

**Andy Warhol Art Authentication Board, Inc.**

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Koenig: ASN, DMW, LB, AM, LN

Lars Nittve  
 Director  
 Moderna Museet  
 Skeppsholmen  
 P.O. Box 16382  
 Stockholm S 10327  
 Sweden

Dear Mr. Nittve,

The Andy Warhol Art Authentication Board is writing in regard to the sculptures *Brillo Box Soap Pads Box (Stockholm Type)*, and is contacting you since your name appears as an owner of six "Stockholm Type" boxes in the Andy Warhol Catalogue Raisonné. As you may know, a series of articles, recently published in the Swedish press, claim that many but not all of the Brillo boxes identified as "Stockholm Type" by the Andy Warhol Estate, the Andy Warhol Art Authentication Board and the Andy Warhol Catalogue Raisonné were produced posthumously in 1990 at the direction of Pontus Hulten, without a prior agreement with Andy Warhol. Given the serious nature of these allegations, the Board has undertaken a thorough investigation of the matter. Although our research is ongoing, we wanted to inform you of our findings to date.

#### I. A Brief Chronology of Warhol's Box Sculptures

In 1964, Andy Warhol produced seven different types of box sculptures, based on cardboard packing containers: *Brillo Soap Pads*, *Brillo Soap Pads (3¢ Off)*, *Campbell's Tomato Juice*, *Del Monte Peach Halves*, *Heinz Tomato Ketchup*, *Kellogg's Corn Flakes*, and *Mott's Apple Juice*.

That same year, they were exhibited together at the Stable Gallery. The most numerous were the *Brillo Soap Pads*, *Campbell's Tomato Juice* and *Heinz Tomato Ketchup*. Approximately 100 examples of each type were made. All the boxes were made of plywood by a New York cabinet maker and painted and silkscreened by Warhol and his studio assistants at the Factory at 231 East 47<sup>th</sup> Street in New York City.

In the exhibitions that followed the Stable Gallery show, Warhol sometimes substituted cardboard Brillo packing cartons for his wood box sculptures. Installation photographs from a 1966 survey of Warhol's work held at Boston's Institute of Contemporary Art and from "New York 13" at the Vancouver Art Gallery in 1969 indicate that cardboard Brillo packing cartons were substituted for wood box sculptures. Photographs and written documents also indicate that approximately 500 cardboard packing cartons were featured in the 1968 Warhol exhibition, organized by Kasper Koenig and Pontus Hulten at the Moderna Museet in Stockholm, and in its subsequent European tour.

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In 1970, Warhol gave the Pasadena Art Museum and the Los Angeles County Museum of Art permission to produce facsimile editions of the 1964 box sculptures. The production of the boxes was supervised and paid for by the respective museums. Pasadena produced 100 *Brillo Soap Pads* box sculptures, which were included in their 1970 Warhol retrospective; the Los Angeles County Museum produced 100 *Kellogg's Corn Flakes* box sculptures. These facsimile editions were donated by Warhol to the museums and letters from Warhol document these arrangements. In both cases, the facsimile editions are several inches larger than the 1964 originals.

Warhol's box sculptures represent a special category of work that he treated differently than his painting. First, they looked so similar to cardboard packing cartons that on more than one occasion (Boston, Stockholm, and Vancouver), Warhol chose to substitute cardboard packing cartons, or "found objects," for his box sculptures. Second, on two documented occasions (Pasadena and Los Angeles) Warhol agreed to have facsimile editions of his 1964 box sculptures produced. Warhol did not produce or authorize production of facsimiles of his paintings.

## II. A Comparative Examination of Brillo Boxes

The Board has recently conducted a comparative examination of four Stockholm Type Brillo Boxes and one Brillo Box sculpture made for Warhol's 1964 exhibition at the Stable Gallery in New York.

a. The 1964 Stable Gallery box is constructed of plywood; it is nailed together by hand. Its edges abut one another at right angles; they are not mitered. All sides of the box are hand-painted with a flat, white paint and then printed with two screens, one for the red typography and one for the blue.

b. Of the four Stockholm Type boxes that were examined, two differing methods of construction were noted. Two of the Stockholm Type boxes are constructed of fiberboard; they are nailed together by hand. Their edges are mitered and all sides of the box are hand painted white. Opaque and smooth, the surface of these boxes has a high finish, a burnished quality that was probably achieved by painting and sanding the surface multiple times before the printing of the blue and red silkscreens.

c. The other two Stockholm Type boxes are also constructed of fiberboard, but are joined with a nail gun, not by hand. Their edges abut one another and are not mitered. Each of the boxes six sides are painted white; their surfaces are irregular since the white paint appears to have been applied with a roller before they were printed with a blue and red screen.

d. The design and typography of all four Stockholm Type boxes is the same, although there are slight variations due to printing. The design of the Stable and Stockholm Type boxes differ: the "Brillo" design that appears on the top side of the Stable box does not appear on the top side of the Stockholm Type boxes; and the notation that includes "Pad Giant" in the upper corner of the Stockholm Type boxes is not on the Stable boxes.

e. Based on our examination, there are two distinct versions of Stockholm Type boxes, which differ by the way their surfaces are finished and their construction.

### III. Information concerning the production of the Stockholm Type boxes.

From interviews and written documents the Board has gathered the following information on the production of the Stockholm Type boxes:

a. In written statements to the Andy Warhol Estate in December 1994, Pontus Hulten stated that 100 Brillo boxes were produced in Sweden in 1968 "according to Andy Warhol's instructions" and included in Warhol's exhibition at the Moderna Museet. In response to the Estate's inquires, Hulten quoted Warhol as saying "Why don't you make them there?" No written record is known to exist documenting Hulten's 1968 agreement with Warhol.

b. In an interview with one of the editors of the Andy Warhol Catalogue Raisonné on March 3, 1998, Hulten stated that 100 wood boxes were made at Malmö in 1968 and included in the 1968 Warhol exhibition at the Moderna Museet.

c. According to curators who worked on the Moderna Museet exhibition, no wood boxes were included in the exhibition, only cardboard packing cartons supplied by the Brillo Manufacturing Company. During the summer of 1968, several months after the exhibition, one curator saw approximately ten wood boxes in Hulten's office at the Moderna Museet that he understood Warhol had authorized.

d. The Board has been able to confirm that 105 Stockholm Type boxes were produced in Malmö in 1990 at the request and under the direction of Pontus Hulten. A group of these boxes were included in the exhibition Territorium Artis that Hulten organized for the State Museum of Russian Art in St. Petersburg and at the Kunst und Ausstellungshalle der Bundesrepublik Deutschland in Bonn on June 19 - September 20, 1992. A fiberboard box, hand-painted and with mitered edges was used as the model for the printing of the 1990 boxes. According to the printer, an invoice, dated May 7, 1990, exists for the screenprinting of these boxes.

### IV. Conclusions

In the course of its investigation, members of the Board have interviewed people with first hand knowledge of the 1968 Moderna Museet exhibition, friends and associates of the late Pontus Hulten, and people cited as sources in the Swedish newspaper Expressen. Although the Board's investigation continues, our research to date indicates the following:

a. A limited number of facsimiles of Brillo packing containers were produced in 1968 at the direction of Pontus Hulten after the exhibition at the Moderna Museet. Although it cannot establish the fact with certainty, based on Warhol's subsequent arrangements with the Pasadena Art Museum and the Los Angeles County Museum of Art, it seems probable that these boxes may have been authorized by Warhol. The 1968 boxes are constructed of fiberboard and nailed together by hand; they have mitered joints and are hand-painted with smooth, opaque and highly finished surfaces.

b. In 1990, 105 facsimiles of Brillo packing containers were produced at Pontus Hulten's direction, three years after Andy Warhol's death. These works are constructed of fiberboard and joined together with a nail gun; their joints abut one another and the paint has been applied with a roller, creating an irregular surface. These works were produced posthumously and without the knowledge of the Andy Warhol Estate or the Andy Warhol Foundation for the Visual Arts. At this time, the Board cannot determine

whether or not these boxes were produced in accordance with the terms of a verbal agreement Pontus Hulten made with Warhol in 1968.

We want to assure you that the Board is continuing to research into these works and will keep you informed of its findings.

Sincerely,

ANDY WARHOL ART  
AUTHENTICATION BOARD, INC.

By:   
Authorized Representative