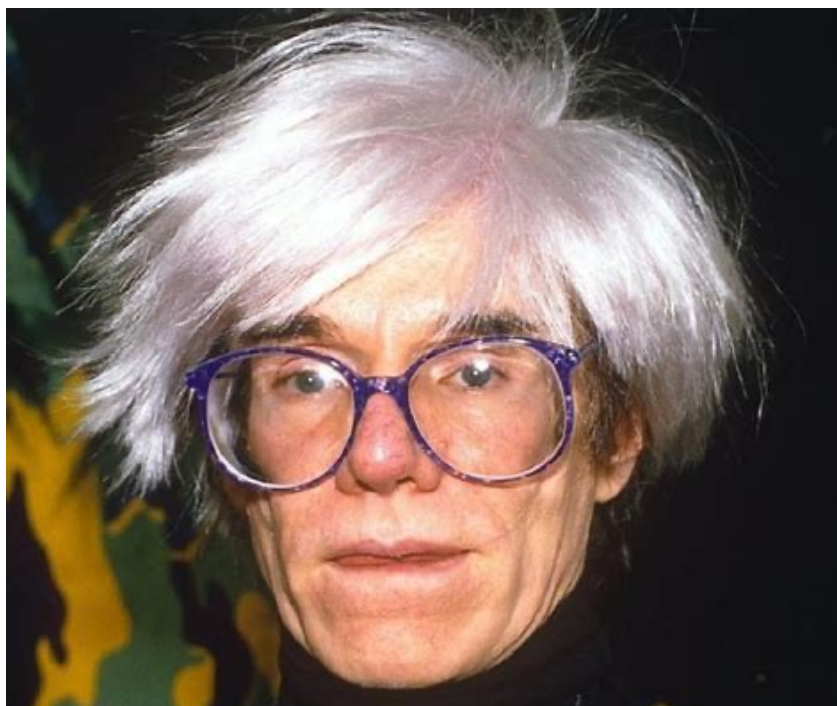


Andy Warhol

the Second Biggest Fraud in Art History



If you want to know all about Andy Warhol,
just look at the surface of my paintings and films and me,
and there I am. There's nothing behind it.

by Miles Mathis

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In a recent paper I showed Marcel Duchamp was the biggest fraud, so here I will hit the second biggest. We will start with his biography/genealogy, which is the usual fake. We are told he was from a Byzantine Catholic family from Austria/Hungary, being immigrants from Lemko. Other sites say he was Carpatho/Rusyn. This is supposed to make you think they were poor. We are told his dad was a coal miner in Pennsylvania. For the birds, as usual, since his family were rich Jews, just as you would expect. All we have to do is follow his maternal line. His maternal grandmother was Justina Chomova. Chomov is a Jewish name. Just search on “Chomova Jewish”, and you will be taken to [this page](#) on Maria Chomova at *Yad Vashem*, where we are told “by the end of 1944 some remnants of the Slovak Jewry were hiding in the snowy Tatra mountains.” And so on. That's exactly where Warhol's family were from, since his parents were from Miko, in Slovakia. So this business about them being Byzantine Catholics is the usual cocknbull story these people love to tell to hide their ancestry.

Warhol was also a Varhola, Sczman, and Zavachy—all Jewish names of that region. Sczman is a

variant of Sussman/Suzman, “sweet man” in Yiddish. The Varholas were from Bista in Russia. Most sources go to extremes to hide the name Chomova, for obvious reasons. For instance, see [this paper](#) by Kristin Britanik at [deepgenes.com](#) which pretends to be going deep on Warhol's ancestry, correcting errors. Except that we find Kristin hiding the name Chomova in the clunkiest of ways, saying

First, I searched the collection using her parent's names (leaving off Justina's last name because of spelling variations) and limiting the search to birth records in Mikova.

What? That is Justina Chomova, and Kristin is telling us she is leaving off her last name because of spelling variations? Really? Well, I guess Kristin isn't going to be any help to us here.

Warhol's coal miner father died when he was 13, and we aren't told how the family afforded to send him to Carnegie Mellon. He was not on scholarship and did not work his way through. His mother did not work either before or after the death of her husband, so this is a complete mystery.

Warhol graduated with a degree in commercial art and went to work for [Israel Miller](#) shoes in New York City, drawing shoes for ads. But although he allegedly had this full-time job, he scored his first one-man art show in New York City in 1952, at age 23. How did this son-of-a-coal-miner manage that? We aren't told. But you may be interested to know it was Hugo Gallery, owned by [Robert Rothschild](#). Any questions?

This wasn't just any gallery, it was THE ritziest gallery in New York at the time, co-owned by Elizabeth Arden and Maria dei Principi Ruspoli Hugo. Maria was a Roman princess, also related to the Khevenhullers of the Holy Roman Empire. They too were from Austria/Hungary, just like Warhol. Elizabeth Arden was a Scottish [Graham](#)—so basically a [Stuart](#)—and she had also been married to a Prince. That was Michael Evlanoff, descended from Russian princes. Robert Rothschild was the Baron Rothschild, a Belgian diplomat living in DC at the time. And yes, he was a cousin of the bankers. So, again, kind of strange finding a poor Byzantine Catholic, son of a coal miner, being given a one-man show at this gallery age 23. Some people just have all the luck, right? I guess they really loved his drawings of shoes.

You may think I was joking there, but that is actually what he was exhibiting. By age 27 Warhol was showing at the Museum of Modern Art, again with his drawings of shoe advertisements. Many have tried to claim Warhol had some drawing talent, but they admit he drew by projecting and tracing, using epidiscopes, opaque projectors, and later slide projectors. So he never did any freehand drawing.

We find more Jewish connections when Warhol was taught everything he knew about silkscreening by Max [Cohn](#). Cohn=Kohen, remember. As usual, it amazing that everyone this Byzantine Catholic son of a coal miner knew or worked with was Jewish. That's just how it is in New York, I guess. The Cohns and Rothschilds are just scouring the streets to find blond Catholic choirboys to discover and promote. You know how it is.

Despite this heavy promotion and having all the right contacts, Warhol was so bad he didn't make it in the art scene until the 1960s, when he hit on his Campbell's soup can motif. That was featured in TIME in 1962, which rocketed Warhol to the big time. I think we may assume that was underwritten by Campbell's, since—I remind you—Warhol came right out of advertising. This was a lead-up to his big west coast debut in the same year at Ferus Gallery in LA. That was run by Walter Hopps, a protege of the Arensburgs, Jewish steel billionaires. Which brings us back to Duchamp, since the Arensburgs were big promoters of him in the US. There are actually many links between Duchamp and Warhol,

with Duchamp coming to the US to promote Warhol in the 1960s. Warhol is one of the few artists that Duchamp found empty enough (free of art) to praise.

Anyway, Hopps was also Jewish of course, and he ran Ferus Gallery with Irving Blum and Edward Kienholz, ditto. Like the rest of these Modern galleries of the time, I think we may assume it was underwritten by the CIA, since we now know the CIA was heavily involved in Modernism at the time. Why? To destroy traditional art on purpose and replace it with propaganda and money laundering, both of which were far more useful to the capitalists than real art. To do this they tapped their least talented children, propping up their monstrosities as “pop art” to drive all real people—including regulators—out of the field.

Right after the Warhol exhibition, Hopps became director of the Pasadena Museum (later the **Norton Simon**), where he put up the first US retrospective for Duchamp. Not much a retrospective, since Duchamp hadn't done anything in decades. His entire oeuvre is about ten works, most of them found. In 1967 Hopps became the director of the Corcoran in DC and in 1972 moved to the Smithsonian. So you can see how all those places became what they are—though they had been captured long before Hopps arrived.

In 1962 Warhol returned to New York to exhibit at the famous Stable Gallery, run by Eleanor Ward. Ward came out of Christian Dior's fashion house, and Dior basically owned the gallery, using it at first to sell mannequins and exhibit fashion photography. Dior came out of a family of billionaire French fertilizer manufacturers, so, the usual scum. They caused widespread pollution with their factories and killed thousands of innocent people, bribing officials to skate. Christian Dior was a gallery brat even before getting into fashion. His father set him up in a gallery in his early twenties selling Picasso and others, which was no mean feat seeing that Picasso was already world famous at the time. This indicates to me that Dior already had ties to Intelligence by the 1920s. The Stable Gallery definitely had CIA connections, since they soon began promoting **known CIA Abstract Impressionists** like de Kooning, Pollock, Rauschenberg, and Kline. Warhol's exhibits in his first show there included his Marilyn series. The next year, 1963, Warhol opened his Factory on W. 47th, where all the beautiful (ugly) people hung out. This too was a CIA agent-fest, since most of these people had government ties, either through Hollywood or the military.

Warhol's second exhibition at Stables in 1964 was just a bunch of wooden crates he bought at a warehouse and installed in the gallery, which were sold for \$400 apiece.

Like Duchamp, Warhol never did any art worth mentioning, though he did oversee the production through assistants of a lot of silkscreened garbage that later sold for millions. In 1980 he had an exhibition at the Jewish Museum called *Ten Portraits of Jews of the 20th Century*. As you do when you aren't Jewish. Wikipedia tells us his proves Warhol was “uninterested in Judaism or Jews.” OK.

As proof it is all about money laundering, they admit Warhol's prices have been on an endless upward trajectory, with his accumulated worth at auction hitting over half a billion in 2014—more than 1/6th the entire global art market. And even that is too low, since Wikipedia lists major works sold since 2013, and they alone add to over \$800 million. And it continues: a Blue Marilyn sold for \$195 million at Christies in 2022, in a sale alleged to be from Thomas Ammann to Larry Gagosian.



Be honest, do you really believe anyone would pay almost \$200 million for that? All he did is add some color in photoshop to an old photo of Marilyn. You could do that in about 20 minutes yourself. So obviously this “sale” is a fraud of some sort. Christie's and Sotheby's are just clearing houses for money laundering, fronting scams for the CIA and other big clients.

These Marilyns aren't even one of a kind images. They are silkscreens and many variations already exist. The Warhol Foundation could create an infinite number of these. They tell they aren't creating anymore, but they tell us lots of things. You can get a knock-off one legally at Ebay for a few hundred dollars, and it won't be much worse than these “originals”. So why would Gagosian drop \$200 million for it?

One of these Marilyns sold for \$5000 in 1967. A similar Marilyn allegedly sold for \$17 million in 1998. So why would anyone pay almost \$200 million in 2022? Have we had 11x inflation since 1998? No, the cumulative inflation since then has been 89%, so at most this Marilyn should be worth about \$32 million. Gagosian paid about six times too much. But of course even that is giving him too much credit. The guy in 1967 had already overpaid, since this image isn't worth over about \$100 even today. That would be its real value in a market not controlled by the CIA.

Warhol was an admitted homosexual and an admitted virgin. Like Leonardo, he apparently found actual sex disgusting. Considering who he was and the people he hung out with, that was no doubt true. They were disgusting whether or not they were having sex.

Warhol was also a filmmaker, and not a lot of people know that. Probably his most famous film is an eight-hour film called *Empire*. It is one eight-hour shot of the Empire State Building. I doubt anyone has ever sat through it, even Roger Ebert. He couldn't eat enough tubs of popcorn to make it worth it. Nonetheless, it was added to the National Film Registry by the Library of Congress as culturally significant. Your tax dollars at work. *The Village Voice* predicted at the time that the film would have a huge impact on avant garde film. It had no impact on anyone or anything, except these fake historians who still have to admit it happened. Warhol shot another film of a guy's face grimacing as he allegedly has a blowjob for 35 minutes, though there is no proof he isn't just making faces. In another

film, a guy eats a mushroom for 45 minutes. That's art.



Warhol was allegedly shot by Valerie Solanas in 1968. Was that real or just another publicity stunt? Well, considering that for attempted murder and severe bodily harm, Solanas was convicted only of reckless assault with attempt to harm, we would guess the latter. She should never have been allowed to plea down to these lesser charges, since we are told Warhol nearly died. We also get conflicting accounts of what happened to her. Some places say she spent three years in jail, others that she was sentenced to three years in a mental institution—spending some amount of time there—and other places, including Wikipedia, saying she “was sentenced to three years under the control of the Department of Corrections”. That could mean anything or nothing. It could mean she was released immediately with an ankle bracelet. Her life after this doesn't confirm the story either. According to the mainstream story, she was a complete nutcase, so paranoid schizophrenic she was already shooting at people at age 32. We would expect her to be permanently institutionalized or to kill herself within a few years. But she went right back to where she was before, promoting the SCUM manifesto and the hatred of all men. That also pegs her as CIA, promoting the old Men-are-Pigs project. As does the fact she had previously been published by *Cavalier* magazine, which also published an interview with Andy Warhol at the same time. We are supposed to believe she was living on the streets of New York as a beggar and prostitute, but the story she published with *Cavalier* was entitled “A Young Girl's Primer on how to Attain the Leisure Class”. This reminds us she graduated with honors from the University of Maryland, being a member of the Psi Chi Honor Society. She also attended the University of Minnesota's graduate program in psychology, as well as the graduate program at Berkeley. So definitely not the arc of a beggar or prostitute.

She later admitted the SCUM manifesto was satirical, and it too was published by the mainstream. It is excerpted in many feminist anthologies to this day. So she isn't who we are told she was. They also admit she wasn't living on the street at the time of the shooting, but in the ritzy Chelsea Hotel, where CIA agents abounded, including all their most famous writers. She was also linked to Grove Press, yet another CIA front. Grove was the publisher for the Beats as well as the Black Mountain writers and the San Francisco Renaissance, so enough said. At the time of our event here, they were publishing Burroughs and Leary.

Another clue is that Solanas' lawyer was Florynce Kennedy:



More proof this was all a CIA put-on. Kennedy was also an actress. She has a scrubbed Findagrave page with zero information: no grave and no parents or other family. One of her sisters was light-skinned, meaning one of her parents was white. I assume her mother, who is scrubbed.

Kennedy sold Solanas as a champion of the feminist movement, as did Ti-Grace Atkinson, head of New York NOW. Atkinson is another obvious CIA agent, having previously founded the Institute of Contemporary Art in Philadelphia. We have hit that previously, since I pointed out the initials there are ICA, an anagram of CIA. She allegedly founded that museum in her mid-20s, while still a student. She was later sculpture critic for *ARTNews*, proving once again that was always a CIA front.

Another way we know this was fake is the later movie *I Shot Andy Warhol*, with Hollywood cementing in this fiction in 1996. Doubling that bet is the fact that Sundance awarded it their Grand Jury Prize and Best Actress for Lili Taylor. Remember, Sundance was started not by Redford but by Sterling Gray Van Wegenen, a spook and Mormon who was finally convicted in 2019 of pedophilia with a boy and sentenced to six years. One of the purposes of Sundance (and other similar groups) is to promote these old CIA stories and keep them in rotation. Here's another clue in that direction: the same director who did *I Shot Andy Warhol* also did *American Psycho*. The screenplay is by Daniel Minahan, who also did *Game of Thrones*, *the L-Word*, *Deadwood*, and *Six Feet Under*, all of them also CIA productions. But what isn't these days?

But back to Warhol. Here's another clue everyone else has missed: his famous *Exploding Plastic Inevitable* was a multi-media event in 1966 that included musical and dance performances and Warhol's silly films. It included the Velvet Underground and Nico. **The first performance was at the New York Society for Clinical Psychiatry.** I want you to pause and chew on that a while. We saw psychology/psychiatry come up several times in this research, including with Valerie Solanas, who came out of the psychology departments of Berkeley and UMinn. That is because, like these other venues, the psychology departments and societies are playgrounds of the CIA. They have infiltrated them all.

This is something else most people don't know. Lou Reed, head of the Velvet Underground, was actually Lewis Rabinowitz, a Russian Jew. His mother was a Futterman.



Edie Sedgwick was a Delano through her mother, linking her to the Jewish Roosevelts. Through her grandmother Noyes she was also a Hoffman, again Jewish. So though she had that famously blonde hair, like Warhol don't let that fool you. Warhol's hair was a wig and hers was either a wig or peroxide, depending on the moment. Through the Hoffmans she was also a Sargent, an Ives, a Lippincott, a Phelps, and a Swift, linking us forward to . . . Taylor Swift. Through her father she was also old American royalty, descending from Theodore Sedgwick, Speaker of the House in the time of Washington. They soon married the Riddleys and Livingstons. One of her grandfathers was editor of *Atlantic Monthly*, which was a spook mag even then. Her cousin Kyra Sedgwick married Kevin Bacon. Her father Francis Sedgwick was a rich and famous sculptor, but he was also a bastard who neglected his kids and fed them tranquilizers to keep them out of his hair. They were all drug addicts by their teens and all three died young.

The Velvet Underground's singer Nico was born Krista Paffgen, of the Paffgen-Kolsch beer family of Germany. Nico was a model by age 15 and was working for the US Air Force in Berlin, who got her a job with *Vogue* Paris. She died her brown hair blonde, so we have that again. Soon she moved to New York to work as an actress with Lee Stasberg, so again she is sounding like a Jew. Gentiles don't do that. She was named for and lived with Nikos Papatakis, from Greece but again Jewish. He was married to Anouk Aimee, who they admit was Jewish. He was also married to Olga Karlatos, ditto. She was born Vlassopoulos, Greek but also Jewish/Phoenician. As another clue, we find she starred as Dido, Queen of Carthage. Probably a direct ancestor.

