

# WHITNEY

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# PRESS RELEASE



Andy Warhol (1928–1987), *Lupe*, 1965. 16mm, color, sound; 36 min. @ 24 fps, in double screen. 72.5 min. @ 24 fps, in single screen.  
Pictured: Edie Sedgwick. © 2018 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.

## WARHOL'S FILMS TO PLAY A STARRING ROLE IN THE WHITNEY'S UPCOMING RETROSPECTIVE

**NEW YORK, September 17, 2018**—From 1963 through 1968, Andy Warhol shot hundreds of movies—short and long, silent and sound, scripted and improvised. A selection of these now classic films will be screened throughout *Andy Warhol—From A to B and Back Again*, opening on November 12 at the Whitney Museum of American Art.

*Andy Warhol—From A to B and Back Again*—the first Warhol retrospective organized in the U.S. since 1989, and the largest in terms of its scope of ideas and range of works—will reconsider the films of Warhol together with the entire range of his work in other media. With more than 350 works of art, many assembled together for the first time, this landmark exhibition, organized by the Whitney Museum of American Art, will unite all aspects and periods of Warhol's forty-year career. Curated by Warhol authority Donna De Salvo, Deputy Director for International Initiatives and Senior Curator, with Christie Mitchell, curatorial assistant, and Mark Loiacono, curatorial research associate, the survey debuts at the Whitney on November 12, 2018, where it will run through March 31, 2019, before traveling to two other major American art museums, the San Francisco Museum of Modern Art and the Art Institute of Chicago.

De Salvo commented: "Warhol pushed to its absolute limit every medium in which he engaged, and his experiments with film were no exception. In fact, in many ways, it was in film that Warhol was at his most avant-garde. Whereas his radical adaptation of an industrial silkscreen printing process to paintings of daily news disasters and celebrity faces was the vehicle for Warhol's initial popular success, his filmmaking responded more directly to the eccentricities of the artists and 'superstars' with whom he surrounded himself in the Factory, and appealed to the underground circles in which he moved. Warhol was an avid cinephile and attuned to the explorations of the emerging New York school of filmmakers of the early 60's."

Claire K. Henry, the Whitney's assistant curator of the Andy Warhol Film Project, has selected the films to be screened. "To ensure that Warhol's groundbreaking and now-iconic films are considered within the context of his work in other media," noted Henry, "we will be presenting a series of screenings of Warhol's films throughout the course of the exhibition, both in the galleries and in the theater. Our presentation of Warhol's films will show the complexity of his thinking and highlight how certain singular obsessions follow through various media, finally to be worked out on film."

By as early as 1963, Warhol was widely considered one of the leading figures in the New York art world, but as the decade progressed, he would come to be equally well known as an avant-garde filmmaker. Initially, filmmaking served as a means to visually capture portraits of friends, intimate encounters, and scenes from his daily life. Within a short span, however, Warhol's film production became more complex, incorporating scripts, location shooting, and a rotating cast of underground actors and Factory "superstars" such as Mario Montez, Taylor Mead, Paul America, and Edie Sedgwick. Warhol experimented continually with the form itself, exploring elements such as duration, projection speed, sound, spontaneous panning and zooming, in-camera editing, combining film and video, and projecting multiple reels at once, in dual screen.

Films will be screened in the Museum's theater as well as in a black box gallery on Floor Five. In the black box gallery they will be shown on a continuous loop, in their original 16mm format, in dialogue with Warhol's related paintings. The films shown in this way are prominently positioned within the exhibition to underscore the centrality of film and the cinematic in Warhol's work as a whole, and to allow repeat dips into the space as visitors move through the exhibition. On view will be a combination of Warhol's iconic screen tests of Ethel Scull, Edie Sedgwick, Ann Buchanan, Jack Smith, Rufus Collins, and Billy Name (three of men and three of women)—the sitters chosen to reflect people and themes exemplified in the larger exhibition—and home movie-style shorts from Warhol's early filmic output. For example, the screen test of Ethel Scull mirrors her appearance in the multi-panel silkscreen *Ethel Scull 36 Times* (1963) and underscores the importance to Warhol of his art patrons and collectors. Among the films on view will be a number of rarities that will also be shown in a program in the theater, including *Jill and Freddy Dancing, Me and Taylor*, and *John Washing* (all from 1963). Another key inclusion is *Elvis at Ferus* (1963), a rarely screened film document of Warhol's important show of his Elvis and Liz canvases at the Ferus Gallery in Los Angeles; some of the works seen on screen will be installed in a nearby gallery.

In the Museum's Susan and John Hess Family Theater, on Floor Three, Warhol's films will be presented in programs organized by theme and in their original 16mm format. These thematic programs will map to the concerns of the exhibition and include topics such as: *Dance; Politics/The Political; Commercial/Commodity; Minimalism and Seriality; Queer Performativity; Hollywood Stars/Hollywood Types; Interior vs. Exterior/Public vs. Private; and Portraiture*. Two films will be shown in double-screen in the theater: *Outer and Inner Space* (1965), and *Lupe* (1965), both featuring Warhol's most iconic superstar, Edie Sedgwick. As these films are normally screened in single screen due to projection limitations in most theaters, this is a rare opportunity to view them in the way Warhol intended and for which he became renowned.

The series begins with gems from the first few months of Warhol's filmmaking, which nevertheless show an artist already astonishingly adept at handling the camera. These films feature subjects and camera work not commonly associated with Warhol's filmmaking. They are intimate, amusing and lyrical, and in some instances feature outdoor shots as well as much camera movement and in-camera editing. In particular, *Me and Taylor* has only been screened in New York once publicly (BAM November 2014). It depicts Warhol larking about with poet and underground film star Taylor Mead in Warhol's Lexington Avenue townhouse and is a charming document of a friendship.

The full schedule is available [here](#).

### **Film Ticketing**

For information on film tickets, please visit [whitney.org/WarholFilm](http://whitney.org/WarholFilm)

### **Warhol's *Shadows* to Be Presented by Dia**

Concurrent with the Whitney's retrospective, Dia will show *Shadows* (1978–79), Warhol's monumental and cinematic series of silk-screened and hand-painted canvases, in New York from October 26 through December 15, 2018, at 205 West 39th Street, a street-front space in the headquarters of Calvin Klein, Inc. Following its presentation in the city, the work will reopen as a long-term installation at Dia:Beacon in Beacon, New York, in 2019. The presentation and conservation of the work have been made possible by CALVIN KLEIN.

### **Institutional and Curatorial Credits**

*Andy Warhol—From A to B and Back Again* is organized by Donna De Salvo, Deputy Director for International Initiatives and Senior Curator at the Whitney Museum of American Art, with Christie Mitchell, curatorial assistant, and Mark Loiacono, curatorial research associate. At the touring venues the installation will be overseen by Gary

Garrels, Elise S. Haas Senior Curator of Painting and Sculpture at the San Francisco Museum of Modern Art, and Ann Goldstein, Deputy Director, and Chair and Curator of Modern and Contemporary Art at the Art Institute of Chicago.

The accompanying film program is co-organized with the Andy Warhol Museum, Pittsburgh, and curated by Claire K. Henry, assistant curator, The Andy Warhol Film Project.

#### **Hashtag**

#WarholxWhitney

#### **Exhibition Support**

Leadership support of *Andy Warhol—From A to B and Back Again* is provided by Kenneth C. Griffin.

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In New York, the exhibition is also sponsored by

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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 at a time 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 more than eighty 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 themselves, 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.

#### **Current and Upcoming Exhibitions at the Whitney Museum of American Art**

Eckhaus Latta: Possessed

Until October 8, 2018

Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art

Until September 30, 2018

David Wojnarowicz: History Keeps Me Awake at Night	Until September 30, 2018
Mary Corse: A Survey in Light	Until November 25, 2018
Derek Fordjour: Half Mast	September 24, 2018
Programmed: Rules, Codes, and Choreographies in Art, 1965 – 2018	September 28, 2018 – April 14, 2019
Andy Warhol – From A to B and Back Again	November 12, 2018 – March 31, 2019
Kevin Beasley	Opens Fall 2018
Christine Sun Kim: Too Much Future	Until September 24, 2018
Where We Are: Selections from the Whitney's Collection 1900–1960	Ongoing
The Face in the Moon: Drawings and Prints by Louise Nevelson	Ongoing

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Museum hours are: Monday, Wednesday, Thursday, and Sunday from 10:30 am to 6 pm; Friday and Saturday from 10:30 am to 10 pm. Closed Tuesday except in July and August, and on November 13, November 20, November 27, and January 1. Adults: \$25. Full-time students, visitors 65 & over, and visitors with disabilities: \$18. Visitors 18 years & under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 7–10 pm. For general information, please call (212) 570-3600 or visit [whitney.org](http://whitney.org).

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