

# PHOTOGRAPHY & CONTEMPORARY COLLECTIONS

**Andy Warhol**

***Pelé (1977); Candy Spelling (1985)***

Polacolor Type 108; Polacolor ER

Each 3¾ x 2 ⅞ in. (9.5 x 7.3 cm)

Gifts of the Andy Warhol Foundation for the Visual Arts

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The Harn is the fortunate recipient of a generous gift of 150 photographic works from the Andy Warhol Estate. The majority are snapshot-size Polaroid instant print portraits. These two Polaroids, of Pelé and of Candy Spelling, suggest the richness and complexity offered by even the most casual and seemingly simple of Warhol's creations.

Throughout the 1970s Warhol often used his Polaroid Big Shot photos as sources for ubiquitous screen prints of celebrities and wannabes, continuing and amplifying the iconic transformations of his Marilyn and Jackie prints of the 1960s. But Warhol made these Polaroid snapshots in huge quantities, and there is currently no documentation indicating whether any of the photographs donated to the Harn were ever used by him or had a purpose beyond their life as a snapshot; perhaps they were simply stored away, possibly in one of Warhol's cardboard boxes of accumulated materials that he dated and appropriately called Time Capsules.

Warhol's self-professed role as artist was to be a mirror and a detached machine in his production. It is thus perhaps appropriate to consider the questions raised by these photographs—and his other works—rather than look to them for answers or his personal conclusions. When these snaps were made in the 1970s, Pelé's name and face were internationally known, especially beyond the United States, as one of the greatest soccer stars of all time. Candy Spelling's face might have been known to the Hollywood and New York art and entertainment celebrity circles Warhol cultivated, but for a broader audience her name, not her face, would be an essential clue to her connection to the powerful TV producer Aaron Spelling. What name and face recognition is now retained decades later in the new millennium is dependent on the ebbs and flows of the celebrity of the subjects. As decades pass, they are all destined to the leveling of time that could bring them back to the status of the numerous unidentified subjects in the Warhol collection. Ironically, it may be Warhol, the artist observer, like Rubens, Rembrandt, and Goya, who is more remembered than his subjects.

