

WARHOL 5

Younger Than Today | University Art Museum | University at Albany | State University of New York

Younger Than Today:
Photographs of Children
(and sometimes their mothers)
by Andy Warhol



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**University Art Museum
University at Albany**
6.29-9.15 | 2018

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University Art Museum, University at Albany

WARHOL 5

fig. 1 - Unidentified Boy (Wavy Blond Hair), 04/1981 - Polacolor 2 - 4 ¼ x 3 ⅝ inches



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3 ...AND SOMETIMES THEIR MOTHERS

4 POLAROID'S "R" US
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5 WARHOL'S ROMANTICISM:
POLAROID'S OF CHILDREN
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fig. 3 - Tracee Ross, 1981 - Polacolor 2 - 4 ¼ x 3 ⅜ inches



fig. 4 - Jade Jagger, 1979 - Dye diffusion transfer process color photograph on paper - 4 ¼ x 3 ⅜ inches



fig. 5 – Sascha Stahel, 1979 – Polacolor Type 108 – 4 ¼ x 3 ⅝ inches



fig. 6 – Magnus Bischofberger, 1984 – Polacolor ER – 4 ¼ x 3 ⅝ inches



fig. 7 - Unidentified Boy (Baby in Red), 1976 - Polacolor Type 108 - 4 1/4 x 3 3/8 inches



fig. 8 - Berkeley Reinhold, 1974 - Polacolor Type 108 - 4 1/4 x 3 3/8 inches



fig. 9 - Suzanne Rapp, 1981 - Polacolor ER - 4 1/4 x 3 3/8 inches



fig. 10 – *Jeanine Basquiat*, 1985 – Dye diffusion transfer print – 4 ¼ x 3 ⅝ inches



fig. 11 - *Son Chia*, 1985 - Dye diffusion transfer process color photograph on paper - 4 ¼ x 3 ⅝ inches



fig. 12 - *Lea Bischofberger*, 1975 - Polacolor Type 108 - 4 ¼ x 3 ⅝ inches



fig. 13 – *Nina Bischofberger*, 1975 – Polacolor Type 108 – 4 ¼ x 3 ¾ inches



fig. 14 – *Klaus Krammer's Younger Daughter*, 01/1983 – Polacolor ER – 4 ¼ x 3 ¾ inches



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fig. 16 - Hyatt Bass, 1980 - Polacolor 2 - 4 1/4 x 3 3/8 inches



fig. 17 - Samantha Bass, 1980 - Polacolor 2 - 4 1/4 x 3 3/8 inches



fig. 18 – Cora and Magnus Bischofberger, 1983 – Polacolor ER – 3 3/8 x 4 inches



fig. 19 - Heydt, Bill and Cassidy, 1977 - Polacolor Type 108 - 4 1/4 x 3 3/8 inches



fig. 20 - Heydt, Bill and Cassidy, 1977 - Polacolor Type 108 - 4 1/4 x 3 3/8 inches



fig. 21 - *Lars and Peter Anderson, 1981* - Dye diffusion transfer process color photograph on paper - 4 ¼ x 3 ⅜ inches



fig. 22 - *Lars and Peter Anderson, 1981* - Dye diffusion transfer process color photograph on paper - 4 ¼ x 3 ⅜ inches



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fig. 24 – Corine Arslanian with Sevan and Vahakn, 03, 1977 – Polacolor 2 – 4 ¼ x 3 ⅜ inches



fig. 25 - Mrs. and Daughter Damencian, 1980 - Polacolor 2 - 4 1/4 x 3 3/8 inches



fig. 26 - Mrs. and Daughter Damencian, 1980 - Polacolor 2 - 4 1/4 x 3 3/8 inches



fig. 27 - Unidentified Woman with Child, 1985 - Polacolor ER - 4 1/4 x 3 3/8 inches



fig. 28 - Unidentified Woman with Child, 1985 - Polacolor ER - 4 1/4 x 3 3/8 inches



fig. 29 - Diana Ross, 1981 - Polacolor 2 - 4 1/4 x 3 3/8 inches



fig. 30 - Tracee Ross, 1981 - Polacolor 2 - 4 1/4 x 3 3/8 inches



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Polaroids “R” Us

Younger Than Today: Photographs of Children (and sometimes their mothers) by Andy Warhol includes over 50 Polaroids culled from the shared holdings of the Warhol x 5 collaborating institutions: Bard College, Purchase College, Vassar College, the State University of New York at New Paltz, and the University at Albany. Taken between 1974 and 1985, all are related to childhood, sibling relationships, and the influence of the maternal.

Let me begin by acknowledging that I am not an art historian and that my approach to this project stems from intuitive impulse. To take on a Warhol exhibition amidst all that has been written and explored by scholars as well as by Warhol’s friends, champions, and detractors is a daunting proposition. I am taking liberties, but that is what artists/curators do.

My hope is that *Younger Than Today: Photographs of Children (and sometimes their mothers)* will serve as a prompt to look closely at Warhol’s Polaroids of children, to see both

the images and Warhol with fresh eyes, in turn generating further exploration and new scholarship.

The latent tenderness and unexpected emotional tenor contained in Warhol's Polaroids of children reveals itself slowly. Taken singularly, each becomes a small delicate image exuding a quality of reverence not typically associated with Warhol's artwork. To encourage closer looking I want to turn image saturation on its head and view these brightly lit Polaroids as something devotional, like the icons of the Madonna and child that Warhol grew up seeing every week at St. John Chrysostom, the Byzantine Catholic Church that he and his mother, a Slovakian immigrant, attended in Pittsburgh's Oakland neighborhood.

Warhol took thousands of pictures using his Polaroid Big Shot camera. Many of these shots served as source material for his commissioned portraits. His consistent stylistic control over his adult female sitters included the application of thick white stage makeup—a deadpan mask designed to soften the camera's flash, conceal facial blemishes, and flatten the individuality of the subject. The erasure of individuality apparent in the adult headshots is replaced by a spontaneity and guilelessness exemplified in the separate Polaroid images he took of Diana Ross (fig. 29) and her daughter Tracee (fig. 30). While Warhol rarely painted solo portraits of children, he did one of Tracee Ross, pictured posing without makeup and turning to face the camera with far less assuredness than her mother. The Polaroids of children (figs. 6 and 12) lack the artifice and manipulation of Warhol's adult headshot Polaroids, in great part because you cannot control the fidgety energy of a child.

The duality of the urbane artist and the more vulnerable boy that coexisted within Warhol is played out in his Polaroids

of children, particularly in the headshots of young girls. While not always distinctly gendered (fig. 1), Warhol's images of young girls often bear the hallmarks of his childhood idol, the girlish and naive Shirley Temple, made vividly apparent in the demure headshots of Hyatt Bass and her sister Samantha (figs. 16 and 17). Children's fragile innocence is amplified upon closer inspection—the ruffled sleeve, the perfect hair bow, the pale blue eyes, the furtive stare, the tiny gold ring—Warhol is fascinated by the smaller details.

The innocence and tenderness that emanates from these Polaroids is heightened when viewed as individual subjects; they gain potency in their isolation. Compelled to look closer, we see that Warhol captures the vulnerability, the poignancy, and the complete lack of artifice that belong distinctly to the zone of the child (fig. 9).

In an aching tender image of Jade Jagger holding a teddy bear (fig. 4), taken the year of Mick and Bianca Jagger's divorce, Warhol's camera serves as a distancing mechanism that ultimately reinforces the underlying sadness inherent in the child-toy relationship—the poignant identification with figures almost alive, but clearly fake.

There is a coy awareness of the camera captured in Berkeley Reinhold's Polaroid headshot taken in preparation for her commissioned portrait. Reinhold's bears the ghostly white makeup and red lips of Warhol's adult female sitters. Her cocked head and impassive gaze exudes an emergent sophistication that belies her 10 years and stands in stark contrast to the girlishness of the Bass sisters or Jade Jagger (fig. 32).

Warhol captures the wide-ranging emotional tenor associated with adolescence from the burgeoning mix of self-consciousness and composure of the tween to the full-blown

ennui and indifference of the bored teenager (fig. 19). It's all here. We see the full spectrum of childhood disclosed in Warhol's Polaroids, including the tender protectiveness of a sister for her little brother (fig. 18).

To look at Warhol's images of children, one can't help but think about Andy Warhol as a little boy—fragile and vulnerable (fig. 33). Much has been written about his childhood—riddled by illness, he grew up often separated from other children. Removed from play and from interaction with peers, he developed the persona of an outsider early and throughout his life had difficulty making human connections.

The imprint of the maternal resides in Warhol's Polaroids of children (and sometimes their mothers) (fig. 40). Also contained in these Polaroids are the human connection and underlying tenderness that continues to elude the public perception of Andy Warhol.

Corinna Ripps Schaming
Curator/Interim Director



fig. 33 – Unknown photographer – *Andy Warhol as a young boy*, ca. 1936 – hand-colored sepia print – 6 x 4 ¾ inches



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Warhol's Romanticism: Polaroids of Children and Their Mothers

Characterized by cool irony, Andy Warhol's Pop art is not something we normally associate with the carefree naïveté of children. Such visions of childhood, constructed in the eighteenth century through the work of philosophers like Jean-Jacques Rousseau, appeared as a common theme in nineteenth-century Romanticism and twentieth-century modern art: the English critic John Ruskin wrote that artists must return to "the innocent eye" of the child, French poet Charles Baudelaire defined genius as "childhood recaptured as will," the artists of Surrealism and Art Brut turned to children's drawings for inspiration, and the sculptor Isamu Noguchi used his talents to design playgrounds, to name just a few examples.¹ By contrast, Warhol's work is generally

urbane, not naïve. Rather than celebrating individual genius or the spontaneity of children, he reproduced the packaging designs of mass-produced food products (Campbell's Soup cans, Coca-Cola bottles) and the images of manufactured celebrities (Marilyn Monroe, Elvis Presley). And, despite its popular sources, Warhol's work was generally made for the elite world of art collecting, not for popular and accessible spaces like public playgrounds. The sentimentality of Romantic and modernist visions of childhood would appear to have no place in Warhol's oeuvre, which is usually characterized as detached, aloof, and camp.² For these reasons Warhol's Polaroids of children with their charming smiles, and his intimate images of children with their mothers, appear at first as an anomaly in his oeuvre, revealing an uncharacteristic and latent Romanticism.

Warhol and the Polaroid

Breaking with the Romantic conception that art is the work of an individual baring their soul through the medium, in 1962 Warhol named his New York studio "The Factory," signaling that his work would mirror the standardization of mass production. Continuing on this trajectory, by the late 1970s and into the early 1980s, Warhol completed a full transition from his early days as a commercial artist and illustrator to a fine artist to, finally, a "business artist" (something to which he aspired after an epiphany in 1968 when he realized his studio was able to keep producing work without him during his hospitalization and recovery from a gunshot wound).³ Mirroring the values of American consumer culture, he began to regard business savvy and brand name more highly than traditional aesthetic values because, as he put it, "good business is the best art."⁴ It was during this transitional period

that he began shooting Polaroid portraits. As Andy Grundberg points out, Warhol's interest in photography had nothing to do with the autonomy of the medium or its use as a means of personal expression; rather, congruent with the rest of his oeuvre, his interest lay in the medium's role in advertising, media, and the manufacture of celebrity culture.⁵ Often his Polaroids were shot as source material for painted-and-silkscreened portraits commissioned by celebrities or dealers.

Warhol's approach to the Polaroid paralleled his deadpan approach to painting seen in his early Campbell's Soup series, in which the cans' labels served as readymade compositions. By using Polaroid's The Big Shot model, a camera designed specifically for portraiture with a three-foot fixed focal length and flash mounted over the lens, many compositional and aesthetic choices were predetermined by the manufacturer. Warhol reinforced this standardization through his consistent use of a white background, as well as a mask of white makeup often applied to his female sitters regardless of their ethnicity, and which he also wore when he posed in drag. Celebrity models struck rehearsed poses before his lens, becoming simulacra of themselves, or, in the words of Stephen Koch: "All Warhol's portraits become iconic; his people become designs, and they are to that degree depersonalized."⁶

Warhol's Polaroids of Children

Less iconic and depersonalized, however, are Warhol's Polaroids of children—taken individually, with their parents, or in sibling groups. Some of these were also source material for commissioned silkscreen and painting portraits—such as those of his Zurich dealer Bruno Bischofberger's children or Corine

Arslanian with her children—but others of anonymous sitters were shot outside of commissions. Regardless of their parents' status, the children themselves were not celebrities and thus contrast with the faces of Warhol's otherwise star-studded portfolio. If anything, given the resemblance to their parents, sometimes we feel we are gazing at the celebrities before they were superstars, as when we look at the portrait of Tracee Ross, daughter of pop singer Diana, and see a confident, yet guileless, young lady.

Photographed without makeup and in poses that seem less directed, if directed at all, the children unassumingly assert their authenticity and in turn elicit in the viewer a Romantic nostalgia for childhood. Young Magnus Bischofberger, for example, hugs himself with exuberant glee as he smiles for the camera. He is free from the burden felt by adults, especially celebrities, who pose for the camera while anxiously considering how their image will appear to others. In several Polaroids of an anonymous mother and child, the mother wears Warhol's signature white makeup mask, but the child seems to exist in that "natural" state idealized by Rousseau.

Andy Warhol's Children's Show and the Modern Madonna Series

The Polaroids are not, however, the only examples of a latent Romanticism appearing in Warhol's work. In 1982 the *Andy Warhol's Children's Show* opened at the Newport Art Museum featuring a series of small silkscreened canvases, commissioned by Bischofberger, in which electric lines of color vibrate around images of mass-produced American and Eastern European toys. This show was free to children and the adults accompanying them, and well attended by numerous

families.⁷ Most notably, Warhol had the work hung at children's eye level, and he also produced an exhibition catalogue in the format of a baby's board book.

A similar sentimentality is seen in Warhol's *Modern Madonna* series (1980-87), which includes quiet contour drawings—based on photographs—of nursing mothers and their babies. A devout Catholic, Warhol made a number of religious images, though often in a Pop style that seemed to cheapen the sacredness of the scenes, as in his *Raphael I-6.99* (1985) in which he juxtaposed a "6.99" price tag next to an appropriated black-and-white encyclopedia rendering of Raphael's *Sistine Madonna*. However, in contrast to his usual pop imagery, the sensitive, hand-drawn graphite lines of the *Modern Madonna* series render strikingly tender images and give the intimate act of nursing a dignity that had been generally reserved in western art for the Holy Mother and the Christ Child.

Warhol's Romanticism

However, unlike his Polaroids of children, these other moments of latent Romanticism surfacing in Warhol's work can still be easily assimilated into his general Pop vocabulary. The *Andy Warhol's Children's Show* did not showcase, say, nostalgic scenes of children playing, but rather mass-produced toys that induct children into the world of consumption. And some critics see not intimacy in the *Modern Madonna* series but rather, as Michael Lüthy claims, images of nursing mothers flattened through the "faithful, emotionless copying of the outlines onto the paper."⁸ The Polaroids of children, by contrast, have a special power by virtue of the "innocent eyes" of their subjects, which arrest the viewer's gaze. Their directness constitutes what Roland Barthes called the

punctum of photography—that often accidental element in a photograph that poignantly pricks the viewer⁹ and which, in this case, demands that we look again at Warhol’s entire oeuvre for unexpected moments of sentimentality.

Robert R. Shane

— Robert R. Shane received his Ph.D. in Art History and Criticism from Stony Brook University. He is an Associate Professor of Art History at the College of Saint Rose in Albany and regularly writes on art for Phaidon Press, London.

Notes

¹ See: Christopher Turner, “Through the Eyes of a Child,” *Tate Etc.*, issue 19 (summer 2010), n.p.; and Linda M. Austin, “Children of Childhood: Nostalgia and the Romantic Legacy,” *Studies in Romanticism* 42, no. 1 (spring 2003): pp. 75-98.

² The American philosopher Fredric Jameson has rightly argued that Andy Warhol is the quintessential postmodern artist for his embrace of consumer culture and his rejection of personal expression. See: Fredric Jameson, *Postmodernism, or, the Logic of Late Capitalism* (Durham: Duke University Press, 1991), pp. 1-10.

³ Andy Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again* (New York: Harcourt Brace Jovanovich, 1975), 92.

⁴ *Ibid.*

⁵ Andy Grundberg, “Andy Warhol’s Polaroid Pantheon,” *Andy Warhol Polaroids 1971-1986* [exhibition catalogue] (New York: Pace/MacGill Gallery, 1992), pp. 48-50.

⁶ Stephen Koch, *Andy Warhol Photographs* (New York: Robert Miller Gallery, 1987), n.p.

⁷ See: Lisa Liebmann, “Andy Warhol’s Children’s Show, Newport Art Museum” [review], *Artforum* 24 (January 1986): pp. 95-96.

⁸ Michael Lüthy, *Andy Warhol: Modern Madonna Drawings* [exhibition catalogue] (Köln: Jablonka Galerie, 1999), 18.

⁹ Roland Barthes, *Camera Lucida: Reflections on Photography*, translated by Richard Howard (New York: Farrar, Straus and Giroux, 1981), pp. 26-27.





About the Sitters

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Acknowledgements



About the Sitters

Children Alone

Penelope Palmer (b. 1965), daughter of filmmaker John Palmer and model Ivy Nicholson—who both sat for numerous screen tests—was three months old when she “sat” for Andy Warhol. At one point, she teeters and is righted by a mostly unseen pair of hands, presumably her mother’s. One of the same hands later enters the frame to caress the back of her head as the baby squirms and coos, unaware of the camera before her. The date of the film, February 25, 1966, was written on the film box, and the film has many scratches—suggesting that it was projected frequently at the Factory. Penelope was raised in Paris and acted in a few French films as a teenager. In 2005, she appeared in *The Dead Life*, a film written and directed by her mother.

Angell, Callie. *Andy Warhol Screen Tests: The Films of Andy Warhol*. Harry N. Abrams, 2006.

Bibbe Hansen (b. 1952) was first introduced to Andy Warhol by her father, Happenings artist Al Hansen, at Starks coffee shop in 1964. She appeared in Warhol’s *Prison* and *Restaurant* and sat for two screen tests the following year. In both tests, Hansen gazes directly into the camera with her expression impassive and never losing her composure. Of seeing her screen tests for the Andy Warhol Film Project in 2004, Hansen says, “The child looks so delicate and fragile, but there’s a hardness. I was so much older then. I’m younger than that now.” In later years, Hansen founded a theater company, operated an arts café in downtown Los Angeles, and became an iconic figure in the L.A. punk music and arts scenes. She is the mother of two sons, the artist Channing Hansen and the recording artist Beck.

Angell, Callie. *Andy Warhol Screen Tests: The Films of Andy Warhol*. Harry N. Abrams, 2006.

Jeanine Basquiat (b. 1967) is the sister of the late Jean-Michel Basquiat, an artist, friend, and collaborator of Andy Warhol’s. She is currently the co-curator of Jean-Michel’s estate with her sister, Lisane Basquiat (b. 1964).

Deia. “Jeanine Basquiat.” Sordoni Art Gallery, Wilkes University, 2015. www.wilkes.edu/arts/sordoni-art-gallery/warhol/Jeanine-basquiat.aspx.

fig. 37 (previous image) – *Mother and Child*, n.d. – Gelatin silver print – 10 x 8 inches

fig. 38 – *Mother and Child* – Black-and-white photograph – 10 x 8 inches

Jade Jagger (b. 1971), a London-based jewelry designer, is known for her past modeling work and as the daughter of Sir Mick Jagger and Bianca Jagger. Until her early teens, she lived in New York with her mother and by extension had rubbed elbows with some of Studio 54's finest. Jagger boasts being the shared child of icons like Andy Warhol, Francesco Clemente, and Ross Bleckner, none of whom had children of their own. After her parents' divorce, Warhol often babysat her at the Factory. "I spent a lot of time during the day at Andy's. I had my first glass of champagne with him."

"Jade Jagger's Posterior Art." *The Sydney Morning Herald*, 24 Sept. 2010, www.smh.com.au/lifestyle/celebrity/jade-jaggers-posterior-art-20100924-15pxh.html. Alexander, Ella. "A Jagger Childhood." *British Vogue*, 23 Aug. 2017, www.vogue.co.uk/article/jade-jagger-on-andy-warhol-and-mick-jagger.

Tracee Ellis Ross (b. 1972) is an American actress, model, and comedian best known for her role as Dr. Rainbow Johnson in the ABC series "Black-ish" and the daughter of singer Diana Ross (b. 1944). During an appearance on *Jimmy Kimmel Live*, Ross tells stories from her unusual childhood, including a time when she tried to get Michael Jackson on her side during an argument with a friend and having had her portrait painted by Andy Warhol.

Hughes, Jason. "'Black-ish' Star Tracee Ellis Ross Talks Mom Diana Ross, Michael Jackson and Not Growing Up Normal." *TheWrap*, 20 Nov. 2014, www.thewrap.com/black-ish-star-tracee-ellis-ross-talks-mom-diana-ross-michael-jackson-and-not-growing-up-normal-video/.

Nina Baier-Bischofberger (b. 1975), goddaughter of Swiss artist Jean Tinguely, and cofounder, with her husband, Florian Baier, of an architecture and engineering firm. In 2011, the Baier Bischofberger Architects remodeled and designed a factory site in suburban Männedorf purchased by Bruno Bischofberger to house and showcase his extensive art collection.

"The New Galerie Bruno Bischofberger Is a Concrete Masterpiece." *Architectural Digest*, 16 Sept. 2015, www.architecturaldigest.com/story/new-galerie-bruno-bischofberger. MacDonell, Nancy. "Brilliant in Every Facet." *W Magazine*, 15 Dec. 2016, www.wmagazine.com/story/cora-sheibani-country-home.

John Reinhold, a diamond dealer and art collector, once gave Andy Warhol a jar of diamond dust—dust that found its way into his work and begot the Diamond Dust series. Reinhold's daughter **Berkeley Reinhold** (b. 1968), an entertainment attorney, by extension grew up among famous artists,

often holding a similar influence in their art practices. Reinhold sat for Warhol for numerous photographs which led to several screen prints and one painting. "He wanted to paint my portrait every year for ten years," Reinhold recalls in a piece for *The Guardian*, "... in the end I did just this one sitting. It was rare for Andy to paint solo portraits of children, and today when I see my paintings, I am reminded of how special he always made me feel." In the same article, Reinhold shares reminiscences of Warhol and her time at The Factory. "Kiddo was his nickname for me," she recalls.

Hurn, Rachel. "Making Money." *The New Yorker*, 19 June 2017, www.newyorker.com/books/page-turner/making-money. Reinhold, Berkeley. "Experience: I Was Painted by Andy Warhol." *The Guardian*, 6 Jan. 2017, www.theguardian.com/lifeandstyle/2017/jan/06/i-was-painted-by-andy-warhol-experience-berkeley-reinhold.

Son of John Lennon and Yoko Ono, **Sean Ono Lennon** (b. 1974) was a child of inherited celebrity. Having lost his father at a young age, Lennon was raised by his mother and spent much of his childhood amongst her friends and peers. In late 2016, the singer-songwriter penned a song titled "Love and Warhol" in support of the traveling exhibition "Letters to Andy Warhol": "Andy was the soft-spoken-silver-haired-camera-carrying-turtle-necked man who I always knew would be at Mr. Chow's when my mother let me accompany her there," he wrote. To the *Rolling Stone*, Lennon has described Warhol as a paternal influence—an eccentric uncle—who taught him a great deal about art, humor, and the power of the signature culture.

Leight, Elias. "Hear Sean Lennon's Poignant Tribute to Andy Warhol." *Rolling Stone*, Rolling Stone, 17 Nov. 2016, www.rollingstone.com/music/news/hear-sean-lennons-poignant-tribute-to-andy-warhol-w450776. Nodell, Andrew. "Sean Lennon Considered Andy Warhol a 'Parental Figure'." *WWD*, 23 May 2017, www.wwd.com/eye/parties/sean-lennon-considered-andy-warhol-parental-figure-10893366/.

Samantha Sims Bass (b. 1968) is a photographer and daughter to philanthropist and art collector Anne Hendricks Bass (b. 1941) and Sid Bass, a billionaire heir to a Texas oil fortune.

Hyatt Bass (b. 1969) is an American novelist, screenwriter, film director, and philanthropist. She is a daughter of philanthropist and art collector Anne Hendricks Bass (b. 1941) and Sid Bass (b. 1942), a billionaire heir to a Texas oil fortune.

Siblings

Bruno Bischofberger (b. 1940), father of **Lea, Magnus, Cora and Nina Bischofberger**, is an art dealer and gallerist from Zurich, Switzerland and has been a major figure in the international art market for several decades. He is known to have had a professional and personal relationship with artists he worked with, and regular dinner guests of the Bischofberger household included Andy Warhol and Jean-Michel Basquiat. As godfather to Bischofberger's son Magnus, Andy Warhol visited Switzerland regularly, including for Magnus's christening.

Magnus Bischofberger currently lives in Istanbul working in lighting, art, and furniture design after spending the last ten years traveling as a photographer, designer, and curator.

Cora Sheibani, née Bischofberger (b. 1980), is a Swiss-born jewelry designer based out of London. Featured in *W Magazine's* December 2013 issue, she says of her design aesthetic, "Color and shape—that's what I'm drawn to. My parents had Memphis furniture, so I'm not afraid of color. When I go into a shop and I see something orange, I go right over to it."

MacDonell, Nancy. "Brilliant in Every Facet." *W Magazine*, 15 Dec. 2016, www.wmagazine.com/story/cora-sheibani-country-home.

...and Sometimes Their Mothers

Corine Arslanian (b. 1955) currently lives in New York, NY and is the president of Corine's Cuisine—a brand of gourmet sauces featured in magazines such as *Forbes* and the *Huffington Post*. Her son, **Vahakn Arslanian** (b. 1975), is an outsider artist taught by a contemporary of Andy Warhol, Julian Schnabel.

Khulbe, Yatin. "Are You Using This Powerful Ingredient for Your Business Growth?" *The Huffington Post*, 7 Dec. 2017, www.huffingtonpost.com/entry/corine_b_11659026.

Heather Watts (b. 1953) was a principal dancer in the New York City Ballet and an official technical consultant for the 2010 Academy Award-nominated film, *Black Swan*. In addition to her ballet career,

Watts was the director and an administrator of the New York Summer School of the Arts in Saratoga Springs from 1982 to 1994. Watts has been married to Damian Woetzel since 1999; the couple has no children.

Diana Ross (b.1944) is a singer, songwriter, and record producer who rose to fame as the lead singer of the Supremes, which became the most successful Motown act of the 1960s and the best charting female group in U.S. history. Ross and Andy Warhol had a long working and friendly relationship; Ross sat for a conversation for Warhol's magazine, *Interview*, and commissioned paintings not only of herself but also for each of her three daughters. In his diary, Warhol wrote, "Diana Ross came at 3:00 and she loved all the portraits, she said, 'Wrap them up,' and they fit in the limousine ... And she wants me to do the cover for her next album."

"Diana Ross' Silk Electric, by Andy Warhol." *Artists' Books and Multiples*, Blogger, 12 June 2013, artistsbooksandmultiples.blogspot.com/2013/06/diana-ross-silk-electric-by-andy-warhol.html.

These biographies were researched and written by Jaquelyn Mendez (MFA '19), UAlbany Department of Art and Art History graduate assistant.

Exhibition Checklist

All works Gift of © the Andy Warhol Foundation for the Visual Arts, Inc. unless otherwise noted

Children, ca. 1985
Photographic gelatin silver halide
10 x 8 inches
Collection of Samuel Dorsky Museum of Art,
State University of New York, New Paltz

Jeanine Basquiat, 1985
Dye diffusion transfer print
4 ¼ x 3 ⅝ inches
Collection of Samuel Dorsky Museum of Art,
State University of New York, New Paltz

Son Chia, 1985
Dye diffusion transfer process color photograph
on paper
4 ¼ x 3 ⅝ inches
Collection of Samuel Dorsky Museum of Art,
State University of New York, New Paltz

Unidentified Woman with Child, 1985
Polacolor ER
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

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Unidentified Woman with Child, 1985
Polacolor ER
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Magnus Bischofberger, 1984
Polacolor ER
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Cora and Magnus Bischofberger, 1983
Polacolor ER
3 ⅝ x 4 ¼ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Klaus Krammer's Younger Daughter, 01/1983
Polacolor ER
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Klein Children, 09/1983
Polacolor ER
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Diana Ross, 1981
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Heather Watts and Unidentified Child, 1981
Gelatin silver print
8 x 10 inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Lars and Peter Anderson, 1981
Dye diffusion transfer process color photograph
on paper
4 ¼ x 3 ⅝ inches
Collection of Samuel Dorsky Museum of Art,
State University of New York, New Paltz

Lars and Peter Anderson, 1981
Dye diffusion transfer process color photograph
on paper
4 ¼ x 3 ⅝ inches
Collection of Samuel Dorsky Museum of Art,
State University of New York, New Paltz

Mickey Mouse (from the Myths Portfolio), 1981
Color serigraph and diamond dust on paper
44 x 44 inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York
Gift of Mary Howard Smith, class of 1943

Mother Goose, 1981
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Center for Curatorial Studies,
Bard College, Annandale-on-Hudson, New York

Suzanne Rapp, 1981
Polacolor ER
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Tracee Ross, 1981
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Tracee Ross, 1981
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Unidentified Baby, 1981
Photographic gelatin silver halide
10 x 8 inches
Courtesy of Samuel Dorsky Museum of Art,
State University of New York, New Paltz

Unidentified Boy (Wavy Blond Hair), 04/1981
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Hyatt Bass, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Mrs. and Daughter Damencian, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Mrs. and Daughter Damencian, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Mrs. and Daughter Damencian, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Mrs. and Daughter Damencian, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Mrs. and Daughter Damencian, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Mrs. and Daughter Damencian, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Mrs. and Daughter Damencian, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Noelle Stahel, 1980
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Noelle Stahel, 1980
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Samantha Bass, 1980
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Jade Jagger, 1979
Dye diffusion transfer process color photograph
on paper
4 ¼ x 3 ⅝ inches
Collection of Samuel Dorsky Museum of Art, State
University of New York, New Paltz

Sascha Stahel, 1979
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Corine Arslanian, 03/1977
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Corine Arslanian, 03/1977
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Corine Arslanian and Infant, 03/1977
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Corine Arslanian and Infant, 03/1977
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Corine Arslanian with Sevan and Vahakn, 03/1977
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Corine Arslanian with Sevan and Vahakn, 08/1977
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Corine Arslanian with Vahakn, 08/1977
Polacolor 2
4 ¼ x 3 ⅝ inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Heydt, Bill and Cassidy, 1977
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection of Center for Curatorial Studies,
Bard College, Annandale-on-Hudson, New York

Heydt, Bill and Cassidy, 1977
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection of Center for Curatorial Studies,
Bard College, Annandale-on-Hudson, New York

Unidentified Boy (Baby in Red), 1976
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Lea Bischofberger, 1975
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Nina Bischofberger, 1975
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Berkeley Reinhold, 1974
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Berkeley Reinhold, 1974
Polacolor Type 108
4 ¼ x 3 ⅝ inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Screen Test: Penelope Palmer [ST255], 1966
16 mm film transferred to digital file, black-and-
white, silent, 4.1 minutes at 16 frames per second
Collection of The Andy Warhol Museum, Pittsburgh, PA
Contribution the Andy Warhol Foundation for the
Visual Arts, Inc.

Screen Test: Bibbe Hansen [ST128], 1965
16 mm film transferred to digital file, black-and-
white, silent, 4.5 minutes at 16 frames per second
Collection of The Andy Warhol Museum, Pittsburgh, PA
Contribution the Andy Warhol Foundation for the
Visual Arts, Inc.

Screen Test: Bibbe Hansen [ST129], 1965
16 mm film transferred to digital file, black-and-
white, silent, 4.5 minutes at 16 frames per second
Collection of The Andy Warhol Museum, Pittsburgh, PA
Contribution the Andy Warhol Foundation for the
Visual Arts, Inc.

*Cow Wallpaper (from Artists & Photographs
Portfolio)*, 1962
Offset lithograph on paper
11 ½ x 7 inches
Collection of University Art Museum, University at
Albany, State University of New York
Purchase of Art Council, 1978

Children, n.d.
Black-and-white photograph
10 x 8 inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Children, n.d.
Black-and-white photograph
10 x 8 inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Mother and Child, n.d.
Gelatin silver print
10 x 8 inches
Collection of Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Mother and Child, n.d.
Black-and-white photograph
10 x 8 inches
Collection Friends of the Neuberger Museum of Art
Purchase College, State University of New York

Pat Cleveland, n.d.
Black-and-white print on paper
10 x 8 inches
Collection of University Art Museum, University at
Albany, State University of New York on behalf of
The University at Albany Foundation

Sean Lennon, n.d.
Black-and-white photograph
10 x 8 inches
Collection of Center for Curatorial Studies,
Bard College, Annandale-on-Hudson, New York



Acknowledgements

Warhol x 5 is a presentation of five overlapping exhibitions that feature works donated by the Andy Warhol Foundation for the Visual Arts as well as other works by Andy Warhol in the participating museums' collections. Sharing resources among the five museums has allowed each venue to develop and expand on themes related to their own Warhol holdings, while providing joint programming and curriculum opportunities for each of the campuses. It is a pleasure and privilege to work with my colleagues at all five institutions: Reva Wolf, Anastasia James, Ursula Morgan, Wayne Lempka, Colleen Cody, and Sara Pasti at the Samuel Dorsky Museum of Art at the State University of New York, New Paltz; Marcia Acita, Lauren Cornell, Alex Kitnick, and Amy Linker at the Hessel Museum of Art at Bard College; Jacqueline Shilkoff, Patricia Magnani, and Helaine Posner at the Neuberger Museum of Art at

Purchase College, SUNY, and Mary-Kay Lombino and Joann Potter at the Frances Lehman Loeb Art Center, Vassar College.

Support for the University Art Museum exhibition and programs is provided by the Office of the President, Office of the Provost, The University at Albany Foundation, UAM Endowed Director's Fund, and University Auxiliary Services. We are deeply grateful to President Havidán Rodríguez; Provost and Senior Vice President for Academic Affairs James R. Stellar; and Senior Vice Provost and Associate Vice President for Academic Affairs William B. Hedberg for their ongoing commitment to the Arts at UAlbany.

We would also like to acknowledge Reva Wolf's efforts in organizing the symposium *Displaying Warhol: Exhibition as Interpretation*, which received major funding from the State University of New York Conversations in the Disciplines grant, with additional contributions from participating campuses. The Conversations in the Disciplines program is designed to foster collaboration by bringing together SUNY faculty and visiting scholars from non-SUNY institutions to examine new approaches and trends and promising research.

We are all indebted to the Andy Warhol Foundation for the Visual Arts for the extensive gifts to the collections as well as for their assistance and support for the exhibitions.

Thank you to Geralyn Huxley, Curator of Film and Video at The Andy Warhol Museum, Pittsburgh, Pennsylvania, a museum of Carnegie Institute, for facilitating the loan of *Screen Test: Bibbe Hansen, 1965*; *Screen Test: Bibbe Hansen, 1965*; and *Screen Test: Penelope Palmer, 1966*.

Many thanks to Robert R. Shane, Ph.D. for his elegant catalogue essay *Warhol's Romanticism: Polaroids of Children and Their Mothers*.

To the talented and accomplished staff of the University Art Museum, none of this would be possible without you: Darcie Abbatiello, Registrar; Alana Akacki, Administrative Assistant/Office Manager; Berly Brown, Curatorial Assistant; Zheng Hu, Exhibition Designer; Naomi Lewis, Exhibition and Outreach Coordinator; Ryan Parr, Museum Technician; Jeffrey Wright-Sedam, Preparator; and Christine Snyder, Museum Assistant.

Special thanks to Jaquelyn Mendez, UAlbany Department of Art and Art History graduate assistant, for her intrepid research in preparing the biographies of Andy Warhol's child sitters featured in *Younger Than Today: Photographs of Children (and sometimes their mothers)*.

Finally, I wish to share my indebtedness to Zheng Hu upon his retirement. Thank you, Zheng, for bringing your rare energy, sense of adventure, and impeccable eye to every corner of the University Art Museum. Every exhibition, every publication, every project bares your indelible stamp. Artists, colleagues, and friends, please join me in celebrating the legacy of this remarkable designer.

This catalogue has been published in conjunction with the exhibition *Younger Than Today: Photographs of Children (and sometimes their mothers)* by Andy Warhol, curated by Corinna Ripps Schaming, on view from June 29 – September 15, 2018 at the University Art Museum, University at Albany, State University of New York.

The exhibition is part of *Warhol x 5*, a collaborative exhibition project organized and presented by five academic museums located in New York's Hudson Valley region.

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Photo credits:

fig. 33: Unknown, *Andy Warhol as a young boy*, ca. 1936, hand-colored sepia print, 6 x 4 ¾ inches. Collection of The Andy Warhol Museum, Pittsburgh, PA

fig. 36: Andy Warhol, *Children Paintings* 3.12.83 -10.3.84 at Galerie Bruno Bischofberger, Utoquai 29, 8008 Zurich. "Bruno Bischofberger's daughter Cora and son Magnus (godson of Warhol)." Courtesy Galerie Bruno Bischofberger, Männedorf-Zurich

fig. 40: Unknown photographer, *Julia, John, and Andy Warhola*, 1932, sepia print, 2 ¼ x 1 ⅝ inches. Collection of The Andy Warhol Museum, Pittsburgh, PA

Support for the University Art Museum exhibition and programs is provided by the Office of the President, Office of the Provost, The University at Albany Foundation, University Art Museum Endowed Director's Fund, and University Auxiliary Services.

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Administrative Assistant/Office Manager
Berly Brown
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Exhibition Designer
Naomi Lewis
Exhibition and Outreach Coordinator
Ryan Parr
Museum Technician
Corinna Ripps Schaming
Interim Director/Curator
Jeffrey Wright-Sedam
Preparator
Christine Snyder
Museum Assistant



fig. 40 – Unknown photographer – *Julia, John, and Andy Warhola*, 1932 – Sepia print – 2 ¼ x 1 ⅝ inches

People are Beautiful: Prints, Photographs,
and Films by Andy Warhol

1/26 – 4/15 | 2018

The Frances Lehman Loeb Art Center,
Vassar College

Marking Time: Andy Warhol's Vision of
Celebrations, Commemorations, and
Anniversaries

2/10 – 7/15 | 2018

Samuel Dorsky Museum of Art at SUNY
New Paltz

Warhol: Unidentified

4/8 – 5/5 | 2018

Hessel Museum, CCS, Bard College

Younger Than Today: Photographs of
Children (and sometimes their mothers)
by Andy Warhol

6/29 – 9/15 | 2018

University Art Museum, University at Albany

Andy Warhol x 5: Subject and Seriality

7/22 – 11/18 | 2018

Neuberger Museum of Art, SUNY Purchase

WARHOL 5