



UNCELEBRITY
The Andy Warhol Foundation
Photographic Legacy Project
Reconsidered

June 8 – July 25, 2026
USF Contemporary Art Museum



Andy Warhol, *Unidentified Men*, undated, gelatin silver print; 10 in. x 8 in.

Foreword and Acknowledgments

Kristina Keogh

The USF Contemporary Art Museum (USFCAM) is pleased to present *Uncelebrity: The Andy Warhol Foundation Photographic Legacy Project Reconsidered*, drawn from the 106 original Polaroid, 50 gelatin silver prints, and 7 out-of-edition prints the artist made between 1967 and 1987, and which USFCAM received from The Andy Warhol Foundation for the Visual Arts. Organized by Christian Viveros-Fauné, USFCAM Curator-at-Large, *Uncelebrity* seeks to explore a different side of Andy Warhol and his practice through the artist's frequently anonymous interests: celebrity snapshots, pictures of the once famous, as well as emulsion or ink on paper likenesses of "limbs," "streets," "buildings," and many of the "unidentified" men and women that populated his daily life.

As part of CAM's summer exhibitions, visitors are also invited to participate in *15 minutes later....* a collaborative photography activity that takes as its starting point Andy Warhol's famous quip, "In the future, everyone will be world-famous for 15 minutes." The activity connects two distinct shows (*Uncelebrity* and *Breaking Barriers: Gathering Light*) through the shared acts of looking, making, and community. Organized by Jennifer

Miller, USFCAM Curator of Education and Public Art, and inspired both by Warhol's Polaroid portraits that blur the line between the ordinary and the iconic, and by the Breaking Barriers veterans' workshop that centers everyday experience as a site of creativity, reflection, and connection, participants will be invited to take a single photograph using a museum-provided Polaroid camera. Each image will become part of a growing, collective installation, transforming individual moments into a shared visual record that emphasizes participation, dialogue, and the power of photography to build community.

This exhibition and its associated programming were realized through the creative collaboration of USFCAM's talented team: Amy Allison, Program Coordinator; Shannon Annis, Curator of the Collection and Exhibitions Manager; Kenzie Ferrell, Digital Media Specialist; Don Fuller, New Media Curator; Alejandro Gómez, Preparator; Eric Jonas, Chief Preparator; Jennifer Miller, Curator of Education and Public Art; Gary Schmitt, Exhibitions Designer; Christian Viveros-Fauné, Curator-at-Large; David Waterman, Chief of Security and Visitor Services; and Summer 2026 interns Jolie Brown, Anh Myers, and Brandin Vance.

Many thanks also to Dr. Jocelyn E. Marshall, and her students in the "Critical Perspectives on Contemporary Art" class in the USF School of Art & Art History, for engaging with these objects to produce new visual analyses.

Uncelebrity is made possible by a gift to the University of South Florida Collection by the Andy Warhol Foundation for the Visual Arts, through The Andy Warhol Photographic Legacy Project. Support for the exhibition is provided by the USF College of Design, Art & Performance, the Lee and Victor Leavengood Contemporary Art Museum Endowment Fund, and the Allen W. and Janet G. Root CAM Endowment.

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Kristina Keogh, PhD
Acting Director
Contemporary Art Museum
University of South Florida



Andy Warhol, *\$1*, 1982. screenprint on Lenox Museum Board; 19-3/4 in. x 15-5/8 in. Extra, out of the edition. Designated for research and educational purposes only.

Uncelebrity: The Andy Warhol Foundation Photographic Legacy Project Reconsidered

Christian Viveros-Fauné

Andy Warhol took tens of thousands Polaroid and black-and-white photographs. These images—of both the notable and not so notable—often served as the basis for his commissioned portraits, silk-screen paintings, drawings, and prints. The vast majority of these images were not seen by the public for decades. Not until 2007, that is. That was the year when more than 28,500 photo images were distributed as a massive gift by the Andy Warhol Foundation for the Visual Arts to 180 college and university museums, galleries, and collections throughout the United States.

Christened The Andy Warhol Photographic Legacy Project, the Foundation's ambitious philanthropic and curatorial effort was designed to provide access to the Pop artist's ubiquitous if "lesser-known body of work," but also "to foster understanding of the incredibly vital role that photography played throughout Warhol's art and life." The resulting surfeit of images—thousands upon thousands of his silver gelatin prints as well as Polaroids—serve

today as a basis for understanding the artist's pictorial practice. Used as a practical tool for making art, a way to obsessively document his life, and a means to explore the concepts of celebrity and consumer culture, Warhol's photographs also functioned as a filter for the artist to sieve the world's evolving image glut. In time, Warhol came to refer to his cameras as his "pencil and paper." After acquiring a 35mm Minox device in 1977, he is reported to have shot at least a roll a day until his death in 1987.

USFCAM's latest exhibition celebrates the gift the museum received from The Andy Warhol Foundation for the Visual Arts nearly two decades ago. Thirty-eight years after his passing, *Uncelebrity: The Andy Warhol Foundation Photographic Legacy Project Reconsidered* explores the flip side of the legacy of "the King of Pop Art"—namely, anonymity. Starting with the Foundation's donation of 106 original Polaroid, 50 gelatin silver prints, and 7 out-of-edition prints the artist made between 1967 and 1987, the show frames Warhol's photographs as an eclectic summa of his less catalogued interests.



Andy Warhol, *Street and Buildings*, undated. gelatin silver print. 8 in. x 10 in.



Andy Warhol, *Levis*, 1984. Polacolor ER; 4-1/4 in. x 3-3/8 in.



Andy Warhol, *Levis*, 1984. Polacolor ER; 4-1/4 in. x 3-3/8 in.

Despite very much representing the Warhol Foundation and its estimable work, USFCAM's gift contains more than just instantly recognizable faces. Alongside the requisite handful of celebrity snapshots—designer Carolina Herrera and Olympic skater Dorothy Hamill appear in two Polaroids, while writer Truman Capote, musician John Denver and Studio 54 club owner Steve Rubell feature in several black and white snaps—the museum's Warhol holdings contain many more pictures of nameless subjects. Among these are portraits of “unidentified” men and women that populated the famous artist's daily life; photos of what the Foundation prosaically identifies as “limbs,” “streets” and “buildings”; and various shots of what one might today charitably call the once famous. An iron rule of celebrity holds sway over many of Warhol's pictures. As Gen Z might say about this time capsule of Boomer and Gen X culture: recognized today, ignored tomorrow.

Photography was a constant throughout Warhol's career. Beginning with a Kodak Brownie he owned as a boy in Pittsburgh, Warhol experimented with and collected cameras throughout his life. The Polaroid camera, able to produce photographs instantly, became a steady companion in the studio—both as a tool for his painting process and at social outings, serving as a beard for the aggressively shy artist, but also as a party trick. (Despite his carefully calculated facade, Warhol was a famously awkward presence at social events.) While Warhol worked with many different cameras, he gravitated toward models that were easy to use—the Minox 35 EL, for example—or, alternately, those that could produce images immediately, like the Polaroid Big Shot. Eventually, Warhol became so dependent on this last camera that he bought out Polaroid's remaining stock when the company announced its discontinuation in 1973. The artist endeavored to repair his store of cancelled gadgets well into the 1980s.

Warhol's commissioned portraits, making up much of his work throughout the 1970s and 80s, began with Polaroids. He often had subjects apply white Kabuki-like makeup to their faces to hide wrinkles and blemishes, turning them into what he called a “blank canvas.” He shot dozens of Polaroids in a single session—sometimes up to 60 or more—to capture the perfect pose. In time, specific instant images were selected, enlarged and converted into high-contrast negatives, which were then “burned” onto silkscreens to be printed onto canvas. The effects of these images tie Warhol's previous artworks together with his later production, while also expanding the artist's larger narratives, especially when it comes to his attempt to exhaustively track the minutiae of human experience—his, in particular.

What do Andy Warhol's gelatin silver prints and Polaroids of regular people tell us about his subjects today? How do they make one think about his extensive use of photography as source material for his better-known works on canvas?



Andy Warhol, *Unidentified Woman #23 (Blonde Hair and Dog)*, 1986. Polacolor ER; 4-1/4 in. x 3-3/8 in.



Andy Warhol, *Marina Schiano*, 1981. Polacolor ER; 4-1/4 in. x 3-3/8 in.

How does his use of line, color, shape, form, texture, space, movement, and composition frame the faces of the celebrated and uncelebrated, and what do these elements reveal about Warhol's camera work in general?

Manifesting the Warhol Foundation's desire that its gift would produce research opportunities and fresh insights, students in Dr. Jocelyn E. Marshall's "Critical Perspectives on Contemporary Art" class at the USF School of Art & Art History considered the aesthetic, social, and cultural implications of Warhol's photographic choices while producing visual analyses of specific images. The museum is grateful to Dr. Marshall's entire class for engaging the material in its Warhol holdings and indebted to six master's students—Sabrina J. Barilone, Yasmin Diogo, Vinh Huynh, Mya Jones, Lauren Nelson and Kayla Simons—for allowing it to reproduce select insights about the exhibition in labels. Their observations are crucial to reconsidering the newfound importance of the images brought together in *Uncelebrity*.

—
Christian Viveros-Fauné
Curator-at-Large, USFCAM



Andy Warhol, *Bronka Weintraub*, 1986. Polacolor ER; 4-1/4 in. x 3-3/8 in.

Checklist

Scan the QR code to visit the USF Collection online for complete information about all the artworks presented in this exhibition.

All artworks: Gift of the Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Project, University of South Florida Collection.



Andy Warhol, *Buildings*, undated. gelatin silver print. 10 in. x 8 in.



Above: Andy Warhol, *Sitting Bull*, 1986. screenprint on Lenox Museum Board; 36 in. x 36 in. Extra, out of the edition. Designated for research and educational purposes only.
Cover: Andy Warhol, *People on the Street*, undated. gelatin silver print. 8 in. x 10 in.

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The USF Contemporary Art Museum is accredited by the American Alliance of Museums.