

ALTI AYDA BİR YAYIMLANAN ULUSLARARASI HAKEMLİ DERGİ

DOI: 10.5281/zenodo.17169383

Geliş Tarihi / Received  
03.02.2025

Kabul Tarihi / Accepted  
03.09.2025

Yayın Tarihi / Publication Date  
27.09.2025

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Cite this article: Yörük, Y. (2025). From Factory to AI: Envisioning Warhol's Artistic Evolution in the Digital Age, *D-Sanat*, Cilt:1, Sayı: 10, s.250-265



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## FROM FACTORY TO AI: ENVISIONING WARHOL'S ARTISTIC EVOLUTION IN THE DIGITAL AGE

### FABRİKADAN YAPAY ZEKAYA: WARHOL'UN SANATINDAKİ EVRİMİNİ DİJİTAL ÇAĞDA HAYAL ETMEK

Yağmur Yörük\*

#### Abstract

The aim of this research is to explore how AI-based image generation tools function and to shed light on how an artist like Andy Warhol, who embraced mass production and mechanization, might have utilized these technologies if he lived today. The scope of the study focuses on the intersection of a key figure in art history, Andy Warhol, with modern art and digital technologies.

The research addresses the central question: How would Andy Warhol create art today using artificial intelligence? The methodology involves developing a model named "Warhol 4.0" by teaching GPT about Warhol's artistic philosophy and approach. This model was used to generate prompts, which were then entered into the AI image generator DALL-E to create artworks. These visuals were analyzed and evaluated.

Through this process, the study offers insights into how Warhol's approach to art—emphasizing reproduction and the mechanization of creativity—might translate into the world of AI-generated art. It also explores the synergy between human-driven concepts and machine-generated outputs, challenging traditional notions of creativity and originality.

**Keywords:** Artificial Intelligence, GPT, Digital Art, Serigraphy

#### Öz

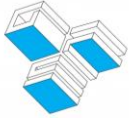
Bu araştırmanın amacı, yapay zekâ tabanlı görsel oluşturma araçlarının nasıl çalıştığını incelemek ve seri üretim ve mekanikleşmeyi benimseyen bir sanatçı olan Andy Warhol'un bugün yaşasaydı bu teknolojileri nasıl kullanabileceğine ışık tutmaktır. Çalışmanın kapsamı, sanat tarihi açısından önemli bir figür olan Andy Warhol ile modern sanat ve dijital teknolojilerin kesişimine odaklanmaktadır.

Araştırma, şu temel soruyu ele almaktadır: Andy Warhol, günümüzde yapay zekâ kullanarak nasıl sanat üretti? Yöntem, GPT'ye Warhol'un sanatsal felsefesi ve yaklaşımının öğretilmesiyle geliştirilen "Warhol 4.0" adlı bir modelin oluşturulmasını içermektedir. Bu model, sanatsal komutlar üretmek için kullanılmış ve bu komutlar yapay zekâ görsel oluşturma aracı DALL-E'ye girilerek sanat eserleri yaratılmıştır. Oluşturulan görseller analiz edilmiş ve değerlendirilmiştir.

Bu süreç, Warhol'un sanat yaklaşımının – üretim ve yaratıcılığın mekanikleşmesine vurgu yaparak – yapay zekâ tarafından üretilen sanat dünyasına nasıl uyarlanabileceğine dair içgörüler sunmaktadır. Aynı zamanda, insan odaklı kavramlarla makine tarafından üretilen sonuçlar arasındaki sinerjiyi araştırarak, yaratıcılık ve özgünlük üzerine geleneksel anlayışları sorgulamaktadır.

**Anahtar Kelimeler:** Yapay Zekâ, GPT, Dijital Sanat, Serigrafi

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## 1. Introduction

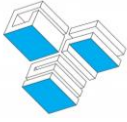
### Andy Warhol as a Machine and Artificial Intelligence Impact

Warhol's choice for mechanization in art involves a purpose for removal of personal touch. He didn't want his background to be part of the work. Instead of infusing artworks with aspects of his personal background, Warhol's approach was to represent his art as an anonymous entity, focusing solely on the superficial beauty without incorporating additional underlying narratives. Similar to a machine, he portrays himself as an artist who concentrates solely on the task, intending to leave as soon as the work is completed. Warhol's fundamental principle is captured in the statement, "I am a machine, I am a nothing" (...) "I am a nothing, yet I fulfill a purpose" and "I operate on various levels: art, commerce, advertising..." "I embody functionality itself." (Baudrillard, 2005:58).

This distance from personal expression was not just a stylistic choice but a reflection of Warhol's admiration for mechanical precision and lack of emotion. Moreover, Andy Warhol admired machines with lack of emotions and wanted to become an artist tied to this philosophy. This aspiration to emulate machines extended beyond metaphor; it shaped his artistic practice, leading him to adopt methods that emphasized repetition, uniformity, and the removal of the artist's personal touch.

Warhol's strategic decision to use serigraphy further reflects his artistic perspective. This technique, aligning with his interest in mass production, enabled the easy replication of images. Screen printing, when compared with traditional brushwork, is very mechanical and impersonal, allowing for the repeated creation of identical artworks in a short period. This method significantly diminishes the artist's personal touch, emphasizing that the artwork's concept and idea are more fundamental than the artist's manual skills. Essentially, Warhol's use of serigraphy challenged conventional views of artistic creation and the role of the artist's hand in art (Ozdemir, 2013:244). This method mirrors the idea of mechanization in art, where the repetitive production and duplication of images occur without any connection to their original context or identity, akin to a machine's operation (Bergin, 1967:362).

Writer Edmund White summarised Andy Warhol's approach with these words in his writing *Andy Warhol: A Retrospective*, as "Andy challenged every conceivable definition of art. Art shows the mark of the painter's hand: Andy used serigraphy. A work of art is a unique object: Andy came up with multiples. A painter paints: Andy made movies. Art is divorced from commercial and the utilitarian. Andy focused on Campbell Soup cans and dollar bills" (White, 1989:441). It is understood that Warhol had different way of understanding and behaviour different than what is expected.



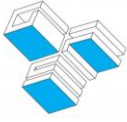
Along with the Warhol's artistic mindset for the creation and execution of the artwork, his iconic studio named The Factory also is a good example of a choice, reflecting his unique approach. Within this studio, Warhol meticulously avoided incorporating personal stories or individual touches in his artworks, emphasizing a no-personalization policy. His method of mass-producing art contributed significantly to the democratization of art, symbolizing a harmonious blend of human creativity and technological efficiency. This approach pointed out the idea that anyone with a concept could create art, without any skill. This philosophy resonates with a quote often attributed to Warhol: "Everything is art, everyone is an artist," encapsulating his inclusive and revolutionary view of art and creativity (de Souza, 2024:1).

In words echoing Andy Warhol's own, he once conveyed, "If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, there I am. There's nothing behind it" (Mattick, 1998:965). This reflects a kind of shallowness, where there's a hesitation or incapacity to explore the complexities and deeper meanings behind the surface. Consequently, a significant portion of the assessments by critics, art theorists, and philosophers regarding Warhol's work is considered superficial.

Warhol wasn't the first to think deeply about art or to ask the question 'what is art' in a radical way. He simply redefined the form of the question. Essentially, what he was after was this: what is the difference between two identical things, one considered art and the other not? What really distinguishes two visually similar objects from one another? (Danto, 2009:40). That's why he reproduced exactly identical Brillo boxes to delve into this question. In fact, the current debate about whether visuals created by AI image generators qualify as art, and the ethics of allowing them to win awards in art competitions, is an extension of this question. His work, often interpreted as superficial, deliberately reflected the surface of society rather than engaging with deeper complexities. This approach bears a resemblance to the way artificial intelligence has evolved in the field of art. AI-generated art, particularly with tools like DALL-E and Midjourney, relies on vast datasets and pattern recognition to create visually striking pieces, yet often lacks the depth of human intention and emotional complexity (Coeckelbergh, 2023). This shift in artistic production raises questions about authorship, creativity, and the role of AI as a collaborator in artistic expression. This aligns with the conceptual foundations of AI-generated art, where machine-learning models process vast amounts of data to generate visuals devoid of personal experience or emotional depth.

## **2. Literature Review**

The intersection of artificial intelligence (AI) and art has been the subject of increasing scholarly attention in recent years. Researchers such as Coeckelbergh (2023) have explored the aesthetic and ethical implications of AI-generated art, highlighting the shift from human-made to machine-created visuals. This growing body of work emphasizes the role of AI in redefining traditional



notions of creativity and originality, as AI tools like DALL-E and Midjourney allow users to generate complex visual compositions with minimal input (Harris, 2023).

In this context, the pioneering work of Andy Warhol, who embraced mechanical reproduction in art, offers a significant historical parallel. Warhol's use of serigraphy to produce mass-replicated images challenges the traditional understanding of the artist's hand in the creative process. As Bergin observes (1967), Warhol's method eliminated the personal touch to favor the idea over the physical effort in the production of art, much like the capabilities of AI image generation where the sole input, the prompt, is conceptual and the creation has been fully automated. Various studies examined the ways in which AI tools are reshaping the art world; for instance, Özdemir (2013) sees a major parallel between the mechanization of art by Warhol and the art production of AI today, stating that AI is another step toward machine-generated art. In the same way, Baudrillard's (2005) understanding of the "conspiracy of art" also argues that technological progress leads toward mass production of cultural symbols, which Warhol's art has often critiqued.

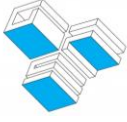
### **3. Method**

To fully comprehend the connection between AI image generators and Andy Warhol's artistic philosophy, it is essential to understand both the functioning of these generators and the parallels with Warhol's methods. DALL-E, which has been developed by OpenAI, functions as a deep learning model trained over a pool of text-image pairs sourced from the Internet and allows users to digitally build images from textual prompts. This technology transforms input text into visual content almost magically, similar to how Warhol's artworks presented straightforward, unembellished forms—direct representations of consumer goods, supermarket products, and portraits of famous individuals. It were as if indeed the art of Warhol could be just as logically conducted by AI image generators.

This study made further the artificial intelligence tools to simulate how Warhol might make art in today's digital world. It thus involved creating a model called "Warhol 2.0" through OpenAI's GPT trained with the philosophy and production of Warhol's art. 'Warhol 2.0' then produced prompts which were then fed into DALL-E to generate images reflecting Warhol's signature themes of consumerism, celebrity culture, and mass production. The images thus developed were analyzed to the degree that they matched Warhol's style and considered the convergence between human-created and machine-generated output while showcasing how the new mode of technology can mimic the historical creative practice. It essentially disrupts the paradigm of both Warhol's philosophy and AI art in regards to the traditional understanding of creativity and originality.

#### **3.1. Creating Warhol 2.0**

In this part of the article, I created a GPT named 'Warhol 2.0' to see what would Warhol's approach to art would be if he was living in today's world. My first ask to the generator:



YO

**You**

If Warhol was living today, and would use Dall-e, what prompts would he use to create artworks?



**Warhol 2.0**

If Andy Warhol were alive today and using DALL-E, his prompts would likely reflect his unique artistic sensibilities, fascination with pop culture, and penchant for challenging traditional art norms. Known for his focus on mass-produced commercial goods, celebrity culture, and the intersection of artistic expression with popular media, his DALL-E prompts might include:

1. **Celebrity Portraits with a Twist:** Warhol could explore creating portraits of contemporary celebrities in unexpected contexts or styles, akin to his famous Marilyn Monroe and Elvis Presley pieces. A possible prompt: "Portrait of a current pop star reimagined as a Byzantine mosaic."
2. **Modern Consumer Goods as Art:** Inspired by his Campbell's Soup Cans, he might turn everyday items of the 21st century into art. For instance: "Hyper-realistic image of a popular smartphone in the style of a 1960s advertisement."
3. **Vibrant, Repeated Imagery:** In line with his use of silkscreen printing, a prompt could be: "Colorful, repeated images of a modern gadget in a grid pattern," mimicking his style of mass-producing images with variations in color and arrangement.
4. **Cultural Commentary Pieces:** Warhol's work often commented on culture and society. A relevant prompt could be: "Surreal collage representing the impact of social media on human interaction."
5. **Visual Puns and Playfulness:** Known for his wit, Warhol might create prompts that are visual puns or humorous, such as: "A whimsical depiction of the internet as a physical object in a vintage setting."
6. **Reimagining Historical Art with Modern Elements:** Merging his interest in historical art forms with contemporary themes, a prompt could be: "Renaissance painting featuring modern-day politicians as subjects."
7. **Series on Globalization and Branding:** Reflecting his interest in commercialism and branding, a prompt might be: "Series of digital paintings depicting global fast-food chains reimagined as religious icons."

These hypothetical prompts capture elements of Warhol's artistic tendencies: his fascination with celebrity culture, consumerism, societal commentary, humor, and the blending of historical and contemporary themes. This approach with DALL-E aligns with Warhol's vision of democratizing art and exploring the boundaries of creativity and technology.

Then I put these prompts into Dall-e ;

Prompt 1:

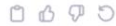
 **You**

"Portrait of a current pop star reimagined as a Byzantine mosaic

Dall-e couldn't process with this prompt. A text appeared as:

 **DALL-E**

Creating an image of a current pop star, even reimagined as a Byzantine mosaic, would be against the policy of not creating images of public figures. However, I can create a Byzantine-style mosaic featuring a fictional pop star. This mosaic can depict a character with a modern, stylish appearance, incorporating elements typically found in Byzantine art, like intricate patterns and a golden background. Let me know if you'd like me to proceed with this idea!



I asked how would Dall-e prefer to change the prompt to create an image in compliance with the content policy, a reply came as;

 **DALL-E**

To create an image in compliance with the content policy, I would modify the prompt to describe a fictional character with a unique appearance, while still capturing the essence of a Byzantine mosaic. The character will not resemble any specific current pop star but will have a general pop star-like appearance, such as a dynamic pose, fashionable clothing, and a microphone. The mosaic style will feature traditional Byzantine elements like gold leaf backgrounds, halos, and a flattened perspective. Let me know if you have any specific details you'd like to include!



So I changed the prompt.

 **You**

Portrait of a fictional current pop star reimagined as a Byzantine mosaic.





The AI-generated portrait of a fictional current pop star in the Byzantine mosaic style presents an intriguing parallel to Andy Warhol's *Green Marilyn* (1962). Warhol's Marilyn portraits drew inspiration from iconic religious imagery, elevating Hollywood stars to the status of modern-day saints. The Byzantine mosaic style—traditionally used to depict emperors and religious figures—further reinforces this idea, visually linking pop stardom with historical deification.



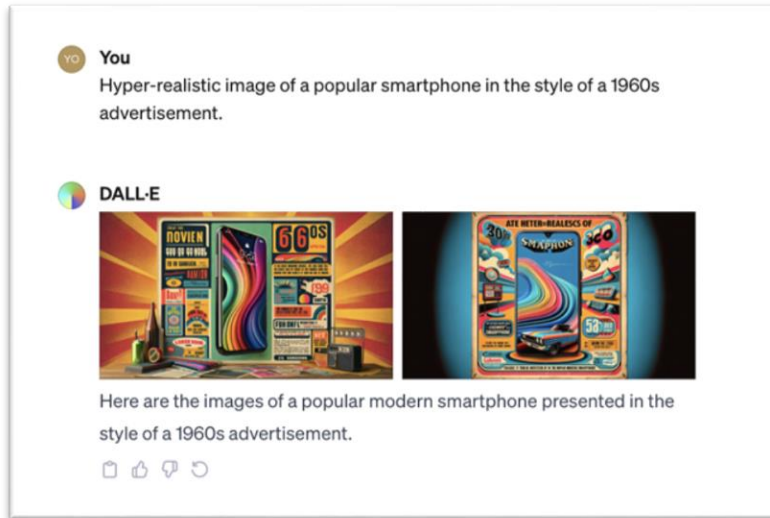
**Figure 1:** Andy Warhol, “Green Marilyn”, (1962)

A key difference, however, emerges from the constraints of AI-generated art: while Warhol unapologetically used real-life celebrities, immortalizing figures like Marilyn Monroe, Elvis Presley, and Liz Taylor, AI content policies prevent the direct depiction of existing public figures. As a result, the AI-generated work had to depict a fictional pop star instead of a real one. This starkly contrasts with Warhol's approach, which openly embraced mass media figures as pre-fabricated icons of fame and desire.

Despite this limitation, the AI-generated portrait aligns with Warhol's artistic philosophy in its mechanization of celebrity imagery. Just as Warhol used silkscreen printing to strip personal expression from his works, AI automates the creation of portraits, further removing the artist's hand from the process. The Byzantine mosaic aesthetic, with its rigid symmetry and gilded grandeur, enhances this sense of timeless artificiality, much like Warhol's highly stylized celebrity portraits.

Ultimately, this juxtaposition highlights the evolution of image reproduction and the shifting boundaries of artistic autonomy. Warhol mechanized portraiture with screen printing; AI now does the same through algorithmic generation. Yet, the crucial difference remains: Warhol was free to depict the faces that defined his era, while AI must fabricate new ones, navigating ethical and legal constraints on contemporary image-making.

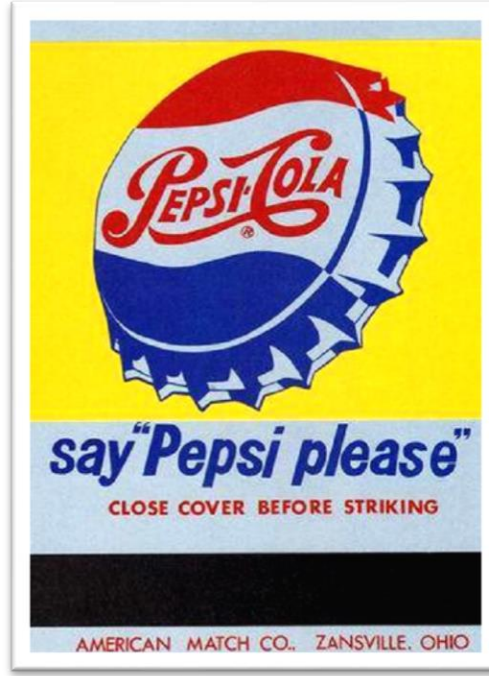
Prompt 2:



The AI-generated image, depicting a hyper-realistic smartphone in the style of a 1960s advertisement, closely aligns with Andy Warhol's artistic approach in his 1962 artwork *Close Cover Before Striking (Pepsi Cola)*. Warhol's piece exemplifies his fascination with consumer culture, branding, and mass production, reflecting how advertising aesthetics could be repurposed as fine art. Similarly, the AI-generated image adopts a nostalgic mid-century commercial style to



showcase a modern-day consumer product, reinforcing Warhol's Pop Art philosophy that blurred the lines between commercialism and artistic expression.

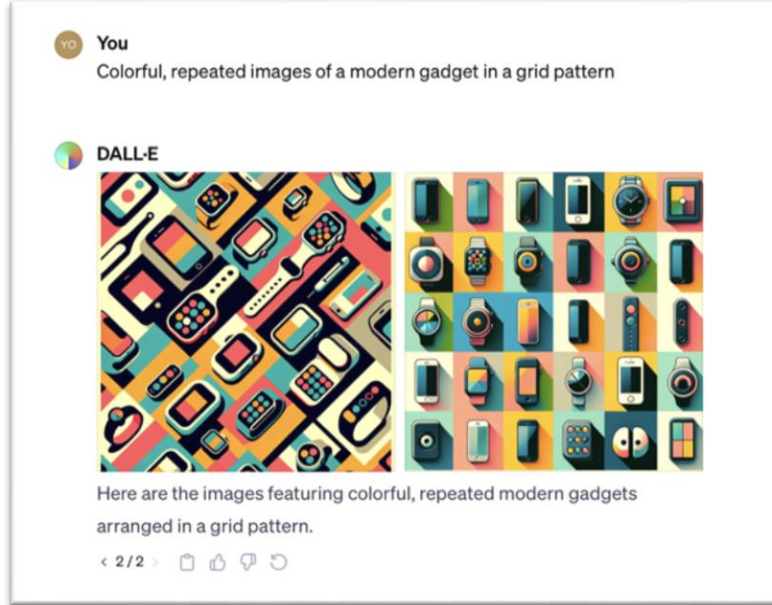


**Figure 2:** Andy Warhol, "Close Cover Before Striking (Pepsi Cola)", (1962)

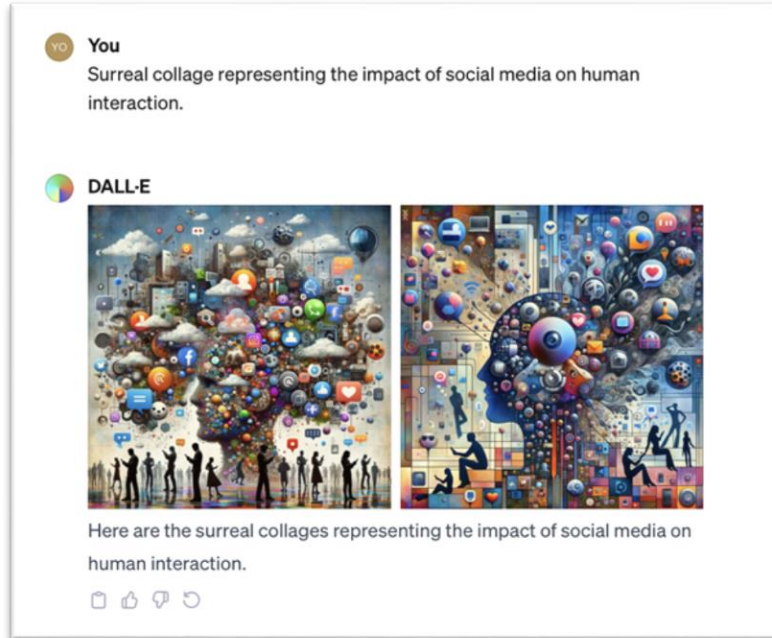
Choosing a smartphone, one of today's most iconic consumer objects, echoes Warhol's emphasis on contemporary commodities like Pepsi-Cola, Campbell's Soup, and Brillo boxes. Just as Warhol transformed an everyday matchbook advertisement into an emblematic Pop Art statement, the AI-generated image reimagines today's digital age through the lens of 1960s commercial aesthetics. This approach highlights the continuity between past and present consumer culture, demonstrating that advertising—whether for soft drinks in the 1960s or smartphones today—remains a dominant force shaping our visual and cultural landscape.

By fusing AI-driven creativity with Warhol's signature techniques, this juxtaposition underscores how technology, mass media, and consumer imagery continue to be central themes in both art and commerce. It also raises questions about the evolving role of artificial intelligence in artistic production—just as Warhol mechanized art through silkscreen printing, AI now automates image creation, further challenging traditional notions of authorship and artistic intent.

Prompt 3:



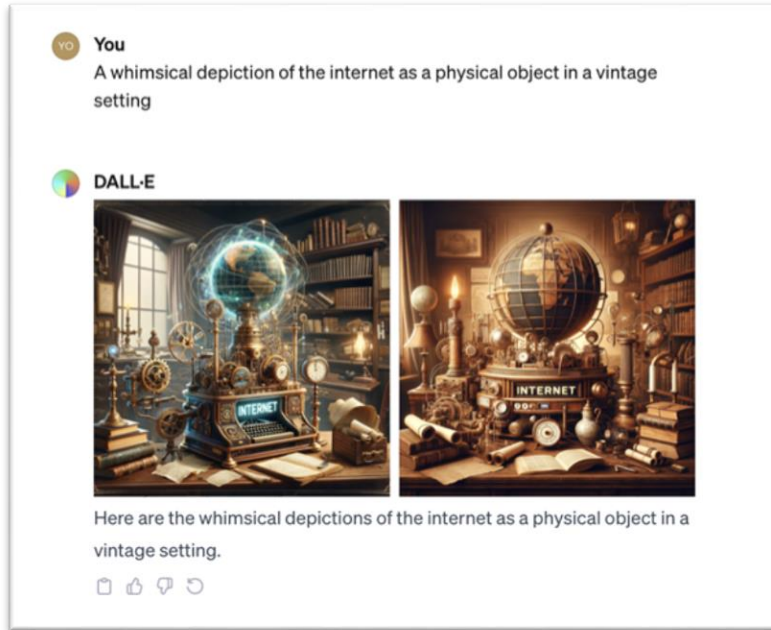
Prompt 4 :



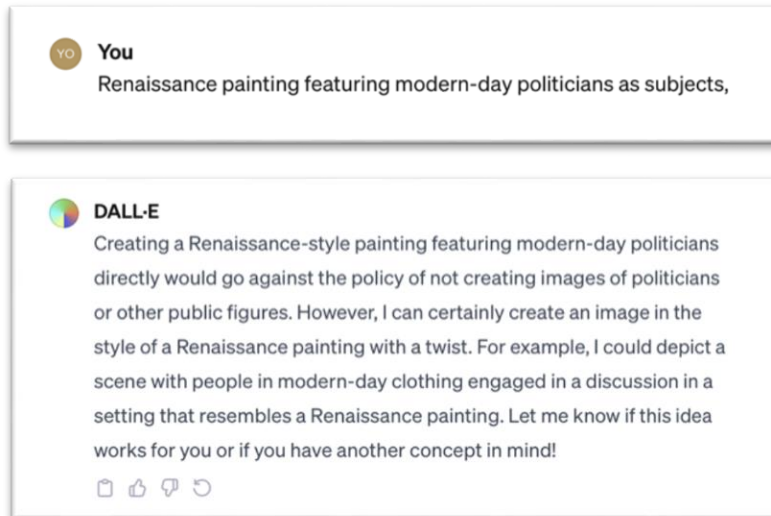
The AI-generated surreal collage on social media's impact and the whimsical depiction of the internet as a physical object in a vintage setting align with Andy Warhol's artistic vision. Warhol famously predicted, *"In the future, everyone will be world-famous for 15 minutes,"* foreseeing

today's fleeting digital fame. Social media, much like Warhol's silkscreen portraits, mass-produces and curates identity, turning individuals into consumable icons. Had Warhol been alive today, platforms like Instagram and TikTok would have fascinated him, much as advertising and celebrity culture did in the 1960s -just as the AI-generated vintage internet image reimagines modern technology as a nostalgic consumer object. Both reflect how media shapes perception, whether through print, television, or digital platforms.

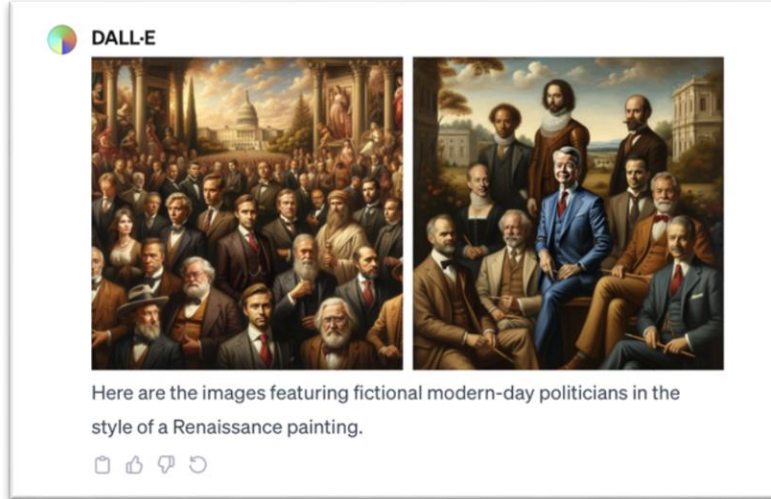
Prompt 5:



Prompt 6:



I changed the prompt as, “Renaissance painting featuring modern-day fictional politicians as subjects”.



The AI-generated Renaissance painting of fictional politicians aligns with Warhol's view of politicians as media-manufactured icons. Just as Warhol silkscreened Mao and Nixon like pop stars, this AI piece elevates modern figures to mythic status, mimicking how political branding shapes public perception.


Renaissance portraits legitimized power; today, social media does the same. Warhol, fascinated by fame's mass production, would likely embrace AI-generated political imagery as the ultimate media spectacle, blurring the line between leadership and entertainment.



**Figure 3:** Andy Warhol, “Mao”, (1972)



Prompt 7:

 **DALL-E**


Creating a series of digital paintings that reimagine global fast-food chains as religious icons involves blending the recognizable branding and logos of these chains with the visual elements and styles typical of various religious artworks. Let's consider different fast-food chains for each painting, ensuring a diverse and visually engaging series.

For the first image, imagine incorporating the logo of a well-known burger chain into a scene resembling a traditional religious icon painting, complete with a halo and ornate details, using the chain's signature colors.

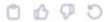

For the second image, let's transform the branding of a famous fried chicken chain into a stained glass window design, typical of Gothic cathedrals. This would involve creating a mosaic-like effect with vivid colors that represent the chain's visual identity.

Finally, the third image could feature a popular pizza chain, with its logo and colors artistically integrated into a Renaissance-style fresco, complete with soft lighting and ethereal qualities.

These images will creatively fuse fast-food culture with religious art, each in a unique and visually striking way. Let's begin with these three concepts.



Here are the two digital paintings from the series. Each one creatively blends the branding of a global fast-food chain with the style of religious iconography. Feel free to take a closer look at each image.

The AI-generated fast-food religious imagery aligns with Andy Warhol's Campbell's Soup Cans (1962), where he transformed a mass-produced consumer good into an object of artistic devotion. Just as Warhol's soup cans reflected America's obsession with branding and uniformity, these AI-generated images elevate fast-food logos to the status of religious icons, blurring the line between consumer culture and spiritual symbolism.



**Figure 4:** Andy Warhol, "Campbell Soup Cans", (1968)

Warhol's use of repetition and commercial aesthetics questioned how advertising shapes modern desires—much like these AI paintings, which reimagine corporate brands as sacred figures. If Warhol were alive today, he might have embraced AI to further explore how fast food, like soup cans, has become a universally recognizable symbol of modern life and mass consumption.

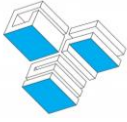
#### **4. Findings**

The AI-generated images based on Warhol's artistic philosophy revealed several key insights into how AI could simulate an artist's style. The images produced by "Warhol 4.0" reflected Warhol's characteristic themes, such as mass-produced consumer items and celebrity portraits. For instance, one prompt generated a series of portraits in the style of Warhol's iconic Marilyn Monroe prints but with modern celebrities and AI-enhanced color schemes.

Additionally, the AI-generated images demonstrated a mechanized approach to art creation, much like Warhol's own methods with serigraphy and repetition. The lack of personal touch and emphasis on the concept rather than craftsmanship was a significant parallel between Warhol's process and the images produced by DALL-E. This highlights the alignment between Warhol's ideas on art production and the capabilities of generative AI technologies.

However, limitations were also observed. The AI's inability to incorporate Warhol's subtle play on irony and commentary on consumerism showed that while AI could mimic stylistic elements, it struggled to grasp the deeper conceptual layers of Warhol's work. Nonetheless, these findings suggest that AI could serve as a powerful tool for replicating and reinterpreting established artistic styles in the digital age.





## 5. Conclusion

With these prompts and images, we can see that GPT was inspired by Andy Warhol's interest in pop culture, consumerism and everyday life. When seen visually, ideas in prompts involve combinations of old and new, latest fame and old esoteric techniques, longest-of-oldest advertisement styles, internet in vintage methods, and islands of most famous politicians in renaissance paintings. As a predictable outcome, GPT assume Warhol would be obsessed with social media and would surely use global brands and portray them as religious icons, as he would see the enormous affect of social media and famous brands in todays everyday life.

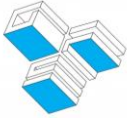
Reflecting on Andy Warhol's artistic philosophy and his iconic artworks, we can imagine a hypothetical scenario where Warhol utilizes prompts to create art with AI tools like Dall-E. Warhol, known for his bold exploration of celebrity culture and consumerism, often includes public figures like Marilyn Monroe and Elvis Presley into his art. This inclination towards using well-known personalities and commercial imagery directly intersects with the content restrictions of current AI tools, which typically avoid generating images of specific public figures and branded logos.

Warhol's fascination with everyday consumer goods and his use of newspaper imagery, often featuring graphic or provocative themes, underscores a potential tension with the content policies of AI image generators. Such tools typically provide guidelines to avoid violent, disturbing or copyrighted content. Warhol's artistic impulses, driven by a desire to mirror and critique contemporary society, often lead him down paths that would be at odds with these policies.

In essence, if Warhol were creating art in the age of AI, it is likely that his method of designing prompts for image generation would challenge the content limitations of these platforms. His art was a reflection of the world around him, unfiltered and raw, capturing the essence of the cultural and media landscape. This core aspect of his work, when contrasted with the regulated nature of AI image generation, highlights a fundamental disconnect between his artistic principles and the current capabilities and restrictions of AI technology in art.

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