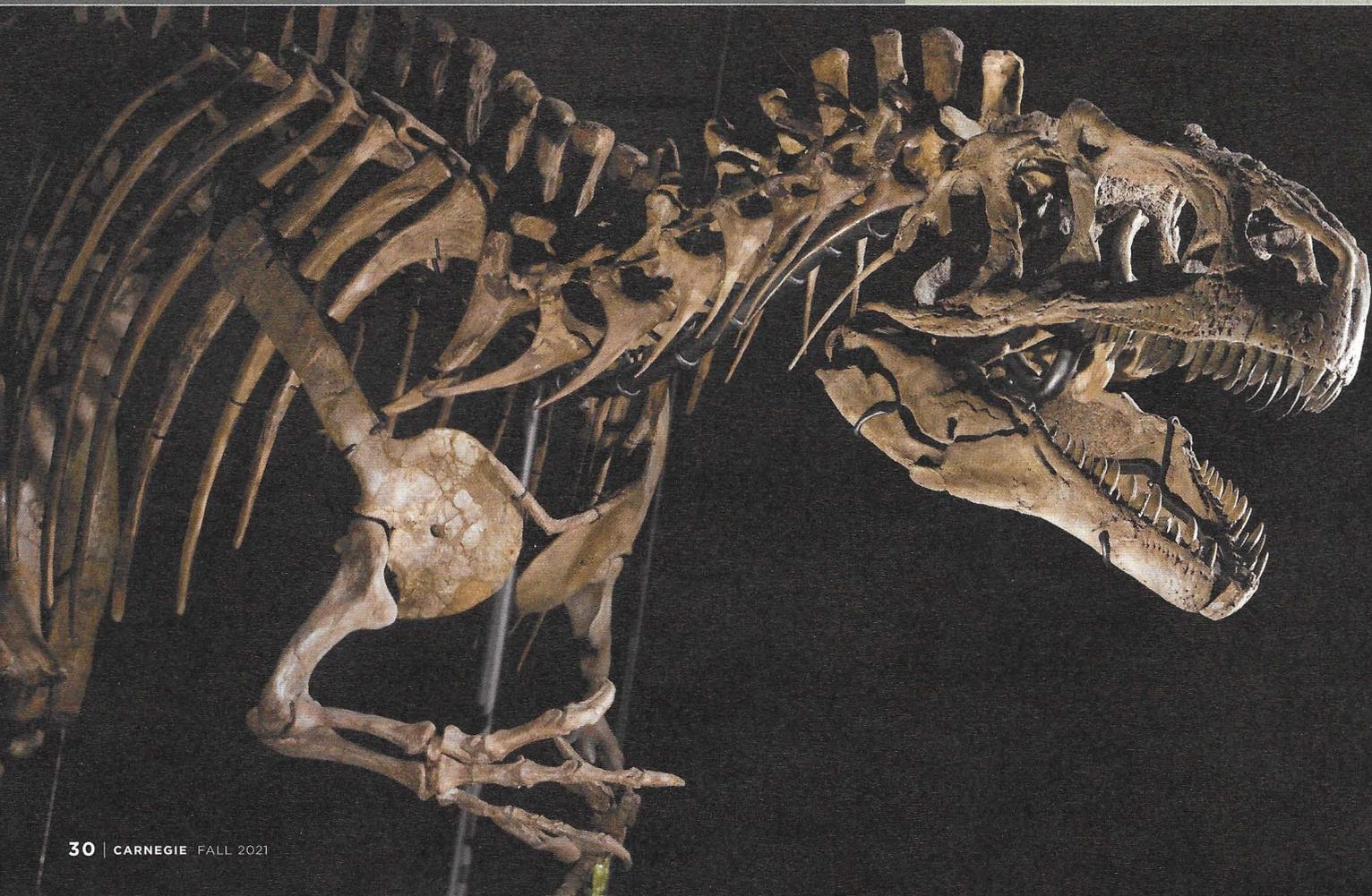


125 YEARS: A HISTORY IN OBJECTS

A Cochiti storyteller figure and Andy Warhol's *Tunafish Disaster*. Big Joe's muscle and a heartbeat drum. A celebration of 125 years of Carnegie Museums continues through the stories of iconic, quirky, and little-known pieces of museum history.

T. REX HOLOTYPE

Despite their relatively puny arms, *Tyrannosaurus rex* had the jaw-dropping power of a 40-foot-long, 5-ton body. And their spiky teeth were sharp, efficient, and deadly. Roaming what is today the western U.S. and southwestern Canada in search of food, the meat-eating *T. rex* ruled some 68 to 66 million years ago during the late Cretaceous Period. But it wasn't until 1902 that the holotype—the scientific name-bearing specimen and the one to which all others must be compared—was unearthed at Hell Creek, Montana. At the turn of the century, the competition among museums to discover and display dinosaur fossils was fierce. Young fossil hunter Barnum Brown was hired by New York's American Museum of Natural History to lead its charge, and he did not disappoint. Over three years, he unearthed what was at the time a whole new species of dinosaur. But it didn't take long before Brown moved on to bigger and better findings. His 1908 excavation of a more complete *T. rex* skeleton prompted the museum to move the holotype into storage, and in 1941, with a dwindling research budget, the American Museum sold the *T. rex* holotype to Carnegie Museum of Natural History. The price? \$7,000 (\$130,000 in today's currency) for what is by definition the first fossil of the world's most famous dinosaur.





◆ RICHARD SERRA'S *CARNEGIE*

As the 1985 *Carnegie International* approached, sculptor Richard Serra was mired in controversy surrounding his public sculpture *Tilted Arc*. Some New Yorkers weren't happy about having to negotiate its curving wall of raw steel outside the Jacob K. Javits Federal Building in Lower Manhattan. It prompted a local court battle to have the artwork removed and a national debate about the purpose and placement of public art. But when a massive crane arrived on Forbes Avenue in front of Carnegie Museum of Art to position the four Cor-Ten steel panels that would lean against each other to form Serra's 40-foot tower titled *Carnegie*, no one voiced any concerns or objections. The reaction was quite the opposite. People were intrigued by the sculpture's interesting edges and angles, not to mention its weathering patina. Serra's *Carnegie* emerged as one of two winners of the prestigious Carnegie Prize and it still stands near the museum's front door. Its title conveys the industrial legacy of art in Pittsburgh by recalling both the museum and its founder, Andrew Carnegie, whose U.S. Steel Corp. invented Cor-Ten steel.

PHOTO: TOM LITTLE

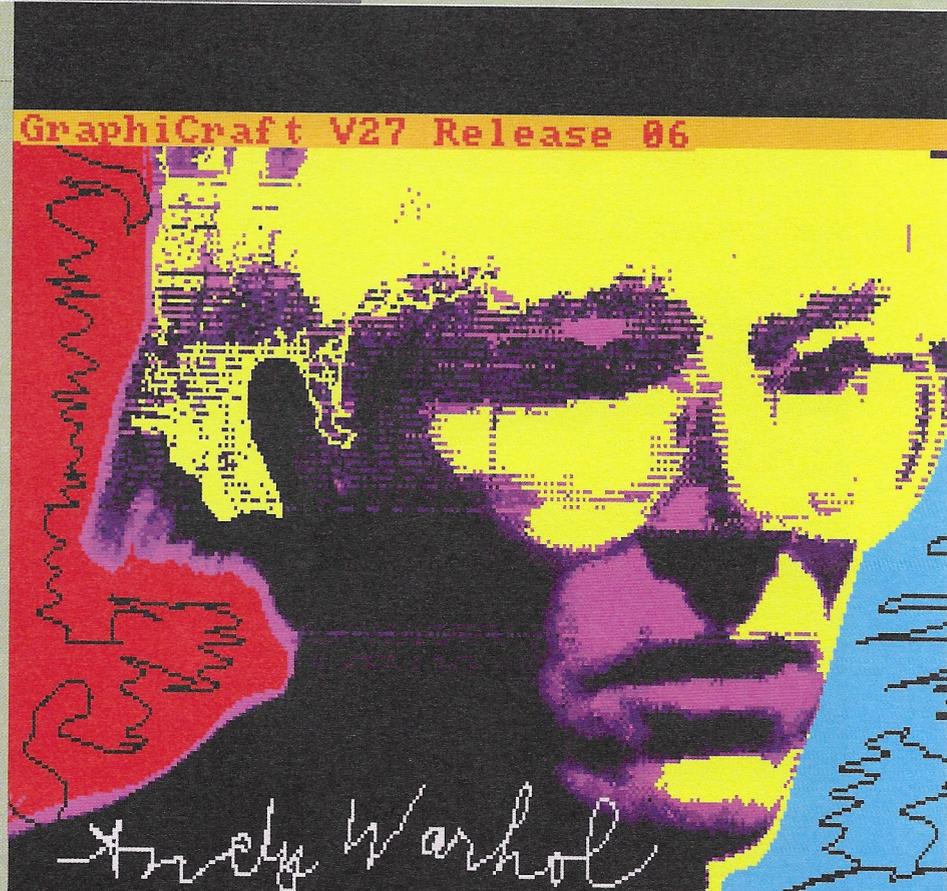
Richard Serra, *Carnegie*, 1985, Given in memory of William R. Roesch by his wife Jane Holt Roesch
© Richard Serra/Artists Rights Society (ARS), New York

◆ ANDY WARHOL'S AMIGA DIGITAL ART

In 1985, the electronics company Commodore introduced the world to the then-revolutionary Amiga 1000 personal computer. Amid great fanfare that featured a full orchestra and tuxedo-clad employees, the PC took center stage at New York City's Lincoln Center, accompanied by two revolutionaries in their own right—Andy Warhol and Blondie's Debbie Harry. Never one to miss an opportunity to explore uncharted media, Warhol eagerly took on his new role as a Commodore brand ambassador. His assignment that day: Use the Amiga's ProPaint software to create a portrait of Harry in real time in front of a live audience. Warhol accomplished that goal, and more. For decades, 28 of his digital works—among them, two self-portraits and the untitled renderings of a banana and Campbell's soup can—existed only on floppy disks stored within The Warhol's archives. Then in 2014, the museum, artist Cory Arcangel, Carnegie Museum of Art, and Carnegie Mellon University's computer club set out to rescue the paintings from their decadeslong purgatory. After painstakingly reverse-engineering the program, the CMU squad revived Warhol's digital images. In May 2021, five of them were minted and auctioned as nonfungible tokens by The Andy Warhol Foundation for the Visual Arts, Inc. and Christie's.

Andy Warhol, *Andy1*, 1985, The Andy Warhol Museum; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © The Andy Warhol Foundation for the Visual Arts, Inc.

(continued) ◆

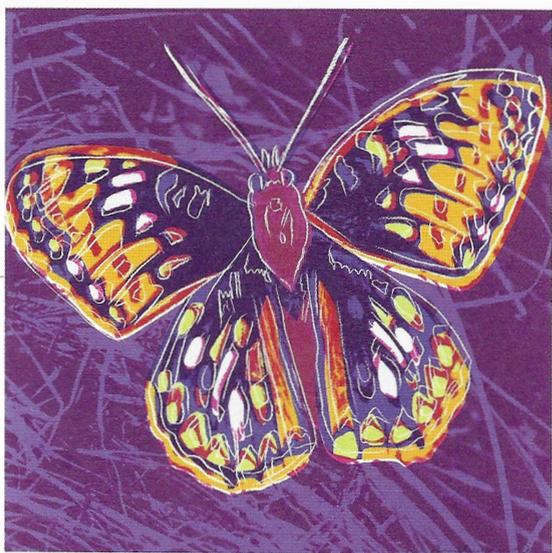


LYNETTE YIADOM-BOAKYE'S *NO NEED OF SPEECH*

At first glance, Lynette Yiadom-Boakye's timeless paintings seem to recall the classic style of portraitists who have come before her. And so, one might assume that her subjects, a predominantly Black cast of characters, sit for days as she studies their faces, gestures—their very souls. But the people who populate her world don't exist in ours. They are manifestations of the British-Ghanaian artist's imagination, composites of images found in scrapbooks and magazines, and hinted at in her own writings. The creation of each large oil-on-linen canvas usually begins and ends in one exhaustive eight-hour session. Yet despite that sense of immediacy, the paintings purposefully betray no sense of time or place. In 2018, she created 13 new works for that year's Carnegie International—including *No Need of Speech*, now part of the museum's collection—earning her the prestigious Carnegie Prize.



Lynette Yiadom-Boakye, *No Need of Speech*, 2018, Purchase, gift of Mr. and Mrs. Richard M. Scaife, by exchange © Lynette Yiadom-Boakye. Courtesy of the artist, Jack Shainman Gallery, New York and Corvi-Mora, London.



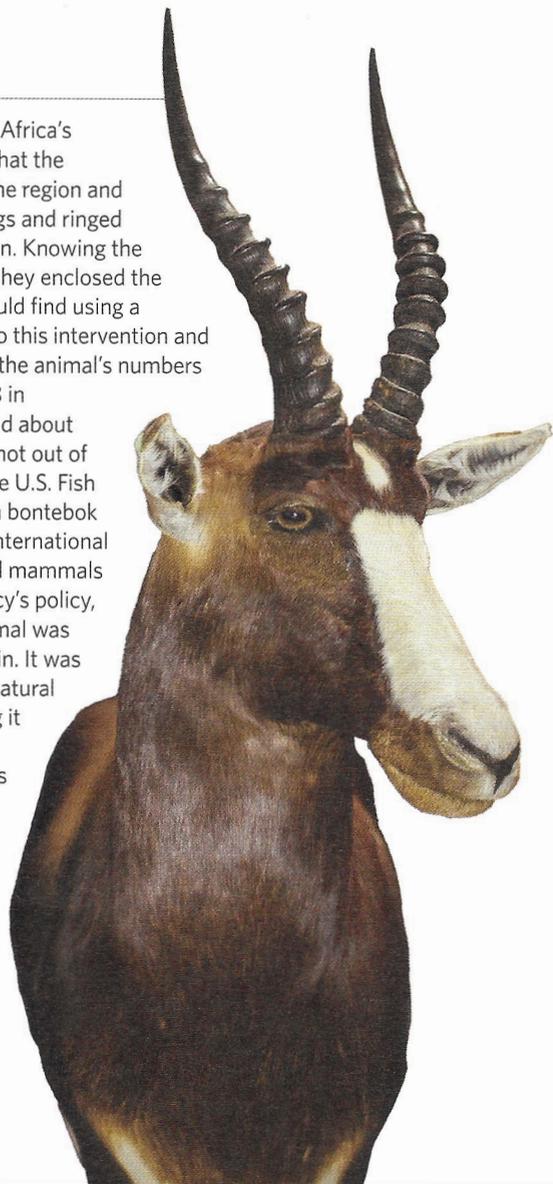
ANDY WARHOL'S *ENDANGERED SPECIES SERIES*

Luminaries such as Marilyn Monroe and Elizabeth Taylor weren't the only treasures to receive Andy Warhol's silkscreened star treatment. The artist's 1983 *Endangered Species* series features 10 creatures great (the *African Elephant* and *Black Rhinoceros*) and small (the *San Francisco Silverspot* and *Pine Barrens Tree Frog*) who, thanks to human behavior, had found themselves in a perilous position. Placed on the endangered species list, they were facing the very real possibility of extinction. The project started with a conversation between Warhol and the environmentally conscious art dealers Ronald and Frayda Feldman. The idea was to use the Pop icon's celebrity status to call attention to the plight of animals around the world. Warhol deployed his signature style—choosing bold, vibrant colors for each portrait, prompting him to refer to the collection as "animals in makeup." Unfortunately, eight of the 10 animals remain endangered.

Andy Warhol, *Endangered Species: San Francisco Silverspot*, 1983, The Andy Warhol Museum; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © The Andy Warhol Foundation for the Visual Arts, Inc.

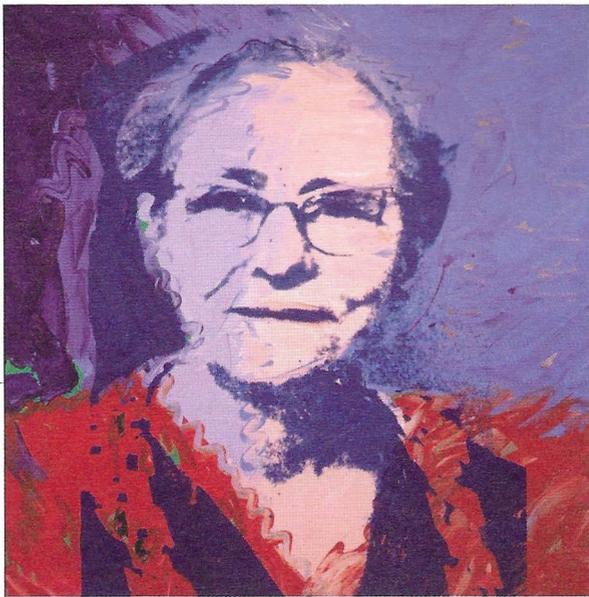
BONTEBOK

In 1837, a farming family in South Africa's Western Cape Province realized that the bontebok, an antelope native to the region and distinguished by its white markings and ringed antlers, was in danger of extinction. Knowing the animals couldn't jump very high, they enclosed the few remaining bonteboks they could find using a simple 4-foot-tall fence. Thanks to this intervention and subsequent conservation efforts, the animal's numbers have increased from just 17 to 158 in a national park in South Africa, and about 6,000 worldwide. The species is not out of the woods yet, though. In 2011, the U.S. Fish and Wildlife Service confiscated a bontebok from a shipment at Los Angeles International Airport that included 20 mounted mammals from South Africa. As is the agency's policy, the mount of the endangered animal was not returned to its country of origin. It was offered to Carnegie Museum of Natural History as a teaching tool, making it one of the few on view in North America. It's part of the museum's Hall of African Wildlife and is the only animal on display to have been acquired while endangered. Many older dioramas include animals that, though endangered now, were hunted and collected legally, in some cases more than 100 years ago.



HEARTBEAT DRUM

First there's the lub, then there's the dub: the sounds of the heart at work. Although the heart—its four chambers, valves, and vessels—is essentially the same in all mammals, its drumbeat pace is much more variable. Basically, the larger the creature, the slower the heart rate. Elephants: 30 beats per minute. Pygmy shrews: 1,300. Humans rest somewhere in the middle at 60 to 100. At Carnegie Science Center, you can hear the difference for yourself. As part of its interactive *BodyWorks* exhibition, which highlights the marvelous machine that is the human body, you can place your hands on a set of metal handprints and discover the answer to the question, "How fast is my heartbeat?"



PORTRAIT OF JULIA WARHOLA

There is an intimacy in Andy Warhol's portraits of his mother, Julia Warhola, that distinguishes them from his other works. Julia was a constant in Andy's life, overseeing his religious upbringing in the Byzantine Catholic faith and taking care of his many medical needs as a child. An artist herself, Julia quickly recognized and nurtured her youngest son's talent, making sure he went to college to study art. Following his graduation, she soon joined him in New York City where the two not only became roommates—an arrangement that lasted nearly two decades—but also artistic collaborators. Julia's decorative handwriting was a factor in Warhol's early commercial success. Still, there's more to the portraits than history. Completed just two years after her death in 1972, the paintings show the artist's mother in full "Bubba" mode, complete with apron and granny glasses. The color palette is muted, in sharp contrast to Warhol's famous electric celebrity portraits. And, perhaps most striking of all, Warhol made embellishments using his fingers, which are visible around his mother's head and shoulders, a rare hands-on approach for the artist.