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Andy at
UMPI

OFFICIAL EXHIBITION CATALOGUE

Reed Fine Art Gallery

University of Maine at Presque Isle

September 5 - October 11, 2008

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A special *thank you* to our UMPI arts alumna,
JANE CAULFIELD, owner of Morning Star Art & Framing of Presque Isle.



The University of Maine at Presque Isle is grateful for their support.

COVER IMAGE: "Shoe, (Women's Single) 1980" Polaroid
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Catalogue by Linda Zillman, M.A., History of Photography; Design & Layout: Dick Harrison

The Warhol Photographs

The Owl

Undated

5" x 7" black and white print



It is sheer luck that we received this photo, UMPI's owl mascot, from the Warhol Foundation. We have made the pairing of *The Owl and The Pussycat* in honor of Edward Lear's poem and with the thought that it is just the kind of association Warhol would have made. In 1978 Martha Graham created a dance entitled *The Owl and the Pussycat* using the words from Lear's famous poem. Rudolph Nureyev danced and Liza Minnelli was the narrator. *The Owl and the Pussycat* played at Covent Garden and in New York City. (*Diaries*, p. 229-230) Andy was present at the Covent Garden opening on July 23, 1979. (*Diaries*, p. 230) Both *The Owl* and *The Pussycat* share the same white background as well as interesting shadows in the photographs. Not exactly dancing "by the light of the moon," as Lear wrote, but use your imagination!

The Warhol Photographs

The Pussycat

Undated

5" x 7" black and white print



In 1976, Andy Warhol did an acrylic and silkscreen ink on canvas portrait of a cat. In his 1985 book, "America," Warhol wrote:

Some people have found a way to satisfy their TV dreams. They have pets, and having pets is just like having a television family. TV parents never have any real problems with their children, and owners don't have too much trouble with pets. Pets make a family that's always loyal, will do just about anything to make you happy, never criticize, love you till the end of the earth, and never expect much in return . . . So even if you're sort of poor, but you have all these television hopes and dreams, pets are really the answer. (p. 192).

365 Takes has two reproductions of a cat that look remarkably like this one.

One shows a man with a hat; the cat is on his shoulder. The other reproduces a silkscreen of the head of a cat and the pose is exactly like the head of the UMPI cat photo. (*365 Takes*, np) Warhol owned pets all his adult life. For a while, he had many cats, but then took to dachshunds, with Archie and Amos being his companions for many years. When Andy and Jed Johnson broke up in 1980, they shared custody of Archie and Amos. Jed had the dogs every weekend.

The Warhol Photographs

Pat Hackett

1982

Black and white print



Pat Hackett, Warhol's treasured assistant, co-author (*Popism, Andy Warhol's Diaries*), and transcriber of the *Diaries* as well as everything else Andy would give her that he had tape recorded, was one of the longest-employed Factory associates. Andy hired her while she was still in college working on her B.A. in English. The Factory group called her "Rose Mary Woods," Nixon's secretary who "lost" the important 18 minutes on the Watergate tapes. (*Holy Terror*, p. 74) Pat told Bob Colacello that ". . . Andy chose his close associates for the qualities he wished he had. He wished he could type like me, . . . look like Jed [Johnson, Andy's "close companion" from the late '60s to 1980 and Pat's brother], dress like Fred [Hughes], have opinions like Paul [Morrissey, Andy's film collaborator], and tell funny stories at dinner like you [Bob]." (*Holy Terror*, p. 90) The UMPI photo of Pat peeling a banana recalls Warhol's cover for the Velvet Underground's first album. The outside peel of the banana on the cover of the album could be pulled down to reveal the fruit beneath. (*Diaries*, p. 398)

The Warhol Photographs

Chrissy Berlin

Undated

Black and white print



Chrissy Berlin and her sister, Brigid Berlin (also known as Brigid Polk), who was one of the Warhol “Superstars,” are the daughters of Honey Berlin, a Fifth Avenue socialite, and Richard E. Berlin, the CEO of Hearst Corporation for 52 years. Both girls grew up in the moneyed Manhattan social scene, but Chrissy was never involved in the Factory to the extent of her sister. Chrissy played the role of the elegant debutante. She married John Parker, a window dresser. (*Holy Terror*, p. 67) In 1974, Chrissy helped Baryshnikov defect from the USSR. He had been on tour in Canada. (*Diaries*, p. 127) In December 1985, Andy had completed her portraits and he noted in the *Diaries* that she loved them (p. 700).

The Warhol Photographs

Lynn Revson

1981

Polacolor 2



Lynn Revson is the wife of the late cosmetics executive Charles Revson of Revlon cosmetics. She was and still is part of the New York social scene, often appearing in New York society columns, particularly Cindy Adams' "Ladies Who Lunch" column in the *New York Post*. In the *Diaries*, Andy talked about working on Revson's portraits on June 10, 1981. He writes, "...Lynn Revson called and said she loved the portrait but that her cheekbones looked too fat. I knew she'd be trouble." (*Diaries*, pp. 384, 387)

The Warhol Photographs

Shaindy Fenton

February 1980

Polacolor 2



Shaindy Fenton was the Fort Worth, Texas gallery owner of Fenton Fine Arts. Although Shaindy died in 1994, the gallery lives on and carries secondary market works by many of the Pop artists, including Andy Warhol. According to Phyllis Fenton (who is married to Shaindy's widowed husband), who I spoke with in July, Shaindy and Andy were great friends and Andy did three portraits of Shaindy. Two of them are reproduced below. The third is owned by Shaindy's son. Obviously, our photograph was not the one used for the portrait on the left, but the hairstyle, jewelry, and bare shouldered dress in the photo on the right shows the Polaroid for this portrait was taken at the same time as the UMPI Polaroid.



Shaindy Fenton Portraits Courtesy of
Fenton Fine Arts, Fort Worth, Texas

The Warhol Photographs

Natalie Sparber

1984

Polacolor ER



There is no information from the Warhol Foundation on who Natalie Sparber is or was, but there was a paid obituary in the *New York Times* on August 18, 2008, for a Natalie Sparber of Aventura, Florida, who was married to a Michael Sparber. Unfortunately, it did not list any information about her, and I have been unable to find a detailed obituary. The Warhol Foundation has another photograph of Natalie on their website with the same dress and make-up as the UMPI photograph. This is most likely one of the society portrait commission photographs. We include this photograph because Natalie and Shaindy Fenton (see previous page) are wearing the same dress, despite the fact the photographs were taken four years apart. According to the Warhol Foundation, Andy sometimes gave his sitters “. . . a blue-and-white-checked cloth to wear for a bare-

shouldered pose.” (365 Takes, p. 163) This “cloth” may be the piece both Natalie and Shaindy are wearing. Tony Shafrazi, New York gallery owner, writes:

Warhol was fascinated by the people he encountered and strove to immortalize them in the grand tradition of Greco-Roman statuary mixed with a distinctly alternative and underground version of Hollywood. In so doing, he turned everybody into a star and lent everlasting life to an entire society . . . EVERYONE was interesting. (Shafrazi, p. 14)

The Warhol Photographs

Shirley Fiterman

1976

Polacolor Type 108



Shirley Fiterman and her husband Miles were part of the New York business, art, and social scene. They were major art patrons, owning paintings by Andy Warhol, Roy Lichtenstein, David Hockney, Ellsworth Kelly, Alexander Caldwell, and other contemporary artists. In Minneapolis, Mr. Fiterman was a very successful businessman who pioneered do-it-yourself housing kits of pre-cut lumber that were marketed in 41 states. In 1972, he sold the business. The Fiterman's were patrons of the Borough of Manhattan Community College and donated a \$30 million building to the College that was destroyed in the September 11, 2001 attacks on New York City. A gallery at the Community College is named the Shirley Fiterman Gallery. They also donated \$5 million to the college for scholarships. They are major sponsors of research grants through the American Gastroenterological Association. Miles died in May 2008. Shirley, at 82, lives in Palm Beach, Florida.

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The Warhol Photographs

Barbara Allen

1980

Polacolor 2



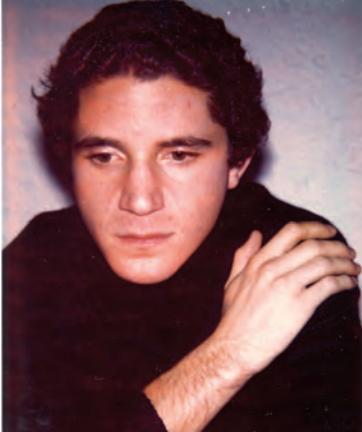
Born in 1955, the socialite Barbara Allen is often mentioned in the *Diaries*, with Andy commenting mostly on her current beaux. At one time she auditioned for Jack Nicholson for Ara Gallant's movie *Goin' South*, but she didn't get the part. (*Diaries*, p. 173) She dated Mick Jagger, playboy art collector Mick Flick, the English singer Bryan Ferry, and Philip Niarchos. (*Diaries*, p. 272) She attended Maria Niarchos' wedding. (*Diaries*, p. 224) She also dated Bill Paley. (*Diaries*, p. 209) She and actor John Stockwell (birth name John Samuels) were "an item," as Andy put it. (*Diaries*, p. 322) She appeared on the cover of *Interview* in June 1977 to represent the subject Men, Women, and Love. (*Diaries*, p. 50) For a time she worked for fashion designer Valentino, but was fired in March 1982. (*Diaries*, p. 434) She wrote a shopping column for *Interview* that was called "Good News," but it was not long-lived. (*Holy Terror*, p. 256)

The Warhol Photographs

Philip (Phillippe) Niarchos

August 1982

Polacolor Type 108



The son and heir of Greek shipping magnate and notable art collector Stavros Niarchos, Philip Niarchos is also an art collector and was active in the New York social scene. He is mentioned throughout the Warhol *Diaries*. His father Stavros was a first cousin of Christina Onassis. Philip and Barbara Allen were romantically involved for several years. Philip and his brother Spyros inherited their father's art collection that includes a Picasso self-portrait, *Yo*, Vincent Van Gogh's *Self-Portrait with Bandaged Ear*, and Andy Warhol's *Red Marilyn* purchased at Christie's in New York for \$3.63 million. Philip purchased Jean Michel Basquiat's *Self-Portrait* at auction in November 1998 for an astonishing \$3.3 million dollars, exceeding the estimate by \$2.3 million. Warhol's *Skull* portraits of 1985 are from Philip's CAT scan. Philip commissioned Warhol

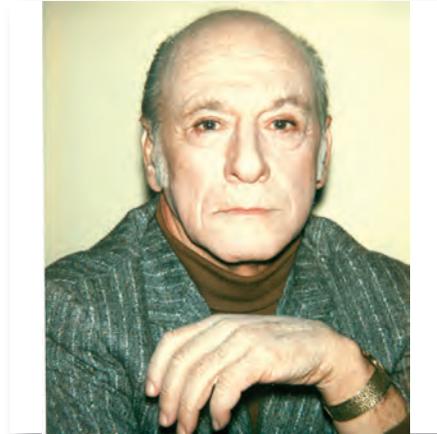
to do his portrait in 1982. The finished portrait retains a similar gesture to the UMPI photo, but the screen was made from another photo taken at the same time. A reproduction of the finished portrait is published in Tony Shafrazi, *Andy Warhol Portraits*.

The Warhol Photographs

Constantiner Karpidis

January 1979

Polacolor 2



Constantiner Karpidis may have been part of the Greek society crowd Andy courted for portraits, but there is no information available on the life of this man. Nevertheless, this is a stunning photograph; as in the Niarchos photo, the hand gesture is remarkable, as is the penetrating look from Mr. Karpidis.

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The Warhol Photographs

Curiosity Killed the Cat

Undated

Black and white print



This marvelous photograph is of Nicholas Benard Throp, the bass player for the British group Curiosity Killed the Cat. The four-man band was formed in 1984 by Ben Volpelier Pierrot who did vocals. The other two members were Julian Godfrey Brookhouse on guitar and Toby Anderson on keyboards. They marketed themselves to the teenage girl crowd and their good looks helped them in that regard. In London for an opening of one of his exhibitions, Andy noted in the *Diaries*, "Those cute kids were there who want us to do their music video—'Curiosity Killed the Cat.'" Chris Makos followed up with them. (*Diaries*, p. 741) On July 29, 1986, Vincent and Don Munroe shot the video for them. (*Diaries*, p. 748) After Andy became a fan, their album sales increased. Warhol even did a cameo appearance in their video. Their albums include *Keep Your Distance* from 1987, *Get Ahead* from 1989, *The Best of Curiosity Killed the Cat* from 1992, and *The Very Best of Curiosity Killed the Cat*, which was released in 1998.

The Warhol Photographs

Wayne Gretzky

1983

Polacolor ER



In the *Diaries* entry for June 9, 1983, Andy notes photographing Wayne Gretzky for his portrait, part of the second *Athletes* series. Andy writes “. . . he was adorable, blonde and twenty-two and cute.” (*Diaries*, p.505) There is a reproduction of the finished Gretzky portrait In Tony Shafrazi’s *Andy Warhol Portraits* that is very similar to the UMPI photograph. At the photo sitting, Gretzky signed the blade of a hockey stick for Andy with the words “To Andy, Was a real pleasure to meet you, Wayne Gretzky, June 9, 1983.” (*365 Takes*, np) Andy noted in the *Diaries* that he had been invited to a hockey game by Gretzky on December 14, 1983 (p. 543).

The Warhol Photographs

Gerard Basquiat

December 1984

Polacolor ER



Gerard was the father of artist Jean Michel Basquiat who Andy first met in 1980. By 1983, Andy and Jean Michel were close friends. The young Basquiat was an admirer of Warhol. "... [T]heir mutual interests included popular imagery, history, anatomy, portraiture, and techniques of repetition and silk screening, as well as club and gallery hopping, working out, and philosophizing. They painted portraits of one another (Andy's portrait of Jean Michel is reproduced in Tony Shafrazi, *Andy Warhol Portraits*), and from 1983 through 1985 they collaborated on more than fifty paintings." (*365 Takes*, p. 213) The two artists had a falling out after an exhibition of collaborative works in 1985. Jean Michel died at age 27 in 1988 of a drug overdose. (*365 Takes*, p. 213)

Gerard Basquiat initially gave control of his son's artistic estate to the Robert Miller Gallery, but the work was selling for such high prices and was selling so well that Basquiat took control of the work himself. Gerard was born in Haiti and worked as an accountant in New York. Warhol's superb photograph of this attractive man shows someone thoughtful and in total control. Andy knew of and heartily disapproved of Jean Michel's active drug use; perhaps this photo of his father presents the self-control Warhol wished Jean Michel had.

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The Warhol Photographs

The Shoe (Women's, Single)

1980 or 1981

Polacolor 2



When Andy Warhol arrived in New York City in 1949, his first jobs were as a commercial artist. In the September 1949 issue of *Glamour* magazine, Warhol's series of drawings that included shoes were published (*365 Takes*, p. 22). He did window displays for Bonwit Teller, Tiffany's, and, most importantly, I. Miller, who hired him to illustrate shoes. His shoe ads appeared in the Sunday *New York Times* every week, and in *Glamour*, *Vogue*, and other fashion magazines. He ". . . soon became one of the most well-known illustrators of women's footwear in New York." (*365 Takes*, p. 22) According to the Andy Warhol Museum, Warhol's ". . . long-running series of acclaimed weekly ads for I. Miller shoes . . ." were instrumental in ". . . updating the company's image." (*365 Takes*, p. 59) By 1955, Andy was earning \$100,000 per year through his commercial art, making him very successful. Not only did Warhol have a shoe fetish, but as Eric Shanes reports, "Shoes were objects to which he was sexually attracted. . . ." (p. 12). He owned a mummified foot that may have been ". . . a gift from someone familiar with his foot fetish." (*365 Takes*, p. 22) An early piece of sculpture (c. 1950) by Warhol was gold leaf and collage on a wooden shoe. (*365 Takes*, p. 26) In December 1956, the Bodley Gallery had a show of Andy's gilded images of shoes named for media or show business people such as Truman Capote, Mae West, and Elvis Presley. The exhibition was entitled *Crazy Golden Slipper or Shoes Shoe in America*, a typically Warholian title. The show saw some sales and was considered successful. *Life* magazine gave it a two page spread. He used diamond dust to "gild" the shoes, which gave ". . . the surfaces of his paintings and prints additional reflective qualities, glamour, and value." (*365 Takes*, p. 22)

Rupert Smith, who was Warhol's printer, bought 2000 pairs of shoes for Andy at a sell out of a closed shoe warehouse in the late 1970s. "Andy began photographing the piles of shoes and then did drawings, large prints with diamond dust and paintings too." (Feldman, p. 25) It is possible that the *UMPI Shoe* is from that collection Smith acquired.

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The Warhol Photographs

Linda Cossey

April 1980

Polacolor 2



This may be another society portrait, but there is no information to be found about this woman. UMPI has a total of six Polacolor 2 photos of Linda Cossey with her large format camera. If she were a professional photographer in 1980 when this photo was taken, there is no public record of it. But, it is a striking image.

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The Warhol Photographs

Chairs

Undated

Black and white print



This black and white print is a wonderful still-life study of chairs of various types with an interesting perspective that enlivens an otherwise commonplace scene.

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The Warhol Photographs

Sign

Undated

Black and White Print



Like the Campbell Soup Cans, the Brillo boxes, the Heinz ketchup bottles, and much of Andy Warhol's Pop subject matter, isolating something that one sees every day adds another dimension to the commonplace, the underlying principle of Pop Art.

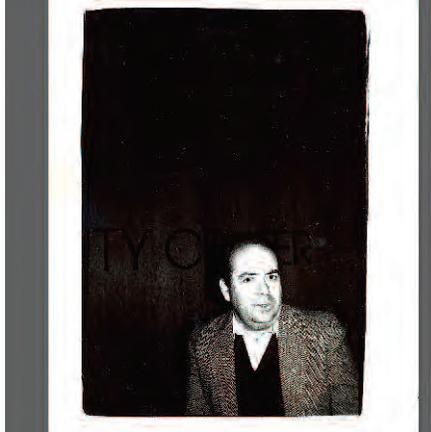
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The Warhol Photographs

Charles Cowles

January 1981

Black and white print



Charles Cowles was the publisher of *Artforum* magazine that began in San Francisco in 1962. Cowles was a journalism major at Stanford and was hired in 1964. At that time, the magazine was in dire financial straits and Cowles helped finance its comeback. The magazine moved to Los Angeles in 1965 and to New York City in 1967. *Artforum* has long been regarded as one of the country's top art magazines. Cowles moved on to become the first Curator of Modern Art at the Seattle Art Museum. In 1980 he returned to New York City and established the Charles Cowles Gallery in Chelsea. The gallery features contemporary art.

The Warhol Photographs

Sao Schlumberger

July 22, 1980

Black and white print



Wealthy socialite Sao Schlumberger was born in Portugal and in 1961 married widower Pierre Schlumberger, a French-American oil magnate based in Houston. She divided her time between Houston and New York City before moving to Paris. She died in August 2007. Travel, fashion, and art were her passions. She patronized the top international fashion designers and interior decorators of the day. Often she could be found at Andy Warhol's openings, including the May 31, 1977 opening in Paris at *Galerie Daniel Templon* where Warhol's *Hammer and Sickle* series previewed. Andy noted in the *Diaries* that she showed up at the opening in a blue dress by Givenchy. UMPI's candid photo of Sao Schlumberger is obviously not the one that was used for her portrait. A Bob Colacello photograph in *Holy Terror* shows Sao in her Paris estate, sitting in front of her Warhol portrait. There is also a photograph of her in formal dress in *Holy Terror*. Salvador Dali painted her portrait earlier than

Andy Warhol, but she never liked it. In the *Diaries*, Andy jokingly comments to Pat Hackett that Bob Colacello was trying to put together a dinner for Sao called "Ten Straight Men for Sao," but he had no luck. (*Diaries*, p. 339) The Schlumbergers lived near the Luxembourg Gardens in an immense estate called the Hotel Luzy. "It had everything, from a Matisse *Odalisque* to a Motown discotheque." (*Holy Terror*, p. 211) Colacello also writes about Sao's portrait by Andy, commenting on the use of two panels of one pose and two of another, one nearly full face and one three-quarter view. "And he had really "painted," which was his code for de Kooning-like gesture." Unlike so many of Andy's society portraits, Sao's ". . . wasn't flat and two-dimensional." Sao was ". . . a rich woman with a mind of her own. . . . [S]he refused to follow the Paris pack. . . ." She also supported MOMA and Paris Museums and loved artists and art. (*Holy Terror*, p. 211)

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The Warhol Photographs

Holly Woodlawn and Unidentified Man

Undated

Black and white Print



The transvestite Holly Woodlawn [on the right in the photograph] (born Harold Santiago Rodriguez Franceschi Dankahl) was born in Puerto Rico to a German father and Puerto Rican mother. After divorcing Holly's father, Holly's mother married a Jewish man who moved them from the slums of San Juan to Miami Beach and then the Bronx. At 15, Holly hitchhiked to New York City and transformed to a female on the way. She took the name Holly because she loved Audrey Hepburn's character in *Breakfast at Tiffany's* (*Holy Terror*, pp. 81-82). Holly met Andy through photographer Chris Makos at Max's Kansas City, a New York club/restaurant where Andy had a permanent table. (Interview with Joan Rivers on YouTube.) Andy told her she was "very glamorous." (Smith, p. 523) She had worked for Paul Morrissey before meeting Andy. (Smith, p. 523) Holly was in the film *Andy Warhol's Trash* (1970), where she stole the show. *Trash* grossed \$1.5 million in the United States and similar amounts in Germany and other markets in Europe. Holly made \$125 for her role. (*Holy Terror*, p. 82) She loved Connie Francis in *Where the Boys Are* and Elizabeth Taylor in *Cleopatra*. (Smith p. 526) She also was one of three transvestites in *Andy Warhol's Women in Revolt*, which opened in 1972 and ". . . made a mockery of the entire sexual revolution." (*Holy Terror*, p. 77) Candy Darling, an-

other transvestite who also starred in *Women in Revolt*, was responsible for Holly thinking she could be a star. As Holly stated, "Andy Warhol could turn anyone into a star." (Smith, p. 526) Bitter over how little she was paid for her films with Warhol, she did some off-Broadway plays with the Theatre of the Ridiculous for Jackie Curtis and was in the chorus of *A Reindeer Girl* by Jackie Curtis. Tally Brown, a professional singer and an actress in Warhol films and with the 1966 group, Exploding Plastic Inevitable, told Patrick Smith that Holly Woodlawn at first was unable to work without a script. Most of Warhol's films were very lightly scripted, if at all. Holly also had a problem with Valium and for one engagement where Holly was to "open" for Tally, she was completely stoned. Tally had to go out and "pick up the pieces." (Smith, p. 246) But Holly improved greatly, according to Tally and she ". . . gets out and does her 12 shows a week with TOTAL control." (Smith, p. 246) Bob Colacello wrote about Holly in his book *Holy Terror*. He notes that "Holly liked to compare herself to Hedy Lamarr, but she actually came across as Jackie Mason impersonating Carmen Miranda. I call Holly "she" because Holly was more like Candy [Darling] than Jackie, a pseudo woman, not a walking sexual question mark." (*Holy Terror*, p. 81) She currently lives in Hollywood. A video of Holly appearing on the Joan Rivers talk show is on YouTube.

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The Warhol Photographs

Jon Gould

Undated

Black and White Print



In November 1980, Andy met Jon Gould, a vice-president in Media Relations at Paramount Pictures. Barry Diller (Paramount, CEO Fox News) was Jon's boss at Paramount. (*Diaries*, p. 478) Prior to working at Paramount, Jon worked at *Rolling Stone*. (*Diaries*, p. 357) Photographer Chris Makos, a friend of Andy's, introduced them in 1981. Andy's long-time boyfriend Jed Johnson (Pat Hackett's brother) had broken up with Andy in 1980, and Andy was very lonely. In 1981, Andy began "courting" Gould and Gould played hard-to-get. Andy told Chris Makos that he would buy him the watch he wanted "...if he can get Jon Gould to fall for me." (*Diaries*, p. 371) Andy had talked to Jon about getting *Popism* made as a movie. As Andy put it "...so my crush on him will be good for business." (*Diaries*, p. 372) Jon was a twin, as was Jed, and both Jon's and

Jed's twins were named Jay. (*Diaries*, p. 393) Gould would go to films and dinners, to the theatre, to Montauk, the Whitney, to Aspen, and to other events and places with Andy, but he never committed to Andy romantically or, it seems, sexually, despite their four year association. (*Diaries*, pp. 393, 394, 397, 398, 669) Gould alternated his time between New York and Los Angeles. The *Diaries* recount the several years of their association. Gould died of AIDS on September 18, 1986 at age 33. (*Diaries*, p. 760) This photo of the playful Jon Gould dry-land surfing could have been taken at Andy's property on Montauk. Andy did not visit Jon in Los Angeles.

The Warhol Photographs

The UMPI Photographs and Andy Warhol's "Society" Portraits

Many of the photographs in the UMPI collection are part of the vast number of Polaroids Warhol took in preparation for executing commissioned "society" portraits. Warhol was particularly fond of the Polaroid Big Shot camera. When this camera was discontinued, Warhol bought all the remaining new stock from Polaroid. (*Diaries*, p. xiv)

The first portrait commission Andy received was from Ethel Scull in 1963. Ethel's husband Robert became a self-made millionaire from his taxi company, Scull's Angels, in New York City. (Bockris, p. 142) He and Ethel began collecting Pop Art directly from the artists at prices far below gallery prices. They gave lavish dinner parties and edged their way into New York society. Ethel was a little concerned about having her portrait done by

Andy, and she expected to be photographed by Richard Avedon for it. She dressed accordingly in a designer outfit. Warhol took her to a 42nd Street photomat machine, took out \$100 in coins, and proceeded to prod Ethel into different poses. The photos were "sensational," and the silkscreen portrait, *Ethel Scull 36 Times*, which was done from the photomat photos Andy selected, was astonishingly good and is considered one of Warhol's masterpieces. Additional 1960s commissions followed from gallery owner Holly Solomon and Happy Rockefeller.

In the early 1970s, Andy's business manager, Fred Hughes, conceived the *Athletes Series*, portraits of ten famous athletes, in partnership with businessman/sports enthusiast Richard Wiseman. Andy's funds were low because of huge losses on the film *Bad* and con-

tinual cost overruns on *Interview* magazine. (Smith, p. 185) Hughes saw this series as a quick way to raise capital. Kareem Abdul Jabbar, Muhammad Ali, Chris Evert, Dorothy Hamill, Jack Nicklaus, Pele, Tom Seaver, Willie Shoemaker and O.J. Simpson were the first athletes to be photographed for their portraits in a series that would be continued in the 1980s. (Bockris, p. 411) The UMPI photograph of Wayne Gretzky, taken in 1983, is from a 1980s series of *Athletes*. Prints were made of the portraits, to be sold wherever they could be sold. After all the Pop celebrity portraits Warhol did (e.g., Marilyn Monroe, Elizabeth Taylor, Elvis, Marlon Brando) in the 1960s, "[i]t was a natural evolution to do portraits of private—or at least non-show business people, therefore making them equal, in some sense, to the legends." (*Diaries*, p. xiv) It became clear

The Warhol Photographs

that portrait commissions could be the “bread and butter” of the Warhol Factory.

“Certainly everything Andy did, including the commissioned portraits, provided the perfect framework for nonstop social life—and the perfect excuse for nonstop social climbing.” (*Holy Terror*, p. 142) Andy’s close friendship with Diana Vreeland, the Editor-in-Chief of *Vogue* magazine, pushed Andy, Fred, and Bob Colacello, the editor of *Interview*, into “the middle of Park Avenue society.” (*Holy Terror*, p. 292) Many of Warhol’s associates were pressed into soliciting society people for portrait commissions. Fred Hughes and Bob Colacello were two of the main solicitors, but Andy would give a commission to any of the Factory associates, gallery dealers, or friends who obtained a commission for him. Warhol pressed his associates,

particularly Bob Colacello, to “pop the question,” i.e., ask for a portrait commission. For many years, the income from portrait commissions funded *Interview* cost overruns. (*Diaries*, p. xiv) “No matter what other canvases he was working on for museum or gallery show, there were always portraits in the works in some corner of the loft.” (*Diaries*, p. xiv)

Once Warhol had a commission, a photo session would be scheduled, often at the Factory. There, Andy would take between 10 and 200 Polaroid photographs of the person and then decide which photo(s) he would use to have a screen made for the portrait. Sometimes the sitters were able to help in choosing the photo. Andy was not discriminating as to who commissioned a portrait. “No matter who the individual was, the color, the graphic impact, and the pose of the subject were the

most important factors in any given portrait.” (Shafrazi, p. 17)

In the early 1970s, when there were fewer than a dozen commissions a year, the portraits cost \$25,000 each. (Compare *Edith Scull 36 Times* for which she paid \$700.) A patron could get additional portraits of the same image in different colors for \$5,000 to \$20,000. By 1980, Warhol was doing 50 portrait commissions a year. Between 1976 and 1978 there were nearly 1000 different portrait commissions. (Smith, p. 186) Most people bought between two and four canvases each. (*Holy Terror*, p. 89) Later prices for portraits were \$30,000 with additional panels or portraits costing \$20,000. (*365 Takes*, p. 158) By the mid-1970s, the portrait commissions brought in over one million dollars a year. (*Holy Terror*, p. 89)

Warhol’s society portraits, all of which were based on Polaroid photo-

The Warhol Photographs

graphs, have been praised and criticized. When they were made, they were seen as commercial, which in the New York art critic's mind was not praiseworthy. However, Tony Shafrazi echoes the sentiments of others about the "commercialism" of Warhol's portrait commissions by saying it was true they were commercial, ". . . since he treated them like a job. For him, the most serious artwork always WAS a job." The portraits were ". . . an example of the brilliant production-line innovation that turned art into steady business." (Shafrazi, p. 17)

Fred Hughes certainly agreed with that assessment:

The art establishment found the idea of Andy doing commissioned portraits very unconventional—artists weren't supposed to be DOING this kind of thing. But Andy was always unconventional. And

the fact is, he LIKED doing them—after we got the first few commissions he said to me, "Oh get some more." (Diaries, p. xiv)

On April 30, 1971, the Whitney Museum of American Art held a retrospective exhibition of Warhol's work. The show at the Whitney originated in May 1970 at the Pasadena Museum of Art in California, moved to the Museum of Contemporary Art in Chicago, to the Stedelijk Museum in the Netherlands, the Musée d'Art Moderne in Paris, and then the Tate Museum in London. All attendance records were broken at the Tate. Here were the Jackie and Marilyn portraits, the Electric Chair series, the Car Crashes series, Campbell's Soup Cans, and Brillo Boxes all with the backdrop of Andy's Cow wallpaper. (Holy Terror, p. 63)

Both critics Hilton Kramer in the *New York Times* and Robert Hughes in

Time magazine gave the show scathing reviews. Warhol was an artist neither critic liked, although they certainly had to acknowledge him. They felt that Warhol ". . . had sunk still lower, pandering to the rich and famous and cosmeticizing inert silk-screen portrait images with a frosting of slap-dash pigment in offbeat, decorator hues." (Rosenblum in Shafrazi, p. 23) Art historian and critic Barbara Rose, who was married to artist Frank Stella in the 1960s, wrote an article for *New York* magazine in April 1971 reviewing the Whitney exhibit. She took a tack similar to Kramer and Hughes, but then moved on to Warhol's importance to the American art scene and summed up the exhibition this way:

"As usual, Andy's timing is flawless. . . . Merging life and art more closely than any Dadaist or Surrealist could imagine, Andy is the

The Warhol Photographs

Zeitgeist incarnate. The images he leaves will be the permanent record of America in the sixties: mechanical, vulgar, violent, commercial, deadly and destructive. . . . Warhol is a social phenomenon of major importance as well as an artist of real consequence, for the paintings themselves survive even Andy's own subversive tactics and remain fresh and brilliant. . . . Someday these portraits will appear as grotesque as Goya's paintings of the Spanish court. Like Goya, Warhol is a reporter, not a judge. . . . (Holy Terror, p. 64, 65)

Art historian Robert Rosenblum noted in Tony Shafrazi's book, *At the time, most people thought of portrait painting as an endangered species, the kind of thing that only old and dead masters did, or as a mindless commitment to earth-*

bound realities that opposed the higher aspirations of modern art. (Shafrazi, p. 22)

Robert Rosenblum also called Warhol's portraits the ". . . social document[s] of a decade." (Shafrazi, p. 23) One is hard pressed to think of a successful, well-known portraitist in American in the decades between John Singer Sargent and Andy Warhol. Talking with Andy on July 16, 1986, for the *Diaries*, Pat Hackett transcribed his comments about the portrait commissions: "I mean, I think about doing portraits and do I really care if they look good or is it just a job? And that's just a superficial thing—it's not life and death." (*Diaries*, p. 744) Further, talking with Brigid Berlin about her need for surgery, Andy said that doctors ". . . always want to operate, that it's like doing portraits, you don't care who you do as long as you have some-

one to do. Because that's where they make their bucks." (*Diaries*, pp. 394-395) The portraits were certainly a lucrative part of Andy's business.

Warhol's portraits, both photographs and paintings, are a visual encyclopedia of people who ". . . helped to define many of the facts of life in the last century." (Rosenblum in Shafrazi, p. 23) They display a reality about the people they represent—the brilliant, the attractive, the well-known, and those who wanted to be all those things. By sitting for Andy Warhol's camera, they achieved something of that.

Warhol's Photographic Legacy

How does one assess Warhol's photographic legacy? There is no question Warhol was a prolific photographer his entire life. He was obsessive about documenting the world around him using

The Warhol Photographs

cameras, tape recordings, the *Diaries*, and keeping “time capsules” of ephemera that he boxed and labeled by year. For Warhol, photography was part of his “visual diary.” (www.cambridge.org/catalogue) Some survey books in the **history of photography** have recognized some of Warhol’s paintings as “milestones,” acknowledging the close relationship between the photographic process and the silkscreen. But the photography that did not end up as silkscreened on canvas has only recently begun to be shown and regarded on its own merits. When Warhol died, he left tens of thousands of Polaroids, photographic prints, and contact sheets. The majority of these have now been cataloged by the Andy Warhol Foundation for the Visual Arts, Inc. Interestingly, in a lawsuit brought against the Foundation in the early 1990s by the attorney for the

Warhol estate whose fee was to be based on the valuation of the estate, the Foundation asserted that the photographs were not “fine art” but “archival materials” and thus, virtually worthless. The attorney brought in his own expert who valued the 66,000 photographs at \$80 million. The attorney won, although the valuation was reduced by 20 percent. (www.cambridge.org/catalog)

Two major exhibitions of Warhol’s photographs took place in 1999: at the Getty Museum where Warhol’s work was paired with that of Nadal, the French photographer of the Paris scene, and at the Hamburg Kunsthalle. The Warhol Museum has had several exhibitions of Warhol’s photography. But, it is the distribution of 28,543 photographs to 183 colleges and universities in the United States by the Warhol Foundation that may have the biggest impact

on the evaluation of Warhol’s photography. The majority of these images have never been seen by the general public.

From the 153 photographs gifted to the University of Maine Presque Isle by the Warhol Foundation, we can draw a few conclusions. First, Warhol had a great “eye.” Second, his good humor and whimsy are evident. Third, he was able to reveal something about his sitter’s character in the majority of instances. Fourth, the documentary aspect of these photographs is compelling. Future exhibitions will reveal more about this most complex artist.

The Silkscreen Process

Silkscreening was Warhol’s signature technique. He found that the Polaroid Big Shot camera was perfect to use for his silkscreen paintings. Andy thought he started taking Polaroids in

The Warhol Photographs

1965, but he was not at all sure about the year. (*Diaries*, p. 237) After a photo shoot, Andy would sort through the photographs and choose an image or two. The photograph was placed on an opaque projector to enlarge it, and it was traced. Andy would “doctor” the image

. . . cosmetically in order to make the subject appear as attractive as possible—he’d elongate necks, trim noses, enlarge lips, and clear up complexions as he saw fit; in short, he would do unto others as he would wish others to do unto him. Then he would have the cropped, doctored image on the 8” x 10” blown up to a 40” x 40” acetate, and from that the screen printer would make a silkscreen. (*Diaries*, p. xiv)

An overlay with transparent plastic film was placed on the tracing. The

outline would then be retraced and the shapes filled in. An “acetate,” a plastic sheet of film, would be placed onto a photosensitized silkscreen, exposed to light, and then chemically processed. The silkscreen was ready for multiple uses. (*365 Takes*, p. 182)

Often Andy’s assistants would prepare rolls of canvas by painting them in two shades:

. . . flesh tone for men’s portraits and a different, pinker flesh tone for women’s. Using a carbon transfer under tracing paper, he’d trace the image from the 40” x 40” acetate onto the flesh-tone-painted canvas and then paint in the colored areas like hair, eyes, lips on women, and ties and jackets on men. It was the slight variations in the alignment of the image with the painted colors underneath that gave Warhol portraits their characteristic “shifting”

look. (*Diaries*, p. xv)

In 1963, Andy hired Gerard Malanga to help with silkscreening. (Smith, p.168) After Gerard, there were others who did his screen printing: Alex Heinrici before 1977 and from 1977 to 1987, Rupert Smith. (Feldman, p. 25) Like successful painters of hundreds of years before, Warhol’s associates did much of the “grunt” work in preparation of his canvases and, of course, in preparing the silkscreens themselves.

The Warhol Photographs

Andy Warhol: August 6, 1928 – February 22, 1987

Andy Warhol was born to Ruthenian immigrant parents, Julia and Ondrej Warhola, who settled in Pittsburgh, Pennsylvania, living in a poverty-stricken area with other immigrant families. His father worked in the steel mills, the coal mines, and in construction. The Depression made finding and keeping jobs difficult. Andy had two older brothers, Paul and John. English was the second language for all the boys. While Ondrej learned to speak English, Julia rebelled against it, and Po nasemu (meaning “in our own manner”), a mixture of Hungarian and Ukranian, was spoken at home. All the boys had difficulty at first in school because of their language deficits. The family was very religious, and Andy kept to his Catholic roots his entire life. A sickly child, Andy missed school for weeks at a time. He was definitely

a “mama’s boy,” and Julia indulged him. Julia had some talent as an artist; her calligraphy was beautiful, and she made flowers out of used tin cans and painted them. She encouraged Andy’s drawing talent and the two often worked together on projects. Andy was 13 when his father died as a result of drinking “poisoned” water on one of his construction trips. Although Ondrej was a thrifty man, the savings were meant for the boys’ education. The family struggled financially after Ondrej’s death.

Andy’s talent for drawing was recognized as early as grammar school. By high school, he was always carrying a sketchbook with him. His teachers encouraged him, and he gained a reputation for his art work, even among the students who teased him because of his looks. Pale, with nearly colorless hair, a

bulbous nose (later reduced through plastic surgery), and bad skin, Andy was not the most attractive high schooler. He befriended girls who would help him with his English, a practice he continued in college. He was viewed as nonthreatening sexually, and his female friendships were just that.

After high school graduation, Andy headed to Carnegie Technical Institute (now Carnegie Mellon University) in Pittsburgh because of its art program. Andy thrived in the program at Carnegie Tech. Philip Pearlstein was his closest friend, but there was a group of art students who hung around together. After graduation in 1949, he and Pearlstein headed to New York and lived in a succession of cockroach-infested apartments. Although Andy had aspirations to be a “fine” artist, he had to find

The Warhol Photographs

something to pay the bills. He trooped around New York City with his portfolio, calling on magazines such as *Glamour* and *Vogue*, as well as department stores. His shy manner and the quality of his portfolio helped him land jobs with both magazines, and he also did some window displays at Bonwit Teller. Both Robert Rauschenberg and Jasper Johns did windows for Bonwit Teller at the same time, but they did not use their “fine art” names. He landed an I. Miller shoe promotion job that brought his commercial work to the forefront. By 1951, he was making more than enough money to live on. He hung some paintings in a coffee shop but soon realized he needed to find a “real” gallery to begin his “fine art” career.

The Hugo Gallery, the Loft Gallery, and the Bodley Gallery were sites for Andy’s first “real” gallery exhibitions in New York City, but they were all

group exhibitions. In April 1962, Andy’s first one-man show was held not in New York, but in Los Angeles at the Ferus Gallery. In this exhibition were 32 Campbell’s Soup Can paintings. Irving Blum was the gallery owner, and some of the paintings sold. Blum decided, however, that the paintings should be kept together as a set, bought back the ones he had sold, and then purchased the entire series for \$1000. In November 1962, the Stable Gallery held Warhol’s first one-man show in New York City. All the paintings sold. By 1964, Andy was disillusioned with the Stable Gallery and Elinor Ward, its owner. His last show of boxes, silkscreened with images of Campbell’s tomato juice, Kellogg’s cornflakes, and other brands was not very successful at Stable Gallery.

In November 1963 Andy moved into the first “Factory,” named for the

warehouse/box factory it had been. The Factory began an association for Andy with people who dropped in off the street and stayed. Some were wealthy kids, some misfits, some drug addicts, some transvestites or homosexuals, some talented, some looking for a place to hang out, some artists. All were contributors in one way or another to Andy’s art.

For a long time, Andy had wanted to be represented by Leo Castelli’s Gallery in New York. In 1964, his first one-man show at Castelli, the Flower paintings, was a sell out. By 1965, Warhol’s one-man shows could be found in Paris, Milan, Turin, Essen (Germany), Stockholm, Buenos Aires, and Toronto. His first American museum show was also in 1965 at the Contemporary Art Institute in Philadelphia. Andy had definitely arrived; his work was great, he was recognized as an important figure in

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The Warhol Photographs

the art world, and his art resonated with the common man. “Warhol captured the imagination of the media and public as had no other artist of his generation. Andy was Pop, and Pop was Andy.” (Henry Geldzahler in Feldman, p. 9)

During this same time, Andy became interested in filmmaking. During his childhood, Andy, like many other children of the era, was a regular at the movies. He was enamored with Hollywood and wrote fan letters to some of his favorite stars. In 1963 he bought his first camera, and from 1963 to 1968 made his most important films, including *Sleep*, *Kiss*, *Eat*, *Empire*, *Suicide*, *Restaurant*, *Kitchen*, *Camp*, *Flesh*, *The Chelsea Girls*, and so many others. Paul Morrissey worked as a director with Andy on many of the films, but the ideas were usually Andy’s. These years saw the rise of the Warhol “Superstars,” some of the Factory “kids” who starred

in his movies. They thought Andy could make anyone a star.

In 1968, Andy was shot by one of the women who had a small role in one of his films. She thought he had ruined her life, and her shots nearly killed him. His recuperation took months, and physically, he was never the same. His attitude also changed about who would be allowed into the Factory; security was tightened, and there were fewer “risky” folks hanging around.

After the shooting and recuperation, Andy did less and less filmmaking. He began doing commissioned portraits in 1963, and by the 1970s these portraits were a major source of income. Andy began *Interview* magazine late in 1969, at first as a magazine devoted to filmmaking and stars, but it evolved into something of a society news magazine, with articles, however, by major writers and with interviews

conducted by some of the people Andy socialized with. Its first seven years were financially draining, but by 1978, *Interview* was in the black.

Despite his worldwide fame and his wealth, Andy was a very insecure person, doubting his talent, worrying about his finances, wondering why he hadn’t been invited to some party. When the art scene began to shift away from Pop Art and attention began to be focused on young New York City “graffiti” artists like Keith Haring, Jean Michel Basquiat, and Kenny Scharf, Andy worried that he was being overlooked. Andy was a heavy “partier,” club go-er, and a central part of the New York social scene, which took him to dinners, openings, and other social occasions five or six nights a week. In the *Diaries*, Andy commented on his life: “. . . I got so nervous thinking about all these new kids painting away

The Warhol Photographs

and me just going to parties, I figured I'd better get cracking." (*Diaries*, p. 343)

One thing Warhol was astoundingly good at was reinventing his art. That was something he did his entire life: moving from commercial art to fine art, from filmmaking to publishing, from Pop Art to society portraits, from independent images to serial images. His last self-portraits from 1986 are masterworks of camouflage—amazing statements by and about a man who wanted to be “famous” above all

else and yet seemed a shy, detached, independent observer.

Henry Geldzahler may have put it best: “. . . it was the rightness of Warhol’s images (a combination of his silkscreen’s photographic literalness and the oracular power of his subjects) that helped put an end to the virtual dominance of American abstract painting and posited an entirely new set of possibilities.” (Geldzahler in Feldman, p. 9)

Warhol died following gallbladder surgery in New York on February 22,

1987. The majority of his estate funded the creation of the Andy Warhol Foundation for the Visual Arts, Inc., the source for UMPI’s photographic gift. Brothers Paul and John received \$250,000 as did Fred Hughes.

Note: Biographical information about Andy Warhol abounds. Except where otherwise cited in the text of this abbreviated biography, information is extracted from Victor Bockris’ Warhol.

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Warhol's World

Andy Warhol knew everyone who was important during his adult life. Of course, that was one of his goals. Warhol met, partied with, and was entertained by politicians, musicians, fashion designers, actors, writers, artists, sports figures, film directors, society people and television personalities. Beginning in November 1976, Warhol phoned Pat Hackett, a woman he had hired to work at the Factory when she was still in college, every weekday morning to tell her about his activities and expenses of the day before. Pat transcribed these conversations and then typed them. The transcriptions continued until Warhol's death in 1987. Pat had over 20,000 pages that she reduced by 90 percent to form the *Andy Warhol Diaries* that were published in 1989. The book was a bestseller; everyone Andy knew wanted to know what he said about them. The lists below were culled from the 800 page *Diaries*.

ACTORS

Eddie Albert	Bette Davis	Jodie Foster	Timothy Hutton	Ann Miller	Susan Sarandon
Woody Allen	Catherine Deneuve	The Fonz	Shirley Jones	Mary Tyler Moore	Maximillian Schell
Lucie Arnaz	Gerard Depardieu	Teri Garr	Don Johnson	Eddie Murphy	Arnold Schwarzenegger
Alan Bates	Matt Dillon	Richard Gere	Diane Keaton	Paul Newman	Martin Scorsese
Warren Beatty	Kirk Douglas	Mel Gibson	Natassia Kinski	David Niven	George Segal
Ed Begley, Jr.	Faye Dunaway	Whoopi Goldberg	Diane Lane	Ryan O'Neal	Suzanne Somers
Candice Bergen	Gloria De Haven	Jennifer Grey	Hope Lange	Tatum O'Neal	Sissy Spacek
Polly Bergen	Robert De Niro	Gene Hackman	Jessica Lange	Maureen O'Sullivan	Sylvester Stallone
Jeff Bridges	Marty Engels	Jack Haley	Sophia Lauren	Jack Nicholson	John Stockwell
Edd Byrnes	Linda Evans	George Hamilton	Gina Lollobrigida	Al Pacino	Gloria Swanson
Yul Brynner	Mia Farrow	Rex Harrison	Rob Lowe	Jack Palance	Elizabeth Taylor
Shaun Cassidy	Farah Fawcett	Helen Hayes	Lorna Luft	Tony Perkins	John Travolta
Carol Channing	Carrie Fisher	Margaux Hemingway	Steve Martin	Valerie Perrine	Lana Turner
Cher	Eddie Fisher	Dustin Hoffman	Shirley Maclaine	Mackenzie Phillips	Christopher Walken
Claudette Colbert	Jodie Foster	Dennis Hopper	Burgess Meredith	Christopher Reeve	Raquel Welch
Joan Collins	Henry Fonda	Rock Hudson	Lorne Michaels	Isabella Rossellini	Robin Williams
Tony Curtis	Jane Fonda	Angelica Huston	Bette Midler	Robert Redford	Debra Winger
	Harrison Ford	Tab Hunter	Liza Minnelli	Mickey Rourke	Shelly Winters

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Joanne Woodward

COMEDY

Jon Belushi

Phyllis Diller

Tommy Smothers

TELEVISION

Lucy & Desi Arnaz

Kitty Carlisle

Johnny Carson

Dick Cavett

Walter Cronkite

Bess Meyerson

Barbara Walters

FILM DIRECTORS

George Kukor

Federico De Laurentis

Sidney Lumet

Louis Malle

Paul Morrissey

Mike Nichols

Roman Polanski

Sidney Pollack

Otto Preminger

Franco Rossellini

Dore Schary

Orson Welles

Lina Wertmuller

ARTISTS

Jean Michel Basquiat

Joseph Beuys

John Chamberlain

Salvador Dali

Helen Frankenthaler

Juan Hamilton

Keith Haring

David Hockney

Jasper Johns

Philip Johnson

Roy Lichtenstein

Robert Mapplethorpe

Marisol

Alice Neel

LeRoy Neiman

Louise Nevelson

Kenneth Noland

Georgia O'Keeffe

Claes Oldenburg

Philip Pearlstein

Robert Rauschenberg

Larry Rivers

Ed Ruscha

Kenneth Scharf

Julian Schnabel

Saul Steinberg

Frank Stella

Cy Twombly

PHOTOGRAPHERS

Richard Avedon

Cecil Beaton

Ron Galella

George Hurrell (Hollywood)

David Kennerly
(White House)

Annie Leibovitz

Chris Makos

Francesco Scavullo

Howard Smith

ART CRITICS/ HISTORIANS

Charlie Cowles
(*Artforum*)

Clement Greenberg

Nancy Hanks (NEA)

Hilton Kramer

Barbara Rose

Robert Rosenblum

ART GALLERY FOLKS

Leo Castelli

Henry Geldzahler
(*Metropolitan Museum of
Art & NY Commissioner of
Cultural Affairs*)

Ivan Karp
(*Castelli Gallery and OK
Harris*)

Tony Shafrazi
(*Shafrazi Gallery*)

Eleanor Ward
(*Stable Gallery*)

David Whitney

FASHION

Loulou de la Falaise
(*Yves muse*)

Oscar de la Renta

Christophe de Menil

Halston

Calvin Klein

Estee Lauder

Mary McFadden

Claude Montana

Helmut Newton

Giorgio Sant'Angelo

Yves St. Laurent

Elsa Schiaparelli

Stephen Sprouse

Cheryl Tiegs

Pauline Trigere

Ungaro

Diane Von Furstenberg

Valentino

Gianni Versace

WRITERS

Renata Adler

Edward Albee

Carl Bernstein

Jimmy Breslin

Helen Gurley Brown

Art Buchwald

William Burroughs

Truman Capote

Milos Forman

Buckminster Fuller

Bob Guccione

Lillian Hellman

Jerzy Kosinski

Ann Landers

Timothy Leary

Norman Mailer

S.J. Perlman

Rene Ricard

Gene Shalitt

Howard Smith

Liz Smith

Tom Tryon

Kurt Vonnegut

Tom Wolfe

DANCE

Baryshnikov

Merce Cunningham

Martha Graham

Rudolph Nureyev

Twyla Tharp

MUSIC

Shirley Bassey

Leonard Bernstein

Jackson Brown

John Cage

John Cale

Cher

Eric Clapton

Clive Davis

John Denver

Placido Domingo

Bob Dylan

Ahmet Ertegan

Roberta Flack

Art Garfunkel

Boy George

Dizzie Gillespie

Jerry Hall

Debby Harry

Vladimir Horowitz

Jermaine Jackson

Michael Jackson

Bianca Jagger

Mick Jagger

Elton John

Grace Jones

Eartha Kitt

John Lennon

Liberace

Gordon Lightfoot

Patti LuPone

Madonna

Melba Moore

Yoko Ono

Dolly Parton

Bernadette Peters

Lou Reed

Keith Richards

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Robbie Robertson

Diana Ross

Neil Sadaka

Beverly Sills

Gene Simmons

Paul Simon

Bruce Springsteen

Barbra Streisand

Sting

Tommy Tune

Mary Wilson

Frankie Valli

Frank Zappa

POLITICS

Bella Abzug

Governor Jerry Brown

William F. Buckley

Liz Carpenter

Jimmy Carter

Ms. Lillian Carter

Roy Cohn

Patti Davis

Senator Chris Dodd

Prince Albert of Monaco

Princess Grace of Monaco

Alexander Haig

Lady Bird Johnson

Caroline Kennedy

John-John Kennedy

Ted Kennedy

Henry Kissinger

Nancy Kissinger

Mayor Ed Koch

Pat Kennedy Lawford

Gordon Liddy

Roddy Llewellyn

Princess Margaret

Joel McCleary

Fritz & Joan Mondale

Jackie Kennedy Onassis

Lee Radziwill

Nancy Reagan

Doria Reagan

Ron Reagan, Jr.

Happy Rockefeller

Arthur Schlesinger, Jr.

The Shah & Queen of Iran

Ruth Carter Stapleton

Margaret Trudeau

John Warner

Andrew Young

SPORTS FIGURES

Kareem Abdul-Jabbar

Muhammad Ali

Roone Arledge

Bill Bradley

Howard Cosell

John Curry

Fred Dryer

Chris Evert

Vitas Gerulaitis

Frank Gifford

Wayne Gretzky

Dorothy Hamill

Reggie Jackson

Billie Jean King

Pele

Tom Seaver

Willie Shoemaker

OJ Simpson

SOCIETY FOLKS

Barbara Allen

Brigid Berlin
(one of the Factory
Superstars)

Chrissy Berlin
(Brigid's sister)

Pat Buckley

Claus Von Bulow

Joanna Carson

Christophe de Menil

Francois de Menil

Charlotte Ford

Francois Gilot

Philip Niarchos

Stavros Niarchos

Paloma Picasso

Sao Schlumberger

Donald Trump

ANDY'S HANGOUTS

Anvil

Barney's

Leo Castelli Gallery

Copa Cabana

Deux Magots (Paris)

Elaine's

Fiorucci (LA)

Iranian Embassy

La Grenouille

La Petite Marmite

Le Club

Le Relais

Limelight

Max's Kansas City
(New York)

Mortimer's

Nathan's

OK Harris Gallery

Palladium

Quo Vadis

Russian Tea Room (NY)

Studio 54

Trader Vic's

Trax

Un Deux Trois

Xenon

21

860

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Selected Annotated Bibliography

Bockris, Victor, *Warhol: The Biography*, Da Capo Press, Cambridge, Massachusetts, 1989.

Bockris worked for Andy on his magazine *Interview*, and this book is an excellent and extremely detailed chronological unveiling of Warhol's life, particularly his upbringing in Pittsburgh which has not been reported previously.

Colacello, Bob, *Holy Terror, Andy Warhol Close Up*, Harper Collins Publisher, New York, 1990.

Colacello was hired by Warhol in 1970 as an editor of *Interview*. Bob had written a rave review of the Warhol/Paul Morrissey film *Trash* for the *Village Voice* and was invited to meet Andy and Morrissey. He was hired immediately. Colacello had found his dream job at age 23. For the next 12 years, Bob traveled the New York social scene and the world with Andy and others. He wrote the *Out* column for *Interview* and illustrated it with his own photographs. He helped solicit portrait commissions for Andy, something Colacello hated to do. In his book *Holy Terror*, Colacello writes "I couldn't imagine a world without Andy. By 1973, I was spending more time with Andy than with anyone else, and

no one else was as interesting, stimulating, and challenging." (p. 166). As happened with many of the Warhol employee "family," Colacello became negative about the Factory and working for Andy eventually. This is a good, close look at Warhol during the same years as the UMPI photo collection.

Feldman, Frayda and Schellmann, Jorg, eds., *Andy Warhol Prints: A Catalogue Raisonne*, Abbeville Press, New York, 1989.

Excellent essays in this book by Henry Geldzahler and others.

Gidal, Peter, *Andy Warhol Films and Paintings. The Factory Years*, Da Capo Press, Inc., New York, 1991.

Green, Samuel Adams, *Andy Warhol*. Ben Birillo, Inc., 1965.

Hackett, Pat, ed., *The Andy Warhol Diaries*, Warner Books, New York, 1989.

The name-dropping book of all time! A bestseller when it was first published, the book chronicles Andy's daily life, nonstop parties, social events, and even his expenses. Interesting insight into his character.

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Koch, Stephen, *Stargazer*, 1973.

The best book I have found on Warhol's films. Stills from the films, good commentary and assessment.

Shafrazi, Tony, ed., *Andy Warhol Portraits*, Phaidon, no city, no date.

Shafrazi was a gallery owner in New York and organized the retrospective portrait exhibition at the Whitney that was poorly received at the time.

Shanes, Eric, *Warhol*, Portland House, New York, 1991.

Shanes chronicles Warhol's early commercial career as well as anyone.

Smith, Patrick S., *Andy Warhol's Art and Films*, UMI Research Press, Ann Arbor, Michigan, 1986.

Smith wrote his dissertation on Warhol and this book is the distillation of it. Despite being officiously "art historian" in his writing, Smith has some excellent analyses of Warhol's art.

Staff, Andy Warhol Museum, *Andy Warhol 365 Takes*, Harry N. Abrams, Inc., Pittsburgh, PA, 2004.

The book is well illustrated with comments by the Andy Warhol Museum Staff on paintings and ephemera.

Warhol, Andy, *America*, Harpercollins Children's Books, New York, 1985.

A selection of photographs of Warhol's with commentary by Andy.

Warhol, Andy, and Pat Hackett, *Popism, The Warhol '60s*, Harcourt Brace Jovanovich, Inc., New York, 1980.

Andy is listed as the first author, but this is really Pat Hackett's book. Very interesting. Calvin Tomkins, the author and art critic for the *New Yorker*, gave it a rave review.



University of Maine at
PRESQUE ISLE
North of Ordinary