

**Andy Warhol, a retrospective :
[brochure] the Museum of Modern Art,
New York, February 6 to May 2, 1989**

[contributors: John G. Hanhardt ... et al.]

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from our founding in 1929 to the present—is
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primary documents, installation views, and an
index of participating artists.

"I never read, I just look at pictures." —Andy Warhol

★ THE MODERN STAR ★

The Museum of Modern Art, New York February 6 to May 2, 1989

ANDY WARHOL A RETROSPECTIVE



“My paintings
never turn out
the way I
expect them to
but I’m never
surprised.”

—Andy Warhol

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Andy Warhol. *Photo-Booth Self-Portrait*. c. 1964. Two gelatin-silver prints. Collection Robert Mapplethorpe. Photo: Kate Keller.

IN BRIEF: ANDY WARHOL

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1928

August 6, born Andrew Warhola, in Pittsburgh.

1934-35

From about the age of six, Warhol collects auto-graphed photographs of movie stars.

1945-48

Fall, enters Carnegie Institute of Technology, where he majors in pictorial design.

Sometime during his college years he begins to experiment with the blotted-line technique.

1949

Graduates from Carnegie Institute of Technology, moves to New York, and starts working as a commercial artist.

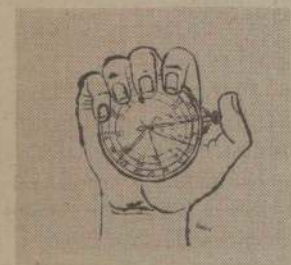
During his commercial career Warhol works for *Vogue*, *Seventeen*, *The New Yorker*, *Harper's Bazaar*, *Tiffany & Co.*, Bergdorf Goodman, Bonwit Teller, I. Miller, and other concerns, creating advertisements, window displays, stationery, book jackets, and record covers.

1953

Begins to make paintings incorporating lines that look similar to those in his blotted-line drawings.

1954

First exhibition: *Warhol*, Loft Gallery, New York (crumpled, marbled paper pieces on the floor).



Andy Warhol. Untitled. c. 1955. Ink on paper. The Estate of Andy Warhol. Photo: Kate Keller.

1956

Makes "personality" shoes: gold-leaf collages of shoes decorated to capture the personalities of famous people.

Exhibitions: *Drawings for a Boy-Book* by Andy Warhol, Bodley Gallery, New York; and *Andy Warhol: The Golden Slipper Show or Shoes Shoe in America*, Bodley Gallery, New York.



Andy Warhol. *Journal American*. 1960. Ink on paper. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston.

1957

Exhibition: *A Show of Golden Pictures* by Andy Warhol, Bodley Gallery, New York.

1960

Paints his first canvases depicting comic-strip characters: *Batman*, *Nancy*, *Saturday's Popeye*, *Superman*, and *Dick Tracy*. Also paints first Ads and Coca-Colas.

1961

Newspaper Front Pages.

April, displays the paintings *Advertisement, Before and After*, *Little King*, *Saturday's Popeye*, and *Superman* as background for mannequins in the window of Bonwit Teller.

1962

Campbell's Soup Cans, Disasters, Do It Yourselfs, Elvises, and Marilyns. First silkscreens on canvas: *Baseball*, *Warren*, a small *Dollar Bill*, and *Troy Donahue*. Uses rubber stamps for *S & H Green Stamps* and *Red Airmail Stamps*.

Exhibitions: *Campbell's Soup Cans*, Ferus Gallery, Los Angeles; and *Andy Warhol*, Stable Gallery, New York (Coca-Colas, Dance Diagrams, Disasters, Do It Yourselfs, *Handle with Care - Glass - Thank You*, Marilyns, a work based on a matchbook cover, *Red Elvis*).

1963

Electric Chairs, Race Riots.

Buys 16mm movie camera and shoots his first film, *Sleep*. Also films *Andy Warhol Films Jack Smith Filming "Normal Love," Blow Job, Eat, Haircut, Kiss*, and *Tarzan and Jane Regained...Sort Of*.

1964

Flowers, Most Wanted Men, Self-Portraits, Boxes (Brillo Boxes, Campbell's Soup Boxes, Del Monte Boxes, Heinz Boxes, Kellogg's Cornflake Boxes, Mott's Apple Juice Boxes).

Makes films *Couch, Empire, Harlot, Henry Geldzahler, Taylor Mead's Ass, The Thirteen Most Beautiful Boys*, and *The Thirteen Most Beautiful Women*.

Is commissioned to make a work for the New York State Pavilion at the New York World's Fair. Makes



Andy Warhol at home with his mother, 1966. Photo: © Ken Heyman. Courtesy Archive Pictures, Inc.

Thirteen Most Wanted Men, which is hung on the facade of the building. Fair officials feel it is politically charged and ask Warhol's permission to paint over it.

Exhibitions: *Warhol*, Galerie Ileana Sonnabend, Paris, (Disasters); *Warhol*, Stable Gallery, New York (Boxes); and *Andy Warhol*, Leo Castelli Gallery, New York, (Flowers).

1965

Colored Campbell's Soup Cans, Electric Chairs.

Films *Beauty #2, Hedy, Horse, Kitchen, The Life of Juanita Castro, Lupe, More Milk Yvette, My Hustler, Poor Little Rich Girl, Screen Test #1, Screen Test #2, Suicide, Paul Swan*, and *Vinyl*.

In Paris Warhol announces his intention to "retire" from painting and to focus on filmmaking.

1966

Self-Portraits, Cow Wallpaper, Silver Clouds.

Films *Bufferin, The Chelsea Girls, Eating Too Fast, ****, and The Velvet Underground and Nico*.

Begins to produce multimedia presentations, called the Erupting (later changed to Exploding) Plastic Inevitable, featuring Nico and the Velvet Underground. These events include live music, dance, and monologues by the band and other Factory performers against a backdrop of Warhol's films.

Exhibitions: *Warhol*, Gian Enzo Sperone, Turin; *Andy Warhol*, Leo Castelli Gallery, New York (Cow Wallpaper and Silver Clouds); *Andy Warhol Holy Cow! Silver Clouds!!*

Holy Cow!, Contemporary Arts Center, Cincinnati; *Andy Warhol*, Institute of Contemporary Art, Boston; and Ferus Gallery, Los Angeles.

1967

Electric Chairs.

Continues to film **** and begins filming *Bike Boy; I, a Man; Lonesome Cowboys; The Loves of Ondine*; and *Nude Restaurant*.

Exhibitions: *Kühe und Schwebende Kissen von Andy Warhol*, Galerie Rudolf Zwirner, Cologne; *Andy Warhol Most Wanted*, Galerie Rudolf Zwirner, Cologne; *Andy Warhol - The Thirteen Most Wanted Men*, Galerie Ileana Sonnabend, Paris.

Group exhibition: Expo '67, Montréal, United States Pavilion (Self-Portraits).

1968

Films *Blue Movie* and *Flesh*.

June 3, Valerie Solanis, founder and sole member of S.C.U.M. (Society for Cutting Up Men), shoots Warhol at the Factory.



Andy Warhol. *Liza Minnelli*. 1978. Silkscreen ink on synthetic polymer paint on canvas. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston. Photo: Carl Picco.

Exhibitions: *Andy Warhol*, Moderna Museet, Stockholm, and Kunstneres Hus, Oslo; and *Andy Warhol*, Rowan Gallery, London (Most Wanted Men and Marilyn prints).

1969

Makes the film *Trash*.

Exhibition: *Andy Warhol*, Nationalgalerie and Deutsche Gesellschaft für Bildende Kunst, Berlin.

1970

Exhibition: *Andy Warhol*, Pasadena Art Museum (also seen at Museum of Contemporary Art, Chicago; Stedelijk Van Abbe Museum, Eindhoven, The Netherlands; Musée d'Art Moderne de la Ville de Paris; Tate Gallery, London; and Whitney Museum of American Art, New York).

1971

Exhibitions: *Andy Warhol*, Cenobio-Visualita, Milan; *Andy Warhol: His Early Works, 1947-1959*, Gotham Book Mart Gallery, New York; and *Andy Warhol*, Musée d'Art Moderne de la Ville de Paris.



Andy Warhol. *Mao*. 1972. Synthetic polymer paint and silkscreen ink on canvas. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston. Photo: Jon Abbott.

1972

Maos. Films *Heat, Women in Revolt*.

1974

Films *Andy Warhol's Frankenstein* and *Andy Warhol's Dracula*.

1975

Publishes *The Philosophy of Andy Warhol (From A to B and Back Again)*.

1976

Skulls.

1977

Athletes, Hammer and Sickles, Torsos.

Films *Andy Warhol's Bad*.

1978

Oxidations, Shadows.

1979

Retrospectives, Reversals. Publishes *Andy Warhol's Exposures*, a book of photographs.

Exhibition: *Andy Warhol: Portraits of the 70s*, Whitney Museum of American Art, New York.

1980

Joseph Beuyses, Diamond Dust Shoes.

Publishes *POPism: The Warhol '60s* with Pat Hackett.

1981

Crosses, Dollar Signs, Guns, Knives, Myths.

1982

Goethes, Stadiums.

1984

Munchs, Rorschachs.

Collaborates on paintings with Jean-Michel Basquiat and Francesco Clemente.

1985

Publishes *America*.

1986

Camouflages, Cars, Self-Portraits.

1987

Last Suppers.

Begins work on *The History of American TV*.

February 22, dies.

ANDY WARHOL: A RETROSPECTIVE

Opens at The Museum of Modern Art!

"I never wanted to be a painter. I wanted to be a tap-dancer."
— Andy Warhol



Andy Warhol. *The Six Marilyns (Marilyn Six-Pack)*. 1962. Silkscreen ink on synthetic polymer paint on canvas. Collection Emily and Jerry Spiegel.

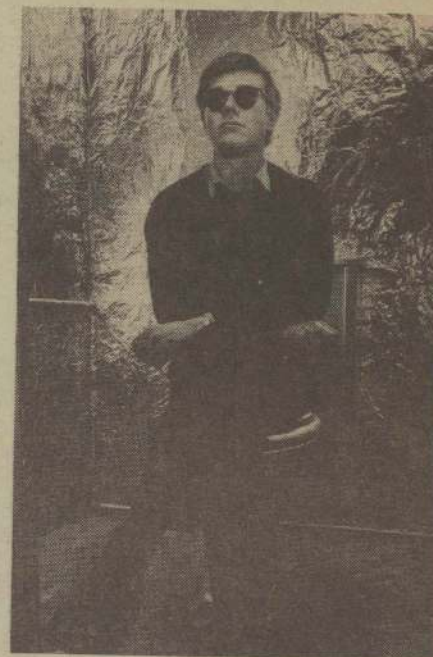
Andy Warhol: A Retrospective, the first full-scale exhibition of the work of the Pop artist, features many examples of his art that have never been shown before. The show spans Warhol's entire career from the early designs of the fifties to his last paintings of the eighties. The exhibition is arranged according to themes that occur in his work: celebrity portraits (Marilyn Monroe, Elvis Presley, and Jackie Kennedy, for example), Disasters (*Car Crash*, *Electric Chair*), Campbell's Soup Cans, Flowers, Maos, and more. Also on view are many of the Self-Portraits made throughout his life, numerous drawings, and the most recent works made just before his death in 1987.

One of the best-known figures of our times, Andy Warhol was a celebrity, and his paintings were enjoyed by a vast public. His art focused on the visible facts of contemporary American life, reflecting what was often disregarded or ignored, and illuminating what was not yet commonly perceived. Regardless of any feelings prompted by a particular subject, Warhol processed his visual observations through his unique aesthetic, maintaining a cool unwavering emotional detachment. His familiar images are derived from newspapers, magazines, and television, but on the canvas, they are isolated and treated as objects.

"I've made a career out of being the right thing in the wrong space and the wrong thing in the right space. That's one thing I really do know about."

— Andy Warhol

Born in 1928, Warhol came to New York after graduating from Carnegie Institute of Technology and quickly achieved notable success as a commercial artist. When he began to paint, about 1960, he adapted the look and techniques of his advertising work to the canvas. Along with a number of other artists—Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and James Rosenquist—Warhol became known as a Pop artist, challenging the values and philosophies of the previous generation of Abstract Expressionists. In contrast to the Abstract Expressionist artists' emphasis on individual expression and the large-scale gesture, these artists responded to the specific urban environment: they took account of the most mundane facts of daily life in America—how ordinary things looked, and how most information was transmitted. As Warhol observed: "The Pop artists did images that anybody walking down Broadway could recognize in a split second—comics, picnic tables, men's trousers, celebrities, shower curtains, refrigerators, Coke bottles—all the great modern things that the Abstract Expressionists tried so hard not to notice at all."



Andy Warhol. Photo: © Ken Heyman. Courtesy Archive Pictures, Inc.

A prolific artist, Warhol worked inventively in many mediums. In the summer of 1965, he announced his "retirement" from painting in order to concentrate on films. He began painting intensively again in 1972, beginning with the Mao images. In the following

years, Warhol continued to execute fifty to one hundred commissioned portraits each year until his death, produced several new series, and began collaborative projects with younger artists.

Organized by Kynaston McShine, Senior Curator of Painting and Sculpture at The Museum of Modern Art, this exhibition brings together Warhol's entire body of work for the first time and should be on every museum-goer's list.



Andy Warhol. *Heinz Box (Tomato Ketchup)*. 1964. Silkscreen ink on wood. The Estate of Andy Warhol.

Serial Imagery Seen in Warhol Retrospective

Many artists have made use of serial imagery, but few with the variety, originality, and range of effect achieved by Andy Warhol. The term *serial imagery* can refer either to a group of artworks conceived as a series or to the repeated or sequential use of similar or identical units within a single artwork. Although Warhol often worked within the context of the series, his achievement in serial form is mostly to be seen in a range of individual works.

Warhol's works in series run the gamut from the narrowly defined series of thirty-two *Campbell's Soup Cans*, 1962 (the number of which was determined simply by the varieties of Campbell's soup available), to the Flowers and Maos, all of which seem limitless and, when installed by Warhol, create an environment that transcends the specificity of the group.

The range of effects and meanings implied by Warhol's use of serial image-

ry in individual works is impressive. The first works in which a single image is repeated are the Airmail and S & H Green Stamps and Dollar Bill paintings of 1962. They are among Warhol's first paintings made by means of the silkscreen process. Not unlike the Flags and Targets of Jasper Johns, these works replicate real things which themselves act as stand-ins for other things.

Later in 1962, Warhol began to use silkscreens treated with a photosensitive layer so that he could transfer photographic images onto the canvas. Pulled from various sources, the photograph became Warhol's primary unit of form.

It is perhaps in the area of portraiture that Warhol brings to his art his most inventive and varied use of serial form. In the portrait of Natalie Wood, a single image of the young starlet's face is screened in black ink onto a bare



Andy Warhol. *Campbell's Soup Cans*. 1962. Synthetic polymer paint on canvas; thirty-two works. Collection Irving Blum, New York.

"I don't think I have an image, favorable or unfavorable."

— Andy Warhol

ON THE SURFACE

"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."

This often-repeated statement by the artist has been interpreted as evidence of Warhol's emptiness and superficiality. In fact, it informs us that the work itself provides all the clues to its meaning and suggests that we look carefully and consider his methods of making art.

The irregular blotted line that sustained so much of his design work of the fifties was discovered when, as a student, he used blotting paper on an ink drawing. Warhol preferred the delicate hesitancy and chance breaks of the transferred imprint to the original, and the accidental discovery became a technique. The drawing was generally made first in pencil on a nonabsorbent paper, hinged to a more absorbent sheet. After each section of the drawing was retraced in India ink, the sheets were pressed to-

gether, so that the ink was transferred to the heavier paper.

Warhol employed a variation of the blotted-line method for his later work.

"I tried doing them by hand, but I find it easier to use a screen. This way, I don't have to work on my objects at all. One of my assistants or anyone else, for that matter, can reproduce the design as well as I could."

— Andy Warhol

To establish the outlines of the image (a Campbell's Soup Can for instance) he transferred a single pencil tracing to the canvas by rubbing the other side of the paper. Soon after, it occurred to him that a hand-cut silkscreen would be more effective. The silkscreen is an elaborate stencil widely used in commercial print-

white canvas forty-eight times in six parallel rows. Texture and movement are suggested both by the varying densities of ink and by the overlap or space left between each image. The overall ef-

"I like boring things. I like things to be the same over and over." — Andy Warhol

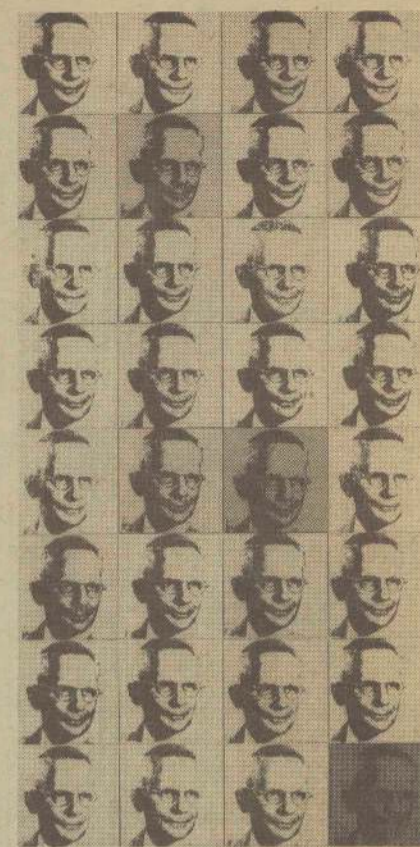
fect is an image of a movie star, ubiquitous yet elusive; it also says something about the artificial late-twentieth-century notions of stardom and celebrity.

The impact of movie stardom infiltrates Warhol's portraits of the less famous, as for example in his portrait of the Pop art collector Ethel Scull. Instead of repeating the same image many times on one canvas, here Warhol joins thirty-six canvases with different images of the same person. As in his portraits of celebrities, the photographs used were not taken by the artist, but in a standard, mechanical photo booth. Thus the sitter plays a large role in the making of Warhol's portrait. The result is a *tour de force* of compositional skill, for ten of the thirty-six panels are actually repeats of others, some are reversed, and some show the image cropped in a new way. The dime-store colors used for each

ing but, at the time, rarely employed by artists. In the process, silk or a synthetic fabric is stretched tightly across a frame and covered with thick glue or varnish, which is allowed to harden. The artist cuts a design into the surface, and ink is then pushed through the fabric where it is not blocked.

By August 1962 Warhol had progressed from hand-cut screens to continuous-tone screens produced commercially from black-and-white photographs. When a screen coated with light-sensitive material is exposed to light, the coated areas harden, selectively blocking the screen to let ink through in a pattern of tiny dots. For him the process provided a means to appropriate an existing image directly, with as little interference as possible. Silkscreening eliminated evidence of the artist's hand, allowed for infinite reproductions, and was especially appealing to Warhol for its mechanized look.

Photography and silkscreen printing continued to be central to Warhol's art, and his techniques at times were dazzling in their complexity. Ironically, while the results appear effortless, Warhol worked hard to disguise his artistry.



Andy Warhol. *The American Man — Watson Powell*. 1964. Silkscreen ink on synthetic polymer paint on canvas; thirty-two panels. Collection American Republic Insurance Company, Des Moines.

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"But when you see a gruesome picture over and over again, it doesn't really have any effect."

— Andy Warhol

panel further enhance the overall sophistication of the picture.

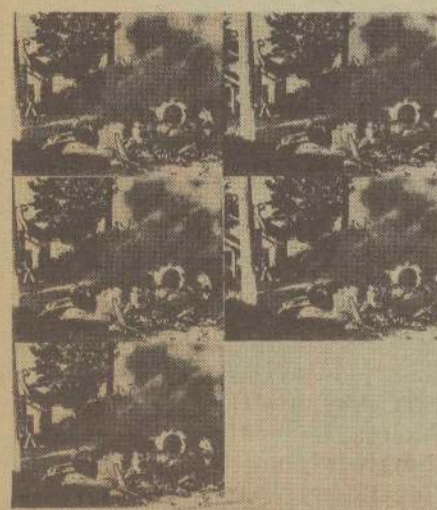
In contrast to the seemingly endless variety of the Scull portrait is the 1964 portrait of Watson Powell, then president of an insurance company in Des Moines, Iowa. His image is repeated thirty-two times with slight variation in color only. Titled *The American Man — Watson Powell*, the picture seems to gently ridicule the rigidity of American corporate culture.

Another level of meaning is suggested in Warhol's treatment of the pho-



Andy Warhol. *Jackie (The Week That Was)*. 1963. Silkscreen ink on synthetic polymer paint on canvas; sixteen panels. Collection Mrs. Raymond Goetz. Photo: John Blumb.

tographic image in a portrait of the dancer Merce Cunningham, where Warhol makes reference to the work of the nineteenth-century photographer Eadweard Muybridge. Famous for his studies of human and animal locomotion, Muybridge's photographs are often broken into several horizontal bands, each showing bodies in motion at sequential intervals of time. Warhol's similar division of the field and our view of Cunningham in strict profile is reminiscent of Muybridge's analyses of movement.



Andy Warhol. *White Burning Car III*. 1963. Silkscreen ink on canvas. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston. Photo: Noel Allum.

A similar range of effects is produced by the use of serial imagery in Warhol's Death and Disasters series. Take, for example, the various ways Warhol treats one group of subjects, the car crash. In *White Burning Car III*, the repetition of the gory image of destruction produces a numbing response on the part of the viewer.

Warhol's Portraits and Disasters intersect at many points, but perhaps nowhere else as effectively as in the series based on the assassination of John F. Kennedy in 1963, featuring the president's widow, Jacqueline. In *Jackie (The Week That Was)* Warhol's multiple images offer the viewer an obsessive re-enactment, since the actual events had already been repeated *ad infinitum* on television; their inescapable repetition had itself become a part of everyone's consciousness of that time.

The artist's reaction to the assassination, reported in his book *POPism*, sheds light both on the work and on his use of serial imagery in general: "I'd been thrilled having Kennedy as president; he was handsome, young, smart — but it didn't bother me that much that he was dead. What bothered me was the way the television and radio were programming everybody to feel so sad." In other words, Warhol used serial imagery not only for its emotional effect but also to refer to the means employed by the media to portray the event.

ENQUIRING REPORTER

Today's question: What is Pop art?



Robert Indiana:

"Pop is everything art hasn't been for the last two decades. It is basically a U-turn back to a representational visual communication, moving at a breakaway speed in several sharp late models.... Pop is a re-enlistment in the world.... It is the American Dream, optimistic, generous and naive."

through things larger than life, the impact of things thrown at us, at such a speed and with such a force that painting and the attitudes toward painting and communication through doing a painting now seem very old-fashioned."



Tom Wesselmann:

"I dislike labels in general and Pop in particular, especially because it over-emphasizes the material used. There does seem to be a tendency to use similar materials and images, but the different ways they are used denies any kind of group intention."



James Rosenquist:

"I'm amazed and excited and fascinated about the way things are thrust at us, the way this invisible screen that's a couple of feet in front of our mind and our senses is attacked by radio and television and visual communications,

"Some of the worst things I've read about Pop Art have come from its admirers. They begin to sound like some nostalgia cult — they really worship Marilyn Monroe or Coca-Cola. The importance people attach to things the artist uses is irrelevant.... Advertising images excite me mainly because of

what I can make from them. Also I use real objects because I need to use objects, not because objects need to be used."



Andy Warhol:

"I don't think Pop Art is on the way out; people are still going to it and buying it but I can't tell you what Pop Art is, it's too involved. It's just taking the outside and putting it on the inside or taking the inside and putting it on the outside, bring the ordinary objects into the home. Pop Art is for everyone. I don't think art should be only for the select few, I think it should be for the mass of American people and they usually accept art anyway. I think Pop Art is a legitimate form of art like any other, Impressionism, etc. It's not just a put-on. I'm not the High Priest of Pop Art, I'm just one of the workers in it. I'm neither bothered by what is written about me or what people may think of me reading it."

"The interviewer should just tell me the words he wants me to say and I'll repeat them after him. I think that would be so great because I'm so empty I just can't think of anything to say."

— Andy Warhol



Installation of Cow Wallpaper by Andy Warhol at Leo Castelli Gallery, New York, 1966. Photo: Rudolph Burckhardt.

Factory, Fame, and Fortune

From childhood, Andy Warhol yearned to be someone else. More than anything he wanted to transcend the limitations of his immigrant family in rural Pennsylvania and partake of life in the glamorous America of movies, radio, magazines, and newspapers. Quite simply put, Warhol wanted most of all what he lacked by birth: beauty, wealth, status, or fame. As the writer Truman Capote said, "Andy Warhol wanted to be anyone but Andy Warhol."

Constantly fascinated with beauty and stardom, tantalized by the sensa-

In addition to producing a tremendous output of painting and sculpture, such as the Brillo Boxes, Warhol used the indigenous chaos of the Factory as a setting for many of his films. He recorded everyday events — sleeping, eating, gossiping, and love-making — and made them into films. For him it became an alternative to painting, a continual happening of sorts, and Warhol assumed the role of impresario and director.

Almost anyone who wandered in and out of the Factory was captured on

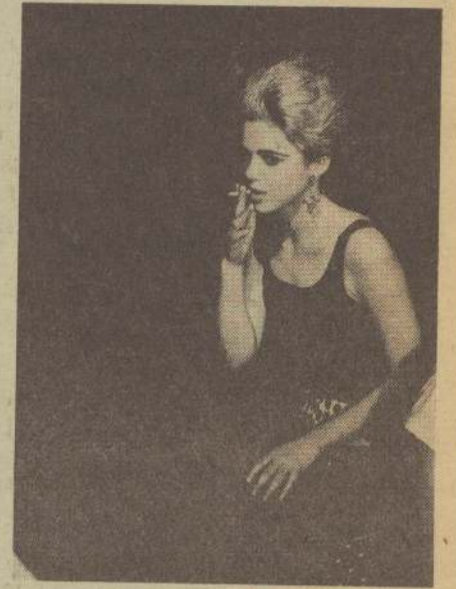
film. Among the members of Warhol's entourage who appeared on film were Edie Sedgwick, Ultra Violet, Viva, Brigid Polk, Joe D'Allesandro, Taylor Mead, Ingrid Superstar, Candy Darling, Jackie Curtis, and members of the Velvet Underground.

"In the future everybody will be world famous for fifteen minutes."

— Andy Warhol

In the seventies Warhol began to accept numerous commissions for portraits from those generally referred to as "beautiful people." Almost instantly Warhol was a fixture in the jet-set social scene, and he relished his fame: "A good reason to be famous, though, is so you can read all the big magazines and know everybody in all the stories. Page after page it's just all people you've met. I love that kind of reading experience and that's the best reason to be famous."

Warhol's place in the public eye was twofold: that of an artist/celebrity and that of an entrepreneur. From his Pop images, which both shock and endure, to his unforgettable epigrams, Warhol was one of the most influential and certainly the most famous artist of his time.



Edie Sedgwick. Photo: Billy Name/Factory Foto.

"I think we're a vacuum here at the Factory, it's great. I like being a vacuum; it leaves me alone to work. We are bothered though, we have cops coming up here all the time. They think we're doing awful things and we aren't."

— Andy Warhol



Viva, Andy Warhol, and Brigid Polk at Max's Kansas City.

tional accounts of the rich and famous on the screen or in the tabloids, Warhol was preoccupied with celebrities. In the fifties he made drawings of shoes named after famous people, which he called "personality" shoes. In the sixties this obsession was expressed in the serial portraits of Troy Donahue, Elvis Presley, Marilyn Monroe, Elizabeth Taylor, and others. Marilyn and Liz were the ultimate embodiment of glamor and fame: intrigued by the tragedy that plagued their lives, Warhol elevated them to iconic images.

"Publicity is like eating peanuts. Once you start you can't stop." — Andy Warhol

By the mid-sixties Warhol began to acquire his own level of celebrity and notoriety as a Pop artist and cultural figure. Warhol's studio, known as the Factory, was a legendary hangout for artists, poets, and socialites. There was a continuous flow of people that provided him with constant stimulation and dialogue. The crowd Warhol attracted to the Factory was always large and eclectic, and included assistants who worked on his art.



The Factory, c. 1964. Clockwise from left: Andy Warhol, Taylor Mead, unidentified man, Gerard Malanga, unidentified women. Photo: Courtesy The Menil Collection, Houston.

ART BOOK DIGEST

Excerpts from "Warhol as Art History," by Robert Rosenblum, in *Andy Warhol: A Retrospective*, published by The Museum of Modern Art.

"Despite his maxim, Andy Warhol's own fame has far outlasted the fifteen minutes he allotted to everyone else. During the last quarter-century of his life, from 1962 to 1987, he had already been elevated to the timeless and spaceless

realm of a modern mythology that he himself both created and mirrored. And now that he is gone, the victim of a preposterously unnecessary mishap, the fictions of his persona and the facts of his art still loom large in some remote, but ever-present, pantheon of twentieth-century deities."

"For one thing, the subject matter of his work, now that we are beginning to see it in full retrospect,

covers so encyclopedic a scope of twentieth-century history and imagery that, in this alone, it demands unusual attention. To be sure, in the early sixties, his work could be sheltered under the Pop umbrella shared by Roy Lichtenstein, James Rosenquist, Tom Wesselmann, and others, joining these contemporaries in what can now be seen more clearly as an effort to re-Americanize American art after a period of Ab-

stract Expressionist universals that renounced the space-time coordinates of the contemporary world in favor of some mythic, primordial realm. Within this domain, Warhol quickly emerged as a leader, choosing the grittiest, tackiest, and most commonplace facts of visual pollution in America that would make the aesthetes and mythmakers of the fifties cringe in their ivory towers."

"This alone, if only in terms of inventory, would have been enough to make him the king of Pop art. But what is less obvious is how Warhol's initial inventory of ugly, counter-aesthetic Americana expanded to unexpected dimensions. Looking back at his entire output, the sheer range of his subjects becomes not only international (indeed universal in its concern with death) but mind-boggling in its journalistic sweep. What other mod-

ern artist's work comes so close to providing a virtual history of the world in the last quarter-century?"

"Both ingenuous and shrewd, blasphemous and devout, Warhol not only managed to encompass in his art the most awesome panorama of the material world we all live in, but even gave us unexpected glimpses of our new forms of heaven and hell."

★★★

Warhol as Filmmaker

By John G. Hanhardt, *Special to The Modern Star*

At the time of their release, between 1963 and 1968, the approximately sixty films produced by Andy Warhol were an integral part of his art practice and played a leading role in shaping his presence in American culture. To screen the films of Andy Warhol today, over twenty years after their production, is to relive another time and place in American culture and social history. The place was the Factory, a converted factory loft on East 47th Street, which, from 1960 to 1968, was Warhol's production center and a gathering place for the New York art scene.

The underground world in which Warhol moved, and for which the Factory became a stage, was a compelling subject for Warhol's camera. The silver-walled Factory became a place in which subculture heroes and transient strangers acted out their fantasies and mingled under the gaze of their main audience, that "tycoon of passivity," Warhol himself. They became part of Warhol's studio and underground star system, modeled on the "Hollywood dream factory" that had created myths and heroes for twentieth-century America.

"The lighting is bad, the camera work is bad, the projection is bad, but the people are beautiful."

—Andy Warhol

Warhol's films paralleled his art. The camera's mechanical means of reproduction echoed the "production-line" system Warhol used to turn out his paintings, silkscreens, and sculptures. For all of these mediums the aesthetic was predicated on duplication.

Warhol controlled the entire production process of filmmaking, distribution, and exhibition. Within five years, he had recapitulated the history of the cinema, as the Factory's films went from silent to sound, from the use of a stationary, fixed-frame, contempla-

tive camera to the exploration of a larger film space through zooms and pans and later to editing strategies that included strobe effects. Through this "discovery" of film techniques, Warhol constructed narratives that compressed the action and story within a single scene or

"The Empire State Building is a star!"

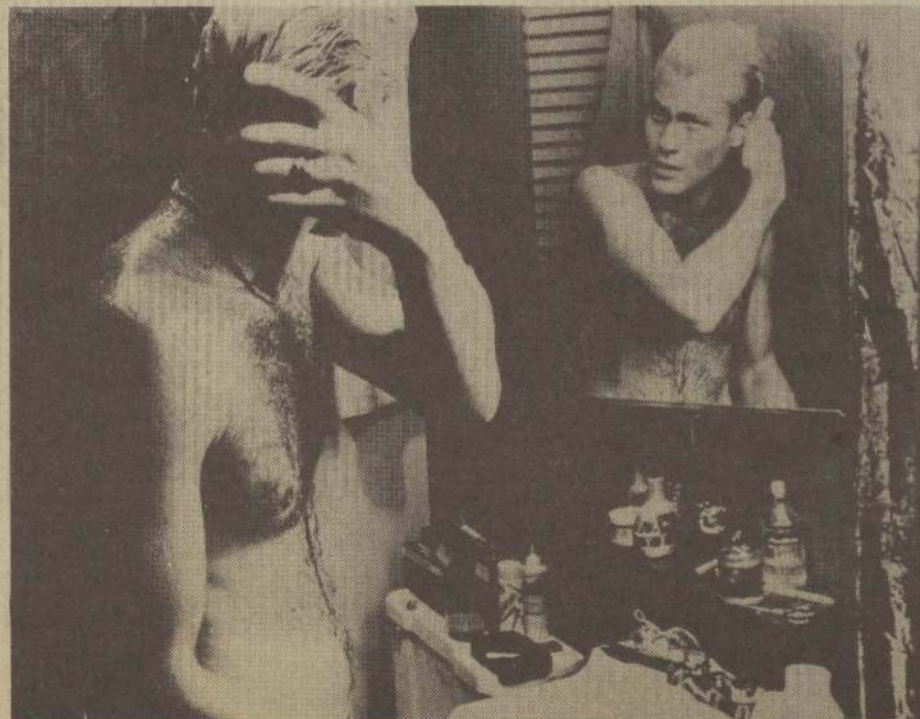
—Andy Warhol

achieved the same compression through ellipses. Both of these devices mirrored the proto-narrative achievements of filmmakers at the turn of the century. Warhol's later films took on a more conventional dramatic line, reflecting the established genres of Hollywood.

The different phases of Warhol's filmmaking career encompass a variety of filmmaking techniques. Post-production (editing, rewriting, reshooting) was eliminated in a process that recalls the one-reelers produced at the turn of the century by filmmakers who



The Chelsea Girls. 1966. With Eric Emerson, Ingrid Superstar, International Velvet. Photo: Billy Name/Factory Foto.



My Hustler. 1965. With Paul America. Photo: Billy Name/Factory Foto.

were discovering a new medium. As Warhol put it: "With film you just turn on the camera and photograph something. I leave the camera running until it runs out of film because that way I can catch people being themselves." In Warhol's studio, in the words of author Stephen Koch, "the audience out there became part of the scene; everybody in the Factory knew he was being watched, and a glowing, theatrical self-awareness was built into the place's very life, endowing its most casual actions with a sense of moment. You couldn't make a wrong move; every impulse signified." Warhol's 16mm camera was a silent eye that recorded a culture of styles and gestures, of self-created superstars and outrageous scenes—the "cool" lifestyle of the sixties, in which, in Warhol's telling phrase, everybody was "famous for fifteen minutes." It was a new cinema whose raw energy became a powerful presence in the independent film community.

SPECIAL SCREENINGS: THE CHELSEA GIRLS

Wednesday, February 22, 6:30 p.m. Introduced by Jon Gartenberg, Assistant Curator, Department of Film, The Museum of Modern Art.
 Wednesday, April 5, 6:30 p.m. Introduced by John G. Hanhardt, Curator, Film and Video Department, Whitney Museum of American Art.
 Tickets are \$8, Museum Members \$7, and students \$5, available at the Lobby Information Desk.

FILM SERIES ANNOUNCED

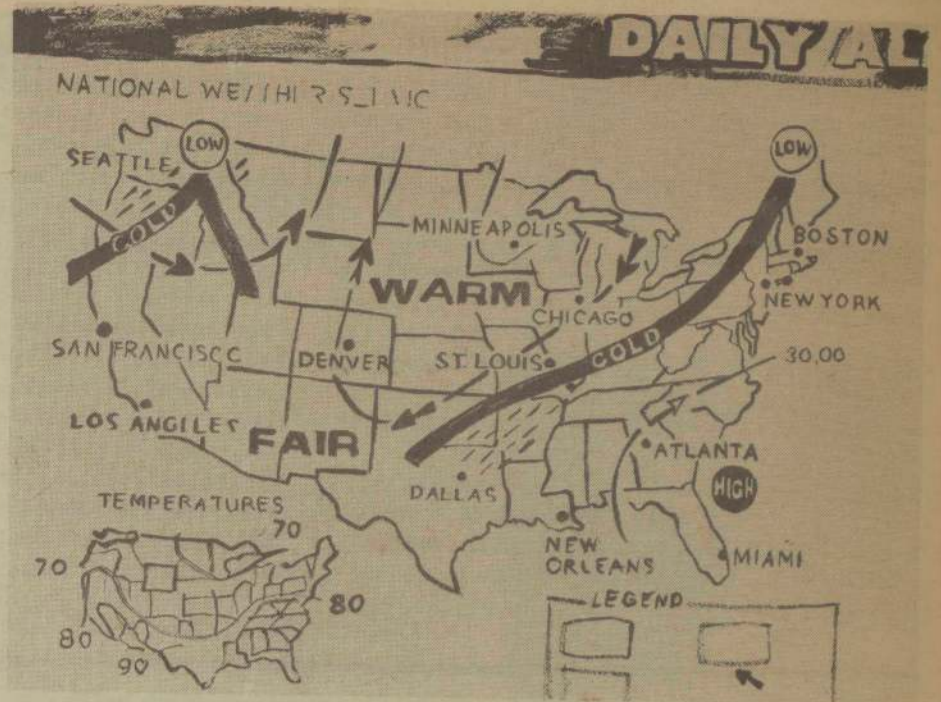
A selection of Andy Warhol's films will be shown at The Museum of Modern Art on Tuesdays at 3:00 p.m. and 6:00 p.m.

- February 7 *Sleep, Kiss, Empire*
- February 14 *Eat, Blow Job*
- February 21 *Henry Geldzahler*
- February 28 *Vinyl, Beauty #2*
- April 4 *The Life of Juanita Castro, My Hustler*
- April 11 *Lonesome Cowboys*

Tickets, free with Museum admission, are available at the Lobby Information Desk.

SYMPOSIUM TO BE HELD AT MUSEUM

A symposium titled "Reflecting on Warhol" will be held on Thursday, March 16, at 6:30 p.m. at the Museum. The moderator will be Walter Hopps, Director, The Menil Collection, Houston. Participants are Trevor Fairbrother, Associate Curator of Contemporary Art, Museum of Fine Arts, Boston; Richard Sennett, Professor of Sociology and University Professor of the Humanities, New York University; Kenneth Silver, Associate Professor of Fine Arts, New York University; and Amy Taubin, Film Critic, *The Village Voice*. Tickets are \$8, Museum Members \$7, and students \$5, available at the Lobby Information Desk.



Andy Warhol. *Untitled*. 1984. Synthetic polymer paint on paper. Courtesy Robert Miller Gallery. Photo: Zindman/Fremont.

"When you think about it, department stores are kind of like museums."
 — Andy Warhol



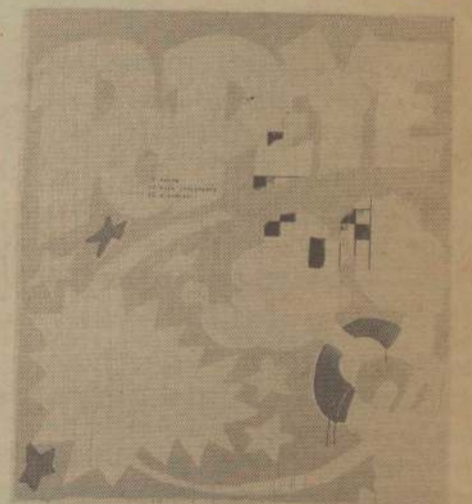
Andy Warhol. *Dick Tracy*. 1960. Synthetic polymer paint on canvas. Collection Mr. and Mrs. S. I. Newhouse, Jr. Photo: Jim Strong, Inc.



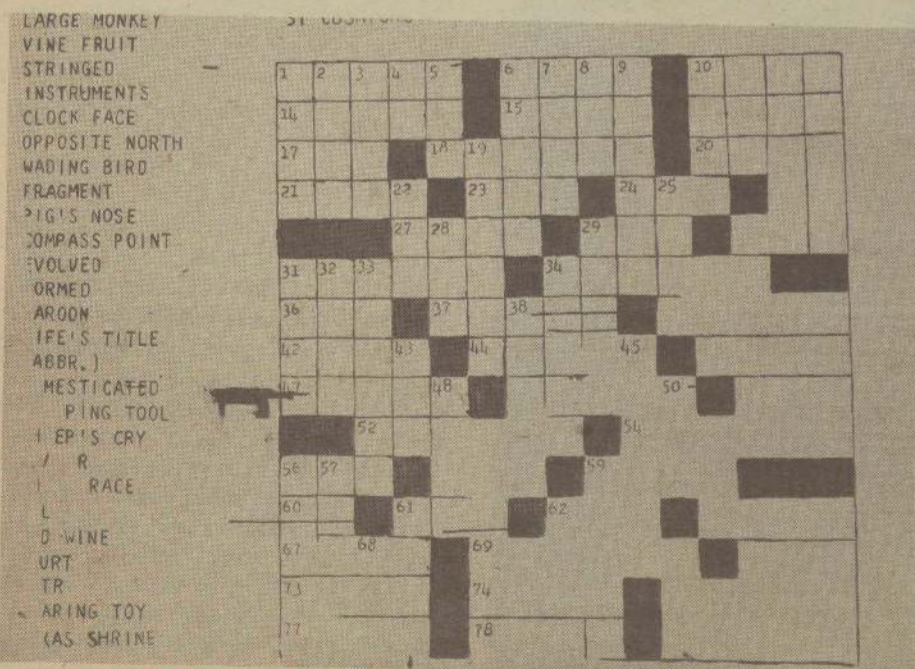
Andy Warhol. *Nancy*. 1960. Synthetic polymer paint on canvas. Collection Mr. and Mrs. S. I. Newhouse, Jr. Photo: Jim Strong, Inc.



Andy Warhol. *Superman*. 1960. Synthetic polymer paint and crayon on canvas. Collection Gunter Sachs.



Andy Warhol. *Popeye*. 1961. Synthetic polymer paint on canvas. Collection Mr. and Mrs. S. I. Newhouse, Jr. Photo: Jim Strong, Inc.



Andy Warhol. *Crossword*. 1960. Synthetic polymer paint on canvas. The Estate of Andy Warhol. Photo: Kate Keller.

BOOK NEWS

The Museum has announced the publication of a lavish, authoritative book, *Andy Warhol: A Retrospective*, to accompany its historic Warhol exhibition. Inside its lively covers are an introduction by Kynaston McShine, illustrated essays by Robert Rosenblum, Benjamin H. D. Buchloh, and Marco Livingstone, a collection of Warhol's writings, a portrait of the artist consisting of contributions by his colleagues, a chronology of his life, and a selected bibliography. The plate section provides the most comprehensive visual review of Warhol's lifework available in print, with many images in full color. This is the definitive Warhol book. 480 pages, 460 plates (277 in color), 176 reference illustrations. Clothbound \$60, paperback \$35. Available in The Museum Store.

Published on the occasion of the exhibition *Andy Warhol: A Retrospective*, organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture, The Museum of Modern Art, New York, February 6 - May 2, 1989.

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