

Why don't you make them there?
The true story of the so-called
"Andy Warhol Brillo Box Scandal".



This is an ongoing research project (sometimes referred to as a book). The research started in 2016. This is raw text. Unedited. Written by a Dane in his not native language. So please be indulgent. If you are a publisher with interest, please get in touch. This is the story as the author sees it based on research, interviews and meetings with people involved. So, what you read is not necessarily the truth. It's an opinion based on thorough research spanning over more than 6 years to this date. This is as close as I can come and the Covid 19 situation has not made further research easier. Some readers with personal involvement will say "no this and this did not happen like that." Please then forward solid proof and not opinions.

Copyright © 2023

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning, or otherwise, except as permitted under Sections 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the author. Further, readers should be aware that internet websites listed or references in this work may have changed or disappeared between when this work was written and when it is read.

Preface:

Late 1967 and early 1968 with the permission from and in collaboration with Andy Warhol Swedish Museum Director Pontus Hultén produced 10-15 some say as many as 50 wooden Brillo boxes as exhibition material for the Moderna Museet in Stockholm. In 1990 with the 1968 prior permission from Andy Warhol and very likely renewed permission from Warhol Estate executor Fred Hughes Museum Director Pontus Hultén produced another 113 wooden Brillo Boxes as exhibition material.

Andy Warhol had delegated the responsibility to Pontus Hultén.

All bodies of works, as always with Brillo's from 1964, 1967, 1968 and 1990 were produced as exhibition material. And most of them were produced off-site meaning by others and not at The Factory (Warhol's studio). According to some sources the artist never considered the boxes as individual artworks. They were installations.

In 2010 after 3 years of public commotion The Andy Warhol Art Authentication Board, Inc. decided to "downgrade" the 1968 boxes as... exhibition material.

And the 1990 boxes as... exhibition related material...

The research for this report has been vast. Many documents have been reviewed and specifically Pontus Hultén's archives at Moderna Museet has been reviewed several times. To find new leads and to validate old ones. The same applies to the archives at Louisiana Museum of Modern Art.

Many museums have been in contact with the author and eight trips to Stockholm and Malmö have been necessary.

Most people have been open and welcoming. Other completely dismissive.

Especially people who are still employed at higher levels in museums have been completely dismissive. The same applies to the Warhol Foundation. Which is basically strange as one would suppose that these people should be interested in the truth. On the other hand, one can confess that they are the same people who have nothing to win. It depends on the eyes that look.

The report here has the sole purpose of explaining what happened. And document it. Perhaps it should be seen as the voice of Pontus Hultén that was never heard. And Andy Warhol for that matter.

Somebody wants to put shame and blame on Hulténs shoulders and just maintain previously published claims. Maybe to take attention off their own shoulders. Others deepen further and obviously new discoveries will emerge after this book.

They blamed all on one person.

Now imagine this had been in a court room. The former "Andy Warhol Art Authentication Board" (AWAAB) acts like, victims, researchers, investigators, prosecutors, as judges and they even sentenced Hultén to eternal disgrace. Because they could.

The person "on trial" was dead. So, he could not defend himself. No one did. There was no defense. And no one even tried which is understandable considering the biased hetz from the international press. And when you ask what the condemned told the investigator, prosecutor and the people who judged him in public all in one body the AWAAB. Then they tell you that you are not allowed to see the evidence. It's confidential. If any such exist. You can't see it. Or listen to it. This is simply scientifically dishonest. It's beyond any decency. And there must be a reason for such behavior.

This research document tells the untold story of the so-called Andy Warhol Brillo Box Scandal. It highlights what really happened and unlike other books and reports this book reveals the actual documents. Loan forms, statements, letters, and it also tells a story on how sensational journalism outside Sweden, dealers and auction houses act when they have something to lose. Especially seen in the light that the main character had just very convenient died when all hell broke loose.

This research does not look for a motif. You will understand that once you have read it.

In 1994 The Andy Warhol Art Authentication Board, Inc took form. Over a period of 17 years thousands of works were submitted for

review. Many got the formal authentication the owner wished. Many did not. Given the nature of the way Warhol worked authenticating his works is not an easy task. Nor an exact science. A lot is based on opinions and findings that other finds irrelevant and vice versa. A vast production of Warhol's oeuvre was produced off-site. Meaning not at the artist's studio and often with the artist not even overseeing the production. Assistants, printshop employees, carpenters, silk screeners the list is long.

Who has the authority to decide and based on what?

The research, findings and conclusions in this book are solely the ones of the author. There will be many other opinions. And there should be. This book aims not to rely on thoughts and opinions but rather proven fact. Therefore, most of the actual documents are shown. Documents and what they prove is much better than just words that the reader has no chance to fact check on.

One of the first big tasks for the AWAAB was to start authenticating what was then known as the Stockholm Brillo Types. Would not be a great thing to mess up, would it? A bad start so to say.

Some of the most expensive works by Andy Warhol have never been submitted for formal authentication once that was an option. Simply because owner would not risk the faint possibility that the AWAAB would deny the work with no given explanation.

No one has ever asked the obvious question. If, as AWAAB claimed (they did) that Hultén took the 105 (113) 1990 Malmö boxes and "time travelled" them back to 1968. Then where are all the 1990 boxes everyone knew he made in 1990? And why has not a single 1968 Stockholm type been on auction, private sale, exhibition, private collection from 1968-1994 when the first box goes on auction? Never photographed for a show or catalogue, never mentioned in any texts. That's 26 years. A national treasure then suddenly surfaces. 105 pristine Andy Warhol Brillo Boxes. Boxes that are easily distinctive from others by having the blue pad logo in the right corners and no screen printing on top. And no one takes any notice? Not even Warhol Foundation. Impossible.

On a hot summer day in Croatia in 2012 this author was enjoying holidays with his family. One of the books I brought for hot and long hours in the sun by the pool was a Swedish book called "Den stora Konstsvindeln" by Thomas Anderberg. (The Great Art Swindle). A very well written book unfortunately only in Swedish. I read the book 3 times in one week. My family did not understand why I read the same book three times in a row. But the answer was quite simply that something was not right. Things didn't add up.

Many conclusions made by the AWAAB, Journalists, the author and others were simply too good to be true.

They offered no meaningful context.

And most confusing of all the main character was not there to defend himself. Not that I think he needed to. He was accused, put to trial, and convicted by the press and the AWAAB. And by the public.

I forgot the whole story at least for a while until one day in the spring of 2014 I was approached by an owner of a 1990 Malmö type - would I buy it. I did. Again, in 2016 I was approached by another owner of two 1990 Malmö types (the ones sold on Christies) and the very 1968 box Stockholm Type that was described and depicted in Moderna Museets internal report to AWAAB in 2007. Would I buy them. It was a lot of money, but I did. Why did I do it? Because I did not believe the official story and because I knew that in the future the boxes would be considered just as real as a 1964 Stable Gallery box or a 1970 Pasadena Type. And very likely only 6-10 were ever made of the 1968 types.

So, I started to do a lot of research myself. Photos of documents tells much more than words in a report. And one of the very first things I discovered was the original loan form that Hultén filled out and signed for the 1990 Warhol exhibition at Louisiana in Humlebæk, Denmark. In AWAAB's 2010 and final report the loan form is mentioned. And the report stated that someone has added the word "repliques" on the loan form. "Repliques" of course is replicas in English. I believed that when I read the report. But I certainly did not believe that when I had the actual loan form in hand. Signed by Pontus Hultén and the word "repliques" clearly by him.

I was allowed numerous visits to the archives at Moderna Museet in Stockholm. Got access to the archives of Pontus Hultén. I was allowed to the archives of Louisiana Museum of Modern Art. Contacts has been made to numerous Museums, collectors, dealers, journalists, auction houses etc.

This book is not looking for or trying to explain a motif. For the simple reason that the author does not believe in the official reports made nor in the foreign press coverage that was done at the time.

Swedish press coverage was good with the info they had at the time though. In other words. Pontus Hultén was not guilty of anything, so a motif is not relevant. But an explanation based on facts, documents and findings is relevant. Especially documentation is important. People tend to believe what they read. But what if the

actual document tells a completely different story? Consider this report evidence based.

This is not an intellectual report it's a factual report.

I was nerdy about it all. Spend hours and days only with Brillo's on my mind. And one day I explained my wife the basics of the whole matter. She listened very patiently for over an hour to my story. Asked a few very relevant questions. And of all she asked where this was pointing. I told her I don't know but one day someone will find this very interesting and maybe write a book about it. She looked at me said. That someone is you. So, I did.

This is an ongoing research project (sometimes referred to as a book). My research started in 2016. This is raw text. Unedited. Written by a Dane in his not native language. So please be indulgent. If you are a publisher with interest, please get in touch. Discussions will later be welcomed at a website in preparation.



Andy Warhol with Paul Morrissey in front of the stacked Brillo's at Moderna Museet in 1968. © Berit Jonsvik. From her book "Vernissage68".

Table of contents:

Preface	2-7
Interview with Anna-Lena Wibom - October 9th, 2017,	8-12
Interview with Micke ôlander -September 28 th , 2017,	13-22
Chapter 1. Andy Warhol" Screens, Films, Boxes, Clouds and a Book, 1968 - Moderna Museet Stockholm. Brillo Box Stockholm Type 1968.	23-85
Chapter 2. Brillo Box Malmö Type 1990	86-143
Chapter 3 - Territoire artis Leningrad 1990	144-152
Chapter 4. Louisiana Museum of Modern Art 1990	153-167
Chapter 5. AWAAB 2010 report under close revision	168-182
Chapter 6. AWAAB Interviews with Pontus Hultén and other witnesses.	183-214
Chapter 7. Christies, Sotheby's, Art dealers & COA's	215-258
Chapter 8. Andy Warhol" Why don't you make them there". What really happened.	259-275
Chapter 9. Moderna Museet 2018 - 50 years. Anniversary exhibition.	276-285
Initial report from Moderna Museet 2007	286-287
Initial report from AWAAB 2007	288-291
Final report from AWAAB 2010	292-319

It's important that the reader spends a little time with the official reports. These reports coined the official story as it is to this day. First the letter from Moderna Museet to AWAAB in 2007 and the preliminary report made by AWAAB in 2007 and the final

report from 2010. You will find these as appendixes at the end of the book.

Interview with Anna-Lena Wibom former wife of Pontus Hultén - **October** 9th 2017. Interviewed by the author.

Author: Tell me about 1968

Wibom: It started in 1967. Pontus was in NYC where he was in talks with Andy to do a show in Stockholm. Andy then came here in November 1967 I think it was. He wanted to see the facilities. Pontus had seen boxes in NYC, and he wanted the same for the show here. We had a few cardboard boxes. Some white with blue and red and others in yellow with red and blue, I think. Maybe brown.
Andy wanted to show Brillo's so Pontus took a white Brillo cardboard box and brought it to the National Museum. They had a carpentry. And he said can you do this in wood. The chief carpenter said yes of course. No problem. I think they did 50 or maybe 100.

Author: 50 or 100 wooden boxes in 1968?

Wibom: Yes, it was certainly not 10-15 but more. We used a print shop called Hubert Johansson (died 2002). They did a lot of our catalogues for the museum, and they were very professional. But we needed money to produce so Pontus said to Andy do you have something we can produce and sell to make money? And Andy took from his jacket his handwritten SAS passenger ticket and gave it to Pontus and said do this.
Pontus said fine and took the ticket and got it photographed. Andy came to Copenhagen late 1967 and Pontus met him there. Together they travelled by boat to Malmö Sweden where the catalogue was in preparation. Andy had a box full of photos from NYC and the Factory. Then they came to Stockholm and the boxes were in preparation - the wooden boxes. We had some home at our house at Lidingö.
Andy was very pleased with them. But they were expensive and time consuming, so Pontus and Kasper König I think decided to also get cardboard boxes directly from the Brillo Factory in NYC. Quite early in the process.

Author: So, he (Andy) saw the wooden boxes.

Wibom: Yes of course he saw them. And he liked them

Author: Tell me about the boxes.

Wibom: We got a lot of cardboard boxes from the Brillo Company. Because Andy wanted piles so high that they touched the roof.

Author: So, the wooden boxes were mixed with the cardboard?

Wibom: yes. I think they were not ready for the opening, but they came little by little.
The piles were very unstable because of winds from outside when the doors opened.
Outside there was a green bucket full of sand. To put on the ice outside. So, I took sand and filled in one box and put it in the middle to stabilize. But the next morning the sand was all over the floor.

Author: Some people from 1968 claims no wooden boxes were present during the exhibition.

Wibom: Rubbish. Why else would we do them back in 1968? These people fear the press, and they have positions to defend.

Author: What happened to the wooden boxes after the show?

Wibom: Pontus gave them to people who was involved in the show. He never ever regarded a single Brillo Box as a work of art. He always regarded them as exhibition material. So, did Andy.

Author: Who got boxes in 1968.

Wibom: The people closely involved. Andy always tried to pay people with art so he should not grab in his pocket for money. I think he gave Kasper König a painting. We got the boxes. Olle Granath got 3-4. We had some at Lidingö and at our apartment in Stockholm. Our children had boxes. We used them as side tables, put flowers on them and telephones. I think some were stored at the National Museum. We never regarded them as art.
Andy then went back and came back for the opening of the show. This time he stayed at Hotel Esplanade in Stockholm.

Author: The AWAAB has claimed there is no written documentation that Pontus had permission to do boxes.

Wibom: I know there is. Because Pontus wrote to Andy late 1967 about producing boxes. They also spoke on the phone. The Warhol people must have the letters. Maybe there is something at MM.

Author: Did you tell the AWAAB this?

Wibom: Yes, they were he at my house in Lidingö sitting in my sofa like little schoolboys. I told them they were little boys in shorts when we were doing our show with Andy here.
(laughter).

Author: When you told them that Andy had been in the very same living room where they were sitting now and had seen the boxes right there what did they say?

Wibom: They just noted it. I think it was in 2007. The boxes were still here. They saw them and looked at them.

Author: We are talking 1968 boxes, right?

Wibom: Yes.

Author: lets jump to 1990. Please tell me what you know regarding the second edition of boxes.

Wibom: Pontus had started an art school in Paris. They were doing a show in St Petersburg. Called Leningrad at the time. None of the Russians had ever seen a work by Warhol and Pontus thought it could be funny with Brillo boxes. So, he showed some boxes (1968) to the Madame at the Russian Museum, and they agreed that it would be a great idea.
So, Pontus shipped a box from Paris to Malmo and 100 boxes were made for the exhibition.

Author: Do you think the Warhol people knew about the production in 1990?

Wibom: Everyone knew. It was no secret. The plan was to exhibit the boxes at future Warhol shows.

Author: I have some documents from 1988 where MOMA asks Pontus to do a Warhol show in Paris 1990 and that the estate has indicated its willingness to corporate fully for instance is re-creating sculpture installations such as Brillo's

Wibom: No surprise to me. Pontus was always full of projects. He was a wonderful husband, and we never had a boring marriage. It was full of life and people.

Author: Then around 1994 Pontus starts to sell boxes?

Wibom: Yes, or rather art-dealers starting to buy boxes.

Author: Please explain.

Wibom: It was art dealers who wanted to buy. Pontus never marketed them anywhere. People had seen them at shows and in the catalogues. This van de Velde had a lovely gallery. He bought a lot of boxes, and it was he who put a price on a box. And Pontus later told me he was astonished they would pay for the boxes. He never regarded them as art.

Author: Pontus writes 1968 on the COA's or at least signs for '68.

Wibom: Pontus did not care if a box was made in 1968 or 1990. He never regarded them as art. They buyers knew what they were buying. 1968 refers to the show and the concept.

Author: Did you know that it was not Pontus who made the COA's it was van De Velde's business partner Jan Ceuleers?

Wibom: No. That is strange. Are you sure?

Author: Yes, I found documents at MM that showed it. Van de Velde has confirmed.

Wibom: That's not what he told the Warhol people.

Author: No it seems not. But who knows?

Author: The buyers flipped (sold very fast) them (the boxes) at auction almost the next day and sold what they had just purchased for 6000 - and re-sold for 30.000.

Wibom: Pontus did not care about money. He cared about art. And he did not see the boxes as art. Not in 1968 and not in 1990.

Wibom: A Swedish art dealer bought ten boxes from Van de Velde and sold them to some museum. He was a crook?

Author: What was his name?

Wibom: Sandberg (Malmberg). He was later involved in some bad dealing with a Warhol Painting. Pontus disliked him.

Author: It must be the ten boxes later sold to Museu Berardo from Galerie 1900-2000

Wibom: Yes that's correct.

Author: The Swedish art dealer who allegedly discovered the so-called scandal what can you tell me about him?

Wibom: Börjesson he was the one who made the Ingrid Bergman series. I bought three for the Film Institute where I was Director. I think I paid 25.000 SEK for all. They hung at the cafeteria. Later we found out they had gotten expensive, so we moved them to the administrative offices. Börjesson called me several times to buy Brillo Boxes. Because Pontus did not want to speak with him.

Author: Börjesson tried to buy boxes? When was this?

Wibom: That was when Pontus started to sell to van de Velde and others.

Author: Did he get any boxes?

Wibom: Not to my knowledge.

Author: Why would Pontus not sell to him?

Wibom: Because in Pontus opinion he was in it for money and not for art.
Pontus did not like him.

Author: Have you not informed the AWAAB about this.

Wibom: No. they closed themselves later and they did not care about me. I wrote to the press a few times, but they were not interested. They never answered me. I have copies of the letters here.

Author: Then it was not a discovery he (POB) made in 2007. He knew that Brillo's were around from Pontus Hultén in 1994?

Wibom: Is there any one besides the press that did not know that?

Author: The AWAAB?

Wibom: Laughs.

Author. Do you think it's possible that some of the 1990 boxes were exhibited or displayed at the MOMA 1990 Warhol Retrospective at Centre Pompidou?

Wibom: That would not surprise me. That was the whole idea. That the boxes could be used at different museums. And so, Pontus did. And the loan form you have showed me places the boxes there.

Author: You did not live with Pontus in 1990, did you?

Wibom: No but we were in constant contact. Regarding our kids and other stuff. Pontus was always telling me everything.

Wibom: I must go now but you should come and see me here at Lidingö. I have a lot to tell you.

Author: Let's do that very soon. Thanks a lot for your time.



Visitors at Moderna Museet in 1968 looking at the Brillo Boxes.
© Berit Jonsvik. From her book "Vernissage68".

Interview with Micke Ölander – Malmö September 28th, 2017
Ölander was one of the investigative journalists from Expressen who uncovered the story in May 2007. Face to face interview.

Author: How did you made the discovery regarding the boxes?

Ölander: A good friend of mine tipped me that something was not right with a sale that was coming up at Stockholm's Auktionsverk.

Author: Can you tell me who that person was?

Ölander: He prefers to stay out of the limelight.

Author: Why do you think he prefers that?

Ölander: People have different reasons. We learned that during our research back in 2007. Some people had positions and careers to protect. Others fear the revenue service. Especially those who sold boxes.

Author: What can you tell me regarding your contact to the AWAAB when you made your discovery?

Ölander: At first, they were very polite and open and then suddenly they were a closed book.

Author: Did you find that strange?

Ölander: Yes, very strange. This has given me reason to many thoughts afterwards. Not that they should have elevated us to heroes for doing their job. But because it would be a naturally thing to have great interest for our findings. They had no interest in us at all. I even travelled to NYC and confronted some of the AWAAB members outside the offices on the day they should discuss the Brillo Boxes. They just laughed a little bit but said nothing. Which was strange when it was us and not them that made the discovery.

Author: Did it cross your mind that it was not news to them that boxes were produced in 1990 and that could account for their reaction?

Ölander: No not at that time. But with the documentation you show me that we did not have back then I would certainly have asked them a lot of questions very differently.

Author: Did the AWAAB revert to you between 2007 and 2010.

Ölander: No.

Author: Moderna Museet made an investigation in 2007 based on your findings. They made a report and send it to the AWAAB. In the report, there is mentioning of a 1968 box that is initialed A. W. What does that tell you?

Ölander: A signed box? Really. I think that no boxes were exhibited in 1968 they came later. All we talked to told us that no boxes in wood were present at the exhibition time. They all came later.

Author: But a signed box must mean that Andy Warhol saw the box in 1968 and approved of it by putting his initials on it. Anna Lena Wibom in a radio interview that you also feature in tells us that "Andy was at our house. He saw the boxes and he was very pleased".

Ölander: We had people telling us something different. Olle Granath was very steady. He answered very clear to all questions. Warhol always made written agreements when he outsourced someone to duplicate his works.

Author: In 1970, he (Andy) gave permission to produce 100 Brillo's for Pasadena. But there is no written agreement to this. I have checked with the museum. There is an invoice at the museum for producing the boxes but no written agreement.

Ölander: That is strange. I think the Raisonne and the AWAAB 2010 report says there a written permission to do boxes, but they never found one for the 1968 show.

Author: That's correct. But no one has ever seen those written permissions. I also contacted LAMCA to see if they had a written permission to produce the Kellogg's boxes. They have now in writing confirmed that no such written agreement exists. The permission was indeed verbal.

Ölander: That does not correspond with what the AWAAB told us.

Author: No.

Author: tell me about Olle Granath.

Ölander: Granath provided us with much information. He was there in 1968. We have had no reason to distrust any statements from him. He also sold three 1968 boxes he got from Hultén. He was very open about it all.

Author: I have tried to get in touch with Granath to show him new evidence. He is not interested. Others tell me he is tired of it all and he does not want any guilt by association..

Ölander: That sounds very probable.

Author: Anna Lena Wibom. Did you interview her?

Ölander: Yes, once in 2007. She did not tell us much we did not already know. I think she just had the story from Pontus.

Author: The story? There was no story before after the death of Pontus Hultén. He died late 2006 and the story as we know it broke in 2007.

Ölander: They must have discussed it before.

Author: But they were not together in the 90's when Hultén Produced boxes. Don't you find it peculiar that the story she tells regarding the 1990 boxes is very similar to the one you can read in the press and in the 2010 report? In fact, they are identical?

Ölander: Yes, that's a little odd. Could be because it was not a subject of any interest to them and her then after his death learned the story from the press.

Author: And if the story in the press was somehow incorrect because lack of evidence we have now?

Ölander: Then her story would be incorrect if that is the case.

Author: Did you interview Bengt Andersson the printer of the 1990 boxes?

Ölander: No, we did not find his part so interesting.

Author: Did you know that when he had printed the boxes in 1990, he made a press release and send it to Sydsvenskan Newspaper.

Ölander: No, I did not know that. What did it say?

Author: It basically said "Here are some of the fantastic Andy Warhol Brillo Boxes we have produced. The foundation in US will be happy with them".
If I was to hide in 1990 that I produced boxes I would not send a press release, would you?

Ölander. Not very likely. But the issue was that the 1990 boxes later were sold as 1968 boxes.

Author: Yes. But then where did all the 1990 boxes go if they were assumed to be 1968. And where did all the alleged 100 wooden boxes from go from 1968 to 1990. And why produce 100 boxes in 1990 when you allegedly had 100 from 1968?

Ölander: That's an interesting question.

Author: Let's talk about COA's You spoke with Ronny Van de Velde?

Ölander: Yes, we did. He was very forthcoming. He bought and sold a lot of boxes. His name is all over the raisonne. Pontus made COA's and then they went with the boxes when they sold.

Author: Yes. If I was to tell you that the COA's were made by Jan Ceuleers and not by Pontus Hultén, would you say?

Ölander: Jan Ceuleers?

Author: He was and is Ronny van De Veldes business partner. He deals in rare books. I have documents written and signed by him discovered at the archives of Pontus Hultén at Moderna Museet in Stockholm showing that he made the Certificates of Authenticity and posted them to Pontus Hultén who then put his signature on.

Ölander: That is very odd. Do you know this for sure?

Author: Yes. Van de Velde has reluctantly confirmed this. He said it was convenient at the time.

Ölander: This is very untraditional. So, the buyer made the COA's and had the seller sign them?

Author: Yes.

Ölander: This changes the story completely.

Author: Yes, it does. I have quite a few documents faxed from Ceuleers to Hultén forth and back dating December 1994. Some are in French and one of the mentions "la deuxieme version" - meaning the second version of the boxes.

Ölander: This could mean that Van de Velde knew that there was another version of boxes in 1994 when he started buying in bulk.

Author: Yes. Why else mention a second version of boxes. I can add to this that they also discuss that the first box shipped for authentication to the AWAAB is different from the next ten. And that the AWAAB received this information. It was passed on to Heloise Goodman at the foundation. This is confirmed by Ceuleers.

Ölander: That's funny. Or strange. Because of all people we have interviewed it seems that the only persons that did not know that boxes were produced for St Petersburg in 1990 was the AWAAB.

Author: Oh. Very same experience here.

Author: Have you seen the new Brillo Box movie 3C OFF?

Ölander: No not seen but I have heard off it.

Author: In the film, we learn that at one point Robert Shapazian owned the yellow Brillo Box that the film is about. Robert Shapazian is also seen with 6-7 Malmö boxes. Have you heard of Shapazian?

Ölander: Yes, I think he was kind of a Über collector and dealer from LA.

Author: Yes, that's correct. If I was to tell you and show you that I have letters from him to Pontus Hultén spanning from 1994 to 2001 where he is all over Pontus Hultén to buy Brillo Boxes. What would you say?

Ölander: I would say that his name adds to the provenance and especially to the trust put in the boxes. He probably thought they were all 1968 boxes.

Author: Yes, but I have a fax from Shapazian to Hultén discovered at the PH archives at MM where Shapazian writes "...also, if you can let me buy a couple of the late Brillo Boxes, that would be nice. But I don't want to cause a lot of trouble, because I know they are in storage."?

Ölander: ...late version that proves he knows there is two versions. One early and a later version. The 1990 boxes. This is very strange. He bought many boxes and so did van de Velde, and they all knew they were a late version. As I said before it seems all knew except the AWAAB.

Author: That's partly my conclusion based on interviews and documents. Even Museu Berardo who bought 10 boxes in 2004 seems to have known they were 1990. They have not returned a single box.

Ölander: Hmmm. SO, museums, dealers, auction houses, collectors knew what they were buying.

Author: When asked they say yes. Not to the press but privately. Let's speak a little about auction houses and dealers.

Author: Were you in contact with Christies and Sotheby's?

Ôlander. No only with Stockholm's Auktionsverk. And they seemed terrified. Christies and Sotheby's just went with the AWAAB, and a lot of people got into trouble.

Author: I have tracked down all boxes except less than 5. The provenance given at Christies at the very first box sold at auction on Dec. 1st, 1994, is given as "Acquired by the present directly from the artist in the 60s".

Ôlander: It could have been a 1968 box!

Author: Yes, it could. But that would mean AW had wooden Stockholm Types in 1968!
But I tracked down the box. The box was purchased by Museum Berardo in 1994 at Christies. They examined the box for me and my son Benjamin who lives near Lisbon photographed it for me. It's 1990. The museum has confirmed this. What does that tell you?

Ôlander: That the auction houses tell stories without doing their work. Or the consignor tells a lie, and the auction houses does not check the provenance.
Maybe Hultén was such a power factor that no one questioned what he did.

Author: But the auction house did not get them from Hultén. They got them from consignors. Could it be that Hultén, Auction Houses, Collectors etc. focused on the concept of the Brillo Boxes?

Ôlander. What do you mean?

Author: In the raisonne all Swedish boxes are listed as 1964/1968. In St. Petersburg 1990, they are listed as 1964. The paint was hardly dry then if any 1990 boxes were there at all. At Louisiana, a 1964 stable gallery box is shown in the catalogue and the year given as 1964.

Ôlander. This is very interesting. The concept. That could explain a lot. But it would not explain that Hultén wrote 1968 in his memoirs.

Author: When did he write about the boxes in his memoirs?

Ölander: I think it was 2004 or 2005.

Author: Actually, he wrote the passage used for the memoirs not in 2005 but on December 20th, 1994. I have the entire and partly handwritten letter here. It is dated December 30th. 1994. La Motte. Pontus Hultén.

Author: This is what he also provided to the AWAAB. But that's not what they put in their Raisonne,

Ölander: That makes no sense.

Author: No. I agree.

Author: Actually, the AWAAB left out the last page. I found it at PH archives. It was stabled together with the handwritten letter. It's in French but the English wording is:
P.S. The Brillo Boxes were exhibited at The Russian Museum in Leningrad (St. Petersburg" in May - July 1991 and at Kunst- und Ausstellungshalle der Bundesrepublik Deutschland at the inaugural exhibition in June-November 1992 "territorium Artis". Signed La Motte 30 Dec. 1994 Pontus Hultén.

Ölander: (long pause) But that's a link. He wrote it. He wrote the boxes were exhibited just after they were produced. And people knew he produced boxes for Leningrad. That was no secret. So, he was telling the truth then.

Author: You said it. Not me.

Ölander: What does the foundation say.

Author: They will not answer a single question.

Ölander: But he (PH) was interviewed by the AWAAB in the late 90's and told them a different story.

Author: Have you seen a transcript or listened to a tape recording?

Ölander: No.

Author: I have asked the foundation to see a transcript or listen to taped conversations if any exist. They tell me the info is confidential which is strange considering they (AWAAB) use it as evidence to accuse PH in their report. Again, if it exists.

Ôlander: If this had been in a court room, they would have forced to show evidence they claim they have. That's the idea with the law. As journalists, we don't have the legal power to force people to tell the truth or deliver evidence under oath.

Author: Do you still think it was by chance that the "discovery" was made just after the death of Pontus Hultén?

Ôlander: One could argue that he could not give evidence if such should be needed once he was dead.

Author: Please reflect on this hypothesis "In 1968 Hultén had the permission to do boxes, but it was time and money consumable so only a few was made. Cardboard boxes were brought in instead. König took care of that. In 1990 Pontus Hultén curated and organized the Exhibition in Leningrad. He informed the first estate in 1990 run Fred Hughes that he produced boxes. Not asked but informed. Everyone knew. Fred Hughes is later outed under much turmoil. A lot of info is not passed on the new foundation people. And the later AWAAB. But they learn of the "late boxes" in late 1994. They ask here and there. Maybe Shapazian who has bought quite a few. Van de Velde and so on. Boxes are all over. The time is a factor. And money. Time goes more boxes sell here and there. And it's slowly accepted that the boxes are by Warhol. Because no one says anything it seems.

The AWAAB interviews Hultén in 1998. Hultén laughs and say yes of course we produced boxes in 1990 for Leningrad, Centre Pompidou, Louisiana and so on.

I stored them at La Motte. They were mixed with the boxes made in 1968. A Brillo is A Brillo. I don't care if it was made in 1964, 1968, 1990. It's the concept that counts. That's what Andy wanted, and he gave me the permission. The boxes are alike. What's the trouble?

The AWAAB interviewer returns somehow bewildered to US. And nothing happens. It gets accepted with no one saying anything aloud outside the offices of the AWAAB.

But in 2007 the press starts to write that boxes with the year given as 1968 are produced in 1990 and everyone panics. Except of course Pontus Hultén for he just died before "the story" broke... very convenient for the AWAAB so to say.

Ôlander: If you told me that story last week, I would say you had lost your guts. But with the documentation you have shown me its plausible. But needs to be further investigated. It's complex, I think.

Chapter 1

Andy Warhol" Screens, Films, Boxes, Clouds and a Book, 1968".

Moderna Museet Stockholm.

Brillo Box Stockholm Type 1968.

Andy Warhol interviewed by gene Swenson 1963.

"I think somebody should be able to do all my paintings for me. I haven't been able to make every image clear and simple and the same as the first one. I think it would be so great if more people took up silk screens so that no one would know whether my picture was mine or somebody else's."

This interview text is interesting. The artist nicely sums up that others should be able to do his art. And others certainly did. Because the artist chose it to be this way. It was part of his working method. And of course, why Warhol always named his different studios "The Factory".

Gerard Malanga Warhol's first studio assistant recalls the working process of the first Boxes produced in 1964:

"Andy would arrive at the Factory, as it was now called, noon or thereabouts. We would work on and off until about 5:00 or 6:00 pm and then go out to party... The first works created at the Factory were a series of food boxes. Andy was fascinated by the shelves of foodstuffs in supermarkets and the repetitive, machine-like effect they created... He wanted to duplicate the effect but soon discovered that the cardboard surface was not feasible. I located a carpenter in the East Sixties, and Andy hired him out to build plywood boxes that we would then paint and screen, to create the illusion of the real thing... The brand names chosen consisted of two versions of Brillo, Heinz Tomato Ketchup, Kellogg's Corn Flakes, and Mott's Apple Sauce. We obtained cardboard-box samples of each of these product's wither from a grocery store or, in the case of the Brillo box, directly from the manufacturer. I'd deliver the cardboard box, at this point flattened out, to the silkscreen manufacturer Harry Golden, who made all of Andy's screens... We were able to get at least two sides done in a day. A hundred or more were produced in a period of a month. They were literally three-dimensional photographs of the actual products."

The boxes were produced to be exhibited at Warhol's second exhibition at The Stable Gallery, April 21- May 9th, 1964.

The design for the white Brillo Boxes was not Warhol's. He simply in his usual manner adapted the image from a cardboard box that came directly from the Brillo factory in Brooklyn. The graphic

design was made by the artist painter and designer James Harvey. The design was commissioned by the Brillo factory and Warhol simply took the image and made it his own. The Graham Gallery, which represented Harvey's abstract expressionist art issued a press release on behalf of Stuart and Gunn (and Harvey) that stated: "It is galling enough for Jim Harvey, an abstract expressionist, to see that a pop artist is running away with the ball, but when the ball happens to be a box designed by Jim Harvey, and Andy Warhol gets the credit for it, well, this makes Jim scream: 'Andy is running away with my box.'" But the final line practically admitted defeat: "What's one man's box, may be another man's art." (Wikipedia). Harvey died in 1965.

In 1967 Andy Warhol was already a shining star at the blooming art scene in USA and especially in New York City. Even the Westcoast had discovered Warhol quite early as well when the legendary Irving Blum and Walter Hopps from Ferus Gallery gave him his first Westcoast show. Warhol choose to exhibit his Campbell's Soup Can paintings. Very few sold and the press ridiculed him. Blum later bought back the few sold works to keep all the soup can paintings as a complete body. Europe was very much alert but no solo show in on European ground had ever been shown. This changed when Swedish Museum Director Pontus Hultén decided to do a Warhol first museum solo show at Moderna Museet in Stockholm.

From a filmed interview at The Stable Gallery in front of a pile of Brillo Boxes in 1964 where Andy stands alongside Ivan Karp giving one of his monotones but brilliant interviews. Acting almost like a machine.

Interviewer: Andy do you think that the public has insulted your art?
AW: Ahh no.
Interviewer: Why not?
AW: Well, I haven't thought about it.
Interviewer: It doesn't bother you at all then?
AW: Ahh no.
Interviewer: Do you think they have shown a lack of appreciation for what pop art is?
AW: Ahh No
Interviewer: Andy do you think pop art has reached a point where it is repetitious now?
AW: Ahh yes
Interviewer: Do you think it could break away from being pop art?
AW: Ahh no
Interviewer: Are you just going to carry on?

AW: Ahh yes.

The art scene in Stockholm was quite vibrant back then. And POP art was very early recognized as new and exciting. Different art forms took place, painting, sculpture, installation, performance just to mention a few. And one of the initial ideas for the Warhol show at Moderna was to fly in The Velvet Underground which Warhol managed at the time. But given the very slim budget there was not sufficient funds to do that.



Piles of Brillo Boxes at the installation at Moderns Museet in 1968. Photo by Bror H. Gustavson. Please note how easy it is to

spot that the boxes are taped. One box is also visible with the printed label on the top. The same photo is shown in "The Andy Warhol Catalogue Raisonné" paintings and Sculptures 1964-1969 02A - page 73. Easy to spot the tape on the cardboard boxes. Yet no editor at the Catalogue Raisonné notice this and no Warhol "expert" before late 1994 they say. Also note the alignment on the printed sides of the boxes. The blue Pad Giant is visibly centered app 2 cm's from the line to the red wave in the bottom. The cardboard boxes used in 1966 in USA has no alignment and they have a different text printed at the bottom.

In the autumn of 1967 Pontus Hultén started organizing the show in Stockholm and from accounts of Olle Granath¹ we know that the team was rather small. Besides of course Andy it basically consisted of Olle Granath, Art Critic and teacher at The Royal Art School in Stockholm (later Director of Moderna Museet 1980-1989). Kasper König an independent curator working directly with Andy in NYC and Billy Klüver who arranged for the floating silver clouds (they were on the floor at Moderna). And Anna-Lena Wibom then wife of Pontus Hultén and director of Swedish Film Institute.

The basic theme of the exhibition was "repetition". Marilyn's, silver clouds, Brillo Boxes, electric chairs, and cow wallpaper that was to cover the outside of the museum. Anna-Lena Wibom did the preparation for the outside design of the museum. The exhibition ran from February 10th - March 17th. So only 5 weeks.

Moderna Museet is perfectly situated at small Island called "Skeppsholmen" in Central Stockholm. It opened in May 1958 in what used to be a drill hall. In 1960 Pontus Hultén succeeded Bo Wenenberg as Director. Hultén had high ambitions and showed artists like Van Gogh, Magritte, Pollock, Kandinsky, Rauschenberg, Oldenburg, and many others.

From an early 1967 sketch, we can see that Wibom was very accurate in the planning. Outside panels were made that covered the outside walls of the old Moderna Museet and cow wallpaper was pasted to the panels covering the entire museum with yellow cow wallpaper and purple cow heads. The whole idea was to take some of the exhibition outside of the museum. According to Granath the exhibition faced numerous practical problems. The cow wallpaper organized by Wibom was put on Masonite boards that was erected on scaffolding with standard sized Masonite boards were attached. The wall papering was done by museum staff. According to Granath only

¹ Olle Granath in "Andy Warhol a guide to 706 items in 2 hours 56 minutes – Other Voices Other Rooms.

2 ½ cows remained when the wallpaper installation was completed on the west facing facade.

From Granath we know that the exhibition team was quite small and the budget nothing to brag about. Short film loops of some of Andy's most famous film were planned to be shown on daylight screens alongside paintings and of course Brillo boxes. Numerous problems occurred especially with the outside cow wallpaper) originally thought to be produced and shipped from NYC. But only samples arrived from NYC and the actual wallpaper was printed in Malmö, Sweden. The cow wallpaper had to be pasted on to Masonite boards and then attached to the façade. A small production of wooden Brillo Boxes was also produced. We will revert to that later.

On one of the exhibition days Gösta Wibom, Pontus Hulténs brother-in-law, came to Skeppsholmen leading some cows by a rope. According to Granath the cows just stood there in the sleet and gazed absently. From February 10th – March 17th the exhibition was attended by 24.633 visitors where off 7.519 was at evenings.

Below the original letter where John E. Loeb, Executive Vice President of Brillo confirms to Kasper König in New York that they can provide Brillo Boxes in cardboard. We discovered this letter in the Kasper König archives and later it was exhibited at the 2019 re-make of the 1968 exhibition at Moderna Museet. The letter is interesting for two reasons.

The request is for 300 boxes not 500. It ended up with 500 but the initial plan was 300. Was there a plan to do 100 or 200 wooden on-site in Stockholm? Secondly the date is interesting. It's dated July 7th, 1967. That's more than 6 months prior to the opening in Stockholm in February 1968. That conflicts with the official story where the Cardboard Brillo's were decided in the last minute.

We will revert to both issues later in this book.



MANUFACTURING COMPANY BRILLO BUILDING, 60 JOHN ST., BROOKLYN 1, N.Y. UL 2-4700
(Division of Purex Corporation, Ltd.)



July 7, 1967

Mr. Kasper König
65 East Broadway
New York, N. Y. 10002

Dear Mr. König:

It was interesting to receive your call, and to learn that you represent a museum in Stockholm, Sweden, and that a major show is being planned on pop art and Andy Warhol.

You have asked whether we can supply you with 300 empty Brillo Soap Pad corrugated shipping cartons, and this we will be very pleased to do.

The cost which we quoted you on the phone is correct, at 20¢ per carton, F.O.B. our plant. The cartons would be supplied flat.

We understand that you will arrange to have the merchandise picked up after sending us your check to cover the quantity you will require. Please contact our Mr. Ernst Hirsch, advising him when the pick-up will be made.

Thank you for your interest in Brillo.

We look forward to the opportunity of being of assistance to you.

Yours very truly,

JOHN H. LOEB
Executive Vice President

JHL:cbb

GUARANTEE • A NEW UTENSIL FREE IF BRILLO FAILS TO CLEAN

Document from the Archives of Kasper König. ZADIK in Köln.
The letter shown at Moderna in 2018 was just a photocopy.

JANUARY 10, 1968

FROM: MR. KASPER KOENIG
65 EAST BROADWAY
NEW YORK CITY, NEW YORK

TO: ✓ MODERNA MUSEET
STOCKHOLM 100,
SWEDEN

MARKS: SIX (6) CASES OF EMPTY CARDBOARD CARTONS K.D., PLASTIC BAGS,
M.M. PLASTIC WALLPAPER & BAGS AND PAINTINGS AND SILKSCREENS AS
STOCKHOLM FOLLOWS:
79529

CASE #

#1/3 - EMPTY CARDBOARD CARTONS K.D.-BRILLO-GIANT SIZE. \$100.00
#1 - 470# 72 x 72 x 18"
#2 - 505# 73 x 71 x 19"
#3 - 442# 72 x 69 x 20"

#4 - 8 PLASTIC BAGS 10' x 15' with valve attached \$175.00

(#5 - 3 BOXES OF PLASTIC WALLPAPER \$750.00
8 PLASTIC BAGS - (NO VALUE))

#6 - PAINTINGS AND SILKSCREENS BY ANDY WARHOL:
2 PORTFOLIOS OF SILKSCREENS:
"MARILYN MONROE" NO. 36 & NO. 37 @ \$600.00 EA.-\$1200.00
4 ROLLS OF PAINTINGS:(CANVAS):-
5 FLOWER PAINTINGS 120" x 120"
@ \$2500.00 EACH \$12,500.00
5 FLOWER PAINTINGS 120" x 120"
@ \$2500.00 EACH \$12,500.00
6 ELECTRIC-CHAIR PAINTINGS 54" x 73"
@ \$2,000.00 EACH \$12,000.00
6 ELECTRIC-CHAIR PAINTINGS 54" x 73"
@ \$2,000.00 EACH \$12,000.00

\$51,225.00

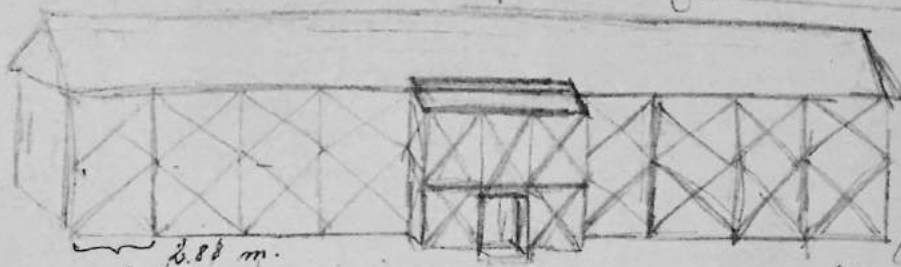
CASE #4 - 140# - 45 x 38 x 21"
CASE #5 - 240# - 42 x 39 x 13"
CASE #6 - 232# - 128 x 25 x 7"

TOTAL GROSS WEIGHT-----2029#

PAINTINGS AND PORTFOLIO OF SILKSCREENS FOR
EXHIBITION AND RETURN

Letter from Kasper Köning confirming content.

Förslag till tapetsering M M 1967.



Arbetsbeskrivning.

1" x 4" kilas mellan takfoten och marken och kryssas enl ovan. Avstånd mellan ständerna väljes ~~så~~ sedan tapetens bredd fastställts - konstateras, ~~så~~ men fördagvis ca 8m.

Tapeterna klistras på lakansväv eller dylikt med Casco Cellulosa-klistor i våder om 8m enl ovan samt 7 meter i höjd - eller avståndet takfot → mark.

Om arbetar på ett golv som har dessa mått ca 10 x 10 m.

3 överändan spikas en 1" x 4" m bräda på vilket det hela efter ~~utförande~~ upprullas. Allt klistringsarbete inomhus.

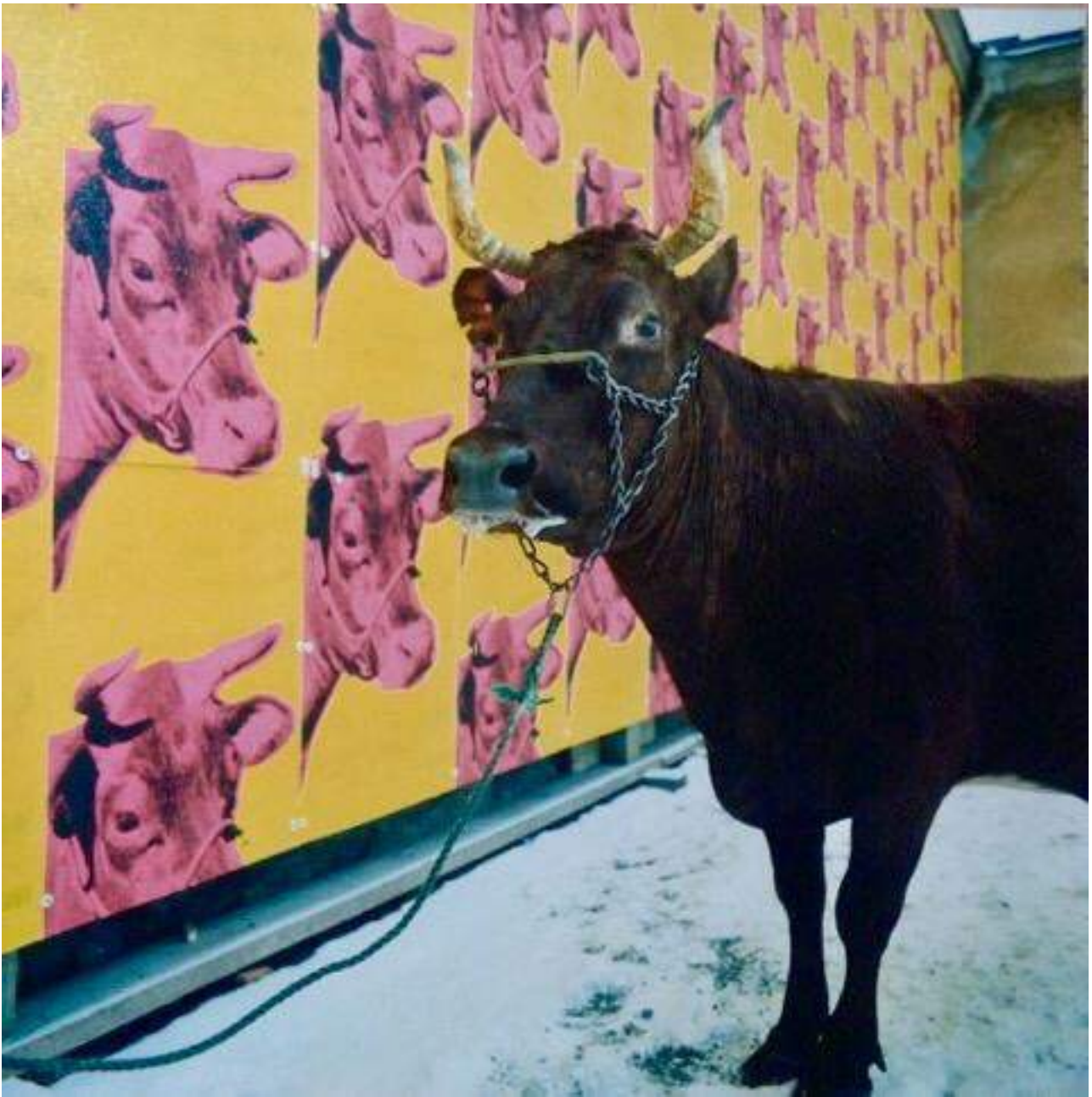
Montering av våderna utföres på sådant sätt att ej vinden under arbetets gång får chans att komma bakom tapeterna. Grävlar och hörn skyddas med det bräder och tätas noggrant av samma orsak.

Ställningen stegas 'bakåt' med krotar i fönstervirket och wire.

Detta förslag bygger på upplysningar av Vtheljechef Myhrman ABE bolagen 826360 som ännu är beredd lämna offert på hela kalesed. Är ej sagde M. tillstådes är verkmästarer Kjell Johansson. informerad.

Givet den 2 ~~de~~ jan. 1967 Gr. Wibom

Wibom's sketch for preparing the facade for the cow wallpaper.



Exterior at Moderna Museet covered in Cow Wallpaper with live cow 1968.

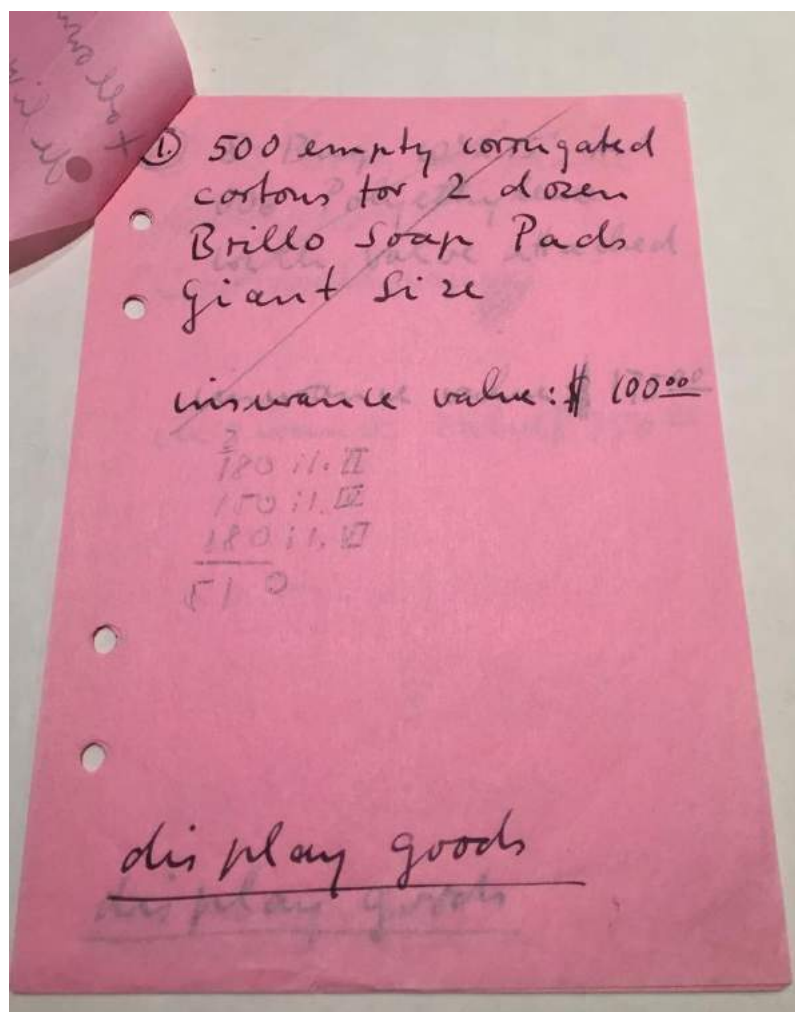
From handwritten notes made by Kasper König in New York we know that the artworks and display goods for the exhibition was scheduled to be shipped by boat with "Atlantic Span" leaving New York Jan 12th, 1968, and to arrive at Gothenburg in Sweden on Jan 22nd, 1968.

The paintings were rolled up in tubes and from another note we learned that the plastic wallpaper samples smelled very bad of a plastic odor.

The idea of using cardboard Brillo boxes directly from the Brillo factory in Brooklyn was probably the idea of Pontus Hultén and Kasper König. Producing 500 wooden boxes and shipping them from NYC to Stockholm would consume lots of time and money not least. So, it was decided that Kasper König arranged for 500 cardboard Brillo's to be shipped as exhibition material. Please note that there exist no written permission or instruction from Andy Warhol to do so.

Below König's handwritten note stating:

"500 empty corrugated cartons for 2 dozen Brillo Pads Giant Size. Insurance value USD 100 - Display goods.



LA RAZON
BUENOS AIRES

Tidningsklipp från
20 NOV 1968

&I

23, 2, 68

Vestisjournalen

Bland Warhols nuseala omkartonger

Med sina tvättmedelskartonger, Marilyn Monroe-ansikten, blommor, luftkuddar och kohuvuden en masse kom han så till sist, Andy Warhol. Fram till den 17 mars blir man på Moderna Museet god vän (eller ovän?) med den 37-åriga amerikanske popkonstnären verk. Därbland de långa, långa långfilmerna. Med sig på Sverigeweekendtrippen hade han sina vänner miss Viva och Paul Morrissey, som liksom Andy själv fotograferade allt som rörde sig. Vad de gjorde i Stockholm?

Letade gamla kläder förstas. Det är deras gemensamma hobby.

— I Arizona har de mest och bäst, muttrade Warhol, han som gjorde Campbells soppburkar till konst.



— DÖTRIST det här med konst, tyckte Viva (som tappat sitt namn Hoffmann). Förut var hon målarinna, nu skådespelersk



Viva sitting in front of Brillo's at Moderna Museet in 1968. Notice how easy to see that the Box is taped. Picture low/ right. Pontus Hultén and Andy in front of Brillo's. This photo was also shown at Moderna Museet in 2018.

to take some of these 4 films ^{5.}
back with him to N.Y.
500 Brillo empty is one small
panell truck full
500 Brillo assembled is a hell
of a lot. At the Brillo factory
they staple them 32 boxes on
one dolly. Maybe you can get
dolly and a stapler.
the plastic wallpqr smells very
bad plastic odor

in case the cushions should
get damaged - I got hold
of some mending material
in the red envelope. It is very
expensive and difficult to get

Handwritten note from König on the cardboard Brillo's and mentioning at the bad plastic odor from the cow wallpaper samples.

And another note on how to stable the cardboard Brillo Boxes and again comments on the bad smelling of the cow wallpaper. In a

letter to Andy from Pontus Hultén dated Stockholm, January 8th, 1968, Pontus Hultén updates Andy on the progress of the exhibition and some difficulties: *"The book is almost ready and will be very beautiful. We had to do something about the cover, so we put the flowers on the cover. It looks great. The air ticket was too difficult to read when folded..."*

In a note from Kasper König to Pontus Hultén dated January 5th, 1968, König writes: "Pontus I am sorry you have so much trouble with the cover for the catalogue. If everything goes wrong, why don't you make a very shiny silver cover, and when Andy arrives in Stockholm, he could have a rubberstamp made for it or stickers, stamps etc." ...

Interesting that two of the curators are making their own decisions and then tell the artist what they have done. Not what they plan to do. But what they have decided to do. So, the flower cover was Hulténs idea not Andy's. Andy delegated the responsibility to Hultén. And as we know the idea of the book (not catalogue) was to be an artwork itself – a mobile – as Granath also stated in interviews.

In a Swedish radio documentary aired on April 14th, 2012, produced by Anna Gjöres we have a first-hand recollection of the 1968 exhibition from Anna Lena Wibom herself.

"Andy thought it would be great to some boxes that was more stable than the cardboard boxes. Brillo's are Brillo's". This is Wibom speaking about the wooden boxes made for the exhibition.

Hulténs former wife Anna-Lena Wibom in the radio program:

" Andy was at our house. He was here. He saw the boxes..."

" Pontus had the boxes made with the permission of Andy. They needed to stabilize the towers of cardboard boxes".

"Andy thought that was a great idea so Pontus got some boxes produced. They were not ready for the opening but the slowly arrived to stabilize the cardboard boxes."

According to Börje Bengtsson art dealer from Landskrona who interviewed Ulf Linde on the telephone he tells the same story as Anna Lena Wibom. Ulf Linde was an art-critic with Dagens Nyheter. Married to Nina Öhman. Öhman surfaces later in the story regarding 1968 and also 1990.



© Berit Jonsvik. From her book "Vernissage68".

Brillo's at Moderna Museet in 1968 seen from an alternative angle. It's easy to see that some artificial wall has been build. In an inventory list from Olle Granath to Stedelijk Museum in Amsterdam where parts of the 1968 show travelled to Granath mentions "The pile in Stockholm was somewhat faked, we had made a sub construction to make the 500 boxes seem bigger volume than it really ist (sic)".

This artificial wall and sub construction is mentioned nowhere in any report or literature. Nor has Granath mentioned it any interview. Actually no one has ever mentioned it before now.

According to Linde the boxes were unstable, so Pontus got the idea to do some wooden boxes to put in the middle to stabilize. Linde told a different story to the AWAAB.

"They were not there at the opening (because that's when they realized they had a problem with the undoable cardboard boxes) but they came little after little. Same statement as Wibom. This later statement from Linde does not completely correspond with the information in Moderna Museet's 2007 letter to AWAAB."

Excerpt from Letter dated November 2007 from Moderna Museet to The Andy Warhol Art Authentication Board signed Lars Nittve, Director and Lars Byström, Head of Conservation.

"Some of those examined are from 1968 when a few boxes were constructed in connection with the Andy Warhol exhibition. These boxes are, according to records and catalog texts, constructed with the permission of the artist. Boxes from 1990 has also been examined when 105 boxes were constructed for an exhibition in Leningrad. This was 3 years after the death of Andy Warhol. As a reference a cardboard (corrugated fiberboard) box has also been looked at which was made as part of the exhibition staging in Stockholm 1968."

The following Brillo Boxes has been examined:

- 1. 6 wood boxes donated by Pontus Hultén to Moderna Museet in 1995. Five are numbered in pencil on the underside with the following: 4, 35, 66, 70, 85. The size of each box is 44,4 x 44,2 x 36,2 (Height x depth x width).*
- 2. 1 box of cardboard (corrugated fiberboard) belonging to the archive of Moderna Museet. Size 43,6 x 44,3 x 36,2 cm.*
- 3. 1 wood box on loan from a private collector, Stockholm. Size 44,4 x 44,3 x 36 cm.*
- 4. 1 wood box on loan from a private collector, Stockholm. Size 44 x 44,2 x 46,4 cm.*
- 5. 1 wood box from a private collection, examined in southern Sweden. Signed A.W. Size 43,9 x 43,9 x 36,1 cm.*

Numbers 1 and 3. The boxes are constructed from particleboard which appears to be painted with a roller with a water based acrylic paint, directly on the surface without a ground. The surface has a typical textured appearance from the roller. The edges reveal the thickness of the particleboard as 1 cm. The color is clean white, nearest to NCS 0500.

Numbers 4 and 5. Number 5 has an edge damage through which it is possible to determine that it is constructed of particleboard. The board seems to be level-edged into 45 degrees before the box was put together. A ground has been applied, sanded, and smoothed and then painted with a brush in oil paint, leaving a soft and even surface. The color is off-white, nearest to NCS 0502-Y. Number 5 is signed A.W. (see image above).

....

Numbers 4 and 5 were made in the spring of 1968 in Stockholm. According to Olle Granath and Ulf Linde, both involved in the exhibition preparations, approximately 15 boxes were made with the permission of Andy Warhol at that time.

Although boxes made in 1964 remain to be examined, conclusions can still be drawn at the present time. There are strong indications that the boxes from 1968 are constructed with the express permission of Andy Warhol and therefore should continue to be referred to as Andy Warhol's Brillo Boxes, Stockholm type. It is interesting that one of the boxes has the signature A.W. This signature needs to be analyzed by experts from The Andy Warhol Authentication Board."

(This is very interesting. One box is signed. If signed of course Andy has seen and approved, it. And why does AWAAB ignore this in their response to Moderna Museet on December 18th, 2007?)

In the radio interview Wibon talks about signatures. She takes out a bag with signed items. Among those a man's tie. And presents it to the interviewer. Look here A. W. what do you think that means and she giggles. The 1968 wooden box from Hultén was also initialed A.W.

The following Brillo boxes have been examined:

1. 6 wood boxes donated by Pontus Hultén to Moderna Museet in 1995. Five are numbered in pencil on the underside with the following: 4, 35, 66, 70, 85. The size of each box is 44.4 x 44.2 x 36.2 cm (Height x depth x width).
2. 1 box of cardboard (corrugated fibreboard) belonging to the archive of Moderna Museet. Size 43.6 x 44.3 x 36.2 cm.
3. 1 wood box on loan from a private collector, Stockholm. Size 44.4 x 44.3 x 36 cm.
4. 1 wood box on loan from a private collector, Stockholm. Size 44 x 44.2 x 36.4 cm.
5. 1 wood box from a private collection, examined in southern Sweden. Signed A.W. Size 43.9 x 43.9 x 36.1 cm.

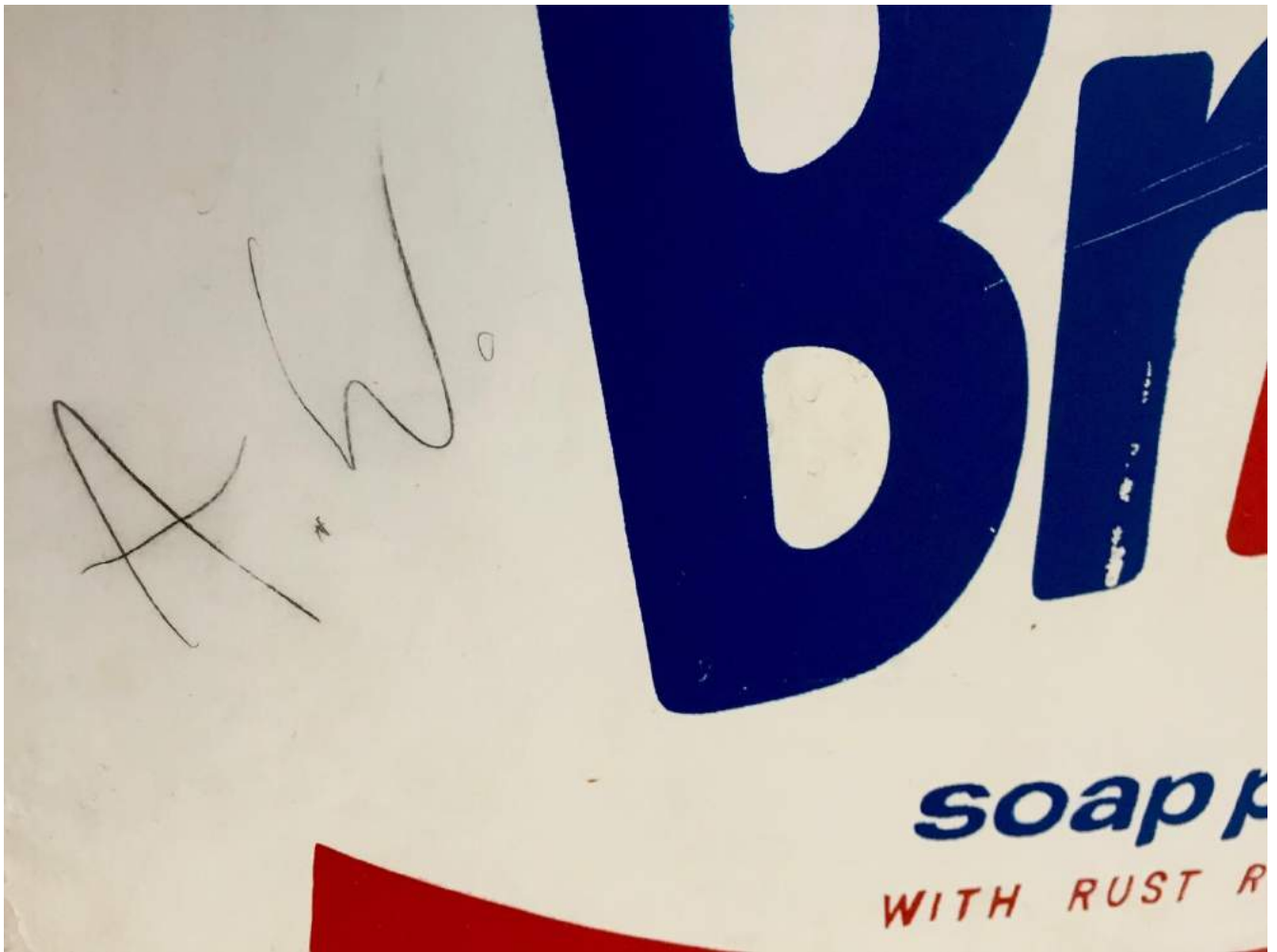


Numbers **1** and **3**. The boxes are constructed from particleboard which appears to be painted with a roller with a waterbased acrylic paint, directly on the surface without a ground. The surface has a typical textured appearance from the roller. The edges reveal the thickness of the particleboard as 1 cm. The colour is clean white, nearest to NCS 0500.

Numbers **4** and **5**. Number **5** has an edge damage through which it is possible to determine that it is constructed of particleboard. The board seems to be bevel-edged into 45 degrees before the box was put together. A ground has been applied, sanded and smoothed and then

Page from Moderna Museet's letter to AWAAB in 2007 - report on the examined boxes.

Depicting and describing the 1968 Stockholm Type that is initialed A.W.



And the box is signed with a black ballpoint. The original mock-up copy of the catalogue from Moderna Museet (we have it) is signed OK Andy 68 - as Andy's OK to run the edition. The catalogue was presented to Andy by Pontus Hultén and Olle Granath. We have all the documentation from Stig Arbmänn AB. The printers.

Excerpt from greg.org brought with permission:

Until 2007, everyone thought they kind of knew. Or they didn't think much about it. Then some Swedish investigative journalists from Expressen reported that no wooden boxes were ever exhibited in 1968, only cardboard.

And the 94 1968 "Stockholm Type" Brillo Boxes which passed the Warhol Authentication Board's test, and were accepted into the 2004 catalogue raisonné, were part of a batch of 105 boxes Hultén fabricated in 1990, three years after the artist's death, in Malmö, Sweden. And that Hultén represented them as 1968 works in

shows in St Petersburg and Copenhagen that year. And that he sold at least 40 of them in 1994 as 1968 works. [Does that include this group of ten?] And that he gave six of them to the Moderna Museet in 1995 as 1968 works.

The Authentication Board hastily examined the Stockholm Type boxes and issued a letter to owners, saying there were two types of Stockholm Box, one of which might have been made in 1968 or so. Maybe there are 10 of those. But there are no documents so far authorizing either those 10, or the 105 Hultén made, only the Stable Gallery and the Pasadena boxes, that's it. So far. And yet they fully accepted the Stockholm Boxes, no sweat. At this point, the only thing the Warhol Foundation people are saying is that they had nothing to do with this mess.

But what in the world was Pontus Hultén thinking? I mean, come on, the guy's a modern art museum demigod who founded the Moderna Museet, the Pompidou, and MoCA. It's not like he really could have just thought, "What the hell, I'll order me up 100 Brillo Boxes and start showing, selling, and donating them as if they're from 1968." Could he?

Did Hultén get authorization from Warhol in 1968, then not really use it [all], and just assume it was still valid? ArtNews quotes an unidentified source as saying that Hultén fabricated his 1990 boxes at the Malmo Konsthall with the help of its director [and Hultén's friend] Björn Springfeldt. Surely, he could characterize how he and Hultén talked about the motives and assumptions for the production. ArtNews says Springfeldt was director of Malmo Konsthall in 1990 when these boxes were fabricated. He had quit in 1989, to become director of Moderna Museet. He succeeded Olle Granath, who had succeeded Hultén, and who had been a co-curator of the Warhol show, and who was directly involved in its installation. He also owns three Stockholm Style Brillo Boxes he says were made in 1968. If there's anyone in the Swedish museum world not directly implicated in this story, would you please raise your hand?]

How different is Hulténs situation from, say, Giuseppe Panza's later controversies over authorization and remote fabrication of work by artists like Judd, Flavin, Andre, and Nauman? Does this Brillo Boxes question dovetail with the emergence of artists' certificates and minimalist-style, no-artist's-touch production? Are there other examples lurking out there where artists phoned a piece in, then didn't get involved--or even see--the final product? I'm going to guess yes....

And more from greg.org:

The close follower of the Warhol *Brillo Box* saga will surely find amusement in the details of Lot 137: a Pasadena Type box that once belonged to Warhol's early LA dealer Irving Blum at Christie's upcoming Morning After sale.

You know, things like the date ["Executed in 1964-1969."] and the provenance ["Irving Blum, acquired from the artist"].

Which, like the so-called Oberlin Boxes John Coplans got from Warhol for curating his first museum show, was one of the 16 or so extras made when Warhol authorized Coplans to fabricate 100 for his Pasadena Art Museum show in 1970.

Nov. 11, Lot 137: Pasadena Type *Brillo Box*, est. \$350-450,000
[christies.com)

The Andy Warhol Art Authentication Board, Inc. AWAAB has claimed in their findings that all agreements in 1968 were done in writing. No verbal agreements existed. That seems not to be the case. Two documents (so far) show us that Andy (Leo Castelli) and Pontus Hultén disagreed on what Andy donated to the museum. How can you disagree when all is in writing? read for yourself.

Two letters from Leo Castelli to Pontus Hultén (one shown here) that clearly shows us that agreements were not necessarily in writing. And when agreements on donations of work were not in writing why should the Brillo Box agreement be in writing? These letters support Hultén's claim that he had a verbal agreement with Andy.

Mr. Pontus Hulten
Moderna Museet
Stockholm, Sweden

Dear Pontus:

No doubt you have already heard
how very beautiful Andy's exhibition
looked on the night of its opening in
Pasadena; it was a very splendid affair.

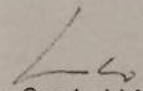
Among the works that have been loaned are
eight of the large FLOWERS that were first
shown in Stockholm; I noticed that the deep
purple one is credited to the Moderna Museet
which puzzled me a bit, as I was unaware that
you had acquired the work (I did know, of
course, that Andy had made a gift to the Museum
of an ELECTRIC CHAIR at the time of his show).

Andy himself was also somewhat surprised. During
preliminary discussions of the California exhibition,
a count of the various works was made and it was
discovered that one of the FLOWERS was missing;
Andy was at a loss to recall what might have hap-
pened to it until he saw the painting once again
in Pasadena, upon its arrival from Sweden.

Andy was at the gallery today and expressed extreme
distress over the matter, as he had no recollection
of having made a gift to the Museum of this particular
work. In order to somehow lessen his anxiety, may I
ask that you be so kind as to send me a cable explain-
ing how the disposition of the painting was determined
at the close of the exhibition in '68.

I'd be most grateful.

Kindest regards,


Leo Castelli
21 May 1970

4 East 77th Street New York 10021 Telephone (212) 288-4820

exp. 25/5-70
LT
I thought
Andy had g
us the Floo
stop sorry
it was a
mistake s
Pontus
Andy must b
been aware
had it as
especially a
cexplans to re
it stop love P

Why don't you make them there?

Olle Granath who helped Pontus Hultén with the 1968 exhibition recalls" Displaying the number of Brillo Boxes required by the theme of repetition involved an expensive production as well an expensive shipping volume. Warhol suggested that the boxes should be made in Sweden, but that wasn't cheap either and we were running out of time. At this point, someone came up with the brilliant idea of buying five hundred cardboard boxes from the Brillo factory in Brooklyn" ...²

Granath's recollection is the third testimony saying that Warhol suggested the boxes were to be made in Sweden back in 1968. Hultén and Wibom being the other two...so far...

The only person who was never carefully interviewed in this story was Pontus Hultén. The main character. From 1990-1994 and again 1994 -2006 not a single documented question occurred. And of course, he never in his lifetime knew that "a story" would ever be.

And no one ever wondered where the wonderful piles of wooden boxes from 1968 had gone?

We will later prove that prior to 1995 an AWAAB investigator thought all 500 boxes exhibited in 1968 to be wooden...

Then suddenly when Hultén dies late 2006. Questions in Sweden surfaces. Very strange. Maybe someone did not have the guts to ask the question openly once Hultén was still alive. Or an interest in not doing so. And why is that?

In 1968 we have learned that at least 10-15 boxes were made. Now ask you self this question "Would an internationally acclaimed super star of the museum world in 1968 create artworks (or exhibition related material as the boxes were regarded back then) without permission from a world known artist? " Of course not. It would have been professional suicide. And 1968 is 19 years prior to Andy's death. And the 10-15 boxes circulated in hands of people close to the museum and exhibition. And remember no one considered Brillo Boxes as individual works of art back then. All that came later when money entered the scene and museums and collectors started to regard them as works of art and pay high prices.

² Olle Granath in Andy Warhol a guide to 706 items in 2 hours 56 minutes page 12.

In his book from 2004 on his art collection Pontus Hultén writes that he had app 100 boxes made in wood for the exhibition in 1968 (he said cardboard boxes in Swedish.) The boxes were to complete the app 500 cardboard boxes to make the pile of Brillo's look bigger and to stabilize as we also learned from his wife Anna-Lena Wibom. Wibom states on another occasion that it probably was about 50 wooden boxes in 1968.



ANDY WARHOL
Brillo Box (Soap Pad). Originalbox
Brillokartong (tvålull). Originalkartong,
ca 1964
kartong
h: 44, l: 44, d: 36



ANDY WARHOL
Brillo Box
Brillokartong, 1968
silkscreen på trä
h: 44, l: 44, d: 36

From Hulténs book in 2004. Showing both a 1968 cardboard box and a 1968 or 1990 wooden box.

Olle Granath has stated that no wooden Brillo's were exhibited in 1968. Yet we must remember it's the same Olle Granath who later sells 3 boxes with provenance set to 1968 (and they were indeed 1968 boxes). One of the mentioned three boxes was up for auction (Christies Nov 19th 1998) with clear provenance stated as Olle Granath and with the auction text: Exhibited Moderna Museet 1968 (Box 721.23) !! Ulf Linde who worked at Moderna Museet in 1968 is also quite confident that no wooden Brillo's were on display. In his account, he saw 10 wooden Brillo's later in Pontus Hulténs office. Not more than that. Or at least that's what the AWAAB put in their report and what the press has marketed. However, in a series of documents obtained from a source that prefers to remain anonymous the story is different. We have the documents in hand.

In a mobile phone conversation (transcript of) sent from a reporter (No Name) at Expressen to (No Name), Expressen on Tuesday May 15th, 2007, the statement from Olle Granath is:

Reporter: So, you saw the boxes at his office in connection with the exhibition. And that's all. You don't know what happened with them after that.

OG: - No, I saw them after the exhibition, and it was not at his office that I saw them.

NN: Not. But you stated that previously.

OG: I have answered to that all ready

NN: I know but are you now denying that you saw 20 boxes at Hulténs working space. If they were not at his working space, where were they then?

OG: I can't remember. But somewhere at the museum.

NN: And you have no idea as to what happened to the boxes

OG: No that's what I am saying. I have said that already.

NN: But you are confident that the boxes you saw were not cardboard boxes.

OG: Absolutely sure.

Yet the AWAAB and the international press with the very same date given reports that Olle Granath saw boxes in Hulténs office. Despite he told them he did not.

And again, we have a contradictory statement from a carpenter at National Museet's carpentry Arne Holm" we never did any wooden boxes for Hultén". Yet in the archives at Moderna we have an invoice for screen-printing Brillo's in 1968. So, someone has a bad memory. Or someone else did the Carpentry. In a ledger found at Moderna Museet we have discovered an invoice dated February 6th, 1968, with an entry of SEK: 3353.- from Anders Berglund Carpentry. This is 4 days prior to the opening of the exhibition. This could be to produce the probably 10 wooden boxes made. Or it could be wooden stretchers - or both?

Björn Springfeldt (later to help Hultén in 1990 producing the 113 (not 105) Malmö boxes).. tells the Swedish newspaper Expressen in 2007" I did never see any Brillo boxes made of wood...Same Springfeldt is later to write a letter to "whom it may concern" that Pontus Hultén has had a wooden Brillo box for at least 20 years. Written in 1994.

Same statement from Professor Karin B Lindgren. But remember we have Olle Granath telling us he saw 10-15 boxes just after the show at Hulténs office or somewhere at the museum. And we have Wibom telling us they were mixed with the cardboard boxes to stabilize the very high piles of cardboard boxes. They came little by little Wibom tells in the radio interview.

"According to Anna-Lena Wibom who was directly involved in the somehow chaotic installation of the exhibition the stables of cardboard Brillo's kept swinging. So, they tried to fill sand in a few of them to stabilize, but it didn't work out. The sand joust poured out. Then Pontus Hultén ordered like 50 wooden boxes that was placed in the back to stop the mountain of cardboard boxes to sway, After the exhibition Hultén took home most of the boxes where they were used as night tables og decorative purposes. This information is contradicted by the Concert Organizer Steven Roney. He has no recollection of any wooden boxes as he helped re-arrange them each day. Anderberg page 70. "

Editor's note. It's the same Steven Roney that gets surprised when he is told that the mountain of Brillo's were 500 boxes. He believed them to be no more than 50...

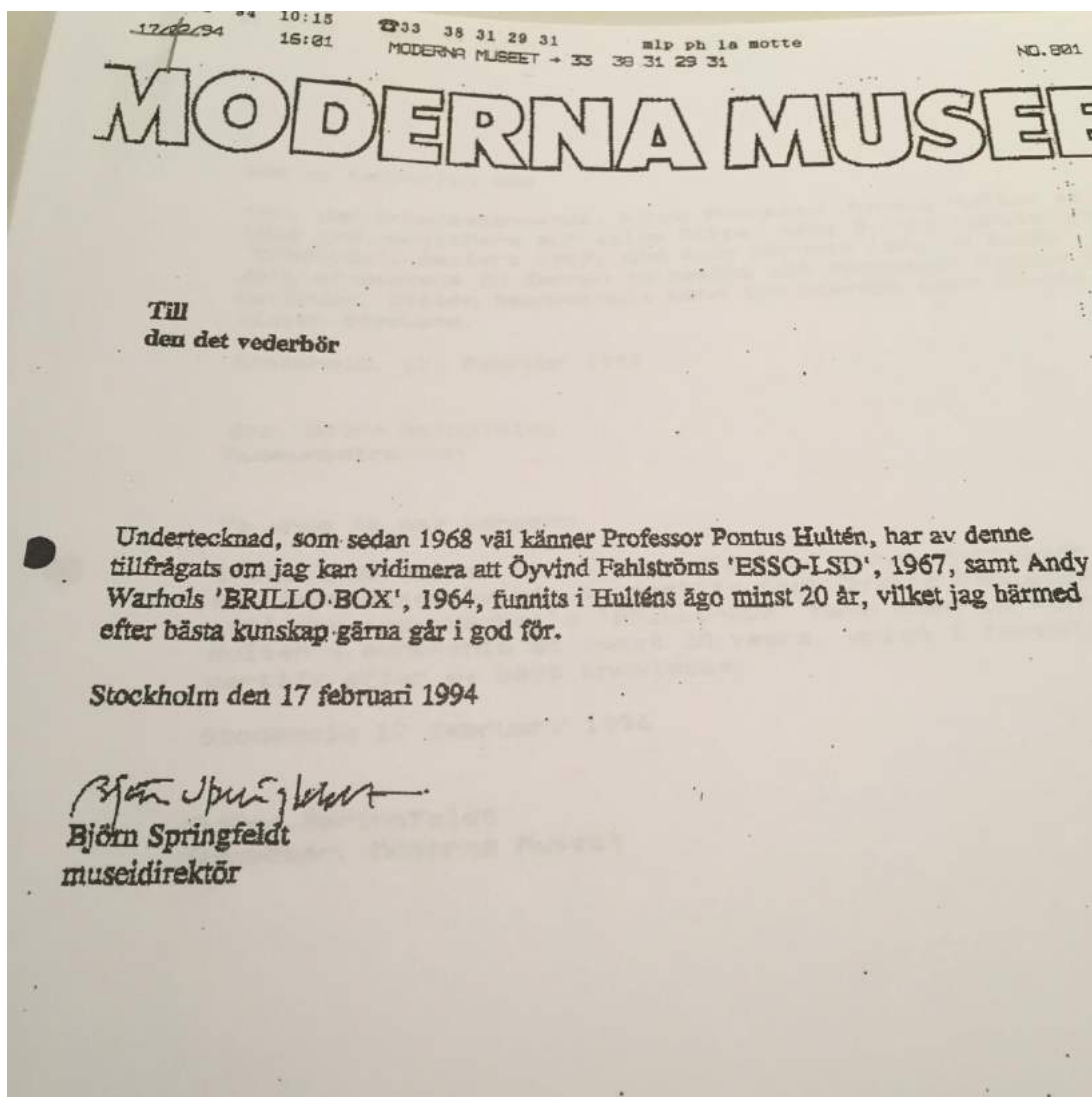
And here is a letter of provenance/authenticity from the very same Björn Springfeldt from 1994 (Director of Moderna at the time) it

clearly states that Hultén had boxes in 1968. And we also have the radio interview with Hulténs former wife Anna-Lena Wibom clearly stating that they had boxes in 1968 and that Andy had seen them and approved of them. The letter is on Moderna Museet letterhead and signed Björn Springfeldt - Director of Museum.

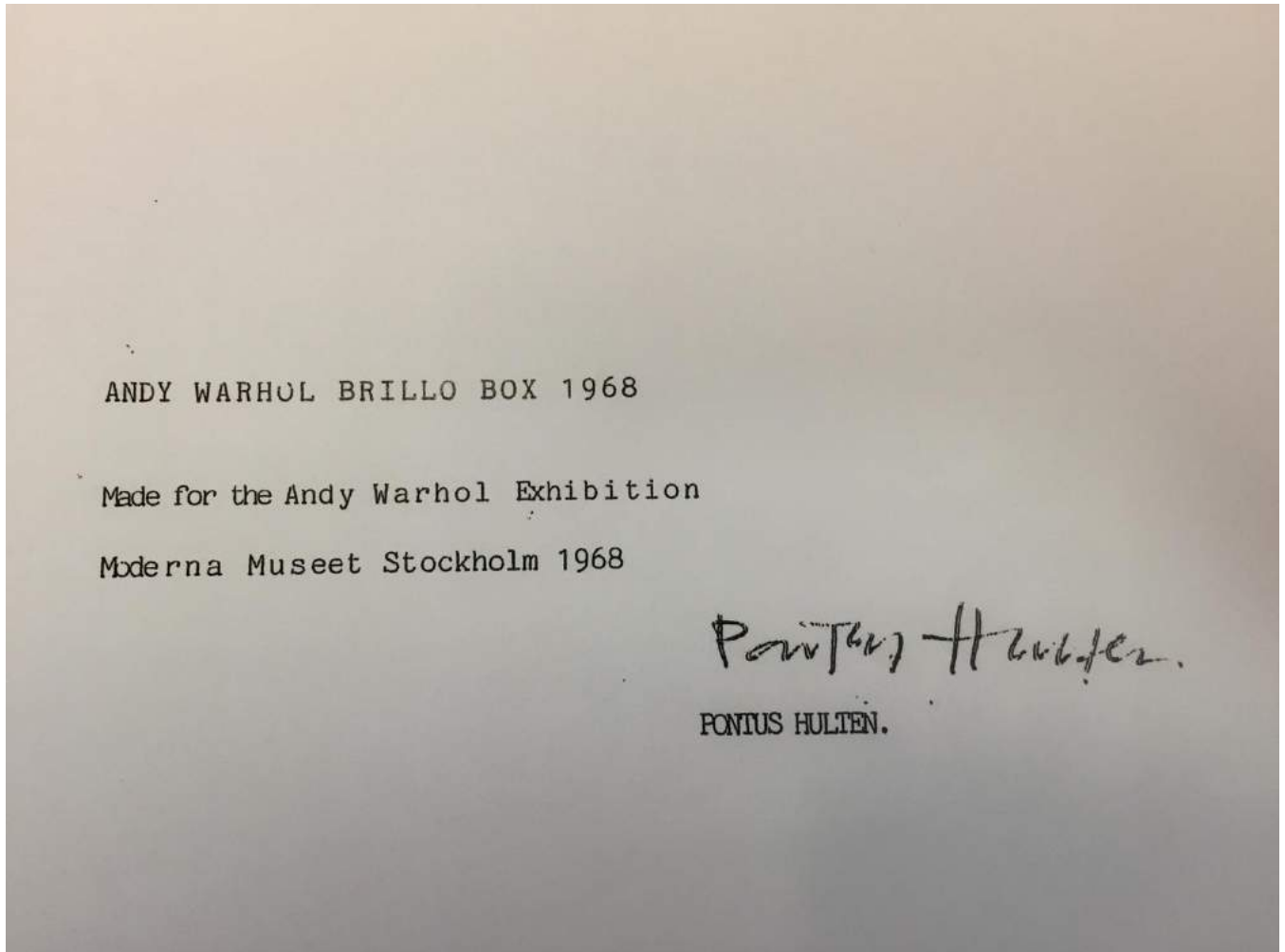
Translated: "To whom it may concern. The undersigned who have known Professor Pontus Hultén since 1968, has been asked by the same to verify that Öyvind Fahlströms "ESSO-LSD", 1967 and Andy Warhol's Brillo Box has been in the possession of Hultén for at least 20 years to my best recollection. Stockholm February 17th, 1994. Signed Björn Springfeldt.

(Note that Springfeldt writes 1964. He probably refers to the common concept of the Stable Gallery Brillo box type from 1964. Unless of course Hultén also had a 1964 stable gallery box...

The letter is dated February 17th, 1994.



We asked Springfeldt two times in e-mails from June 2017. He has not replied.



Pontus Hultén's original letter of provenance. This letter was allegedly made for the first sold box in 1994. That is 26 years after the 1968 exhibition... Hultén signed the COA but was he also the author of the text in it and did he physically produce the coa's ? We will get back to this later. The COA's were not produced by Hultén but by a frequent buyer...

So, it's very likely that the first sold box was one of the 10-15 produced in 1968... Only the COA was also used as COA in copy form for the 1990 boxes. Did Hultén sanction this? Or is it dealers copying the COA using it for 1990 boxes. Hultén would probably be indifferent as we know he dated boxes (any boxes) as 1964 or 1968 in museum catalogs, literature etc. Hultén always referred to the year of concept. Not the year of physical production. Pontus Hultén and Andy Warhol never regarded single Brillo Boxes as works

of art. They were considered installations. Like cow wallpaper and the floating silver balloons. We know from people interviewed (Anna-Lena Wibom one of them) that Hultén had the 1968 boxes and the 1990 boxes stored in a mix at his Chateau la Motte in Loire. It made no matter to him when a box was produced. We will revert to this later.

All correspondence we have seen between Hultén, and Ronny Van de Velde has been handwritten letters. The only typed we have ever seen is the so-called coa that Hultén made and signed..

According to Van De Velde - Hultén allegedly said. So, here is a certificate. So, when you sell a box, you just make a Xerox and give it to the buyer. In a later chapter, you will learn that Hultén did not write the coa's. He signed it but he was not the exact author behind the wordings.

And where is the original having anyone seen it?

If it exists Van de Velde must have it with a real signature on it? Later you will hear that a box purchased at Christies by Museu Berardo in Lisbon in 1994 was NOT accompanied by a coa. And the provenance a documented lie.

Another "funny fact" that we only discovered not in writing but in visual was when we were allowed to do research at the Archives of Moderna Museet and photographed the 1968 cardboard Brillo they have exhibited. On top, there is a blue printed label saying SHIP TO. The 1968 and the 1990 boxes has NO such printed label on top. The 2010 report mentions this but uses the info for no purpose.



1968 Cardboard Brillo Box exhibited at Moderna Museet. One of the 500 cardboard boxes shipped to Sweden by Kasper König. The same König who later attends Territorium Artis in 1992 at The Bundeskunsthalle where 105 Brillo's freshly painted wooden Brillo's are exhibited. But apparently remembers nothing of this when he is interviewed by Heloise Goodman in 1994. Only two years later...

And here a photo from the 1968 Exhibition with Andy Warhol posing in front of the Brillo's. Notice the cardboard boxes also are printed on the bottom with a Brillo print like the one we see on the 1964 Stable Gallery wooden boxes. This is recorded for the first time by AWAAB in 2007 and only with help from Moderna Museet.



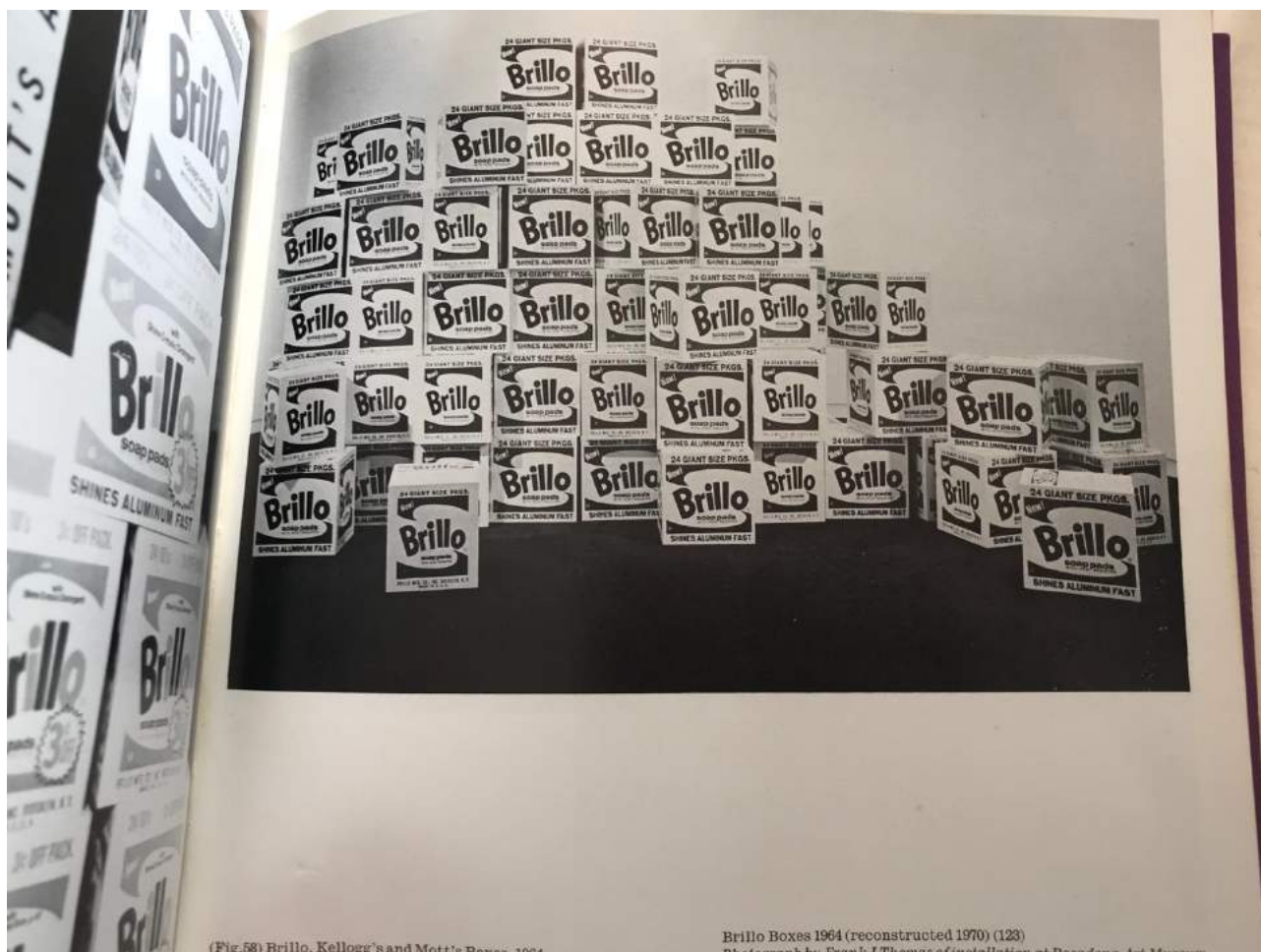
(Editor's note: The Pasadena Boxes were made in 1970 and not 1969. Only 100 boxes were authorized by Warhol allegedly in writing. Or at least so we are told. We have not been able to source a written agreement. And the museum has not been willing to provide one. (This will be discussed later in the book)).

But the Catalogue Raisonne lists 116 Pasadena boxes...! 100 in the collection of the museum and 16 with collectors and dealers. This is one of the 16 boxes with no written agreement. Warhol specified 100 boxes on the condition that they stayed intact in the collection of the museum. They do to this date.

So, the curator John Coplans ran a few extra for the boys. These are considered "authentic". And they have the same background as the earlier and therefore more important 1968 Stockholm types.

In 1971 the "Pasadena Boxes" travelled to London to be exhibited at the Warhol exhibition at the Tate. We sourced down a catalogue and the text for the 100 Brillo's is interesting because it's a contemporary source from when the boxes were exhibited. The description of the boxes goes "Brillo Boxes 1964 (which they were not)- reconstructed 1970. So, in 1971 Pasadena Boxes produced one year earlier were considered reconstructions and the year given 1964 of course refers to the concept. The same modus used by Pontus Hultén. And the same wording later used in a letter from MOMA to Hultén in 1988 where they encourage the idea of "reconstructing box installations" such as Brillo Boxes...

Well, the reconstructed boxes from Pasadena - not 100 but 116 are now considered works by Andy Warhol and the last on auction fetched 800.000 usd.



(Fig.58) Brillo, Kellogg's and Mott's Boxes 1964

Brillo Boxes 1964 (reconstructed 1970) (123)

Photograph by Frank J. Thomas of installation at Pasadena Art Museum

4 **KULTURSIDAN** Lördagen den 10 februari 1968 ★ EXPRESSEN

MUSEET

SOM försvann

NÄR MAN SVANGER UPP framför Moderna museet på Skeppsholmen blir man helt desorienterad. Det välbekanta huset finns egentligen inte alls — Andy Warhols tapet med ett kohuvud har raderat ut det. Det har ingen volym längre.

Det är ett optiskt fenomen som beror på en mångfald saker. En vinterdag med tövader i Stockholm har en särskild fascination; den har noggrant undersökts av många svenska målare under första världskriget. Eric Hallström noterade att det inte fanns ens en antydning av skuggverkan i sådant väder. Tingen förlorade sin volym. Kroppar blev ett slags staket, silhuetter. Det välbekanta blev helt annorlunda, förlorade sin "verklighet", övergick till att bli drömbilder. Detta gränslösa allmänljus har psykologisk verkan. Folk säger att det är "ruggigt" ute, fastän det är ett välsignat blidväder. Att leva i en värld utan skuggor, utan något riktat ljus, är som att gå förlorad i det oändliga. Det är kanske därför vi har en tradition att flockas kring artificiella ljuskällor. Bara de kan i detta läge ge oss den tredimensionellitet som är själva tryggheten. Distanserna från ljuskällan ger oss definitioner på djup, avstånd, belyst yta — en trygg orientering i rummet.

Det är kanske en slump att Andy Warhol har valt en färg som understryker denna överklighetseffekt — en vass gul grundfärg, och på den en sur röd figur. Kallt och överkligt. Det gör att man tycker sig stå inför en optisk bild, inte inför en byggnadsmassa.

Egentligen är det samma effekt som Jean Genet åstadkom med sitt skådespel "Skärmarna" — vi tror att vi rör oss inom en definierad verklighet. Men så är det inte: det är bara projektioner av oss själva.

■ Det är ett raffinerat skådespel som har satts i scen på Moderna museet. Warhol är inte en målare av format. Han är inte heller en intellektuell som illustrerar sina tankegångar i form, så som t.ex. Claes Oldenburg. Hans material, så som det bredd ut på denna utställning, är välkänt sedan många år. Hans blommiga tapet, hans flickhuvud, de uppumpade plastpåsarna — ingenting är nytt. Ingenting att häpna över. Modern rekvisita, använd på en mängd håll.

Men rekvisitan har satts i scen på ett märkvärdigt effektivt sätt.

Anslaget är museets överkliga fasad — som inte ens har kulissernas påtaglighet. Så kommer kontrasten, när man passerat genom dörren. Här är allt allmänljus utestängt. Strålkastarnas riktade och isolerade kärnor väcker liv i rekvisitan. Det är som när belysningsmästaren på teatern aktualiserar i och för sig ointressanta förgeslagna ytor. De börjar leva sitt eget liv. Rätt fram ett berg av pappkläder med reklamtext — en solid vara som är en illusion, lådorna är ju tomma. Till höger ett berg av luft — uppblåsta plastpåsar. Tomheten som får påtaglig volym, blir massa.

Fyra projektorer kör fyra filmer av Andy Warhol non stop. Reflexerna speglar i serierna av bilder på väggarna. Deras färger står inte stilla. Djup och volym förändras hela tiden — en ögonblicket ligger flickans mun som ett tyglan, nästa ögonblick är munnen ett svart hål. Ingenting har fasthet, ingenting har en definierad form, fastän allt är välbekant, återgår på reportagebilder, reklam, vardagsföremål.

■ Men vad vore det för komplikationer med dem, om de inte hade satts i scen av en mästaregissare, Pontus Hultén? Platt intet är en överdrift. En liten not finns det, och det är den som här satts i rörelse med hjälp av ett genomtänkt belysningsprogram.



Museifasaden på Skeppsholmen, i färd med att försvinna under mr Warhols kossor.

Swedish Newspaper Expressen February 10th, 1968. Article by Clas Brunius. At the end of the article, it says (translated) "Right in front of you a mountain of cardboard boxes with advertising print — a solid commodity as an illusion, the boxes are empty..."

It's reporters from the very same newspaper "Expressen" that 39 nine years later makes the "sensational discovery" that most boxes exhibited in 1968 were not wooden but cardboard. That's a little funny. Not to be blamed though.

A 1968 Stockholm type is much rarer than a Pasadena Box. Only 10-15 were ever made. And only 6 can be accounted for. As for the Pasadena boxes 116 (or more) exists. But of course, the 100 boxes with the museum are off the market.)

Writers and scholars have claimed that the few 1968 Stockholm types had to have been exhibited to be "real" works by Warhol. Now imagine this. If the 100 (116) Pasadena boxes had not been ready for the show in 1970 and hence not exhibited that year, then they should neither be considered works by Warhol. Especially the 16 extra boxes that apparently is outside the authorized (claimed to be authorized in writing) edition...

Now for a moment lets dwell a little on the 10-15 boxes made in 1968. Those were also put into question. An art reporter claims in an e-mail we have that there was no prove or story to support that boxes were made in 1968 besides the testimony of Granath & Lindgren....and Wibom. And Hultén...

Below a 1968 recap of invoices from Moderna Musset stating 25/8 1968- 644,20 screen-print Brillo (found at The Archives of Moderna Museet). Now if invoiced pr. unit screen printed, 10 pcs is the number that gives the least decimals. Unit price 64,42

And we have statements saying 10-15 boxes were made. And 10-12 boxes not more.... So, the correct number is most likely 10 physically produced in 1968.

(Please note that date for shipping of the Electric Chair's (paintings) Sept. 25th!! They were shipped to Amsterdam in March, 6 months before the invoice was made. This indicates that the receipt for the Brillo's easily could have been January or February or even the start of march.

Datum	Text	Nr	Debet	Kredit	Saldo	
					Debet	Kredit
28/8	BRILLO BOXES (SCREEN PRINT)	Transp.	187.528 08	223.748 13		36.220 05
5/8	BOKEN		64420	75 -		
31/8	TELEFON		242 25			
12/9	TRANSP. BIDAAS			1.616 -		
12/9	- " -			808 -		37.832 60
25/9	TRANSP. "ELECTR. CHAIRS" (MOD. TR. FORM.)		2.428 -			35.404 60
19/12	TRANSP. BIDAAS			3.232 -		
			190.84253	229.47913		38.636 60



Installation view of Brillo's allegedly at Moderna Museet in 1968. (It is Stedelijk Museum in Amsterdam) Each row is 8 boxes high and at least 15 boxes long. This alone counts for app 500/400 cardboard boxes and a few wooden boxes. How anyone from 1968–1994 could mistake those piles for "only" 100 wooden boxes remain a mystery.

This very photo was used in Hulténs 2004 book made by Moderna Museet. The photo is listed as an alternative installation view at Moderna. But Stedelijk has confirmed the photo is from their exhibition and nothing to do with Moderna Museet.

The notes from Kasper König says he shipped 500 cardboard boxes that came directly from the Brillo factory in Brooklyn.
 After Moderna the boxes go to Stedelijk in Amsterdam
 After the show 500? boxes go to Kassel or is it 400?
 A letter from Kunstnernes Hus dated Oslo October 23, 1968, says only 400 boxes are send to them from Kassel (addressed to Olle Granath)
 Kunstverein Berlin pro forma invoice says "20 stk Brillo kartonger" dated 22 May 1969
 After Documenta in Kassel the show goes to Oslo.

Stockholm, Moderna / 400 boxes ships to Amsterdam
Amsterdam, Stedelijk
Kunsthalle Bern
Kassel, Documenta
Oslo, Kunstneres Hus.
Neue Nationalgalerie, Berlin

STOCKHOLM MODERNA MUSEET
500 cardboard boxes



AMSTERDAM

STEDELIIJK

400 cardboard boxes - 100 stays at Moderna



KUNSTHALLE BERN

KASSEL

400 cardboard boxes.

DOCUMENTA

No boxes only
Selected works



KUNSTNERES HUS OSLO

400 cardboard boxes



NEUE NATIONALGALERIE BERLIN (1969)

400 cardboard boxes





Alternative view from Stedelijk. Brillo's, Flower paintings and Electric Chairs.



Outside installation of cow wallpaper at Stedelijk in 1968.

According to AWAAB and their interviews Hultén said that 100 (wooden) boxes were stored at Moderna. Hultén consistently referred to Brillo's as "kartonger" Cardboard boxes or just plain boxes. No one has ever seen transcripts of the interviews or listened to tapes. If they exist. Warhol Foundation has told us the material is confidential...this will be discussed later in this book. In a 1994 written text in English Hultén says wooden boxes.

Most likely 100-120 cardboard Brillo's were stored at Moderna Museet BUT they were of course not folded but flattened. See later photo from Kunstnerens Hus in Oslo. A standard cardboard box unfolded is app 8 mm thick. So, 100 boxes unfolded is ca a little under 1 square meter. (Remember Hultén asks Björn Springfeldt in 1995 in his letter if cows on Masonite are still in storage.)

Hultén in his book. "As far as I remember the Show did not travel..." His memory failed him here.

Strangely people who worked at the museum in 1968 and who helped with the exhibition has no recollection of boxes or kartonger at the magasin (storage facilities) museum after the show. That of course could be because of the fact the Moderna Museet had no such facilities in 1968.

They only got that in the late 1990's when the Museum was restored. Before that and in 1968 they had quite small storage facilities at the much larger National Museum that is situated less than 500 meters from Moderna Museet.

Olle Granath who worked with Hultén and Warhol on the 1968 exhibition and who later was appointed Director of Moderna Museet from 1980-89 worked at the National Museum as the Director from 1989-2001. Small world. Granath does not recall seeing any Brillo Boxes at the storage at the National Museum. But others do.



Photo from Stedelijk 1968 where the show travelled after Moderna in Stockholm. Here the piles of Brillo's are very organized as we can also read in a letter from Stedelijk to Olle (Olle Granath at Moderna). Something important happens here. 400 cardboard boxes shipped from Moderna not 500. So, 100 stayed at Moderna together with the wooden boxes. Look at the piles from Stedelijk. Each pile

has 8 boxes. If you divide 500 with 8 you get 62,5 piles. If you divide 400 with 8 you get 50 piles. And we know from Stedelijks letter to Olle Granath that the piles almost closed the entrance on the room. It can be seen on the left row of piles center where light comes in.

The enormous wall of Brillo's on the left has 24 boxes in each column. 12 columns

$8 \times 18 + 8 \times 18 + 8 + 8 = 304$ (the center is hollow from row 2-17)

and on the left row.

5 piles of 8 = 40

and to the left 8piles of 7 = 56

That makes a space of 2 box sizes spare place as the description with the almost blocked entrance.

$304 + 40 + 56 = 400$

In Hulténs memoires he tells us in Swedish (not the English translation that says wooden. To be discussed later)) but in Swedish that 100 "kartonger" (cardboard boxes) stayed at Moderna and was stored there for many years. He never mentioned wooden boxes. But no one at Moderna remembered 100 wooden boxes (not cardboard) boxes being stores for years. But now how do you store a cardboard box if you have 100. You of course unfold them. So, they take up minimum space. Like with the silver pillows. You store them and ship them with no air in as the cardboard Brillo's.

100 Cardboard Brillo's folded takes up quite a lot of space. If stabled in rows of ten and ten in height they will take up app. 5 x 5 x 5 meters. Or almost 25 cubic meters. That's a lot of space and a lot of air...But if you unfold them as you received them, they take no more space than one cubic meter.

Almost nothing. We know panels with cows were stored. And so was a cubic meter of cardboard Brillo's. The rest 400 were shipped unfolded of course to Stedelijk. Look at this cardboard box that is exhibited at Moderna Museet today.

At least 3 old tapings can be seen. Because the box has been folded, taped, and unfolded on several occasions. Each time it has been exhibited, shipped, and folded again and taped for next exhibition.

No one would ship 400 folded boxes. And no one would put 100 folded boxes in storage. Remember Hulténs word "100 sådanna kartonger" (100 such cardboard boxes) stayed at the museum for many years. The AWAAB wants us to believe he said wooden boxes. But he only did that once in a letter from 1994. To support our findings, we discovered loan forms and correspondences between the museums where the show travelled after Moderna.



1968 cardboard box at Moderna Museet - photographed 2017.

stedelijk museum

Postbus 5082
Amsterdam

Stedelijk Museum
Museum Fodor
(Mr. E. L. L. de Wilde)

Amsterdams Historisch Museum
Museum Willet Holthuysen
(Dr. S. H. Levie)

Telefoon 020-73 2166
Telegramadres Stedemusea

Datum 2.5.68

Nummer

dear olle,

you noticed the mistake in our letter from 1/5
(conc. warhol) which de wilde signed.
The secretary misunderstood my dutch concept:

| "from warhol & morris we never received
the filmloops - - - etc.

Our story with the clouds is really stupid - we
have a funny public, here in holland (and
funny gardens in the museum)

I used the brillo boxes in a completely different
way, build up an enormous wall, almost
closing the entrance of the room
like the velvet underground

best regards, hope to see you in
venice and/or hassel

ad petersen

Letter from Stedelijk with info on how the Brillo's were stacked there.



Kunsthalle Bern 1968. Same photo type used in the Catalogue Raisonné where Stockholm is credited as exhibition place. Yet another error by the raisonne people. Corrected in the appendix.

From Kunstneres Hus in Oslo who had the show before it went to Berlin, we have a letter from the Intendant Thomas Mürer to Olle Granath at Moderna with further evidence to support that not 500 but 400 cardboard boxes were originally shipped from Moderna. In the letter from Mürer to Granath we can read (translated) Dated October 23rd, 1968.

"According to our phone conversation some time ago you mentioned that 400 Brillo boxes goes with the exhibition. From Bern, we have been told that it's only 100 pcs. Can this be true? If it's really 400 pcs we should need to have them all for our exhibition here. If you could possibly give us a tip as to where we can relocate the rest inventory, we would be very grateful"

So, this is the second piece of evidence that 400 and not 500 cardboard boxes were shipped from Moderna. On March 7th, 2017, we got a reply from Kunstneres Hus in Oslo that referred us to "Nasjonalmuseet" in Oslo (National museum)". We asked them if they

in their files could see how many cardboard Brillo's that were exhibited in 1968. The reply from Kaja Hjort at the communication department came rather swiftly. 400 Brillo boxes. Documentation will be sent when she has time to do so. So now confirmed. Out of 500 cardboard boxes only 400 left Moderna Museet in 1968. Hultén was right. "Such 100 "Brillo kartonger" (cardboard boxes) were stored at the museum for years after the exhibition".

In Thomas Anderberg's book "Den Stora Konstsvindeln" page 70 there is a note (7) saying "From the photo that is in the book "Pontus Hulténs Samling" (Collection of Pontus Hultén) published by Moderna Museet). the boxes are displayed in nice rows that comes from the exhibition Catalog in St Petersburg 1990 is listed as Stockholm 1968.

Everything is wrong with that note. The photo in the book is from Stedelijk 1968. Stedelijk Museum has confirmed the photo is from their exhibition in 1968. And only ten boxes were exhibited in St Petersburg in 1990. We will prove that later.

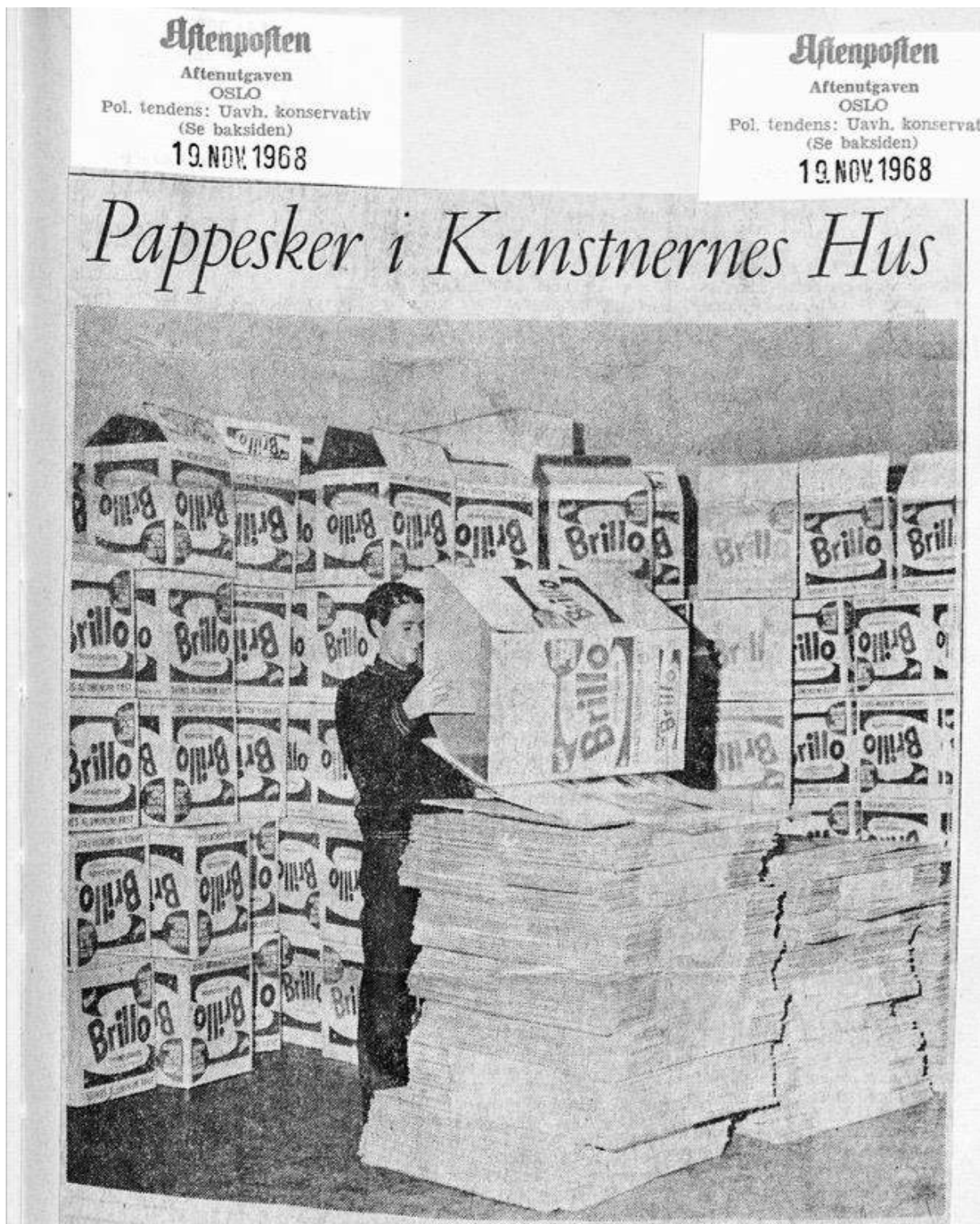


Photo from the preparing and folding of the cardboard Brillo's at the Andy Warhol Exhibition at Kunstnernes Hus in Oslo 1968. From national newspaper "Aftenposten" November 19th, 1968. Notice the wonderful headline "Pappesker I Kunstnernes Hus". Translated "Cardboard Boxes in House of the Artists" Notice how little volume the boxes take when unfolded. There is 20 in each batch.

So, 5 batches of 20 = 100 boxes are less than one cubic meter. That was what was stored at Moderna Museet's storage at The National Museum for many years.



Vaktmester Lervik i Kunsternes Hus har det ikke så lett for tiden.

400 nøyaktig like pappesker stablet i fire like hanger på gulvet. På samtlige står skrevet: «Brillo. Soap pads. Resister with rust. Shines aluminum fast». Fra veggen over stirrer et kuhode i sjokkrosa på skarp sitrongul bunn melankolsk utover eskeansamlingen. Ett kuhode? Nei, 10—15... en uendelighet av hoder, det samme melankolske i sjokkrosa på gul bunn. Enn videre på veggen: 6-bilder av den elektriske stol i grønt, rosa, rødt, osv., Marilyn Monroe mangfoldiggjort og en lignende serie med blomster. I den del av rommet som ikke er opptatt av pappeskene flyter 2 ganger 3 meter store plastskyer fylt med luft fritt omkring.

Den tilskuer som våger seg inn i dette rom får ikke alene tilfredsstillet sin visuelle sans. Man har også betenkt hans auditive behov idet et lydbånd med pop-musikk spilles non-stop.

Andy Warhol

Slik fortøner den utstilling seg som Kunsternes Hus så lenge og itherdig har arbeidet på å få hit til landet og som nu er montert i den ene av Husets overlyssaler.

tildel. er annen sak. Intendant Thomas Mürer regner med det.

«Om du vil vite alt om Andy Warhol, så bare betrakt det ytre av mine bilder og mine filmer og meg. Det finnes ingenting bak det.»

tyrlige verden av mekanikk som åpenbarte seg. Tannhjul, klokkefjær og lignende ble deler av hans nye arbeidsmateriale, et materiale som skulle forløse kunstneren i ham. Günter Haese var

And here we get the final confirmation. The article starts ..."400 identical cardboard boxes....".

The number 400 instead of 500 becomes important later in this story.

And there is more. Because ultimately the show goes to Berlin to be exhibited at Neue Nationalgalerie from February 29th - April 14th, 1969.

A telex dated April 16th, 1969, from the organizer in Berlin to Herrn Erik Johnsson we can learn that info is needed for instructions of returning the works. We will focus on the Brillo's.

The instruction goes:

"20 Brillo Boxes should go to Stockholm.

The remaining 380 shall not go to New York. But to Ileana Sonnabend in Paris (Warhol's dealer in France)

So, what is right? Paris or New York."

Either way. $380 + 20 = 400$. Only 400 boxes left Moderna initially and 100 "kartonger" stayed at Moderna for years. Hultén was telling the truth again. And they were of course flattened and took up almost no space. The box displayed at Moderna these days in one of those boxes.

In 1969 Vancouver Art Gallery held an exhibition where Brillo cardboard Boxes like the ones used at Moderna in 1968 were displayed. From old photos, its clearly same box types - blue pad giant...

We were in contact with Vancouver Art Gallery and Danielle Currie and received this information:

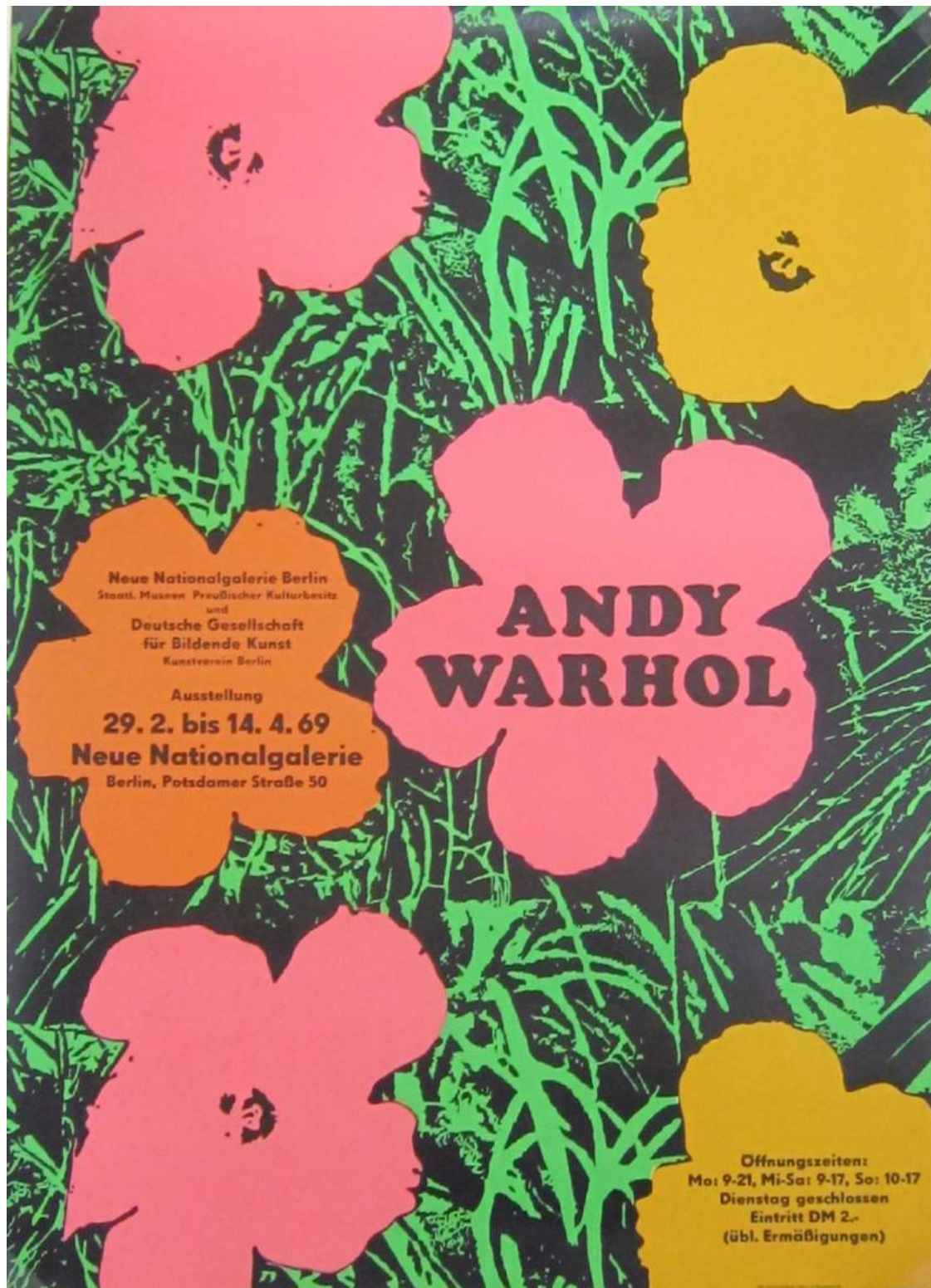
"I was able to locate in our photo archive an installation view of Andy Warhol's Brillo Boxes from the exhibition New York 13, 1969 (image 1). In the file, there was also a shot of a single Brillo box which has a note on the back that the boxes in the show were based on this prototype, and that each measured 17x17x14" (image 2). However, the prototype box appears to be made from wood, and the boxes in the exhibition appear to be cardboard. I hope this information helps you along in your research."

And 5 days later we received additional information:

"How odd - the photo of the wood box has a note typed on it that says: original box on which art works were based."...

This is interesting because this is a confusion (or is it?) with the boxes when they were made and not 50 years later. The registrar at the museum in 1969 has noted the wooden box as the prototype for the "artworks" then being the cardboards. But the cardboard were the same type "ready-mades" as used in Stockholm 1968. And the artworks are then the approximately 30 cardboard boxes exhibited...

The "prototype" is a 1964 Stable Gallery wooden box. Quite different in the looks as we have learned. Also, interesting to note that this is almost one year after Moderna Museet. So, in 1969 we have wood and cardboard exhibited side by side and the cardboards considered the artworks and the wooden the prototype.



Exhibition poster for the show at Neue Nationalgalerie in 1969.

KUNSTNERNES HUS



WERGELANDSVEIEN 17 · OSLO 1 · TELEFON 60 74 23

Herr Olle Granath
Moderna Museet
Sheppsholmen
STOCKHOLM 16
Sverige

Oslo, 23. oktober 1968.

ANDY WARHOL-UTSTILLING KUNSTNERNES HUS

Vi forbereder nå utstillingen av Andy Warhol og venter om kort tid å motta den del som var utstilt på Documenta i Kassel, og likeledes den noe mer omfattende del som var utstilt i Kunsthalle, Bern.

Ifølge telefonsamtale for en tid siden, nevnte De at det til utstillingen hørte 400 Brillo cases. Fra Bern har vi fått melding om, at det kun er 100 stk. som inngår i utstillingen der. Kan dette være riktig? Om det virkelig er 400 i antall, så burde vi jo ha samlet alle til utstillingen her. Kan De muligens gi oss tips om hvor vi skal etterlyse restlageret, er vi meget takknemlig.

Vi er videre interessert i følgende fotos:

1	foto	visende	ett	Ko-hode
1	"	"		Brillo cases (alt. <u>en</u> kasse)
1	"	"		Marilyn Monroe (bare <u>ett</u> portrett)
1	"	"		Electric chair (bare <u>en</u> avbildning)
1	"	"		Flowers (1 bilde med <u>4</u> blomster)

Da vi planlegger en katalog i forbindelse med Warhol-utstillingen, håper vi De kan skaffe oss de ønskede fotos så snart som mulig, og vi er også takknemlig for mulige opplysninger om de nevnte Brillo cases.

På forhånd hjertelig takk !

Med vennlig hilsen
for KUNSTNERNES HUS

Thomas Mürer
intendant

The letter from Kunstnernes Hus in Oslo to Olle Granath asking if it's 400 boxes they will receive or only 100.

When Olle Granath made the inventory list of what was exhibited at Moderns Museet for Stedelijk museum to see before most of the works are shipped an odd piece of information surfaces.

Granath wrote: "The pile in Stockholm was somewhat faked, we had made a sub construction to make the 500 boxes seem bigger volume than it really was".

There is no mentioning of this anywhere else. And this is written just after the exhibition at Moderna by the guy with the most hands on. So, the pile was somehow faked. What was the sub construction made of? Wooden Brillo's? Carpentry woodwork. No one remembers.

In an interview conducted with Professor Karin B Lindegren by Thomas Anderberg on May 15th, 2007: (excerpt)

"Do you remember the exhibition with Brillo Boxes at Moderna Museet in 1968? Where 500 cardboard boxes were used?"

Yes.

It's believed that 15-20 wooden boxes were produced. Does that ring a bell?

No. I have no memory of that. It would have been very heavy to handle.

So no boxes apart from the exhibition maybe as a cool event?

No. The cool event was the 500 boxes. No other cool events were needed.

Olle Granath tells us he received three original boxes in wood.

Did he get 3 original boxes. That was a bad one. I am surprised. Why did the old employees not receive any boxes?

He tells us that 15 boxes were made apart from the exhibition.

It's possible?

No, they were clearly reserved for some people.

Did you go to Hulténs office?

Yes, and there were no Brillo Boxes...

In an article from Svenska Dagbladet dated January 17th, 1968, Olle Granath is depicted with cow wallpaper on the floor.

And is cited in the article saying "In the cargo expected at Moderna Museet from New York very soon there is 500 soap boxes

in large format for the brand Brillo. Warhol has copied them in wood...."

A somehow contra dictionary statement. First Lindegren has no recollection of wooden boxes and a little later she states that they were reserved for "some people"..

ANDY WARHOL EXHIBITION

500 Brillo-boxes

36 x 43 x 43 cm

The pile in Stockholm was somewhat faked, we had made a substruction to make the 500 boxes seem bigger volume than it really ist.

10 Flower paintings

300 x 300 cm

During the transport these canvases have to be taken off the frames because of their size. This is not necessary with the electric chair paintings.

Electric Chair
paintings

120 x 185 cm

m screens

150 x 200 cm

The material in these is specially made for projection in lighted rooms. The boxes covering the projector are made separately for each projector, after mesure. I recommend to try to find old silent (16 mm) projectors. If you can find them, they should be very inexpensive.

lyn Monroe screens

93,5 cm square
each

They were shown behind glasses without any other kind of montage.

Panels are as following:

356 cm

156 cm

Granath's instructions and inventory list to Stedelijk Museum.

The exhibition title for the 1968 at Moderna Museet was:

Andy Warhol" Screens, Films, Boxes, Clouds and a Book...

Now let's have a short look at the book that has since been re-issued several times.

Kasper König developed the overall concept for the catalogue, or rather book, and commissioned Billy Name and then a teenage Stephen Shore to heavily photo document Warhol and factory life. The book was not a museum catalog, and it did not feature any photos from the actual show and the text was very slim. Preparations begun early and the printer chosen was Stig Arbmänn AB in Malmö Sweden. In later editions, a few photos from the actual show were incorporated.

From a newspaper clip in "Sydsvenska Dagbladet" January 25th, 1968 - with the headline "Twenty Tons Catalog" we can read that 20 tons of paper has been used to print the first edition of the catalog for the exhibition at Moderna Museet with the American artist Andy Warhol. They printed 12.000 copies of the catalog with 640 pages to be ready for the vernissage. The photo showing Disponent Sigvard Ericson and printer Fredi Schultz with uncut sheets for the book.

Sydborupske Dagbladet 25.1.68

TJUGO TON KATALOG



Disponent Sigvard Ericson och tryckare Fredi Schultz vid pressen som oavbrutet spottar ut ark med bl a den berömda soppburken på

Den som har bekymmer för att det går åt för mycket papper i hushållet borde ta kontakt med SDS:s civiltryckeri. Där har den senaste trevec-

korsperioden 20 ton papper gått åt i rasande fart.

Därav ska bli en katalog för Moderna Museet i Stockholm, som i början av februari öppnar en utställning av den unge amerikanske konstnären Andy Warhol.

Dessa tjugo ton har med hjälp av övertidsarbetande tryckare och kemigrafer, direktiv från Paris och New York, bokbindare och transportarbetare blivit till 12 000 exemplar av en cirka 640-sidig katalog, som till vernissagen i början av februari skall ligga framme på entrédiskan i Moderna Museet.

Hela arbetet kom lite hastigt på. Arbmans annonsbyrå i Malmö, som har Moderna Museet som kund, fick jobbet med kort varsel. Arbmans såg sig om efter ett tryckeri och såg ett sådant i SDS-huset. Tryckeriet accepterade uppgiften.

— Sedan dess har pressarna gått både natt och dag och personalen har gått på knäna, suckar disponent

Sigvard Ericson och konstaterar belåtet att nu har han bara två ton katalog hemma.

— De andra aderton tonnen har vi fått i väg till bokbindaren.

Ursprungligen hade man 21 dagar på sig att klara jobbet. SDS:s kemigraf hade att göra över 600 klicheer, 20 ton papper måste i hast specialbeställas innan den långa tryckningen kunde börja.

I morgon, fredag ska den vara slutförd.

En extra marginal har de som jobbat med katalogen fått i och med att Andy Warhols konstverk inte kom med avsedd båt från New York utan blev liggande en vecka för länge.

Warhol — det var han som på sin tid åstadkom en viss uppståndelse med sin oljemålning av Campbell's tomatsopeburk.

Katalogen till hans nya utställning består av över 600 bilder, många i upprepning, samt ett enda textblad.

— Vi misstänker att den blir dyr.

Pilo



The original "Mock-Up" copy of the first edition from 1968. Signed by Andy Warhol "OK 68 Andy Warhol" His accept to run the first edition.

DL 68

ANDY WARHOL

Andy Warhol

Published by Moderna Museet, Stockholm 1968, first edition. Unique so called mockup copy that was presented to Andy Warhol before the opening in Stockholm and O.K. and signed by him in blue ink. The catalog was printed in Malmö, Sweden and the designer John Melin & Olle Granath brought it to Stockholm to show it to Andy to get his OK. This is the ONLY known copy of the first edition that was cut to fit in the expensive black plexi boxes done for the later De-Luxe edition with gilded edges.

The project was delayed because Warhol was shot in New York shortly after the Stockholm exhibition. The De-Luxe edition was later done in an edition of 100 copies with golden edges on the second edition. 40 copies were signed by Warhol on a later occasion in Stockholm in the 70's when Olle Granath asked him to.

(The edition was made a few millimeters too big and could not fit in the plexi box. So, another batch had to be printed and cut to fit) ... Collection of Peter Hvidberg. Later sold to a US Museum.

The decision to make flowers on the cover of the book was made by Hultén and König.

The yellow and Purple Cow wallpaper used to cover Moderna Museet was NOT printed in the USA. It was only samples that were sent from USA. The wallpaper got printed in either Malmö or Stockholm according to research made by art dealer Börje Bengtsson in Landskrona, Sweden. (Why don't you make it there.) Bengtsson has material that proves that the size of the wallpaper is different from the paper used at Castelli's. Bengtsson has also interviewed Hultén former secretary. She confirms that the wallpaper was printed in Sweden according to Andy's instructions.

Ulf Linde in Dagens Nyheter Oktober 2nd 1967.

"His initial idea was to make replicas of the Brillo boxes in wood, but they would have been too heavy and too difficult to transport. A contemporary statement. Very important.

This is said in October 1967. So, Warhol's first intention was to make wooden Brillo's for the 1968 exhibition and this very much adds trust to Hultén's statement "Why don't you do them there". As he did with the books, the cows, the invites, the posters, and so on. Kasper König did send cow wallpaper but that was only a sample to do the prints in Sweden.

But it was too time and money consuming doing 500 Brillo's in wood, so the project stopped, and they got the

cardboard boxes instead or as heavy supplement. Only app 10 wooden boxes were made in 1968 in our opinion.



Now where is the written permission to do cow wallpaper in Sweden? Where is the written permission to the book with the flower cower? Where is the written permission to do the big, silk-screened posters? etc.

Andy of course delegated the responsibility.

At a meeting on March 22nd, 2017, at the ultra-modern and wonderful art museum Artipelag outside Stockholm with Director Bo Nilsson and the author. Nilsson who will surface later again in this story tells that it was quite normal for Andy to give gifts to those who helped him rather than paying them with cash. He used his art as a currency. To Bo Nilsson's knowledge Kasper König in New York got a painting for his help. Nilsson did not say it, but it was in the air that Hultén got the wooden Brillo's for his help.

And now lean back. Almost nothing happens for the next 22 years regarding Brillo Boxes.

That is almost nothing. In 1970 John Copelans senior curator organized a retrospective at Pasadena Museum of Art. Andy Warhol authorized him to produce one hundred Brillo boxes. Warhol specifies that the boxes fabricated at Pasadena's expense would all be donated to the museum after the exhibition (why don't you make them there.) And that all boxes will remain permanent in the collection of the museum.

Copelans used a 1964 Stable Gallery type box as prototype only he (not Warhol) made it several inches larger than the 1964 boxes to distinguish them from the type he produced. A letter exists (according to AWAAB) where Warhol gives Copelans the authorization to do 100 boxes.

But a small problem (?) occurs. Because in The Andy Warhol Catalogue Raisonne on Paintings and Sculptures 02A - the 100 boxes with identification numbers 722.1 - 722.100 are listed as one body of work in accordance with Andy's instructions. These boxes will forever remain as one body and as such they are shorted from the market and as such with no monetary value. For the reason, they can and will never be sold on the open market.

Then another strange thing occurs. Because in the very same Raisonne further boxes are listed. Numbered from 723-738. That's an additional 16 boxes. Provenance on the boxes is listed as. Irving Blum, Castelli Gallery and one of them even as a gift from John Coplans for Allen Memorial Art Museum...

Now Copelans was a senior curator at Pasadena Museum. And Hultén was the director and curator of Moderna Museet and curator of the 1968 exhibition.

And here is the million-dollar question. Where is the written agreement for Coplans to do 16 extra Brillo Boxes in 1970? This is two years after... Hultén produced 10-15 in Stockholm? The answer is there were no written agreement. Or at least no such has ever been found. Yet no one questions the Pasadena boxes on the market and in the raisonne. And they sell much higher than the 1964 Stable Gallery boxes - most likely because so few exist (outside the 100 boxes at the museum).

Now did Coplans have a verbal agreement to do the extra boxes? And how many did he produce and when? We don't know and it seems that no one cares. And if he had such a permission how long is it valid? And did he run more than 16 extras?

A single Pasadena type has been brought for auction. That was in 2014 at Christies in New York. Authentication of the 16 (so far) has only been made between 1996 and 1997. Why does no one question where those boxes were between 1970 and 1996? That's 26 years. Were they produced alongside the 100 boxes in 1970 or did Coplans use his authorization later? In the 80's in the 90's ?? On box is mentioned as a gift from Coplans to Allen Memorial Art Museum in 1980.

As yearly as 1968 we have letters from Coplans asking Hultén for posters and materials used in Stockholm 1968. Wonder where Coplans got the brilliant idea to make 100 (116 !!) Wooden boxes on-site in 1970...and has the extra 16 boxes ever been compared to one of the 100 boxes at the museum. Are there any differences?

The estimate for the Pasadena box on auction was 500-700.000 usd. It was bought in. Note in the description that the year given is 1964-1969. Why do that when it was made in 1970? Again, the year refers to the concept and idea not they year of production. Provenance is given as: John Coplans, Los Angeles. Bruno Bischofberger, Zürich. Acquired from the above by the present owner.

So Copelans again. Did Andy get any of the 16 extra boxes? Did he know they were made? Were the even regarded as art in 1970 or just as exhibition related material?

And now let's remember Pontus Hultén made the Stockholm boxes two years prior to the Pasadena Boxes. Of course, Hultén had an agreement. And of course, Andy knew about it. He even saw the at Hultén and Wiboms's house at Lidingsø. And subsequently he even initialed one of them as his OK. According to sources Warhol was also in Stockholm in late 1967.

Later in the book we will investigate whether there was a written agreement as stated in the 2010 AWAAB report to do the Kellogg's boxes at LAMCA in 1970.

In Moderna Museet's letter to AWAAB in 2007 the initialed box is described and even depicted.

It's noted as 5. In the letter "1 wood box from a private collection, examined in southern Sweden. Signed A.W. Size 43,9 x 43,9 x 36,1 cm." - and the later in the same report. This needs to be investigated by The Foundation. Why is it that this important matter is never investigated? And if it has been investigated why is there no reference to in anywhere? And certainly, not in the 2007 AND the 2010 report from AWAAB? There can be only one answer. If Andy signed it per se he saw it. And then we certainly have the presence of the artist and the intention of the artist. And when we have the presence of the artist the box type is authentic and Hultén had his permission to do boxes as exhibition related

material. As he did with artists like Duchamp. Again, let's remember the boxes was not considered art in 1968 or 1970...or 1990 that only came later when people – the market started to consider them as art and pay huge sums for them.

So, what did an Andy Warhol Brillo Box sell for before 1990? Having in mind the first ones were produced in 1964 prices at 250 usd a piece and no one bought them. Well, there is no official auction sale of a Brillo box prior to 1990. A single 1964 box listed as a" white Brillo box is sold by Christies in November 1989 at 58.000 euros. And the next one is in 1993 for 27.000 euros.

In 1995 a yellow Brillo 3c off sells for 28.000 euros. This box type now sells for 3.000.000 usd. That's 100 times more in just 20 years.

But from 1964/68/70 to 1993 there is NO listed official auction hammer price (besides the 1989 loner). So not a very sought-after artwork in these days. Nothing to compare with. This survey does not include private sales.

Hultén and Copelans worked together as colleagues we know that from correspondences and literature. Now let's go to 1990.

1970 Pasadena Box at auction in 2014. One of 116 produced by Coplans.



ANDY WARHOL [FOLLOW](#)

(AMERICAN, 1928 - 1987)

Brillo Box Soap Pads (Pasadena Type)

1964 - 1969

PRICE SOLD

Bought In

ESTIMATE

\$ 500,000 - 700,000 USD

LOT #133

MAY 14, 2014

Christie's, New York

Post-War and Contemporary Morning Session (Sale 2848)

Chapter 2. Brillo Box Malmö Type 1990

"Did you know that Pontus Hultén lend 45 Brillo Boxes produced in 1990 to Louisiana Museum of Modern Art for their 1990 Warhol exhibition. And on the loan form he listed them as "45 Warhol Boxes - repliques (replicas)? No, you did not know. And we have a copy of the loan form to prove it. The loan form is described but not shown in the AWAAB report from 2010. But a photo reveals much more than words do.

The AWAAB stated in their 2010 report that the word "repliques" had been added by an unknown hand to the loan form... But we did some fact checking and got access to the mentioned but never published loan form. Not true. Same hand, same pen. And we have the document. And it's signed by Pontus Hultén as well...

In the spring of 1990 Pontus Hultén produced 113 Brillo Boxes. He used an old verbal agreement with Andy Warhol from 1968. Or at least so he claimed according to some. The boxes were made by carpenters at Malmö Kunsthall. The number 105 has been recorded in the reports and in literature but 113 is the correct number. In a letter from the print company Reklamteknik dated May 7th, 1990, we can see that 105 boxes have been collected. Plus 3 pcs for the carpenters at Malmö Kunsthall. One for John Melin (the designer) and four for the printers at Reklamteknik.

That totals 113 boxes. On a photo from the storage room at Malmö Kunsthall it's possible to count the actual number of boxes and again we get the number 113. Count for yourself.

The work was done in late hours and weekends in the workspace of Malmö Kunsthall by their carpenters and painters and the silk screening was done by Bengt Anderssons company Reklamteknik who won the Swedish championship in screen printing more than 10 years.

One of the carpenters was Arne Göransson who tells that the workers got a few of the finished boxes as part payment for the project as it was more time consuming than first anticipated.

Björn Springfieldt recollects that the whole session was quite simple. They were producing scenography (editor's note: Warhol according to many sources always meant boxes to be scenography). There was not much discussion on the subject if there was a permit to do boxes. And Hultén was the superstar of the museum world.

17 years later that was to break as a sensational story in Swedish press and later in the art press worldwide. This also made the

Andy Warhol Art Authentication Board (AWAAB) to do their first and initial report in 2007 later to be followed by the final 2010 report. AWAAB dissolved in 2012 after numerous legal battles with owners of Brillo Boxes and other works. Most known the case that was put against the AWAAB by Joe Simon regarding his little red Warhol self-portrait.

The order of the 113 Brillo's was placed by Hultén from Paris and his helper in Sweden was Björn Springfeldt. Springfeldt was the director of Malmö Kunsthall until 1989 when he moved to Moderna Museet in Stockholm and took over as director.

Hulténs idea with the boxes was to use them as exhibition installation at an exhibition in St Petersburg that he curated in 1990 (see next chapter).

Latest exhibitions **Exhibition Museu Coleção Berardo in Lisbon 2014.** 10 boxes Malmö Type 1990. 1 1968 Stockholm Type.
Transmitting Andy Warhol. Tate Liverpool 2015. 3 boxes Malmö Type 1990 including Malmö Type boxes:



Andy Warhol Art Authentication Board, Inc.

EXHIBIT A

Date: November 3, 2006

Applicant, Owner: Per Melin

Description of Work: *Brillo Box [Stockholm Type]*, 1964/1968
Silkscreen ink and paint on particle board,
17 1/2 x 17 1/2 x 14 1/2 inches

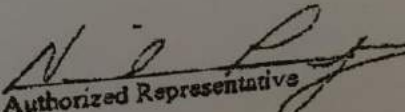
Identification Number: A126.0610

The Andy Warhol Art Authentication Board, Inc. (the "Authentication Board") has caused the above-described work to be examined by its representatives and to be endorsed with a legend which includes the foregoing identification number. It is the opinion of the Authentication Board that said work is the work of Andy Warhol.

THE FOREGOING IS MERELY AN OPINION BASED UPON AN INSPECTION OF THE WORK AND CIRCUMSTANCES KNOWN TO THE AUTHENTICATION BOARD AT THIS TIME, AND IS NOT A WARRANTY OF ANY KIND. NEITHER THE AUTHENTICATION BOARD, THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC., THE ESTATE OF ANDY WARHOL, NOR ANY OF THEIR RESPECTIVE MEMBERS, OFFICERS, DIRECTORS, EMPLOYEES, AGENTS OR REPRESENTATIVES, OR OTHERS ACTING FOR ANY OF THEM, OR THEIR SUCCESSORS, SHALL HAVE ANY LIABILITY WHATSOEVER TO ANYONE BY REASON OF THE FOREGOING OPINION.

The foregoing opinion may change by reason of circumstances arising or discovered by the Authentication Board after the date hereof, or by reason of new scholarship or additional information coming to its attention. The Authentication Board will endeavor to respond to inquiries by individuals or entities having, in the Authentication Board's absolute discretion, sufficient basis for making inquiries as to whether such a change has occurred. This letter is subject to the terms and conditions of the letter agreement pursuant to which it has been issued.

ANDY WARHOL ART
AUTHENTICATION BOARD, INC.

By: 
Authorized Representative

325 West 20 Street, 7th floor
New York NY 10011
Telephone: 212.727.1735

Trevor Fairbrother
Judith Goldman
Sally King-Nero
Neil Primz

Authentication letter from The Andy Warhol Art Authentication Board on a Stockholm type box. The box that was given to John Melin at Reklamteknik. The box was a 1990 Malmö type (we know that from the letter dated May 7th, 1990).

Tryck på läder "Brillo"		(BA)		Filintygatan 10, 213 76 Malmö Tel. vx 040-94 51 75		
Kundens ref. o. best.nr	Datum	Tid. ordernr	Ordernr - Kontonr			
Provtryck o. del lev.	900423	23467-				
Lev. tid o. lev. sätt	Paketering o. godemärke					
Beställare	Leveransadress					
To W 18 Pontus HULTÉN Melin ? INSTITUT DES HAUTES ÉTUDES EN ARTS PLASTIQUES 75 RUE DU TEMPLE F-75003 PARIS			EXPORT!			
Position						
Format						
Material	kundens					
Material						
Upplaga	100					
Ant. färger	2 (tryck på 8 sidor)					
1 sid/2 sid						
Inside/Utsida						
Stöd/Slitsn.						
Hål						
Appl. tape						
Hörnrundn.						
Stansn./Bigning						
Kaschering/ Klistring						
Räffformat	105 ST	7.800:-				
Anm.						
<div style="background-color: #cccccc; height: 40px; width: 100%;"></div>						
Beställare	Arkiv	Orig.	Dia	Övrigt	Retur till	
Prod. anm.					Dat.	
Korr.	Stansr. av	Sign.	Ant. tryck			
Pos.	Färg	Ant. g	Ant. ark	Format	Press	Duk
1	Röd				spec	D.
2	Blå					
Stencil Färgtyp Density Färglag						
Produktions- synpunkter:						

Export papers for shipping to Hultén in Paris. Stating print for 105 boxes. (The correct number is 113 boxes produced. 105 for Pontus Hultén and 8 for the printers and helpers).

Reklamteknik AB
 Box 9155 · 200 39 Malmö · Tel: 040/34 5175
 Telefax: 040/21 92 80

PONTUS HULTÉN
 INST.DES HAUTES ETUDES
 EN ARTS PLASTIQUES
 RUE DU TEMPLE F-75003PARIS

KUNDNR 791
 Er ref. J M/SPRINGFELDT
 Vår ref. BA/BML

FAKTURA
 Datum 90-05-07

Nr 50619

Vår följesedel nr	Beskrivning	St-pris	Kronor
23467-3600	EXPORT TRYCKNING PÅ LÅDOR -BRILLO 105 ST		7800.00

Bengt Andersson
28/5 90

Netto	Frakt	Moms	ATT BETALA
7.800,00	0.00	0.00	7.800,00

Denna faktura förfaller till betalning
 90-06-09

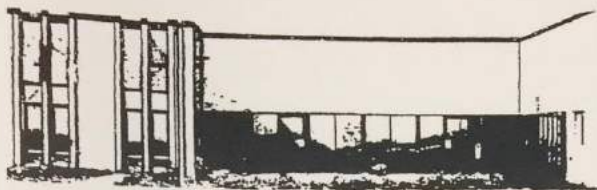
Efter förfallodagen debiteras 19,5% ränta.
 Vi förbehåller oss rätt att debitera av myndigheterna i efterhand påfordrad reklamskatt plus moms.
 Anmärkningar ej gjorda inom 5 dagar godkännes ej.

POSTGIRO 61518-7
 BANKGIRO 328-1987
 Org.nr 12-558206-8723

Vid likvid v g ange fakturanummer.

Member of
SPAI

Invoice from Reklamteknik AB / Bengt Andersson to Pontus Hultén in Paris. "Tryckning på lådor - Brillo 105 st". (Print on boxes - Brillo 105 pcs). He doesn't charge for the extra copies.



Reklamteknik AB

Box 9155 20039 MALMÖ 040-94 51 75
Flintygatan 10 Telefax 040-21 92 80



Pontus Hultén
Institut des hautes
études en arts plastiques
75, rue du Temple
F - 75003 Paris

Datum
90-05-07

Vår ref.
Bengt Andersson



Hej Pontus!

Nu är Brillo-tryckningen lyckligt genomförd!

Färgjusteringarna från provtrycket är gjorda, och jag är säker på att både du och kommissionen i USA kommer att bli lika nöjda som Björn.

Vi på Reklamteknik är mycket stolta över att fått vara med att slutföra detta bidrag till konstvärlden. Många pop-konst-vänner har följt tryckningen, och jag har skickat pressreleas med några fina bilder till SDS.

105 boxar hämtades upp häromdagen. Överexen fördelades enl följande:

- 3 st till snickarna på Malmö Konsthall
- 1 st till John Melin
- 4 st till tryckarna på Reklamteknik

Stort tack för din vänlighet att låta mig få behålla originalboxen vi hade som förlaga: skulle vara intressant att få veta om denna visades på utställningen 1968:

Wellboxen som snickarna på Konsthallen arbetade efter har ej nått oss- du får ta upp detta med dem.

Avslutningsvis; En blygsam faktura översändes bifogat.

Må så gott, önskar

Bengt Andersson

Above Letter dated May 7th, 1990, to Pontus Hultén from Bengt Andersson (Reklamteknik AB) who screen-printed the 113 Malmö types in 1990. Translated from Swedish: *"Hi Pontus! Now the printing of the Brillo's is executed, and I am confident that you and the commission in USA will be just as happy with them as Björn and I.* (Björn Springfieldt was appointed Director of Moderna Museet in 1989 !!!)

This very much indicates that the "Commission" in USA was informed.

This was before the AWAAB was founded. And that Springfieldt from Moderna Museet knew that the boxes were produced in 1990. We have much more documentation than this. Add to this that in 1990 the Estate of Andy Warhol was run by Fred Hughes. Warhol's long time business manager. And he was in heavy infight with Lawyers and Christies regarding valuation of the estate. The AWAAB did not take form before 1994. And the new Board rejected Fred Hughes and even de-authenticated many works authenticated by Fred Hughes and the first Foundation. Later they did the opposite but that's another story.

In the letter Bengt Andersson also states "We at Reklamteknik are very proud to take part in this contribution to the art world. Many pop-art friends have watched the printing, and I have sent a press release with some nice pictures to SDS"

(SDS is "Sydsvenskan" a large Swedish newspaper".

.... So, someone at Sydsvenskan has allegedly received a press release on the 1990 Brillos from Bengt Andersson at Reklamteknik with nice pictures to support it... Again, evidence that Hultén was not quiet about producing the 1990 boxes back then. He was not hiding anything. We have been to Malmö Stadsarkiv to search their archives of microfilm to find a possible article. We have not found it yet. But all evidence suggests that a press release was presented to the press back then. With nice photos.

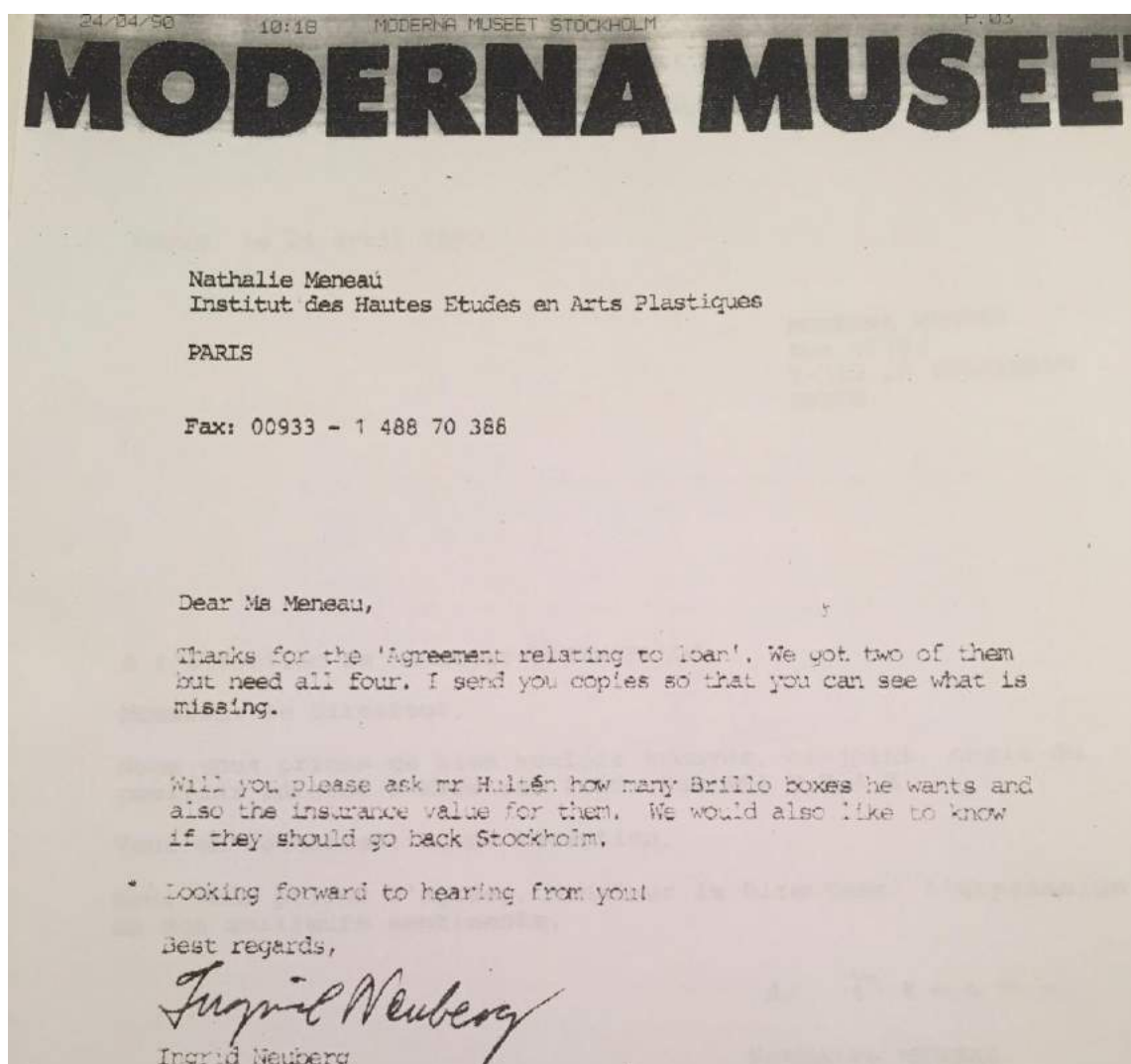
Too add gasoline to that fire we have the original loan form that Hultén filled out and signed in his own hand. On the 1990 loan form from Louisiana for the 1990 exhibition Hultén clearly states "45 Warhol Boxes" (repliques) - REPLICAS.

We have the document in hand. The AWAAB concludes different for "reasons unknown". And please note that the Director of Louisiana in 1990, Steingrim Laursen states that he knew the boxes were newly produced. No one was hiding anything. Bo Nilsson had a laugh

about this when we met him at Artipelag in 2017. "Everyone in the business knew that Hultén produced boxes in 1990 for Leningrad. It was no secret at all. It seems the only one who did not know was the popular press and the AWAAB.

In a fax dated April 24th, 1990, send from Moderns Museet in Stockholm to Nathalie Meneau in Paris - Ingrid Neuberg from Moderna puts forward the question: "Will you please ask Mr. Hultén how many Brillo Boxes he wants and also the insurance value for them. We would also like to know if they should go back to Stockholm..."

Again a clear proof that the Boxes were at Moderna, people knew about the boxes in 1990. And certainly, Moderna Museet knew it.



Bengt Andersson
Reklamteknik

Pontus Hultén 00933-
Institut des hautes 48.87.05.00
études en arts plas-
tiques
75, rue du Temple
F-75003 PARIS

fax: 00933-
48.87.03.88

fantastisk! in de fantastiken (BRILLO)!

na det gott!

Björn

Fax from Bengt Andersson at Reklamteknik congratulation Pontus Hultén on the fantastic Brillo's.

Shortly after “Le Territoire de l’Art”, Hultén lent forty-five of the 105 Malmö type boxes to a retrospective of Warhol’s work organized by Steingrim Laursen for the Louisiana Museum in Humlebaek, Denmark (September 22, 1990-January 6, 1991). This was the second of three Warhol exhibitions organized by Laursen for the Louisiana Museum. The forty-five boxes were stacked on a broad platform in the middle of one of the museum’s galleries, under an accumulation of Silver Clouds (fig. 5). On the loan form for the works, the word “répliques” has been added in parentheses by an unknown hand.²⁷ The catalogue, however, does not identify them as such; the entry simply records

²⁶ Le Territoire de l’Art (Paris and Leningrad: Institut des Hautes Etudes en Arts Plastiques and Musée Russe, 1990), p. 62. Translation by Neil Printz.

²⁷ See Hultén Archives, Moderna Museet; and exhibition records, Louisiana Museum, Humlebaek. According to Bo Nilsson, who assisted Laursen with loans from Swedish collections, including the Malmö type boxes, Laursen was aware that these boxes were

LOUISIANA Museum of Modern Art
DK-3050 Humlebæk - Denmark
Telephone (2) 19 07 19

LOAN FORM

11 SEP. 1990
Su/Hg/HG
WARHOL

Lender Moderna Museet Pontus Hultén

Address Skeppsholmen, Box 76382, Stockholm 10327, Sverige.

Exhibition ANDY WARHOL Artillerigatan 6h - Stockholm

Period 22nd September 1990 - 6th January 1991 90 Dan Wolgers
Tel jour 60.43.73
soi 48 76.09

Artist Andy Warhol

Title and Date 45 140 Warhol Boxes (Repliques)

Material/technique _____

Measurement without frame in cm (height x width x depth) 44 x 43,5 x 35,6 cm

Inventory number _____

Is the work signed
No ☒
Yes ☐ where _____

Dialogue

Exact form of lender's name for exhibition label and catalogue
Collection Privée

Can you supply a photograph Yes ☐ Colour transparency ☐ Black/white ☐
No ☒

Insurance

Louisiana takes out the insurance (All risk nail to nail SRCC-Clause incl) Yes ☒ No ☐

Insurance to be taken out with (name, address, tel) _____

Insurance value 44 x 43,5 x 35,6 cm

45.000 FF

Port

Address for collection of the work (name, address, tel)
Musée National d'Art Moderne
Centre Georges Pompidou
Paris

The work to be returned to (name, address, tel)
Pontus Hultén
Artillerigatan 6h Stockholm
(Caucasische Strömungsgatan)
Tel: Dan Wolgers jour 60.43.73
soi 48 76 09

Louisiana's forwarding agent: Møbeltransport Danmark, Islefbrovej 2, DK-2700 Brønshøj, Denmark
Tel: (2) 84 33 00 - Telegram: Flyttedan-Copenhagen - Telex: 35322

Lender's signature Pontus Hultén Date 6.09 1990

The yellow copy is for your file.

The original and never published loan form.

AWAAB concludes that the word "repliques" has been added by an unknown hand...!! It's obvious the same hand and the hand of Pontus Hultén who also signs the loan form. But you can't see this in a written report with no photos. So, we were allowed access to the archives of Louisiana and found the original loan form. Fact checking is a good thing. Now why state by "an unknown hand"? - Our guess is that this info did not fit in with the conclusions that were maybe already decided. It ruined the conclusions and supported what Hultén said. And no need to ask him as he died in late 2006.

And how, why, and when should someone in "another hand" get access to the archives of Louisiana Museum of Modern Art. Find the loan form and write "repliques"? It makes no sense at all. Our guess is that most of the form is filled in by Nathalie Meneau. Hultén add the word "repliques" and signs. This is also supported by the fact that two different writing instruments has been used. The word repliques and the signature from the same writing instrument.

And the loan form gives yet another important proof that Hultén never tried to slip the boxes in 1990 as produced physically produced in 1968. And of course, the AWAAB totally misses this as well. Or do they? The insurance value for 45 Brillo Boxes is listed as 45.000 F.F. That's 1000 F.F. per box.

45.000 F.F. is equivalent to app. 8000 usd = 177 usd per box. Hardly the market price in 1990 for an Andy Warhol Brillo Box believed to be from 1968...

Well on November 10th, 2016, we had the loan form examined by Forensic Document Examiner Per F. Andersen who's has more than 40 years of experience. (Also note the name Dan Wolgers listed as return address for the boxes and Centre Pompidou as the pick-up address..). Here are his conclusions:

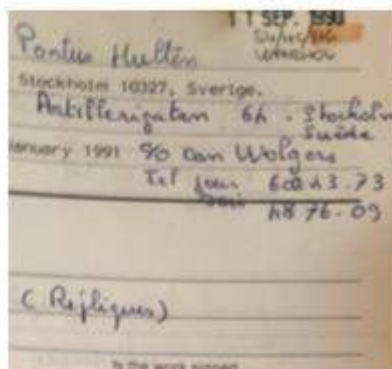
Frederiksberg d. 11.11.2016

Erklæring vedr. ord på formular

Peter Hvidberg har via mail fremsendt formular (1990), som foto, hvori der forekommer en tekst (ord), som er omstridt

Alt materiale er fremsendt som foto (.jpg).

Materiale



til venstre: formular i uddrag

Omstridt ord (O):

(Repliques)

Underskrift
nederst (U)
på formular

Signature
Pontus Hultén

Efterfølgende har Peter Hvidberg på anmodning fremsendt yderligere 3 fotos: 2 indeholdende Pontus Hultens skrift (1968), 1 underskrift Peter Hultén.

Undersøgelse

Der er omhyggeligt undersøgt generelle skriftkendetegn, linjeføring, bogstavkonstruktion, proportioner og forbindelser m.v. Bogstaver og bogstavkombinationer er sammenlignet.

Undersøgelsen har godtgjort, at der findes forskellige skriftelementer. En skriver har skrevet hovedparten, men dog med forskellig skriveredskaber. Men O og U afviger; mest tydeligt ved bogstaverne, P, I.

Det kan således fastslås, at formularen i hovedsagen er udfyldt af en anden, end den der underskriver, og ligeledes vedr. O.

Da underskriften (U), nederst, Peter Hultén (PH), synes at være ægte, har jeg også undersøgt håndskrift, som PH har udført. Her er fundet tydelige ligheder ved bogstaverne p, q, g, dels i forhold til U dels i forhold til O.

Der er en del usikkerhed i undersøgelsen, idet materialet er sparsomt og leveret i ikke helt tilfredsstillende form. Desuden tidsforskel. En undersøgelse med mere relevant og egnet materiale ville give et sikrere resultat.

Med disse forbehold kan jeg konkludere,

*at det er overvejende sandsynligt,
at O er skrevet af den samme, der har skrevet U*

Translated from Danish the conclusion is:

"With almost certainty the signature (U) is done by the same hand who wrote the word "repliques" (O). So, the forensic examiner who on a frequent basis is working with the police and the Legal Courts concludes that the signature is by Pontus Hultén. And that Hultén wrote the word "repliques". So now the big question is why the AWAAB in their report wrote added by an unknown hand? And why, and who should have done that and when? It makes no sense. And what did Hultén say to the AWAAB when interviewed? Any Transcripts signed by Hultén. Was it taped or do we just have to trust the words of the former AWAAB?

Add to this that in the very same report by AWAAB they state on page 16 bottom "Laursen (director of Louisiana) was aware that these boxes were replicas produced in 1990" !!! So what's the problem. Nobody tried to hide anything. All was transparent. Back then.

Also note that there is no explanation on Laursen's statement. Who told him this etc. Very strange. On June 16th, 2017, we spoke again with Bo Nilsson who told us it was him who told the management at Louisiana that Hultén had created fresh Brillo Boxes that could possibly be up for loan. Nilsson had this info directly from Hultén. Again, no secret.

In the catalogue from Louisiana in 1990 a single box is depicted full page 6. But it's a 1964 Stable Gallery box described as "Brillo-Karton 1964". But Hultén does not produce catalogs for Louisiana. Louisiana does. And Louisiana also refers to the year of the original concept.

Steingrim Laursen, Director of Louisiana was inspired by the 1968 exhibition at Moderna Museet in Stockholm. He decides to ask the Andy Warhol Foundation if it's possible to get permission to produce a blue cow wallpaper (also used at The Museum of Modern Art). To this Vincent Fremont in a fax dated August 3, 1990, replies:

"Facsimile Cow Wallpaper was done by a special agreement for the Andy Warhol retrospective at The Museum of Modern Art and for The Museum of Modern Art only. It is not the Estate or Foundation's intention to begin to reproduce cow wallpaper for the following reasons: It adds confusion to people as to which is the authentic, "original" wallpaper and which wallpaper was done after Andy Warhol's death, (i.e., the Museum of Modern Art. Also, it cannot be perceived that we are creating new wallpaper for shows because

we are pending litigation with our exclusive licensing company and reproducing new wallpaper could be perceived as creating licensed product. We wish you the best with your exhibition at the Louisiana Museum of Modern Art and sorry that we cannot help you with your endeavors- best regards Vincent Fremont.

Now this shows us that contacts were made to the Warhol Foundation. And why is that no one, and especially Laursen does not reflect over the fact that he cannot produce cow wallpaper, but he can use Brillo Boxes he knows are produced just before the show?

An interview was set up with **Bengt Andersson** on October 13th, 2016:

"I did send a press release to Sydsvenskan but they never did a story on it. My company (Reklamteknik) won the world championship in screen printing 17 times and no newspaper ever printed anything on it.

Pontus handed over the 68 box (the signed 1968 box) for me to photograph it for the 90's boxes that was done for a show in St Petersburg. I asked Pontus and he said it was all cleared with the Warhol people and I believed him because the show in St Petersburg was done in conjunction with the Warhol Foundation in 1990.".....

This pretty much proves that the "Warhol people" were informed and had OKed the production. (AWAAB did not form before 1994).

Again, if you are to hide something you don't send out a press release. You don't invite POP ART enthusiasts to oversee the production. You don't send 10-20 wooden boxes to St Petersburg where Warhol people are involved in the exhibition without anyone raising an eyebrow. (Note. Olle Granath visited the 1990 exhibition in St Petersburg. He recalls that numerous boxes were exhibited. Many more than the 10-20 pcs described in literature and reports). And certainly, not 105 boxes as in Bonn in 1992.

So, in 1990 several people at Moderna Musset in Malmö, Moderna Museet in Stockholm, Reklamteknik AB, at Louisiana Museum of Modern Art, at Konsthallen in Malmö, and numerous others know that Hultén produced lots of boxes in 1990.

But not a single person at The Andy Warhol Foundation knows this at the time? And from 1994 to 2007 no one questions anything besides a few interviews where we only have the words from AWAAB in a report written after Hulténs death.

And in 2007 the "big story" breaks. Where is the story? What's new? The story must be re-written, and some people should be asked some very precise questions. Art dealers. People from the former AWAAB etc. Auction House people. Would it not be great to know who sold boxes on auction in 1994-1995 for 6 times the price you could buy them from Hultén in quantities?

Some people looking for a "motif" (Hultén never had one) had the opinion that Pontus Hultén needed money for repairing the roof of his Loire Chateau "La Motte"..

That's not a very likely "motif" considering that Pontus Hultén had an art collection with over 700 works that he donated to Moderna Museet in 2005!!! Among those original canvases by Andy Warhol. The collection is the largest art donation in Swedish history ever. So, if Hultén did lack money for his roof he could have sold 5 works and "only" donate 695.

As for the verbal agreement it has been stated that if Hultén had a verbal agreement with Andy Warhol to make the Brillo boxes that agreement would no longer be valid since Andy Warhol died in 1987 and the Malmö boxes were made in 1990. It's been claimed that according to American Law that agreement or that license would belong to the estate. Not true.

The agreement was made before, 19 years PRIOR to the death of Andy Warhol. So, this agreement would not be part of the estate. It was given by Andy to Pontus in 1968. It shifted hands in 1968. Same as if Andy had given a painting to König in 1968. When Andy dies, that painting does not belong to the estate (König later donated the painting to Moderna Museet).

In our research at Louisiana Museum of Modern Art we discovered a letter from Steingrim Laursen to Vincent Fremont dated July 31st, 1990. The letter starting with "It was so good to talk to you yesterday" is basically about Cow Wallpaper that Steingrim sees as an important part of the exhibition (Fremont in a later letter say no to the production). But the letter ends with the words..."I will try to solve my problem regarding the boxes and paintings...through other channels. So, boxes were discussed with the foundation in 1990. That's interesting. Especially because we have learned from the 2010 AWAAB report that Steingrim knew that the Brillo's from Hultén were produced in 1990.... Did the foundation (Fred Hughes) think "Oh please no more boxes Pontus just did 105 yesterday"?

So, these people speak on the phone, they discuss Brillo boxes (remember MOMA in the 1987 letter mentions that the foundation will be helpful with re-creating Brillo installations) but they

never discuss that Pontus Hultén has 100. Or did they? Why did no one question the amount first put on the loan forms. 100 Brillo Boxes. The 60 Brillo boxes and finally 45 Brillo Boxes.

(Three important parts of the 1990 exhibition at Louisiana were to be Brillo's, Cow Wallpaper, and floating silver balloons. It was a no go with the wallpaper. A yes with the Brillo's but from Hultén and a yes with the floating silver balloons. The silver balloons were arranged by Billy Klöver. The same Klöver that arranged the silver balloons for Hultén in 1968.

Let's jump back a few months. Below an invoice from CIRCLE - the transporter that transports the 105 Brillo Boxes from Moderna Museet in Malmö (please note that there was no Moderna Museet in Malmö in 1990. It opened in 2009) to Stockholm. It's dated June 11th, 1990. The pick-up was at Malmö Kunsthall where the boxes were made). The exhibition in Leningrad took place from May 31st - July 16th, 1990. So how can the 105 boxes be in Malmö and Stockholm when we have learned that "a lot of boxes" were exhibited in Leningrad at the same time?

Here is the invoice. One thing is for sure the same boxes can't be in Stockholm, Malmö, and Leningrad at the same time. And the transport ledger clearly states 105 boxes. The exact number for the complete batch made for exhibition.

PREFIGURATION
INSTITUT

1 5 JUIN 1990

HAUTES ÉTUDES
EN ARTS PLASTIQUES
200295

C: AB
C: NM
CIRCLE

INSTITUT DEN HAUTES ETUDES EN
ARTS PLLASTIQUES, 75 RUE DU
TEMPLE, F-75003 PARIS, FRANKRI

MALMÖ 1990.06.11

FAKTURA INVOICE

101683

Erref. Yourref. P. HULTHÉN	Vårref. Ourref. 104089 CHS		
Avsändare Sender MODERNA MUSEET, MALMÖ		Mottagare Consignee MODERNA MUSEET STHLM	
Ut/Införsellägenhet Dispatched by BIL 900507		Leveransvillkor Terms of delivery	
Godsmärkning Marks & No.	Kollis antal och slag, varuslag No. of packages and contents 5 PALL "BRILLOBOXAR" (105 ST)	Bruttovikt Grossweight 690	Volym Measurements 12M3
Kostnadslag Kind of cost TRANSPORT HÄMTNING MALMÖ TRANSPORT MALMÖ-STOCKHOLM FAKTURERINGSavgift		BELOPP 897.00 4047.00 20.00	
		SUMMA	4964.00
		MOMS	0.00
Förfallodag Due day 1990.06.21		TOTAL	4964.00

payé par PH
le 06/09/90
Routier

Warhol had stipulated in his will that the Foundation's directors should be **Fred Hughes, Vincent Fremont, and John Warhola**. In 1988, Fred Hughes hired Arch Gilles as a consultant to the Foundation. Gilles, who was president of the World Policy Institute, took the job even though he admitted that he knew nothing about art. He became president of the Foundation in March 1990. Under Gilles, the daily running costs of the Foundation increased from \$400,000 to \$5 million a year. When Gilles first became president, the Foundation's bank balance was \$25 million. After three years of his presidency, only \$6 million remained.

Fred Hughes resigned from the Foundation on February 11, 1992, after being told by the Board of Directors that if he didn't resign, he would be voted out. Hughes had been critical of the Foundation to the press and the Board wanted him out. On top of this the board agreed to authenticate the works in possession of Fred Hughes if he resigned. If he did not resign, they would not be authenticated...!! (Information on this obtained from the TV feature "Family Secrets Revealed. The Will. The death of Andy Warhol". So, this is the new board using their power to "authenticate" or de-authenticate works they know are authentic. In either way that conduct is everything authentication is NOT about.

A legal battle was alive. Ed Hayes the former lawyer for the estate of Andy Warhol against the Andy Warhol Foundation of the Visual Arts over the size of Hayes fee. The core of the battle was the value of the estate and especially the role of Christies Auctions which the Warhol Foundation had hired as its appraiser.

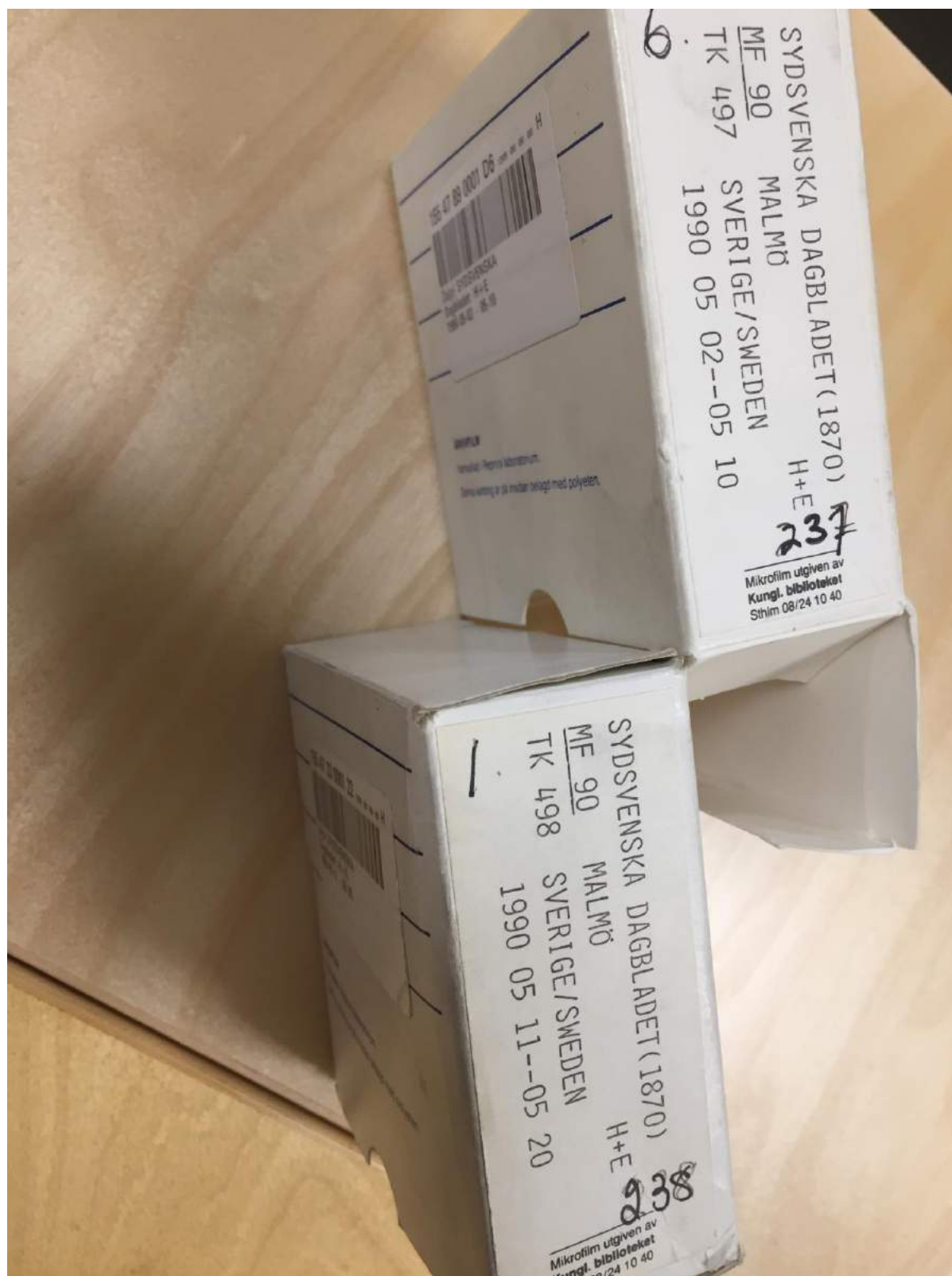
Christies had appraised the worth of the estate at around \$ 95 million The Judge Eve Preminger concluded that the value of Warhol's art was 390 million in 1991 when it was transferred from the estate to the foundation. The total of the estate including real estate was 509 million USD more than twice the \$ 220 million the foundation had claimed.

Christie's methods came in question as their experts had used a method known as "blockage discount" which assumes that if many works are sold at one time prices will be driven down.



Photo of the 113 finished boxes probably at Malmö Kunsthall in early 1990. With a little math, you can count the number in the mid photo.

Photos of the boxes in storage. Here it gets interesting again. Try and count all the boxes in the 2.nd. photo. 105? - No 113 including the 3 boxes in front...The 8 extras as we already have learned was shared between the printers and designers. This corresponds to the exact number with the invoice from Reklamteknik AB. Please note the volume of so many boxes. Of course, they were not shipped to Hulténs private apartment in Stockholm after the exhibitions but to Dan Wolgers studio at Artillerigatan 64. He denies that for some reason. We will investigate this later.



Microfilms. Sydsvenska Dagbladet 2-20/5-1990. Searching for articles on the boxes in 1990.

On November 20th, 2017, we went to Malmö. While writing this report we had tracked down another 1990 Malmö Box. One of the 8 boxes given to the screen printers and carpenters. We were beforehand told that the box was in very good condition. And it certainly was. It was in mint condition. Unlike the 105 boxes that travelled and were exhibited this box was stored since 1990 and it gave us new insight. Because this box looked exactly like the 1990 when they were just produced. Anyone in 1990 and at least until 1992 could easily see that the boxes were new. No box produced in 1968 that should have been exhibited etc. would ever look like this.

We were lucky to acquire the box as source material after some financial negotiations.



1968 Stockholm Type. One of ten produced in 1968. The box that is initialed A.W. and the very same box that is depicted in Moderna Museet letter to AWAAB in 2007. This is also the very same box that was send from Hultén in Paris to John Melin as the prototype for the 1990 Malmö types.



1990 Malmö Type. (shiny surface)

LONDON

POST-WAR &
CONTEMPORARY ART
DAY SALE

Thursday 9 February 2006



CHRISTIE'S

THE PROPERTY OF A PRIVATE COLLECTOR

104

ANDY WARHOL (1928-1987)

Brillo Soap Pads Box (Stockholm Type)

silkscreen inks on masonite

17¼ x 17¼ x 14¼in. (44 x 44 x 36.2cm.)

Executed in 1968

£40,000-60,000

US\$71,000-110,000

€60,000-89,000

PROVENANCE:

Jonas Hultén, Stockholm.

Acquired from the above by the present owner.

EXHIBITED:

Stockholm, Moderna Museet, *Andy Warhol*, February-April 1968. This exhibition later travelled to Amsterdam, Stedelijk Museum; Bern, Kunsthalle; Oslo, Kunstnernes Hus and Berlin, Neue Nationalgalerie.

LITERATURE:

G. Frei, N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1964-1969* 02A, London 2004, no. 721 (another from the series illustrated in colour, p. 79).



View of the Brillo Box installation at the Moderna Museet, Stockholm 1968
© The Andy Warhol Foundation for the Visual Arts, Inc./ARS, NY and DACS, London 2006

Photo is from Bern Kunsthalle 1968 and not Moderna Museet as stated in the Christies catalogue text.



THE PROPERTY OF A PRIVATE COLLECTOR

228

ANDY WARHOL (1928-1987)

Brillo Soap Pads Box (Stockholm Type)

silkscreen inks on masonite

17¼ x 17¼ x 14¼ in. (44 x 44 x 36.2 cm.)

Executed in 1968

£50,000-70,000

US\$98,000-140,000

€74,000-100,000

PROVENANCE:

Pontus Hulten, Stockholm.

Acquired from the above by the previous owner.

EXHIBITED:

Stockholm, Moderna Museet, *Andy Warhol*, February-April 1968. This exhibition later travelled to Amsterdam, Stedelijk Museum; Bern, Kunsthalle; Oslo, Kunstnernes Hus and Berlin, Neue Nationalgalerie.

LITERATURE:

G. Frei, N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1964-1969 02A*, London 2004, no. 721 (another from the series illustrated in colour, p. 79).

"I did all the [Campbell's soup] cans in a row on a canvas, and then I got a box made to do them on a box, and then it looked funny because it didn't look real. I have one of the boxes here. I did the cans on the box, but it came out looking funny. I had the boxes already made up. They were brown and looked just like boxes, so I thought it would be great just to do an ordinary box" (G. O'Brien, "Interview: Andy Warhol", in *High Times*, Issue 24, August 1977, p. 34).

149

Lot 228 (marked 288 on the underside). This box hammered in 2006 at Christies for 1.6 mill Swedish kroner. Interesting that the auction houses marked the Brillo's with felt pen on the underside.

I wonder if they do that with other works? A 1964 stable gallery box?? Probably not... Also wonder why they thought they could do it to a 1968 box. Maybe because they knew it was 1990 and they had lots of boxes in pipeline for sale?

For the 1990 Exhibition at Louisiana Museum of Modern Art in Humlebæk Denmark we have different opinions. Some say 60 boxes were exhibited. Others claim only 20. Well, this author was there twice in 1990. Invited by a very beautiful young lady. I forgot all about her which was rather impolite. But my addiction for Warhol started right there. SO, I am excused. And from memory it was a lot of boxes and not only displayed on one site but more. And to support this we have found a document dated August 23, 1990, from SL (Steingrim Laursen) asking Pontus Hultén in Paris for permission to lend 60 boxes. Again, I was there twice. 60 sounds right. Please note the boxes are described as *60 Brillo Boxes - Silkscreen on wood*...so no way to confuse them with the 1968 cardboard boxes. We were kindly allowed to the Archives of Louisiana Museum of Modern Art on Friday October 28th, 2016. We found the original loan form and return form. The correct number of boxes exhibited was 45.

Louisiana

Museum of Modern Art · DK-3050 Humlebæk · Denmark · Telephone +45 42 19 07 19 · Telefax +42 19 35 05



Humlebæk, August 23, 1990.
SL/HG

Mr. Pontus Hultén
76, rue Beaubourg
75003 Paris
France

Dear Pontus,

1990 will be a special year for Louisiana. We are opening a new wing of graphic art, drawings, photography and installations that will be a final addition to the museum buildings. On this occasion we would like to present a comprehensive and varied exhibition of works by ANDY WARHOL during the period from 22nd September 1990 to 6th January 1991.

At the 1964 exhibition of "American Pop Art" we showed several major works by this artist, and in 1978 a retrospective Andy Warhol exhibition comprising 100 of his works emphasized his key position in 20th century art. Over the years Louisiana has itself acquired a number of works by Warhol, and we will now as the only Scandinavian museum attempt to organize a fully retrospective exhibition.

Following Warhol's tragic death we feel that the time has come to succeed the retrospective exhibition mentioned earlier with an exhibition that includes the last decade and presents his work to a new generation, to whom Warhol is a figure of immediate importance.

We sincerely hope that you will lend us your support. As we feel that the works you own are of crucial importance to the proposed exhibition, we are asking for your cooperation in lending us the following works:

ANDY WARHOL
60 Brillo Boxes
Silkscreen on wood
43.5 x 43.5 x 35.6 cm

... 2

Document obtained from Moderna Museet stating 60 boxes. But it ended up being 45.

Recent exhibitions:

Moderna Museet 2018 – 5 boxes – 1990.

Transmitting Andy Warhol. Tate Liverpool 2015. 3 boxes Malmö Type 1990 exhibited.

Exhibition Museu Coleção Berardo in Lisbon 2014. 11 boxes Malmö Type 1990 exhibited.

(Seems the museum world takes no notice of the 2010 AWAAB report).





In the Andy Warhol Catalogue Raisonné 9 boxes are listed with ref numbers 721.80-721.88 these 9 boxes have Robert Shapazian as provenance. Robert Shapazian was the founding director of The Gagosian Gallery in Beverly Hills. He bought them from Hultén probably around year 2000. Box ref number 721.36 is also listed with Shapazian as provenance, and we have documentation that Shapazian asks Hultén to sell him yet another box in a letter dated November 3rd, 2004. "Incidentally, if you have another BRILLO BOX to sell, please let me know, and I would like to buy it for myself" ...

Shapazian dies in 2010. Before his death he donates part of his collection to The Huntington. Among this the 9 Brillo Boxes Malmö type and a 1964 Stable Gallery type box. The Huntington exhibits all ten boxes in 2011. Now remember that the first AWAAB report came in 2007 so both Shapazian and The Huntington were aware the controversy surrounding the box type. The Huntington on their website has a nice description of the boxes "The group of Pontus Hultén boxes is fascinating in its own right" Said Smith. " They lie somewhere between a fake and a conceptual art piece on the nature of authenticity - which is of course, what Warhol was all about.

On November 3rd, 1987 (only 8 months after the death of Andy Warhol) The Museum of Modern Art decides to plan for Andy Warhol retrospective exhibitions. Kynaston McShine the Senior Curator at MOMA takes contact to...Pontus Hultén. They are producing a Warhol retrospective and they want Pontus Hultén to exhibit it in Paris. On the last page (5) there is a very interesting sentence:

"Warhol's interest in art as "decor" and in what an artist represents and in what he might intend to present would have to be considered by "re-creating" some of his special installations, as for example,

The Brillo, Heinz 1964

del Monte, Mott's

Campbell's and Kellogg's

Boxes

The Estate has indicated its willingness to cooperate fully and if there are important works that have never been seen they would be made available.

So late 1987 MOMA has been in contact with The Estate of Andy Warhol and got their OK to "re-create" installations...and among those installations Brillo Boxes.

Note the sentence on the last page: "Warhol's interest in art as décor" when the Brillo Boxes and other boxes are mentioned.

See letter here:

The Museum of Modern Art

November 3, 1987

Mr. Pontus Hulten
Palazzo Grassi spa
San Samuele 3231
30124 Venezia
ITALY

Dear Pontus:

I am sure Jean Hubert Martin will have told you of our telephone discussion of last week regarding the possibility of scheduling our ANDY WARHOL exhibition in Paris in 1990. I hope he may also have passed on to you my suggestion that you might wish to consider the show for the Palazzo Grassi during the summer of 1990.

Kynaston McShine will be directing the exhibition which is scheduled to be shown here from February 1 to May 2, 1989. Although in 1979 the Whitney Museum held an exhibition of Warhol's portraits of the seventies, the exhibition now in preparation will be the first full retrospective since the 1970 exhibition organized by the Pasadena Museum. It is certain to be a revelation of the range of Warhol's achievement from 1960 until his untimely death this year.

For your information, I am enclosing a copy of an exhibition proposal Kynaston McShine has prepared. Within a few weeks Kynaston should have completed a more detailed outline of the show, indicating the total number of works he hopes to obtain, and from this we will prepare an initial exhibition budget which we will send for your further consideration of the show.

In terms of the European tour, I have suggested that the exhibition first be shown in London so that it could be covered by British government indemnity, in lieu of commercial insurance, thereby affording considerable savings to all tour participants. We also hope to obtain U. S. government indemnity coverage for the New York and Chicago showings, and for the works from American collections that travel on the European tour (U. S. indemnity would not provide coverage for works from foreign collections when the exhibition is shown outside the United States).

Mr. Pontus Hulten
November 3, 1987
page 2

Proposed itinerary:

The Museum of Modern Art, New York: February 1 - May 2, 1989
Art Institute of Chicago: May 29 - August 13, 1989
Hayward Gallery, London: September 6 - November 12, 1989
Museum Ludwig, Cologne: December 4 - February 11, 1990
Musée National d'Art Moderne, Paris: March 5 - May 13, 1990
Palazzo Grassi, Venice: June 4 - August 12, 1990

I realize it may be difficult for you to make a final decision on the exhibition until you receive our preliminary budget estimate, but if you could let me know whether in principle you are interested in scheduling the show, and if so, whether the proposed dates are acceptable, it would be a great help in our planning.

We would be delighted to collaborate on this exhibition and it would give us special pleasure since Mrs. Agnelli has been a member of our International Council for many years and Mr. Gabetti has been a valued Trustee of The Museum of Modern Art.

I look forward to hearing from you soon.

With best regards,

Waldo

Waldo Rasmussen
Director
International Program

WR:lh

Enclosure:
Exhibition Proposal: ANDY WARHOL

The Museum of Modern Art

Exhibition Proposal: ANDY WARHOL

This exhibition would present a retrospective of the artist Andy Warhol.

Interestingly, the only "retrospective" exhibitions have been in 1968 at the Moderna Museet in Stockholm and the exhibition organized by the Pasadena Museum in 1970 which travelled to Chicago, Eindhoven, Paris, London and the Whitney Museum - New York. In November 1979, the Whitney held an exhibition devoted to his portraits of the seventies.

It is timely to present Warhol as an artist and to examine the issues of pictorial representation and the possibilities of art as environment which he presents in his direct, colorful, and "powerfully" simple oeuvre.

Warhol the mythological cultural and society figure is well known. This exhibition intends to present a large body of his work to a general public which have hardly seen the range of his artistic accomplishment outside of reproduction.

Because of the limitations of space the exhibition will have to be carefully selected from the principal motifs Warhol has used.

The following are some of the principal series:

"Hand painted" images:	1960-1962
	Advertisements,
	Comic Strips,
	Do-it-yourself
	Dance Diagrams,
	Newspaper Frontpages.

"PORTRAIT" images:	1962-1964 Troy Donahue, Marilyn Monroe, Liz Taylor, Elvis Presley, Robert Rauschenberg, Merce Cunningham, Thirteen Most Wanted Men, The American Male, Mona Lisa, Jackie Kennedy, Ethel Scull.
"Disaster" images:	1962-1967 Car Crash, Burning Car, Electric Chair, Atomic Bomb, Race Riot, Suicide.
Campbell's Soup Cans Paintings and Drawings	1962-65
Flowers	1964-1967
Mao	1972
Hammer and Sickle	1976
Skull	1976
Torso	1977
Shadows	1979
Reversals	1979-1980
Last Supper	1986-1987

The exhibition would also include a selection of self-portraits from 1962 to his most recent series. A small selection of prints would also be included, as for example, the Mick Jagger series of 1975.

Exhibition Proposal: ANDY WARHOL
page 3

Warhol's interest in art as "decor" and in what an artist represents and in what he might intend to present would have to be considered by "re-creating" some of his special installations, as for example,

The Brillo, Heinz, del Monte, Mott's Campbell's and Kellogg's Boxes	1964
--	------

Silver Clouds	1966
---------------	------

Cow Wallpaper	1966
---------------	------

Mao Wallpaper	1974
---------------	------

The estate has indicated its willingness to cooperate fully and if there are important works that have never been seen they would be made available.

Several major collectors of Warhol's work have already expressed their willingness to lend.

This could be quite a spectacular exhibition both for The Museum of Modern Art and for the other institutions that request it.

Kynaston L. McShine
Senior Curator, Painting and Sculpture

Another interesting letter. Sent from Louisiana Museum of Modern art to Centre Georges Pompidou (Hultén is Director of Palazzo Grassi in Venice 1990). The letter tells us that Sarah Tappen at MOMA has requested copies of the loan forms from Centre Pompidou to Louisiana. And that attached sheet number 1 will indicate there are 60 Brillo Boxes to be collected from Centre Pompidou...

So here we have three of the largest and most important museums in the world openly talking about a volume of 60 Brillo Boxes and no one lifts an eyebrow...Why? probably because it was common knowledge that 105 (official number) were newly produced by Hultén earlier that year. Remember the press release, The Louisiana Loan Form, Steingrim Laursen telling AWAAB he knew they were new. Bo Nilsson who helped with the exhibition recalls that all boxes exhibited at Louisiana in 1990 were produced in 1990. This author pointed out at the possibility that a single or two 1968 boxes could have been among those exhibited. Bo Nilsson categorially denied this.

And now tell me that the foundation back then had no knowledge of this when it seems everyone in the art and museum world had.

The letter is dated August 27, 1990. So, currently at least 60 Brillo Boxes were at the Centre Pompidou. At that time Hultén was in charge of Palazzo Grassi in Venice.

The boxes can only be the Malmö boxes. No collection of 60 Brillo Boxes is in any collection except the 100 at Pasadena but they stay where they are. And they are different in design.

So back to the original loan form from Louisiana that Hultén made and signed. The address for collection of the works - not 60 but 45 Brillo boxes were:

Musee National d'Art Moderne. Centre Georges Pompidou, Paris.
Voila. See loan form. In a letter from The Museum of Modern Art dated July 13th 1990 sent to Steingrim Laursen at Louisiana we learn that not only is MOMA involved in the exhibition at Musee D'art Moderne (Cente Pompidou) the actually more or less run it "I am not sure if I made clear the fact that the exhibition is being dispersed from the Musée National d'Art Moderne under our supervision, not that of the Musée's. In other words, Ms. Tappen is making all the arrangements for the dispersal and will travel to Paris to oversee de-installation, handling, condition inspections and packing. Working with the staff at Pompidou, she will oversee shipping as well."

But why on earth now ship boxes to Musee National d'Art Moderne in Paris located at Centre Pompidou founded by Pontus Hultén. And why 60 boxes?

A letter dated August 27, 1990, provides the answer. The letter is from Louisiana Museum of Modern Art. The Writer is Hanne Giese, and the letter is addressed to Jean-Claude Boulet and Jacqueline Chevalier

Dear Mr. Boluet,

As coordinator for the approaching WARHOL EXHIBITION at the Louisiana Museum of Modern Art, I have been asked by Sarah Tappen at MOMA in New York to send you copies of the loan forms for the works presently in Paris that will be part of our show.

Attached sheet number 1 will indicate that there are 10 works and 60 Brillo Boxes to be collected from Centre Georges Pompidou as the retrospective travelling exhibition was made in conjunction with The Estate of Andy Warhol. Fred Hughes, Vincent Fremont, and Ed Hayes. (!!!!!)

I have yet received the signed loan form back from Sammlung Ludwig, Aachen but the loan form has been confirmed....

Why is this interesting? Because Centre Pompidou in 1990 held a large Andy Warhol Retrospective that was curated by Kynaston McShine from MOMA in collaboration with The Estate of Andy Warhol as we have learned from the letter from MOMA to Hultén.

So here we have a link saying that at least MOMA received info that 60 Brillo Boxes were at the Centre Pompidou and on the copy of the loan form they could of course see that it was Pontus Hultén that was the underwriter and that he listed Musée National d'Art Moderne as the address for collection of the work. And that Hultén listed the works as "repliques". All boxes visually different from all other known Brillo boxes at the time.

Now if the 60 Brillo's were exhibited or stored at Centre Pompidou in 1990 the former AWAAB has a serious problem. And the letter confirmed that the exhibition was made in conjunction with The Estate of Andy Warhol and thereby the Andy Warhol Foundation.

The exhibition in St Petersburg took place from May 31st to August 31st - 1990 The retrospective at Centre Georges Pompidou took place from June 21st to September 10th, 1990, and from different loan form we have the numbers 60 + 45 = 105 boxes. So, the boxes split. 60 or 45 went to St. Petersburg or none?? and 60 or 45 went to Paris. This was supposedly missed by the AWAAB and by Thomas Anderberg

and of course the popular press.

In another letter from Waldo Rasmussen, Director of International Program MOMA to Jean Hubert Martin, Director Musée National d'Art Moderne - Centre Pompidou dated January 29th, 1988 (Hultén is cc on this letter) Mr. Rasmussen is asking for a meeting with Jean-

Hubert Martin, Kynaston McShine and Pontus Hultén to discuss the exhibition and the exhibition economy.

The very same Kynaston McShine from MOMA that in the previous letter late 1987 indicates that the Estate of Andy Warhol has mentions the possibility of "re-creating" some of his (Andy Warhol's) special installations, as for example, The Brillo...1964. indicated its willingness to cooperate fully.

Hubert Martin, Kynaston McShine and Pontus Hultén to discuss the exhibition and the exhibition economy.

The very same Kynaston McShine from MOMA that in the previous letter late 1987 indicates that the Estate of Andy Warhol has mentions the possibility of "re-creating" some of his (Andy Warhol's) special installations, as for example, The Brillo...1964. indicated its willingness to cooperate fully.

1990 Malmö Type Boxes 105 (113)

Malmö Kunsthall / Reklamteknik AB (105)



Malmö Konsthall (105)

Transport invoice showing 105 boxes transported from
Malmö Konsthall to Moderna Museet Stockholm



Moderna Museet Stockholm (105)



IHEAP Paris (105) Transport invoice.



St Petersburg (Leningrad)

Centre Pompidou

21/6 - 10/9 - 1990

45-60

boxes ?? (10 x 1968)



Louisiana 45 boxes



? ? →

(45 boxes - return form Louisiana)
Dan Wolgers
Artillerigatan 64
Stockholm



La Motte, Loire, France

(all 105 or just the majority?)

Literature on the subject. The 2010 AWAAB report and newspaper articles has claimed that the Malmö boxes were produced to be displayed and were displayed at Territorium Artis in Leningrad 1990. But this is only partly true. In the fax from Moderns Museet to Nathalie Meneau in Paris dated April 24th, 1990, they ask Meneau how many Brillo's Pontus Hultén wants for the exhibition. The trouble is that the Malmö boxes has not been produced yet. The Brillo's produced in Malmö were only ready on May 7th, 1990. We know that from the Fax from Bengt Andersson congratulating Hultén on the fantastic Brillo's that are now ready. And the 105 Brillo's are transported from Moderns Museet in Malmo to Moderna Museet in Stockholm on June 11th, 1990. Territorium artis opened on May 31st, 1990, in Leningrad. So how can the very same boxes (105 pcs) be on a truck heading for Stockholm when the exhibition in Leningrad is ongoing? Impossible. And very likely boxes were exhibited in Paris at the same time...remember the Louisiana Loan Form pick up address.

We discovered the actual loan form from the museum in Leningrad and this very likely offers the answer. Only 10 boxes were exhibited. This corresponds with what several people said. Not many boxes just a few. And here it gets a little tricky and probably history repeats itself. There is no way 105 Malmö can be on a transporter heading for Stockholm (the invoice clearly states 105 boxes on 5 pallets). And at the same time being exhibited (10 pcs) in Leningrad. The answer obviously must be that the ten boxes exhibited in Leningrad were all 1968 Stockholm Types that Hultén had brought together from his own collection and family and friends (did Olle Granath lend the 3 pcs he had?).

The batch of 105 Malmö types were not ready and we know from documents that it was very difficult to get artworks into the Soviet. It was very time consuming and bureaucratic. The 105 Malmö types were exhibited at Territorium Artis. Only it was at the exhibition in Bonn in 1992 with the exact same name. Curated by Pontus Hultén.

Olle Granath who was at the 1990 Territorium Artis has recalled that the boxes there were "poorly executed". Andy always wanted things to look clean and smooth. This author has seen a 1990 box that was never exhibited. That had stayed in its original paper cover and that had not been in collector hands. It was certainly nice and smooth and very well executed. Whereas we know that the boxes produced in 1968 had had a rough life. They were used as side tables, some had burn marks from cigars and others damage from moist and water. We believe it was these boxes that were exhibited at the 1990 Territorium Artis. And with almost certainty the 3 boxes Granath received in 1968 were in Leningrad in 1990. Granath has not commented on this.

ГОСУДАРСТВЕННЫЙ РУССКИЙ МУЗЕЙ
 Fax. 314 41 53

Bille de prêt Loan Form

Nom et adresse du prêteur : Tél.
 Name and address of the owner of the work on loan : Pontus HULTEN
 Stora Nygatan 21A
 STOCKOLM
 SUEDE

Exposition : Du
 Exhibition : "Le territoire de l'art" From : 31. 05. 90
 Au
 To : 16. 08. 90

Auteur :
 Author's name : Andy WARHOL

Titre, date, n° d'inventaire éventuel :
 Title, date, eventual number in inventory : "Brillo box", (Soap pads), 1964

Matière, technique, support :
 Material, technique, base : Sérigraphie sur bois

L'œuvre est-elle datée et signée ? Où ?
 Is the work dated and signed ? Where ?

Dimensions : 10 éléments : 44 x 43,5 x 35,6 cm chacune Avec cadre :
 Hauteur x largeur x épaisseur (en cm) Without frame : With frame :

Measurements : Without frame : With frame :
 Height x width x thickness

Etat de conservation :
 State of preservation :

Pouvez-vous joindre une photographie ?
 Can you annex a photograph ?

Autorisez-vous sa reproduction dans le catalogue ?
 Would you give permission for your loan to be reproduced in the catalogue ?

Nous autorisez-vous à photographier/filmer ou à donner l'autorisation de photographier/filmer votre prêt ?
 Dans tous les cas :

Would you give us permission to photograph/film your loan or to allow it to be photographed/filmed ?
 In any circumstances :

Si cela est nécessaire, nous autorisez-vous à désassembler l'œuvre, étant bien entendu qu'elle vous sera retournée dans l'état où vous nous l'avez envoyée ?
 If necessary, would you give us permission to remove the frame, on the strict understanding that it would be returned to you in its original state ?

En quels termes le nom du prêteur doit-il figurer au catalogue ?
 In what terms is the owner's name to appear on the catalogue ?

Valeur d'assurance : 2.000.000 F.
 Insured value :

Adresse où retirer l'œuvre :
 Address at which the work is to be called for :

Adresse où réexpédier l'œuvre :
 Address to which the work is to be returned :

Date : Signature :
 Date : Signature :

Prière de renvoyer le premier feuillet à l'Institut des Hautes Etudes en Arts Plastiques,
 75 rue du Temple, 75003 Paris. Tel. 47 23 68 05
 You are requested to return the first copy to the Institut des Hautes Etudes en Arts Plastiques,
 75 rue du Temple, 75003 Paris. Tel. 47 23 68 05

Le deuxième feuillet vous est destiné.
 The last copy is for your records.

Loan form clearly stating 10 elements. Note the date of the Brillo's 1964. Again, Hultén refers to the concept. Also note the

insurance value given.

So, it seems that Moderna Museet did only handle the 105 Malmö Boxes they also handled around ten 1968 Stockholm types in 1990. Why else ask how many Pontus wants for the exhibition in April when they do not receive the batch on 105 before June 11th – and the exhibition in Leningrad had then been on for 12 days...



La Motte, St-Firmin-sur-LOIRE. Chateau la Motte. Hultén residence in Loire. Vintage postcard. We bought it from eBay France.

We have different lists and documents showing 10 boxes for Leningrad and other documents saying all 105 boxes. Accounts from people that were there is that it was certainly more than 10. Again 10 seems to be the right number. 10 1968 Stockholm types.

The exhibition in Leningrad was from May 31st – July 16th

Centre Pompidou was June 21st – September 10th

And on the loan form from Louisiana signed by Hultén on September 6th, 1990, 45 boxes are listed, and 45 boxes was the number

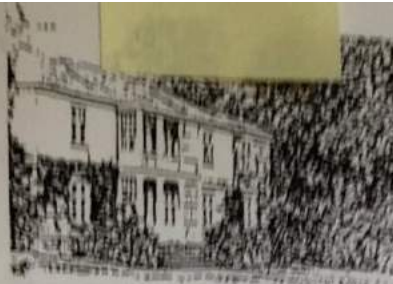
exhibited at Louisiana.

We have not had any access to material from Leningrad.

Louisiana

Museum of Modern Art
1000 Boulevard

Telephone +45 42 19 07 19 · Telefax +42 19 35 05



FAX TRANSMISSION

Fax No. 009-33-14-277.29.49

Date/Date: August 27, 1990.

To/To:

Musée National d'Art Moderne
Centre Georges Pompidou
75001 Paris
France

From/Sender:

Hanne Gliese

Attn: Jean-Claude Boulet
or Jacqueline Chevalier

Number of pages (inkl. forside)/Cover page plus 14 additional page(s)

Subject/Conc.: Approaching Warhol Exhibition at the Louisiana

Dear Mr. Boulet,

As coordinator for the approaching WARHOL EXHIBITION at the Louisiana Museum of Modern Art, I have been asked by Sarah Tappen at MOMA in New York to send you copies of the loan forms for the works presently in Paris that will be part of our show.

Attached sheet number 1 will indicate that there are 10 works and 60 Brillo Boxes to be collected from Centre Georges Pompidou.

I have yet to receive the signed loan form back from Sammlung Ludwig, Aachen, but the loan has been confirmed.

Should you need further details, please do not hesitate to contact me by phone or fax.

Sincerely yours,

LOUISIANA

Hanne Gliese

I tilfælde af problemer ved modtagelse af denne meddelelse bedes De
ringes på telefonnummeret 45-42190719 if

LOUISIANA Museum of Modern Art
DK-3050 Humlebæk - Denmark
Telephone (2) 19 07 19

RM

Lender Mr. Pontus Hultén

Address 76, rue Beaubourg, 75003 Paris, France

Exhibition ANDY WARHOL

Period 22nd September 1990 - 6th January 1991

Artist Andy Warhol

Title and Date 60 Brillo Boxes,

Material/technique Silkscreen on wood

Measurement without frame in cm (height x width x depth) 43.5 x 43.5 x 35.6 cm

Inventory number _____

Is the work signed
No ☐
Yes ☐ where _____

Logue

Exact form of lender's name for exhibition label and catalogue _____

Can you supply a photograph Yes ☐ Colour transparency ☐ Black/white ☐
No ☐

Insurance

Louisiana takes out the insurance (All risk nail to nail SRCC-Clause incl) Yes ☒ No ☐

Insurance value _____

Insurance to be taken out with (name, address, tel) _____

Report

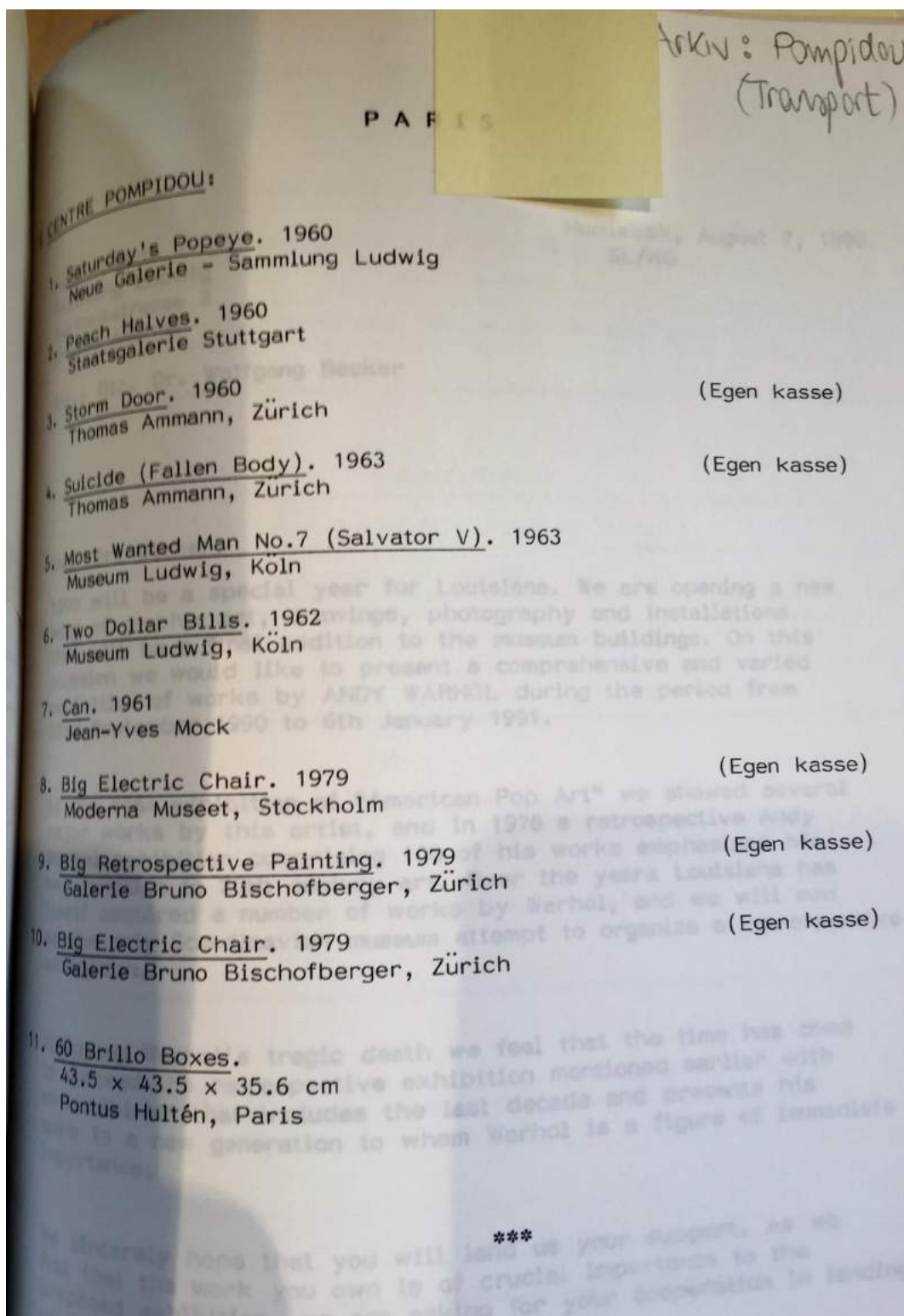
Address for collection of the work (name, address, tel)
Musée National d'Art Moderne
Centre Georges Pompidou, 75191 Paris.
Tel: 42.77.12.33. Fax: 14.277.29.49

The work to be returned to (name, address, tel)
Same address as for collection

Louisiana's forwarding agent: Møbeltransport Danmark, Islefbrovej 2, DK-2700 Brønshøj, Denmark
Tel: (2) 84 33 00 - Telegram: Flyttedan-Copenhagen - Telex: 35322

Lender's signature _____ Date _____

60 Brillo Boxes. Address for collection of the artwork. Musée National d'Art Moderne. Centre Pompidou, Paris.



Complete transport list from Centre Pompidou to Louisiana. 60 Brillo Boxes. Pontus Hultén, Paris. All works corresponds with the exhibition Catalogue made by Louisiana where the works have catalogue numbers: 1, 2, 3, 7, 17, 22, 62, 63, 78, 104 (except one of the Big Electric Chairs).

Pages 68-73 in the catalogue. The catalogue wrongly depicts a 1964 Stable Gallery wooden box and calls it a "Brillo Karton" 1964. Karton in Danish means box made of cardboard!!

On May 31st, 2017, we had the opportunity to meet with Helle Crenzien at Louisiana Museum of Modern Art. Helle was the co-curator in 1990 with Steingrim Laursen. I briefly told her some of my findings among those the fact that the AWAAB in their 2010 report had stated that the word "repliques" had been added to Hulténs loan form in an unknown hand. She smiled at this and said impossible. No one has access to our files and why would anyone do that if they had illegal access? We also had the opportunity to discuss that no one in 1990 thought the later called Malmö boxes to be from 1968. Everyone knew they were fresh out of the box so to say.

Another "fun fact" from the exhibition is that people involved in the later so-called Brillo Box Scandal were quite well represented at the exhibition.

Of 104 exhibited works (45 Brillo's as one work):

Anthony d'Offay Gallery was signed up on 34 loan forms for works

Thomas Ammann was signed up on 4 loan forms. Co-founder of the Raisonne and the gallery that Georg Frei from the raisonne represents.

Galerie Börjesson was signed up on two loan forms. One Lis Tayler and 48 Ingrid Bergman prints. Börjeson was the one who tipped the press after Hulténs death. (Or was he?).

Moderna Museet in Stockholm was signed up on 3 loan forms.

All the works neatly exhibited right next to fresh and paint smelling Brillo Boxes produced only months prior to the exhibition. And not a single soul can remember that 17 years later.

Running through the exhibition archives at Louisiana we also discovered an interesting letter dated July 17th, 1992. Sent from Andy Warhol catalogue Raisonne of the Paintings, Drawings and Sculptures, edited by Thomas Ammann Fine Art, signed Georg Frei. The letter is to Steingrim Laursen asking for a copy of the exhibition catalogue "Kunst & Comics" 1988. A few Warhol works were included in the Exhibition. And of course, the researcher also has the catalogue for the 1990 Warhol retrospective that only

included works by Warhol. An exhibition that displays no less than 45 Brillo Boxes.

ANDY WARHOL
CATALOGUE RAISONNE OF THE PAINTINGS, DRAWINGS AND SCULPTURES
EDITED BY
THOMAS AMMANN
EDITORIAL WORK AND RESEARCH: GEORG FREI

20 JULI 1992
NEW/OS
SL
Kunst & Comics

Louisiana Museum of Modern Art
Att.: Mr. Steingrim Laursen
Gl. Strandvej 13
DK - 3050 Humlebaek

Zurich, July 17, 1992/rf

Dear Mr. Laursen

Being engaged in preparing the forthcoming catalogue raisonné of Andy Warhol we would like to apply to you regarding the following exhibition that took place at the Louisiana Museum of Modern Art, Humlebaek:

KUNST & COMICS
(August 20 - October 30, 1988)

We kindly ask you to please let us have the catalogue or the check-list of the exhibition above mentioned. Should the catalogue no longer be available we would be very happy to be given a photocopy. It goes without saying that all costs and fees regarding this matter can be passed to our account.

We would highly esteem your most valuable assistance in advance and remain in the meantime

yours sincerely,

THOMAS AMMANN FINE ART

Georg Frei

sent 5/8-92

From a source unknown to us we received by post various documents with a transcript from interviews made by Anderberg ao.. The taped conversation still exists. The original printed transcript is in hand. Some passages have been erased for confidentiality reasons as per agreement with a vital source.

But nothing that changes the story. Please note that Bengt Andersson passed away in 2018. Per-Olov Börjesson in late 2019.

In a taped telephone conversation (May 2007) between the printer Bengt Andersson who ran the print shoppe where the brilllos were printed and Per Olov Börjesson the Malmö dealer who allegedly "discovered" the scandal.

BA: I know how many of the boxes that did not go to Pontus. He got 108 and then later he handed out a few for us to keep. Printers, I and a few helpers.

John Melin got one from Pontus Hultén. He just got one. I know that.

Officially there is just one version. But then there is the other version, and the foundation knows that. The people at the foundation knows that another version was made. They were part of it because they were to be exhibited and as they had started to sell them as genuine boxes, they had to continue that they were genuine.

The people at the foundation were friends of his. The big guru who affirmed them as real.

POB: You mean Pontus Hultén?

BA: Yes, they were mass copied. They had like fifty they sold but now they don't have so many lefts.

POB: Who had fifty?

BA: It was 108 and they went to St. Petersburg, then later half of them returned to an exhibition at Louisiana. They showed 50 there. I counted them myself for I was thinking where the hell are the others. Then they started to surface on auctions in Europe and Pontus Hultén had affirmed them and in the US the estate had affirmed them.

They have somehow decided that these are genuine and believed it themselves. If you hear a lie repeatedly you started to believe it yourself in the end...

Bandat samtal mellan Bengt Andersson, som drev tryckeriet som gjorde screentrycken, och Per-Olov Börjesson:

–Jag vet ju här många det var som inte gick till Pontus. Han fick 108 och sedan delade han ut några stycken som vi fick ha kvar. Tryckare, jag och några andra medhjälpare.

–John Melin fick en av Pontus Hultén. Han har bara fått en. Det vet jag.

–Officiellt finns det bara en version. Men så finns det en till och det vet stiftelsen. Men så vet ju dom på stiftelsen att det gjordes en till. Dom var ju med på den affären för att de skulle ställas ut och eftersom dom börjat sälja dom som en äkta box så måste ju dom fortsätta säga att dom är äkta.

–Dom på stiftelsen var ju kompisar med han, den store gurun som intygade att dom är rätta. Du menar Pontus Hultén?

–Ja, dom var ju i maskopi. Dom hade väl vars femtio de sålt undan men nu har de väl inte så många kvar. Vem hade femtio?

–Det blev ju 108 och så gick dom till S:t Petersburg, sedan kom hälften tillbaka till en utställning på Louisiana. Där var femtio stycken som visades. Jag räknade dom själv för jag tänkte var fan är dom andra. Sedan började dom dyka upp på auktioner i Europa och att Pontus Hultén intygade dom och i USA där dödsboet intygade dom.

–Dom har på något sätt bestämt sig för att dom här är äkta och trott på sig själva. Hör man en lögn tillräckligt många gånger så är den ju sann till slut.

Transcript of the interview with Bengt Andersson conducted by Per Olov Börjeson in Swedish.

So here we have the printer of the boxes telling loud and clear that the old foundation knew about the 1990 production. They even held on to many of the boxes (probably the boxes exhibited or stored at Centre Pompidou). And we have the Malmö dealer who reportedly discovered the "scandal" getting info that the foundation had approved of the production of the 1990 boxes. Yet that vital information was apparently withheld.

Band (tape) 3 A – 2007-04-03

1. Bengt Andersson. Some very confidential and private matters. "editor's note" very sensitive information is withheld as per agreement with one close to the story. Information that does NOT in any way play any important role.

2. Fredrik Fellbom, head of the print department at Stockholm's Auktionsverk made the mistake to send the authentication letter with the name of the seller on it.

(editor's note: POB asked Stockholm's Auktionsverk to see the paperwork that was connected to the box going up for sale on April 26th, 1990. Whether this was his own idea or Anderberg's is not known. The name on the authentication letter was Per Melin son of John Melin. The designer and printer.)

Band 9 - 2007-04-18

Arne Göransson.

The carpenter working at Malmö Kunsthall. He made the boxes at Malmö Konsthall atelier on nights and in weekends.

POB knows Arne from old days.

(editor's note: So, Per Olov Börjesson knew the carpenter who made the boxes in 1990 but never put this knowledge into consideration until 2007 right after Hultén's death? Strange especially considering POB saw the Boxes exhibited at Louisiana in 1990 the year of the production. POB and Bengt Andersson (who screened the 1990 Malmö types) were good old friends. They both claim so in interviews. So, the dealer who claims to have discovered "the scandal" was buddy with the carpenter and the screen printer. Yet he knew nothing. We find that very hard to believe.

A box type - 45 pcs - that has not been seen since 1968 and that has a very different design from the previous types. That should lift an eyebrow with a self-acclaimed Warhol expert in 1990. It did not it seems.

In 1983 Galerie Börjesson commissioned a series of beautiful Warhol prints of Ingrid Bergman. The series was printed in USA. Galerie Börjesson released a series of posters promoting the printed edition. The printer of the different posters was none less than his old friend Bengt Andersson. This was 7 years prior to the production of the Brillo Boxes.

With that in mind it's hard to fathom that POB did not know from 1990 that Hultén made boxes. We have already shown that everyone else knew. He even saw 45 exhibited at Louisiana Museum in late 1990. He also knew that the boxes sold on auctions from 1994-2007. If this author had thought the boxes were not right, he would have come forward. Why did he wait till just after the death of Pontus Hultén 17 years later? Is that not withholding important information if he thought Hultén to be a cheat? And why did he try to buy Malmö boxes from Hultén if he knew they were "not right"? Wibom told us he tried to.

Band 7 - 2007-04-19

4. The boxes were not produced 1987/1988 but **in 1990**
(editor's note: 1987/1988 probably refers to the MOMA
correspondence on boxes to be re-created. This is not recorded by
Anderberg or by the AWAAB).

Band 10 - 2007-04-23

Conversations with different people.

4. Galerie Ronny van De Velde, Antwerp. Secretary Jessika van der
Seld gives interesting info on Brillo Boxes.

(editor's note: Van de Velde has previously stated that he knew
nothing before Expressen's articles late May 2007.)

Band 2 A 2007-04-17 - 2007-04-19

Andersberg note to self: "here is a lot of very special
information. I must be careful, so POB does not get stabbed in the
back.

Editor's note. POB does not want to appear as a traitor...This can
only mean that POB as all others very likely knew that the boxes
were made in 1990. What else is there to worry about? And again,
where is the breaking news that boxes were made in 1990. POB knew
it all along as all others is the most likely conclusion.

Chapter 3 – Territoire artis Leningrad 1990 – and Bonn 1992.

The exhibition in Leningrad now known as St Petersburg had a different curatorial approach than the 1968 exhibition. The participating artists were primarily artists with theoretical interest and in St Petersburg such ideas were not widely spread.

In documents recovered at the Pontus Hultén archives at Moderna Museet we have Hulténs own words in handwritten notes.

Page 1.

"First experimental session, theme "The territory of Art".

The purpose of this session is to try to define the situation of art today. In this effort, will be used as a tool the hypothesis that art in this Century has been expanding its territory by pushing its statements to the extreme. Art has thus started to occupy areas that earlier were considered as belonging to other disciplines or principles such as literature, philosophy, religion, science, economy, and politics. Visual art has become more important in our way of conceiving the world. At least in the sense that visual-art-means are now used to express opinions or propositions where other means of expression were earlier normally used. Artists are dealing aesthetically with subject that earlier were not considered as inside the art field.
All the great achievement in art

Page 2.

Of this century, have been received by public and critics with: "but this in any case, is not art". In some cases, the question did not even come up.

A series of examples of this expansion will be discussed, not in a chronological order, the intention is not to give a course in art history, but to create a seminar situation where each work of art is individually examined. In some cases, it will be necessary to establish the content in which the work come about to be created, but this will not be the main purpose of the enterprise. In several cases the artists who have created the work that is discussed will be present and thus able to explain what the intentions were.

Some of the examples goes back to the beginning of the century, as for instance in the case of Picasso's "Les Demoiselles

Page 3.

L'Avignon 1908 (?), Duchamp's bicycle wheel, 1913, Malevich's "The Black Square" 1916, Brancusi's "sculpture for the blind" 1916. Other artists whose works will be examined are Mondrian, Matisse, Beuys, Manzoni, Klein, Francis, Tinguely, Pascali, Cornell, Kawara, Haacke, Oldenburg-

The larger portion of the two months of the session will be devoted to contemporary art. Some of the works discussed will be by relatively little-known artists as Len Lye or Remo Bianco.

The group of artist-students that can participate in this first experimental session is small. It is expected that all the participants will take an active part.

Present at this session will be the selected fifteen artist-students, the three permanent professors and the director, who in this case directs the session and invite contemporary artists who come to talk about their own works.

So, a nice outline of the exhibition. But no mentioning of Andy Warhol or any Brillo Boxes. In a handwritten first draft dated 7/12/88 there is either no mentioning of Andy Warhol

LENINGRAD - OCTOBRE 1989

(FIRST DRAFT.)
7/12/88.

- ROUSSEAU (2) La Poète et sa Muse (Hermitage) ~~et~~ LA GUERRE (Musée d'Orsay)
KANDINSKY Improvisation (Hermitage) + premier ^{PARIS} aquarelle abstrait
MONDRIAN Plus Minus Stockholm
MATISSE Fenêtre de Colline (MNAM) / La Danse (Hermitage)
MALEVITCH (2) Croix noir, carré noir, cercle noir Leningrad
BRANCUSI (2) La Colonne sans fin / Sculpture pour l'avenue Paris
PICASSO Demiselles d'Arignon (Rothman)
DUCHAMP Roue de Bicyclette. Paris
TATLIN La tour, 1917 Paris
monument pour le IV^e international 12
DUCHAMP - Grand Vase / Mètre étalon / Boîte verte
PICABIA - Parade amoureux
TATLIN L'avion
SCHWITTERS - Arbeiter-Gild Stockholm
HAUSSMANN - L'idole du temps MNAM Paris
CRABO volyn virtuelle Londres
PICASSO - Papier collé (Stockholm) 8

Paris

- DAU - Image Double, 1935 / ~~Tapis de 1938, expo Surréalisme, Paris (Eigeneit)~~
OPPENHEIM - Tasse MOMA New York
MAGRITTE - Ceci n'est pas une pipe.
BRANCUSI - Portrait ^{de jeune fille} (Antiken) Paris
PICASSO - Taurin, 1943 Paris
PICABIA - (Ficelle) MNAM Paris
DUCHAMP (2) Why not Sneeze? / Rondelette de Monte Carlo ^{Paris} (JST)
CALDER plusieurs petits mobiles Paris
GIACOMETTI la pointe à l'oeil (MNAM) 10

Kjell Olin
Baumgarten
Rauschenberg "Money tower"
Dance-paintings
Leib
Spoerri tableau piece
Warhol Brillo
Chelsea Girls
Dali
Man Ray
Picabia Serpentine 1919

A later note, undated. First mentioning of Warhol. "Brillo, Chelsea Girls".

МИНИСТЕРСТВО КУЛЬТУРЫ РСФСР
ГОСУДАРСТВЕННЫЙ РУССКИЙ МУЗЕЙ

191011, Ленинград, Инженерная, 4
тел. 215-33-67; 210-36-66
Fax. 314 41 53

Feuille de prêt Loan Form

Nom et adresse du prêteur : Pontus HULTEN
Name and address of the owner of the work on loan : Stora Nygatan 21A
STOCKHOLM
SUEDE Tél.

Exposition : Le Territoire de l'Art Du 31.05.90
Exhibition : From : 31.05.90
Au 31.08.90
To :

Auteur : Andy WARHOL
Author's name :

Titre, date, n° d'inventaire éventuel : "Brillo box", (Soap pads) 1964
Title, date, eventual number in inventory :

Matière, technique, support : sérigraphie sur bois
Material, technique, base :

L'œuvre est-elle datée et signée ? Où ?
Is the work dated and signed ? Where ?

Dimensions : Sans cadre : Avec cadre :
Hauteur x largeur x épaisseur (en cm)
44 x 43,5 x 35,6 cm chacune
Measurements : Without frame : With frame :
Height x width x thickness

Etat de conservation :
State of preservation :

Pouvez-vous joindre une photographie ?
Can you annex a photograph ?

Autorisez-vous sa reproduction dans le catalogue ?
Would you give permission for your loan to be reproduced in the catalogue ?

Autorisez-vous à photographier/filmer ou à donner l'autorisation de photographier/filmer votre prêt ?
In all cases :

Do you give us permission to photograph/film your loan or to allow it to be photographed/filmed ?
In circumstances :

Est nécessaire, nous autorisez-vous à désencadrer l'œuvre, étant bien entendu qu'elle vous sera retournée dans l'état où vous n
If necessary, would you give us permission to remove the frame, on the strict understanding that it would be returned to you in its ori

Termes la nom du prêteur doit-il figurer au catalogue ?
Under terms is the owner's name to appear on the catalogue ?

Assurance :
Insured :

The Russian loan form lists the boxes as 1964. They refer to the concept not the year of production nor the year 1968 with reference to Moderna Museet.

The exhibition regarding the newly produced Brillo Boxes is not so interesting. What could be interesting is to source how many boxes were exhibited there and what sort of boxes it was.

We learned in Chapter two that the boxes split up. But how did they split up?

Here is what we know for certain:

Territoire Artis runs from May 31st - July 17th.

45 boxes are exhibited at Louisiana from September 20th 1990 - January 10th 1991

Centre Pompidou allegedly has boxes. Probably up to 60. The exhibition runs from June 21st - September 10th.

And we have the loan form saying pick up 45 boxes at Centre Pompidou for Louisiana.

So, 60 boxes ...?

But what does not add up is that on the transport invoice dated June 11th - 105 Boxes - clearly states transportation for "5 pallets "Brilloboxar" (105 pcs) - are being transported from Moderna Museet in Malmö to Moderna Museet in Stockholm.

But the million-dollar question of course is how the entire body of newly produced Brillo Boxes can be shipped to Stockholm on June 11th when territoire Artis in Leningrad started 12 days before and runs through to July 17th.

That's impossible unless of course no boxes were exhibited in Leningrad. But we know boxes were exhibited. So, what kind of boxes were they. Where do they come from and how many? Wooden or cardboard and from 1968 or 1990?

We have contradictory statements on the volume of boxes in Leningrad.

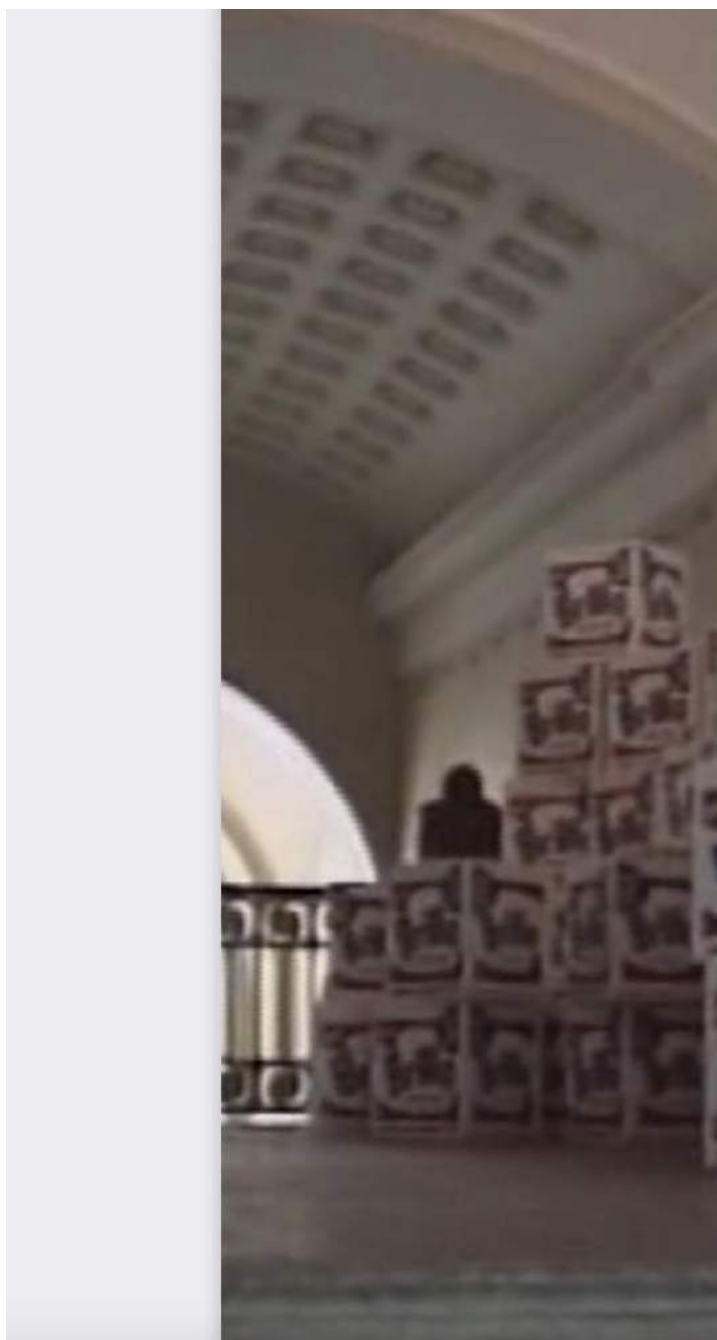
In an interview with Thomas Anderberg, Anna Lena Wibom reacts when Anderberg tells her that 10 - 15 wooden boxes were produced in 1968. According to Wibom at least 50 were made in 1968. We have not been able to establish this. One thing is for sure. A complete set of 105 boxes can't be in Stockholm and Leningrad at the same time.

But the statement gives credibility to extra boxes - only they were made in 68. If so, whereabouts are unknown. Could have been destroyed due to heavy transportation costs?

The catalogue does not offer much. It depicts 6 boxes. Probably 1964 stable gallery types. The issue will be discussed in relation to Louisiana in the next Chapter.



By accident we stumbled over a pdf from a book called "Exhibit Russia: The new international decade" issued by Garage Archive Collection. The 1990 Territorium Artis is well described and best of all there is a still video frame showing Brillo's. And not just Brillo's but Brillo's Stockholm type. And now it gets interesting. Because were not ready we have concluded by fact that the newly produced 1990 Malmö types were not ready in time. They were on a lorry from Malmö to Stockholm at the time when Territorium Artis was ongoing in Leningrad. And from the Russian still frame we can count at least 19 visible boxes. This means that Wibom very well could be right. More than 10-12 wooden boxes were produced in 1968. And used for the 1990 Territorium Artis. The boxes in the photo all have the blued pad logo sticker in the corner.



MAY 31—JULY 16
1990
RUSSIAN MUSEUM, ST. PETERSBURG

Andy Warhol's Brillo boxes at the entrance to the exhibition
Still from an amateur video
Courtesy Sergei Serp Archive

Territorium Artis in Bonn in 1992 is not so relevant in respect to the boxes produced in 1990. Except of course everyone knew that 105 fresh Brillo's exhibited in the foyer was just out of the box so to say.

The catalogue does not offer much. A single 1964 Brillo from Stable Gallery is depicted. But with the interesting reference to Duchamp and the concept of ready-mades.



The 1964 Stable Gallery Box could very well be the box mentioned in the later dealing between Hultén and Brian Balfour Oatts. Pontus added "an original box" on the side. Or it could be the cardboard box from 1968 used as prototype to produce the 1968 wooden Stockholm types.



105 Brillo's at Bundeskunsthalle in Bonn 1992. All 1990 Malmö types.

We have tried to source down if there were any sticker on the wall with a description. No luck there.

Chapter 4.

Louisiana Museum of Modern Art 1990

In 1990 Louisiana Museum of Modern Art in Humlebæk, Denmark, had a major retrospective exhibition on Andy Warhol. The director was Steingrim Laursen. A very important figure was curator Helle Crenzien and Bo Nilsson Museum Inspector at Moderne Museet in Stockholm is thanked by Laursen in the foreword of the exhibition catalogue.

This author visited the 1990 exhibition twice in 1990. Little did I know that he one day would own one 1968 box and 5 of the 1990 boxes exhibited.

We have been in contact with both Bo Nilsson, now Director of the Kunsthall at Artipelag in Stockholm and Helle Crenzien still working for Louisiana.

Bo Nilsson confirms in an e-mail that they knew that the boxes that was lend to the museum by Pontus Hultén were just out of the box so to say. They were newly produced. This is also stated in the 2010 report by the AWAAB but the report (or rather the people responsible for the report) does not ask the question why and how Steingrim Laursen and Bo Nilsson knew that the boxes were made by Hultén...



Louisiana 1990 installation.



Louisiana 1990 installation.



Louisiana 1990 installation.



Add to this that in the very same report by AWAAB they state on page 16 bottom "Laursen (director of Louisiana) was aware that these boxes were replicas produced in 1990"!!! So, what's the problem. Nobody tried to hide anything. Again, all was transparent.

And note that there is no explanation on Laursen's statement. Who told him etc. Very strange.

In the catalogue from Louisiana in 1990 a single box is depicted full page 6. But it's a 1964 Stable Gallery box described as "Brillo-Karton 1964". But Hultén does not produce catalogues for Louisiana. Louisiana does.

Steingrim Laursen, Director of Louisiana was inspired by the 1968 exhibition at Moderna Museet in Stockholm. He decides to ask the Andy Warhol Foundation if it's possible to get permission to produce a blue cow wallpaper (also used at The Museum of Modern Art). To this Vincent Fremont in a fax dated August 3, 1990, replies:

"Facsimile Cow Wallpaper was done by a special agreement for the Andy Warhol retrospective at The Museum of Modern Art and for The Museum of Modern Art only. It is not the Estate or Foundation's intention to begin to reproduce cow wallpaper for the following reasons: It adds confusion to people as to which is the authentic, "original" wallpaper and which wallpaper was done after Andy Warhol's death, (i.e., the Museum of Modern Art. Also, it cannot be perceived that we are creating new wallpaper for shows because we are pending litigation with our exclusive licensing company and reproducing new wallpaper could be perceived as creating licensed product. We wish you the best with your exhibition at the Louisiana Museum of Modern Art and sorry that we cannot help you with your endeavours- best regards Vincent Fremont.

Now this shows us that contacts were made to the Warhol Foundation. And why is that no one, and especially Laursen does not reflect over the fact that he cannot produce cow wallpaper, but he can use Brillo Boxes he knows are produced just before the show?

Louisiana

Museum of Modern Art · DK-3050 Humlebæk · Denmark · Telephone +45 42 19 07 19 · Telefax +42 19 35 05



Humlebæk, July 31st, 1990.

SL/HG

Mr. Vincent Fremont
The Warhol Foundation
22 East 33 Street
New York, N.Y. 10016

Dear Vincent,

It was so good to talk with you yesterday, and I hope you can find a solution to our problems with the Warhol Cow Wallpaper for our scheduled Warhol Retrospective.

As I mentioned to you, it is our intention to make a special room with the blue cow wallpaper integrated in the exhibition as a turning point between the classical Warhol and the late Warhol. - Warhol's late works will be richly represented in this exhibition. - Furthermore, two of the main texts in our catalogue deal with Warhol's attitude towards his concept of wallpaper versus individual painting in a very interesting way. It is therefore of great importance to the concept of the exhibition to be able to follow not only Andy's own artistic intentions but also to include the wallpaper.

I may mention that Warhol in 1973, when we last had a big Warhol retrospective, made a special wallpaper for us, so I assume that it will be in full accordance with his spirit.

As you may understand, it is of great importance for us to establish this room, and for this purpose I will need 200 meters - roughly the equivalent of 700 feet of the blue cow wallpaper.

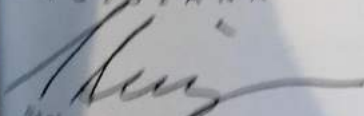
I will then try to solve my problems regarding the boxes and paintings of Russell Means and a big Elvis through other channels.

Hoping for a positive solution.

With my very best regards.

Sincerely,

LOUISIANA


Steggrim Laursen

In our research at Louisiana Museum of Modern Art we found a letter from Steingrim Laursen to Vincent Fremont dated July 31st, 1990. The letter starting with "It was so good to talk to you yesterday" is basically about Cow Wallpaper that Steingrim sees as an important part of the exhibition (Fremont in later letter say no to the production). But the letter ends with the words..." I will try to solve my problem regarding the boxes and paintings...through other channels. So, boxes were discussed with the foundation in 1990. That's interesting. Especially because we have learned from the 2010 AWAAB report that Steingrim knew that the Brillo's from Hultén were produced in 1900....

So, these people speak on the phone, they discuss Brillo boxes (remember MOMA in the 1987 letter mentions that the foundation will be helpful with re-creating Brillo installations) but they never discuss that Pontus Hultén has 100. Or did they? Why did no one question the amount first put on the loan forms. 100 Brillo Boxes. The 60 Brillo boxes and finally 45 Brillo Boxes.

Three important parts of the 1990 exhibition at Louisiana were to be Brillo's, Cow Wallpaper and floating silver balloons. It was a no go with the wallpaper. A yes with the Brillo's but from Hultén and a yes with the floating silver balloons. The silver balloons were arranged by Billy Klüver. The same Klüver that arranged the silver balloons for Hultén in 1968.

Humblebæk, 6th of July, 1990.
SL/HG

Moderna Museet
Skeppsholmen
Box 16382
Stockholm 10327
Sverige

Att.: Bo Nilsson

Happy to receive a favourable response, we are taking the liberty of enclosing the necessary loan form which - provided your answer is in the affirmative - we ask you to complete with the insurance Kære Bo Nilsson, to us furnished with your signature. The yellow copy is for your own files.

1990 will be a special year for Louisiana. We are opening a new wing of graphic art, drawings, photography and installations that will be a final addition to the museum buildings. On this occasion we would like to present a comprehensive and varied exhibition of works by ANDY WARHOL during the period from 22nd September 1990 to 6th January 1991. enable us to provide the Danish public with a comprehensive view of Warhol's work.

At the 1964 exhibition of "American pop-art" we showed several major works by this artist, and in 1978 a retrospective Andy Warhol exhibition comprising some 100 of his works emphasized his key position in 20th century art. Over the years Louisiana has itself acquired a number of works by Warhol, and we will now as the only Scandinavian museum attempt to organize a retrospective exhibition.

Sincerely yours,

Following Warhol's tragic death we feel that the time has come to succeed the aforementioned retrospective exhibition with an exhibition that includes the last decade and presents his work to a generation to whom Warhol is a figure of immediate importance.

We sincerely hope that you will lend us your support. As we feel that the work you own is of crucial importance to the proposed exhibition, we are asking for your cooperation in lending us the following work:

Enc.: loan form

110 Warhol Boxes

Letter from Louisianas Steingrim Laursen to Bo Nilsson at Moderna Museet in Stockholm requesting to loan 110 Warhol Boxes. Both were completely aware that the boxes were newly produced by Hultén for the exhibition in Leningrad as exhibition material. As all Andy Warhol Brillo's through history. Again, the AWAAB report 2010 mentions that Steingrim Laursen knew that the boxes were new. But the report does not comment of that essential fact. Why is that?

After the Exhibition in Leningrad and after the exhibition at Louisiana the boxes were returned to Stockholm, they were stored at Artillerigatan 64 in Stockholm. The home and studio of Hultén's artist friend Dan Wolgers. And now it gets weird again. Because when interviewed by Thomas Anderberg (Author of "Den Stora Konstsvindeln" and Swedish journalists from Expressen Mr Wolgers laughingly denies the rumour that a freight receipt should be in existence with his name and address on it.

Well, it's not a rumour. We found not one but two documents with the name and address "Dan Wolgers, Artillerigatan 64, Stockholm Sverige as the return delivery address for the boxes. First document is the actual loan form from Louisiana 1990 signed by Hultén. The second document in an internal letter from Louisiana sent to Kjeld Petersen - Møbeltransport Danmark. Instructing him and his company to return 45 Brillo Boxes to Pontus Hultén c/o Dan Wolgers. See document below.

Someone is not telling the truth. And why is that? We have emailed Dan Wolgers twice but so far received no answer.

The return form is signed by Marianne Ahrensberg. In 1990 Mrs. Ahrensberg was working as an exhibition coordinator at Louisiana. She still does. And in an e-mail correspondence with us dated December 5th 2016 Mrs. Ahrensberg confirms that there is nothing in their files that indicate that Dan Wolgers, Artillerigatan 64 in Stockholm was not the delivery address. Nor does she recollect that any changes of delivery were made...

Photo taken on November 16th, 2016, of Artillerigatan 64, Stockholm.



Another interesting letter. Sent from Louisiana Museum of Modern art to Centre Georges Pompidou. The letter tells us that Sarah Tappen at MOMA has requested copies of the loan forms from Centre Pompidou to Louisiana. And that attached sheet number 1 will indicate there are 60 Brillo Boxes to be collected from Centre Pompidou....

So here we have three of the biggest and most important museums in the world openly talking about a volume of 60 Brillo Boxes and no one lifts an eyebrow...Why? probably because it was common knowledge that 105 (official number) were newly produced by Hultén earlier that year. Remember the press release, The Louisiana Loan Form, Steingrim Laursen telling AWAAB he knew they were new.

And now tell this author that the foundation or at least some people there had no knowledge of this when it seems everyone in the art and museum world had. Get real.

Below a letter from the then Director of Louisiana Mr. Steingrim Laursen send to Vincent Fremont dated July 31st, 1990. The letter starting out with *"it was so good to talk with you yesterday....and ending with "I will try to solve my problem regarding the boxes.... etc...from other channels."* So, boxes were discussed with the foundation. Why else mention the issue in the letter?

And when boxes were discussed, and we know that Louisiana wanted lots of boxes, Cow Wallpaper, and floating silver balloons. Like in Stockholm 1968. Why is that no one at the foundation lifts an eyebrow when 45 Brillo's enters the scene?

Louisiana

Museum of Modern Art
1000 Amsterdam

Phone +45 42 19 07 19 · Telefax +42 19 35 05



FAX TRANSMISSION

Fax No. 009-33-14-277.29.49

Date/Date: August 27, 1990.

Til/To:

Musée National d'Art Moderne
Centre Georges Pompidou
75191 Paris
France

Afsender/Sender:

Hanne Gliese

Attn.: Jean-Claude Boulet
or Jacqueline Chevalier

Antal sider ____ (inkl. forside)/Cover page plus 14 additional page(s)

Vedr./Conc.: Approaching Warhol Exhibition at the Louisiana

Dear Mr. Boulet,

As coordinator for the approaching **WARHOL EXHIBITION** at the Louisiana Museum of Modern Art, I have been asked by Sarah Tappen at MOMA in New York to send you copies of the loan forms for the works presently in Paris that will be part of our show.

Attached sheet number 1 will indicate that there are 10 works and 60 Brillo Boxes to be collected from Centre Georges Pompidou.

I have yet to receive the signed loan form back from Sammlung Ludwig, Aachen, but the loan has been confirmed.

Should you need further details, please do not hesitate to contact me by phone or fax.

Sincerely yours,

LOUISIANA

Hanne Gliese

Hanne Gliese

Below letter from Louisiana to art transporter company Kjeld Pedersen. Translated:

" One thing is for sure. The loan of Pontus Hultén 45 Brillo Boxes to be returned to:

Pontus Hultén / CO Dan Wolgers

Artillerigatan 64

Stockholm

Sverige.

Now 3 documents state the return address is Dan Wolgers. The loan forms. The return form and the letter to the transporter. Still Dan Wolgers denies any involvement in the affair³.

³ Thomas Anderberg "Den Stora Konstsvindeln" page 75.

Louisiana

Modern Art

10000 Hvidebæk

Phone +45 42 19 07 19 · Telefax +42 19 35 05



FAX TRANSMISSION

Date/Date: 10. december 1990

To/To:

Afsender/Sender:

Kjeld Pedersen
Møbeltransport Danmark

Marianne Ahrensberg

Antal sider 1 (inkl. forside)/Cover page plus additional page(s)

Vedr./Conc.: Warhol-returering / Pontus Hultén

Kære Kjeld,

En ting kan jeg da i al fald afklare straks:

Pontus Hultén's lån: 45 Brillo Boxes (43,5 x 43,5 x 36,5)
skal returneres til følgende adresse:

Pontus Hultén
c/o Dan Wolgers
Artillerigatan 64
Stockholm
Sverige

Tel. (dagtimer) 60 43 73
(aften) 48 76 09

Mvh

Marianne

Chapter 5. AWAAB 2010 report under close revision:

The 2010 AWAAB report is public available, and the reader needs to be familiar with it. So, if you have not already read it see pages 288 and forward.

This Chapter solely looks at factual errors and misinterpretations in the 2010 report. This is only to point out the number of errors. This tries not to discuss all the left outs and errors and the wrong conclusions in the report. Conclusions later. Only short comments here to add to the bigger picture.

Page 1:

Exhibition dates for the 1968 show is given as (February 10-March 1968). The exhibition ran from February 10 - March 17, 1968.

Note 1. The book made for the exhibition did not record the works in the exhibition.

This is partly right. First edition did not. But second and third edition had actual photos from the 1968 exhibition at Moderna Museet. Chelsea Girls never arrived and was not shown.

Page 2:

Again, the report mentions that Cow Wallpaper was shipped by König to Sweden. Only samples that had a bad plastic odor was shipped. The actual cow wallpaper was printed in Sweden.

"Why don't you make it there" ... A newspaper article from Svenska Dagbladet dated Wednesday January 17th, 1968, confirms this. It even depicts a young Olle Granath showing a panel of wallpaper on the floor. At the end of the page its indicated that the 500 Brillo cartons were-rearranged after weekly concerts. This is correct. Only when press and AWAAB shows photos of nice clean rows of Brillo's the pictures are not from Moderna Museet. They are from Amsterdam and Bern.

The Brillo's at Moderna were stacked like a mountain in disorder. From a photo taken by Berit Jonsvik in 1968 we can see that an artificial wall was built behind the Brillo's. This goes undetected by the AWAAB.

Page 3:

It's stated that there is no indication that Brillo Soap Pads boxes made of wood or any other material other than cardboard were included among the cardboard boxes. This in not correct.

Anna- Lena Wibom told the foundation that wooden boxes were made. To her recollection as many as 50. She repeats this again in a Swedish radio program with Anna Gjöres in 2012. Ulf Linde also

recalls that wooden boxes were placed to stabilize the mountain of Brillo's.

The AWAAB neglects this info.

Note 3. AWAAB states that in a telephone conversation on May 15, 2002, Olle Granath confirmed that only cardboard Brillo's were exhibited...This is 4 1/2 years prior to the death Of Pontus Hultén. Surely those contradicting stories could have been brought together for clearance. Unless the year given is incorrect. On May 15. 2007 in a mobile phone conversation between Olle Granath and Leo Lagerktantz from the Newspaper Expressen - Granaths tells that he never saw boxes at Hulténs office. The boxes according to Granath was "somewhere" at the museum. This info is ignored by the AWAAB and in all literature. We have the actual transcript of the document.

Page 4:

The Stockholm type differed from the Stable Gallery boxes in one principal detail. At the corner of each of the four sides on the cardboard containers is a blue insert with the notations "1A400; 24/18; Pad Giant"

This is incorrect, the cardboard also had clearly visible Brillo logo printing on the underside. And on the top, was a printed address label saying "Ship To"

This is important. Because the app. 10-15 wooden produced boxes did not have the Brillo print on the underside nor the "Ship To" print on the top.

End of page. This surely accounts for the unusual installation of the boxes on a ledge over a doorway rather than on the floor and suggests why Warhol might have substituted cardboard cartons for his box sculptures (Boston ICA 1966).

Why write "might have". If they were not cardboard, they must be wooden. And if wooden they must be Stockholm Type as they have the blue pad giant logo on them as AWAAB also concludes. No reason to conclude "might have" unless of course wooden Stockholm Type boxes existed as early as 1966.

Page 5:

.... This may also have influenced Warhol's decision to use real Brillo Soap Pads cartons in his subsequent exhibitions in Boston, Stockholm, and in a 1969 group exhibition, "New York13" at Vancouver Art Gallery".

Not right. The idea to exhibit cardboard boxes in Stockholm was Hulténs. Probably influenced by König. We know from a statement

from Granath (see other voice other rooms) that the initial idea was to do wooden boxes in Sweden. They started up that, but it was too expensive and time consuming.

Vancouver Art Gallery was not Warhol's idea. The museum surprisingly told us that they had app 30 "sculptures" exhibited. And on the installation photo from a single box (a wooden probably 1964 stable gallery box" the text label says. Prototype to produce the sculptures. So, the wooden box was in 1969 at Vancouver seen as the prototype and the cardboard boxes as the "sculptures". (In an e-mail from Danielle Currie at Vancouver Art Gallery)

...Olle Granath recalls seeing a stack of about ten "hard" boxes in Hulténs office at the Moderna Museet sometime between the spring and August of 1968.....Not correct. In a taped interview with Expressen Journalist Leo Lagerkrantz on the 14th of May (not 15 as stated by the AWAA Granath denies seeing the boxes at Hulténs office. He recalls seeing them after the exhibition The boxes were placed somewhere at the museum...

In note 4 the date is given as "Granath May 15, 2002... The correct date was May 14, 2007. The transcript was made on May 15th. We have it in hand.

Page 6

...it's likely that this ledger entry records the date when the invoice for the Brillo screen print had been paid by the Moderna Museet, but that the boxes were produced somewhat earlier, probably during the spring or summer of 1968. This is not correct. The ledger is not from 1968 but 1969 see page (????) Another Ledger dated February 6th, 1968 (4 days prior to the opening) lists an amount of kr. 3353.- for Anders Berglund Finsnickeri AB. (Fine Carpentry). See page ?????

Page 7

The Stockholm type boxes, constructed in Europe (Stockholm alone or also Malmö?) !! measure 44 x 44 x 36 cm. This slight variation probably derives from the fact that the Stockholm type boxes were made in Europe from one of the cardboard cartons exhibited at the Moderna Museet.

Not correct. The prototype used for the 1990 was the initialed 1968 wooden box.

And from Moderna Musset's report to AWAAB the cardboard box type used in 1968 measures 43,6 x 44,3 x 36,2 cm - the signed box presented to the AWAAB researchers in 2007.

Again. We know from Wibom that they had cardboard prototypes long before the show. When the AWAAB indicates at cardboard box from the 1968 were used to fabricate the Wooden 1968 boxes it's probably an attempt to distance the wooden boxes from the show to fit their own conclusion.

In the Raisonne all 94 boxes are listed as 43,5 x 43,5 x 35,6 cm...

Again, the cardboard box used as prototype for the 1968 wooden boxes was not a cardboard exhibited at Moderna Museet in 1968. The prototype was among the cardboard boxes Hultén and Wibom received much earlier when the plan was to produce all the wooden boxes in Sweden. As stated by Wibom when interviewed. This twist is made by the AWAAB to "prove" that boxes were made after the exhibition.

---in 1970, Warhol authorized the Pasadena Art Museum to produce a set of 100 Brillo Soap Pad Boxes (at its own expense) for the retrospective of his work at the museum...But the Raisonne lists another 16 boxes. They must be outside the written authorization then? Has anyone seen this written authorization for the 100 boxes?

Page 8

The Andy Warhol Catalogue Raisonne has identified as many as sixteen additional boxes...
But not a word on why there is 16 additional boxes with no permission. Why are these "additional" boxes not downgraded as "exhibition material"?

The report emphasizes that Warhol gave a written and signed authorization to Pasadena Art Museum (none has seen this so far) - and yet when they speak of Kellogg's Corn flake boxes made for the Los Angeles County Museum there is no mentioning of any written authorization.

In The catalogue Raisonne 02A there is no mentioning of any written authorization.

It seems that it's only the Pasadena Museum that allegedly got a written permission.

Not that we have been allowed to see it. If it exists.

Note 10. states that a letter from the Director of LACMA documents his (Warhol's) gift. But That's not a written authorization made before hand by the artist. And why this urge to write that the Pasadena Boxes has a written permission when it seems that no one of the other Museum produced types has? The Raisonne was written in 2004.

Also, there is no mentioning as to why only 57 boxes remain in the collection of the Museum. And only 10 other boxes are accounted

for in the Raisonne. It seems LACMA had another deal than Pasadena? Or maybe it was just verbal...
We asked LAMCA on May 10th, 2017. In e-mail correspondence with Martha L. Rocha from the Registration and Collections at LAMCA May 10th – August 4th, 2017, we have only received the same answer: "The Museum has not been able to locate such a written permission". And on August 11th, 2017, we got the final proof.

Zoe Blackwell

Re: Andy Warhol Kellogg's Corn Flakes...

Til: Peter Cc: Regoffice

18.37

[Flere oplysninger](#)

ZB

Dear Peter,

Martha forwarded your inquiry concerning the production of the Andy Warhol Kellogg's Corn Flakes boxes in LACMA's collection to our department for further research. I can confirm that the authorization for production was indeed a verbal agreement between Andy Warhol and the museum. Please do let us know if you have any other questions, and best of luck with your book.

Best,

Zoe Blackwell

So, NO written agreement in 1970. The agreement was verbal. As it was in 1968. And why would Warhol want to make written agreements in 1968 but not two years later in 1970?

Page 9

Finally, Hultén's intentions with regards to the 1968 Stockholm type boxes are not clear, (!!!!) since they were produced after Warhol's exhibition at the Moderna Museet and only a limited number were made. Here AWAAB conclude the wooden boxes were made after the exhibition. Wibom, Hultén, and Linde tells another story. And the ledger from February 6, 1968, also indicates before the show. This is also confirmed by Wibom in our interview. Why make boxes after a show?

Of the six Stockholm type boxes known to exist (the correct number is eight) three were given to Granath as "souvenirs" for having helped Hultén with the Moderna Museet exhibition...The word "souvenir" certainly must be a rationalization and its allegedly what Granath called the boxes in a letter December 4, 1998, to Arch Gilles.

Because Olle Granath brought his boxes for auction at Christies in New York on November 20th, 1998. Two weeks prior to his letter to Arch Gilles. ..And the Auction House description does not say anything about souvenirs. And it makes one wonder if the extra 16 Pasadena boxes also are "souvenirs"?

Page 10

In early 1990, carpenters at the Malmö Konsthall constructed the boxes and painted them white using one of the cardboard cartons exhibited in Stockholm 1968 as a prototype. The AWAAB concludes this based on an interview with Björn Springfeldt. Not correct. The prototype was the 1968 initialed wooden box. We even have the letter from Hulténs secretary Nathalie Meneau where she ships the wooden box to John Melin. Dated Paris, March 13, 1990. This is confirmed by Anna-Lena Wibom in a radio interview from 2012 produced by Anna Gjöres. This is also confirmed by Anna Gjöres at a meeting with this author in Copenhagen. Nor does the measurements of the cardboard type correspond with the wooden 1990 type. The boxes were not produced early in 1990. They were produced in May 1990. The 1968 signed wooden box were later gifted by Hultén to Bengt Andersson the 1990 printer.

Page 11

An invoice from the printer dated May 7, 1990, to Hultén at IHEAP documents both the date of the production and the number of boxes printed 105 in all.

Not correct. The total was 113. Bengt Andersson writes to Hultén on May 7th, 1990, congratulation him on the fantastic Brillo Boxes. He lists the production.

105 boxes were picked up here yesterday. Besides those:

- 3 pcs for the carpenters at Malmö Konsthall
- 1 pcs for John Melin
- 4 pcs for the printers at Reklamteknik.

That totals 113. See letter on page???? and photo of all 113 where the correct number 113 can be counted on page ???? in this book. The AWAAB also misses out that it's the 105 Boxes that all have pencils numbers on the underside. The ones with no pencil number are either 1968 boxes or from the eight extra made 1990 boxes. The set of 105 for exhibition use is numbered 1-105. How can this be missed?

Page 12

In contrast to the Stockholm Type boxes Hulténs purposes in producing the Malmö type boxes remain clear... they were made expressly for "Le Territoire de l'Art...Not correct.

The 105 boxes split in three. No 1990 boxes for Leningrad (boxes 45-60 for Musée D'Art Moderne Centre Pompidou (MOMA and estate curated). And 45 boxes subsequently returned from Centre Pompidou to Louisiana Museum of Modern Art. (see page... In this book)

The Malmö boxes never travelled to Leningrad. The loan form from Leningrad explicit states 10 boxes. And Leningrad opened May 31st 1990. Eleven days later June 11th all 105 Malmö's boxes are shipped on 5 pallets from Moderns Museet in Malmö to Moderns Museet in Stockholm. The boxes can't be in Leningrad and Stockholm at the same time. The 10 boxes exhibited in Leningrad must be 1968 Stockholm types. The Malmö boxes did not get ready in time.

The 105 Malmö types were exhibited at Territorium artis. Only it was at the exhibition in Bonn in 1992 with the same name and curated by Pontus Hultén.

...Bengt Andersson, the printer of the Malmö type boxes observed that both John Melin and Hultén led him to believe that the 1990 boxes were an effort to complete the series initialed in 1968...

Not so. In a taped conversation between Per Olov Börjeson from April 2007 (yes, the man who made the "discovery") and Bengt Andersson, Andersson tells another story. "The people at the foundation knew that two versions exist. They just decided they were real and when you tell a lie to yourself repeatedly you start to believe in it. Bengt Andersson has never claimed that Hultén let him to believe an old authorization was used. This must be AWAAB prose.

We have the original transcript in hand.

Page 13

..during the summer of 1968, after Warhol's exhibition, when the Stockholm type boxes were made....Not correct. Wibom, Linde and Hultén all said wooden boxes were made or came during the exhibition. And the ledger dated February 6th, 1968, for carpentry supports this. We have Wibom stating that Andy saw the boxes prior to the exhibition and had loved them. This info was passed from Wibom to the AWAAB. Yet they ignored it in their report.

Page 14

...Springfeldt added that he understood "that the reproductions should be destroyed after territorium Artis-after having made their point of idea.

But what about Centre Pompidou and Louisiana then? And when it was believed that as few as ten boxes exhibited (45-60 were) why then make 105 as a body?

That's seems like some rationalization. And the off course if they had been destroyed in 1990, they would be needed again in 1992 for Bonn.

Ten boxes were in Leningrad. This number is seen in several of the exhibition lists prepared by Hulténs secretary at IHEAP. But they were all 1968 Stockholm types not 1990 Malmö types.

Olle Granath who was at the show recollects that many more than ten were on display. And weird that the report concludes ten boxes and no mentioning of the other 95 then. When they allegedly to the report was made specifically for that show. And of course, the report completely "misses" that 45-60 boxes were on show at the MOMA curated Warhol retrospective in Paris. With very close ties to The Estate of Andy Warhol.

John Coplans (who did the Pasadena Boxes in 1970) was in Paris and gave a lecture on Warhol during the exhibition.

We have one document saying ten boxes. Another document saying 10 boxes but crossed over. And we have 6-7 documents stating 105 boxes. The pack list says Box 18 "105 boites" meaning 105 boxes. But they were not finished in production in time. Again no 1990 Malmö in Leningrad. They were in Stockholm. Remember the transport ledger.

Page 15

... shortly after "Le Territoire de L'Art, Hultén lent forty-five of the 105 Malmö type boxes to a retrospective of Warhol's work organized by Steigrim Laursen for the Louisiana Museum in Humlebæk, Denmark.... Yes, he did. Only the boxes did not come from Leningrad as indicated. They came from Paris where they had been exhibited at Musée D'Art Modern at Centre Pompidou. Curated by MOMA. In collaboration with the Estate of Andy Warhol. We know that from the loan form and the letter from Louisiana to MOMA.

...on the loan form for the works, the word "repliques" has been added in parentheses by an unknown hand. Incorrect. The word has not been added. It's in Hulténs hand and with the same ball point pen. See forensic document examiners [report page...????](#)

The loan form from Louisiana tells us three important things of which AWAAB allegedly misses them all.

1. Hultén wrote the word "repliques" not an "unknown hand".
2. The return address for the 45 boxes is Dan Wolgers who has denied all involvement.
3. Address for collection of the work is Musee National d'Art Moderne. Centre Pompidou Paris. So, the boxes were in Paris on exhibition. Who curated that exhibition? Kynaston McShine and MOMA in collaboration with The Estate of Andy Warhol. Auchhhh...In early 1990 represented by Fred Hughes and Vincent Fremont.

Page 17

...thus, on three occasions between 1990 and 1992, Malmö type boxes, produced in 1990, were publicly exhibited. Wrong. 45 boxes were collected at Musée d'Art Moderne / Centre Pompidou in Paris for the exhibition at Louisiana. It's on the loan form. The Paris exhibition was made in collaboration with MOMA and The Estate of Andy Warhol. Curators Bernard Blistene and Kynaston McShine. So, no way the Estate did not know in 1990 that boxes were produced.

...The production of the Malmö type boxes for the exhibition in Leningrad and Bonn may have been a logical extension of curatorial practices embraced by Hultén. However, the Malmö type boxes were not acknowledged as having been produced in 1990...
Editor's note: replicas for exhibitions are always dated with their year or origin for the idea the concept. Not the date of fabrication.

Page 18

...Van de Velde submitted ten Boxes acquired from Hultén to the Estate for authentication...

Why only ten when he bought twenty? (Is this the ten boxes sold to Gallery 1900-2000 - who sells them to Museu Berardo or was it Anders Malmberg?). The note we have says December 16th, 1995, not December 16th, 1994.

Now, Christies London offered a single Stockholm Type box for sale on December 1, 1994, lot 54, as an undated White Brillo Box "acquired directly from the artist by the present owner in the 1960's

AWAAB does not reflect on the fake information regarding provenance. The box was bought by Museu Berardo. They have confirmed this. They have also confirmed that the box is a 1990 Malmö Type as we had guessed. So, it was not acquired by the present owner directly by the artist in the 60's. Such an important incident does not get investigated by AWAAB. The seller of the box? We can only guess.

...The Brillo's (in 1968) were stacked in front of the entrance rather high. There were ca 100 wooden Brillo boxes made in Sweden according to Andy's instructions. That's not correct. The original book is in Swedish and Hultén writes "100 kartonger" kartonger in Swedish is cardboard boxes in English. We have been in contact with the translator. She confirms that she did not make that translation. She also agrees that "kartonger" means cardboard boxes.

The AWAAB refers to a letter from Hultén dated mid-December 1994 (December 16th) - this is also stated in Tomas Andersberg book on page 78. However, the letter is not dated December 16, 1994. It's dated December 16, 1995. And it's NOT signed by Hultén (or anyone else).

Note 30. All eleven boxes appear to be Malmö type boxes. Incorrect. The Dec 1. 1994 box was a Malmö type. The ten boxes were probably never physically shipped for authentication. In the *raisonne* they have no authentication reference numbers. It can only be Ronny Van De Velde or Anders Malmberg who sold ten boxes to Gallery 1900 - 2000 who again sold them to Museu Berardo in Lisbon (the museum has confirmed this). One of the ten boxes is a 1968 Stockholm Type. The boxes were not "examined" and thus authenticated before 1997 - according to the catalogue *Raisonne*.

Hulten offered a more detailed statement...yes, he did. >But that statement was not made in 2004. It was made in 1994. Get your chronology correct.

Page 19

Thus, in two statements provided to the estate in December 1994, Hultén asserted that (1) all of the Brillo Soap Pads Boxes he had produced were made in 1968: (2) they were made "according to Andy Warhol's instructions: and (3) they were included in Warhol's exhibition in 1968...

One of the statements is the so called COA. But that was produced by Jan Ceuleers. Van de Velde's business partner. Faxed to Hultén who signed it on December 16th, 1994. This predated the P.M. made and signed by Hultén on December 29th, 1994. The text for the document from December 29th, 1994, seems to be written by Hultén. We have the original letter written by hand. It also mentions

Bonn, And Leningrad (1990 and 1992). There were no direct contact between Hultén and there were no written statements directly to the Andy Warhol Estate in December 1994 as claimed by the AWAAB.

We tried to contact Heliose Goodman via LinkedIn - she has not responded. She stopped working for the foundation only two weeks after her "discovery". See page ??? in this book.

...Based on his statements, the Estate authenticated the ten boxes submitted in late 1994...

Hmm. It can only be the ten boxes submitted by Van de Velde. The boxes sold to Gallery 1900-2000 who sells them to Museu Berardo in 1995. But they were not "authenticated" by the estate in 1994. And in their own Raisonne the boxes are listed with reference numbers 721.66-721.75

Provenance given as Berardo Collection, Pontus Hultén, Galerie 1900-2000 but leaves out Van de Velde (or Malmberg) as provenance. Which is strange when they are accompanied by the coa.

The boxes have no identification numbers in the raisonne. They probably don't have any because they were not examined in 1994 as stated in the report. And in the Raisonne they are listed as "examined in 1997" Berardo has confirmed the boxes have NO stamp from the foundation and no identification numbers on them.

The boxes as confirmed by Museu Berardo came with ten Xeroxed coa's as the one allegedly given by Hultén to van de Velde.

... In late 1995, all six were included in an exhibition at the Rooseum in Malmö...No2. On October 23, the Director of Rooseum wrote...the AWAAB does not mention that "the Director" of Roseeum in late 1995 was Bo Nilsson. The very same Bo Nilsson who helped organize the Louisiana exhibition in 1990. And who tells the AWAAB that they were very clear that Hultén produced boxes in 1990 when he worked with the exhibition. Bo Nilsson Succeeded Lars Nittve in July 1995 at Roseeum when Nittve became Director of...Louisiana. Small world. And the Rooseum Warhol exhibition was not late 1995 it ran from 21/5 - 31/7 - 1994.

Page 21

Note 37. Georg Frei only examined one of the six boxes donated by Hultén in 1995 (If you have come to look for inconsistencies you examine all) He was told the others were identical. Why is there no discussion of the fax sent from Heloise Goodman on December 20, 1994, where she asks if there were also cardboard boxes exhibited in 1968. And if Georg Frei is told by the museum in 1996 when he

is there to examine works for the *raisonne* as stated that he examines only one of the six boxes donated by Hultén in 1995 because he was told they were replicas...!!! Then of course Frei knew that "replicas" existed and that they came from Hultén. And then of course he had this knowledge when he interviewed Hultén on the matter in 1998. But used it for nothing apparently. This is extremely incoherent dear AWAAB. And the reason for putting this in your report is of course that it got recorded at least in mind. You knew that when you issued this report someone would come forward from the museum saying - hey we told you this when you were here in 1996...and unfortunately this gets unrecorded according to the AWAAB..

... Quote of the statement of December 29, 1994, that Hultén had provided to the Andy Warhol Estate verbatim... Hultén did not provide any statement to the estate in 1994. On December 20th, 1994, Heloise Goodman asks Ceuleers and Van de Velde if they can ask Hultén...so if anyone provided anything its was certainly not Hultén. And if they questioned what Hultén said as the allegedly did as the allegedly re-interviewed him specifically on the boxes. Why continue to authenticate boxes from 1994-1998 when he was (allegedly) interviewed on the topic again. And then again continue to authenticate boxes from 1998-2007??? Makes no sense at all.

Note 37. Georg Frei interviews Hultén in Paris on March 3rd. 1998. And allegedly Hultén informs him that the boxes had been made Gösta Svensson in Malmö...if this is true why on earth not check that with Gösta Svensson when he is still alive and going strong?

No dear reader this info first comes to live on April 14th, 2009, in a conversation between Neil Printz from the AWAAB and Gösta Svensson. Two years after the death of Pontus Hultén. Who has no chance to say, "I never said that". Nor does Gösta Svensson has any proof Hultén ever claimed that. If Svensson ever said it.

And why does Frei not "confront" Hultén with the knowledge he has from 1996 when he is told the sic boxes donated to Moderna Museet all are "replicas" ?

...In 1998 when one of the editors (Georg Frei) of the Catalogue *Raisonne* interviewed Hultén about the Stockholm exhibition, Hultén informed him that 100 wood boxes had been made in Malmö 1968. Really? Was this info not the same as The Estate received in 1994 (Heloise Goodman and Kasper König).

And it's astonishing that the exact wordings from Hultén that the Raisonne interviewer received in 1998,
Quoted in the AWAAB 2010 report are the same words as Hultén writes in his memoirs in 2004 (statement written late 1994). Of course, again with the exception that Hultén wrote his memoirs in Swedish and said "kartonger" (cardboard boxes) and not wooden boxes that someone made in the English translation. And the words of course time travels back 6 years before he wrote them.
And of course, we must presume that Hultén's memoirs was written by Hultén and not the AWAAB.

Add to this that when Hultén publishes his memoirs in 2004 there is NO mentioning of the statement put forward by the interviewer that Hultén claimed that 100 wood boxes were produced, and 400 Brillo cartons were sent from the factory in New York.
So, if Hultén said this to them in 1998 and wrote something very different in his memoirs two years prior to his death surely that would have been noticed.

Of course, the AWAAB could argue that they just repeated in the 2010 report what Hultén told their interviewer in 1998...but if that was the case then why did they not write in their Raisonne from 2004 what he told them in 1998? And with a whole new story in 2010 regarding 400 cardboard boxes and 100 wooden?

And with an interviewer who in 1996 gets exact knowledge that "copies" exist. Yet this info "unfortunately gets unrecorded".
Would it not have been a great idea to get one of the 6 copies and have it to compare with the 94 boxes they already in the process of authenticating?

Page 22.

...In 2002, when the manuscript of Volume 2 of the Andy Warhol Catalogue Raisonne was being prepared for publication, both Hultén and Olle Granath were contacted by an editor of the Catalogue Raisonne. Hultén never directly responded to questions concerning whether the boxes produced in 1968 had been included in the exhibition...

Except of course:

In 1994 when Heloise Goodman asks Ceuleers and van de Velde the same question.

In 1996 when Georg Frei visits Moderna Musset and they tell him the six boxes they have are "replicas".

In 1998 when Catalogue Raisonne interviewers' interviews Hultén and according to their report he says 100 wooden boxes were exhibited. So, they must decide whether he ever directly responded or not. The tell us two different stories in their own report.

And if Hultén told them that 100 wooden boxes were exhibited alongside with 400 cardboard boxes why then in their own Catalogue Raisonne write "the box sculptures were represented approximately by 500 actual Brillo packing cartons sent to Stockholm from New York.

And does not with a single word mention nor describe if the wooden boxes were exhibited? Especially seen in the light that this is very important for them in their 2010 report.

The catalogue raisonne goes for the wooden boxes not the cardboard boxes. There is no mentioning in the raisonne as to whether the wooden boxes were exhibited as they claimed Hultén said (and which seems so important for them in other conclusions) - 400 cardboard Brillo's and 100 wooden. Why is that? Especially given their own account from 1998. The interview given to Georg Frei. The quotation that time travelled from 2004 to 1998. Why does the Raisonne not include the words allegedly said by Hultén?

(Please note that the AWAAB in their text elevates the cardboard boxes to box sculptures.)

...although the Catalogue Raisonne differed from Hultén on one point, concerning whether the Brillo Boxes produced in 1968 had been included in the Stockholm exhibition, nor information or documentation had come to light yet that would indicate that most of the boxes produced by Hultén in fact had not been produced in 1968...

Except of course...

1. A fax from Heloise Goodman asking Jan Ceuleers to ask Hultén if there had also been cardboard boxes in 1968.

2. A "warning" from Kasper König in 1994 that all boxes came directly from the Brillo Company in Brooklyn and were cardboard boxes.

3. Numerous published photos from the exhibition were its very clear to see that boxes are cardboard boxes. You don't tape a wooden box.

3. Several letters from 1994 talking about "le deuxime version" and Robert Shapazian asking to buy more of "The late Brillo's"

4. Lots of international museums who all knew the boxes were newly fabricated.

6. Georg Frei in 1996 gets info on site that boxes are replicas.
Prior to his interview with Hultén.

Note 38. Granath sells his 3 boxes...one none of these occasions, did Granath make any mention of the boxes that Hultén had produced in 1990...

No. Why should he. The three boxes he had and brought for sale were all produced in 1968.

They are all Stockholm Types. If the AWAAB read their own report on page 9 they would know.

Olle Granath stopped at Moderna Museet in 1989 and he was not involved in the 1990 production. He received his boxes 22 years earlier in 1968.

Page 23

The AWAAB refers to the 94 boxes registered in the Catalogue Raisonné 02A. This Raisonné was published on May 24th, 2004. On June 24th, 2004, ten boxes go up for auction at Christies. The provenance given is wonderful "Collection of a European gentleman". They sell for over 475.000 GBP. Unlike almost all other auctions the authentication numbers are listed in the Christies sale.

NONE of these numbers corresponds with identification numbers listed for the 94 boxes in the Raisonné. (get info on how numbers were made all ends on 042 from the Christie's sale).

Yet in the AWAAB report made 6 years later there is no mentioning of these ten boxes. Not a word. So now its 94+10 = 104?? And who is the seller? Seems to be very late authenticated.

Note 41. The box brought for auction at Stockholm's Auktionsverk in 2007 was the box that John Melin received directly from Reklamteknik. See page????.

The consignor was Per Melin. The son of John Melin. His name was on the authentication report.

---this was the first time that the Authentication Board received any indication that Hultén's previous assertions and the public record the Stockholm boxes might be open to question...

That is some shameless statement.

Page 24-27 is the conclusions made by the AWAAB. They will be discussed all over this book.
Most of them based of the 2010 report that you have just seen debunked.

Chapter 6

AWAAB Interviews with Pontus Hultén and other "witnesses".

On March 3rd, 1998, the authentication board interviewed Hultén. Despite the 1994" warnings" from Kasper Koenig and the 1997 letter from Olle Granath, both of whom stated that all boxes from the 1968 show were made of cardboard, the wooden boxes were again authenticated, without corroborative photographic material or interviews with organizers of the 1968 show, the boxes subsequently appearing in the 2004 catalogue raisonne.

But what did Hultén tell the interviewer (Georg Frei)? - When you make a public report on a dead person that cannot defend himself the least you can do is of course to show your evidence. That is if you have some. And how did they discuss the information Georg Frei received only two years earlier from Moderna Musset when he was there to record works for the upcoming rasisonne? He was told that the six boxes donated from Pontus Hultén in 1995 were all replicas.

We asked at The Warhol Archives in Pittsburg if they had any Transcripts of the interviews. They have none on file and directed us to The Warhol Foundation.

So, we asked The Warhol Foundation if transcripts were made and signed or if the meetings were taped. And if so if we could kindly see the transcript or listen to the tapes. Very unusual for the Foundation they responded the very same day:

We have received your request for information

Please be advised that the Andy Warhol Art Authentication Board (AWAAB) was authorized to cease operations in October 2011 and no longer exists. The research files of the AWAAB are private and confidential. In July 2010, when the Board issued its final report on the "Stockholm type boxes" it was made publically available on a limited basis. There is nothing further to add.

ANDY WARHOL CATALOGUE RAISONNE
PAINTINGS, SCULPTURES AND DRAWINGS

Monsieur Pontus Hulten
La Motte

F-45360 Châtillon sur Loire

FAX: 0033 2 38 31 29 31

December 3, 1997

Dear Mr Hulten

I am writing to you on behalf of the Andy Warhol Catalogue Raisonné.
This project, sponsored by Thomas Ammann Fine Art AG, Zurich and the
Andy Warhol Foundation for the Visual Arts, Inc., New York will document
all of Andy Warhol's paintings, sculptures and drawings.

We still have some general questions regarding the *Andy Warhol* show you have
organized at the Moderna Museet Stockholm in 1968. It would be very helpful for
our project to reconstruct this most important exhibition and we would greatly
appreciate your help.

Please let me know any meeting points and dates which are convenient to you.

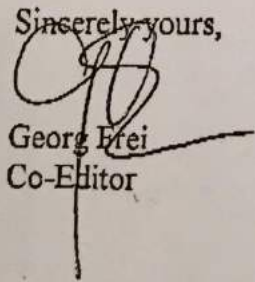
You may reach me in Zurich under the following numbers:

01 260 23 33 phone

01 260 23 31 fax

I am looking forward to hearing from you.

Sincerely yours,


Georg Frei
Co-Editor

ANDY WARHOL CATALOGUE RAISONNE
PAINTINGS, SCULPTURES AND DRAWINGS

Mr Pontus Hulten
La Motte
F-45360 Saint-Firmin-sur-Loire

March 5, 1998

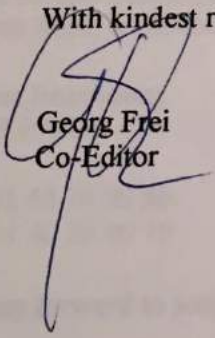
Dear Mr Hulten

It has been a great pleasure meeting you. Thank you for all the interesting information you kindly gave to me.

Enclosed please find the articles of "Neue Zürcher Zeitung" and of "Frankfurter Allgemeine Zeitung" about the opening of the new Moderna Museet in Stockholm.

I am happy to call you on the occasion of my next stay in Paris.

With kindest regards,



Georg Frei
Co-Editor

The interview for the *raisonne* was conducted by Georg Frei from Ammann Fine Art in Zürich. Frei was and is an editor with Col 1 + 2 of the exclusive and highly collectable *Raisonne*. The *Raisonne* is sponsored by Thomas Ammann Fine Art AG and The Andy Warhol Foundation for the Visual Arts, Inc., New York, published by Phaidon Press Ltd., New York/London.

Ammann fine art was certainly not unfamiliar with Pontus Hultén and vice versa. Below a letter discovered at the archives where Pontus Hultén in 1991 writes to Thomas Ammann of Ammann Fine Art:

"Dear Thomas. I just got the marvellous news. We are very grateful.

I hope you will come the opening. The press opening is the 15th of June. Official opening (with Helmut Kohl) is 18 of June.

Many Thanks! It is a great help indeed.

Yours Pontus."

A very friendly letter where it seems Thomas Ammann has helped Hultén with works for the show in 1992 where Helmut Kohl the Chancellor of Germany attends. That show was "territorium artis" June-September 1992. Curated and created by Pontus Hultén where 105 newly produced Andy Warhol Brillo Boxes were exhibited...!! The very same boxes Georg Frei reportedly interviews Hultén about in 1998. Or rather the AWAAB report tells us they believed all the boxes to be from 1968. Because that's what Hultén told the interviewer from Ammann Fine Art who apparently visited the show in 1992 where piles of boxes with a visible difference from other Brillo Boxes no one had seen before was all over the lobby area. That's weird.

→ Thomas Ammann

Dear Thomas,
I just got the marvellous
news!

We are very grateful.

I hope you will come to the
opening. The pressopening
is the 15th of June.
Official opening (with Helmut
Kohl) is 18th of June.

Many thanks! It is a great
help indeed.

Yours
Pontus

The *raisonne* including the Brillo's were published in 2004. The interviews with Hultén were conducted in 1998 by Georg Frei from Thomas Amman Fine Art in Zürich who sponsored the Catalogue *Raisonne*. And in the Catalogue *Raisonne* it is stated that app 500 cardboard boxes were shipped from the Brillo factory to Moderna Museet in 1968.

In a fax from Heloise Goodman from the Warhol Foundation dated December 20.th 1994 sent to Jan Ceuleers (For Ronny Van de Velde) we can read: "During my research of the Brillo Boxes submitted for authentication by Mr. Van de Velde, an odd bit of information has come across my desk. Last week I sent a fax to Mr. Kasper König co-curator of the 1968 Moderns Mussiest Stockholm exhibition. to ask

him if he knew where the Brillo Boxes were made, etc. He recollects that they came directly from the Brillo Company in Brooklyn, were the real cardboard boxes and used only for display. Perhaps he is confusing them with something else. Would you ask Mr. Pontus-Hultén if there were also real cardboard Brillo Boxes used for display in addition to the Sculptures?

Funny and the same time relevant question. Funny because it's obvious from all the photos that exist that the huge piles are made of cardboard boxes. These photos were available at the time. But also, relevant since it seems this was news to the AWAAB. Or was it?

Eloise Goodman worked for The Andy Warhol Foundation from March 1990-Jan 1995 as assistant the Executor of the Estate. Only few weeks after her fax to Jan Ceuleers she ends her job at the Warhol Foundation. The fax for Van de Velde to Jan Ceuleers id dated December 20th.1994.

Goodman suddenly leaves working for The AWAAB only weeks after in January 1995...

And it seems that the very same Kasper König attended the exhibition Territorium Artis in 1992. Where 105 fresh Brillo's were exhibited. Brillo's that where identical to the cardboard version used primarily in 1968. Could König not recall in 1994 that he saw 105 Brillo's in Bonn in 1992. Is there any reason he should not recall and say to Heloise Goodman "those Brillo's on the market has to be the ones made by Pontus Hultén and used for the inaugural exhibition at Bundeskunsthalle in Bonn only two years prior? Then on the other hand that is most likely what he said...

We have e-mailed Kasper König twice via his website www.kasperkoening.com but received no answers. König has for years

been a member of The Andy Warhol Foundation for the Visual Arts Art Advisory Member together with Kynaston McShine a.o.
The never answered mail goes:

Dear Kasper,

I hope this mail finds you well.

I am a Danish researcher currently writing a book on Warhol's exhibition at Moderna Museet in 1968. Also, in relation to the later so called "Brillo Box Scandal". I have done extensive research at Moderna Museet. Louisiana. Museu Berardo, LACMA and so on.

Interviewed a lot of people. Last week it was Anna-Lena Wibom and Micke Öhlander the journalist that broke the story back in 2007. I am digging in the official story because I believe it to wrong on major parts.

I know of course that you never attended the 1968 exhibition in Stockholm and that you shipped 500 cardboard Brillo's and the artworks with Atlantic Span for Gothenburg.

In documentation, I have found I can see that Heloise Goodman from The Estate were in contact with you late 1994 regarding Brillo's. Asking if there were also wooden boxes exhibited back in 1968. And you confirm that you only shipped cardboard boxes directly from the Brillo Company in Brooklyn. It was in connection with the Belgian art dealer Ronny Van de Velde who bought multiple boxes late 1994. He made his own COA's and shipped them via his business partner Jan Ceuleers for Hultén to sign. I have the letters here. Van de Velde has confirmed that his mind had slipped him regarding this.

As we all know now and as it seems everyone knew in 1990 that Pontus Hultén produced 105 (it was 113) Brillo Boxes in 1990 for Leningrad "Territorium Artis". The boxes were used at various exhibitions between 1990 and 1992. As exhibition material.

For the opening of Bundeskunsthalle in 1992 I can see from documents that you are assisting Pontus Hultén with works by On Kawara.

I think I read somewhere that you attended the opening or/and the exhibition and so did Thomas Ammann of Ammann Fine Arts who was later to co-edit research and sponsor the Andy Warhol catalogue Raisonne.

What confuses my mind is that it seems everyone knew in the years 1990-1992 that Pontus Hultén produced new boxes. Even Robert Shapazian refers to them as the late version boxes in letters to

Hultén when he purchases from him on several occasions. But from 1994 and till 2007 not a single person (openly) questioned that multiples boxes on auctions and in private dealings flooded the market. Boxes that were clearly different from other Brillo Boxes (1964 and 1970) but identical in design to the cardboard boxes exhibited in 1968. It seems no one as in no one ever made the connection that the boxes were the ones they had just recently seen in Leningrad, at Louisiana, at Bundeskunsthalle. I find it impossible to believe.

Also, when Heloise Goodman is in contact with you were there no suggestion that a phone meeting could be made? It would have been the easiest thing in the world to do. You, Heloise, and Pontus. Heloise saying. "Well guys what is right and what is wrong. Pontus (allegedly) says that wooden boxes filled most of the 1968 exhibition and you say it was cardboard Brillo's. What is correct? We are doing a *raisonne* here."

And at the same time of course Heloise could ask Pontus Hultén what had become of the boxes he produced openly in 1990. Boxes that thousands of people and museum people had seen at the exhibitions from 1990-1992.

I hope you can follow me.

I really need to get this whole story correct. Pontus deserves that. And so does Andy. All comments, input, and recollections will be highly appreciated."

Now who is Jan Ceuleers? Ceuleers & Van de Velde Booksellers. Since 1990 Ronny Van de Velde has worked with the antiquarian Jan Ceuleers. It's on van De Velde's website "Ceuleers & van De Velde rare Books".

So here we have the investigator (Heloise Goodman) asking the box buyer to ask the box producer in 1994 if there were also cardboard boxes used in 1968.

Well, that's an odd circle of communication. Because van de Velde buys large quantities of boxes. One sold at Christies only 19 days prior to the fax dated January 20th, 1994. And Van de Velde is asked to ask Pontus Hultén. Did he ask? Did he already know the boxes were produced in 1990? Did he get Hultén to write 1968 (date of concept). And did this in any way alter van De Velde's thirst after more boxes? And why is it Goodman asks Van De Velde to ask Hultén if also cardboard boxes were used in 1968? She is asking the buyer to ask the seller if what he sold is correct and then get back to her with the information. You don't do that. When you investigate and check on provenance and you have the chance to you

go direct to the person in question. You don't need a broken line of communication.

(WHY does Goodman leave the foundation only weeks after her "discovery"?) And does her findings and questions get passed on to another Raisonne writer? Goodman does not answer our e-mails.

And why not ask people who were at the exhibition in 1968? Morrissey or Viva just to mention a few? Viva was even in the newspapers at the time sitting on the floor surrounded by Brillo's hat are visible made of cardboard with tape to get them together.

YET the foundation authenticates over 80 boxes from 1994 to 2007. Knowing that something is maybe not right with the dates and with the explicit knowledge from 1996 that "replicas" exist.

And no one asks where 100 wooden boxes have been from 1968 to 1990...really.

The Raisonne on paintings and sculptures 02A offers little. And what it offers is strange. It was published in June 2004 but the essay to the boxes differs from what they write later in their own report, and it differs from Hulténs 1994 written statement.

The Raisonne states that app 500 cardboard boxes were exhibited, and an additional 100 wooden boxes were produced. No mentioning if the wooden boxes were exhibited.

Hulténs statement said 100 wooden boxes (in English translation, cardboard in original Swedish language) and some cardboard boxes as well that were added upper part of the stack and in the back.

But why, and when Hultén is still alive offer a version that he never told them? They have his 1994 written statement that they say they have verbatim but that was provided to them in writing from Jan Ceuleers on behalf of Pontus Hultén. A PM saying the boxes were exhibited also in 1990 and 1992.

This despite Kasper König's 1994 statement that only cardboard boxes were used to his knowledge. He never attended the exhibition in 1968.

From 1968 to 1994 no one thought about what happened to the boxes from 1968 if 100 were made? And the general idea was that the boxes from 1968 were all wooden. So, the big surprise should be that there also was cardboard boxes. But why is it then that a representative from the Warhol Foundation asks the exact opposite question. The natural question would be to ask if also cardboard

boxes were displayed in addition to the real sculptures. Not the other way around.

The 2010 away report states that the 10 + 1 Berardo boxes has not been re-investigated after the 2007 finding. So, if the box bought at Christies is a 1968 box - acquired directly from the artis - a huge problem occurs for the AWAAB.

2010 report page 21. Georg Frei was at Moderna in 1996 and examined one box - he was told all 6 were alike and should be replicas...and as this was 3 months' prior the museums de-accessioned the boxes (but was that not in 2007 and not in 1996 !!!!!)

The report continues..."and no reference was made to the fact that the boxes were produced in 1990" ... but Frei states himself that the

staff told him it was replicas. Sure, as an investigator or catalogue raisonne writer you ask what that means - and when the replicas were done. But apparently, this did not happen.

Page 13 in AWAAB's 2010 report:

During the summer of 1968, after Warhol's exhibition, when the Stockholm type boxes were made, carpenters at Moderns Museet reconstructed...

...using the museums own carpenters, not specialists brought in from the outside...this clashes with a handwritten ledger from Moderns Museet. On March 12th, 1968, there in an entry for 3353.- see from "Anders Berglund Finsnickeri" (fine-carpentry). In another typed ledger, the amount of 3353.- is referred to as "spannrämer" (buckle frames)

So, carpentry was done off site as well.

And yet no one at the foundation finds it peculiar that not a single wooden box from 1968 has been on any auction or any exhibition or private sale in the span from 1968-1994 - that's 26 years.

And no one in the same time span has ever wondered" where are all those 100's of boxes from 1968 - a treasure is hidden somewhere"?

And now something peculiar happens. Because one of the conclusions in the 2010 report is that Hultén falsified his testimony when he wrote his memoirs.

In English the text goes:

3. The Brillo's were stacked in front of the entrance rather high (see photo in second edition of the 1968 book). There were ca 100 wooden Brillo-boxes made in Sweden per Andy's instructions ("why don't you make them there?"). As the hundred did not seem enough in the rather big space some cardboard Brillo Boxes were added in the upper part of the stack and in the back. These came from the Factory. I still have one such cardboard box here.

This translation is problematic. Not with one word in Swedish does Hultén write wooden box.

His original statement is NOT Swedish but English. It's the December 29th, 1994, statement that is used in the memoires.

Screen shot from the book with Hulténs actual words.

A screenshot of a page from a book showing Swedish text. The text describes how Brillo boxes were stacked in front of an entrance, mentioning that 100 wooden boxes were made in Sweden according to Andy's instructions, and that more cardboard boxes were added to the stack. The text ends with 'Jag har fortfarande en sådan pappkartong.'

Translated from Swedish to English the somehow confusing text is very different and this is how it should be translated. Very confusing since the Swedish and original edition says "kartonger" and the English translation says wooden boxes

Correct word by word translation from Swedish to English would be:

"3. The Brillo cardboards were stacked in front of the entrance rather high (see photo in second edition of the book). There were ca 100 Brillo cardboards made in Sweden according to Andy's instruction ("why don't you make them there?"). As the hundred did not seem enough in the rather big space some cardboard Brillo's of cardboard were added in the upper part of the stack and in the

back. These came from The Factory. I still have one such cardboard here.

Some Swedish skills for the ones with no verbal or written Swedish skills:

*Kartong means cardboard or cardboard box.

*A Wooden Brillo Box translated is "En Brillo trä låda". Same term used in the Swedish press on the subject.

So, on more accounts the translation is in-correct. Hultén wrote wooden in 1994 in English but his book 10 years later in the Swedish original version says kartonger.. This is a later conclusion made by the translator. And secondly Hultén constantly refers to boxes as "kartonger". Kartonger in Swedish is cardboard boxes.

He even uses the odd expression cardboard boxes made of card "pap" is what cardboard is made of. And in his original statement in Swedish he tells us that the boxes came from The Factory. The Factory with big letters has to be "The Factory" as in Andy Warhol's iconic studio called The Factory. In the English translation, the reference is to the Factory. What factory. Warhol's Factory of The Brillo Factory in Brooklyn? From Klüver and the documentation shown all indicates that the boxes of cardboard came directly from the Brillo Factory in Brooklyn. And probably handled by Andy Warhol's Factory in Union Square in The Decker Building where had just moved to from the first Factory at East 47th Street in 1967.

The English version of "Pontus Hulténs samling" (The Pontus Hultén Collection) was translated from its original language Swedish to English in 2004 by translators Nordén & Berggren HB.

On March 7th, 2017, we asked them how the Swedish word "brillokartong" that translates "Brillo cardboard" suddenly translates into "wooden box" in the English edition and hence the text used by The AWAAB in their 2010 report?

Gabriella Berggren the translator replied the same day that a lot of changes were made from her original translation. Very specifically she notes that the commas and some sentences does not feel like hers. She adds that she finds it very unlikely that she would have translated "kartonger" into wooden boxes. There is no mentioning of wood in the Swedish edition published by Moderna Museet. That only comes in the English edition. The editor at Moderns Museet was Teresa Hahr. We have asked Teresa why, and when the Swedish word "kartonger" meaning cardboard suddenly translates into wooden boxes. We have received no answer.

The assumption was of course that when Hultén donated 6 boxes and that all boxes were wooden. Not many people, none that worked at the Museum in 1968 also worked there in 2004 when the translation was made 36 years after the exhibition. Little did they know that 3 years later it would cause a lot of trouble.) ...

"Andy gave the Brillo cardboards to me (brillokartonger). They were stored for many years at the museum. I got them back when I moved to Los Angeles. This corresponds with what Nina Öhman said. Only the boxes were un-folded. You don't -unfold a wooden box. You un-fold a cardboard box.

The same and incorrect English/Swedish translation was also heavily reported in Swedish press and in the art press such as art news etc.

In e-mail correspondences with Olle Granath he does not recall any cardboard boxes stored At Moderna Museet or its storage facilities at Nationalmusset. However, from Thomas Andersbergs book "Den stora konstsvindeln" page 94 ⁴ in a note we learn that (translated) "Nina Öhman has a vague memory that a dozen of folded "brillokartonger" I Moderna Museets central storage room. Note here that she and Anderberg uses the exact same term as Hultén "brillokartonger" when they talk about Brillo cardboard boxes. Nina Öhman worked as "intendent" at Moderna Museet from 1974-1997. And she was married to Ulf Linde. Linde was as we have already learned directly involved in the 1968 exhibition and worked closely with Hultén, König, Granath and Wibom. Linde & Granath has both stated that as far as they remember the 1968 boxes were made with the accept of Andy Warhol.

AWAAB report page 18 top.

"In December 1994, the Estate of Andy Warhol first became aware of the fact that Hultén had produced Brillo Soap Pad boxes when Belgian art dealer Ronny Van De Velde submitted ten Brillo Boxes acquired from Hultén to the Estate for authentication."

This is very strange. Because in the very same December 1994 we have documented that Heloise Goodman from The Estate asks Van der Velde in a fax if he can ask Hultén if there were also cardboard boxes exhibited in 1968 at Moderna Museet.... If you ask if there were also cardboard boxes, the per automation you have stated that your assumption was that only wooden boxes were exhibited. And if 100 wooden boxes (or 500 from the photos if they were all wooden

⁴ Page 94 Den Stora Konstsvindeln by Thomas Anderberg. Note 11.

as you had assumed) were exhibited in 1968, where did they all go after the exhibition?

And why is it that you" first became aware" that Hultén produced boxes when you already had assumed that ALL boxes were made of wood and not cardboard? (Hultén made at least 10 wooden in 1968 and he gave 3 to Granath.

And if Hultén did not produce boxes then Andy Warhol had to be the producer. And 100 or 500 wooden Brillo's takes a lot of space. And of course, The Foundation would know if they had that amount of 1968 boxes in their inventory.

But apparently, this is news to them in 1994 that Hultén produced boxes. In 1968 and again in 1990.

But then please at the same time do tell us who made all the boxes exhibited in 1968 and later in 1990. When have you already told us that you did not know that the vast majority (490) of boxes exhibited in 1968 were cardboard boxes that came directly from The Brillo Factory in Brooklyn?

On page 5 in the 2010 AWAAB report its stated that in 1968 Pontus Hultén had a small number of Brillo Soap Pads Box Sculptures made in Sweden based on the cardboard cartons shown in Stockholm (1968). That is not correct. And AWAAB interviewed Bengt Andersson on this.

Andersson explicitly told them that he got a 1968 wooden box initialed A.W. from Hultén and used this as the prototype to do the silk screening of the 1990 Malmö Boxes.

The interview took place in 1998. The *raisonne* was published in 2004 and the final extensive report from AWAAB was published in 2010. So, there should be a correlation.

At least what Hultén allegedly told the interviewer in 1998 should be in the 2004 *raisonne*.

But it's not. In the 2010 report page 21 its stated that

"In 1998, when one of the editors of the Catalogue Raisonne interviewed Hultén about the Stockholm exhibition, Hultén informed him that 100 wood boxes had been made in Malmö in 1968 "according to Warhol's instructions". Since 100 boxes were not enough to fill up the large space at the museum, according to this account from Hultén, 400 Brillo cartons were sent from the factory in New York."

So, in 2004 when the catalogue raisonne is published this should be the description but it's not.

Why interview Hultén and then put something different in the Raisonne?

The text in the 2004 raisonne goes:

"The box sculptures were represented by 500 actual Brillo packing cartons sent to Stockholm from New York" and the cardboard facsimiles functioned both as an exhibition set and as a prototype that was used to produce a set of approximately one hundred wood boxes fabricated in Sweden now.

There is no mentioning at all if wood boxes were exhibited in 1968. Not a word. And the number of cardboards is given as 500. Why write 500 if Hultén allegedly told them in 1998 it was 400?

And now off to some time travelling and a little number magic. Because the account that Hultén allegedly gave the interviewer in 1998 - cited in the 2010 report - they "left out" in the raisonne they were interviewing him for. The statement is a text from Hulténs book that was published in 2004. Six years after the "interview". It comes from a written statement signed by Hultén on December 29th, 1994. But the document has never been made public available and its only referred to in the 2010 AWAAB report.

This text was believed to have been written in 2004 for Hulténs memoires. In Swedish and then translated into English. But it's the other way around. It was written in 1994 in english and provided by Jan Ceuleers to the Warhol Foundation. In 2004 it was the left untouched in the English version but translated in the Swedish version where wooden boxes surprisingly turns into "kartonger" which again means cardboard boxes.

Finally. Why is it that the AWAAB changes the wordings in the 2004 raisonne when they for ten years have had a written statement from Pontus Hultén saying something different?

Another detail in the pre memoir is in section 5. . all the major film including Chelsea Girls Hulténs memory clearly slips him here. Not a single film arrived for the 1968 show. Olle Granath sums this up in a statement made in 2007 "The film loops turned out to be another problem. Despite intensive correspondence, first by letter, the by telegram and finally by phone no films arrived.... we never received any films. "With Andy Warhol 1968 - Olle Granath".

I discussed this and other wrong memories with a curator who was involved in the 1990 Warhol retrospective. The answer was "This is what we do. When we have a show going on we are already in

preparation for the next three ones. We can remember everything. One day is like the other. It's just another day at the office".

P.M. Concerning Brillo Boxes

The Warhol-exhibition in Stockholm was, I think, Andy's first one-man-show in a museum. It was a rather complex affair consisting of several parts.

1. The exhibition started outside the museum where the entire facade of the building was covered with a structure, itself covered with masonite where upon were glued the cow-wallpapers in yellow and shock-pink.
2. In the main gallery of the museum was an installation where an effort was made to show certain of the films parallel with paintings. The films were projected on ultra-reflective screens and the paintings were lit with spotlights cut so that the light would hit only the paintings surface. There were only three themes. Flowers, Electric chairs and Marylins. The films were loops from Empire State Building and other similar films. Andy decided at the last minute to use loops instead of the film reels as was prepared.
3. The Brillos were stacked in front of the entrance rather high (see photo in second edition of book). There were ca 100 wooden brillo-boxes made in Sweden according to Andy's instruction ("why don't you make them there?"). As the hundred did not seem enough in the rather big space some cardboard Brillo-boxes were added in the upper part of the stack and in the back. These came from the Factory. I still have one such cardboard box here.
4. Billy Klüver worked on the pillows. They were very large size, much bigger than those that I have seen later. The problem with the pillows was that helium, the only suitable gas to fill with, does not exist as a natural product in Europe and is therefore quite expensive in Sweden. Finally the pillows ended up lying on the floor as gigantic animals that slowly moved with the currents of the air. I enclose a polaroid of the sign concerning the clouds. It says "Do not touch the clouds. They might then disrupt". There was a book, the one you know, which is not to be considered as a catalogue, but as a part of the exhibition. It was sold for the equivalence of one dollar. The book is a story in itself, which I can tell later if you are interested.
5. The last part of the exhibition consisted of the showing of all the mayor films including Chelsea Girls. Andy was very pleased with the show and donated to the museum the copy of Chelsea Girls, a big Flower and an Electric Chair. As far as I remember the show did not travel. Andy gave the Brillo-boxes to me. They were stored for many years at the museum. I recuperated them when I moved to Los Angeles. I don't think that the museum today owns any Brillo-boxes. The two paintings that Andy gave to the museum are still in the collection and some other paintings were given and bought later.

La Motte,
29 dec. 1994
Pontus Amten

This is what, or almost what Hultén wrote in his book. When I say almost it's because in Swedish, he (or someone else) wrote there were some 100 cardboard boxes.

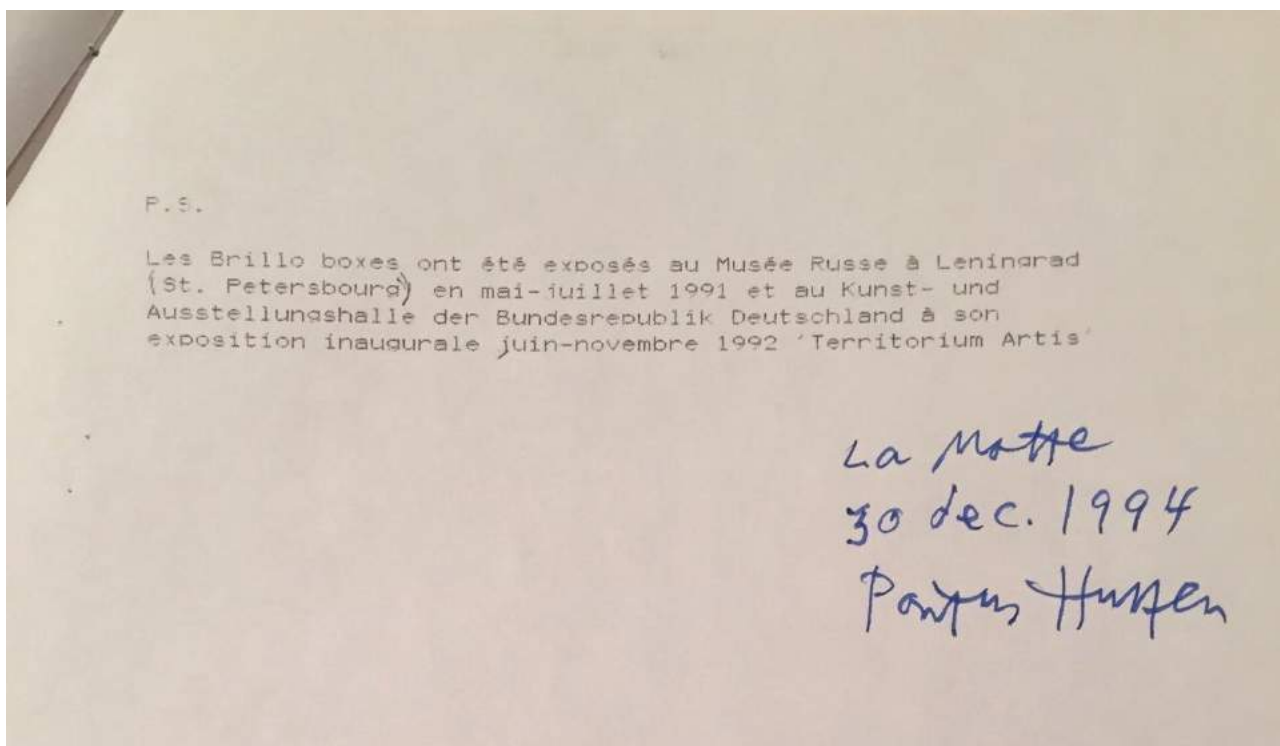
"The Brillo's were stacked in front of the entrance rather high. There were some 100 wooden Brillo-boxes made in Sweden according to Andy's instructions ("why don't you make them there?"). As the hundred did not seem enough in the rather big space some cardboard Brillo-Boxes were added to the upper part of the stack and at the back.

No mentioning of 100 wooden Brillo boxes and no mentioning of 400 cardboard boxes. Written in 2004 when Hultén was still alive and could be held accountable for any possible confusion beforehand.

They kind of waited with that till 2010 in a version that fitted their purpose. And of course, Hultén never complained. He died 3 years prior to the 2010 report.

It was believed that Hultén made the written account around 2004 just before his book was published. And as so used as "evidence" by the AWAAB in their report. The trouble with that is that Hultén wrote it in 1994. Or at least signed the text at dated it La Motte 29 dec. 1994 Pontus Hultén. And when we say at least signed it it's of course because the letter was among the fierce correspondence between Ceuleers/van de Velde - Hultén and The Warhol Foundation late 1994. Hultén did not make the COA's but did he produce the typed letter? Not very likely but he signed it. And here the mystery gets even wider. We located the original handwritten letter. It corresponds with the official published statement. Unless of course the fact that the handwritten letter has two extra pages...

And on top of that Hultén sends an extra note to Jan Ceuleers on December 30, 1994. The note from Ceuleers says "Here is the P.S. to make the writing complete...and on the next page now typed in French (translated) the PS. Goes: "The Brillo's were exhibited at The Russian Museum in Leningrad (St. Petersburg) in May - July 1991 (it was 1990) and at The Kunst Ausstellungshalle der Bundesrepublik Deutschland in their Inagural exhibition June-November 1992 "Territorium Artis". Signed La Motte 30 dec, 1994 Pontus Hultén.



The P.S. is not included in the official pre memory that is in the 2005 book and it's not in the AWAAB 2010 report. Even though Ceuleers and Van de Velde provided this info to the Foundation late 1994 and early 1995. That was the reason for retrieving it from Hultén. In their own interest they did all they could to provide the estate with written documentation from Hulten. Yet the AWAAB concludes in their report that they had no knowledge that Hulten produced boxes again in 1990 and exhibited them in 1991 (1990) and 1992 as stated above. If you ask them now, they will tell you they were led to believe that the boxes exhibited in 1990 and 1992 were produced in 1968. Yet the very same estate asks Ceuleers in the fax from December 20th, 1994, if they can ask Hulten if there were also real cardboard boxes exhibited in 1968. Meaning they believed ALL boxes exhibited in 1968 to be wooden. And numerous photos showing hundreds of boxes exhibited. Boxes where not a single should have surfaced from 1968 - 1994. That is some big explanation problem.

04 10:35 FAX 32 3 2372518
20 '94 25:32PM ANDY WARHOL FOUNDTN. O((
CEULEERS_ANTWERPEN
GAL. R. VANDEVELDE
PAGE 23
P.1 2001
THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC.

Fax

DATE: December 20, 1994
TO: Jan Ceuleers
For Ronny Van de Velde FAX: 011323 237-25 18
FROM: Heloise Goodman
RE: Brillo Boxes

Number of pages including cover sheet: 1
Message

Dear Ms. Ceuleers:

During the course of my research of the Brillo Boxes submitted for authentication by Mr. Van de Velde, an odd bit of information has come across my desk. Last week I sent a fax to Mr. Kasper König, a co-curator of the 1968 Moderna Museet Stockholm exhibition, to ask him if he knew where the Brillo Boxes were made, etc.. He recoilects that they came directly from the Brillo Company in Brooklyn, were the real cardboard boxes, and used only for display. Perhaps he is confusing them with something else. Would you ask Mr. Pontus-Hulten if there were also real cardboard Brillo Boxes used for display in addition to the sculptures?

Thank you for your help.

Heloise Goodman

It doesn't seem that we will
be looking at the Brillo

Where did all the wooden boxes then come from? And where did they all go after 1968 and again after 1990?

Goodman asks if there were ALSO cardboard boxes displayed. She does not ask the reverse if wooden boxes were also displayed. So, the assumption with the foundation when asking can only be that wooden boxes alone were displayed. And yet no one questions where all these boxes went after the exhibition and who had legal ownership of them? Really?

But then again this could be because no one back then regarded the boxes as art but rather exhibition related material...

No one finds it peculiar that 100 or even 500 (if you believed all to be wooden) fantastic Brillo Boxes are missing. No one even thinks about this in 26 years (1968-1994) whereof the artist was alive in 19 of those years to claim his ownership...

And the Dealers? What about the dealers. Would not Castelli be all over Hultén in 1968 to get back all the 100/500 wooden Brillo's? Like he was with one of the paintings that was donated?

On page 26/27 on the 2010 AWAAB report we can read:

The boxes produced by Hultén first came to the attention of the Estate of Andy Warhol in December 1994, when Hultén began to sell them, and a group was presented to the estate for authentication..."

This statement is problematic for more reasons.

A single box goes up for sale on December 1st, 1994. That's 19 days prior to the fax sent by Heloise Goodman. And in the catalogue raisonné it's listed with provenance as Pontus Hultén.

But it's the very same box that in the Christies Catalog has provenance listed as "Acquired by the present owner directly from the artist in the 60's. The buyer was Museu Berardo. They still have it. And they confirmed it's a 1990 Malmö Type. And we have been on-site taking photos. So now we are dealing with one of the largest auction houses in the world. They list a box with a completely wrong description.

They do this before the Estate of Andy Warhol allegedly knows anything about Stockholm Type boxes. Because no one has even been on the open market before.

So very likely The Estate of Andy Warhol was in contact with

Christies or the other way around regarding this first sale of a Stockholm Type box that was a Malmö type box. And surely provenance must have been discussed for this box type that reaches an auction for the first time since it was allegedly produced in 1968. That's 26 years.

And we have learned from the fax dated December 20th, 1994, that Heloise Goodman asks Van der Velde if he can ask Hultén if there were also real cardboard Brillo Boxes used for display in addition to the sculptures...

Now that's very problematic. Because when you ask if there were also Cardboard Boxes displayed then you of course assume that the vast majority or all the boxes displayed in 1968 were wooden. So how is it possible that that it first came to the attention of The Estate in 1994 that Hultén had produced boxes? At least then tell us who then made all the boxes used in 1968 now you have by fax confirmed you thought ALL the boxes in 1968 were wooden. Surely if the Estate thought Andy Warhol had produced piles of wooden sculptures there would be some around. At the museum, with collectors, on auctions you name it. And in the span from 1968-1994 - 26 years no one. Not a single person questions were all the wonderful wooden sculptures from 1968 are gone. They are visible different from other Brillo types.

And the AWAAB goes from believing that all boxes in 1968 were wooden to believe all boxes in 1968 were cardboard. Something completely different. And on basis of this they issue a report full of errors and manipulated findings and expect to be taken seriously? Well not really because they dissolved shortly after so no one could question their errors.

And if the thesis from AWAAB is that Hultén "slipped" the app 100 wooden boxes from 1990 and time travelled them back to 1968 as they have claimed to prove. Then where did all the 1990 produced boxes go. They can't simultaneously be in 1968 and in 1990. Why did no one then question where all the 1990 produced boxes had gone? Then there would have to be two large 100 sets of 1968 and of 1990 boxes. As we have learned several times it was no news that Hultén produced the 1990 boxes.

On page 10 in the 2010 report by AWAAB its stated that *"In early 1990, carpenters at the Malmö Kunsthall constructed the boxes and painted the white, using one of the cardboard cartons exhibited in Stockholm in 1968 as a prototype. They were printed by Bengt Andersson..."*

Again, another confusing conclusion. The prototype used for producing the 1990 Malmö types was the 1968 wooden Stockholm Type initialed A.W. One of the three boxes in the possession of Hultén

at the time. This has been confirmed by Bengt Andersson the printer and we have a document to support it. After the screening Mr. Bengt Andersson tried to return the wooden 1968 box to Hultén but he declined it and said to Andersson he could keep it as an appreciation of a work well done. The letter is from Nathalie Meneau to John Melin dated Paris, March 13th, 1990.

The report suggests a cardboard box was used by the carpenters to construct the boxes in wood and paint them white. And then the printers use another wooden box as prototype for the printing... But why use a cardboard box with Brillo print to do a white box. It's just a box. A square white painted box. You don't need a prototype to do that. You just need measurements.

In the 2007 letter from Moderna Museet to AWAAB its mentioned that the cardboard box from 1968 is 43,6 x 44,3 x 36,2. So if you use this a "prototype" at least for carpeting and white painting. But then why is it that the 1990 wooden boxes are 44,4 x 44,2 x 36,2 cm? Almost 1 cm higher than the cardboard box? Not much of a prototype.

Bengt Andersson also recalls that he was invited to NYC and meet for lunch with Neil Printz from AWAAB. He showed photos of the 1968 initialed wooden box to him, and they discussed differences with the 1990 box. The initials on the 1968 wooden box were not discussed. Nor did Neil Printz bring this subject up.

Again, the AWAAB does not answer any questions so how the prototype ended up being a cardboard box in the 2010 report we will not know. Unless of course the 1968 initialed wooden box in retrospect could be seen as an OK for producing boxes. And that would not suit the conclusions in the report very well.

Then let's turn to the Raisonne and see if the researchers and authenticators did their job properly.

The general size on ALL 94 authenticated (or listed) boxes is given as: 43,5 x 43,5 x 35,6 cm.

Not a single box we have measured have that size. Not one. This could of course have something to do with inches and the Metrix system.

But we have learned that at least four of the boxes in the raisonne are 1968 wooden Stockholm Types. The Berardo box (bought in a lot of ten at Christies 2004) and then the three boxes with provenance from Olle Granath. The Paula Cooper Gallery boxes. We have that confirmed from Paula Cooper Gallery, from Olle Granath and from the 2010 AWAAB report.

But why is it that box 721.23 box 721.24 box 721.32 the boxes from Olle Granath are listed with the exact same measurements as the

1990 Malmö boxes. When we know the 1968 is 6 mm higher? You just need to put a 1968 up against a 1990 and you see the gap. The only answer is of course that (allegedly) no one at the AWAAB ever measured them individually. Nor did they identify the easily differences in surface, paint, structure, weight, quality etc. They must have been busy to miss all that. On the other hand, they authenticated boxes over a period of 13 years. 1994-2007. And not once did they detect any major differences. They say.

In the catalog raisonne on pages 82-83 there is a lovely double spread of Brillo's exhibited at Moderna Museet in 1968 the catalog text says. The photo is from Kunsthalle Bern 1968. Another huge error by the AWAAB. The piles at Kunsthalle Bern were 6 boxes high. The piles at Stedelijk were 8 boxes high. On a smaller photo they get Bern right.



Kunsthalle Bern. Cardboard boxes behind a transparent plastic curtain. Piles 6 boxes high.

Photo Copyright Kunsthalle Bern. Foto A. Winkler.

"Please find enclosed one copy of the work Brillo Box of Andy Warhol that Mr. Pontus Hultén asked me to send you. Nathalie Meneau was a long-time secretary for Pontus Hultén. She was later to inherit 100.000 euros from his estate.

INSTITUT DES HAUTES ETUDES
EN ARTS PLASTIQUES

Mr. John MELIN
KONSTHALLEN
Box 17127
20010 MALMO
SUEDE

Paris, March 13, 1990

Sir,

Please find enclosed one copy of the work Brillo Box of Andy
WARHOL that Mr. Pontus Hulten asked me to send you.

Sincerely yours,

Nathalie Meneau
Secretary

N. Meneau

Witnesses.

So, the AWAAB used to think that ALL Brillo's at the 1968
exhibition were wooden. Then they suddenly change opinion
completely and now they think ALL Brillo's at the exhibition are
made of cardboard. The press starts nationwide articles based on

very limited knowledge and tells everyone that Hultén was a fake. Because dead artists don't produce artworks. And then the AWAAB starts to interview people with the explicit assumption that no wooden Brillo's were present at the 1968 exhibition. And the day before they thought all the Brillo's in 68'were wooden. These interviews take place 39 years after the exhibition. 39 years. And after heavy allegations in the press that all the interviewed people of course knew of. Now who wants to be the one saying what the press and the AWAAB does NOT want to hear? And what is the value of witness statements that are 39 years old and with an episode you never had thought of as a problem or a difficult issue. Just an everyday thing that took place 39 prior to questions being asked? And with a written press screaming of fakes and foul play. According to...

Eileen Kinsella in an ArtNews article January 4th, 2011 (excerpt):

"As Warhol's were bringing high prices on the auction block, the New York-based Andy Warhol Art Authentication Board and the Andy Warhol Foundation for the Visual Arts were wrapping up their defense in a lawsuit brought by the owner of a painting purchased for less than \$200,000 in 1989. The suit had dragged on for almost three years and cost the board and the foundation \$7 million in legal fees.

The board had another problem to deal with. A few months before the auctions, it admitted in a report that it had been misled about some of the artist's most iconic works. Dozens of Brillo boxes the board had authenticated over the years had to be "reclassified" as posthumous works, the report said, because they were fabricated not in 1968, but in 1990, three years after the artist's death (see "The Brillo-Box Scandal," November 2009). The report shocked and dismayed collectors and dealers. "This seems to be one of the contemporary-art world's new hot potatoes," commented a source familiar with the posthumous Brillo boxes. "No one is willing to be accountable due to issues of liability." In the 15 years since the authentication board was created, it has frequently come under fire for what some observers have considered secretive, arbitrary, or biased decision making. The lawsuit and the Brillo-box scandal, critics say, revealed detailed information about some of the board's practices that raises serious questions about its procedures and its responsibility to owners of Warhol works.

The board takes the position that disclosing its methods and explaining its decision making would essentially provide a road map for forgers. Warhol's often unorthodox working habits further complicate matters. He enlisted numerous assistants and off-site production facilities to support his prolific output. Many of his

works were executed in large editions that were never signed or numbered. Thus, it can be extremely difficult to figure out what constitutes a "true" Warhol.

Last July, after a lengthy investigation, owners of the so-called "Stockholm boxes" received the authentication board's report outlining its findings. According to the report, Pontus Hultén, the highly respected director of the Moderna Museet in Stockholm, who died in 2006, lied to the board when he told them that an edition of about 105 boxes had been executed in 1968—allegedly with Warhol's authorization—for a major show at the museum. Based on the false information Hultén provided, the board authenticated 94 of the boxes, and they were included in the 2004 catalogue raisonné.

The board subsequently found that all but about a dozen of those boxes were created in 1990—under Hultén's direction, in Malmö, Sweden. Hultén "misrepresented the works and falsified their history" to the estate, the board, and the Warhol catalogue raisonné, the report states. The board recommended that the information in the report be included in the catalogue raisonné. The boxes were widely dispersed into the art market. Between 1999 and 2007, according to auction databases, Sotheby's and Christie's offered Brillo boxes purportedly made in 1968, either singly or in groups, on 25 occasions in their New York and London salesrooms. Christies sold one for \$208,695 in London in 2006 and another at its South Kensington branch in 2007 for \$130,486. Now, according to spokesperson Toby Usnik, Christie's "is not taking these for sale anymore." Lauren Gioia of Sotheby's said that if the auction house were to offer a posthumous Brillo box, "it would be catalogued as 'After Andy Warhol,' per the most recent research available from the Andy Warhol Authentication Board." Sotheby's declined to comment on whether it owns any of these Brillo boxes or has any in its inventory.

Patricia Hambrecht of Phillips de Pury & Co. told *ARTnews*: "The likelihood is that we would not take them for sale, but if we did, we would catalogue them in accordance with the guidelines set forth by the authentication board. Obviously, the value would be much, much reduced, a fraction of the '64 boxes," a reference to the original series created by Warhol for a show at the Stable Gallery in New York.

"The Authentication Board is separate from and independent of the Andy Warhol Catalogue Raisonné, a scholarly project that is documenting all of Warhol's paintings, sculptures, and drawings," according to the board's assistant secretary, Claudia Defendi. There are, however, two overlapping members: Sally King-Nero, curator of drawings and photography at the Warhol Foundation and

executive editor of the catalogue raisonné, and Neil Printz, editor of the catalogue raisonné.

The present members of the authentication board, in addition to King-Nero (since 1997) and Printz (since 1995), are Gary Garrels, senior curator of painting and sculpture at the San Francisco Museum of Modern Art (since 2007); Judith Goldman, writer, *ARTnews* contributing editor, and former curator of prints at the Whitney Museum of American Art (since 2005); and Christoph Heinrich, director of the Denver Art Museum (since 2007). The authentication board states in its report that "no written documentation has been found that would establish that Warhol authorized the Moderna Museet to produce a set of Brillo Soap Pads boxes in 1968. Given the friendship between Warhol and Hultén, it is possible that a verbal agreement existed between the two. The Authentication Board, however, can neither verify nor invalidate Hultén's claim."

The board concluded that Hultén produced two different groups of Brillo boxes. The first group was made during the spring or summer of 1968, after the Moderna Museet exhibition. It consisted of a total of approximately 10 to 15 boxes. These have now been designated by the board as "Stockholm-type" boxes and classified as "exhibition-related copies." The 105 boxes produced in Malmö in 1990 constitute the second group. These have been designated by the board as "exhibition copies." Since the board has uncovered no evidence of an agreement between Hultén and Warhol, many observers are questioning why the board has stopped short of labeling the 1990 boxes fakes and, furthermore, why the 1990 boxes are being kept in the catalogue raisonné, albeit with the new classification.

In an e-mail to *ARTnews*, Printz repeated that the possibility of a verbal authorization by Warhol "cannot be conclusively ruled out." He added, "As the Time Capsules at the Andy Warhol Museum in Pittsburgh are inventoried... we have been systematically reviewing them for any information that might pertain to these works." The time capsules are 610 cardboard cartons in which Warhol stored correspondence, old magazines and newspapers, gifts, business records, and all kinds of ephemera. The Moderna Museet didn't wait for the board to issue its report before acting. After conducting its own research into Hultén's activities, the museum struck from its collection the six 1990 Brillo boxes Hultén had donated in 1995, according to Lars Nittve, director at the time. San Francisco collectors Vicki and Kent Logan gave one of these boxes to the San Francisco Museum of Modern Art as a fractional and promised gift. Asked whether the San Francisco Museum would follow the Moderna Museet's example and strike the Logan's' Brillo

box from its collection, museum spokeswoman Robyn Wise originally referred *ARTnews* to the authentication board.

The board "does not provide guidance or advice to individual collectors, museums, galleries, and auction houses," Defendi wrote in an e-mail.

In response to a second query from *ARTnews* about the status of the work, Wise wrote, "We have received the report and are still considering it. It will take some time to fully determine our response."

The authentication board uses a letter system to convey its opinion of a work it examines: "A" designates a work considered authentic, "B" means it has been deemed inauthentic, "C" means that the board is unable to render an opinion. *ARTnews* asked the board which rating the 1990 Malmö boxes would receive and what the rationale would be.

Defendi wrote: "The Board's opinions are based on information and research conducted at the time a work is under review... [The Board informs each individual who submits a work that this opinion may change based on new information which may come to light in the future."

With respect to liability issues for previous Stockholm-Brillo-box auction sales, Christie's spokesman Usnik told *ARTnews* that the house was "reviewing everything in light of our limited warranty." Usnik would not comment on whether any claims have been brought against Christie's as a result of its sales of Stockholm Brillo boxes.

"We'll continue to seek guidance from the Warhol Foundation," Usnik added.

Warhol Foundation president Joel Wachs said: "The Foundation does not provide guidance of this type."

On October 19th, 2011, the Andy Warhol Art Authentication Board, Inc. announced this on their website:

"The Board of Directors of The Andy Warhol Foundation for the Visual Arts, Inc. announced on October 19, 2011, that the Foundation will dissolve the Andy Warhol Art Authentication Board, Inc. in early 2012. The Foundation's decision to dissolve the Authentication Board was informed by a strategic review of the Foundation's core programs and reflects the Foundation's intent to maximize its grant-making and other charitable activities in support of the visual arts.

The Directors further expressed their gratitude and appreciation for the exemplary work and expertise provided by members of the Authentication Board over the past 16 years. The Authentication

Board will honor all requests for review received prior to October 19, 2011; but will no longer accept requests for review after that date.”...

In the Catalogue raisonne “paintings and Sculptures 1964-1969 02A all 94 Stockholm/Malmö boxes are listed with the exact same measurements: 43,5 x 43,5 x 35,6 cm.

From this of course we can conclude that boxes were not examined or at least measured individually.

But where does this measurement come from?

In the 2010 report issued by the AWAAB they list the Stockholm type as 44 x 44 x 36 cm (page 7)

So now the measurement is different from the 94 boxes measures in their own catalogue raisonne that was released 6 years earlier in 2004...

The first piece of evidence we have with the measurement used in the raisonne (43,5 x 43,5 x 35,6 cm) in a loan request from Louisiana to Pontus Hultén dated August 23rd, 1990. Some 4 months after the production of the Malmö Types.

The next recorded measurement that corresponds with this is for the first Malmö box sold on auction. Christies Dec. 1, 1994, The White Brillo box with the faked provenance (acquired directly from the artist by the present owner in the 1960’s)

Now the question is. Where does the AWAAB get the measurement 43,5 x 43,5 x 35,6 from that they use for all 94 boxes in the raisonne? The only place we have seen that measurement is in documents from Louisiana. Most of the with Hulténs name on them. So very likely the foundation has used Hulténs own measurements from 1990 – not given to them by him. But taken from loan forms and from auction catalogues. Not by measuring themselves.

This is important because it indicates the AWAAB and Raisonne writers had the documents. Where else should they have got that exact measurement that corresponds 100 % in millimeters?

Remember that in their own 2010 report they list the box type size differently.

According to Van de Velde, Hultén gave him a COA (see page...??) and said to him. Here is a COA when you sell a box you just make a Xerox and give it to the buyer. Van de Velde has claimed this in a radio interview and in a phone conversation with the author.

A COA is a Certificate of Authenticity. You don’t copy a coa.

Common knowledge for all art dealers. If you can copy a COA any one can copy that COA and the it loses its meaning.

You need at least an individually hand signed COA per box. And something to differ one box from the other. Any dealer would have asked for that especially with so expensive works. And no auction house in the world should ever accept at copied coa with a copied signature. One should think.

We spoke with Museu Berardo on COA to gather if COA accompanied the works at auction.

The box purchased by Berardo at Christies in 1994 had no COA. The ten boxes purchased at Christies in 2004 were accompanied by ten copies COA's!

Now let's pretend the Estate of Andy Warhol first learned about the 100 wooden boxes in 1994 as they write in their report. One box sold at Christies with a fake provenance. 10 boxes shipped for authentication by Van de Velde. And AWAAB tells us that Hultén said Andy Warhol gave all the boxes to him in 1968. Then surely the AWAAB would have claimed ownership of all the boxes in 1994 if and when Hultén could show no written documentation that Andy gave him all the boxes.

They would have been all over Hultén to get their fair share of the boxes. But they never did. At least not for the 1968 boxes.

And why was it not a "sensation" all over the press in 1994 that app. 100 wooden Andy Warhol boxes from 1968 had surfaced? They had all been in the possession of Pontus Hultén from 1968 to 1994 without anyone knowing it. That's 26 years. A modern art treasure surfaces and no one takes notice. No press no nothing.

On rare occasions The Estate or people associated with it offers some insight...

In the book Andy Warhol 365 takes by the staff of the Andy Warhol Museum published by Thames & Hudson in 2004 - foreword by Thomas Sokolowski, Director of The Andy Warhol Museum on page 138 - 139. *"Acknowledging Duchamp's ready-mades, the show (1968) included real cardboard Brillo boxes rather than the painted plywood models Warhol produced in 1964" ...*

A somehow confusing entry from people working at the Warhol Museum financed by the Warhol estate and taking in to consideration that according to the *raisonne* that was published in June 2004 approximately 100 wooden boxes were exhibited alongside 400 cardboard boxes.

No to mention of course that the AWAAB had authenticated no less than 94 boxes from 1995-2004 when the book was published and when the *raisonne* was published.

In 2007 The Andy Warhol Foundation issued a box set "20 years report" 1987-2007 In the volume Grants and Exhibitions on page 70 under "List of Exhibitions to which the Warhol Foundation has loaned work" we find this entry as one of the very first:

Andy Warhol: A retrospective. June 18 - September9, 1990 Centre Georges Pompidou, Paris, France.

So, the foundation was involved. As was MOMA that only years before discussed with Hultén to "recreate" some of Warhol's famous installations such as Brillo's...

In the volume "20-year report 1987-2007" in the chapter Board and Staff on page 94 we can see that in the Art Advisory Committee (past) was none other than Kasper König. The very same König who helped Pontus Hultén in 1968. Who shipped the 500 cardboard Brillo's. And who "warned" the estate as early as 1994 that no wooden Brillo's were exhibited in 1968. Also, the same König who attended Bonn in 1992 with 105 wooden Brillo's exhibited.

Another essential unanswered question is why Jan Ceuleers was never interviewed. His name was on several letters provided to the Foundation in 1994-1995. He was not interviewed then. And he was not interviewed in 2007. Nor was he interviewed by Georg Frei in 1998. Even though the foundation knew he was involved in the matter. And even though the foundation knew from letters he provided to them himself that he produced the COA's that Hultén signed.

Fred Hughes:

Shortly after Warhol's death, Fred Hughes founded the Andy Warhol Foundation for the Visual Arts, a Manhattan organization. It became the center of a highly publicized legal battle in the early 1990's when Edward W. Hayes, the estate's lawyer, sued the foundation over the fees he said he was entitled to, based on the value of Warhol's art. Mr. Hayes was awarded \$7.2 million, which was reduced on appeal to \$3.5 million. Mr. Hughes ran the foundation until 1990, when he appointed Archibald L. Gillies as its president. The men fought bitterly, and Mr. Hughes was forced out as chairman of the foundation in 1992.

Chapter 7. Christies, Sotheby's, Art dealers & COA's

The role of auction houses and dealers is of essential interest to the mystery concerning the boxes.

Christies and Sotheby's but foremost Christies seems to have an interesting role not only in the selling of boxes but also in the role of checking provenance. Or not checking provenance.

When you have a 1968 box and a 1990 box lined up next to each other the difference is obvious.

The 1968 is much smoother. From the 2010 AWAAB report:

"The design of the Malmö type boxes duplicates the 1968 Stockholm type boxes, including the "pad Giant" insert that appears on the cardboard cartons exhibited in Stockholm early 1968. Likewise, the top surface of the Malmö type boxes is painted but left blank, like the Stockholm Type boxes. As with the Stockholm type boxes, the Malmö Type boxes are made of particle board rather than plywood. The Malmö type can boxes can be distinguished from the Stockholm type boxes that follows: (1) sides of the Malmö boxes are abutted at the edges: the sides of the Stockholm type boxes are mitered: (2) the sides of the Malmö type boxes are joined by nails that appear to have inserted with a nail gun: the Stockholm type boxes were nailed by hand: and (3) the white paint surface of the Malmö type boxes appears to have been applied with a roller: the surfaces of the Stockholm Type boxes have been painted by hand and are highly finished, probably as a result of sanding and multiple coats of paint"



1968 Stockholm Type



1990 Malmö type.

But when you only have photos to rely on in catalogs etc., we must look for other differences.

Now the 1968 wooden boxes were done with a cardboard box that came directly from the Brillo factory in Brooklyn. This cardboard box was allegedly used as prototype to produce the 6-10 wooden

Stockholm 1968 boxes. Now look careful. The Brooklyn cardboard box on the two fronts has the work BRILLO written in a smooth curve. The "ill" in Brillo are adjacent. The let's turn to the 1990 boxes. The 1990 boxes were produced with the 1968 Stockholm Type Box - the one initialed A.W. But of course, new screens were made for the production as the old ones from 1968 did not exist anymore. Two screens (at least) were made. One for the blue screen-print and one for the red screen-print.

The 1990 boxes differ from the 1968 boxes because the "ill" in Brillo on the front and back are not in a smooth curve. The "I" is visibly lower printed than on the 1968 box. And the "I" tilts toward the "l" almost touching it. This is an important distinction when you research auction catalogues and look at photos from various collection and museum exhibition.

With this knowledge, we can conclude that the box sold at Christies Dec 1. 1994 was a Malmö type box produced only 4 years prior to the auction. But it's listed as "acquired directly from the artist by the present owner in the 1960's". So, that's not the truth.

So, someone in the line of that sale put a false provenance on the box. The very first Malmö box sold on auction.

So, let's have a look at the boxes sold on auctions. Boxes all to be identified as either 1968 Stockholm types or 1990 Malmö types. Remember we can identify them by the blue printed stamp in the corners that differs them from 1964 and 1970 boxes.

December 12th, 1994,	Christies London	Malmö Type
May 4th, 1995,	Christies NYC	Malmö Type
October 26th, 1995,	Christies London	Malmö Type
December 11th, 1997,	Sotheby's London	Malmö Type
March 25th, 1998,	Sotheby's London	Malmö Type
July 3rd, 1998,	Sotheby's London	Malmö Type
October 23rd, 1998,	Christies London	Malmö Type
June 29th, 2000,	Christies London	Malmö Type (sold again April 5th, 2007)
January 7th, 2001,	Christies London	Malmö Type (poorly screened)
February 8th, 2001,	Sotheby's NYC	Malmö Type
June 27th, 2002,	Christies London	Malmö Types (3 boxes)
November 14th, 2002,	Christies NYC	Malmö Type
February 6th, 2003,	Christies London	Malmö Type
June 26th, 2003,	Sotheby's London	Malmö Type
May 13th, 2004,	Sotheby's NYC	Malmö Type
June 24th, 2004,	Christies London	Malmö Types (probably) 10 boxes.
June 25th, 2004,	Christies London	Malmö Type
February 11th, 2005,	Sotheby's London	Malmö Type

February 9th, 2006, Christies London Malmö Type
February 9th, 2007, Christies London Malmö Type
April 5th, 2007, Christies London Malmö Type (same box sold June 29th, 2000)
April 26th, 2007, Stockholm's Auktionsverk Malmö Type (Withdrawn)

Anna-Lena Wibom. Pontus Hultén's former wife has always stated that it meant nothing to Pontus Hultén whether a box was produced in 1968 or 1990 or 1964 or 1970 for that reason. The boxes were stored at Hultén's Chateau on the Loire Valley "Chateau La Motte". According to Anna Lena Wibom in a radio interview: "All the boxes were mixed at the storage. The 1968 and the 1990's. Brillo's are Brillo's.

Now from research we can prove that this is correct. Musée Berardo in Lisbon Portugal has 11 boxes in their collection.

One box purchased at Christies on December 1st, 1994. Provenance given as "acquired from the artist by the present owner in the 60's". This is problematic. Especially seen in the light that the very same box in the Catalogue Raisonné is listed as box reference number 721.65 examined 1997 provenance Pontus Hultén. Surely provenance does not change in 3 years. It should never change backwards. And why is it that the AWAAB does not reflect that the box was auctioned only 3 years before it was examined with a totally different provenance? (And no, it's not a 1968 Stockholm Type. The box is at Berardo and we have had it confirmed by the museum as a 1990 Malmö Type.

And 10 boxes purchased again From Gallery 1900-2000 (sold to them by Malmberg) in 1995.
All boxes described with provenance to Pontus Hultén 1968.

Musée Berardo was very cooperative, and they had all 11 boxes displayed so we had or rather I had my oldest son Benjamin who lives and works in Ericeira close to Lisbon go examining the boxes and photograph all the extensively. From the photos two conclusions can be drawn:

1. The box purchased from Christies Dec 1st, 1994 - with listed Provenance "acquired directly from the artist by the present owner in the 60's" is a 1990 Malmö Type box produced only 4 years prior to the auction. So, provenance is either falsified by the consignor or the auction house or the first owner. And later listed by the raisonné without the Christies listed provenance...

2. The ten boxes purchased in 1995, from Gallery 1900-2000 consist of one 1968 Stockholm Type and nine 1990 Malmö types.

Now we had been in contact with the museum that was very open and helpful. So, after reviewing extensive photo documentation from the museum of the 11 boxes displayed, we challenged the museum saying.

"Of the 11 boxes, you have our research from photo material shows that you have one 1968 Stockholm Type box. And ten 1990 Malmö Type boxes. The box you purchased in 1994 is NOT a 1968 Stockholm Type it's a 1990 Malmö Type. Of the 10 Boxes, you purchased in 1995 9 boxes are 1990 Malmö Types and one is a 1968 Stockholm Type.

In the stacking displayed at the Museum the 1968 it's the top box in the stack. The finish is very smooth. The screen-printing better. And on each side of the box (not the sides) the "I" in Brillo has distance to the "l" in Brillo. Unlike the 1990's where the letters almost touch. Also, on the photo with the top box the flower painting and the portrait on the wall mirrors on the top box. This is not possible with the 1990 boxes as the surface is not smooth but rougher.

And there are many other physical differences, but the named ones are visible from photos. Can you please confirm or disconfirm that the top box is different from the others?

The Answer from Isabel Alves at the Museum came swiftly" Dear Peter,

Congratulations, you are right, the Museum has the knowledge of every detail of this long story, even more, my colleague Francisca Sousa, registrar and restorer will write about more precise finishing's of the boxes.

So, who was the seller of the December 1st, 1994, box at Christies who claimed he or she purchased it directly from the artist in the 90's? Could it be someone from or with a connection to the foundation? You will learn in the end of this book that it seems very likely that the foundation or people related to the foundation had Malmö boxes.

And for the ten "Berardo" boxes we have learned that they were purchased by Museu Berardo in 1995 from Gallery 1900-2000. From the Andy Warhol Catalogue Raisonné - Paintings and Sculptures 1964-1969 Vol 02A, page 84 the very same boxes with work reference numbers 721.66-721.75 - Examined in 1997. Provenance Pontus Hultén / Galerie 1900-2000. Collection Museu Berardo. So, a very early

sale of so many boxes. The seller to Gallery 1900-2000 is confirmed as Anders Malmberg.

So, this body of ten boxes were shipped to NYC and brought before the Authentication Board. Or were they? Nine 1990 Malmö Types and one Stockholm Type. Yet no one at the Authentication Board apparently had the ability to see that one of the boxes, the 1968 Stockholm type, was visibly very different from the other nine? Impossible and at least extremely sloppy research.

And then something odd occurs. Take the *raisonne* (if you have it) go to page 84 and check boxes 721.66-721.75

"Ten Brillo Soap Pads Boxes (Stockholm Type). Examined 1997 it says. But with no authentication reference numbers given. So back to Museu Berardo and ask them if the ten boxes purchased from Gallery 1900-2000 in 1995 were stamped and had handwritten reference numbers?

No, they are not stamped but they have numbers. What kind of numbers we asked? Numbers like 23, 45, 66? Or numbers like A104.105, A120.025? The answer was numbers like 23, 45, 66.

So, the ten boxes that was allegedly examined by the AWAAB in 1997 has no stamp nor any reference number to authenticate them. Yet they are in the *raisonne* and are listed as examined in 1997. One could wonder if the AWAAB did not stamp works in 1997 nor gave them handwritten authentication numbers. But in the *raisonne* several boxes examined in 1995 and 1996 has authentication numbers listed.

My guess is no one ever examined those ten boxes. The provenance alone authenticated them on the distance. And was this yet another reason why the AWAAB dissolved? They knew someone would fact check this at some point.

And if they were examined then where? By Whom and why a "new procedure" with no physical proof they have been authenticated? Does this procedure go for other "examined" works by Andy Warhol listed in the *raisonne* or is this procedure exclusively for the Brillo Boxes?

The *raisonne* offers little help. It mentions "works without authentication numbers" but it does not tell us what that means. There is even an entry for twenty Brillo Boxes 721.43 - 721.63 - no provenance listed, private collection, not examined...

(Corresponds with the number of boxes purchased by Balfour Oatts)

To add to the confusion or inconsistency in procedure nine boxes 721.80 - 721.88 has no mentioning at all. Not a word if they were examined or not examined and hence no authentication numbers given. Provenance is Robert Shapazian / Pontus Hultén. So apparently works can enter The Andy Warhol Catalogue *Raisonne* as authenticated with no physical examination.

The Rasionne lists 94 boxes of which 4 are Stockholm Types and the rest Malmö types. (One of the ten Berardo boxes is a 1968). There are pencil numbers on 44 of the examined (!) boxes spanning from "1" to "102" which gives sense to saying that the 105 boxes were pencil numbered 1-105. The Raisonne and the 2010 AWAAB report does not touch this issue. We know the boxes in the Raisonne are listed after the date they were examined. So when the Rasionne examiners examined boxes from 1994 - 1999 each and every box the examined had a pencil number written on the underside. And the suddenly they get three boxes from Olle Granath (all 1968 boxes) with NO pencil number. Boxes that are also very different in the finish. And they don't reflect on this. Really...!!

We asked Museu Berardo what kind of COA's that accompanied the boxes. The answer again came swiftly. The box purchased in 1994 had no COA. It only had the Christies provenance that we now know is a lie. A box produced in 1990 cannot be acquired directly by the artist in the 60's.

As for the ten boxes purchased by Museu Berardo in 1995 the museum received 10 identical copied COA's. We were in contact with Galerie 1900-2000 to get their confirmation of this. They kindly provided us with a copy of the sales invoice for Berardo Dated July 20th, 1995 - 10 Brillo Boxes for USD 250.000. So that's 25.000 USD per box. A price significantly higher than the alleged selling price of 10.000 as told by Van de Velde and more than a 400 % profit margin within a year from the buying price that Hultén sold boxes at (6000 USD a piece). Provenance on the invoice is given as: Moderna Museet, Stockholm...no mentioning of either Van de Velde or Pontus Hultén. This of course could be because an art dealer would rather keep his supply chain secret when he knows supply is still available.

Carole Haller from Galerie 1900-2000 adds in her e-mail *that "Marcel Fleiss (founder) knew very well Pontus Hultén, and even visited him out of Paris, maybe he bought them from him. Marcel Fleiss, now 83 years old, doesn't remember exactly who he bought it from."*

But again, from the ten copied COA's that went with the boxes in 1995 we can conclude that the seller to Galerie 1900-2000 Anders Malmberg who bought them from either Hultén or Van de Velde. The last was the only one with that COA that what he tells in a Radio Interview conducted by Anna Gjöres for Swedish Radio.

Below a copy of the original invoice kindly provided by Gallery 1900-2000.

GALERIE

José Manuel Rodrigues BB
6 Route Grand-Lancy
Genève
SUISSE

José Manuel Rodrigues BERARDO
6 Route Grand-Lancy
Genève
SUISSE

\$-4,2015

Andy WARHOL : "Brillo box" - 1968

10 sérigraphies sur bois
36,3 x 44,2 x 44,2 cm.

Provenance : Moderna Museet, Stockholm.

Pour la somme de USD 250.000

H. J. 200.375.

Facture réglée le 13/04/95

Ges $31/12/15 = 1,0887$

$$\text{€} = 229\,631,67$$

VENTE HORS-TAXE DESTINEE A L'EXPORTATION.

Chat.
Corn export

1.134.450

65.925

11. 200.375

ENREGISTRE

411CBERAR - 60732
708900

ef : 4722



8, rue Bonaparte 75006 Paris - Tél.: 43 25 84 20 - Fax: 46 34 74 52

Bureaux - Comptabilité : Tél.: 43 25 67 04 - Fax: 43 25 94 16
Société Marcel Fleiss S.A. au capital de 5 800 000 F. R.C. Paris B 512 018 858 000 23

The COA allegedly given to Balfour-Oatts ten years later has another wording and he bought his boxes much later as well.

On May 13th, 2004, a Brillo Box is offered at Sotheby's in New York.

The box has the identification number A1294.116 on the underside. From the *raisonne* we can see it was examined in 1994. So one of the first boxes examined. The provenance given is very interesting: **PROVENANCE:** The Estate of Andy Warhol. Acquired by the present owner directly from the above (Estate of Andy Warhol" in 1994...! And the text offered tells us that there has been no other owner of the box from 1994-2004.

Andy Warhol

1928 - 1987

BRILLO BOX

synthetic polymer and silkscreen inks on wood

17 1/2 by 17 1/2 by 14 1/4 in. 44.5 by 44.5 by 36.4 cm.

Executed in 1968, this work is stamped by the Estate of Andy Warhol, Inc. and numbered *A1294.116* on the underside


READ CONDITION REPORT


SALEROOM NOTICE


PROVENANCE


The Estate of Andy Warhol, New York


Acquired by the present owner directly from the above in 1994











ADD TO MY CATALOGUE

TRACK LOT

PRINT

CONTEMPORARY
ART, PART TWO

13 MAY 2004 | 10:15 AM EDT

NEW YORK

CONTACT INFO

After quite a lot of e-mail correspondence with Sotheby's they ended up saying that I should ask the estate which they of course know is a closed door. They probably touched base with them on the matter and choose not to answer.

We have been in contact with Sotheby's to get an explanation. Either the consignor was lying (probably not as the owner was Douglas Coupland author of *Generation X*) or the Estate had and sold boxes. The box was a 1990 Malmö type. It had the pencil number "74" written on it. Coupland has not responded to e-mails.

That leaves three possibilities:

- 1) The consignor was telling the truth. The estate then had boxes from 1990. And he purchased it from the estate.
- 2) The consignor was lying, and Sotheby's did not check...
- 3) Sotheby's made up the text. But why do that?

Copyright © Peter Hvidberg – All Rights Reserved.

226

We believe the first scenario is the right. Please note that in the *Raisonne* the provenance for the box is given as Pontus Hultén / Ronny Van de Velde. And certainly, no mentioning of the provenance given at the Sotheby's sale in 2004. The 2004 Sothebys sale is not mentioned at all. This was years prior to the so-called scandal. The *Raisonne* was published in 2004. This could be a reason for not mentioning. Someone has some explanation to do no matter what.

We got an e-mail reply from Sotheby's stating that the work remains in their custody and control...

But we know that with all the other boxes Sotheby's and Christies let the buyers return the works under the Limited Warranty provisions in their Conditions of sale. Some did others did not.

And then they turned to the consignors and cancelled the sales and made a demand for repayment.

Why did Sotheby's not return this box to the consignor but kept it? *We await their answer that will probably not come. Could it be because he bought it from the estate?...*

Let's have a closer look at the art dealers involved in the first buying from Hultén.

The boxes were stored at Hultén's residence La Motte in the Loire Valley. In 1994 Belgium Art Dealer Ronny van der Velde turns up. Allegedly to see some art books by Niki de Saint Phalle etc. We know that from a Swedish radio program where Van der Velde is interviewed by radio journalist Anna Gjöres from Swedish Radio P3 - this author later met with Anna Gjöres in Copenhagen.

So according to van der Velde he came to see Hultén to look at books not knowing Hultén had like 100 boxes by Andy Warhol stored. Nice coincidence since Ronny van der Velde held a large Warhol exhibition in Belgium in 1988 with over 100 works and issued a limited catalogue (500 ex) in a nice, designed slipcase designed as a Brillo Box...and not only that. The catalogue is full of Andy Warhol quotes from 1968 taken from the 1968 catalogue published by Moderna Museet. So, it would be fair to say that some knowledge on Andy Warhol and Brillo's were present.

In the same interview van der Velde states that he bought Brillo boxes for 6000 USD a piece and resold them to friends and collectors for 10.000 USD a piece.

Has anyone ever seen the invoices for these sales? I ask because in end of 1994 and in 1995 three 1990 Malmö types are sold on international auctions (as 1968's) for an average price of 37.000 USD (artprice.com). Art dealers are greedy bastards they would

never sell anything for 10.000 if they could turn to an auction and get 37.000 same year. Do we know if Van der Velde was the seller?

Now where am I going with this?

Quite simple. If you can buy something in large quantities at 6000 and flip it the next day on auction for 37.000 something is not right. It's too easy. Especially if the supply line is intact. So maybe the selling prices of 10.000 should be checked if possible.

Now imagine this. Van der Velde came to see Hultén because he knew he had the boxes. They discussed the matter and with Hultén curatorial style he did not care if boxes were made in 68 or 90 - he had the permission from Andy and maybe even from Fred Hughes who ran the Foundation in 1990. So, van der Velde asked him to write coo's stating 68 and he did. Or at least so is the official story.

And why is it nothing happens from 1994-2007. Lots of people know that the boxes were produced in 1990. And remember Hultén listed them as replicas on the loan form to Louisiana Museum in 1990. And when something happens it's right after Hulténs death in late 2006. Very convenient if you don't want (or need) the statement from the man himself.

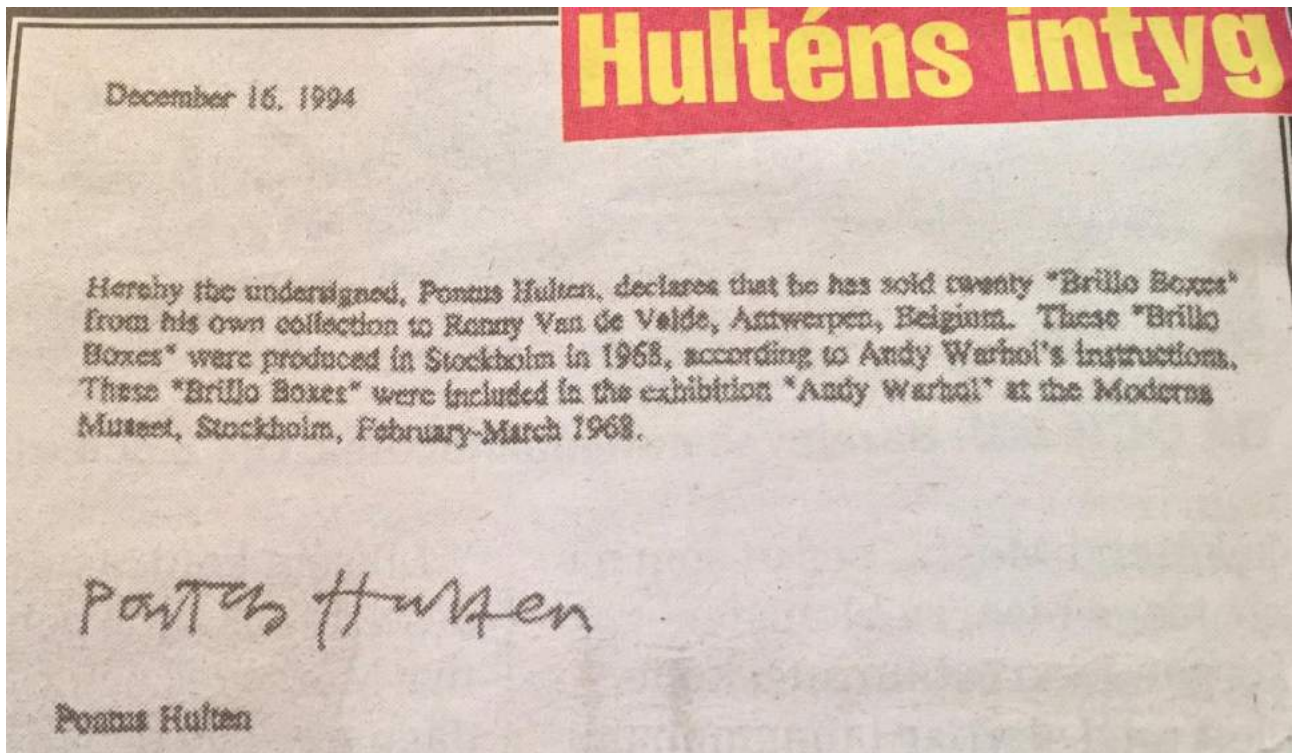
December 16, 1995

Hereby the undersigned, Pontus Hulten, declares that he has sold twenty "Brillo Boxes" from his own collection to Ronny Van de Velde, Antwerpen, Belgium. These "Brillo Boxes" were produced in Stockholm in 1968, according to Andy Warhol's instructions. These "Brillo Boxes" were included in the exhibition "Andy Warhol" at the Moderna Museet, Stockholm, February-March, 1968.

Received as payment 120,000.00 US\$ (two checks of 60,000.00 US\$, Generale Bank)

Receipt to Van de Velde for 20 boxes found at The Pontus Hultén archives in Stockholm. Note the date and year. December 16, 1995. And unsigned. This is probably a copy that comes from Van de Velde when the investigation starts in 2007 after the death of Pontus Hultén.

In the AWAAB 2010 report on page 18 is stated that Hultén provided this signed document to The Estate in response to questions for 10 boxes submitted for review by Van de Velde. Only the document is dated December 16th, 2015, and not December 16, 1994, as presented by the press and by the AWAAB. And it's not signed.



When the story breaks in Sweden in 2007 national newspaper "Kvällsposten" dedicates 4 full pages to the "scandal". On May 30th, 2007, they run an article where they display actual documents.




One of the documents is the above receipt certificate that is 100 % identical in text to the other unsigned certificate. Even the inverted commas match 100 % BUT it's dated December 16, 1994, exactly 1 year - 365 days before the other receipt. and its signed (allegedly) by Hultén.

So now we have two identical documents with two different dates with the exact same text. Different line breaks. One signed one unsigned.

In the AWAAB 2010 report there is no mentioning of van de Velde buying that many boxes and in the Raisonne he is listed with 16 boxes as provenance. This info is only presented in the press not in the reports. Van de Velde purchased a minimum of 43 boxes from Pontus Hultén.

The newspaper article has a curious headline for the COA as it adds "Van de Velde still has a copy of the COA he got from Hultén. A copy? Where is the original that all the copies were made from?"

And now another person enters the scene. Per Olov Börjeson. Art Dealer from Malmö Sweden. He was the person who took credit for discovering that the boxes were produced in Malmö in 1990. Apparently, that was news to him. But not to the established art world.

<p>Lot # 54</p> 	<p>White Brillo Box</p> <p>Sculpture-Volume , Sculpture , 43.5 cm x 43.5 cm x 35.6 cm</p> <p>Estimate: £15,000 - £20,000</p> <p>Hammer price: £33,000</p>	<p>Christie's , London</p> <p>United Kingdom, 01 Dec 1994</p>
<p>Lot # 399</p>	<p>Brillo/Kimiko</p> <p>Print-Multiple (2), Silkscreen in colors ,</p> <p>Estimate: £680 - £760</p> <p>Hammer price: £680</p>	<p>Sotheby's , Amsterdam</p> <p>Netherlands, 25 Apr 1995</p>
<p>Lot # 179</p> 	<p>Brillo Box (1964)</p> <p>Sculpture-Volume , Sculpture , 44 cm x 44 cm x 36 cm</p> <p>Estimate: £9,280 - £12,373</p> <p>Hammer price: £18,560</p>	<p>Christie's , New York NY</p> <p>United States, 04 May 1995</p>
<p>Lot # 80</p> 	<p>White Brillo Box (1968)</p> <p>Sculpture-Volume , Sculpture , 43.5 cm x 43.5 cm x 35.6 cm</p> <p>Estimate: £12,000 - £16,000</p> <p>Hammer price: £15,000</p>	<p>Christie's , London</p> <p>United Kingdom, 26 Oct 1995</p>

Note that all 3 boxes clearly are Malmö types. All have the blue pad 1A400...only Malmö and the 10 Stockholm types have that.

The first Malmö type on auction is the 1994, December 1st box on Christies. Described as "White Brillo Box" strange description

But was that news to Börjesson or did he know that all along? Did he for some reason not dare to "confront" Hultén once he was alive? Or maybe he was unsatisfied because he as an art dealer was not allowed to buy boxes from Hultén?

During our research, we have discovered a letter from Börjeson on his gallery letterhead to Louisiana Museum of Modern art dated

June 27th, 1990. In this letter Börjeson suggests that they do an edition of posters depicting his "Red Liz" painting full size as screen-print. He even asks Louisiana if they think it's necessary to ask the Warhol Foundation for permission!!!

Well, the Museum makes their own poster to members of the Museum Club. This annoys Börjeson who in a letter dated November 29th, 1990, writes: *Only this Sunday, November 25th I had the opportunity to visit your Warhol Exhibition with my artist friend from Belgium...*

I congratulate you with the exhibition both I and my artist friend from Belgium much enjoyed the exhibition...etc....

So, the man who allegedly "discovers" the so-called Brillo Scandal visited the exhibition and saw the 45 boxes exhibited. And with his Belgian artist friend. Who was this artist friend?

In Sweden in 1990, it was Börjeson who was the top Warhol man. In Belgium, it was van De Velde.

We need to discover if the artist friend was van De Velde. I In case it was this matter is turned completely up-side down. And if not van der Velde the case is more open than ever.

From artifacts.net we can see that both Galerie Börjeson and Galerie Ronny van de Velde participated with booths at ArtBasel from 1981-1989 that's 9 years in a row.

In Sweden Börjeson was the primary Warhol dealer and in Belgium Van de Velde was the primary Warhol dealer. So of course, they have met. At least at Art Basel.

From a source that prefers to stay inconnu we have been informed that Pontus Hultén disliked Per Olov Börjeson. Hultén generally disliked money in art (not in life) and Börjeson loved money in art.

So here we have two prominent gentlemen from the Swedish art scene. One a superstar curator the other a renowned dealer who even did editions with Andy Warhol. And yet they have nothing to do with each other. No dealings. No communication. No nothing. And Börjeson is the one who tips the press just after Hultén's death. With a box offered for sale at Stockholm's Auktionsverk. The first box ever auctioned outside the Christies and Sotheby's system.

And the first and only box ever offered on auction in Sweden. And the seller is Per Melin one of the printers of the 1990 Malmö Types.

There is one selling that is different from the others. Paula Cooper Gallery in NYC purchases 3 boxes probably directly from Olle Granath who received the 3 boxes in 1968 from Pontus Hultén. This is also mentioned in the 2010 AWAB report. Provenance is given as Pontus Hultén. Olle Granath. So, these 3 boxes are 1968 Stockholm Types and hopefully safe and in good condition with their current owners that probably thinks they are 1990 Malmö types. We have been in contact with Paula Cooper Gallery.

1968 Stockholm Type boxes accounted for:

The Initialed box A.W.	Collection MultiplesInc	
Stockholm 1 pcs	Collection Anna Lena Wibom (from Radio	
721.23 - 721.24 - 721.32	Granath - Paula Cooper.	
(But whereabouts for the 3 boxes is unknown)		3
Museu Berardo (one of the purchased at Galerie 1900-2000.		
1		
(The box with Anna Lena Wibom has been confirmed by an interviewer who visited her).		
Total number accounted for	3 plus 3 boxes whereabouts unknown.	

1990 Malmö Type boxes accounted for:

from The Catalog Raisonne:

721.1 - 721.42	On various hands	42	
721.43 - 721.63	Private collection not examined		21
721.64 - 721.65		2	
721.66 - 721.75	Berardo Collection		
	10		
721.76 - 721-79	Various		4
721.80 - 721.88	Robert Shapazian		9
721.89 - 721.94	Moderna Museet	6	
Total number accounted for			
<u>(94)</u>			

90

From the official catalogue raisonne the number is 94. From those 94 we must deduct
One of the Berardo boxes because it's a 1968 Stockholm Type, plus boxes 721.23, 721.24

And 721.32. All three from Olle Granath. Given to him by Pontus Hultén in 1968. Later Paula Cooper Gallery. So, the raisonne has four Stockholm Types and 90 Malmö types as far as our research can take us.

Lot 104 lot 228 Christies Collection MultiplesInc

2

Collection from Malmö Collection MultiplesInc

1

Collection UK Examined late not in the
raisonne. (The Melin box) 1

Christies 2005 - A lot of ten boxes not in the raisonne.

Examined.10

Malmö Private collection 2 boxes we know of.

Jerry Sohn two boxes. Both Malmö. 2

16

90 + 18 = 106 out of 113 produced. 5 not accounted for now.

12 feb 2018 (Jerry Sohn has two boxes pencil no. 80 (?) and 94.

Who is the owner of boxes 721.43 - 721.63 private collection not examined? And where are the boxes? Bengt Anderson is his May 2007 interview with Per Olov Börjesson suggests the foundation has boxes.

Besides the sales to van de Velde in 1994/1995 another large sale of boxes took place in 2003 when Brian Balfour-Oatts buys 22 Brillo Boxes from Pontus Hultén. Examined? Did Balfour Oatts return the boxes too? Remember that Van de Velde told us I a phone interview that he never had a single box returned.

From Wikipedia.

"In 2007, Balfour-Oatts became well known for his part in events that would lead to the reclassification of Andy Warhol's famous 1968 Brillo Boxes by the Andy Warhol Art Authentication Board. Four years earlier, Balfour-Oatts had visited the legendary and, by then, elderly curator and former director of the Pompidou Centre, Pontus Hultén, at his home in France. In what was seen as a feat of art-dealing detective work, Balfour-Oatts negotiated the purchase of the last 22 Brillo Boxes remaining in Hulténs collection. These boxes had, according to Hultén, been exhibited in his celebrated 1968 Warhol exhibition held at Stockholm's Moderna Museet, of which institution he had also been director. Balfour-Oatts consulted the Andy Warhol Art Authentication Board prior to completing the purchase, and duly received 22 certificates of authenticity, confirming they were indeed original works by Warhol. 12 of the boxes were sold to the American collector Don Fisher, founder of The Gap, and later presented to

San Francisco Museum of Modern Art. The remaining 10 works were sold by Christie's to Warhol's former dealer Anthony d'Offay, who presented the works to the Scottish National Gallery of Modern Art. After Hultén's death, it became apparent that most of the Brillo Boxes had not been manufactured in 1968, and had most likely been made later, under Hultén's direction, with, Hultén claimed, Warhol's permission. In 2007, the Authentication Board declared that it "... cannot determine whether or not these boxes were produced in accordance with the terms of a verbal agreement Pontus Hultén made with Warhol in 1968." The certificates of authenticity remained in place, although the boxes themselves were subsequently reclassified by the Board as "exhibition copies". D'Offay sued Christie's, and (unsuccessfully) attempted to sue Balfour-Oatts. Legal actions, brought over many years, were cited as the reason for the dissolution of the Andy Warhol Art Authentication Board in 2012."

(Balfour-Oatts was there with a Swedish art dealer. Probably McCabe from Stockholm NOT CONFIRMED) ...? (I think Malmberg was put in Jail in 2003 FACT CHEK) (Was Stellan Holm active then?)

We have e-mailed Balfour-Oatts on more occasions but never gotten a reply. One of our questions was if the extra box he received besides the 20 (22) he purchased was a 1964 stable gallery box. Probably the box that Björn Springfeldt describes in his "To whom it may concern! Letter for early 1994 to PH saying that to his knowledge Pontus Hultén has had a 1964 Brillo Box for at least 20 years. Again Balfour-Oatts has refused to answer.

The 10 boxes that was sold at Christies on Thursday June 24th, 2004, in London took up four whole pages in the Catalogue. A wonderful photo of the ten boxes stacked 4,3,2,1 like a pyramid. And they even got a name "The ten Brillo Boxes" a work title for a group of boxes. Provenance is given as Pontus Hultén, Paris and the group is listed as "The property of a European Gentleman" as headliner. That's wonderful auction house essaying. Considering the European gentleman bought 22 boxes a few months earlier and flipped them on auction only months later. The auction catalogue also has 2 pages with a narrative on Andy Warhol and Brillo Boxes. The group of boxes is repeatedly named as "The Ten Brillo Boxes".

In an article in The Guardian by Adrian Levy and Cathy Scott-Clark dated August 21st, 2010 Olle Granath is cited as having said to the Swedish newspaper Expressen "Granath told Expressen that he had warned the art market to be wary of fakes as far back as 1997 (9 years prior to the death of his life time friend Hultén. Editors note...), going so far as to write to the authentication board when he had heard some wooden Brillo's from Stockholm were up for sale,

and doing the same in 2002, when he was approached by the board as it prepared to include them in its catalogue raisonne. He had heard nothing back...!

If this is correct as we have to assume and if Granath used the expression "fakes" this opens up to the big question. If Granath saw the boxes as fakes he is clearly talking about the 1990 Malmö Types. As we have learned Granath sold three boxes himself. All 1968 Stockholm Types.

And if Granath in 1997 regarded the Malmö boxes as "fakes" and allegedly warns the authentication board and even writes to them, why is it nothing happens for the next 10 years? How hard could it be for Granath to pick up his phone and call Pontus Hultén and say: "Hey Pontus, the boxes made for Leningrad and Louisiana (and Centre Pompidou) in 1990 they are selling on the market as "real Warhol's". Are you selling?". This would have been the most natural thing in the world. From one Museum Director to another Museum Director. And maybe he did?

And if it was hard for Granath to do so it would be the job of the authentication board to do so.

"Hello Pontus. Your old friend Olle Granath has told us on two occasions that "fake" Brillo's with reference to Moderna Museet are being authenticated as "real" Brillo Boxes" those can only come from you?"

The legendary Robert Shapazian has a much larger role in the so-called scandal than first anticipated. Or rather he officially had no role at all. He and Pontus Hultén were lifelong friends and collaborators. Documentation shows that Shapazian is very eager to buy boxes from 1995 to 2002. Yet Shapazian is not mentioned with a single word in the 2010 AWAAB report. Not mentioned with a word in Thomas Anderberg's book. Not mentioned with a word in the press. Shapazian probably purchased as much as 12-15 boxes. Only after his death in June 2010 Shapazian gets mentioned. There are no sources telling anything on Shapazian despite the story broke in 2007 - three years prior to his death. Why is this?

Robert Shapazian
P.O. Box 36821
Los Angeles, CA. 90036-0821
Telephone and Telefax
(213) 939-1827

29 May 1996

Dear Pontus,

How's it going? Are you coming to California this summer? I don't think I will make it to Europe – maybe in late June, but I doubt it.

If you are interested in our trying to sell your white painting by Sam, let me know. We would need a transparency and a price.

Also, if you can let me buy from you a couple of the late Brillo Boxes, that would be nice. But, I don't want to cause a lot of trouble, because I know they are in storage.

Anyway, hope you and Marie-Louise are fine and happy.

With my love, as always,

X X Robert

One of many letters from Robert Shapazian asking for more BRILLO'S. Never the other way around. Hultén is not selling its people asking to buy. Note that Shapazian refers to the boxes as "a couple of the late Brillo Boxes". So Shapazian also knew and accepted that the boxes were "late". You would not write late

boxes if you thought they were produced in 1968. In 2010 the Shapazian Estate donated 9 Brillo Boxes all Malmö types to The Huntington Museum. "The group of Pontus Hultén boxes is fascinating in its own right," said Smith (The Director). "They lie somewhere between a fake and a conceptual art piece on the nature of authenticity—which, of course, was what Warhol was all about." This was said in 2010.

And what is also interesting is that when the "story" broke in 2007 Shapazian was alive. He died June 2010. This author has not been able to find as much as a single off or online comment from Shapazian on his old friend in regard to Brillo Boxes.

Even the AWAAB completely misses out on Shapazian in their report. Very strange. Or maybe not a coincidence at all.

In a letter from 1995 from Hultén to Shapazian we can read that Hultén says to Shapazian "You can pay whatever you want" for Brillo Boxes. And Hultén then refers to the 6000 USD a piece price the Belgian got. This is when boxes sell for 40.000 on auctions at that time...a friendly price with lots of space for a nice profit for Shapazian.

Robert Shapazian

P.O. Box 36821
Los Angeles, CA 90036-0821

Telephone & FAX
(323) 939-1827
(213) 399-9400 - Mobile

SUNDAY

DEAR PONTUS -

A FRIEND SAW MY BRILLO BOX
AND WOULD LIKE TO BUY 1 OR 2.
IF YOU HAVE ANY TO SELL, PLEASE
LET ME KNOW - THANKS -

==

* HAPPY NEW YEAR *
TO YOU AND MARIE-LOUISE!
YES - TAKE IT SLOW AND TRY
TO ENJOY THE VERY STRANGE
RIDE OF LIFE.

WITH MY LOVE TO YOU
BOTH

2001 → X X ROBERT — 2002

Another letter from Hultén to Shapazian confirming that Shapazian can buy another two Brillo Boxes and pay whatever he wants for them...this supports what Anna-Lena Wibom said in a radio interview: "It was the art dealers who decided the prices. Pontus never saw the boxes as art. Not in 1964, 68 or 90. That art dealers wanted to pay high sums was their business.

Paris, 2 march
1995

Dear Robert,

of course you will have
two Brillo boxes.

only trouble is I have been
very busy these last days.

You pay whatever you
want. The ones that went
to Belgium were payed
\$6000 each.

I will DHL them as quick
as I can. My secretary is
away, going to have a child.
Not mine.

the boxes are in the country.
Next time I am there I find
a way to send them. Might
take two weeks before I get
there again.

Much love
Pontus

Let's have a look at COA's and correspondence regarding the first authentication.

In the radio interview with Anna Gjöres in Swedish aired by Swedish National Radio we have learned that Ronny Van de Velde tells a story where he is going to visit Hultén to look at and buy rare book by Duchamp's etc. And he accidentally sees a pair of Brillo's used as small tables. And Hultén says ohh but I have much more and shows van de Velde the basement that is full of almost 100 Brillo Boxes. They agree on a deal and Van de Velde asks for coa's and Hultén writes a coal.

Same version from AWAAB in the report.

However, documents discovered at Moderna Museet tells a very different story. First, Van de Velde is not a dealer in rare books. But he is associated with a company that does. They have a website called www.ceuleersvandevelde.com with the company name Ceuleers & Van de Velde rare Books. The business partner is Jan Ceuleers the writer of the COA's

Documents from 1993 shows that Jan Ceuleers is in talks with Hultén to come and look at rare books. And he does. He probably sees the Brillo's and bring back that information to his business partner Ronny Van de Velde who is a dealer in Warhol.

And now something extraordinary happens.

Van der Velde has told the press and the AWAAB that he wanted COA's and Hultén just wrote down a fast COA and said here you are. When you sell a box, you just make a Xerox and give it to the client.... But it that what really happened. Not very likely.

Documents and faxes tell us that things got a little heated in December 1994.

A memo dated September 27th September 1993 from Nathalie Meneau at IHEAP to Hultén says "Jan Ceuleers will come and see you at La Motte tomorrow" - which then must be September 28th, 1993.

In a fierce correspondence dated between June 17th, 1994, and December 23rd, 1994, we get some insight. Unfortunately, we do not have the telephone conversations referred to. But written evidence is so much better. All letters/faxes are translated from French to English:

June 17th, 1994 – Letter from Jan Ceuleers to Pontus Hultén:

Dear Pontus,

Thanks for your letter dated June 14th regarding the Reuterswärd address and the photocopies of the Matta drawings. Mr. Van de Velde is currently sick (his stomach) but I will get back to you next week. Do you have an idea on the price?

Regarding the Brillo Boxes or rather the Brillo campaign:

- Can you give me the exact measurements per fax?
- Can you deposit 2 boxes well wrapped and ready for pick up at your Institute? I will pick them up when I arrive on the 23rd of June to see the photos of Bellmer, book from/with the Situationists?
- Can you also deposit a catalogue from Bonn (Territorium Artis?) and from Leningrad?

We suggest that you receive a check of 60.000 USD as you can cash in when we have enough guaranties from collectors and professionals who don't see any future problems. And with a guarantee that for example for the next 5 years we get exclusive rights / monopole to buy and sell the boxes. We enclose an example of a certificate that certifies that the boxes were produced for the 1968 Stockholm exhibition. Van de Velde proposes to take a photo from the exhibition catalogue in two copies and sign these. One per Brillo Box.

Do you have photos from the installations in Stockholm, Bonn, and Leningrad?

June 21st, 1994, letter from Ronny van de Velde to Pontus Hultén:

Dear Pontus,

As agreed per telephone with Jan Ceuleers I submit to purchasing 10 Brillo Boxes for the international price of 60.000 USD if Warhol Foundation can confirm the authenticity of the boxes.

To get the verdict from the experts I must and in my personal possession to take a box to New York. If all expert opinions are negative, I will return the box immediately.

October 25th faxed letter from Jan Ceuleers to Pontus Hultén:

Dear Pontus,

I Hope you had a nice travel from and to La Motte.

Regarding the transportation of the Brillo Boxes our transporter will arrive Wednesday November 2nd between 10 and 11 in the noon. You will receive a check of 60.000 USD as payment for the first ten Brillo Boxes. As agreed, he will pick up 19 boxes (because we already have received one). The next batch of 10 boxes are in storage and probably available before the end of November if the Andy Warhol Foundation bureaucracy issues a formal certificate.

As you have already received 10 Tinguely for the first Brillo Box the number of Brillo's to be shipped in total is twenty.

November 3rd, 1994 - Letter from Jan Ceuleers to Ronny van de Velde to Pontus Hultén. (Handwritten on Van de Velde's letterhead)

Dear Pontus,

Here is a photo of the first box we purchased. If you compare it with the boxes from Stockholm, you will see the difference.

(Editor's note. "Compare it with the boxes from Stockholm... that phrase shows Ceuleers has knowledge that not all boxes are produced

in Stockholm. Why else write compare it with the boxes from Stockholm if all boxes were supposed to be from Stockholm?

In a letter dated November 3rd, 1994, Ceuleers refers to "the second version of box". - La deuxieme version.

RONNY VAN DE VELDE
ANTWERPEN

3 novembre 1994

Cher Pontus -

Voici la photo de la première boîte
que vous avez livrée. Quand vous
comparez avec la boîte de Stockholm
vous verrez les différences.

Salutations cordiales,

C.

JAN CEULEERS

IJzerenpoortkaai 3 - 2000 Antwerpen - België - Tel. 03/216 30 47 - 216 26 97 - Fax 03/237 25 16
Maatschappelijke zetel: Ronny Van de Velde n.v. - Amerikalei 202 - 2000 Antwerpen - België - Tel. 03/216 93 90

November 3rd, 1994 - Letter from Jan Ceuleers to Pontus Hultén.

Dear Pontus Hultén,

Problems.

The 19 Brillo's arrived today, but they are not identical to the first one we received in New York for which we got a certificate

and finally bought, we must suggest that we now repeat this procedure as the layout is different from the first box and hence this is the second version.

Very important. Do not cash in the check. Right now, it is (maybe) a problem to get the boxes we purchased authenticated because of the difference from the first box.

Will you call me at the gallery at 18 hrs. today.

RONNY VAN DE VELDE
FAXMESSAGE

To: Institut des Hautes Etudes Artistiques
Attn.: M. Pontus-Hulten
Your fax.:
From: Jan Cauleers
Date: le 3 novembre 1994
Ref.:

This is page 1 from ...1. pages
Please call 32 3 216 30 47 or 32 3 216 26 97 if you did not
receive all the pages

U R G E N T

Cher Pontus Hulten,

Problèmes!

Les 19 brillos sont arrivées aujourd'hui, mais elles ne sont pas les mêmes que la première que nous avons envoyée à New York, pour laquelle nous avons finalement un certificat et que nous avons vendue. Il faut maintenant recommencer la procédure, parce que la mise en page du texte est différente de la première boîte. Il s'agit donc d'une deuxième version.

Très important : veuillez ne pas encaisser le cheque, parce que maintenant il redevient problématique pour avoir des certificats que nous devons joindre aux boîtes que nous avons vendues, mais que nous ne pouvons pas livrer à cause de la différence avec la première boîte.

Pourriez-vous m'appeler aujourd'hui avant 18 heures à la galerie?

32 3 216 30 47

32 3 216 26 97

ou chez moi après 18 heures.

Salutations cordiales,

Jan Cauleers

IJzerenpoortkaai 3- Antwerpen- Belgium
tel. 03/216 30 47 03/216 26 97- fax. 03/237 25 16

December 16th, 1994 - Letter from Jan Ceuleers to Pontus Hultén.

Dear Pontus,

Sorry to bother you in your holidays but it's a matter of urgency,

The Andy Warhol foundation came back yesterday; they think all is fine and they will authenticate the boxes. However, they want to know how they ended up in your collection.

To make it all smother I have drafted a letter of provenance you just need to sign as soon as possible and return to me via fax. I have the original for you when you return from USA.

With this formality, all problems should be solved, and your part of the deal is done.

Fax reçu de : 032389408
16/12/94 11:15 032389408

16/12/94 11:19 Pg: 1
CEULEERS_ANTWERPEN PAGE 01

Schildersstraat 2
B-2000 Antwerpen (Belgium)
tel 32 3 216 41 90
fax 32 3 238 94 08

Jan Ceuleers
Bookseller
member BBA-ILAB

To : Pontus Hulten via Mme Meneau/Institut des Hautes Etudes
Fax :
Date : le 16 décembre 1994
Pages : 2

Please call 32 3 216 41 90 if you did not receive all pages.

Cher Pontus,

Excusez-moi de vous déranger pendant vos vacances, mais la chose est assez urgente.


Le comité de la Warhol Foundation s'est réuni hier, et il semble que tout est en ordre, et qu'ils veulent authentifier les boîtes. A une dernière condition près : ils veulent une déclaration de vous comme quoi ces boîtes proviennent de votre collection.

Pour faciliter la chose, j'ai écrit moi-même la lettre que vous voulez bien signer, et m'envoyer aussi vite que possible par fax. Nous leur enverrons l'original après votre retour des Etats-Unis.

Dès qu'ils seront en possession de cette déclaration, le dernier obstacle sera éliminé. Je vous informerai tout de suite de leur accord.

Salutations cordiales, également à votre épouse,

Jan Ceuleers



04-204 16/12/94 17:00 Pg: 3

Fax émis par : 33 1 47001664

December 16th, 1994 - Two faxes - one from Jan Ceuleers to Pontus Hultén. And the return fax from Pontus Hultén to Jan Ceuleers.

Hereby the undersigned, Pontus Hultén, declares that he has sold twenty "Brillo Boxes" from his own collection to Ronny Van de Velde, Antwerp, Belgium. These "Brillo Boxes" were produced in Stockholm in 1968, according to Andy Warhol's instructions. These "Brillo Boxes" were included in the exhibition "Andy Warhol" at the Moderna Museet, Stockholm, February-March 1968.

Pontus Hultén.

And Pontus Hultén returns the fax (of the Ceuleers written COA) now signed in hand.

The signed version is also faxed to another number tel 310-392-2182 Jerry Sohn. We have been in telephone contact with Jerry Sohn who was very forthcoming. No recollection of Ceuleers at all. But Sohn own two boxes that he traded with Hultén. From photos we have decided that both are Malmö types. Both have pencil numbers at the underside.

December 18th, 1994, Letter from Jan Ceuleers to IHEAP / Nathalie Meneau.

Dear Madame,

Is it possible for you to meet with Pontus in USA on my behalf? I have yet received no confirmation from him. Would you please pass on the message at the matter is urgent because The Warhol Foundation wants to issue confirmations now and in case of a delayed letter from Pontus we must wait until January. This will mean further delay and longer time to wait.

I am sure Pontus will answer as it is an urgent matter.

December 20th, 1994. Fax from The Andy Warhol Foundation for the Visual Arts, Inc to Jan Ceuleers for Ronny Van de Velde.

Dear Ms....Ceuleers.

Thank you for your patience and understanding and for the confirmation from Mr. Pontus Hultén. In order to help with the

research for the catalog Raisonne, I wanted to ask you some more questions that you might be able to find the answers for:

1. How many Brillo Boxes were made in total?
2. How many of the boxes fabricated in Europe were exhibited at the Moderna Museet Stockholm /February-March 1968)?
- 3, Where else were these Brillo Boxes exhibited?
4. Does the Moderna Museet, Stockholm still have any of the Brillo Boxes?

Signed Heloise Goodman.

Note that Goodman asks Ceuleers questions that should be asked directly to Pontus Hultén. Also note that Goodman asks how many of the boxes produced in Europe was exhibited in 1968. That's more or less an indication of knowledge that boxes must be produced in different locations in Europe (Sweden).

December 22nd, 1994 - Letter from Jan Ceuleers to Pontus Hultén.

Dear Pontus Hultén,

I hope you had a pleasant journey to and from Europe (the cold). And unfortunately, I must get in touch with you again since I have received no final report from the Warhol Foundation as they are in Kremlin or is it the Vatican...?

After your swift confirmation two faxes has been sent. Can you answer in writing and signed on the four questions put forward in the letter from December and be very specific on the bizarre comments on Kasper König? Please answer via letter and send the original with the post. I will forward this to The Warhol Foundation. For several reasons.

As a P.S. Jan Ceuleers add "Björn Springfeldt in in Anvers on Monday to visit our exhibition...." So Ceuleers and Van de Velde knew and socialized with Springfeldt in late December 1994 when Springfeldt was director of Moderna Museet in Stockholm. The very same Springfeldt that helped Pontus Hultén producing the Malmö boxes in 1990 and who stored them at Moderna Museet in 1990...

December 23rd, 1994. Fax from The Andy Warhol Foundation for The Visual Arts, Inc to Jan Ceuleers for Ronny Van de Velde.

Dear Ms....Ceuleers:

During my research of the Brillo Boxes submitted for authentication by Mr. van de Velde, an odd bit of information has come across my desk. Last week I sent a fax to Mr. Kasper König, a co-curator of the 1968 Moderna Museet Stockholm exhibition, to ask him if he knew where the Brillo Boxes were made etc. He recollects that they came directly from the Brillo Company in Brooklyn, were all the real cardboard boxes and used only for display. Perhaps he is confusing them with something else. Would you ask Mr. Pontus Hultén if there were also real cardboard Brillo Boxes used for display in addition to the sculptures?

Signed Heloise Goodman

March 20th, 1995 - Letter from Ronny Van de Velde (Jan Ceuleers) to Nathalie Meneau at IHEAP.

For the attention of Mr. Pontus Hultén,

As agreed per telephone conversation with Jan Ceuleers please find attached 16 certificates for Andy Warhol Brillo Boxes as I kindly ask you to sign and return.

Signed for Ronny van De Velde, Jan Ceuleers.

Editor's note. The certificates are returned on March 19th, 1995.

RONNY VAN DE VELDE
A N T W E R P E N

Mme Meneau
Institut des Hautes Etudes
et Arts Plastiques
75, rue du Temple
F - 75003 Paris

Anvers, le 20 mars, 1995

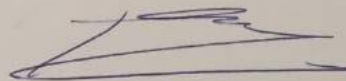
A l'attention de Monsieur Pontus Hulten

Cher Monsieur Hulten,

Comme convenu avec Jan Ceuleers par téléphone, veuillez
trouver ci-joint 15 certificats des Brillo Box par Andy
Warhol, que je vous demande de bien vouloir signer.

En vous remerciant d'avance, Monsieur Hulten, veuillez
croire à mes sentiments les meilleurs,

pour Ronny Van de Velde,



IJzerenpoortkaai 3 - 2000 Antwerpen - België - Tel. 03/216 30 47 - 216 26 97 - Fax 03/237 25 16
Maatschappelijke zetel: Ronny Van de Velde n.v. - Amerikalei 202 - 2000 Antwerpen - België - Tel. 03/216 93 90

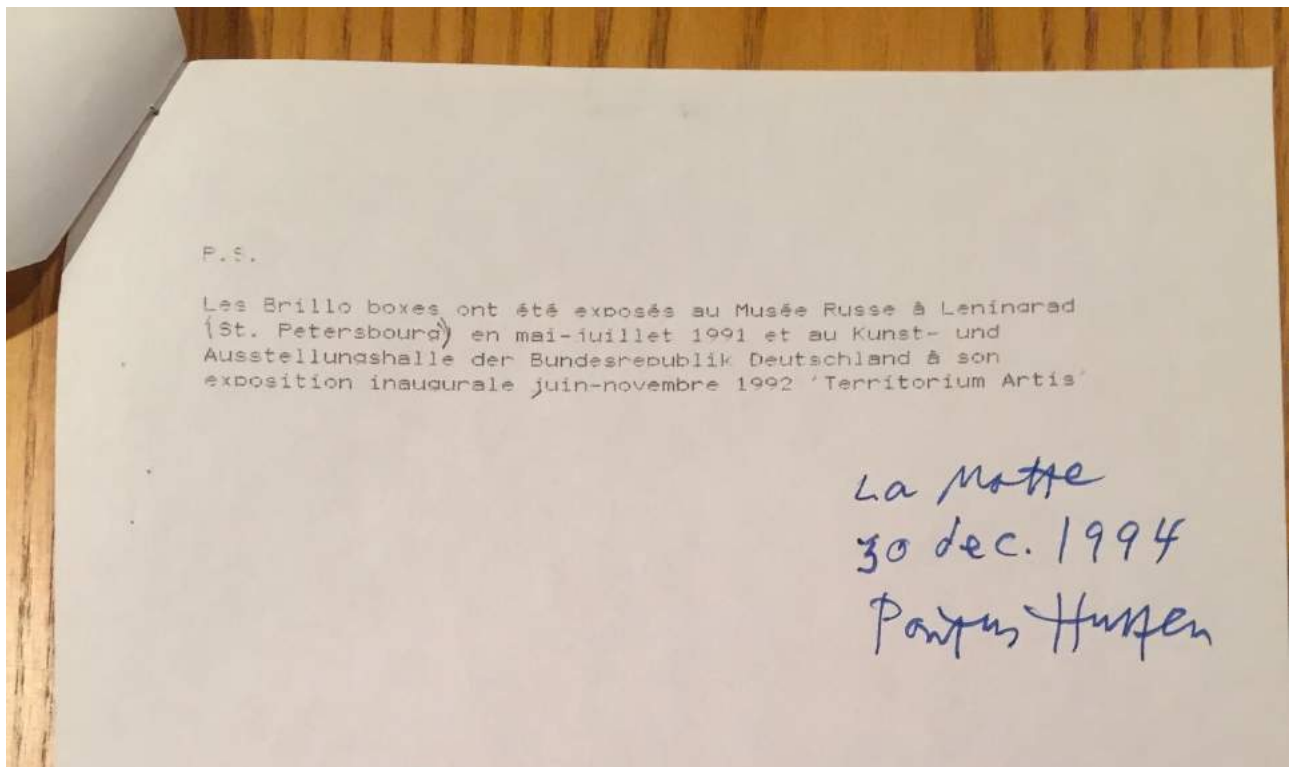
P.M. Concerning Brillo Boxes

The Warhol-exhibition in Stockholm was, I think, Andy's first one-man-show in a museum. It was a rather complex affair consisting of several parts.

1. The exhibition started outside the museum where the entire facade of the building was covered with a structure, itself covered with masonite where upon were glued the cow-wallpaper in yellow and shock-pink.
2. In the main gallery of the museum was an installation where an effort was made to show certain of the films parallel with paintings. The films were projected on ultra-reflective screens and the paintings were lit with spotlights out so that the light would hit only the paintings surface. There were only three themes. Flowers, Electric chairs and Marylins. The films were loops from Empire State Building and other similar films. Andy decided at the last minute to use loops instead of the film reels as was prepared.
3. The Brillos were stacked in front of the entrance rather high (see photo in second edition of book). There were ca 100 wooden brillo-boxes made in Sweden according to Andy's instruction ("why don't you make them there?"). As the hundred did not seem enough in the rather big space some cardboard Brillo-boxes were added in the upper part of the stack and in the back. These came from the Factory. I still have one such cardboard box here.
4. Billy Klüver worked on the pillows. They were very large size, much bigger than those that I have seen later. The problem with the pillows was that helium, the only suitable gas to fill with, does not exist as a natural product in Europe and is therefore quite expensive in Sweden. Finally the pillows ended up lying on the floor as gigantic animals that slowly moved with the currents of the air. I enclose a polaroid of the sign concerning the clouds. It says "Do not touch the clouds. They might then disrupt". There was a book, the one you know, which is not to be considered as a catalogue, but as a part of the exhibition. It was sold for the equivalence of one dollar. The book is a story in itself, which I can tell later if you are interested.
5. The last part of the exhibition consisted of the showing of all the mayor films including Chelsea Girls. Andy was very pleased with the show and donated to the museum the copy of Chelsea Girls, a big Flower and an Electric Chair. As far as I remember the show did not travel. Andy gave the Brillo-boxes to me. They were stored for many years at the museum. I recuperated them when I moved to Los Angeles. I don't think that the museum today owns any Brillo-boxes. The two paintings that Andy gave to the museum are still in the collection and some other paintings were given and bought later.

La Motte
29 dec. 1994
Pontus Amgen

Dated December 29th, 1994. Same story as in Hulténs book issued in 2004. But the text was conceived in 1994.



But Pontus Hultén added an extra page that was faxed to Jan Ceuleers / Van de Velde. And it's also signed and dated and in French. The text goes:

"The Brillo's were exhibited at the Russian Museum in Leningrad (St. Petersburg) in May-July 1991 and at Ausstellungshalle der Bundesrepublik Deutschland at the inaugural exhibition from June-November 1992 "terrirorium Artis" ...

This important addendum is left out in AWAAB's report and in the press. And the note was provided by Ceuleers to the AWAAB late 1994 to support provenance which was of course in the interest of Van de Velde and Ceuleers. Yet no one lifts an eyebrow publically.

And it gets even more strange when Jan Ceuleers on December 19th, 1994, receives a fax from Heloise Goodman at The Andy Warhol Foundation asking the same questions as a few days later appears on the COA's BUT without the text Hultén added on question 3. "Where else were the Brillo Boxes exhibited?". Hultén answers to this in writing. Yet it seems that The Foundation takes no notice. It's not stated on the COA's and it's not in the raisonee and its not in the 2010 AWAAB report. Jan Ceuleers (van de Velde) has confirmed that the info received from Hultén in writing was passed on to the Warhol Foundation. In his own words in a reply to the author: "I have no idea about the extra information that Pontus gave me and that I forwarded to the AWAAB. But I assume they thought it reliable enough to draw up certificates for the "second version"

boxes. Are these also included in the catalogue raisonné – with a notice on the different layout? Did copies of the “second version” turn up in auctions – with images – with remarks? (Email dated January 3rd, 2018)

20/12 '94 08:44

FAX 32_3 2372518

GALL. R. VANDEVELDE

P.1

THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC.

Fax

DATE: December 19, 1994

TO: Jan Ceuleers

For Ronny Van de Velden FAX: 011323 237-

FROM: Heloise Goodman

RE: Brillo Boxes

Number of pages including cover sheet: 1

Message

Dear Ms. Ceuleers:

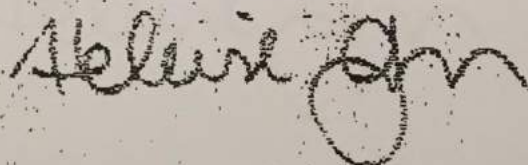
Thank you for your patience and understanding and for the confirmation from Mr. Pontus-Huitema. In order to help with the research for the catalog raisonné, I wanted to ask you some more questions that you might be able to find the answers for:

1. How many Brillo Boxes were made in total?
2. How many of the boxes fabricated in Europe were exhibited at the Moderna Museet, Stockholm (February-March 1968)?
3. Where else were these Brillo Boxes exhibited?
4. Does the Moderna Museet, Stockholm still have any of the Brillo Boxes?

I would greatly appreciate any information you may have regarding the above questions.

Thank you.

All the best.



The questions in the fax asked is basically used to produce the coa's.

Our guess is that when Hultén was interviewed by Raisonne people in 1998 he told them what everyone knew that boxes were produced in 1968 and 1990 with the permission of Andy Warhol. And that he told that to Fred Hughes in 1990. We have already learned that almost all people in 1990 knew the boxes were new. Of course, this info did not suite the AWAAB – they had authenticated numerous boxes from 1994 despite of several “warnings”.

On June 12th, 2017, late noon we finally after numerous inquiries received a phone call from Ronny Van der Velde. Probably because we just hours before had e-mailed regarding the documents showing that we knew Hultén was not the person behind the coa’s. He only signed them. Also, we for the first time mentioned to Van de Velde that we believed the estate was aware maybe as early as 1990 that Hultén produced boxes.

Any way Van der Velde called, and we had a 23-minute chat on the events in 1990 and later with AWAAB. It was a very pleasant conversation. And the story from Van Velde was exactly like listening to the Swedish Radio program or reading the 2010 AWAAB report. Word by word. When asked who made the COA’s and the text in them Van de Velde replied that Hultén made the COA’s because his clients wanted some provenance in writing. Confronted with the letter from Ceuleers to Hultén saying Ceuleers will make COA’s and send to Hultén for signatures there was a long silence. And Van de Velde replied: Yes, it was probably like that. So many years ago, it could be like that. Asked if he thought that was the correct way to do it. That it was the buyer and not the seller making the COA’s and the text in them he replied that all was in a hurry back then.

Asked about the letter where Ceuleers mentions that the first box received and sent for authentication is different to the subsequent 19 boxes. And that the first box is referred to as the Stockholm box and the 19 as the “deuxieme version” silence broke again.

Van de Velde did not recall if this was discussed with the estate. But said it probably was as Ceuleers was in talks with them on the differences.

Asked if the estate knew that Hultén only signed the COA’s and that Ceuleers had made them he replied yes everything was in a hurry and the estate wanted things done before Christmas.

Editor’s note. Important to remember that the correspondence regarding this was with Heliose Goodman from The Estate. She stopped working for the estate only weeks later.

One thing that struck me during our conversation was that Van de Velde consistently spoke in nice terms of Hultén. Not once did he say "he cheated us" or words like that. Only nice words. He also told that he bought over 50 boxes. 2 x 20 and extras. Of all the boxes he had sold to his clients not a single was returned after the so-called scandal. When asked why he thought people kept them the answer came swiftly "Because collectors and dealers still see and consider them to be by Andy Warhol. And because they don't believe the report made by the AWAAB". That's only for the press and people outside the art world. An interesting point. Van de Velde also knew that the boxes were now privately sold for hundreds of thousands of dollars disregarding the official story. He does not have a single box left. All has sold.

The conversation lasted 23 minutes and, on several occasions, van De Velde repeated "we did all we could to do things correct. And when we had authentication from the estate all was fine for us".

When asked why Ceuleers name did not figure in any official report, in any press articles not at all. He replied that Ceuleers was his assistant back then. Ceuleers was an expert on books and van De Velde the expert in arts. Only later did they become business partners as well. van De Velde did not recall if it was Ceuleers or himself that visited La Motte the first time.

When this author told him that all people, I have interviewed every single one of them knew that boxes were produced in 1990 he replied "of course - everyone knew back then. It was no secret. It seems the only ones that claims not to know was the estate". Only no one spoke of it. And he added (and I could have said those words, but he did) "Pontus did not care if a box was from the 60's 70's 80's or 90's he was interested in the concept. And of course, I believe he had the permission to do them.

It remains a mystery why Van de Velde told the AWAAB and the press that Hultén issued a coa and signed it and spoke. Here you have a coa - "so each time you sell a box you just take a Xerox of the original and give the copy to your client". This of course could be because some of the COA's are photocopies with a Xeroxed signature. And why is that when we have learned that Hultén at one point returned 16 hands signed coa's to Jan Ceuleers. Did some disagreement arise. Did Hultén refuse to sign further COA's for some reason and van de Velde decided just to make copy? We must remember that van De Velde's statement is given after Hultén's death. So Hultén cannot tell us exactly why and what happened.

So here we have the buyer not the seller making the coa. That is not the way it should work.

And not only that. We have the authentication board demanding the buyer to get the seller to provide COA's. Totally wrong procedure. If someone on board the estate in 1994 thought something was wrong, you go directly to the source. Not to the buyer. But to the seller.

Jan Ceuleers is not mentioned ever in the press, in the reports or in literature. Not a single time. Despite his very active role and his extremely close relationship with Van de Velde and his involvement in purchasing boxes, effort to get them authenticated and not least producing COA's.

ANDY WARHOL BRILLO BOX 1968

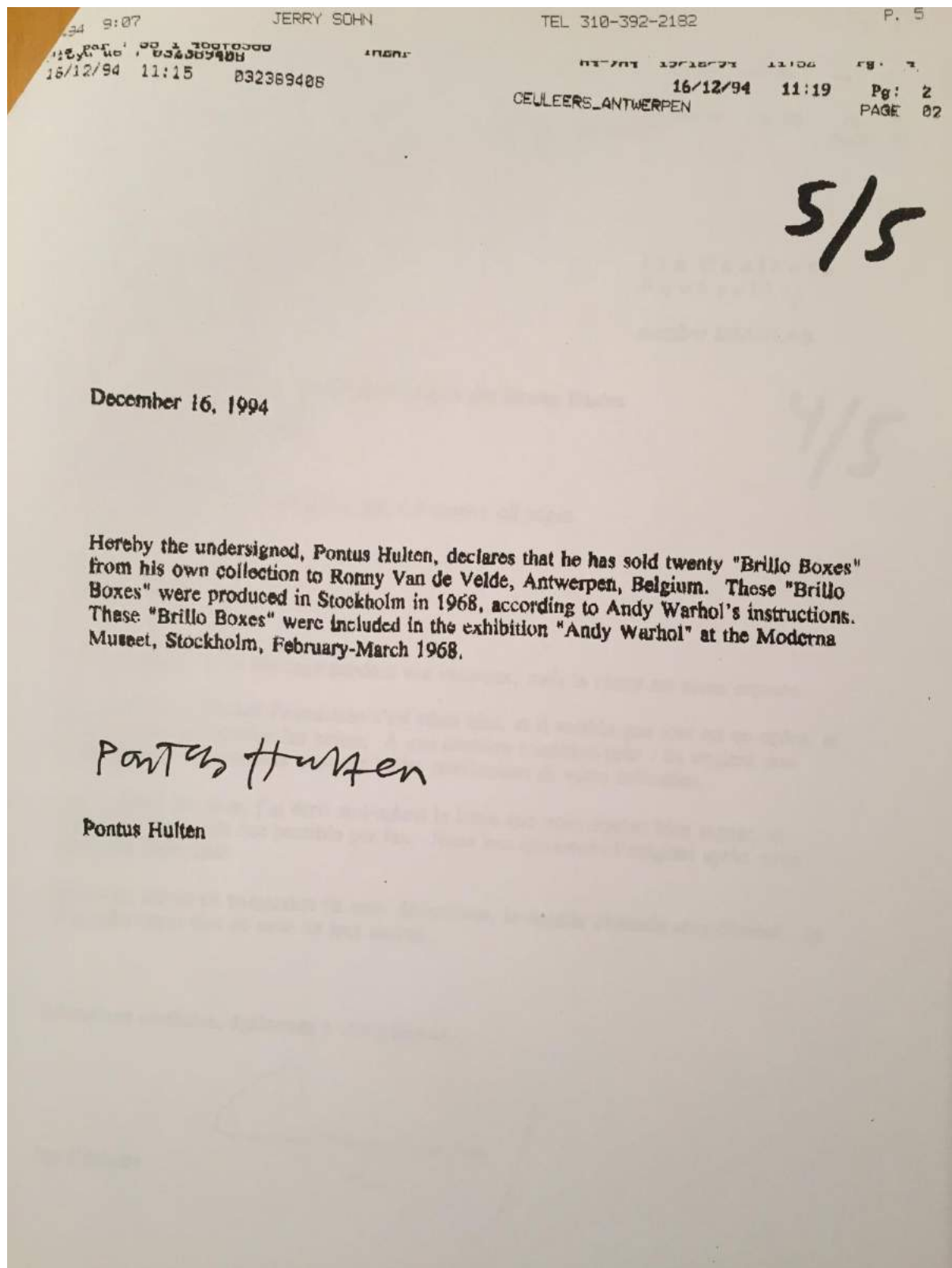
Made for the Andy Warhol Exhibition

Moderna Museet Stockholm 1968

Pontus Hultén

PONTUS HULTÉN.

The first COA that was written by Jan Ceuleers / Ronny Van de Velde and subsequently signed By Hultén.



The second COA written by Jan Ceuleers / Ronny Van de Velde and subsequently signed by Hultén.

December 16, 1995

Hereby the undersigned, Pontus Hulten, declares that he has sold twenty "Brillo Boxes" from his own collection to Ronny Van de Velde, Antwerpen, Belgium. These "Brillo Boxes" were produced in Stockholm in 1968, according to Andy Warhol's instructions. These "Brillo Boxes" were included in the exhibition "Andy Warhol" at the Moderna Museet, Stockholm, February-March, 1968.

Received as payment 120,000.00 US\$ (two checks of 60,000.00 US\$, Generale Bank)

Pontus Hulten

The third COA / receipt written by Jan Ceuleers / Ronny Van de Velde but unsigned. Note that this document is 100 % identical to the one issued exactly one year after on December 16, 1995...

Chapter 8. Andy Warhol" Why don't you make them there". What really happened

Now imagine this "scandal" had had been in a court room. The AWAAB acts like, investigators, prosecutors and finally as the judge. The person on trial is dead. So, he will not defend himself. No one will. There is no defence. And when you ask what the condemned told the investigator, prosecutor and the people who judged you in public all in one body, the AWAB then they tell you that you are not allowed to see the evidence. It's confidential. If any such exist. You can't see it. This is simply scientifically dishonest. It's beyond any decency. And there must be a reason for such behaviour. And this author has no idea why the public and not least the press accepts this. But they did.

Add to this that when Moderna Museet in 2007 in their letter to AWAAB states "One on the boxes a 1968 Stockholm Type is initialled A.W.

The foundation must investigate this". But they never do. They never mention anything in their 2007 report. Nor in the 2010 report. Nor in the press. Nowhere. And why is that? because if Andy did put his initials on the box, then we have "the presence of the artist" and if we have the presence of the artist the 1968 boxes all has to be OKéd. And if Hultén had the permission to do boxes in 1968 as he has always stated, and Andy saw the boxes in 1968 and later again on other occasions the suddenly we have to look at the 1990 boxes in a completely different light.

This author believes that The Estate of Andy Warhol, run by Fred Hughes and Vincent Fremont in 1990 knew that Hultén produced boxes. Maybe he even, not asked them, but told them. Or even better they maybe even encouraged him to do so as we have learned from the MOMA letters 1987-89. MOMA suggested this in their letter. The Foundation has OKéd remakes on installations with Brillo's, Heinze Tomato, peaches etc. So why should Hultén the superstar of the museum world asks for something for which he already had the permission? If he asked, he could get a NO. So why ask when you already have a yes from 1968 by the artist himself?

Now the short and realistic version of what really happened could be this. The first Estate never informed its successors that Hultén had produced boxes. And this went "undetected" until one day in 2007...

This author believes that The Estate of Andy Warhol, run by Fred Hughes and Vincent Fremont in 1990 knew that Hultén produced

boxes. Maybe he even, not asked them, but told them. MOMA suggested this in their letter. The Foundation has OKéd remakes on installations with Brillo's, Heinz Tomato, peaches etc. So why should Hultén the superstar of the museum world asks for something for which he already had the permission? If he asked, he could get a NO. So why ask when you already have a yes from 1968 bu the artist himself? At least Fred Hughes knew this.

Thesis: Now what if Hultén had produced all 100 wooden boxes in 1968? Then for real and no downgrade?
If yes, why downgrade of the 10 1968 that was made? makes no sense

From a key figure in the 1968 story person who has done a lot on research on the topic. Who prefers to stay inconnu we have this statement

"I'm sure that the following happened in 68, Warhol stayed at a hotel BUT was at dinner after opening in Pontus home, at the opening IT was very cold and windy and the stack of Brillo was at the entrance so they moved when the doors open and the boxes fell to the floor, of all people I have spoken with said that after that dinner Pontus had the wooden ones made and put on top of the Brillo mountain to keep them in place, i think he and Andy agreed for this to happen.

Pontus was godfather of museum directors he was untouchable. His life was about art not money! When he started to sell to the Belgian dealer he did not advertise, he sold them after dealers offered money, yes maybe he needed money BUT according to people knowing him he would never sell fakes and destroy his worldwide reputation that's out of the question!

He met Andy many times after 68, Both in Stockholm, Paris, Switzerland, and USA.

We know that everyone inside artworld knew about 1990 boxes and knew they were OKéd by Andy and Pontus

The Expressen story is simply questioning if Pontus had an OK doing them after Andy died, there is hardly any contracts done in Andy's hand for works outside editions! And AWAAB does not reveal anything cause the main thing for them is t keep prices up, the less works out the more money for them!

Börjesson was/is an a.... and Pontus Did not like him because he fuc... art and was only into money"

It was stated by Swedish Journalist (radio interview) that if Pontus Hultén had a verbal agreement to do boxes from 1968 then that permission would belong to the estate because Andy Warhol died in 1987 and when the artist dies the rights go to the

estate...but the permission was not needed in 1990 because it was given in 1968 - 17 prior to the death of the artist - as Hultén always stated. So when Hultén has a permission from 1968 that was given to him in 1968 by Andy Warhol that permission belongs to him and not the later estate.

And concerning the 1968 at Moderna Musset one could ask where the written permission for Kasper König is to acquire 500 cardboard boxes and exhibited them at Moderna Musset as an art installation. Where is that written permission. Then someone would say - he didn't need a permission it was just exhibition material not art...exactly...as with the boxes from 1964, 1967, 1968 and so on.

Then what makes a box a Brillo box by Andy Warhol?

When you as an authentication board takes on the role as sole emperor of what is right and wrong. And when you dissolve to avoid further questions and law suits you have the right to do so. You don't exist anymore.

Now we must remember that the Warhol Foundation has always claimed that The Foundation and The AWAAB is two different bodies that are not intermingled.

In 1990 the Foundation knew and thereby sanctioned that Hultén made replicas for exhibition staffage. The Brillo's were meant for Leningrad, Bonn and Louisiana.

It's possible that there was a slip from the old foundation that was active from 1987-1994. The executor of the Estate Fred Hughes had multiple sclerosis and a fierce battle was going on with Christies and lawyers regarding the value of the estate.

Maybe the information was not passed from the old estate to the new estate and the newly established AWAAB 1995-2012. Or maybe it was. AWAAB even state in their own report that Georg Frei was told in 1996 that the six boxes donated in 1995 were all replicas.

Hultén never changed his story. Not a milligram.

And why did he write 100 wooden boxes (not in the original Swedish translation that says just boxes) in his memories of the exhibition? Because first he did not care when a box was produced. Secondly because that's what he discussed with the Catalogue Raisonée people. And that's why they will not allow us to see the transcripts or listen to the tapes when they interviewed Hultén.

Let's stick to the story. The boxes were mixed. He had the permission. We have authenticated over 94. We will look like complete idiots. If info was not passed to us from the first

estate. And if it was better to keep it silent within the art world. And that's what Hultén told the interviewer. And have in mind that it's by coincidence that Heloise Goodman in 1994 asks Van der Veldes partner Jan Ceuleers if she can ask Hultén if there were also ordinary cardboard boxes exhibited in 1968. As a researcher you don't ask the buyer for provenance you ask the seller. And as a researcher you don't ask the buyer of artworks to ask the curator of a show what is factual. You ask the curator. But probably Ceuleers and Ven der Velde spoke with Hultén - would this cause trouble? Hultén has answered not at all. I had the permission and as I said some were made in 68 and others in 90. And they all agree to write made for the 1968 exhibition. And despite other "warnings" the foundation continues to authenticate boxes for the next 13 years (1994-2007). And when you have authenticated one you have to continue doing so. If you don't then you admit that you don't have the control and the ability you should have. So, it goes on. And in the art world its accepted that the 90's are works by Warhol.

They knew it all along. At least some of the board members. And when Hultén dies they frame him because they must. And because they can, He cannot answer nor defend himself.

Nothing is new to people inside the business. We have already proved that.

They now know that it will probably be difficult to keep the story hidden for ever. So, what do they do? Very easy they wait until Hultén is dead. And the first Brillo that comes to auction after his death very conveniently goes on auction in little Sweden in 2007. All 68 other Brillo's that has been on auction has either been in London or New York. So again, a very peculiar coincident. And the consignor must be Per Melin as we have a copy of the authentication letter from AWAAB where the box has the identification number A 126.0610. Not the name Per Melin rings a bell. Per Melin is son of John Melin. John Melin was the designer for some of the posters and (check all he did) in 1968 and again later involved in the 1990 boxes. And the box consigned was a 1990 Malmö type. He gets it authenticated on November 3rd, 2006. Takes it all the way back to Sweden and puts it up for auction at Stockholms Auktionsverk April 26th, 2007, as lot number 1072. John Melin worked close together with Moderna Museet and in 1967 he started a Branch of Arbmans Reklambyrå in Malmö. Stig Arbmans was the printer of the 1968 Book for Moderna. They also did the posters invites etc.

On the authentication letter from the AWAAB Exhibit A. Dated November 3, 2006, with the

Identification number A126.0610 the headline description of the work is "Brillo Box (Stockholm Type), 1964/1968". Peculiar description to write 1964/1968 when the AWAAB at that time allegedly believed the boxes were from 1968 and not 1964. Why write 1964? Probably because they as Hultén refers to the concept. Not they year of fabrication.

But that all changes when the press gets a tip from a Swedish art dealer who has probably known it all along like all others. Because that's good and sensational news for people outside the art world. Ha ha an artwork made 3 years after the death of the artist - of course its fake. That's how people outside the art world would think. Very understandable.

The very same art dealer who in the taped interview with Bengt Anderson in May 1990 gets the information that the foundation knows all. "They" even according to Bengt Andersson "sold" boxes. And the very same art dealer who tried to purchase boxes from Hultén on several occasions but was turned down.

And then suddenly when press stir up things no one in the art world knows anything about boxes made in 1990...Mouseholes are everywhere. Dan Wolgers knows nothing. The certificates are not made by Hultén just signed by him. etc

Now line people up and let's speak about credibility. Hultén. The godfather of Museum world. Friend of Andy. Against money in art. Started Moderna Museet, Centre Pompidou. Etc. befriended all famous artists in the world and so on.

Compare him with a board of members (take it from the (Joe Simon feature) people of whom most of them never knew Andy nor met him. Never curated a single show, never founded a museum, never befriended famous artists and where the former (and at least one of them has been investigated and paid a settlement of fraud it and then tell this author they have more credibility than Hultén.

And there is another general aspect that must be taken into consideration. We have documented that people knew in 1990 that boxes were being produced for exhibitions. We have Robert Shapazian talking about "the late version", we have van De Velde / Jan Ceuleers talking about another version. We have Bengt Andersson saying, "then there was another edition". And normally what you buy is what you get. The purchase sum in 1994-1995 for van De Velde was 6000 usd per box. Obviously because what was sold was something different from lest say the 1964 edition.

Why would any sell a Brillo Box for 6000 when prices on auctions for Brillo Boxes were: (5 first recorded hammer prices)

1989	62.000	usd	
1993	33.000	usd	
1994	51.500	usd	(first Malmö type on auction. (Berardo))
1995	24.000	usd	
1997	45.000	usd.	

An average price of 45.000 usd. And you could buy them with Hultén for 6000. Come on. Both the buyers and sellers knew exactly what they were buying. And both parties accepted it.

So basically, we can easily now dismantle half of what the AWAAB concluded.

Hultén never had any intent to hide that he made replicas in 1990. Nor did he pretend in 1990 that the boxes were made in 1968.

Not only did he write "repliques" on the loan form to Louisiana. He also took part in releasing a press release from Sydsvenskan. The curators of Louisiana knew it was replicas (away states this in their 2010 report).

Bo Nilsson, people at Reklamteknik, at Malmö Kosthal, Moderna Museet and numerous others.

Is it possible that this fact goes undetected when it's common knowledge at the time?

The art and museum work are a rather small one. And people work internationally.

Then let's look at another conclusion in AWAAB's 2010 report.

The COA made for the 1990 boxes are stating that they were made for the Andy Warhol exhibition at Moderna Museet in 1968.

Given the curatorial style that Hultén had they WERE made for the 1968 because they year 1968 fires to the idea. The idea that Hultén and Andy Warhol had. And made. Hultén has to the day he died claimed that he had a verbal agreement with Warhol to do the boxes. "Why don't you make them there".

Should he have written 1990 on the COA's and made as repliques for Louisiana and for Leningrad? Knowing that the 1968 boxes were mixed with the 1990 at La Motte? Not if you ask Hultén. He did the same with replicas made for Marcel Duchamp and other artists he worked with and for. 1968 refers to the concept. The idea. Not the year of production. Brillo are Brillo's. And of course, with the remarkable twist that the text in the coa's and the physical production of the was made by the buyer not the seller. I think 100 % of people in the art industry can agree that it's the seller who makes the COA's certainly not the buyer.

Pontus Hultén had the permission to do boxes in 1968. He was right when he later said app 100 boxes were stored at Moderns Museet after the show. But most boxes were cardboard boxes that were unfolded. Only 400 boxes were shipped to Berlin we know that from the documents. So 100 out of the 500 stayed at the museum plus the few wooden made to stabilize the piles during the exhibition. They came little by little as we know from Wibom. To Hultén a "kartong" was a box. Wood or cardboard did not matter. 22 years later he finishes the "edition" with the verbal (or written but unfound) permission from Andy Warhol. Wooden boxes are needed for shows in Leningrad, Bonn etc. Important people in the museum world and in the art business are completely aware that Hultén made "repliques" in 1990. He even wrote that on the loan form to museums. And the printer made a press release.

After the exhibitions the boxes are shipped to Hulténs Chateau La Motte in Loire. The 1990 boxes get mixed with the few boxes from 1968. A box is a box. Or as Wibom says in the radio interview with Anna Gjöres "Brillos are Brillo's". An art dealer shows up at Hultens Chateau. And he is there for the boxes. Hultén tells him the boxes are from 1968 and 1990 but there is no difference with them. The 68's shows heavy sign of wear so he goes for the 90 boxes. They are all made with the permission of Andy Warhol. The art dealer buys boxes. He himself sets the price according to Wibom. He flips the boxes for 10 K us he says. But on auctions same years they sell for an average of 33 K us. Strange. The foundation gets boxes in for authentication. They get a little confused. Probably asking themselves why none of all the boxes has ever been on the market and where they are? Not a single had surfaced from 1968 to 1994. Impossible. They ask Van de Velde to ask Hultén if cardboard boxes were also on display in 1968 - Hultén says yes. And when you ask if there were also cardboard boxes you have automatically confirmed that you thought all 1968 boxes were wooden.

And more and more boxes get shipped to US for authentication. Despite warnings from König that all boxes in 1968 that he shipped were wooden the AWAAB authenticates / catalogues a total of 94 boxes. They must do that because once they had started, they had to continue 1990 boxes and a few 1968 boxes they didn't even noticed were quite different from the 90's.

They interview Hultén. He is very casual about it all. Yes, I made boxes in 1968 and in 1990 with the permission of Andy Warhol.

Everyone knows that. (He most likely told the former Estate of Andy Warhol in 1990 or 1989.

And the interviewer would ask" But how can one distinguish one from another"? And Hultén answering: It's not important. I don't matter. They are all the same. And for the COA. Made for the exhibition at Moderna in 1968. Again, he refers to the concept. The idea.

The AWAAB was probably in many thoughts on what to. Or not to do. And who is to decide what is authentic and not. And why?

If not, the popular press had got to this nothing would have happened. Not a thing.

Things only stir up because people outside the art world would never understand things like this.

Because they have no background or expertise or knowledge to do so. Does that make the art world a crook? No, not at all. There has been made posthumous works for some of the greatest artists.

The press must deliver sensation. That's their product. That's what they do and should do. Their focus is the good story not some much smaller details. They are already on to next story.

And it all bursts right after Hulténs death. Very convenient. Remember here that your and other people read about the chain of events after the death of Hultén. He was never questioned by anyone publicly once he was a live. It was accepted from the people inside the art world. The reports made, the articles in the press and the accounts from the involved has all been produced on facts that has now been proven wrong.

Frei interviews him in 1998 - he probably knows nothing or only little about the 1990 production that is mixed up with the 1968 production. But people at the foundation knew. And they did not tell him, so he interviewed Hultén unknowingly. At the results were thereafter.

Ask yourself why Heloise Goodman's findings from late 1994 were not passed on and presented for Hultén. It would be the easiest thing to do. But it never happened.

The rights to re-produce works and images by Andy Warhol is now in hands of The Foundation. Now if the Foundation decided to release a post human edition because they could. Would you pay 50.000 usd for a print of ex. The Last Supper in an edition of 50. Stamped by the foundation? Or a "late version" Kellogg's Box made in 2017? With no agreement from Andy Warhol?

People that literally had nothing to do with Andy Warhol. Would you consider that art?

Or would you prefer a Brill box 1968/1990 that has all to do with Andy Warhol? Judge for yourself.

To predict the future of the Swedish boxes is difficult. Because the role of major auction houses is much bigger than it should be. Many auction houses go "by the book" so to say but when "the book" is wrong they still go by it. They want to be on the safe side. Not necessarily on the right side - but the safe side. And people tend to listen too much to them as people consider them experts. Often, they are not. They are salesmen and women.

This author believes that the market will decide the future. The market is the intermingle of all interests. And money is the driving factor besides compassion for art. Malmö boxes are now privately changing hands for around 100.000 usd. No records after 2010 exist for a 1968 box to this date.

The Swedish boxes will get the place in history they deserve. To rinse the reputation of Pontus Hultén and to clarify to collector's museums, auction houses and the public that things can be very different from what they look on the surface.

The 1968 boxes are the rarest of all Warhol box sculpture types. Alone because as few as 7 documented pieces exist. They are part of art history.

A nice pointer from the market is the fact that not a single of the 50 sold by Van De Velde has been returned to him.

In 2015 the renowned dealer and Warhol expert Richard Polsky set up an alternative authentication service for works by Andy Warhol. From Polsky's website:



"The closing of the Andy Warhol Art Authentication Board, in 2012, created a vacuum for authenticating the artist's work. As of now, the major auction houses will not accept an Andy Warhol painting for auction unless it has been authenticated by the Andy Warhol Art Authentication Board or listed in the Andy Warhol Catalogue Raisonné. However, these two venues are not foolproof. There are many genuine works out there that have not been documented or have been documented inaccurately. And there are a slew of fakes. Determining a genuine Andy Warhol comes down to the artist's intent. It was a very different matter for Warhol to sign a copy of his book, The Philosophy of Andy Warhol, with a tiny doodle of a soup can, versus allowing one of his photo silkscreens to be used to run off a specific number of canvases. Warhol functioned largely as an art director, authorizing others to collaborate in

the creation of his work. A genuine Andy Warhol can be a painting or sculpture that's been worked on by the artist, supervised by him, or authorized by him.

Crucial factors in identifying Warhol paintings include how the image compares to an existing series, when it was done, how it was made, and whether its provenance is logical. While colleagues and reference books might be consulted, Richard Polsky's decision is ultimately based on thirty-plus years of involvement with Warhol's art. Over time he has looked at literally hundreds of authentic Warhol canvases, along with a surprising number of pictures which were incomplete, cut-off in strips from larger multi-image paintings, discarded as rejects, and run off without his permission. Richard Polsky has also seen his share of outright forgeries."

In June 2018 we decided to submit the 1968 Stockholm Type for possible authentication. A few weeks later in July 2018 we received a 7 pages report with the verdict:

July 12, 2018

Mr. I 

Denmark


Dear Mr. Hvidberg,

It is the opinion of Richard Polsky Art Authentication
that *Brillo Soap Pads* is an authentic Andy Warhol.

Description:

Andy Warhol
***Brillo Soap Pads*, “Stockholm Type,” 1968**
Silkscreen ink on plywood
17 ¼” x 17 ¼” x 14 ¼” (43.9 cm x 43.9 cm x 36.1 cm)
Signed (initialed)

Provenance:

Pontus Hulten, Paris, France
Bengt Andersson, Malmo, Sweden
 **Denmark**

Exhibitions:

**Moderna Museet, Stockholm, Sweden (exhibited
1968)**

There is ample documentation, historical evidence, and
clear intent on the part of the artist, to conclude that
Brillo Soap Pads is a genuine Andy Warhol sculpture
based on the following facts:

* In 1964, Andy Warhol shocked the art world by exhibiting a large group of now-classic Brillo Box sculptures, that mimicked the well-known consumer product. The show took place at Eleanor Ward's Stable Gallery in New York; his first exhibition which featured sculpture.

* Four years later, in 1968, Pontus Hulten organized the first major Andy Warhol survey exhibition. The show took place at the Moderna Museet, in Stockholm. The evidence suggests that both Hulten and Warhol were in agreement that the exhibition should include a large group of Brillo Boxes.

* While it would have been logical for Warhol to ship the boxes which didn't sell at his Stable Gallery show, to his Moderna Museet show, both he and Hulten were intent on saving money. For this reason, it made financial sense to fabricate them in Sweden. These became known as the "Stockholm Type" Brillo Boxes. They were given this designation by the authors of the *Andy Warhol Catalogue Raisonné*.

* The Stockholm Type Brillo Boxes were constructed in the same dimensions as those exhibited at the Stable Gallery. They were also constructed from the same material; plywood. It should be noted that this contradicts the *Andy Warhol Catalogue Raisonné* — which states they were made from Masonite.

* There were also differences in appearance: the front of each Stockholm Type box included the package design stock numbers "1A400" and the designation "24/18 PAD GIANT," which appeared inside a semi-circle. The faces of the Stockholm Type boxes do not include the words, "24 GIANT SIZE PKGS." The Stockholm Type boxes do not have the Brillo logo screened on their tops. The Stockholm Type boxes' white undercoating was silkscreened rather than hand-painted like the 1964 edition.

* The Moderna Museet exhibition also included approximately 500 actual cardboard Brillo Boxes, supplied by Brillo's parent company, Purex Industries. They were shipped to Sweden as "flats" and then assembled on the premises of the museum. Subsequently,

they were stacked at the entrance of the show. The accompanying exhibition catalog *Andy Warhol* (which features multiple Warhol “Flowers” on the cover), includes a photograph of the installation, on the second to last page. Though very few of the cardboard Brillo Boxes survived, they are considered collectible, but not genuine Andy Warhols.

* The Stockholm Type boxes have been the subject of much misunderstanding and misinformation. This can be traced to the *Andy Warhol Catalogue Raisonné* committee. They claimed they could find no written evidence of Warhol agreeing to fabricate a group of Brillo Boxes for the Moderna Museet exhibition.

* It is inconceivable that the Stockholm Type boxes would have been fabricated without Warhol’s permission. It is our belief that the construction of the Stockholm Type boxes was agreed upon verbally, through a phone conversation between Warhol and Pontus Hulten.

* Neil Printz, the co-editor of the *Andy Warhol Catalogue Raisonné*, eventually backtracked on the catalog committee’s dismissal of the validity of the Stockholm Type boxes — after originally claiming there was no written agreement to produce them. He was quoted in an email, to *ARTnews*, that the possibility of verbal authorization by Warhol “cannot be conclusively ruled out.”

* However, confusion over the Stockholm Type boxes exists to this day. It can be traced to the *Andy Warhol Catalogue Raisonné* and its listing of numerous examples of Stockholm Type boxes as a distinct category of work. See: *Andy Warhol Catalogue Raisonné* (Volume 02A, catalog numbers 721.1-721.94)

* At a later date, they rescinded the above designation by referring to them as “exhibition copies.” They also combined them with a group of 105 Brillo Boxes that the curator Pontus Hulten commissioned for an exhibition in Saint Petersburg, that were fabricated in Malmo in 1990. This is the main reason why it has become difficult for the art market to recognize the genuine 1968 boxes as a legitimate body of work created by Andy Warhol.

* The confusion over the Stockholm Type boxes fits a pattern of how the Andy Warhol Art Authentication Board sometimes “threw out the baby with the bath water.” In some ways, it is analogous to their position of “denying” the group of seven red “Self-Portraits,” from 1964, that were authorized by Warhol and created away from his studio at an off-site production facility. This resulted in the infamous “Joe Simon lawsuit,” which ultimately led to the dissolution of the Andy Warhol Art Authentication Board.

* We strongly disagree with the Andy Warhol Art Authentication Board’s position in reference to the Stockholm Type boxes. The record shows that Andy Warhol had a preliminary verbal discussion with Pontus Hulten to determine which works would be included in his 1968 Moderna Museet survey show. Mr. Hulten requested that Warhol produce a group of Brillo Boxes. Though we’ll never know the exact number which were agreed upon, an educated guess is 100. This is based on the strong possibility of replicating the number of Brillo Boxes exhibited at his Stable Gallery show in 1964.

* It is difficult to determine the actual number of genuine Stockholm Type boxes in existence. After Andy Warhol and Pontus Hulten agreed to construct the boxes in Sweden, they proved to be more expensive and time consuming than originally anticipated. This likely resulted in far fewer Stockholm Type boxes being made than planned.

* Though we will never know for certain, the Andy Warhol Art Authentication Board eventually put the total number of genuine “Stockholm Type” boxes at 10-15. However, as previously mentioned, they created confusion because the catalogue raisonné lists a total of 94, many of which they later decided (incorrectly) were created in 1990.

* While it is not clear how many of the actual 10-15 Stockholm Type boxes survived the Moderna Museet exhibition, it has been suggested that the number is very small; possibly 6-7. We believe that the example we have been asked to examine is one of them. We base this on the following documentation which supports this position:

* We have examined an extensive interview with Anna-Lena Wibom, Pontus Hulten's ex-wife and collaborator, during the Moderna Museet Warhol exhibition. The interview, which took place in 2017, focused specifically on the Moderna Museet show and the Brillo Boxes. While the interview covers the preliminary planning of the exhibition — over 50 years ago — we found Ms. Wibom's commentary to be credible.

* According to Ms. Wibom, somewhere between 50-100 Stockholm Type boxes were constructed. However, she explained that money (or lack of) was the determining factor, as far as how many were actually produced. Obviously, there is a big difference between 50 and 100. We believe that even the lower figure might be too high. While Ms. Wibom was uncertain of the number, she did emphasize that "it was certainly not 10-15 but more."

* Ms. Wibom also confirmed the boxes were constructed from plywood.

* Another key point of Ms. Wibom's testimony was that Andy Warhol saw some of the actual Stockholm Type boxes in person — and approved them. As she put it, "Yes of course he saw them. And he liked them."

* Her final important point was that after the show, Pontus Hulten gave away the Stockholm Type boxes to individuals who were closely involved with the exhibition. She also mentioned that she and Mr. Hulten ended up with some boxes. We find this explanation credible, given the time period and the modest financial value of the boxes. The classic 1964 Brillo Boxes were sold at the Stable Gallery show for approximately \$250 each. The Stockholm Type boxes would have been worth less.

* It is our belief that the reason the Andy Warhol Art Authentication Board ultimately changed their mind, about the validity of the Stockholm Type boxes, was because they were not created at Warhol's studio, and were fabricated at an off-site production facility in Sweden. However, Warhol's philosophy was that it was

acceptable for an artist to function as an art director. Hence, if he authorized Pontus Hulten to fabricate a group of Brillo Boxes for his show, then they became original works of his.

* The box that we have been asked to examine appears to be the only known signed Stockholm Type Brillo Box. The printed initials "A.W." appear on one side of the box.

* Our position on the signature is one of neutrality; we cannot say for certain that these are Andy Warhol's printed initials. Nor can we say with certainty that they are not. There is also the possibility that Warhol asked someone to initial it on his behalf.

* Generally, when Andy Warhol signed one of his works, he did so with a full signature. There were occasional instances where he signed one of his books by initialing it "AW." However, on those occasions, he signed his initials — rather than printed them.

* A signature is not considered crucial, when it comes to determining the authenticity of an Andy Warhol work of art. It is an established fact that many genuine Andy Warhol works are unsigned. Warhol had a policy that he didn't sign a picture until it left his studio, either for an exhibition, or because it had been sold. This was done largely for security reasons. In addition, in keeping with his philosophy of detaching himself from the art making process, he encouraged others to sign his work for him. These individuals included his assistants and even his mother, Julia Warhola. The dealer Ivan Karp, who's credited with discovering Warhol, has gone on the record stating that he signed paintings for him.

* We find the provenance, attached to the Stockholm Type box, to be credible. The original owner of the box was Pontus Hulten. Though late in his career his reputation would suffer, he was once considered one of the art world's top international curators. In 1968, during the Moderna Museet show, his art world standing was at its peak.

* Bengt Andersson, via Pontus Hulten, was the next owner of the Stockholm Type box. Mr. Andersson was a

screenprinter whose company worked on a later series of Andy Warhol Brillo Boxes (1990) — commissioned by Hulten. The 1968 Stockholm Box, being examined, served as a prototype for these boxes.

This work of art has been assigned: **RPAA Archive Number AW18 — 141**

Authenticated by Richard Polsky

Date



Chapter 9. Moderna Museet 2018 – 50 years Anniversary exhibition. Stockholm and Malmö.

In the spring of 2018 this author learned that Moderns Museet was to do an exhibition about the 1968 exhibition.

In the exhibition text on Moderna Museet's website one of the subjects to be discussed was:

"Warhol 1968" features different versions of his Brillo Boxes, as a distinct connection between the time before and after 1968. They also describe the development of Warhol's artistic practice and might lead to discussions about what can be regarded as original and copy in art."

This of course was of huge interest to the author. But at the same time, I had a faint feeling that Moderna Museet despite knowing of my research and partly knowing my findings would walk all over their old museum boss once again despite my warning.

So, I decided to provide the exhibition curator John Peter Nilsson and Museum Director Daniel Birnbaum with some evidence.

An e-mail was sent to both on July 9th, 2017, two months prior to the exhibition as goes:

Dear Both,

It will be exiting to experience the approach the museum will have towards the late 1990 Malmö Types for the upcoming exhibition on the 1968 Andy Warhol exhibition.

Because you need to be careful very careful.

The official story still wants us to believe that the boxes were produced for the 1990 exhibition Territorium Artis in Leningrad. And that is very likely. But that never happened. Not a single 1990 Malmö Type went to Leningrad. However, the complete "edition" of 105 Malmö types were exhibited in Bonn in 1992 at the exhibition with the same name and curated by Pontus Hultén.

The loan form for Leningrad states 10 boxes. Which corresponds with what Jerry Sohn told me in an interview. And other witnesses says that the boxes were rather beaten up. Not in correspondence what Warhol what normally do. But the 1968 boxes have had a hard life. The ten boxes in Leningrad were all boxes produced in 1968. Loan form attached.

And to sum up the boxes (1990) can't be in two places at the same time. On June 11th, 1990, all 105 Malmö boxes are on a lorry going from Konsthallen Malmö to Moderna Museet in Stockholm.. This is documented by an invoice from CIRCLE. At this date the exhibition in Leningrad had been on for 11 days. Invoice attached.

The 105 Malmö boxes had another journey. From the loan form to Louisiana the pick-up address for the boxes as Musée d'Art Moderne in Paris. Centre Pompidou. They just had an Andy Warhol retrospective in collaboration with MOMA who worked with The Andy Warhol Foundation.

Sarah Tappen from MOMA received copies of all the loan form. And 45 boxes on loan from Pontus Hultén must have been a huge eye opener seen in retrospective... Loan form attached.

In a 5 pages letter from MOMA to Pontus Hultén dated late 1987 there is discussion to re-create sculpture installations such as Brillo's. And that the foundation has given it's accept. And this was exactly what happened.

And you better believe "The Foundation" and the later AWAAB knew this. It was widely accepted and of course this is the reason why the AWAAB will not put forward the documentation they say they have where Pontus allegedly tells them that all Brillo's were done in 1968. That documentation does not exist.

The COA's were not produced by Pontus Hultén. They were made by Jan Ceuleers the business partner of Ronny Van de Velde. He has confirmed this reluctantly.

The text for Hultén's memoirs were not written in 2005 but in 1994. And the least page in his handwritten statement was left out. This page clearly states that the boxes were exhibited in Bonn in 1992. I have a copy of the missing page.

And lots of other documentation in hand supports that the Warhol Foundation at least from December 1994 knew that two version of boxes existed. Remember that at this time the old foundation (Fred Hughes) was in infight with the new one and that the AWAAB was formed early 1995. Apparently, a lot of important information is lost. Or simply overlooked.

I think it's very important for Hultén's legacy to tell the story correct based on documentation that has not been public before.

It was certainly no coincidence that the AWAAB dissolved after the "Brillo Scandal". Then they can't answer any questions. They are now a closed door.

My book is finished. But new findings still surface. And they all speak for Pontus Hultén. And please have in mind that the above is only a fraction. There is much more.

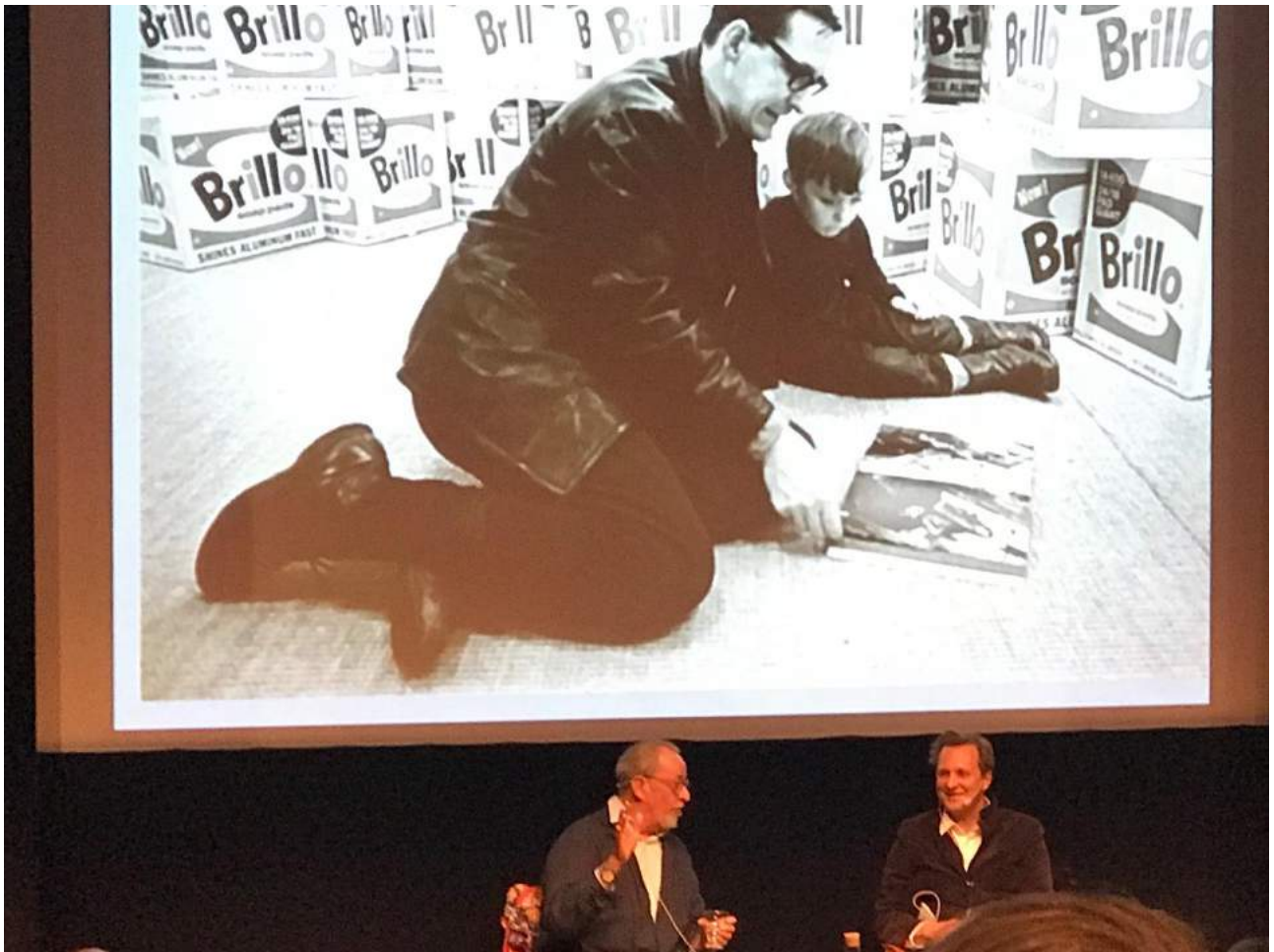
Regards

Peter Hvidberg

The purpose of this e-mail of course was to gently warn the museum not to repeat the official story. So, with some bad anticipation this author travelled another three days to Stockholm to be at the opening and to listen to the talk between Kasper König and Daniel Birnbaum at the pre-opening on September 14th at 5 PM at the auditorium right next to the archives on Pontus Hultén where I had spent several days in the last two years.

I received an answer from John Peter Nilsson and nothing from Birnbaum. The reply from Nilsson was just polite saying very interesting I will get back to you in August. He never did.

The auditorium was packed and not all people could get in. The atmosphere was very alive, but silence came as Birnbaum introduced Kasper König who started telling the story on how he came to work with Andy in New York in 1967. And it was Hultén who was the gate opener. The advice was If you want to work with Andy stay close to Pontus Hultén and so it happened.



Kasper König left and Daniel Birnbaum in the auditorium talking about the 1968 exhibition. Photo by the author.

The reader already knows most of the story but there was some additions and corrections. First, König denied taking credit for the beautiful book that was produced. He gave most of the credit to "the guy in Malmö" – John Melin. They took many decisions on their own without consulting Andy. Andy just looked at the first test. Looked at it again. Tore out two pages and said this is it you can print it. This way Andy had made it his little work of art.

Olle Granath and his wife arrived the middle of the session. Someone had told him it was 5:30 and not 5:00 – booked seats of course.

König told a story on the missing films. And this is interesting because this is people remembering very different things, they have all experienced. We have heard the films never arrived and little film loops were used instead. That Chelsea Girls was never

screened. Documents shows the same. On the other hand, Granath tells in the booklet that the film was screened...

And König had a third version that was certainly a good story and probably the correct one.

Andy had decided that he could not show the films for an audience in Europe at this time. The movies were simply to avant garde and he was scared he would forever ruin his reputation on Europe as a filmmaker. SO, in a very Warholian style he simply König to ship black film reels to Moderna Museet. Nothing could be seen on them. They were just black. And Andy took the money for the films besides they could not be shown. Funny story.

And again, we have so many confliction stories on the movies in 1968 as we have with the Brillo's.

People forget. People gets confused. People adapt stories form others and that suddenly becomes the truth.

Well and then off or rather just around the corner to see the exhibition on the exhibition. It was rather small and of course my focus was on the Brillo's. Had the museum listed? At least they had reproduced the Brillo Letter form the Brillo factory that I had provided to Daniel Birnbaum. But what about the rest? How would they discuss what was art and what was copies regarding the Brillo's. Especially seen in the light of my warning e-mail.

Well, the answer is they did not. On placards they just repeated the official story which of course was very disappointing. It seems its more important for them to stay happy friends with The Andy Warhol Foundation and go on with the official lie than it is to clean the reputation of their legendary director who donated no less that 700 artworks to the museum in 2005.

Here is a transcript of what the museum brought regarding the 1990 Brillo's:

1987

Andy Warhol dies. According to US law, all licenses that the artist may have issued to reproduce or copy his work cease to be valid. The Andy Warhol Foundation for the Visual Arts now owns both the copyright and the trademark.

This of course is an attempt to say that if PH thought he had permission that permission would not be valid. This author believe that PH had permission from the first estate. And that he had permission from Andy Warhol in 1968 but also in 1990.

Plus, the US law referred to does not exist in those terms. Its correct that the rights go to the estate. But of course, not for licenses and right given or sold before the death of the artis. Skal tjekkes en ekstra gang.

1990

Pontus Hultén tells carpenters at Malmö Konsthall to make 105 Brillo Boxes for an exhibition in St Petersburg, replicating one of Hultén plywood boxes from 1968.

No not 105 they made 113 boxes. And the boxes never came to St Petersburg. They were stored at Moderna Museet. Oh, the irony.

1994

The art dealer Ronny van de Velde buys 40 of the Malmö Boxes from Pontus Hultén who also issues a document certifying that they were made in Stockholm in 1968, in accordance with Warhol's instructions. Van de Velde pays SEK 900.000 for the boxes.

Wrong again. Jan Ceuleers made the document. At he only took part of the text Hultén provided him with. He left out the last page where we learned that the boxes were exhibited in Bonn in 1992. Hultén did not write on that document that the boxes were made in 1968. He wrote for the exhibition in 1968. Again, he is referring to the concept not the year of production.

Add to this that Ceuleers informed the AWAAB that there were two versions of the boxes...

van De Velde paid 6000 usd per box. That's 40x6000 = 240.000 usd equivalent to 1.800.000 SEK in 1994 exchange rates. Source Danish national bank.

1995

Pontus Hultén donates six of the Malmö Brillo boxes from 1990 to Moderna Museet, certifying that they were produced in 1968.

No, he does not. And all people at Moderna Museet knew Pontus produced boxes in 1990. The museum even stored no less than 105 boxes for him only 4 years earlier. Boxes newly produced at Malmö Konsthall. Again, he refers to the concept 1968. The text in his 2005 was NOT made in 2005 but in 1994.

1995

Pontus Hultén donerar sex Brillo-boxar tillverkade i Malmö 1990 till Moderna Museet med intyg att de producerats i Stockholm 1968.

Pontus Hultén donates six of the Malmö Brillo boxes from 1990 to Moderna Museet, certifying that they were produced in Stockholm in 1968.

199

Pontus Hultén in
catalogue raisonn
verk, att Malmö-
verkats 1968.

In a catalogue rais
Pontus Hultén co
Malmö boxes we



A nice little booklet was released with wonderful photographs and text from the opening vernissage in 1968 by Berit Jonsvik. Only published in Swedish.

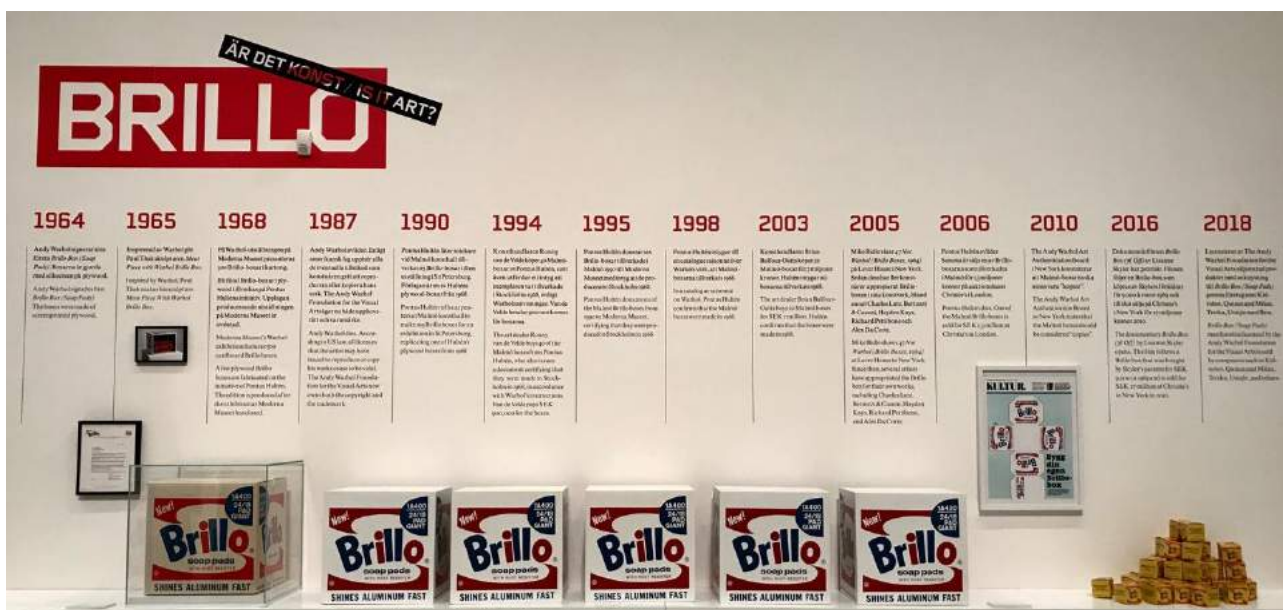
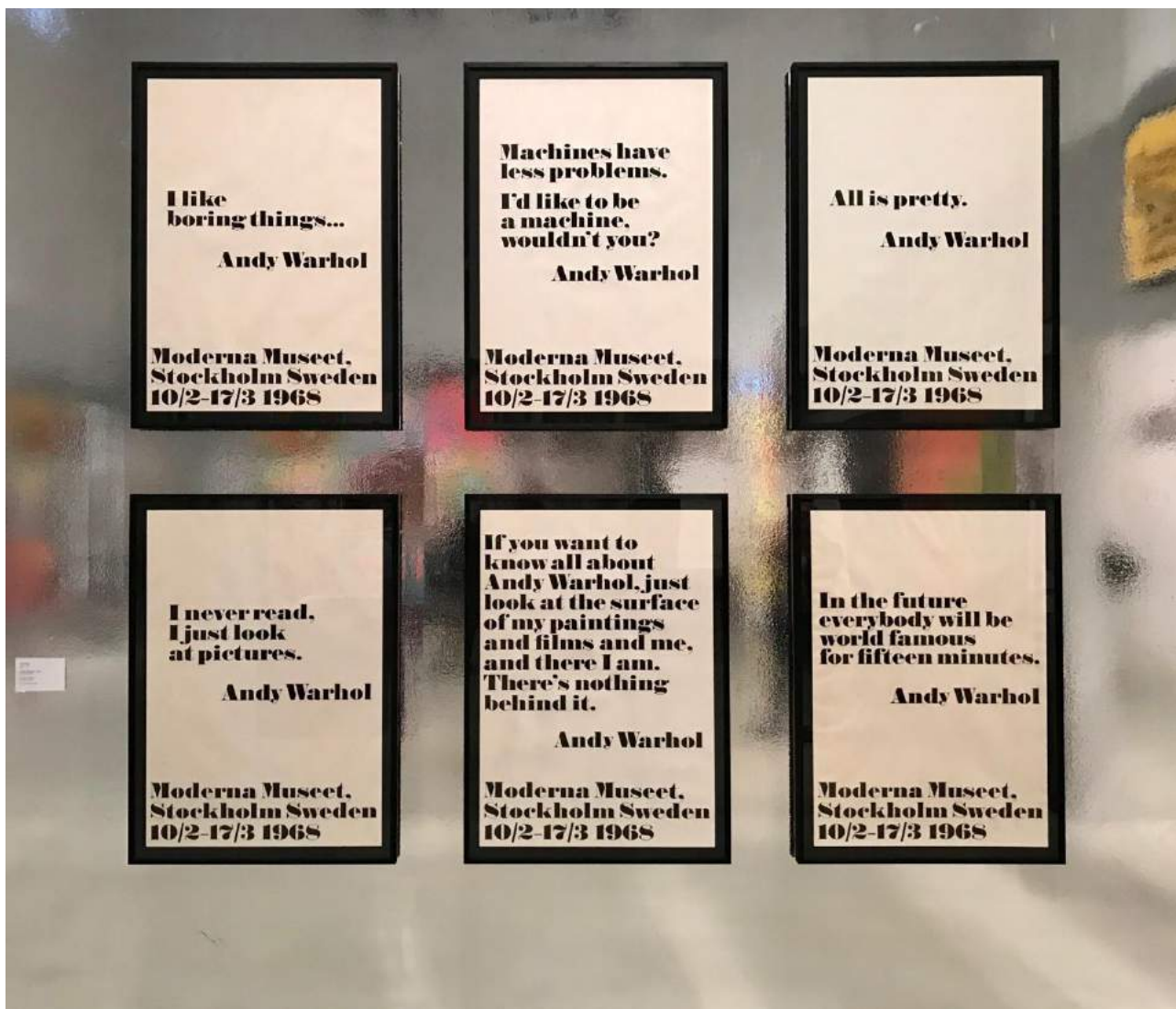
The book shows 20 photos all taken by Jonsvik at the vernissage when Warhol attended.

At the end of the book there is a 3 pages conversation with Olle Granath on the 1968 exhibition.

One of the first things Granath says is *"It was Billy Klöver and Kasper König who contacted Andy Warhol in New York. It was those two and then Pontus Hultén who negotiated with Andy Warhol. There was no written agreements all was verbal...."*

Again, a contemporary source saying all was verbal agreed.

The anniversary exhibition then travelled to Malmö from March 30th -September 8th, 2019. This author of course attended the opening. No news there. The official story repeated once again.



The discussion of the findings of this book is welcomed at Facebook at Andy Warhol Brillo Box Forum – the editor of the forum is the author of this book or at www.brilloboxscandal.com

The “authentication” for all 1968 and the later 1990 boxes must be revised. NOT by the Warhol Foundation. However, they are free to get our results. There is way too much confusion concerning the boxes listed is the *raisonne*. Are they 1968 or 1990 boxes? Info will be updated on the website with correct year of production and provenance.

Andy Warhol, 1928-1987, Brillo boxes
Report on *Brillo boxes*, November 2007

Discussion in the media during 2007 concerning Andy Warhol's Brillo boxes and concerns regarding their manufacture and permission of the artist has led Moderna Museet to examine the available Brillo boxes. The museum has looked at those in its own collection and borrowed from private collectors in Stockholm and southern Sweden.

Some of those examined are from 1968 when a few boxes were constructed in connection with the Andy Warhol exhibition. These boxes are, according to records and catalogue texts, constructed with the permission of the artist. Boxes from 1990 have also been examined when 105 boxes were constructed for an exhibition in Leningrad. This was three years after the death of Andy Warhol. As a reference a cardboard (corrugated fibreboard) box has also been looked at which was made as part of the exhibition staging in Stockholm, 1968.

The following Brillo boxes have been examined:

1. 6 wood boxes donated by Pontus Hultén to Moderna Museet in 1995. Five are numbered in pencil on the underside with the following: 4, 35, 66, 70, 85. The size of each box is 44.4 x 44.2 x 36.2 cm (Height x depth x width).
2. 1 box of cardboard (corrugated fibreboard) belonging to the archive of Moderna Museet. Size 43.6 x 44.3 x 36.2 cm.
3. 1 wood box on loan from a private collector, Stockholm. Size 44.4 x 44.3 x 36 cm.
4. 1 wood box on loan from a private collector, Stockholm. Size 44 x 44.2 x 36.4 cm.
5. 1 wood box from a private collection, examined in southern Sweden. Signed A.W. Size 43.9 x 43.9 x 36.1 cm.



Numbers 1 and 3. The boxes are constructed from particleboard which appears to be painted with a roller with a waterbased acrylic paint, directly on the surface without a ground. The surface has a typical textured appearance from the roller. The edges reveal the thickness of the particleboard as 1 cm. The colour is clean white, nearest to NCS 0500.

Numbers 4 and 5. Number 5 has an edge damage through which it is possible to determine that it is constructed of particleboard. The board seems to be bevel-edged into 45 degrees before the box was put together. A ground has been applied, sanded and smoothed and then

painted with a brush in oil paint, leaving a soft and even surface. The colour is off-white, nearest to NCS 0502-Y. Number 5 is signed A.W. (see image above).

Number **2**. Corrugated fibreboard box, used in the Warhol exhibition at Moderna Museet in 1968. The top and underside have been joined with fabric tape a number of times. The tape has aged better than the cardboard which has yellowed.

The design differs slightly between the wooden boxes and the fibreboard, which is as follows:- On the top is a square with 'Shipito' and on the underside is 'Brillo soap pads' on one half and on the other 'Alton Box Board Co, Long Island City, NY' with information on the boxes life expectancy.

Number **2** was a part of the 1968 Andy Warhol exhibition organised by Moderna Museet. Numbers **4** and **5** were made in the spring of 1968 in Stockholm. According to Olle Granath and Ulf Linde, both involved in the exhibition preparations, approximately 15 boxes were made with the permission of Andy Warhol at that time.

Numbers **1** and **3** are later copies made for an exhibition in Leningrad (St Petersburg) in 1990. For this exhibition 105 boxes were constructed.

Although boxes made in 1964 remain to be examined, conclusions can still be drawn at the present time. There are strong indications that the boxes from 1968 are constructed with the express permission of Andy Warhol and therefore should continue to be referred to as Andy Warhols Brillo boxes, Stockholm type. It is interesting that one of the boxes has the signature A.W. This signature needs to be analyzed by experts from the Andy Warhol Authentication Board.

The boxes from 1990 should be seen as copies/exhibition material which was the reason for their construction. These boxes are not authorised by the artist and should be removed from the official list of Andy Warhols Brillo boxes.

As a result of this paper, and if Andy Warhol Art Authentication Board Inc, does not come to another conclusion, the Moderna Museet will re-catalogue the 6 boxes presently in the collection as copies/exhibition material.

Lars Nittve
Director

Lars Byström
Head of Conservation

Andy Warhol Art Authentication Board, Inc.

December 18, 2007

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 47th 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.

525 West 20 Street, 7th floor
New York NY 10011
Telephone: 212.727.1735
Facsimile: 212.242.2836

Gary Garrels
Judith Goldman
Christoph Heinrich
Sally King-Nero
Neil Printz

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 inquiries, 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 mitred 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 mitred 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

July 19, 2010

Second Report: The Stockholm type boxes
Prepared by the Andy Warhol Art Authentication Board

(1) Stockholm type boxes, 1968

Warhol's exhibition at the Moderna Museet in Stockholm (February 10-March 1968) was the third museum exhibition dedicated to his work during the 1960s. Unlike the first two exhibitions—at the Institute of Contemporary Art (ICA) in Philadelphia (1965) and the ICA in Boston (1966)—the Stockholm exhibition was neither a survey of his work nor a retrospective so much as a contemporary manifestation of Warhol's work in different media. This is reflected in the title of the exhibition, "Andy Warhol: Screens, Films, Boxes, Clouds and a Book, 1968." It included two series of paintings that Warhol made especially for the exhibition (ten Ten-Foot Flowers and ten Big Electric Chairs), as well as sculptures (Brillo Soap Pads Boxes, represented by 500 cardboard Brillo Soap Pads cartons, supplied by the Brillo manufacturer in Brooklyn, and eight clear plastic, inflatable Clouds), wallpaper (Cow Wallpaper mounted on the exterior of the museum), film (Chelsea Girls), prints (two Marilyn portfolios), a poster designed by Warhol and printed in Sweden (SAS Passenger Ticket), and a book rather than an exhibition catalogue per se.¹

¹ This book, the famous Moderna Museet "catalogue," which Olle Granath later referred to as a "mobile object" (in conversation with Neil Printz, Stockholm, December 17, 2008), consists of an assortment of quotations that Granath culled from interviews with Warhol, followed by three consecutive portfolios of photographs: of Warhol's work by miscellaneous photographers; Factory photographs by Billy Name; and a selection of photographs by Stephen Shore. It does not record the works in the exhibition.

The Stockholm exhibition was prepared by Pontus Hultén, Director of the Moderna Museet, and Kasper König, an independent curator (now director of the Museum Ludwig, Cologne), who worked directly with Warhol in New York. In Sweden, Hultén worked with the art critic Olle Granath (later Director of the Moderna Museet, 1980-1989; now Permanent Secretary of the Royal Swedish Academy of Fine Arts), the graphic designer John Melin (who designed numerous publications for the Moderna Museet during Hultén's tenure as Director; now deceased), and the film curator Anna-Lena Wibom (Hultén's wife and later Director of the Swedish Film Institute). The Stockholm exhibition was undertaken with limited financial resources and organized in a relatively concentrated period of time between the summer of 1967 and early 1968. In January 1968, König arranged for the transport of most of the exhibition's contents by boat to Sweden—the 500 cardboard Brillo Soap Pads cartons, Cow Wallpaper, and plastic Clouds were shipped as “display goods” with the “art works”: two print portfolios and four rolls of unstretched Ten-Foot Flowers and Big Electric Chair canvases.

A spirit of resourcefulness, improvisation, and collaboration informed the preparations for the exhibition and its presentation. For example, when Warhol's films, which were to be shown alongside his paintings in the museum's galleries during the exhibition, failed to arrive from Warhol's studio, Hultén and Wibom arranged to have footage from circus films screened in their place. Rather than helium, the Clouds were inflated with air, so that they rested on the ground rather than floating. Likewise, the stacks of 500 Brillo cartons were re-arranged after weekly concerts in the galleries. This was entirely in keeping with the experimental character of Hultén's curatorial style, in which the work of art was typically incorporated into a broader interdisciplinary or

documentary project. According to Olle Granath, when Warhol attended the opening in Stockholm, he was pleased with the exhibition.²

After Stockholm, the exhibition traveled to Amsterdam; Bern and Kassel; Oslo; and Berlin. Installation photographs from Stockholm and the other museums participating in the exhibition tour, as well as museum receipts and shipping invoices, provide no indication that Brillo Soap Pads boxes made of wood or any material other than cardboard were included among the cardboard boxes. The visual and documentary evidence supports the first-hand recollections of Olle Granath. He has affirmed that only cardboard Brillo Soap Pads boxes were exhibited in Stockholm in 1968.³

The painted and printed plywood Brillo box sculptures that Warhol made in 1964 for his exhibition at the Stable Gallery in New York were based on a design by the painter James Harvey. The cardboard cartons that the Brillo factory supplied to the

² Kasper König's letters to Pontus Hultén documenting the progress of Warhol's exhibition for the Moderna Museet are on file in Hultén's archives at the Moderna Museet (hereafter cited as Hultén Archives). Olle Granath has published an account of the Stockholm exhibition, "With Andy Warhol 1968," in Andy Warhol: A Guide to 706 Items in 2Hours 56 Minutes, ed. Eva Meyer-Hermann (Rotterdam: NAI Publishers, 2007): pp. 00:10:00-00:13:00. Catalogue published on the occasion of the exhibition "Other Voices, Other Rooms," Stedelijk Museum, Amsterdam (October 12, 2007-January 13, 2008), Moderna Museet, Stockholm (February 9-May 4, 2008).

³ See Granath, Other Voices, Other Rooms, p. 00:12:00. On three occasions—in a telephone conversation with Sally King-Nero on May 15, 2002; in a telephone conversation with Neil Printz on November 30, 2007; and in conversation with Neil Printz in Stockholm on December 17, 2008—Granath also affirmed that only cardboard boxes and no "hard" boxes were exhibited in Stockholm in 1968. Granath confirmed this account to the newspaper Expressen (May 30, 2007): "We never had any Brillo boxes built to be exhibited in 1968. We purchased 500 Brillo boxes in corrugated carton from the [Brillo] factory in New York, and those were the ones we showed." In response to a query from the Estate of Andy Warhol, on December 19, 1993, Kasper König wrote: "All Brillo boxes came directly as cardboard [König's emphasis] boxes from the Brillo company in Brooklyn—They were the real stuff—only for display!" (See section 3.) In conversation with Neil Printz on November 11, 2007, however, König noted that he never saw the exhibition in Stockholm.

Stockholm exhibition differed from the Stable Gallery boxes in one principal detail. At the corner of each of the four sides on the cardboard containers is a blue insert with the notations “1A400; 24/18; Pad Giant.” The substitution of real Brillo Soap Pads cartons for the box sculptures made by Warhol in 1964 reflects both the limited resources and improvisatory spirit of the Stockholm exhibition. It would have been prohibitively expensive for the Moderna Museet to ship a large quantity of Warhol’s box sculptures from New York or to fabricate copies for the exhibition in Sweden. Moreover, according to Olle Granath, the idea for the Stockholm exhibition had been to exhibit 300 to 500 boxes, many more than the approximately 100 sculptures Warhol produced in 1964. The serial profusion and presentation of the 500 boxes in Stockholm visibly reinforced the way Warhol had massed his sculptures at the Stable Gallery in New York so that they filled an entire room (figs. 1 and 2).

Further, the substitution of real Brillo Soap Pads cartons for his own box sculptures was not without precedent in Warhol’s practice. An installation photograph from the 1966 Boston exhibition shows a group of ten Brillo Soap Pads boxes mounted on a shelf above a doorway. The boxes reveal the same “Pad Giant” insert as the Stockholm boxes and were probably cardboard cartons (fig. 3). Indeed, Warhol’s “worry about keeping the Brillo boxes ‘clean’—rather than having them come out of the show virtually ruined, as the boxes so often do” is the subject of a letter from the director of the Boston ICA to Warhol, written on September 14, 1966. This surely accounts for the unusual installation of the boxes on a ledge over a doorway rather than on the floor, and suggests why Warhol might have substituted cardboard cartons for his box sculptures. The previous year, when Warhol planned to include a group of eighty box sculptures in a

1965 exhibition at the Jerrold Morris Gallery in Toronto, Canadian customs had determined that they did not qualify for a duty-free exemption as sculptures, and the works were withdrawn from the exhibition. This may also have influenced Warhol's decision to use real Brillo Soap Pads cartons in his subsequent exhibitions in Boston, Stockholm, and in a 1969 group exhibition, "New York 13", at Vancouver Art Gallery (fig. 4). The substitution of real cartons for box sculptures is not cited in the entries in either the Boston or Vancouver catalogues. The flattened box flaps visible in the Vancouver installation photograph indicates that they are cardboard boxes like those exhibited in Stockholm in 1968.

In 1968, Pontus Hultén had a small number of Brillo Soap Pads box sculptures made in Sweden, based on the cardboard cartons shown in Stockholm rather than on the 1964 sculptures by Warhol. Olle Granath recalls seeing a stack of about ten "hard" boxes in Hultén's office at the Moderna Museet some time between the spring and August of 1968. According to Granath, he understood that Hultén had a "special agreement" with Warhol that authorized him to produce "some of these boxes."⁴ It is not known whether the boxes were made at the Moderna Museet or elsewhere in Sweden. In a 1969 ledger at

⁴ Granath, May 15, 2002, December 3, 2007, and December 17, 2008. In a December 4, 1998 letter to Arch Gillies, then President of the Andy Warhol Foundation for the Visual Arts, Granath wrote: "I got my boxes from Pontus Hultén in the spring of 1968 after having helped him do Andy Warhol's show at the Moderna Museet in Stockholm." In later conversations on December 3, 2007 and December 17, 2008, Granath recalled seeing the boxes in late August. In *Expressen*, May 30, 2007, Granath stated: "Hultén did, with Andy Warhol's blessing, have a number of boxes made. No more than 15. But these were never part of the exhibition. They were made later, after the close of the exhibit." On August 11, 2007, Granath wrote to Claudia Defendi in response to her questions: "I do regret that I cannot give you the exact number [of Stockholm type boxes] since I had nothing to do with the production of these boxes. But when Pontus Hultén gave me three boxes, in the early autumn of 1968... they were all piled up in his office. It could have been ten, it could have been twelve but not more."

the Moderna Museet, an entry for “Brillo Boxes (Screen Print),” dated August 28, suggests that they were executed under the auspices of the museum, if not on its premises. It is likely that this ledger entry records the date when the invoice for the Brillo screen print had been paid by the Moderna Museet, but that the boxes were produced somewhat earlier, probably during the spring or summer of 1968, as Olle Granath has stated on several occasions.

The precise number of Brillo boxes produced by Hultén in 1968 is not recorded, but the recollections of Granath and Ulf Linde (a curator at the Moderna Museet) indicate that approximately ten to fifteen wood boxes were made at this time.⁵ To date, the Authentication Board has been able to document six such boxes. These six boxes, produced by Hultén in 1968 (hereafter referred to as Stockholm type boxes) may be distinguished from the Brillo boxes made by Warhol for his exhibition at the Stable Gallery, New York in 1964 (hereafter referred to as Stable Gallery boxes) by the following characteristics: (1) design; (2) dimensions; (3) materials and construction; and (4) surface preparation and finish.

The design of the Stable Gallery boxes is based on an earlier Brillo Soap Pads box carton prototype and does not include the “Pad Giant” insert; the Stockholm type boxes are based on the Brillo Soap Pads cartons exhibited in Stockholm in 1968 and include the “Pad Giant” insert in an upper corner of each of its four side-faces. The tops of the Stable Gallery boxes are printed with a smaller and modified version of the design that appears on each of the four side-faces; only the bottom surface has no design. The Stockholm type boxes have no designs on the top and bottom surfaces.

⁵ See fn. 2 and fn. 3. In *Expressen*, (May 30, 2007), Linde stated “I did see some ten wooden Brillo boxes in connection with the exhibition. There were no more than that.”

The Stable Gallery boxes were constructed by a cabinet maker in New York, based on Warhol's specifications. They measure 17 x 17 x 14 inches (which converts to approximately 43.2 x 43.2 x 35.6 cm). The Stockholm type boxes, constructed in Europe, measure 44 x 44 x 36 cm (which converts to approximately 17 3/8 x 17 3/8 x 14 1/4 inches).⁶ This slight variation in size probably derives from the fact that the Stockholm type boxes were made in Europe from one of the cardboard cartons exhibited at the Moderna Museet.

The Stable Gallery boxes are constructed of plywood; the Stockholm type boxes are constructed of particle board.⁷ The six sides of each Stable Gallery box are abutted; the six sides of each Stockholm type box are mitered at the edges. All six sides of both Stable Gallery and Stockholm type boxes are hand-painted white, but the painted surfaces of the Stockholm boxes are smoother and more opaque. It seems likely that the Stockholm boxes were painted and sanded multiple times to achieve a high degree of finish before they were printed.

In 1970, Warhol authorized the Pasadena Art Museum to produce a set of 100 Brillo Soap Pads boxes (at its own expense) for the retrospective of his work at the

⁶ The centimeter dimensions of the Stockholm type boxes are the average of two such boxes measured by the Moderna Museet's Chief Conservator, Lars Byström. These dimensions were included in a November 2007 report written by the museum's Director, Lars Nittve, with Byström, that compared examples of Brillo boxes produced by Hultén in 1968 and in 1990, including the six Brillo boxes owned by the Moderna Museet (see below). The dimensions of each box, however, are quite close in size, and are as follows: (1) 44 x 44.2 x 36.4 cm; and (2) 43.9 x 43.9 x 36.1 cm.

⁷ In the *Andy Warhol Catalogue Raisonné*, the support medium of these works is cited as Masonite. See Georg Frei and Neil Printz, Editors, Sally King Nero, Executive Editor, *Andy Warhol Catalogue Raisonné. Volume 2A: Paintings and Sculptures 1964-1969* (New York and London: Phaidon Press, 2004), cat. nos. 721.1-721.94. Particle board is a more general term, which refers to any compressed board made of wood fibers, including the brand name Masonite.

museum. He then donated these boxes to the museum. A signed letter documents Warhol's authorization, and specifies two conditions: first, that the boxes tour with the exhibition of his work beginning at the Pasadena Art Museum; and second, that "all one hundred boxes will remain in the permanent collection of the Pasadena Art Museum after the show." The boxes were produced in California, to the specifications of 20 x 20 x 17 inches, visibly larger than the Stable Gallery boxes.⁸ The Andy Warhol Catalogue Raisonné has identified as many as sixteen additional Brillo boxes, identifiable as Pasadena type boxes, beyond the set of 100 boxes belonging to the Pasadena Art Museum, that were given as gifts or sold.⁹ Contemporaneous with the Pasadena type boxes, Warhol authorized the Los Angeles County Museum to produce a set of 100 Kellogg's Corn Flakes boxes at its own expense that he donated to the museum. Like the Pasadena type Brillo boxes, the Los Angeles type Kellogg's boxes were made visibly larger than the Kellogg's boxes that Warhol produced in 1964.¹⁰

The Authentication Board has not found any comparable documentation to indicate that the boxes produced in 1968 were made with Warhol's approval or his knowledge. In a November 2007 report, the Moderna Museet has stated that "These boxes [the Stockholm type boxes] are, according to records and catalogue texts,

⁸ The letter is addressed to John Coplans, signed by Warhol, and dated April 10, 1969. The specifications appear in a letter and an invoice from the printer.

⁹ See *Andy Warhol Catalogue Raisonné. Volume 2A: Paintings and Sculptures 1964-1969* (2004), cat. nos. 723-738.

¹⁰ A letter from the Director of LACMA to Warhol documents his gift. The Stable Gallery Kellogg's boxes measure 25 x 21 x 17 inches; the Los Angeles type Kellogg's boxes measure 27 x 24 x 19 inches.

constructed with permission of the artist.”¹¹ However, the Authentication Board has found no record of Warhol’s permission either in Hultén’s papers or in the archives of the Moderna Museet to substantiate this statement.¹²

As previously noted, Olle Granath has stated that when he first saw the Stockholm type boxes in the spring or summer of 1968, he understood that Hultén had a “special agreement” with Warhol that authorized him to make these boxes.¹³ Given the personal friendship that existed between them, the improvisational character of the Stockholm exhibition, and the earlier date of the Stockholm type boxes relative to the Pasadena type and Los Angeles type boxes, it is possible that some sort of informal, verbal agreement may have taken place between Hultén and Warhol in early 1968. The Authentication Board has been unable either to establish or invalidate this possibility.

Finally, Hultén’s intentions with regard to the 1968 Stockholm type boxes are not clear, since they were produced after Warhol’s exhibition at the Moderna Museet and only a limited number of examples were made. Of the six Stockholm type boxes known to exist, three were given to Granath as “souvenirs” for having helped Hultén with the

¹¹ See fn 6: report by Moderna Museet Director, Lars Nittve, and Chief Conservator, Lars Byström. The statement cited above is also quoted in Eileen Kinsella, “The Brillo-Box Scandal,” *Art News* (November 2009): 94-99, p. 98.

¹² The Board has also conducted a search of the archive of Warhol’s papers at the Andy Warhol Museum, Pittsburgh, in reference to documents relating to Pontus Hultén, the Moderna Museet, Stockholm, and the Brillo box sculptures. However the Warhol Archive in Pittsburgh is massive, and only about half of the material in its archives has been catalogued to date. Nonetheless, no documentation has been found thus far that would either substantiate or invalidate the claim that Warhol granted Hultén permission to produce Brillo box sculptures in 1968.

¹³ Granath to Sally King-Nero, May 15, 2002. On November 30, 2007, he stated that he understood from Hultén that “Warhol had authorized some of these boxes.”

Moderna Museet exhibition.¹⁴ Hultén kept the other three for his own use; two served as bedside tables for his children.¹⁵

(2) Malmö type boxes, 1990

In 1985, Hultén, the conceptual artists Daniel Buren and Sarkis, and the poet and art historian Serge Fauchereau founded the Institut des Hautes Etudes en Arts Plastiques (IHEAP), an advanced studio program in Paris, that was based on such models as the Bauhaus and Black Mountain College. In late 1989, under the auspices of IHEAP, Hultén began to work on an omnibus exhibition of twentieth-century art for the Russian Museum in Leningrad, that he called “Le Territoire de l’Art.” For the exhibition in 1990, Hultén arranged to have a set of Brillo boxes produced in Malmö, Sweden (hereafter referred to as the Malmö type boxes.) With the 1968 Stockholm type boxes, the 1990 Malmö type boxes constitute the second and larger body of Brillo box sculptures that were produced under Pontus Hultén’s direction.

In early 1990, carpenters at the Malmö Konsthall constructed the boxes and painted them white, using one of the cardboard cartons exhibited in Stockholm in 1968 as a prototype.¹⁶ They were printed by Bengt Andersson, a silkscreen printer who had

¹⁴ Granath, December 3, 2007. See also fn. 4: Granath’s December 4, 1998 letter to Arch Gillies.

¹⁵ Anna-Lena Wibom in conversation with Neil Printz, Stockholm, December 16, 2008. Of the three that Hultén kept, one was later given to the printer who silkscreened the Malmö type boxes. (See section 3.)

¹⁶ See *Expressen*, May 30, 2007. Björn Springfeldt, Director of the Moderna Museet (1989-96), confirmed this account to Neil Printz in an email on April 27, 2008, and a telephone conversation on May 11, 2009. Springfeldt began working at the Moderna Museet as an Associate Curator in July 1968, and “continued to collaborate [with Hultén] until the end of Pontus’ life,” as he wrote in his email. From 1985 to 1989, he was the Director of the Malmö Municipal Art Gallery. On Hultén’s behalf, he contacted its chief

worked with the graphic designer John Melin and his partner Anders Osterlin. Melin introduced Hultén to Andersson, who provided him with one of the 1968 Stockholm type boxes to use as a basis for his screens. An invoice from the printer, dated May 7, 1990, to Hultén at IHEAP documents both the date of production and the number of boxes printed: 105 in all. From Malmö, the boxes were shipped to Stockholm, where they were stored at the Moderna Museet.¹⁷

The design of the 1990 Malmö type boxes duplicates the 1968 Stockholm type boxes, including the “Pad Giant” insert that appears on the cardboard cartons exhibited in Stockholm in early 1968. Likewise, the top surface of the Malmö type boxes is painted but left blank, like the Stockholm type boxes. As with the Stockholm type boxes, the Malmö type boxes are made of particle board rather than plywood. The Malmö type boxes can be distinguished from the Stockholm type boxes, as follows: (1) sides of the Malmö type boxes are abutted at the edges; the sides of the Stockholm type boxes are mitered; (2) the sides of the Malmö type boxes are joined by nails that appear to have been inserted with a nail gun; the Stockholm type boxes were nailed by hand; and (3) the white paint on the surface of the Malmö type boxes appears to have been applied with a

technician, Arne Göransson, to have the boxes constructed. Springfeldt then contacted the designer John Melin to arrange for the silkscreening.

¹⁷ This account was provided by the printer of the Malmö type boxes Bengt Andersson in a telephone conversation with Neil Printz and Sally King-Nero on November 11, 2007, and in conversation with Neil Printz on October 28, 2009. It is supported by documents in the Hultén Archives and provided by Andersson to the Board. Bo Nilsson, Chief Curator of the Moderna Museet (1990-91), recalled seeing the boxes in production in Malmö in 1990, and remembered them both before and after they had been printed (in a telephone conversation with Neil Printz on May 5, 2009.)

roller; the surfaces of the Stockholm type boxes have been painted by hand and are highly finished, probably as a result of sanding and multiple coats of paint.¹⁸

In contrast to the Stockholm type boxes, Hultén's purposes in producing the Malmö type boxes remain clear. To the individuals involved in their production or aware of their production, the Malmö type boxes made expressly for "Le Territoire de l'Art" were exhibition "scenography."¹⁹ Moreover, they believed that there had been an "old authorization" from Warhol to Hultén permitting him to produce copies of the Brillo boxes. Bengt Andersson, the printer of the Malmö type boxes, observed that both John Melin and Hultén led him to believe that the 1990 boxes were an "effort to complete the series" initiated in 1968.²⁰

The production of authorized copies, designated as "replicas," of an artist's work is not surprising in the context of Hultén's curatorial history. In 1961, Ulf Linde made the first replica of Marcel Duchamp's Large Glass (1915-23) for Hultén's exhibition "Art in Motion" at the Moderna Museet. Duchamp inscribed the 1961 replica as a "copie conforme," and donated it to the Moderna Museet in 1963. During 1991 and 1992, Linde made another replica of the Large Glass for Hultén's 1993 Duchamp exhibition at the

¹⁸ These distinctions are based on side-by-side examinations of a 1964 Stable Gallery box, 1968 Stockholm type box, and a 1990 Malmö type box, conducted by the Authentication Board on November 27, 2007. A prior report by Lars Nittve, Director, and Lars Byström, Chief Conservator, Moderna Museet, dated November 2007, comparing two Stockholm type boxes with the six Malmö type boxes owned by the Moderna Museet and a seventh Malmö type box, noted essentially the same distinctions between the surface preparations of each type of box sculpture.

¹⁹ In conversations with Neil Printz, Björn Springfeldt and Bo Nilsson each used essentially the same terms—i.e., "exhibition scenography" (Springfeldt, May 11, 2009) and "scenography for the show" (Nilsson, May 5, 2009)—in their respective accounts of the Malmö type boxes.

²⁰ Bengt Andersson, November 20, 2007 and January 29, 2010. Björn Springfeldt used the expression "old authorization" (May 11, 2009).

Palazzo Grassi, Venice. This posthumous replica was produced with the authorization of Duchamp's widow, Alexina (Teeny) Duchamp. In a 1996 interview with Hans Ulrich Obrist, Hultén recalled a Duchamp exhibition that he had organized in a bookstore in 1960: "At the bookstore, we did a small show—we didn't even have a Box-in-a-Valise (1941-1968), but managed to come up with replicas. Duchamp later signed everything. He loved the idea that an artwork could be repeated. He hated 'original' artworks with prices to match."²¹

During the summer of 1968, after Warhol's exhibition, when the Stockholm type boxes were made, carpenters at the Moderna Museet reconstructed Vladimir Tatlin's lost Model of a Monument to the Third International (1919-20) for a Tatlin exhibition at the Moderna Museet. In fact, the exhibition consisted entirely of reconstructions of Tatlin's work, due to the fact that loans were unavailable from Russian museums. The emphasis on documentation and reconstructions led Hultén to describe the project as "conceptual." As he later commented to Obrist: "We reconstructed Tatlin's Tower in 1968, using the museum's own carpenters, not specialists brought in from the outside. This approach to installing exhibitions began to create a phenomenal collective spirit—we could put up a new show in five days."²²

²¹ Interview with Pontus Hultén, 1996 (first published in Artforum, April 1997) in Hans Ulrich Obrist, A Brief History of Curating (Zurich: Ringier Kunstverlag AG, 2008), p. 34.

²² Ibid., pp. 33-44. See also Nathalie Leleu, "The Model of Vladimir Tatlin's Monument to the Third International: Reconstruction as an Instrument of Research and States of Knowledge." Tate Papers, Autumn 2007. For Leleu's text and other related papers on the subject of the replica in modern sculpture, see "Inherent Vice: The Replica and its Implications" in Modern Sculpture Workshop, held at Tate Modern on October 18-19, 2007, and supported by The Andrew W. Mellon Foundation: <http://www.tate.org.uk/research/tateresearch/tatepapers/07autumn/>

Björn Springfeldt, Director of the Moderna Museet from 1989 to 1996, has recalled:

Pontus came from a time when art was [the] bearer of ideas, not of economical values, and he had reconstructions made of works by Duchamp—all later acknowledged by Duchamp and signed as copies conforme—as well [as] of works by Tatlin, and when Pontus asked me to do a show for blind people I had copies made of sculptures (to be exhibited in a black room) by Brancusi and Giacometti (with inscription on the copies that they were copies and should be destroyed after the show), which also happened...

Springfeldt added that he understood “that the reproductions should be destroyed after Territorium Artis—after having made their point as idea.”²³

When “Le Territoire de l’Art” was on view in Leningrad (May 31-July 16, 1990), it seems likely that as few as ten Malmö type boxes were included. This number is based on several of the exhibition lists prepared by Hultén’s secretary at IHEAP,²⁴ and on the recollections of Olle Granath, who visited the exhibition. At the time, Granath noticed the differences in facture between the boxes he owned and the boxes exhibited in Leningrad. He described the latter as “poorly executed,” and observed that this distressed him because he thought that Warhol had always cared about the way his work looked.²⁵

The catalogue for the Leningrad exhibition is modest. The boxes that were exhibited are not identified or individually catalogued. In their place is an installation view of the 1968 Stockholm exhibition, showing the cardboard boxes massed in an irregular stack. The image is accompanied by a brief biography of Warhol and the following legend, written by Hultén:

²³ Email to Neil Printz, on April 27, 2009.

²⁴ See Hultén Archives, Moderna Museet.

²⁵ Granath in conversation with Neil Printz, on December 17, 2008.

L'idée du "ready-made" (voir la Roue de bicyclette, 1913, de Marcel Duchamp) est ici poussé encore plus loin. L'artiste a choisi l'objet le plus résolument banal et, en l'accumulant, a produit un effet d'abandon hallucinant qui a surtout comme objet une totale absence de sens qui peut ressembler, par exemple, au chant grégorien.

[The idea of the "ready-made" (see the Bicycle Wheel, 1913, by Marcel Duchamp) is pushed still farther here. The artist has chosen the most resolutely banal object, and in accumulating it, has produced an effect of hallucinatory abandon that above all has as its object a complete absence of meaning, which might be said, for example, to resemble a Gregorian chant.]²⁶

Hultén's entry indicates the degree to which he viewed Warhol's work through the perspective of Duchamp's example. Following the logic of Duchamp and taking it to another power, Hultén interpreted Warhol's 1964 Stable Gallery box sculptures not as factored works of art but as repeatable ready-made objects, that were interchangeable with real Brillo Soap Pads cartons or replicas.

Shortly after "Le Territoire de l'Art", Hultén lent forty-five of the 105 Malmö type boxes to a retrospective of Warhol's work organized by Steingrim Laursen for the Louisiana Museum in Humlebaek, Denmark (September 22, 1990-January 6, 1991). This was the second of three Warhol exhibitions organized by Laursen for the Louisiana Museum. The forty-five boxes were stacked on a broad platform in the middle of one of the museum's galleries, under an accumulation of Silver Clouds (fig. 5). On the loan form for the works, the word "répliques" has been added in parentheses by an unknown hand.²⁷ The catalogue, however, does not identify them as such; the entry simply records

²⁶ Le Territoire de l'Art (Paris and Leningrad: Institut des Hautes Etudes en Arts Plastiques and Musée Russe, 1990), p. 62. Translation by Neil Printz.

²⁷ See Hultén Archives, Moderna Museet; and exhibition records, Louisiana Museum, Humlebaek. According to Bo Nilsson, who assisted Laursen with loans from Swedish collections, including the Malmö type boxes, Laursen was aware that these boxes were

the works as “Boxes, 1964/Kasser [boxes]/ Private collection.” A reproduction elsewhere in the catalogue shows a single 1964 Stable Gallery box, identified as “Brillo-karton 1964” and cross-referenced to the catalogue entry.²⁸

In 1992, Hultén organized an expanded version of the Russian exhibition as “Territorium Artis” for the new Kunst-und Ausstellungshalle der Bundesrepublik Deutschland in Bonn. This exhibition, on view from June 19 to September 20, 1992, was more ambitious, better funded, and received powerful institutional and political support. For example, in one of several letters in Hultén’s archives from Vernon Walters, the American Ambassador to the Federal Republic of Germany at this time, addressed to the directors of major American museums, he wrote: “I understand that Mr. Hultén informed you of Chancellor Kohl’s personal interest in this project, and I would like to add that President Bush also has expressed his interest in and support of this exhibit.” Installation photographs indicate that probably all of the 105 Malmö type boxes were exhibited in Bonn (fig. 6), although the catalogue reproduces only a 1964 Stable Gallery box, and the entry records the works as “Brillo Boxes 1964/silkscreen on wood/Each: 43,5 x 43,5x35,6 cm/ Private collection”—much as they were recorded in the Louisiana Museum catalogue. Hultén also includes a slightly modified version of the annotation from the Leningrad catalogue that relates Warhol’s Brillo boxes to “the idea of readymade (Duchamp)”.²⁹

replicas produced in 1990. Copies of wall text and the checklist from the Louisiana exhibition have not been found. In conversation with Neil Printz, when asked if the museum would have identified the Brillo boxes as replicas on the wall text and checklist, Nilsson replied that it was unlikely (May 5, 2009).

²⁸ Andy Warhol (Humblebaek: Louisiana Museum, 1990), pp. 6, 73.

²⁹ Pontus Hultén, Territorium Artis, (Bonn: Kunst-und Ausstellungshalle der Bundesrepublik Deutschland and Verlag Gerd Hatje, 1992), pp. 358-59, cat. no. 184. The

Thus, on three occasions between 1990 and 1992, Malmö type boxes, produced in 1990, were publically exhibited: approximately ten in Leningrad in 1990; forty-five in Denmark from 1990 to 1991; and all 105 in Bonn in 1992. The production of the Malmö type boxes for the exhibitions in Leningrad and Bonn may have been a logical extension of curatorial practices embraced by Hultén. However, the Malmö type boxes were not acknowledged as having been produced in 1990, instead they were conflated with the 1964 Stable Gallery boxes; nor was the Estate of Andy Warhol ever notified of the existence of the Malmö type boxes. This violated the very protocols that Hultén and the Moderna Museet had put in place with respect to the replicas of the work of Duchamp and Tatlin. Moreover, the confusion of Warhol's 1964 Stable Gallery box sculptures with ready-made Brillo Soap Pads cartons and the absence of transparent and rigorous guidelines relating to the production and exhibition of copies of Warhol's work from 1990 to 1992 created the conditions that allowed subsequent distortions of fact to go undetected for many years, until after Hultén's death in 2006.

(3) Subsequent events, 1994-2007

full statement reads: "The idea of readymade [Hultén's emphasis] (Duchamp) is put further here. The artist has in a totally resolute way chosen the most banal mass-fabricated object which he then accumulated with a hallucinating carelessness, obtaining a monumental effect of self-interrogation." The same page also cites a 1977 interview with Warhol: "I did all the [Campbell's soup] cans in a row on a canvas, and then I got a box, and then it looked funny because it didn't look real. I have one of the boxes here [now in the collection of the Andy Warhol Museum, Pittsburgh]. I did the cans on the box, but it came out looking funny. I had the boxes already made up. They were brown and looked just like boxes, so I thought it would be great just to do an ordinary box." The measurements recorded in Bonn are closer to those of the 1964 Stable Gallery boxes than the Malmö type boxes, which Lars Byström of the Moderna Museet recorded in November 2007 as 44.4 x 44.2 x 36.2 cm.

In December 1994, the Estate of Andy Warhol first became aware of the fact that Hultén had produced Brillo Soap Pads boxes when the Belgian art dealer Ronny Van de Velde submitted ten Brillo boxes acquired from Hultén to the Estate for authentication. At this time, Christie's London offered a single Stockholm type box for sale on December 1, 1994, lot 54, as an undated White Brillo Box "acquired directly from the artist by the present owner in the 1960's."³⁰

In response to questions from the Estate about the ten boxes submitted for review, Hultén signed the following statement in mid-December:

Hereby the undersigned, Pontus Hultén, declares that he has sold twenty "Brillo Boxes" from his own collection to Ronny Van de Velde, Antwerpen, Belgium [however, only ten were submitted to the Estate at this time]. These "Brillo Boxes" were produced in Stockholm in 1968, according to Andy Warhol's instructions. These "Brillo Boxes" were included in the exhibition "Andy Warhol" at the Moderna Museet, Stockholm, February-March 1968.

At the same time, the Estate also contacted Kasper König, who informed them that "All Brillo boxes came directly as cardboard [König's emphasis] boxes from the Brillo Company in Brooklyn—They were the real stuff—only for display!" König, however, did not attend the opening or see the exhibition in Stockholm. On December 29, 1994, Hultén offered a more detailed statement:

The Brillos [in 1968] were stacked in front of the entrance rather high (see photo in second edition of book [the Moderna Museet catalogue published in May 1969]). There were ca. 100 wooden brillo-boxes made in Sweden according to Andy's instruction ("why don't you make them there?") As the hundred did not seem enough in the rather big space some cardboard Brillo-boxes were added in the upper part of the stack and in back. These came from the Factory. I still have one such cardboard box here... As far as I remember the show did not travel. Andy gave the Brillo-boxes to me. They were stored for many years at the

³⁰ All eleven boxes appear to be Malmö type boxes, although this has not been corroborated by examinations conducted after 2007, when information about these boxes came to light and their distinguishing characteristics were first identified.

museum. I recuperated them when I moved to Los Angeles. I don't think the museum today owns any Brillo-boxes The two paintings that Andy gave to the museum [a Ten-Foot Flowers and Big Electric Chair painting] are still in the collection and some other paintings were given and bought later.

Thus, in the two statements provided to the Estate in December 1994, Hultén asserted that: (1) all of the Brillo Soap Pads boxes he had produced were made in 1968; (2) they were made “according to Andy Warhol’s instructions”; and (3) they were included in Warhol’s exhibition at the Moderna Museet in 1968. Hultén consistently maintained this version of events until his death in 2006. Based on his statements, the Estate authenticated the ten boxes submitted in late 1994. The Andy Warhol Art Authentication Board was established in 1995. Between 1995 and 2007, when information pertaining to the 1990 Malmö type boxes first came to light (see below), the Board authenticated fifty-seven Brillo Soap Pads boxes produced by Hultén as 1968 Stockholm type boxes.

In 1995, Hultén donated six Malmö type boxes to the Moderna Museet. The official minutes of the Museum record the gift.³¹ In late 1995, all six were included in an exhibition at the Rooseum in Malmö. The boxes were assigned a 1964 date in the catalogue. When a visitor to the Rooseum inquired about these works, the response was contradictory and confused. Initially, the Rooseum informed him that that the boxes were “replicas,” probably produced in 1990. Subsequently, both the Rooseum and the Moderna Museet informed him that they had been made in 1968, after the exhibition at the Moderna Museet.³² In 1996, however, the Moderna Museet de-accessioned all six

³¹ The Moderna Museet minutes, dated June 19, 1995, simply record the six boxes as follows: “Gift to the museum’s collections from Pontus Hultén, Paris: Andy Warhol/Brillo Boxes/MOMSk 253.” The last is the accession number.

³² On October 23, 1995, the Director of the Rooseum wrote: “We put 1964 in the catalogue because we had received this information from the Moderna Museet’s staff ... I believe those which are at the Rooseum are replicas which Pontus Hultén received

works, although no account of why this occurred is recorded in the museum's official minutes.³³ The Board has learned, however, that Hultén's boxes had been identified as later replicas.³⁴ Unfortunately, this information went unrecorded, and Hultén's boxes, which remained in the museum's storage, were re-incorporated into the collection five years later. In November 2001, the Moderna Museet re-accessioned Hultén's six boxes and assigned them new accession numbers.³⁵

In November 2005, Hultén donated his private collection consisting of approximately 700 works of art to the Moderna Museet. A special exhibition and catalogue in 2004, *The Pontus Hultén Collection...*, marked the coming gift, as well as the dedication of a Pontus Hultén Study Gallery at the museum. The catalogue

permission to make for an exhibition of the Moderna Museet's collections at the Hermitage in Leningrad in the beginning of the 1990s, but I am not certain." On November 29, a different Museum staff member wrote: "When the boxes came here, it was apparent that they were not from 1964, and during an investigation it appeared that they dated to 1990. Shortly after we had received that information, it was nonetheless demonstrated, which is the latest finding, that these boxes date to 1968, to which we at once changed the label in the museum." and on January 12, 1996, a Moderna Museet curator wrote: "1. The boxes were made in conjunction with the Warhol exhibition at the Moderna Museet, 1968. 2. They were manufactured after the exhibition's closing."

³³ The Moderna Museet minutes for November 11, 1996 read: "Deaccessioned from the collection: Andy Warhol/Brillo Boxes/MOMSk 253."

³⁴ David Elliott, Director of the Moderna Museet (1996-2001), wrote in an April 15, 2009 email to Neil Printz: "As far as I remember it the boxes had not been accessioned before I arrived and my information from Olle Granath ... was that they were replicas (of replicas) and therefore not authentic. I left them well enough alone as documentary material and not in the art collection."

³⁵ The new accession numbers are MOM/ 2001/226:1-6. Lars Nittve, Director of the Moderna Museet since 2001, who provided the accessioning and de-accessioning records from 1995 and 1996, noted in a May 6, 2009 email to Neil Printz: "There are no traces, even in the minutes, regarding the November 2001 re-accessioning." David Elliott wrote on April 15, 2009: "... although I left Stockholm in October 2001 I can't imagine I would suddenly have decided to accession them as a parting shot..." It would thus seem likely that Hultén's six boxes were re-accessioned during an interregnum between the directorships of Elliott and Nittve. In his August 11, 2007 to Claudia Defendi, Granath refers to the six boxes in the collection of the Moderna Museet as "Malmö boxes."

reproduces one of the cardboard Brillo boxes exhibited in 1968 and one of the six Malmö type boxes that he had donated to the museum in 1995. In the catalogue, the cardboard box is identified as an “original box” and dated 1964; the Malmö type box is dated 1968. The same note citing the “idea” of Duchamp’s ready-made that had appeared in the Leningrad catalogue in 1990, and in a slightly modified version in Bonn in 1992, accompanied the reproductions. Hultén’s recollections of Warhol’s exhibition Moderna Museet in 1968, which appear in the catalogue, quote the statement of December 29, 1994 that Hultén had provided to the Andy Warhol Estate verbatim.³⁶

In 1998, when one of the editors of the Catalogue Raisonné interviewed Hultén about the Stockholm exhibition, Hultén informed him that 100 wood boxes had been made in Malmö in 1968 “according to Warhol’s instructions.” Since the 100 boxes were not enough to fill up the large space at the museum, according to this account from Hultén, 400 Brillo cartons were sent from the factory in New York.³⁷ A later review by

³⁶ The Pontus Hultén Collection... (Stockholm: Moderna Museet, 2004), pp. 360-67. Hultén writes: “The idea of the ready-made (like Roue de Bicyclette, 1913, by Marcel Duchamp) is pursued even further here. The artist has selected the most definitively banal of objects, and by stacking it up, has produced an effect of breathtaking recklessness whose primary subject is a total absence of meaning, which might call a Gregorian chant to mind, for example.” (p. 367)

³⁷ Georg Frei, co-Editor of Volumes 1 and 2 of the Andy Warhol Catalogue Raisonné, interviewed Hultén in Paris on March 3, 1998. Hultén informed Frei that the boxes had made by Gösta Svensson in Malmö. In conversation with Neil Printz on April 14, 2009, Svensson—a printer who often worked with John Melin—stated that he had printed both the cover for the 1968 Moderna Museet catalogue as well as the SAS Airplane Ticket, and worked on the 2005 catalogue of the Pontus Hultén collection for the Moderna Museet, but that he had not printed any Brillo boxes for Hultén in 1968. On August 23, 1996, Frei examined the Warhol works in the collection of the Moderna Museet for the Catalogue Raisonné. He examined only one of the six boxes that Hultén had donated in 1995, having been informed by a staff member of the museum that all the others were the same and should be seen as “replicas.” This was three months before the boxes were de-accessioned, and no reference was made to the fact that the boxes had been produced in 1990.

the Catalogue Raisonné editors of the installation photographs from Stockholm and the exhibition tour, however, indicated that Kasper König's 1994 account, in which he asserted that only cardboard boxes provided by the Brillo factory had been exhibited, was probably correct. In 2002, when the manuscript of Volume 2 of the Andy Warhol Catalogue Raisonné was being prepared for publication, both Hultén and Olle Granath were contacted by an editor of the Catalogue Raisonné. Hultén never directly responded to questions concerning whether or not the boxes produced in 1968 had been included in the exhibition. Granath confirmed König's account, and informed the Catalogue Raisonné that the boxes produced in 1968 were made after the exhibition.³⁸

Based on König and Granath's respective accounts, when Volume 2 of the Catalogue Raisonné was published in 2004, it noted that Warhol's Brillo Soap Pads box sculptures were represented in the Stockholm exhibition and its tour by cardboard "facsimiles" that "functioned both as an exhibition set and as a prototype that was used to produce a set of approximately one hundred wood boxes fabricated in Sweden at this time." Although the Catalogue Raisonné differed from Hultén on one point, concerning whether or not the Brillo boxes produced in 1968 had been included in the Stockholm exhibition, no information or documentation had come to light as yet that would indicate

³⁸ Sally King-Nero, Executive Editor of Volume 2 of the Catalogue Raisonné, spoke by telephone with Pontus Hultén on April 4, 2002 and with Olle Granath on May 15, 2002. Moreover, after two of the three boxes that Hultén had given him failed to sell at Christie's, New York, on November 20, 1998, Granath wrote to Arch Gilles, then President of the Andy Warhol Foundation for the Visual Arts, noting: "A couple of years ago at least one box from the same series belonging to Pontus Hultén was sold with a certificate from your foundation. It was probably imprudent of me not to ask you for the same authorization." (December 4, 1998) In early 1999, Granath submitted these two boxes to the Andy Warhol Authentication Board. He subsequently sold the third box. Its new owner submitted the box to the Authentication Board in 2004. On none of these occasions, did Granath make any mention of the boxes that Hultén had produced in 1990.

that most of the boxes produced by Hultén had, in fact, not been made in 1968, as he maintained, but in 1990. Accordingly, ninety-four Brillo boxes, identified as “Stockholm type” and dated 1968, were included in Volume 2A of the Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969.³⁹

In 2007, a year after Hultén’s death, when a Malmö type box that had been authenticated by the Authentication Board in October 2006⁴⁰ was consigned to the Swedish auction house Stockholms Auktionsverk for inclusion in its April sale, the Board received two letters. The first from the Swedish art dealer Per-Olov Björson, dated April 17, 2007, referred to “a number of fake Brillo Boxes ... launched on the Scandinavian market lately,” and added that “It seems that Mr. Pontus Hultén is behind some of the versions.” The second letter, dated April 20, 2007, from a representative of the Stockholm auction house stated: “It has come to our knowledge that this box may have been executed in Malmö 1990 by order of the late Mr. Pontus Hultén, former Director of the Moderna Museet in Stockholm. Some of our customers have pointed out to us that 125 boxes were made before an exhibition in St. Petersburg and in Bonn.”⁴¹ This was the first time that the Authentication Board received any indication that Pontus Hultén’s previous assertions and the public record regarding the Stockholm boxes might be open to question. A series of articles published in the Swedish newspaper Expressen reported

³⁹ Andy Warhol Catalogue Raisonné. Volume 2A: Paintings and Sculptures 1964-1969 (2004), cat. nos 721.1-721.94.

⁴⁰ This work was submitted to the Authentication Board in October 2006. It was the last of the boxes produced by Hultén to be authenticated by the Board, and identified as a Stockholm type box, dated 1968.

⁴¹ Letter to the Authentication Board from Per-Olov Björson, April 12, 2007; and letter to the Authentication Board from Ander Lundström, Stockholms Auktionsverk, April 20, 2007.

on these allegations, at the end of May,⁴² and the Authentication Board began its initial investigations at the beginning of June.⁴³

(4) Summary

- Pontus Hultén produced two different sets of Brillo Soap Pads boxes. Neither set was based directly on the box sculptures that Warhol made for his 1964 exhibition at the Stable Gallery, New York. Rather, they were copies of the cardboard cartons supplied by the Brillo factory to the 1968 exhibition of Warhol's work, organized by Hultén for the Moderna Museet in Stockholm.
- At the upper corner of each of the four side-faces of the Brillo boxes produced by Hultén, a semi-circular blue field with the notation "1A400; 24/18; Pad Giant" appears. This differentiates their design from Warhol's 1964 Stable Gallery box sculptures.
- Hultén produced the first set of Brillo boxes between the spring and summer of 1968 after Warhol's exhibition at the Moderna Museet (February-March). This set consisted of approximately ten to fifteen boxes. To date, six examples of these 1968 boxes, designated hereafter as Stockholm type boxes, have been documented. Of these, Hultén gave three as gifts to Olle Granath, and kept three for himself.

⁴² See Expressen, May 30-31, 2007.

⁴³ In a June 8, 2007 memo circulated among Authentication Board members, the Board initiated its review of the questions regarding the Stockholm boxes raised by the articles in Expressen at the end of May. On June 27, 2007, the Board drafted a statement to the owners of Brillo boxes produced by Hultén, informing them that the Authentication Board and Catalogue Raisonné were beginning a "formal investigation" of the allegations in Expressen. The Board discussed these questions at their meeting on July 10, 2007.

- In 1990, Hultén produced a second and significantly larger set of 105 Brillo boxes. These boxes were made in Malmö for the exhibition “Le Territoire de l’Art”, organized for the Russian Museum in Leningrad. Only a small number of these boxes, hereafter known as Malmö type boxes, were exhibited in Leningrad, but all 105 Malmö type boxes appear to have been shown in a second, expanded version of the exhibition, called “Territorium Artis”, organized by Hultén in 1992 for the Kunst-und Ausstellungshalle der Bundesrepublik Deutschland in Bonn. Between the Leningrad and Bonn exhibitions, forty-five of the 105 Malmö type boxes were included in a retrospective of Warhol’s work at the Louisiana Museum, Humlebaek, Denmark, in late 1990.
- The 1968 Stockholm type boxes can be differentiated from the 1990 Malmö type boxes by their facture and finish. The edges of the Stockholm type boxes have mitered corners and appear to have been nailed by hand; the edges of the Malmö type boxes are abutted and appear to have been joined by a nail gun. The surfaces of the Stockholm type boxes appear to have been painted by hand, sanded, and repainted, giving them a smooth, opaque finish; the Malmö type boxes appear to have been painted with a roller.
- Hultén’s curatorial philosophy embraced the making of replicas, and he brought the perspective of Duchamp’s ready-made to Warhol’s box sculptures. However, Hultén did not identify the 1990 Malmö type boxes as replicas, and did not inform the Estate of Andy Warhol that he was producing them.
- The boxes produced by Hultén first came to the attention of the Estate of Andy Warhol in December 1994, when Hultén began to sell them, and a group was

presented to the Estate for authentication. At this time, Hultén stated that the boxes were all made in 1968, “according to Andy Warhol’s instructions,” and that they had been included in the Warhol exhibition at the Moderna Museet in 1968. Hultén would maintain this version of events until his death. In so doing, he misrepresented these works and falsified their history to the Estate of Andy Warhol, the Andy Warhol Art Authentication Board, the Andy Warhol Catalogue Raisonné, and to the dealers, collectors, and museums who acquired these boxes.

- Exhibition sets of Brillo Soap Pads and Kellogg’s Corn Flakes boxes were produced with Warhol’s authorization in 1970 for the Pasadena Art Museum and the Los Angeles County Museum of Art, respectively. However, no written documentation has been found that would establish that Warhol authorized the Moderna Museet to produce a set of Brillo Soap Pads boxes in 1968. Given the friendship between Warhol and Hultén, it is possible that a verbal agreement existed between the two. The Authentication Board, however, can neither verify nor invalidate Hultén’s claim.
- On the basis of its research, the Andy Warhol Art Authentication Board has come to the following conclusions: (1) there are two versions of the Brillo boxes produced by Pontus Hultén—a small group of Stockholm type boxes produced in 1968, and 105 Malmö type boxes produced in 1990; (2) the Stockholm type boxes are related to the 1968 Warhol exhibition at the Moderna Museet, Stockholm, and the Board will designate the Stockholm type boxes hereafter as “exhibition related copies” (3) the Malmö type boxes were produced by Hultén for the 1990 exhibition “Le Territoire d’Art” that he organized for the Russian Museum in

Leningrad, and the Board will designate the Malmö type boxes hereafter as “exhibition copies;” (4) neither the Stockholm type boxes nor the Malmö type boxes were made by Andy Warhol, to his specifications or under his supervision; and (5) there is no known documentation that Warhol authorized their production.

- The Board recommends that the information in this report be included in the Andy Warhol Catalogue Raisonné of Paintings, Sculptures, and Drawings.

Figures

1. Andy Warhol exhibition, Stable Gallery, New York, 1964
2. Andy Warhol exhibition, Moderna Museet, Stockholm, 1968
3. Andy Warhol exhibition, Institute of Contemporary Art, Boston, 1966
4. “New York 13”, Vancouver Art Gallery, 1969
5. Andy Warhol exhibition, Louisiana Museum, Humlebaek, 1990
6. “Territorium Artis”, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 1992

Elsinore January 2023 – Peter Hvidberg



Contact:

+45 27242727

ph@multiplesinc.com

Notes to be researched/included.

Malmberg to (B) - PH did two different COA's one for the 1968 boxes and another for the 1990 boxes. But people with the 1990 will not come forward because of the later "scandal". Everyone knew there were two versions. And the funny thing is that people preferred the 1990 boxes to the 1968 boxes because the 1990 were in much much better condition.....

(Malmberg at least ten boxes – the ones sold to Galerie 1900...

(this statement adds to the assumption that Balfour Oatts was accompanied by Malmberg when they visited Hultén) -Malmberg was later jailed and that could be the reason that Oatts distances himself from him ??