

# WHITNEY

## **ANDY WARHOL—FROM A TO B AND BACK AGAIN: FILM SCREENINGS AND PROGRAMS**

### **IN THE GALLERIES**

The following titles will run in 16mm loops in within the exhibition in the Neil Bluhm Family Galleries on Floor 5:

*Elvis at Ferus*, 1963. 16mm, black-and-white, silent; 4 min. at 16 fps, 3:30 min. at 18 fps

*Jill and Freddy Dancing*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps (also in theater program)

*Ethel Scull* (ST303), 1964. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Edie Sedgwick* (ST308), 1965. 16mm, black-and-white, silent; 4:36 min. at 16 fps, 4:06 min. at 18 fps

*Ann Buchanan* (ST33), 1964. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Me and Taylor*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps (also in theater program)

*Mario Banana #1*, 1964. 16mm, color, silent; 4:20 min. at 16 fps, 3:42 min. at 18 fps

*John Washing*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps (also in theater program)

*Jack Smith* (ST315), 1964. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Rufus Collins* (ST61), 1964. 16mm, black-and-white, silent; 4:24 min. at 16 fps, 3:54 min. at 18 fps

*Billy Name* (ST194), 1964. 16mm, black-and-white, silent; 4:24 min. at 16 fps, 3:54 min. at 18 fps

### **IN THE THEATER**

The following programs will be shown in the Susan and John Hess Family Theater on Floor 3:

#### **“Do It Yourself”: Warhol as Balletomane**

**Saturday, November 17, 2018, 7pm**

**Friday, November 23, 2018, 2pm**

Grounded in, and leading from, the gallery presentation of Warhol's early drawings featuring dancers (*Portrait of John Butler with Dancer*, 1952), and most significantly, his *Dance Diagrams*, this program traces Warhol's continued obsession with dancers and dance in his film work. Warhol's deep interest in dance manifested early, with his involvement in his college's dance club, and is encumbered by Warhol's complex feelings about the attractiveness and adequacy of his own body. Perhaps feeling not physically well equipped enough to become a dancer (“I never wanted to be a painter; I wanted to be a tap-dancer,” he once famously proclaimed), he turned to dancers, and their ideal bodies, as subjects. Avant-garde dancer-choreographers such as Lucinda Childs, Freddy Herko, Yvonne Rainer, and dance critic Jill Johnston were his stars. Like the instructions in his *Dance Diagram* works, the structure of Warhol's early filmmaking practice—commercially available equipment and film stock, trial by error filmmaking technique—reflected the similarly do-it-yourself aesthetic of these artists' dance works.

*Freddy Herko* (ST137), 1964. 16mm, black-and-white, silent; 4:36 min. at 16 fps, 4:06 min. at 18 fps

*Lucinda Childs* (ST52), 1964. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Lucinda Childs* (ST53), 1964. 16mm, black-and-white, silent; 4:24 min. at 16 fps, 3:54 min. at 18 fps

*Shoulder*, 1964. 16mm, black-and-white, silent; 4:10 min. at 16 fps, 3:42 min. 42 at 18 fps

*Jill and Freddy Dancing*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Jill Johnston Dancing*, 1964. 16mm, black-and-white, silent; 22 min. at 16 fps, 19 min. at 18 fps

Total Running Time: 43 min.

### **Commercial/Commodity**

**Saturday, November 24, 2018, 7pm**

**Wednesday, November 28, 2018, 2pm**

Keenly aware of how the advertising world functioned as a consequence of his commercial commissions of the 1950s, Warhol brought his preoccupation with advertisements into his film work beginning in 1964, deeply fascinated by the algorithmically driven advertising apparatus that preyed on consumers' desire. His films reflect and critique the formulaic structure of television programming and advertisements in the 1960s. Warhol himself semi-facetiously said that he preferred the commercials over the programs. If the star of the commercial is the product, and, as Warhol himself noted, the only reason to "go to the movies [is] to see only the star, to eat him up," then Warhol lays bare the advertisers' invitation and manipulation of the viewer.

*Lou Reed (Hershey)* (ST270), 1966. 16mm, black-and-white, silent; 4:24 min. at 16 fps, 3:54 min. at 18 fps

*Nico (Coke)* (ST244), 1966. 16mm, black-and-white, silent; 4:36 min. at 16 fps, 4:06 min. at 18 fps

*Soap Opera* (excerpt), 1964. 16mm, black-and-white, silent and sound; 46:48 min. at 24 fps

Total Running Time: 1 hr.

### **Minimalism and Seriality**

If Warhol attempted to regiment and mechanize artistic output by adopting the silkscreen as a means of art making, he likewise embraced the mechanization inherent in the filmmaking process. His early silkscreens such as *200 Campbell's Soup Cans* (1962) and *Green Coca-Cola Bottles* (1962) are serial arrangements of images of objects, yet Warhol applied the silkscreens in such a way that the evidence of the artists hand remained apparent. Warhol sought to "animate" the silkscreen frames by turning to the film medium, adding duration to his serial imagery. He discovered that mass-produced film stock was not always a standard length and exploited this variation, introducing the human element to the repeatable formula. The resulting filmic output is subject to accident, much like the blurred registers of a silkscreened image. Warhol embraced this "mistake" phenomenon in his filmmaking, eschewing editing and allowing the inherent qualities and basic filmic constraints to dictate the aesthetic and dimensions (running time) of his film work.

### **Minimalism and Seriality, Part I:**

**Saturday, December 29, 2018, 3pm**

**Sunday, March 31, 2019, 7pm**

*Sleep*, 1963. 16mm, black-and-white, silent; 5 hrs. 20 min. at 16 fps, 4 hrs. 44 min. 30 sec. at 18 fps

Total Running Time: 5 hrs. 20 min.

## **Minimalism and Seriality, Part II:**

**Saturday, January 12, 2019, 1pm**

**Saturday, March 9, 2019, 1pm**

*Empire*, 1964. 16mm, black-and-white, silent; 8 hrs. 5 min. at 16 fps, 7 hrs. 11 min. at 18 fps

Total Running Time: 8 hrs. 5 min.

## **Minimalism and Seriality, Part III:**

**Sunday, December 2, 2018, 2pm**

*Kiss*, 1963. 16mm, black-and-white, silent, 54 min. at 16 fps, 48 min. at 18 fps

*Eat*, 1964. 16mm, black-and-white, silent, 39 min. at 16 fps, 28 min. at 18 fps

*Blow Job*, 1964. 16 mm, black-and-white, silent; 41 min. at 16 fps, 36 min. at 18 fps

Total Running Time: 134min.

## **“Vote McGovern”: Warhol and Politics**

**Wednesday, January 16, 2019, 2pm**

**Saturday, January 26, 2019, 7pm**

The 1960s opened with the first ever televised presidential debate, between Richard Nixon and John F. Kennedy. The event was disastrous for Nixon’s immediate presidential aspirations. Kennedy—tan, youthful looking, and seemingly ready for prime time—came out the clear winner. In a decade marked by media proliferation in both print and television and saturated coverage of often violent political events (the Cuban Missile Crisis, Kennedy and civil rights leader assassinations), Warhol publicly disavowed any interest in politics, yet turned to political events as subjects for his work. The Kennedy assassination in particular became a primary preoccupation. *The Week that Was I*, 1964, and other *Jackie* portraits, mark the beginning of this obsession, which Warhol carried through the film *Since* (1966), literally re-performing the assassination, as depicted in the Zapruder film and presented by LIFE magazine in 1964 and 1966, and later in the *Flash* portfolio (1968). As is the case throughout, Warhol was prescient in his capacity to zero in on events as they were happening, reflecting on them even before their historic implications were fully understood.

*The Life of Juanita Castro*, 1965. 16mm, black-and-white, sound; 66 min. at 24 fps

*Since* (excerpt), 1966. 16mm, color, sound; 67 min. at 24 fps

Total Running Time: 133 min.

## **Queer Performativity**

**Saturday, February 9, 2019, 7pm**

**Wednesday, February 13, 2019, 2pm**

The infamous social space of Warhol’s Factory—and the dramas that unfolded there—were in fact still marginal within the art world at the time. In contrast to the strictly heteronormative and repressive outside world, the Factory was a space in which one could both embody and perform queerness. Warhol remarked that the Factory was a place “we were all odds-and-ends misfits, somehow misfitting together.” This feigned lightness belies the importance of the Factory as a space in which queer endeavors could be pursued openly. If Warhol’s painting work often necessitated coded queerness, his films were a medium in which he and his performers could explore aspects of their queer selves. Nothing was deemed an inappropriate subject for the camera’s scrutiny. In *Vinyl*, amphetamine queens played out S&M fantasies in an adaptation

of Anthony Burgess's *A Clockwork Orange*. The Factory troupe hosted their own queer variety program in *Camp*, complete with a drag performance from Mario Montez, a unique pantomime from Jack Smith, and a dance extravaganza from cult dance legend Paul Swan. High camp reaches its zenith in *My Hustler*, in which an aging john battles his straight female neighbor for the affections of the young stud hustler he's hired for the weekend.

*Camp*, 1965. 16mm, black-and-white, sound; 67 min. at 24 fps

*Vinyl*, 1965. 16mm, black-and-white, sound; 66 min. at 24 fps

*My Hustler*, 1965. 16mm, black-and-white, sound; 67 min. at 24 fps

Total Running Time: 200 min.

### **Hollywood Stars/Hollywood Types**

**Saturday, February 16, 2019, 7pm**

**Wednesday, February 20, 2019, 2pm**

Warhol's obsession with Hollywood began early: as a small child he wrote away for autographed glossies of stars, voraciously consumed *Photoplay* magazine, and depicted Hollywood luminaries in his drawings of the 1950s. Upon the death of Marilyn Monroe in August 1962, the same month he took up silk screening, Warhol immortalized the screen siren on canvas. This suite of movie star portraits quickly expanded to include Marlon Brando, Natalie Wood, Elizabeth Taylor, and Elvis, among others, and became the subject for which Warhol is perhaps most widely known. For a gay man like Warhol, Hollywood stars, their scandals, and their manufactured personae held multiple levels of signification. They were a means for closeted gay men to live out their fantasies of glamour and to investigate gender construction. They were aspirational figures as well as objects of desire. Casting drag performer Mario Montez as movie sirens Hedy Lamarr and Jean Harlow, or his ideal female doppelganger Edie Sedgwick as doomed "Hollywood Spitfire" Lupe Velez, allowed Warhol to experiment on film with his idols while exploring ideas of glamour, desire, identity, and gender portrayal.

*Harlot*, 1964. 16mm, black-and-white, sound; 66 min. at 24 fps

*Hedy*, 1966. 16mm, black-and-white, sound; 67 min. at 24 fps

*Lupe*, 1965. 16mm, color, sound; 72:30 min. at 24 fps in single-screen format, 36 min. at 24 fps in double-screen format

Total Running Time: 169 min., with *Lupe* presented in double-screen

### **Interior vs. Exterior/Public vs. Private**

**Sunday, March 3, 2019, 2pm**

**Wednesday, March 6, 2019, 2pm**

During his lifetime, Warhol actively crafted a public persona that suggested he had little use for intimate relationships. In truth, Warhol had deep and long-lasting friendships and relationships with the people in his circles. These affections, and likewise his intimate obsessions, are revealed in works such as his 1950s ballpoint ink drawings of boys and of men's feet. For the most part these works remained unknown until after the artist's death, but are echoed in his earliest film work, where his subjects were similarly in his most intimate of circles: lovers, fellow artists, poets, dancers, and the like. In order to shoot short films on the Bolex camera in intimate and often underlit settings, Warhol had to be situated no further than three feet from his subjects—the objects of his desire.

*Kenward Elmslie*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*John Washing*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Alan Marlowe and Diane di Prima*, 1964. 16mm, black-and-white, silent; 4:24 min. at 16 fps, 3:54 min. at 18 fps

*John and Ivy*, 1965. 16mm, black-and-white, sound; 33 min. at 24 fps

*Outer and Inner Space*, 1965. 16mm, black-and-white, sound; 67 min. at 24 fps in single-screen format, 33 min. at 24 fps in double-screen format

Total Running Time: 80 min., with *Outer and Inner Space* presented in double-screen

### **“Ladies and Gentlemen”: Portraiture in Warhol’s Film**

*Andy Warhol—From A to B and Back Again* will include numerous portraits, as well as self-portraits, from every decade of Warhol’s career—from his gold shoe “portraits” of the 1950s, to Marilyn Monroe, Elizabeth Taylor, and Elvis Presley in the 1960s, to the “society portraits” of the 1970s. The 1970s portraits in particular feature a wide range of individuals, including artists, collectors, gallerists, entertainers, tycoons, sports figures, and even royalty, tracing the network of people who were drawn to Warhol and with whom he came into contact. Taken together, these portraits could be considered akin to a social media network, a 1970s precursor to Facebook. Similarly, the screens tests can be considered a kind of “facebook,” as they document Warhol’s social and artistic connections of the 1960s. In his filmic portraits, Warhol exploits the medium’s durational aspect to subject his sitters to the unmitigated scrutiny of the camera, thus revealing attributes of the subjects’ personalities that might otherwise have remained hidden. This is a prime example of what Warhol was able to accomplish in film that was simply impossible in other media.

### **Ladies and Gentlemen, Part I:**

**Saturday, December 8, 2018, 7pm**

*Henry in Bathroom*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Joe Jones*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Me and Taylor*, 1963. 16mm, black-and-white, silent; 4:30 min. at 16 fps, 4 min. at 18 fps

*Poor Little Rich Girl*, 1965. 16mm, black-and-white, sound; 66 min. at 24 fps

Total Running Time: 80 min.

### **Ladies and Gentlemen, Part II:**

**Saturday, February 2, 2019, 7pm**

*Tiger Morse* (Reel 14 of \*\*\*\*), 1966. 16mm, color, sound; 34 min. at 24 fps

*Ari and Mario*, 1966. 16mm, color, sound; 67 min. at 24 fps

Total Running Time: 101 min.

### **Ladies and Gentlemen, Part III:**

**Saturday, March 16, 2019, 7pm**

*Henry Geldzahler*, 1964. 16mm, black-and-white, silent; 99 min. at 16 fps, 88 min. at 18 fps

Total Running Time: 99 min.