

WHITNEY

PRESS RELEASE

Whitney Museum
of American Art
Press Office

99 Gansevoort Street
New York City, NY 10014

pressoffice@whitney.org
(212) 570-3633



Andy Warhol, *Blow Job*, 1964. 16mm, b&w, silent; 41 min. @ 16 fps, 36 min. @ 18 © 2021 The Andy Warhol Museum, Pittsburgh, a museum of the Carnegie Institute. All rights reserved.

WHITNEY MUSEUM ANNOUNCES PUBLICATION OF SECOND VOLUME OF FILMS OF ANDY WARHOL CATALOGUE RAISONNÉ AND TRANSFER OF ANDY WARHOL FILM PROJECT ARCHIVES TO THE MUSEUM OF MODERN ART

***The Films of Andy Warhol Catalogue Raisonné, 1963–1965*, published on October 26 by the Whitney and distributed by Yale University Press**

NEW YORK, NY, October 25, 2021 – The Whitney Museum of American Art today announced the publication of the second volume of the catalogue raisonné of the films of Andy Warhol. Illuminating the true significance of Warhol's radical experiments in film and his mastery of the medium, *The Films of Andy Warhol Catalogue Raisonné, 1963–1965, Volume 2* features extensive research undertaken by the Whitney and will be released for worldwide distribution by Yale University Press on October 26. The Museum also announced that it reached an agreement last month to gift its vast research materials and archival holdings

related to Warhol's filmmaking to the Museum of Modern Art (MoMA). With the transfer of the Warhol Film Archive (established by the Whitney Museum of American Art), MoMA expands its extensive Warhol art and film and will continue the important research and work of the catalogue raisonné.

In 1970, Warhol took all of his films out of distribution, removing them from public view and relegating them to a realm of myth, hearsay, and misinformation. About a decade later, John G. Hanhardt, general editor of *The Films of Andy Warhol Catalogue Raisonné, 1963–1965* and then the curator and head of film and video at the Whitney, proposed an ambitious and unusually collaborative project: the Whitney and MoMA would work together to preserve, restore, exhibit, distribute, and catalogue the entirety of Warhol's cinema. Warhol's cooperation was enlisted, and in 1984, he deposited his original film materials with MoMA and the Whitney began foundational research for the catalogue raisonné. This endeavor, formally known as the Andy Warhol Film Project, has been a joint undertaking of the Whitney, MoMA, the Andy Warhol Foundation for the Visual Arts, Inc., and the Andy Warhol Museum. As a result of last month's transfer, the Warhol Film Archive, established by the Whitney, becomes a permanent part of MoMA's Department of Film, led by Rajendra Roy, the Celeste Bartos Chief Curator of Film.

"The publication of this second volume is immensely important. The Whitney's ongoing efforts to document, research, and study Warhol's remarkable film works—along with the preservation and digitization initiatives of the Museum of Modern Art and the Andy Warhol Museum—have brought them to a wider audience," said Adam D. Weinberg, Alice Pratt Brown Director of the Whitney Museum. "By gifting the Whitney's extensive research on Warhol's filmmaking to MoMA, we can ensure that information about the artist's groundbreaking and now-iconic films will remain accessible to scholars and the public for many years to come. I would like to extend my deepest thanks to MoMA, the Andy Warhol Foundation for the Visual Arts, and the Andy Warhol Museum for their commitment to this epic venture and their generosity in supporting the creation of the second volume of the film catalogue raisonné with valuable information and access to the films."

The Films of Andy Warhol Catalogue Raisonné, 1963–1965 features insightful introductory essays that discuss Warhol's influences, source materials, working methods, and technical innovations, as well as his engagement with the performers, writers, and other collaborators who participated in his groundbreaking films. Comprehensive entries offer detailed cataloguing information, full descriptions, and critical analysis of more than a hundred individual works, accompanied by copious stills and behind-the-scenes photographs that provide fascinating visual documentation of the films. This new volume complements *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné, Volume 1*, authored by the late film scholar and Warhol authority Callie Angell and published by the Whitney and Abrams in 2006 to wide critical acclaim.

The films Warhol made throughout his career are among the most significant works in the prolific American artist's oeuvre. In the 1960s, Warhol produced hundreds of films—short and long, silent and with sound, scripted and improvised. This second volume of the catalogue raisonné focuses on the films he produced from 1963, when he first started working with the medium, to 1965. Many of Warhol's best-known films, including *Sleep* (1963), *Empire* (1964), *Vinyl* (1965), and *Outer and Inner Space* (1965), were made during this time of intense creativity. His work of this period redefined the genre of film, challenged scholars' and critics' understanding of the medium, drew a wide range of audiences, and attracted critical attention.

Esteemed film scholar Bruce Jenkins brings his depth of knowledge about the medium of film and keen understanding of the importance of Warhol's work as a whole to shed crucial light on this period in essays covering 1963 and 1964 as well as numerous entries. Critically acclaimed filmmaker Tom Kalin contributed the essay for 1965 and essential entries for the same year. The entries by renowned scholars Jonathan Flatley, Elena Gorfinkel, Claire K. Henry, Hoday King, Ara Osterweil, Marc Siegel, Juan Antonio Suárez, and Gregory Zinman for 1965 offer new understandings about the films of that year. Along with John G. Hanhardt's revelatory introduction, the overview essays, and entries by a broad range of contributors offer insightful perspectives on Warhol's films, his network of participants, the films' exhibition histories, and the culture in which Warhol created these works. The second volume includes more than seven hundred stills and documentary images to further elucidate the film works, including many that have circulated only rarely.

"Callie Angell's detailed study and innovative analysis of Warhol's working methods in the first volume of the film catalogue raisonné is a landmark in film studies that deepens our understanding of the importance of film to Warhol's art," said John G. Hanhardt. "With this second volume, we extend Angell's work and further the scholarship of a critical period in this artist's career. The entries for the one hundred titles in this book capture an intensive period of creativity and invention on Warhol's part. I want to extend my deepest thanks to each of the authors whose texts provide descriptions and analyses of the films. Bruce Jenkins's contributions to this volume are exemplary for their depth and clarity. I am also deeply indebted to Tom Kalin for his essay and contributions as well as to Jonathan Flatley, Elena Gorfinkel, Claire K. Henry, Hoday King, Ara Osterweil, Marc Siegel, Juan Antonio Suárez, and Gregory Zinman for bringing Warhol's films into focus with such intelligence and insightfulness."

Adam D. Weinberg remarked, "My profound gratitude and admiration go to John G. Hanhardt, without whom this project would never have materialized. The Whitney is proud to have partnered with Hanhardt and the stellar team who joined him to work on this unprecedented publication. We are also especially pleased that MoMA will be able to continue the Whitney's decades of groundbreaking work on the Andy Warhol film catalogues raisonnés as we celebrate the milestone publication of the second volume later this month."

On December 2 at 7 pm, the Whitney presents a virtual program celebrating the publication of *The Films of Andy Warhol Catalogue Raisonné, 1963–1965* with John G. Hanhardt, Bruce Jenkins, and Tom Kalin. The program considers the relationship between Warhol's films and his work in other media and the paradox of the artist's deeply influential yet largely unknown films.

About the Contributors to *The Films of Andy Warhol Catalogue Raisonné, 1963–1965*: **John G. Hanhardt** began his career in the Museum of Modern Art's Department of Film and went on to establish the film program and study collection at the Walker Art Center. He was curator and head of the film and video department at the Whitney Museum of American Art, where he curated *The Films of Andy Warhol* (1988) and *Andy Warhol's Video and Television* (1991). Hanhardt was also Senior Curator of Film and Media Art at the Solomon R. Guggenheim Museum and the Smithsonian American Art Museum and Consulting Curator of Film and Media art at the Memorial Art Gallery of the University of Rochester.

Bruce Jenkins is a professor of film, video, new media, and animation at the School of the Art Institute of Chicago. Previously he was the Stanley Cavell Curator at the Harvard Film Archive; Curator of Film and Video at the Walker Art Center, Minneapolis; and film programmer at Media Study/Buffalo. He has taught at the State University of New York at Buffalo, the University of Minnesota, Macalester College, Harvard University, and the University of Cincinnati. Among his publications are a book-length study on the work of Gordon Matta-Clark (*Afterall*, 2011) and an edited volume of writings by Hollis Frampton (MIT Press, 2009).

Tom Kalin's work traverses diverse forms and genres, from installations to narrative features to activism. His film *Swoon* (1992) was awarded prizes at the Berlin, Stockholm, and Sundance film festivals, and *Savage Grace* (2007) premiered at Cannes and screened worldwide. As a producer, his features have included *I Shot Andy Warhol* (1996) and *Go Fish* (1994). Kalin was also a writer for Cindy Sherman's *Office Killer* (1997).

Jonathan Flatley is a professor in the English department at Wayne State University, where he was the editor of *Criticism: A Quarterly for Literature and the Arts* from 2007 to 2012. He is the author of *Affective Mapping: Melancholia and the Politics of Modernism* (Harvard University Press, 2008) and *Like Andy Warhol* (University of Chicago Press, 2017), and co-editor of *Pop Out: Queer Warhol* (Duke University Press, 1996).

Elena Gorfinkel is a senior lecturer in film studies at King's College London. She is the author of *Lewd Looks: American Sexploitation Cinema in the 1960s* (University of Minnesota Press, 2017) and co-editor of the collections *Global Cinema Networks* (Rutgers University Press, 2018) and *Taking Place: Location and the Moving Image* (University of Minnesota Press, 2011). She was awarded a 2018 Andy Warhol Foundation Arts Writers Grant for her current book project on cinemas of exhaustion.

Claire K. Henry served as a curatorial consultant to the Andy Warhol Film Project and Assistant Curator at the Whitney Museum of American Art. She curated the film component of the Whitney's 2018 retrospective, *Andy Warhol—From A to B and Back Again*. Henry also

programmed Warhol's films at various venues and lectured widely on his film work in Europe and North America.

Homay King is a professor in the History of Art Department at Bryn Mawr College. She is the author of *Virtual Memory: Time-Based Art and the Dream of Digitality* (2015) and *Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier* (2010), both published by Duke University Press. Her essays have appeared in *Camera Obscura*, *Film Quarterly*, *October*, and exhibition catalogues, including the Metropolitan Museum of Art's *China: Through the Looking Glass*.

Ara Osterweil is a painter, writer, and scholar of contemporary art, experimental film, and world cinema. Her writings have been published in *Artforum*, *Camera Obscura*, *Film Quarterly*, and *Millennium Film Journal*. Her book *Flesh Cinema: The Corporeal Turn in American Avant-Garde Film* was published by Manchester University Press in 2014. Osterweil is an associate professor of world cinema and cultural studies at McGill University.

Marc Siegel is a professor of film studies at the Johannes Gutenberg University in Mainz and has published widely in the areas of experimental film and queer studies. He is co-editor of *Film Culture 80: The Legend of Barbara Rubin* (Spector Books, 2018) and author of *A Gossip of Images* (Duke University Press, forthcoming). Siegel is also co-founder of the Berlin-based artist collective CHEAP.

Juan Antonio Suárez is a professor of American studies at the University of Murcia. He is the author of *Bike Boys, Drag Queens, and Superstars* (Indiana University Press, 1996), *Pop Modernism* (University of Illinois Press, 2007), and *Jim Jarmusch* (University of Illinois Press, 2007) and has also contributed essays to *Grey Room*, *Screen*, *The Journal of Cinema and Media Studies*, and numerous edited volumes. He is currently completing the book *Experimental Film and Queer Materiality*.

Gregory Zinman is an associate professor in the School of Literature, Media, and Communication at Georgia Tech. As a postdoctoral fellow, he worked on the Nam June Paik Archive at the Smithsonian American Art Museum. He is the author of *Making Images Move: Handmade Cinema and the Other Arts* (University of California Press, 2020) and co-editor of *We Are in Open Circuits: Writings by Nam June Paik* (MIT Press, 2019).

Warhol and the Whitney

The presentations of Warhol's films and the related publications have constituted the through-line of the Whitney's engagement with the artist's work for many decades. In 1988, the year after Warhol's death, the Whitney inaugurated the Andy Warhol Film Project with the exhibition *The Films of Andy Warhol: An Introduction*. Additional exhibitions of his film and video works followed with *Andy Warhol's Video and Television* (1991), *The Films of Andy Warhol: Part II* (1994), and a screening of the 1965 film *Outer and Inner Space* (1998). The Museum's publication of the comprehensive *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné* in 2006 brought these portrait films to public and critical attention. When the new Whitney building opened downtown in 2015, an outdoor screening of Warhol's epic 1964 film *Empire* was presented, accompanied by a live performance by John Cale on the Museum's terrace, where the Empire State Building could be seen in the distance.

The Whitney Museum has been committed to collecting and presenting Warhol's work since its first appearance in the 1967 Whitney Biennial. During the artist's lifetime, the only large exhibitions of Warhol's work in New York were organized by the Whitney: a mid-career survey in 1971 and *Andy Warhol: Portraits of the '70s* in 1979. The Whitney also premiered *The Warhol Look/Glamour Style Fashion* in 1997, organized by the Andy Warhol Museum, and has included his art in dozens of presentations of our permanent collection over the years. In addition, the Museum has made a significant commitment to acquiring Warhol's art. The Museum's collection of more than a hundred paintings, sculptures, drawings, and prints was augmented in 2014 by a generous gift from the Andy Warhol Foundation for the Visual Arts of a portfolio of more than eight hundred and fifty of the artist's Polaroids. In 2018 the Whitney presented *Andy Warhol—From A to B and Back Again*, one of the most comprehensive retrospectives on the artist's work ever shown. The exhibition and accompanying publication, organized by then-Deputy Director and Senior Curator Donna De Salvo and featuring work in a wide range of media—paintings, sculptures, prints, photographs, films, videos, and installations—culminated a fifty-year institutional engagement with the artist.

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About the Whitney

The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for ninety years. The core of the Whitney's mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

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