



Andy Warhol (1928 - 1987)

Jackie, 1964

Acrylic and silkscreen ink on linen

20 by 16 inches (50.8 x 40.6 cm)



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Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts stamps and numbered 'PA56.14' on verso

Provenance: The Andy Warhol Foundation for the Visual Arts, New York
C & M Arts, New York
The Brant Foundation, Greenwich, CT
Private collection
White Cube, London
Private collection

Literature: Georg Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969, Volume 02A*, New York, 2004, cat. no. 1030, p. 166 and 172, Illustrated.

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Andy Warhol's striking images of Jacqueline Kennedy are among the most iconic and poignant canvases he ever produced. Working from home at 1342 Lexington Avenue in New York on November 22, 1963, Warhol and Gerald Malanga were silk-screening *The Kiss (Bela Lugosi)* when news of Kennedy's assassination broke. Conflicting reports about Warhol's reaction to President Kennedy's death enhance the mystique that surrounds *Jackie* and whether these canvases were about Jackie Kennedy herself or more about the media coverage of the event itself. As the artist's friend and biographer, David Bourdon, writes: "Warhol devised his powerful portraits of Jacqueline Kennedy from news photographs taken before and after President John F. Kennedy's assassination. By cropping in on Mrs. Kennedy's face, Warhol emphasized the heavy emotional toll during those tragic closing days in November. The so-called

Jackie Portraits, far from displaying any indifference on Warhol's part to the assassination, clearly reveal how struck he was by her courage during the ordeal" (D. Bourdon, *Warhol*, New York, 1989, p. 181).

The present work comes from a series of canvases using Warhol's favored 20 by 16 inch format and screened onto a background of cerulean blue. Based on a photograph of the smiling First Lady taken as she arrived at Dallas airport in the hours before her husband's death, this image of Jackie Kennedy is strikingly poignant. His decision to crop the original source photograph and bring her smiling face closer to the viewer makes this work all the more moving. This series of single *Jackie's* features images screened onto a variety of blue, white, brown and green backgrounds but the dark blue hues of this particular work add to the overall sense of ominous foreboding that prevails throughout the canvas.

With *Jackie*, Warhol adapted the formula he had already tested on Campbell's Soup and Coca-Cola for use on a celebrity, but in this case one whose image had unprecedented emotional strength. The President's glamorous widow had the intense sympathies of millions, whereas the other celebrities he had depicted were often seen as merely posturing pinups. While reminiscent of his earlier works, *Jackie* creates a complex fusion between emotion and image, between Pop

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and iconic celebrity. Standing on the brink of his "Death and Disaster" series, Warhol's portrait of *Jackie* encapsulates the pervasive glare of celebrity in the midst of personal tragedy.



Jackie at Dallas Airport, November 22, 1963



Nine Jackies, 1964, The Whitney Museum of American Art, New York