

the dieth**ARd**T collection : exposé

WARHOL
Andy
THE TABLE



*'I am a
business artist.
Making money
is an art.'*



one

life as artistic synthesis 1928 - 1987

ANDY

'If you want to know about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it.'

BLAKE GROPNIK

Art critic, art historian, and author of the most extensive Warhol biography

*'If we're drawn to see the standard decency of Warhol's final years as a late conversion to virtue, it's perhaps because we haven't understood that **Drella**, Warhol's nickname, was a decent person all along.'*

Andy Warhol's influence on the art market and the concept of the artist as a brand fundamentally transformed the art world. **His art embodied the spirit of New York City** from the 1960s to the 1980s **and defined it as a commercial product.**

By collaborating with other visual artists, musicians, writers, actors, filmmakers, and celebrities, **he broke down the boundaries of artistic expression** and shook up traditional, conventional forms.

Andy Warhol blended high culture with pop culture. In his work, he explored society's obsession with consumerism and fame, as well as the constant flux of change.

A restless artistic chronicler of day-to-day life. However, his works were often **glamorized by the jet-set society**, the rich, famous, and beautiful.

Beyond his artistic activities, Warhol's personality and image became synonymous with the concept of **the artist as a cultural and public icon**. In the years since his untimely death, **his importance has grown to stratospheric proportions.**

Andy Warhol is seen as **one of the most important artists of all times.**

MAX HOLLEIN

Director and CEO Metropolitan Museum of Art
New York

*'Warhol saw food as a form of identity. Artworks serve as *connective threads* linking our lived experiences. In Warhol's work, food is exactly that: a shared cultural experience. And doodling on menus or cloth napkins while dining with Jean-Michel Basquiat was an early example of how a public social space can become a museum. Seeing and being seen is also part of the cultural experience.'*

'The great thing about American tradition is that the wealthiest people basically buy the same food as the poorest. A Coke is a Coke, and no money in the world can buy you a better one.'

Groceries had been important themes in Andy Warhol's work since the beginning of his career, as seen with the famous **Campbell's soup cans, Coca-Cola** bottles, Heinz Ketchup, Kellogg's Corn Flakes, **bananas**, ice cream, sausages, meat, Hershey's chocolate bars, Del Monte canned peaches, and more. He also appeared impressive in the 1981 art film **66 Scenes from America** by Jørgen Leth, ***Andy Warhol eating a Hamburger***



Campbell's, Andy Warhol Special edition, Photo: John Leffman.
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Andy Warhol was a regular at the hottest spots in 1980s Manhattan: nightclubs, bars, cafés and of course restaurants where he usually ordered the same what he called ***nude food***, dishes like mashed potatoes or a hamburger. Simple meals as a sociological phenomenon and a symbol of equality for all tongues, whether those of the wealthy or ordinary people.

He transformed these venues into public living rooms and stages and ***networking*** was turned into an **artsy thing** à la Warhol.

dine like an artist

BLAKE GROPNIK

Art critic, art historian and author of the most extensive Warhol biography

*'If Picasso had radically changed the look and feel of the visual arts, **Warhol surpassed** him by questioning their very essence and status: **can an artist turn ordinary food or the act of eating into art?** The answer: **YES**. Whether you like it or not, Warhol's silver wig still reigns supreme over our culture.'*

MAX HOLLEIN

Director & CEO Metropolitan Museum of Art New York

*'Andy Warhol recognized that **social interaction and marketing are just as much *art* as a valuable oil painting**, and he blurred the line between art objects and everyday items. A radical step **that allows anything**, so to speak, **to become a canvas for art** as soon as the artist decides to do so.'*

ANDY

'If you buy a painting, it lasts forever. If you buy food, it's gone in the blink of an eye and that's exactly what I find so fascinating about it.'

Historical milestones in **Warhol's** artistic exploration of **food culture** include the parodic cookbook **Wild Raspberries** (1959), the film **Eat** featuring Robert Indiana (1964), the Andy-Mat concept (1970s), an automated restaurant, followed by performances (1980s) in which he, sometimes together with others, **drew on paper napkins, menus, tablecloths, or in sketchbooks**. Self staging as an artistic ritual.

ANDY

'The best thing would be if you could just have your meals delivered by postal service, fully prepared and packaged, so you wouldn't even have to cook or order from a restaurant.'

BRUNO BISCHOFBERGER

Art dealer & longtime confidant

*'Warhol's philosophical approach and his view of life are reflected in all his activities. **His attitude is essentially 'cool'**, a word that's popular today, but one that, in my view, has described the ideal way of life at least since Warhol's time. He never tried to give interpretations. He simply shows what he finds.'*

*'Don't pay attention to what
they write about you.
Just measure it in inches.'*



two

back^{precious}k

ANDY

'Jean-Michel got me back into painting. He's so young and so talented, and he helped me, become a real painter again.'



Andy Warhol, Jean-Michel Basquiat, Bruno Bischofberger
and Francesco Clemente, New York Sep 15, 1984.

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ANDY

'A few years into a decade is when it really becomes a decade. The 80s; they'll be looking over all the people and picking out the ones that will survive. It's when people either become part of the future or part of the past.'

In the late 1970s, **Andy Warhol made a U-turn**. After spending two decades primarily striving to be a **machine** for creating serial art, he increasingly **returned to brushes, canvas, and other materials**. This led to the creation of unusual works of art, such as the **Art Car for BMW** and **10 Punching Bags (The Last Supper)**. As a result, the works lost their sterile, purely mechanical appearance and took on a much more personal, imperfect quality.

Andy Warhol realized not least under the influence of Bruno Bischofberger that **a return to one-of-a-kind works** and visible brushstrokes **increased his appeal to collectors seeking the **real** Warhol**.

Ronnie Cutrone, longtime assistant, convinced him to start using bright colors directly on various surfaces. **Francesco Clemente** helped Andy Warhol rediscover painting as a medium for personal and spiritual narratives. **Jean-Michel Basquiat** paved the way back to direct painting for his artist friend. Between 1984 and 1986 he and Andy Warhol created together around 160 collaborative works. It was not until years later that the art world recognized this as **the perfect link between the clinical Pop Art of the 1960s and the raw Expressionism of the 1980s**.

h-prints^{earlier}s

HANDPRINTS POSITIVE, NEGATIVE

Andy Warhol 1982

Synthetic polymer and acrylic on linen, 20 x 16 in.
51 x 40.5 cm

A personal gift to **Jon Gould**, a Paramount manager who was Andy Warhol's life partner from 1980 until his death in 1986.

The Hall Art Foundation



Source: Christie's

£Strand

fav watering hole

ANDY

'Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art.'

PETER HERRERO

First owner & trendy restaurateur

'The Strand was a place where the lines between artists, celebrities, and locals bled into one another. It was the rebirth of a run-down neighborhood. Glamour without being snobby.'



1985 Source: Property Tax Photograph 80s.NYC

2026 Source: Google Earth

Neither the bistro nor the building has remained.
Today a hotel complex takes that spot.

The Strand American Bistro was located on 307 West 46th Street in Manhattan, in the heart of the Theater District. **It was the ideal setting to turn a simple tabletop into art** as it perfectly typified Manhattan's ***high and low* culture** where people from all walks of life was given a friendly welcome. In the beginning **Bruce Willis worked there as a bartender**, even though he was already on his way to becoming a movie star, to help to get the place known more quickly.

In **1985 the owner was Peter Herrero**, a good friend of **Dolly Fox**. After the artistic action he protected the tabletop with glass, and many celebrities had sat at it. After Peter, **Frankie Scinlaro**, the former road manager for the band **Kiss**, took over the Bistro. It was him who **had the tabletop taken off from the table frame and sold**.

Regulars included celebs like **Al Pacino, Madonna, Elizabeth Taylor, Jean-Michel Basquiat, Keith Haring, Salvdor Dali, Alice Cooper, Christopher Walken, Liza Minelli, Lou Reed, Debbie Harry, Mick Jagger, Brooke Shields, Grace Jones, Richard Gere** and many more.

*'Hand painting is like diary
writing, and good art is
when the hand does what the
mind says.'*



three

Drella's **buzz** Dec 1985

ANDY

'Sometimes, people let the same problem make them miserable for years when they could just say, so what. That is one of my favourite things to say. So what.'

DOLLY FOX

A friend one can steal horses with

*'**Andy and I were out almost every night** when I was in town. After spending some time in Los Angeles, **I returned in mid-December 1985** to The Big Apple. I asked him, '**Would you please paint a table at The Strand.** You can really help the place take off.' **He said, 'Okay,'** and did it. From then on, it was everyone's fav watering hole. Peter Herrero, **the owner of The Strand, was thrilled.** Andy signed the table. Out of the blue, he told me I should too. 'Without you, there would be no art tonight.' That's just how he was.'*



Photo: Richard Bayerl

1& masterpiece

ANDY

*'You need
to let the little things
that would ordinarily bore you,
suddenly trill you.'*



THE TABLE
1985

Oil on a black-primed wooden panel;
diameter: 47,24 in. / 120 cm

Andy Warhol Art Authentication Board Inc.
Identification Number D112.0410

Photo: Richard Bayerl

1& palette

In choosing the colors for his works, Warhol drew inspiration from **Faber Birren's** color psychology and the color theory of **BAUHAUS** master **Josef Albers**.



Photo: Richard Bayerl

ANDY

*'Only when you're done, you'll know
which colors are the right ones.'*

Emerald green
Mint green
Teal
Petrol
Royal blue
Light blue
Cyan
Titanium white
Off-white
Carmine red
Scarlet-light

1&O signature

Andy Warhol's signature evolved over the decades of his artistic career. Starting with a schoolboy-like style, moving through abstract scribbles, and progressing to name stamps, abbreviations, and initials, it underwent a new transformation in the final years of his life (from around 1985 until his sudden death in 1987). Andy Warhol's **signature was now a readable, handwritten signature** in flowing cursive.

He found it thrilling how a simple name could instantly change the value of an object. His signature as **magic stick of capitalism**.



Photo: Richard Bayerl

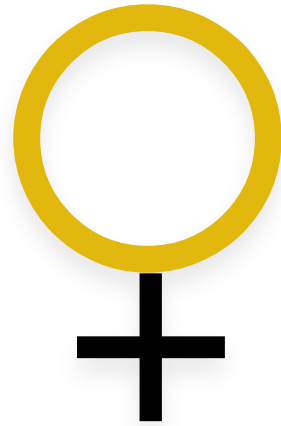
Blake Gopnik's brilliant biography **ANDY WARHOL** presents the artist as a closet conceptualist who was Marcel Duchamp's greatest heir. Gopnik refers to Warhol's **style of signing** works in the 1980s as the '**Midas Performance**': a distinct artistic act, separate from the creation of the artwork itself, that instantly **turns lively, vibrant ideas into expensive trade goods (gold)**. When a famous artist touches an everyday object in this way, it gains magical value; **it is 'gilded'**.

'Money making is an art, work is an art, and a good business deal is the greatest art of all.'



four

power & present



Andy Warhol & Dolly Fox Photo: Alan Davidson



Andy Warhol & Paige Powell Photo: Paige Powell

Dolly Fox, daughter of Matthew M. Fox, the vice president of **Universal Pictures**, ensured that Warhol was seen as a star in the spotlight. His photos of her fetch record prices at galleries and auctions. At the time she was in a relationship with **Charlie Sheen**. **Nowadays**, she runs her own company which produces film, TV and Broadway productions.

Paige Powell was photographing the everyday life of the Upper West Side bohemians and moments of creating art. At the time she was in relation with **Jean-Michel Basquiat**. Her photos has been exhibited in leading museums. **Nowadays**, she lives a quiet life and is working from time to time for luxury brands like Gucci.

ANDY

'Dolly Fox has so much energy, looks great, and really has a ton of friends.'

DOLLY

Long-standing close friend and muse

*'**Not a day** goes by **without** me **thinking of him**. Even after all these years.'*

ANDY

'I really like, Paige.'

PAIGE

Confident photographer of the inner circle

*'Andy was **the most hard-working person** I've ever met.'*

prove

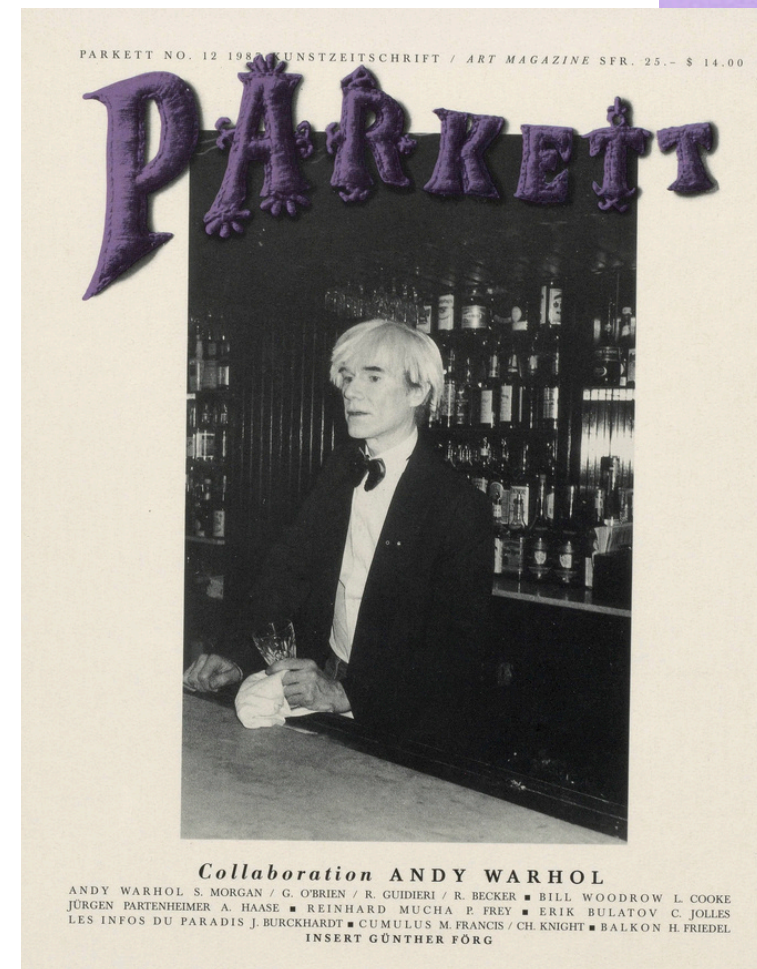
March 1987

PARKETT NO. 12 1987 ART MAGAZINE

Parkett was a highly regarded **international art magazine** published in two languages in Zurich and New York from 1984 to 2017. It was often described as a **'small museum and a large library,'** as it established a completely new form of collaboration with artists. The series has published portraits of masters such as Gerhard Richter, Jeff Koons, Georg Baselitz, Martin Kippenberger, Louise Bourgeois and, **Andy Warhol**.

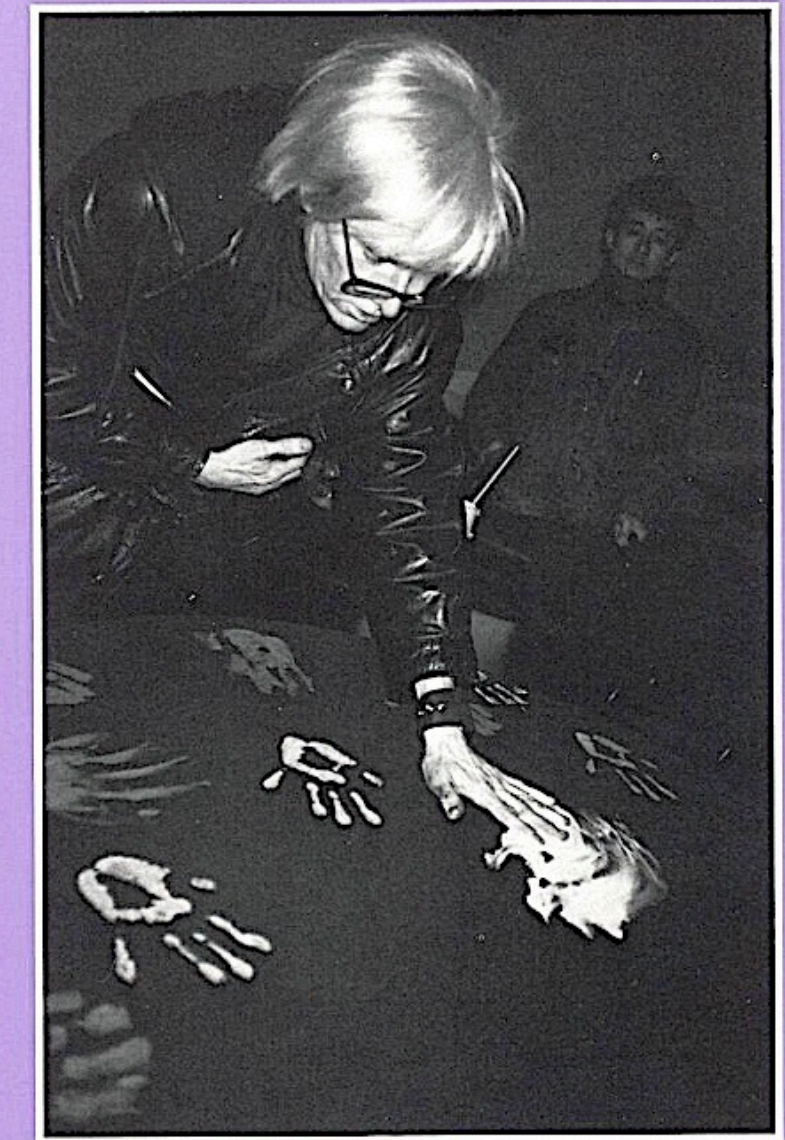
Edition No. 12 is so highly valued today because **it was signed by Andy Warhol on February 19, 1987** just three days before his unexpected death. **It is thus literally his artistic farewell to the world.**

Copies of this edition are held in leading museums, such as the **Museum of Modern Art** in New York.



Photos: Paige Powell 1985

ANDY WARHOL PAINTING A TABLE AT A LOCAL RESTAURANT /
ANDY WARHOL MALT AUF EINEN TISCH IN EINEM NEW YORKER RESTAURANT, 1985.
(Photo: Paige Powell)



'The idea is not to live forever; it is to create something that will.'

ANDY WARHOL
The Table 1985

Oil on a black-primed wooden panel,
diameter: 47,24 in. 120 cm

Created at **The Strand American** Bistro,
Manhattan, NY in the presence of **Dolly Fox**
and **Paige Powell** who both are still active.

The **original table frame, which was not artistically designed, was removed** by
Frankie Scinlaro during the sale to give the
table the feel of a mural.

PAPER TRAIL

Peter Herrero New York
Frankie Scinlaro New York
Michael Haber Los Angeles
Private collection Switzerland
Private collection Germany
Burkhard Eikermann Gallery Germany
Kunst und Handel Gallery Austria
Horst Kaufmann Austria
diethARdT collection Austria

Published at Parkett Art Magazine no 12, 1987, Zurich



Photo: Richard Bayerl 2026

what's who's ^{quotes}

Video: Scan the QR code or click the link.



<https://www.guzzo.at/diethardt/diethardt.html>

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ANDY WARHOL

THE ANDY WARHOL DIARIES EDITED BY PAT HACKETT (1989, Warner Books)

MAX HOLLEIN

The New York Times (2018, The New York Times Company)

ARTHUR DANTO

Andy Warhol (2009, Yale University Press)

PAIGE POWELL

Interview magazine (2019, Chrystal Ball Media)

DOLLY FOX

Interview by Robert Hofferer (2026)

PETER HERRERO

Heritage Radio Network (2014, New York City)

BLAKE GROPNIK

Warhol (2020, Ecco)

BRUNO BISCHOFBERGER

Andy Warhol's Visual Memory (2001, Edition Galerie Bruno Bischofberger)

PHOTO SOURCES

Richard Bayerl, Paige Powell, Walter Mori, Alan Davidson, Parkett Art Magazine, Property Tax Photograph 80s.NYC, Google Earth, The Hall Art Foundation, the diethARdT collection



Photo: Richard Bayerl 2026

collection diethARDT

ANDY

*'I think it would be terrible
if everybody would be alike'*

3000 ARTWORKS 105 ARTISTS

Joseph**BEUYS**Gerhard**RICHTER**Franz**WEST**Herman**NITSCH**
Erwin**WURM**Paul**RENNER**Gottfried**HELNWEIN**Jörg**SCHLICK**
Günter**BRUS**Arnulf**RAINER**Martin**KIPPENBERGER** ...

&

Andy**WARHOL**



Reinhard Diethardt 2026 Photo: Richard Bayerl