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Marilyn

[Various artists/makers](#)

1967

Before he became one of the best known artists of the postwar period, Andy Warhol found great success as a commercial illustrator in New York City. After studying pictorial design and painting at the Carnegie Institute of Technology (now Carnegie Mellon University), he moved to New York City, where he supported himself by

producing images for advertising and fashion magazines. He continued to make art, which he exhibited in various small galleries and other venues in New York, yet Warhol viewed his commissioned work as distinct from his artwork, which, at that time, often reflected the legacy of both Abstract Expressionist artists and the influence of more recent figures, such as Jasper Johns and Robert Rauschenberg. Warhol found source material for his art from such things as advertisements, comics, and stories from magazines and newspapers. Active brushstrokes combined with drips and splatters functioned as signs not only of the gestural impulse, but also, in a nod to artists of the previous generation, a kind of reference to creativity and originality made visible; yet paradoxically, it was by embracing not only the imagery of mass culture but also its aesthetic and means of production that he developed the qualities that made his art so distinctive and influential. Around 1962, Warhol adopted a more graphic and detached style comprising bold and often contrasting colors, crisp outlines, and commercial imagery. Screenprinting was well suited for his art as it enabled him to repeat images derived from photographic sources multiple times—even within the same painting or print—in a variety of media and colors. It also allowed him to highlight both the detached quality of the process and the imperfections (such as uneven tone, smudges, gaps, and signs of irregular printing) often found in commercial production.

Warhol engaged the image of Marilyn Monroe in variety of works, beginning with *Gold Marilyn Monroe* (Museum of Modern Art, New York) made in August 1962, shortly after the actress' death. Rather than using a contemporary image, however, he chose a publicity photograph for the film *Niagara* (1953), which he then cropped to bring her features into greater focus. While *Gold Marilyn Monroe* has an almost elegiac feel due to the isolation of the small screenprinted image of the actress against a flat gold background, *Marilyn* (1967) is shockingly bold, with a palette of bright yellow, acid green, and hot pink, whose graphic power is all the more pronounced because of the small size—6" x 6"—of the work and the lack of margins. The print was created to announce the publication of the *Marilyn* portfolio (1967), which contained ten screenprints, each of which featured Warhol's by now signature motif differentiated by a distinctive palette often printed off-register to increase the impression of artificiality and industrial production. The portfolio prints were larger (36" x 36") and more tightly cropped than that of the announcement, making Monroe's face closer to the edges of the paper, and consequently, the viewer. Warhol used five different screens for the portfolio prints, one more than for the small *Marilyn*. *Marilyn* and the *Marilyn* portfolio were the first prints Warhol produced and published through Factory Additions, New York, a company he created to produce and distribute prints based on the motifs — such as *Marilyn*, *Campbell's Soup*, and *Flowers*— for which he was best known. Its name makes reference to both Warhol's studio, known as *The Factory*, and the aural similarity of "additions" and "editions," the latter being a printmaking term that refers to the number of identical impressions created from a matrix and which are often signed and numbered by artists.

^ [View less](#)

Artwork Details

Overview

[Provenance](#)

[Exhibition History](#)

[Catalogue Raisonné](#)

[References](#)

Title: Marilyn

Artist: Andy Warhol (American, Pittsburgh, Pennsylvania 1928–1987 New York)

Printer: Aetna Silkscreen Products, Inc.

Printer: Du-Art Displays

Publisher: Factory Additions

Date: 1967

Medium: Screenprint

Dimensions: Sheet: 6 x 6 in. (15.2 x 15.2 cm)

Classification: Prints

Credit Line: Gift of Factory Additions, 1967

Accession Number: 67.855

Learn more about this artwork



How Screenprints are Made

An illustrated explainer.



Drawings and Prints at The Met

The Met's collection of drawings and prints—one of the most comprehensive and distinguished of its kind in the world—began with a gift of 670 works from Cornelius Vanderbilt, a Museum trustee, in 1880.

Timeline of Art History



ESSAY

Costume in The Metropolitan Museum of Art



ESSAY

Made in Italy: Italian Fashion from 1950 to Now



ESSAY

Photography in the Expanded Field: Painting, Performance, and the Neo-Avant-Garde



ESSAY

The Postwar Print Renaissance in America



CHRONOLOGY

The United States and Canada, 1900 A.D.-present

Museum Publications



One Met. Many Worlds.



The Metropolitan Museum of Art Guide (Spanish)



The Metropolitan Museum of Art Guide (Russian)



The Metropolitan Museum of Art Guide (Portuguese)

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Related Artworks

All Related Artworks

By Aetna Silkscreen Products, Inc.

By Du-Art Displays

By Factory Additions

By Andy Warhol

Drawings and Prints

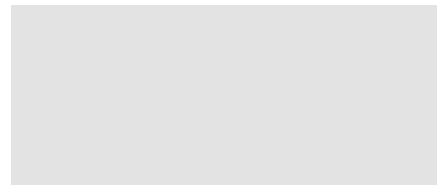
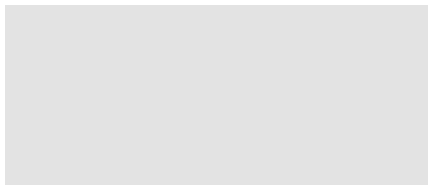
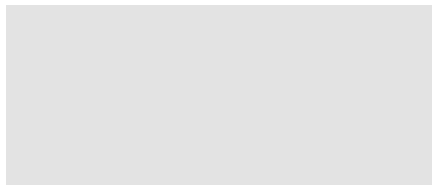
Prints

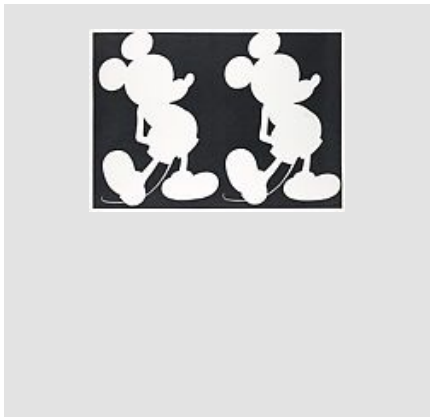
Screen prints

From North and Central America

From United States

From A.D. 1900–present

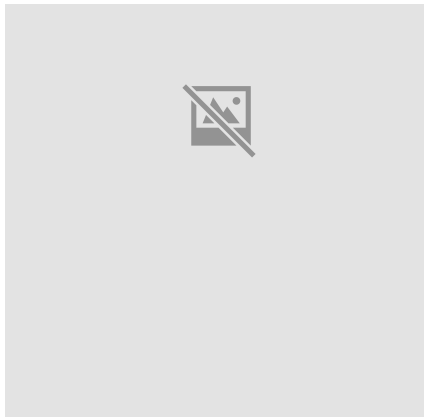




Double Mickey Mouse

Andy Warhol (American, Pittsburgh, Pennsylvania 1928–1987 New York)

1981

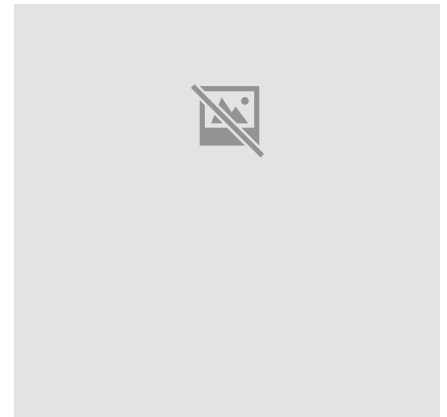


Black Bean from Campbell's Soup

I

Andy Warhol (American, Pittsburgh, Pennsylvania 1928–1987 New York)

1968



Beef from Campbell's Soup I

Andy Warhol (American, Pittsburgh, Pennsylvania 1928–1987 New York)

1968

Resources for Research

The [Met's Libraries and Research Centers](#) provide unparalleled resources for research and welcome an international community of students and scholars.

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