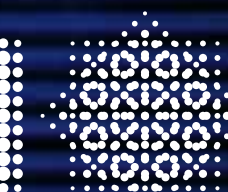


Warhol-Vijande:

MORE THAN GUNS,
KNIVES, AND CROSSES

BASED ON AN IDEA BY COLECCIÓN SUÑOL SOLER
A DOCUMENTARY FILM DIRECTED BY SEBASTIÁN GALÁN
PRODUCED BY ARTWORKS NO PANIC WE ARE HERE
WITH SPECIAL COLLABORATION BY ALASKA



Colección Suñol Soler
Más que una Colección

ARTW
NO PANIC WE ARE HERE

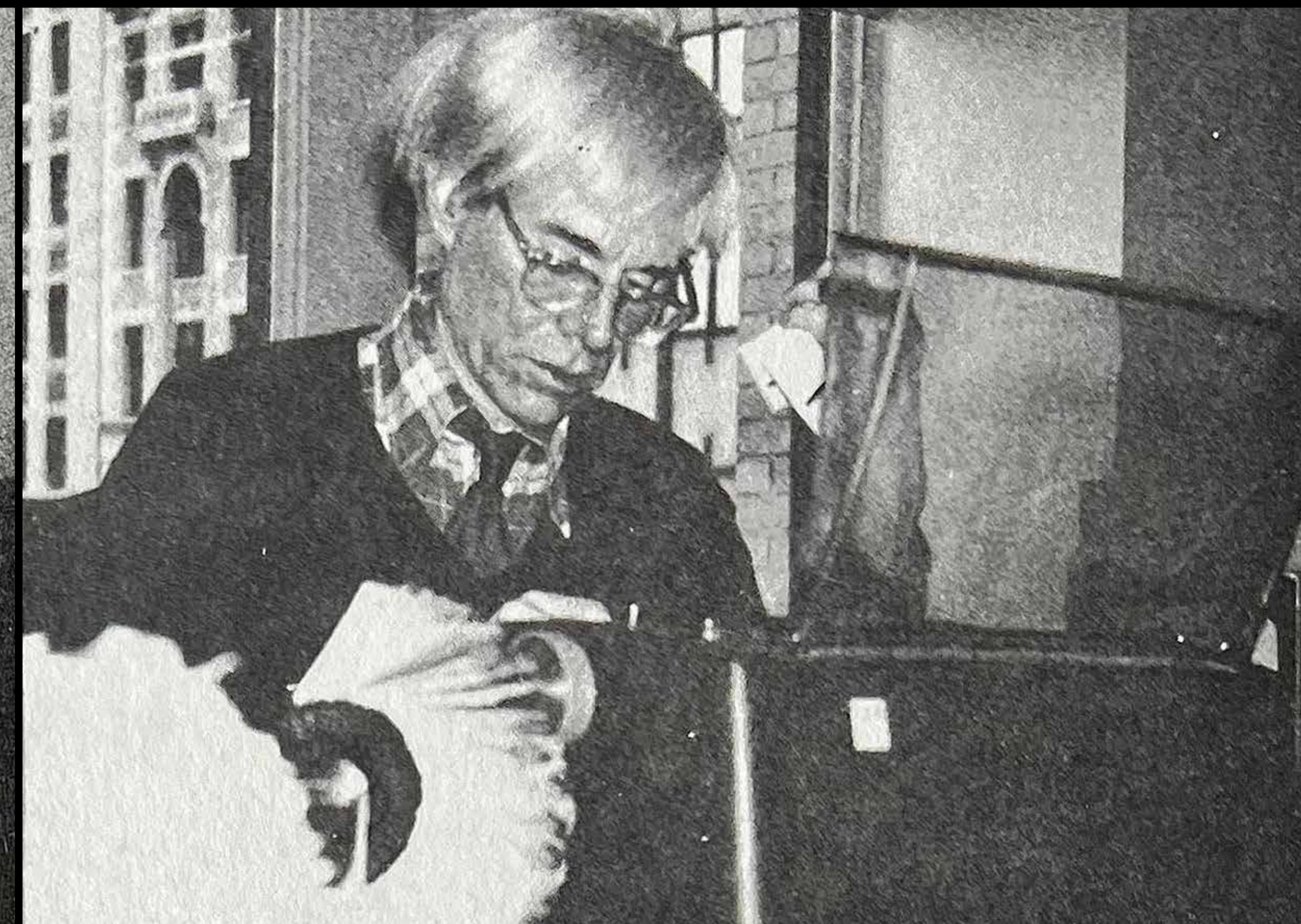
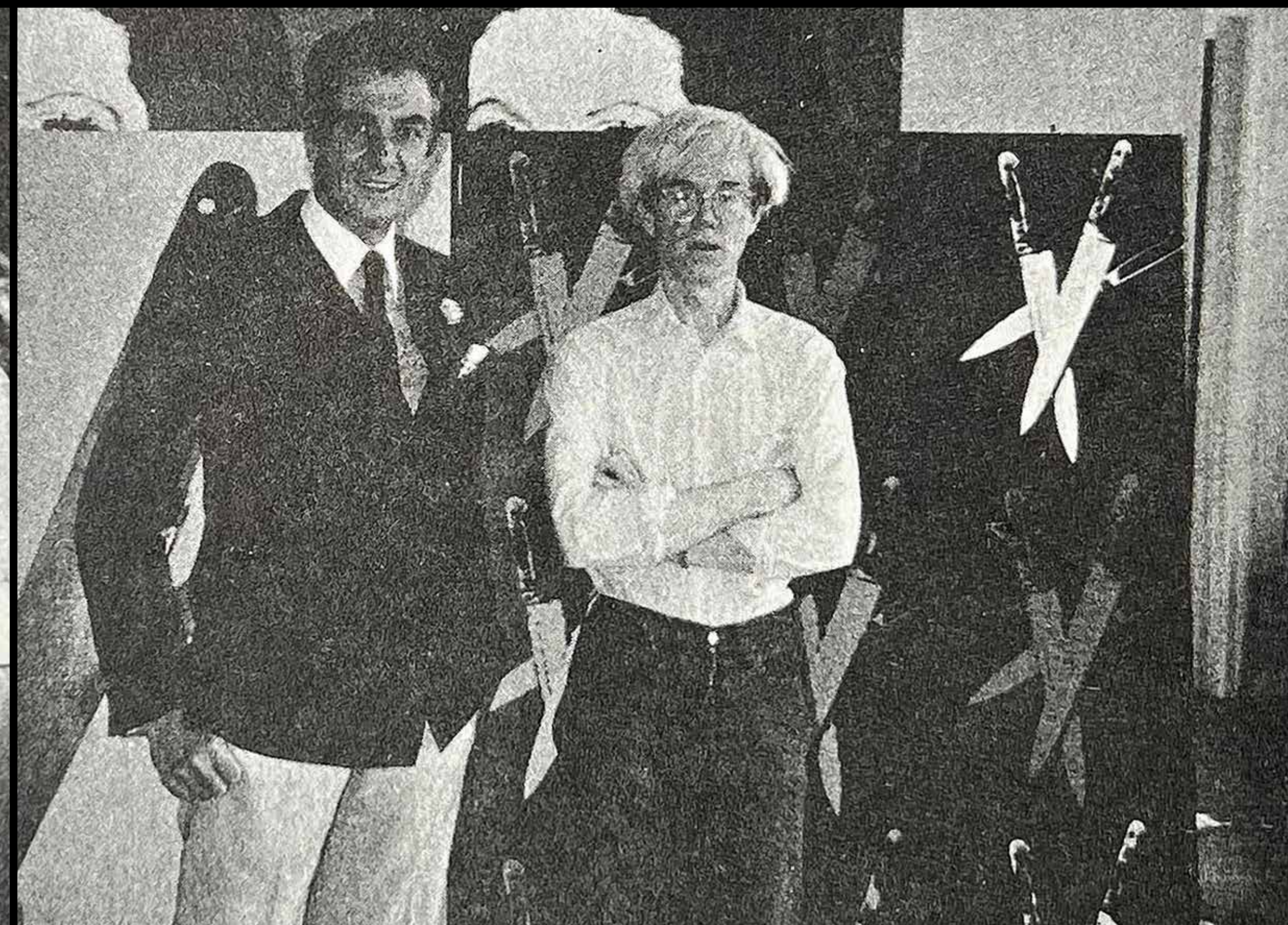
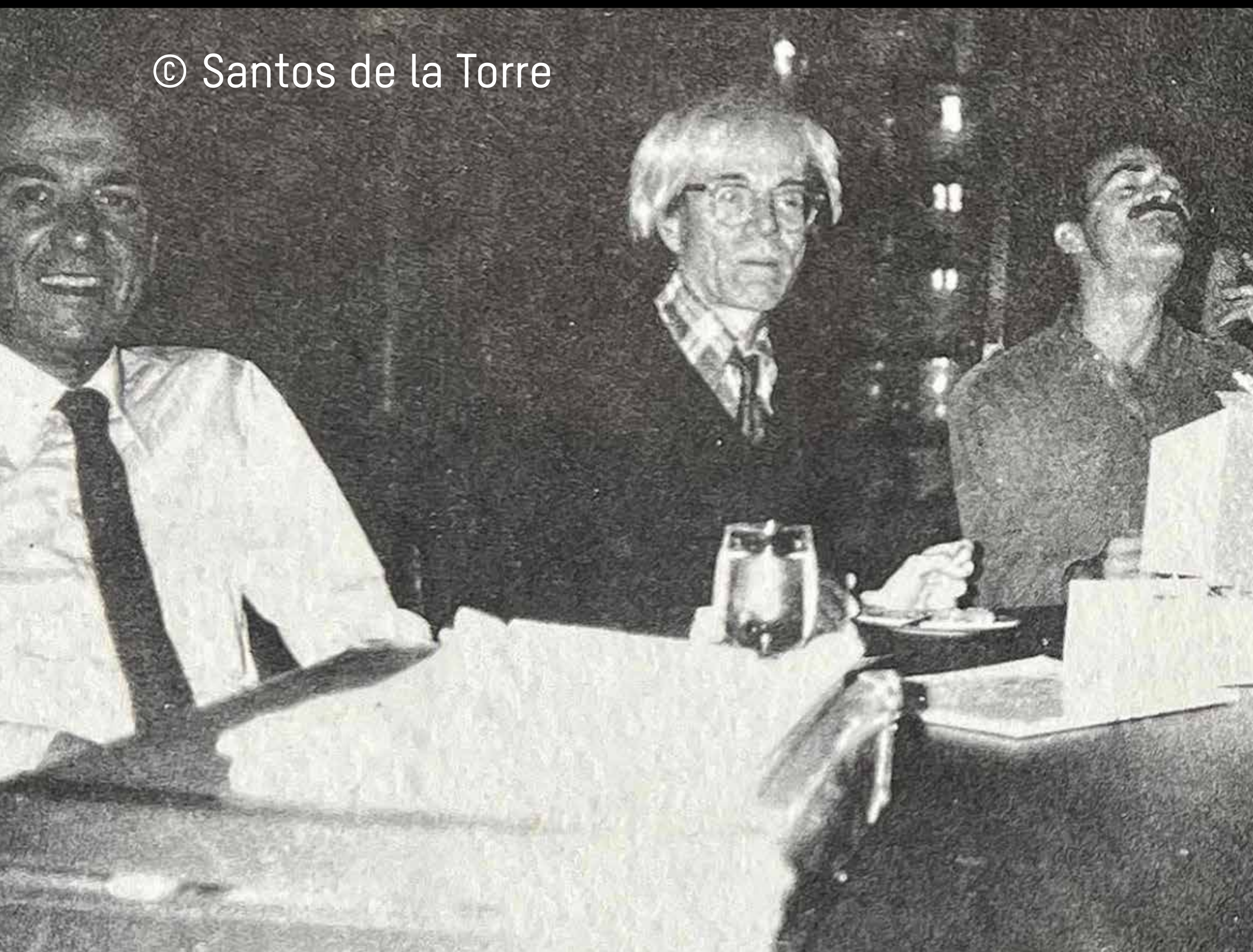
"Warhol - Vijande: More than Guns, Knives, and Crosses" explores in depth one of the least-known moments in Andy Warhol's career. As the title suggests, Warhol's work was always infused with symbolism and substance that sometimes goes unnoticed.

*The imagery of his Madrid exhibit, organized by gallery owner Fernando Vijande in 1983, was a clear nod to the violence and troubled political period from which the nation had just left behind. **The exhibit was able to position Spain, and Madrid in particular, as a touchstone in the world of contemporary art.** Once more, Andy Warhol played the unpredictable role of driving cultural exchange"*

Patrick Moore

Director of *The Andy Warhol Museum*, Pittsburgh

© Santos de la Torre



Credits



TITLE	Warhol - Vijande: More than Guns, Knives, and Crosses
GENRE	Documentary
DURATION	70 min
PROJECT	Suñol Soler Collection
YEAR	2023-2024
Original idea	Suñol Soler Collection
Coproduction	Fundación Suñol and Fundación Glòria Soler
Development	Artworks No Panic We Are Here
Music	Juan Carlos Moreno
Production direction	Susana Banderas
Production manager & Script assistant	Mar Franco
Editing	Marian Ramis
Sound	Gusillo
Videography	Victor Bittencourt
Archive	Vanessa Voccia
DOP	Toni Catalá and Manuel Cervantes
United States production	Enrique Pastor
Executive producer	Sandra Jaúregui
Written and directed	Sebastián Galán

Press conference at the *Galería Fernando Vijande*, Madrid, 1983

© Javier Porto, VEGAP, Barcelona, 2025



Sinopsis

After the death of dictator Francisco Franco in 1975, a creative explosion, known as *La Movida*, emerged in Madrid: music, film, and art flourished in a full-blown revolution following 40 years of repression. The *Galería Fernando Vijande* became the artistic epicenter, featuring figures as diverse as Pedro Almodóvar, Alaska, and the photographer Robert Mapplethorpe.

In 1983, Andy Warhol, alongside the gallery owner Fernando Vijande, arrived in the Spanish capital to inaugurate *Guns, Knives, Crosses*: about 12,000 visitors, as well as numerous photographers and journalists. This event marked the pinnacle of the Madrid-New York artistic connection.

Alaska, a regular at the gallery and a direct witness to Andy Warhol's visit, conducted interviews with the closest circles of both Andy Warhol and Fernando Vijande. The singer and artist acts as the connecting thread of this story, which was filmed in Madrid, Barcelona, Pittsburgh—Andy Warhol's hometown—and New York City. In the case of the latter, a parallel is drawn between the spirit of *The Factory* and *La Movida Madrileña*.

Alaska, The Andy Warhol
Museum, Pittsburgh, 2023

Director's Notes

"When the project for the documentary about Andy Warhol's visit to Madrid came into my hands and I started documenting it with the team, it became clear to us that this story was fairly well-known within the art circuit but unknown to the general public. And I thought: 'It makes sense, who would be interested in the story of a strange artist with a wig (no matter how much of a King of Pop Art he is) and a gallerist who is now largely forgotten?' What had been told so far was a patchwork of headlines, full of clichés. On the surface, the story couldn't seem more elitist, frivolous, and unattractive. Fortunately, it didn't take us long to realize that what made this story interesting was the uniqueness of how the visit was orchestrated and the pivotal role of the social and political context that surrounded it, both in Spain and the U.S.

This documentary has been almost an anthropological endeavor. The anthropologist reconstructs an era through discoveries and, thanks to them, weaves together how that society was organized, how it lived, and even what it believed in. We, humbly compared to anthropologists, through searching and, at times, rummaging through photos, newspaper clippings, documents, videos from the time, and interviews, have come to understand what Warhol and Vijande were like up close—how they thought privately versus how they acted publicly. And, in working, we also came to realize that what had been told about them had, in some cases, remained superficial, trivial, and frivolous, falling into the very trap that both the American genius (artist) and his Spanish patron had set for those clumsy observers. 'Being an artist is behaving like an artist.'

— Andy Warhol. As we added more layers of archives, readings, and conversations with interviewees, almost without realizing it, we discovered we were telling our own story, and that it was also part of Spain's history. This was much more than a visit, as it required addressing the Spanish transition to contextualize the documentary, and we couldn't forget La Movida, but this time from the perspective of art and not music or politics, something that had never been done before.

Our documentary tells a story that not only speaks about art but also about a country in transition, about the young artists of the time who were witnesses and are now acclaimed figures in cinema, music, photography, painting, and sculpture. Ultimately, it was a story that seemed anecdotal but gradually became something increasingly significant in our hands, thanks also to secondary characters who helped us understand the importance of Warhol and Vijande in 1980s Madrid. This has been an exciting project, full of ups and downs and joys, like any other. It doesn't speak of serial killers, love affairs, or impossible journeys, but I dare say it is a necessary documentary because we have a duty to recover the memory of a country and figures like Fernando Vijande who, in a quiet way, have done so much for the capital-C culture of Madrid and Spain. And I would love to end this text with, 'what becomes of a country that forgets how its culture was shaped?' But it is still necessary to ask that rhetorical question"

Sebastián Galán

Locations

The documentary was filmed in **Madrid, Barcelona, Pittsburgh, and New York.** Cities and locations closely linked to this story: The Andy Warhol Museum (Pittsburgh), Christopher Makos' studio (New York), the Fernando Vijande Room in the *Museo Nacional Centro de Arte Reina* (Madrid) and the headquarters of the *Fundación Suñol* (Barcelona), among others.



Research and Interviews

Alaska, muse and figure of the Movida Madrileña, a regular one at the *Galería Fernando Vijande*, protagonist and firsthand witness of Andy Warhol's visit, has been the one in charge of conducting the interviews as well as articulating this story about the renowned visit of the king of pop art to Madrid and what it meant to the Spanish contemporary art scene.

Time Capsule Room, The Andy Warhol Museum, Pittsburgh, 2023



Alaska with Christopher Makos in his Manhattan studio, 2023



WARHOL - VIJANDE: MORE THAN GUNS, KNIVES, AND CROSSES



BOB COLACELLO

Writer and director of
Interview magazine



FILIP CUSTIC

Multidisciplinary artist



EVRU-ZUSH

Artist, scientist, and mystic.
Friend of Fernando Vijande



VINCENT FREMONT

Vice president of *Andy Warhol Enterprises* and
collaborator of Andy Warhol

Interviewees



MATT GRAY

Director of Archives,
The Andy Warhol Museum,
Pittsburgh



CHRISTOPHER MAKOS

Photographer, friend, and
companion of Andy Warhol
on his visit to Madrid



FABIO MCNAMARA

Multidisciplinary artist



MARTÍN MONICHE

Manager and cultural
mixer



ARMANDO MONTESINOS

Commissioner, critic, and
director of the *Galería*
Fernando Vijande, Madrid



PATRICK MOORE

Director of
The Andy Warhol Museum,
Pittsburgh



ANTONI MUNTADAS

Conceptual and
multimedia artist, friend
of Fernando Vijande



MIQUEL NAVARRO

Painter and sculptor, friend
of Fernando Vijande



TERESA NIETO

Photographer and
businesswoman



AGATHA RUIZ DE LA PRADA

Designer and
businesswoman



MANUEL SEGADE

Director of the *Museo*
Nacional Centro de Arte
Reina Sofía, Madrid



MARISA TORRENTE

Director of the
Galería Vandrés, Madrid



**RODRIGO NAVIA-OSORIO
VIJANDE**

Son of Fernando Vijande,
President of the
Fundación Suñol and
Fundación Glòria Soler

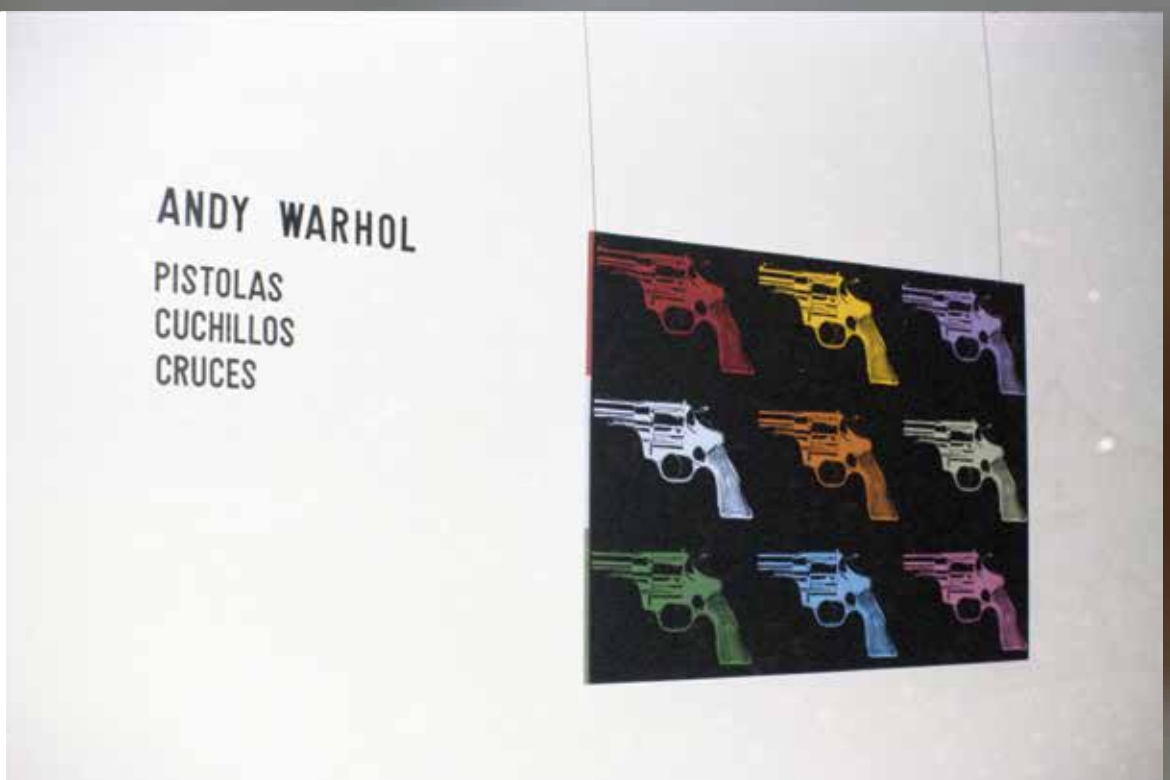


Exhibit Guns, Knives, Crosses,
Galería Fernando Vijande, Madrid 1983
© Luis Pérez-Mínguez, VEGAP, Barcelona, 2025

*“To do an Andy Warhol exhibit in those times
was very expensive, some \$ 800,000”*

Bob Colacello
Writer and director of *Interview* magazine



Paloma Chamorro, Blanca Sanchez, Pedro Almodóvar,
and Iván Zulueta, Madrid, 1983

© Javier Porto, VEGAP, Barcelona, 2025



Alaska, Ana Curra, Enrique Naya-Costus, Madrid, 1983

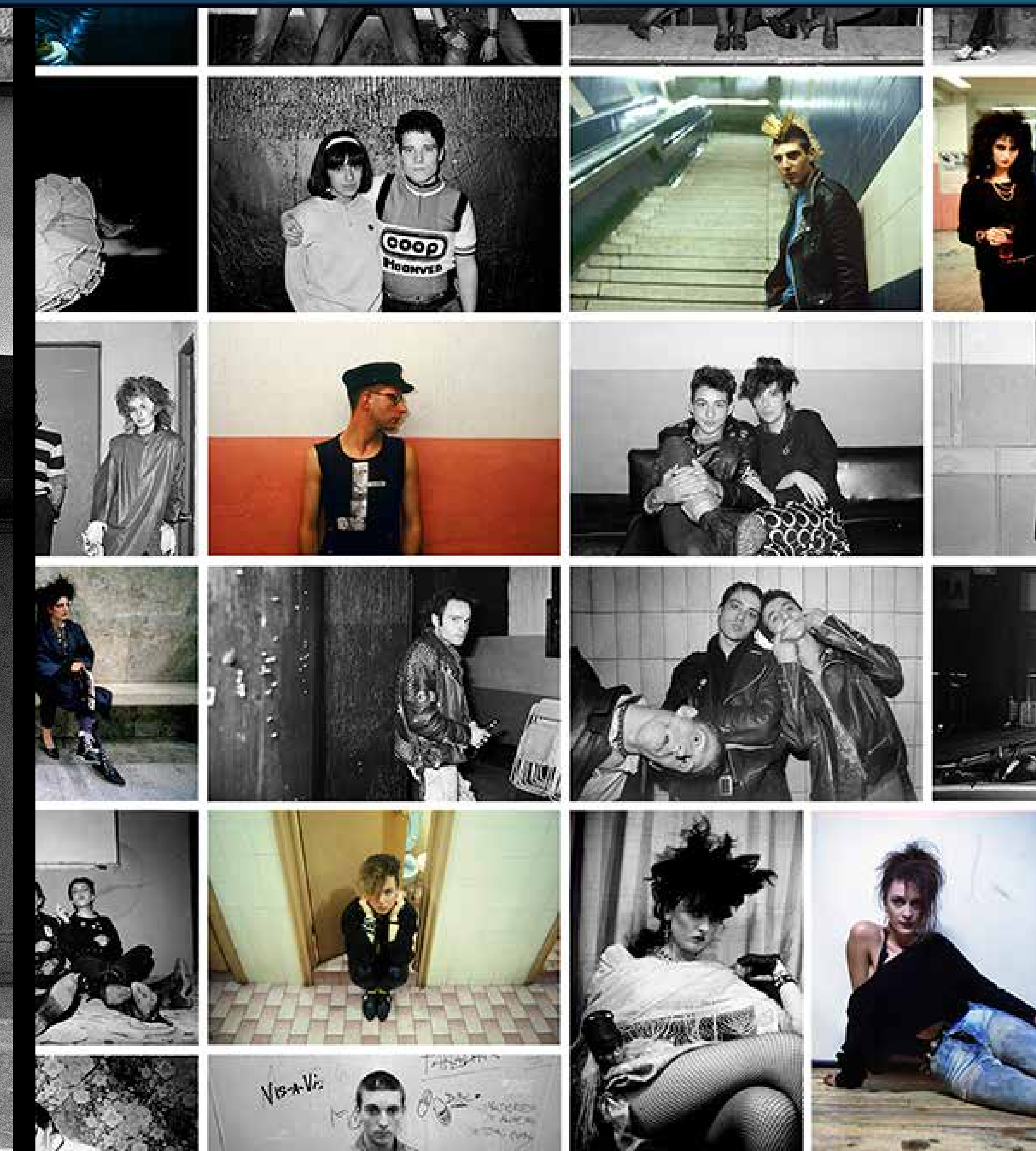
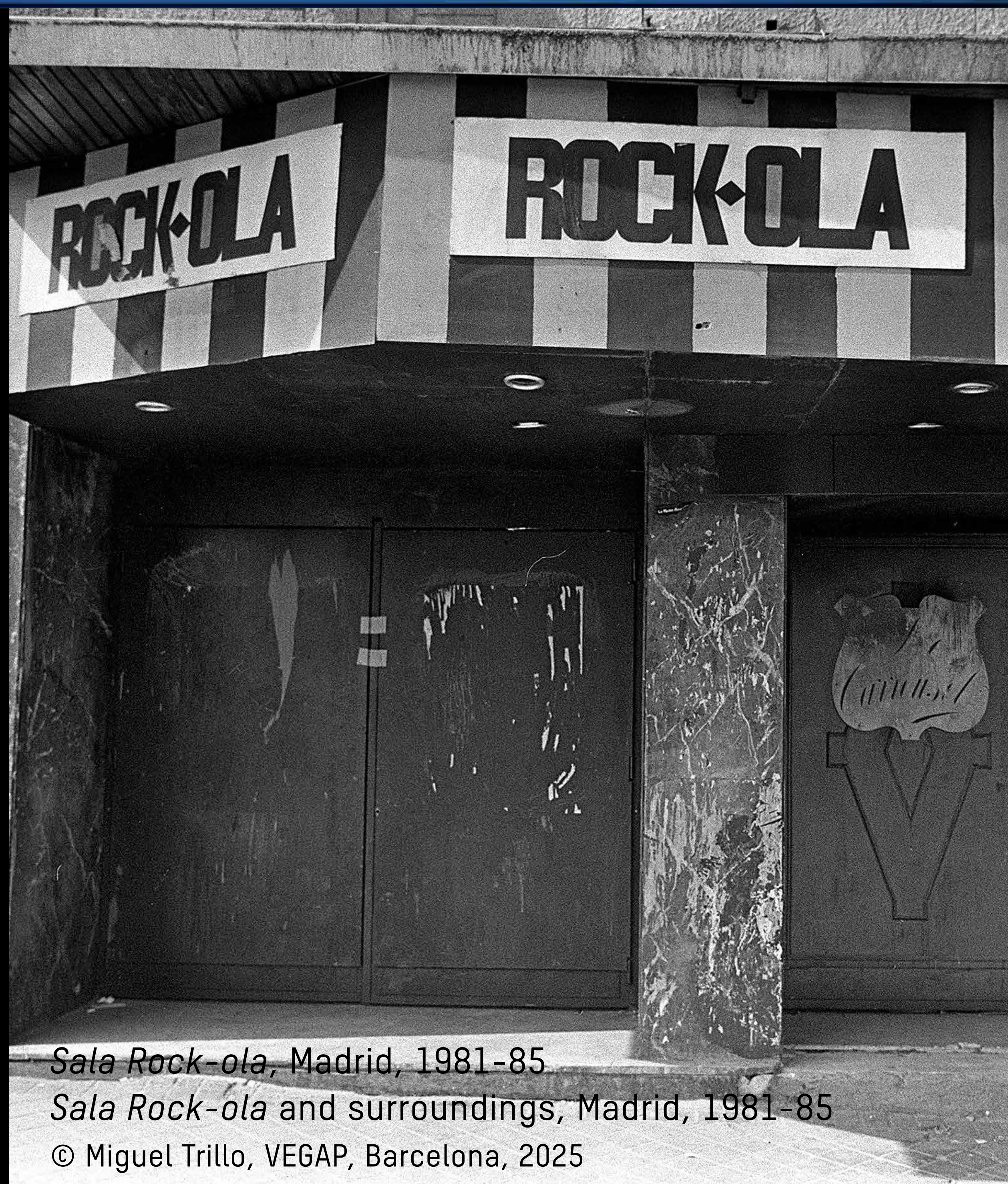
© Luis Pérez-Mínguez, VEGAP, Barcelona, 2025

*"We were very fortunate to be present when this was occurring,
to be just in the moment when the artistic movement was flourishing.
The Spaniards, conscious of it or not, were creating their own Factory
with Almodóvar, Agatha Ruiz de la Prada or Alaska"*

Christopher Makos

Friend and companion of Andy Warhol on his visit to Madrid







Andy Warhol, Christopher Makos and
Teresa Nieto, Toledo, 1983

© Teresa Nieto

© Vicente Carretón

*"When Warhol came to Madrid, who didn't
want to be there?"*

Teresa Nieto

Photographer and businesswoman



Andy Warhol, Armando Montesinos,
and Santos de la Torre, Madrid, 1983



*"In the gallery they sold 12,000 tickets
for the inauguration and they had to go
call the printer"*

Armando Montesinos

Commissioner, critic, and director of the *Galería Fernando Vijande*, Madrid





Andy Warhol, Madrid, 1983

© Javier Porto, VEGAP, Barcelona, 2025

Blanca Sánchez and Paloma Chamorro,
Galería Fernando Vijande, Madrid, 1983



"It would not surprise me that to Andy, Madrid would remind him of New York in the sixties and seventies when everything was changing. We did not have a dictator but yes, we were a conservative country. I would bet that there existed the same agitation in the eighties in Madrid. Then, where else would Andy Warhol want to go: Madrid"

Patrick Moore

Director of *The Andy Warhol Museum*, Pittsburgh



Fernando Vijande and Fabio McNamara, Madrid, 1983

© Pablo Pérez-Mínguez, VEGAP, Barcelona, 2025

Fernando Vijande, Josefa Bonilla, Fabio McNamara,
and Juan Carrero-Costus, Madrid, 1981

© Luis Pérez-Mínguez, VEGAP, Barcelona, 2025

*"In those years everything came together that had never
before been seen in this country and began to be seen.
Everything was a party"*

Fabio McNamara
Multidisciplinary artist



"On Palma Street, number 14, in the house of Las Costus, in the Factory in Spain. La Juana de O, La Queta, Fanny McNamara, Alaska, Mario Vaquerizo, sometimes, Carlos Berlanga, Bernardo Bonezzi, Blanca Sánchez, and all the rockstars of Spanish music were there, Fernando Vijande set the scene and said, -I am going to number 14 Palma Street, number 14 the house of Las Costus with Andy Warhol, - Andy, Andy, Andy. Oh Andy! He came with his Polaroid, photo here, photo there. Picture frame, Polaroid, cyclorama. It was just a cyclorama; it was just a cyclorama. It was just a picture frame; it was just a... It was just a picture frame, a photo, blood ran through his veins and ink ran through the fabrics. Knives, guns, razors. Everything was being sold, for a million dollars baby, that no one had, only the White House and the Colosseum. Andy Warhol was there, and he told us, -darlings, Spain is the best. Well, I'm going to New York, because they are going to kill me, and I prefer to die there. Bye, lovelies-"

Fabio McNamara
Multidisciplinary artist





Andy Warhol and Fernando Vijande,
Galería Fernando Vijande, Madrid, 1983
© Luis Pérez-Mínguez, VEGAP, Barcelona, 2025



Andy Warhol and the U.S. ambassador, Terence
A. Todman, Galería Fernando Vijande, Madrid, 1983
© Luis Pérez-Mínguez, VEGAP, Barcelona, 2025

“Spain was still an unexplored market and that seemed interesting to Andy, and he gave Fernando Vijande the opportunity to organize the exhibition”

Vincent Fremont

Vice president of *Andy Warhol Enterprises*
and collaborator with Andy Warhol



Agatha Ruiz de la Prada and Ceesepe, Galería Fernando Vijande, Madrid, 1982



Agatha Ruiz de la Prada and Fernando Vijande, Galería Fernando Vijande, Madrid, 1982

*"Fernando made the artistic bridge
between Madrid and New York possible"*

Agatha Ruiz de la Prada
Designer and businesswoman





"I am going to suck energy from the chair Andy Warhol sat in so that I have good ideas"

Filip Custic
Multidisciplinary artist

"The events Fernando held produced what this country needed: to have fun! Because there had been 40 years without fun. Political change could not be achieved through radical change, so where would the change come from? Through culture"

Martín Moniche
Manager and
cultural mixer



"It seems that Spain always arrives late on the scene to certain behaviors, but at that moment not only did Fernando Vijande arrive on time, but also identified what was at that time in the international spotlight"

Manuel Segade
Director of the *Museo Nacional Centro de Arte Reina Sofía*, Madrid

"How amazing to have had in Madrid a Warhol exhibit specially created for a Spanish gallery!"

Alaska

Artist and direct witness to Andy Warhol's visit to Madrid





"The idea is not to live forever, but to create something that will"

Andy Warhol

Pop Artist, 1928 (PGH) - 1987 (NYC)

