



**REED
FINE ART
GALLERY**

*University of
Maine at
Presque Isle*

eye to eye with
ANDY WARHOL

THE MULTIPLES

May 4 - June 16, 2012

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“ONE OF MAINE’S PUBLIC UNIVERSITIES”

COVER IMAGE: “LINDA COSSEY” APRIL 1980, POLACOLOR 2

All images © Andy Warhol Foundation for the Visual Arts, Inc.

Eye to Eye with Andy Warhol: The Multiples

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CATALOGUE BY LINDA ZILLMAN, M.A. HISTORY OF PHOTOGRAPHY
DESIGN & LAYOUT BY ROWENA FORBES, UMPI STUDENT, BFA

Our deep appreciation goes to

Sandra J. Huck, former Director of the Reed Gallery.

Without Sandy's follow through with the Warhol Photographic Legacy Program, we would not have these photographs. Additional thanks are due, not only for her supervision of the Reed, but also for the long hours Sandy spent scanning all the photos, communicating with the Warhol Foundation, and staying involved with the collection.

Andy Warhol's "Society" Portraits: *A Personal Reflection*



The Andy Warhol Foundation for the Visual Arts took nearly 20 years to catalog the more than 60,000 photographs Warhol took during his lifetime. In 2007, in honor of the 20th anniversary of the Foundation, over 28,000 photographs were distributed to 183 colleges and universities across the US. That was a stunningly brilliant idea. Since the distribution, there have been scores of exhibitions of the Polaroids and black and white silver gelatin prints, numerous catalogs, and what had been mostly unseen during Warhol's lifetime is now available to students, scholars, and the general public. Much new information about the photographs has been discovered through research and much more remains to be found. Many of the images from the various catalogs produced as a result of new exhibitions are available online. UMPI was fortunate to be the recipient of 153 photos from the Foundation, and *Eye to Eye with Andy Warhol: The Multiples* is our second exhibition and catalog of Warhol photographs. Our photos date from 1970 to 1984.

Andy Warhol was a photographer from childhood. He had a Brownie box camera at an early age; when the Polaroid Big Shot came into production, he was a huge fan. Since the Big Shot had a fixed lens, it was primarily used for portraits. It was a "point and shoot" camera before digital cameras were even dreamed about. Results were nearly instantaneous. Since it was produced for only two years, Andy purchased whatever was left in Polaroid's stock. The Big Shot had become as essential a part of his media as paint and silkscreen equipment. Interestingly, Andy used this camera for those who really were "big shots" and for those who wanted to be. All of UMPI's color photos were taken with Polaroid cameras, accounting for their consistent size.

Warhol used single lens reflex (SLR) cameras from a variety of manufacturers when he went to parties, traveled, at nightclubs, for candid shots of friends and acquaintances. The SLR created a visual diary for him, just as the Diaries were a dictated and then transcribed

“I am a camera with its shutter open, quite passive, recording, not thinking. ...Some day, all this will have to be developed, carefully printed, fixed.”

Christopher Isherwood
Goodbye Berlin

verbal diary. It seems there was little that did not attract Andy’s attention: food, friends, nude males, co-workers, buildings, interesting furniture, parked cars, street signs, his dogs and cats, life at The Factory, celebrities, the list goes on and on. For scholars and the Warhol Foundation, it is probably a good thing that digital cameras had not been invented during his lifetime!

Christopher Isherwood’s 1939 novel, *Goodbye Berlin* (which deals with pre-Nazi Germany and spawned the play, *I Am a Camera* and the musical *Cabaret*) opens with “I am a camera

with its shutter open, quite passive, recording, not thinking. ...Some day, all this will have to be developed, carefully printed, fixed.” What an apt description of Andy Warhol and the task of developing and fixing his photographic legacy! Looking at the body of Warhol’s art, we become aware of the power of his vision, the engagement he had with his sitters and, importantly, the documentary quality of the photographs themselves. There is no question of the consistently serial and portrait nature of Warhol’s work throughout his career: Campbell Soup Cans, Brillo boxes, Coke bottles, Dollar Bills, Flowers, Marilyn Monroe, Elvis Presley, Elizabeth Taylor, Jackie Kennedy, the “Athletes” series, and, of course, the Polaroid photographs. Warhol’s directions to his sitters is apparent in “The Multiples” and, in most cases, these photos, taken seconds apart, give us much more information about these people as individuals.

It has been my great pleasure to co-curate both of UMPI’s Warhol exhibitions with Sandra J. Huck, former director of the Reed Gallery. Heather Sincavage, UMPI art professor and current director of the Reed Gallery, and Rowena Forbes, a very talented UMPI student who did the catalog layout and design, continue a winning tradition.

Linda Zillman

eye to eye with
ANDY WARHOL
THE MULTIPLES

FRIEDER BURDA

December 1982,

Polacolor 2



Frieder Burda, art collector, entrepreneur, art patron, and businessman was born in 1936, which makes him a fairly youthful looking 46 years old at the time the photos were taken. The Warhol silkscreen portrait of him, completed in 1982, can be found online at arttattler.com/archivefriederburda2011.html. Along with his two brothers, Franz, the eldest, and Hubert, the youngest, Frieder grew up in Baden-Baden, Germany where his father, Franz, was a publisher of a very successful magazine (“Bunte after World War II”; see nytimes.com/2005/01/arts/design/20burd), owner of a printing house, and a Senator. Hubert is a very successful media mogul, with “...an annual turnover of ...” over 1.79 billion euros annually (see www.goethe.de/kue/bku/msi/prk/en182723).

As a young man, Frieder apprenticed to his father’s business in printing and publishing and then moved to France and worked for a publisher. Following that, he spent time in England and then the US, until he returned to Darmstadt, Germany to take over a printing house, which he grew into one of the leading printing businesses in Europe. By 1975, he was back at work at Burda GmbH, which was the largest employer in Offenburg; local citizens called it “Burdapest” (see nytimes.com, above). In Offenburg until his father died in 1986, Frieder shared the inheritance of his father’s publishing dynasty with his brothers (see www.museum-frieder-burda.de/Collection).

Frieder bought his first painting in 1969 (he was 33 at the time). “It was an obsession. I wanted to show my father that I was going to go in a different way. It was a liberation” (see nytimes.com, above). This liberating “obsession” has continued throughout his life and his collection numbers some 850 works of art. In October 2004, he built The Museum Frieder Burda in Baden-Baden, designed by American architect Richard Meyer. The white, light-filled building adjoins the Staatliche Kunsthalle, or old



National Gallery, built over 100 years ago. Frieder funded the entire \$20 million euro building and its continuing upkeep through the Frieder Burda Foundation that he established in 1998. The American Institute of Architects awarded the museum the New York Chapter Design Award. The museum has rotating exhibits throughout the year, and includes eight works from Picasso's later period, a significant collection of German post-war artists, and some of the best known names in American Abstract Expressionism. A selection of Burda's collection is usually on view at the museum (see artdaily.org/index.asp?int_sec=11&int_new).

Looking at the finished Warhol silkscreen reveals that none of UMPI's photos, or poses, is similar to the final portrait. In all six of UMPI's photos, Frieder holds his hand to his chin, which is something of an affected gesture and possibly one that Warhol directed. Compare the hand placement in Frieder's photos to those of Constantiner Karpidis and Philip Niarchos. These begin to exhibit something like a "signature" for Warhol's male sitters, at least those in the UMPI collection. In only two photos, is Burda's hair in place; four have a straggling lock at his brow. For a current photo of Frieder Burda, see paperblog.fr/911576/peintres-et-sculpteurs-au-musee-frieder-burda-de-baden-baden.

LINDA COSSEY

*April 1980,
Polacolor 2*

Linda Cossey is a filmmaker, inventor, and artist currently living in Port Angeles, Washington. She is shown in four of our six photos with her Hitachi camera that was attached to a Bosch recorder. As Andy photographed her, she filmed him. Linda and Andy met at an exhibition of Linda's short video of filmmaker Werner Rainer Fassbinder. That was the beginning of mutual studio visits, and a friendship that lasted until Warhol's death in 1987 (Bruce Peddy email to the author, June 17, 2011). Linda filmed many of these "Saturday chats" and has nearly 400 hours of Warhol video. She developed a hologram video camera, which she used for her own art work and with which Andy was quite taken. Warhol had been searching for such a camera, and according to Linda, had spent \$5 million in Japan trying to have one made. When Linda learned about this in 1987, she offered to assemble another one for Andy if he would pay for the materials. He was to visit her Santa Cruz, California studio, but had to undergo a "routine" gall bladder operation first. The operation killed him, and the deal ended (Linda Cossey email to the author).

Linda had her first one-woman art exhibition of her hologram murals at Edmund Galtney's gallery in New York City on February 14, 1981. It was a wild success and was attended by Warhol, Dennis Hopper, Diana Vreeland, and other luminaries, and featured an invisible black light painting, which Hopper purchased. Warhol wanted to do Linda's portrait in invisible black light, if she would give him the process for doing so. She did, Warhol completed six portraits of her, two of them with black light ink and one with diamond dust (Peddy email).

At the major Warhol retrospective exhibition at the Grand Palais in Paris in 2009, Warhol's silkscreen portrait with diamond dust of Linda Cossey with her camera was exhibited. (see [Facebook.com](https://www.facebook.com) and search "Linda Cossey" for a photo of her portrait there). It was auctioned at Christie's in



London on February 11, 2010 for \$1,374,750. Unfortunately, Linda was not the recipient of the funds from this auction, nor did she authorize the sale. A lawsuit is ongoing.

The Spencer Museum of Art at the University of Kansas owns five Polaroids of Linda Cossey (see www.spencerart.ku.edu). One is a full on shot of her camera; two are with the camera, and two are solo portraits. Her hair is the same as in our photos, but she wears a silver top in the Kansas photos. The photos were taken at the same time as the UMPI photos of Cossey.

CURIOSITY KILLED THE CAT

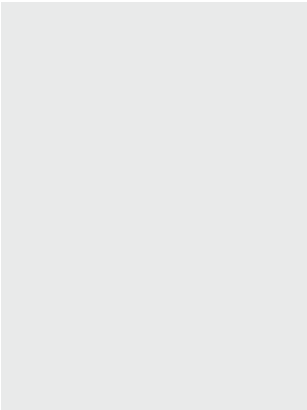
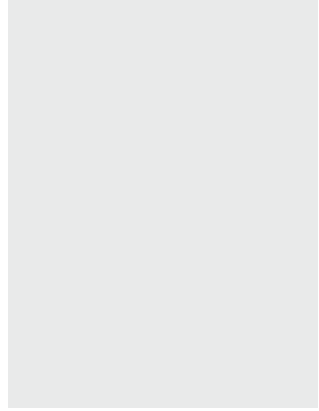
Undated (Suggested date: July 29, 1986)

Black and white silver gelatin prints

Curiosity Killed the Cat was a British band that achieved some success in the late 1980s and the early 1990s. The four-man band was formed in 1984 by Ben Volpelier Pierrot who was the vocalist. All three of UMPI's photographs are of Nicholas Thorp, the bass guitar player. The other two members were Julian Godfrey Brookhouse on guitar and Miguel Drummond on drums. They marketed themselves to the teenage girl crowd and their good looks helped them in that regard. They were signed with Phonogram Records (Mercury) for their first two albums, the 1987 *Keep Your Distance*, which by May of that year reached number 1 on British pop charts, and *Getahead*, which was not as successful. "Misfits," which was released as a single in 1986 and is on their first album, reached number 7 on British pop charts, but only number 42 on pop charts in the United States. After their second album, *Getahead*, in 1989, they were dropped by Mercury. Vocalist Ben Volpelier Pierrot still performs some of the "Curiosity" songs around the world. There are many videos of the full band and Ben Volpelier Pierrot on [youtube.com](https://www.youtube.com).

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 Fremont and Don Munroe shot the video for the band in New York (*Diaries*, p. 748). Warhol was considered a co-director and even had a cameo role in the video. Interestingly, the music video of "Misfits" makes the top ten list of a number of DJs rating music from the 1980s. After Andy became a fan, their album sales increased. All the band members were in their early 20s when they encountered Warhol.

Curiosity's other albums included *The Best of Curiosity Killed the Cat* from 1992, and *The Very Best of Curiosity Killed the Cat*, which was released in 1998.



Although the Warhol Foundation had no date for these photos, I believe that two, and possibly all three, may be still photos Warhol took at the same time as the “Misfit” video, which would date them July 29, 1986. The video was shot in an alley, as these photos appear to be. The other photo of Nicholas Thorp shows him with some type of recording device around his neck, which he may have taken to the video shoot. He is wearing the same black Polo-style shirt and black pants in all three photos.

SHAINDY FENTON

*February 1980,
Polacolor 2*

Shaindy Fenton, born Joyce Balick, was the Fort Worth, Texas gallery owner of Fenton Fine Arts. Although Shaindy died in January 1994, the gallery lives on and carries secondary market works by many of the Pop artists, including Andy Warhol. According to Phyllis Fenton (who married Shaindy's widowed husband), who I spoke with in July 2007, Shaindy and Andy Warhol were great friends, and Andy did three portraits of her in 1978 (blue), 1980 (pink), and 1983 (red). According to Shaindy's son Robert, the portraits were done in exchange for some jewelry and other art work. Fenton Fine Arts owns the "pink" and "red" portraits. The third is owned by Shaindy's son who is involved in a lawsuit against his uncle for return of the "blue" portrait.

The Art Galleries at Texas Christian University (TCU) in Fort Worth held an exhibition from December 20, 2008 to February 1, 2009 entitled Warhol and the Shared Subject. In that exhibition was the "pink" portrait of Shaindy Fenton (see www.fluentcollab.org/mbg/index and www.fwrenaissance.com/review). Two of our photographs are very similar to the "pink" portrait on the left (see Figures 1 and 2). The reviewer of the TCU exhibit who commented on two Polaroids in the exhibit wrote that Shaindy wore a Cleopatra-type wig. In the UMPI Polaroids, facial expressions range from dreamy to haughty, sexy to bored, slightly aloof to engaged. One can almost hear Warhol's directions to her as he continued shooting. The poses are certainly an attempt to show Shaindy's glamorous side, and for the most part they do, but they are so stylized that it is difficult to see anything beneath the surface.



SHIRLEY FITERMAN

1976,

Polacolor Type 108



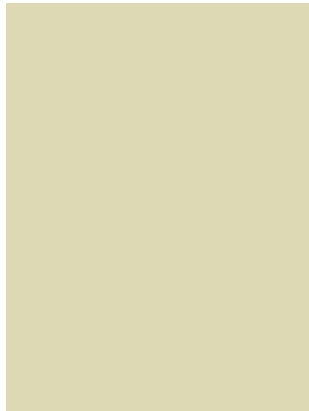
Shirley Fiterman and her husband Miles were Minnesotans who became part of the New York business, art, and social scene. Shirley and Miles met when they were both 16. Fiterman, a very successful businessman, pioneered do-it-yourself housing kits (the company was called Miles Pre-cut Homes) that were marketed in 41 states after World War II (see www.gastro.org/aga-foundation/news-a-great-legacy-miles-q-fiterman). In 1972, he sold the business. The Fitermans were major art patrons, owning paintings, sculpture, and prints by Andy Warhol, Roy Lichtenstein, David Hockney, Ellsworth Kelly, Alexander Calder, Claes Oldenburg, Pablo Picasso, and other artists. They also collected pre-Columbian art. Shirley Fiterman is now 90 years old and lives in a Palm Beach, Florida estate valued at over \$5 million. Miles died at age 84 in June 2004. Both Fitermans graduated from the University of Minnesota.



The Fiterman's were patrons of the Borough of Manhattan Community College and donated a \$30 million building to the College that was badly damaged in the September 11, 2001 attacks on New York City. The building was finally demolished in 2010. A gallery at the Community College at 199 Chambers Street in New York City is named the Shirley Fiterman Gallery. The Fitermans also donated \$5 million to the college for scholarships that allows \$200,000 in student scholarships every year. One of their foundations also sponsors major research grants through the American Gastroenterological Association. They set up that foundation because two of their daughters had ulcerative colitis.

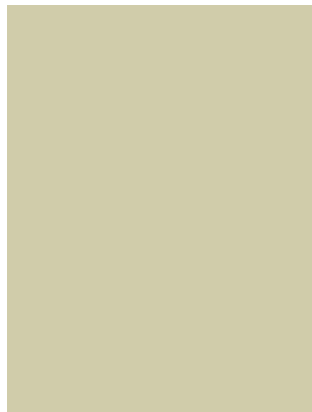
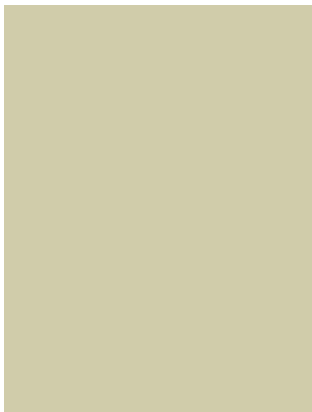


For two years, Shirley served as President of the Board of the Norton Museum of Art in West Palm Beach, Florida and was also a Trustee from 1970-1975 for the Minnesota Art Institute (see *The Palm Beach Daily News*, September 19, 1985). The Norton has a gallery named for the Fitermans on the main floor of the building. In 1991, the Fitermans gave



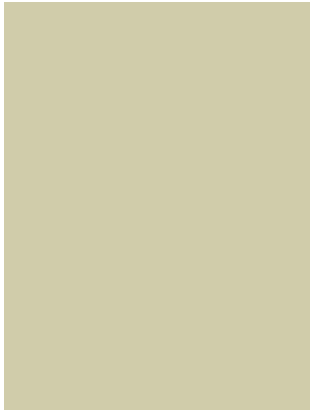
Claes Oldenburg's *Geometric Mouse—Scale A*, dated 1969/1971, to the Walker Art Center in Minneapolis. Their generosity included gifts of paintings, sculpture, and prints, as well as money that allowed the Walker Art Center to acquire 70 works of art. Miles was on the board at the Walker Art Center and was also chairman of the acquisitions committee (see www.walkerart.org/archive).

UMPI has more Polaroid photographs of Shirley Fiterman than any other “celebrity” photographs



in the collection. In many ways, she appears drastically different from any of the other hundreds of Warhol Polaroids I have looked at. She does not seem to be pretending to be someone she is not, and some of the over the shoulder shots with the majority of her back to the camera have to be the result of Warhol's direction. She is effervescent, perky, and almost always smiling, which is one of the reasons we enjoy looking at her, something like looking at photos of a good friend. Her photo shoot probably was as unlike any that Warhol ever did.

To say that the Fitermans were philanthropists is an understatement. They gave away more money than most people make in a lifetime. Unfortunately, one of their foundations, the Miles and Shirley Fiterman Charitable Foundation had invested 99.8 percent of its assets with epic swindler Bernard Madoff, as did many of their wealthy neighbors in Palm Beach, Florida, and Fiterman's son and his wife (see www.minnpost.com/politics). The lawsuits will surely go on for years.



JON GOULD

*Undated,
Black and White
Silver Gelatin
Prints*

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. Andy's boyfriend of 12 years, Jed Johnson (Pat Hackett's brother) had broken up with Andy in 1980, and Andy was very lonely. In 1981, Andy began "courting" Gould who was 27 at the time (Warhol was 52).

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, Studio 54, Montauk, the Whitney, Aspen, the beach, and to other events and places with Andy, but he never committed to Andy romantically or, it seems, sexually, despite their five year association (Diaries, pp. 393, 394, 397, 398, 669). When in New York, Gould often stayed in Andy's townhouse. Gould alternated his time between New York and Los Angeles but Andy never visited him in Los Angeles. The Diaries recounts the several years of their association. Jon broke up with Andy in September 1985. He died of AIDS on September 18, 1986 at age 33 (Diaries, p. 760).





Bob Colacello wrote that Gould "... seemed to have two personalities, two styles, two lives: straight and gay, preppy and flamboyant, on his own in Los Angeles and with Andy in New York. He was...awkward when he walked into a room, agile on the ski slopes and the dance floor. He was extremely proud of his old New England roots and counted Nathaniel Currier, of Currier & Ives the printmakers, as a great-great uncle. His family lived on a nine-hundred acre estate in Amesbury, Massachusetts, that had been founded by their direct ancestors circa 1620. They also owned a summer house in New Hampshire, a big classic gray clapboard facing the Atlantic, filled with wicker furniture, snapshots of family clambakes, and a collection of framed New Yorker 'summer issue' covers going back to the twenties (see <http://www.warholstars.com>).

During their time together, Andy often gave Jon photographs and drawings and also advised him on other pieces to add to his collection. After Jon's death in 1986, the collection was put in storage and nearly forgotten. However, with the assistance of Jon's twin brother, Jay, the Brattleboro Museum and Art Center in Brattleboro, Vermont, organized an exhibition of over 150 items that Gould owned and exhibited them as "Andy Warhol: Intimate and Unseen, The Jon Gould Collection." Included were more than 50 photographs that Warhol had given him as well as two screen print series portfolios: the diamond-dusted "Myths" and the "Endangered Species." The exhibit ran from September 18, 2004 to February 6, 2005. Andy had also done a silkscreen portrait of Gould in a shirt and tie, looking very much the businessman. The portrait and the sketches for it were also in the exhibit (see www.aegis.com/news and www.concordmonitor.com/article/forgotten-warhol).

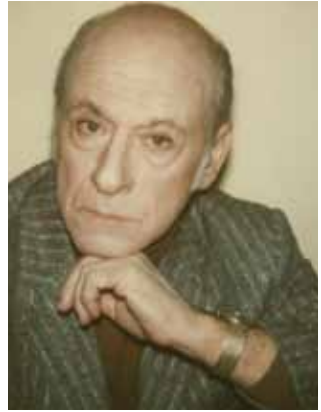
These three photos of the playful Jon Gould with his surfboard could have been taken at Andy's property on Montauk.

CONSTANTINER KARPIDIS

*January 1979,
Polacolor 2*

UMPI's collection includes ten Polaroid photos of Constantiner Karpidis. Alas, we have no idea who he was, despite exhaustive research. He may have been part of the Greek society crowd that Andy courted for portraits, such as Philip Niarchos, but there is no information available on the life of Karpidis. I've dubbed him the man who never smiles, but he has the most amazing arched eyebrows. Karpidis' appearance in the photos ranges from stern, to distant, to very serious, to somewhat angry, to slightly effeminate. These are stunning, penetrating, and captivating photographs, and it is difficult to stop examining them. The hand placement is remarkable in eight of the nine photographs (compare the hand placement in the photos of Frieder Burda and Philip Niarchos).

With the numerous photos UMPI has of Karpidis and Shirley Fiterman, we get a more complete "picture" of them. There is a subtlety to each of their characters that is disconcerting and revelatory. Never judge a person by one photo!



PHILIP (PHILLIPE) NIARCHOS

August 1982,

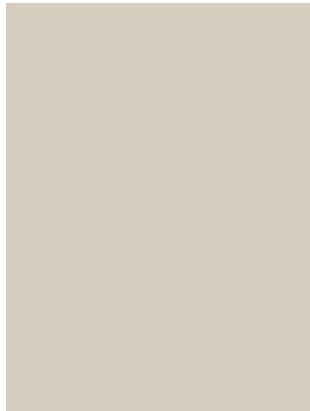
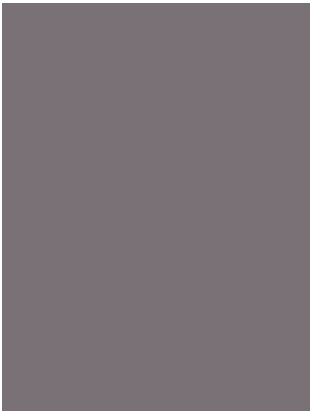
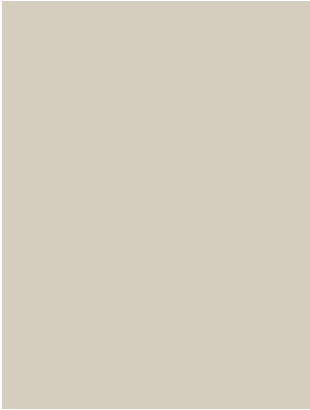
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Type 108

Philip Niarchos is the eldest son and heir of the late Greek shipping magnate and notable art collector Stavros Niarchos. Born in 1954, Philip is mentioned throughout the Warhol Diaries and was active in the New York social scene. He is a first cousin of Christina Onassis. Philip and Barbara Allen, of whom UMPI also has a Polaroid photograph, were romantically involved for several years. In 1984, Philip married Victoria Guinness of the Guinness brewing family. They have two sons and two daughters.

Philip and his brother Spyros inherited their father's art collection that includes a Picasso self-portrait, Yo, Picasso, Vincent Van Gogh's Self-Portrait with Bandaged Ear, and Paul Gauguin's Riders on the Beach. Philip purchased Andy Warhol's Shot Red Marilyn at Christie's in New York for \$3.63 million. In November 1998, he bought Jean Michel Basquiat's Self-Portrait at auction for an astonishing \$3.3 million dollars, exceeding Christies' pre-sale estimate by \$2.3 million. Multiple art experts have rated Philip's art collection as one of the most valuable (\$2 billion) in private hands in the world. Philip is on the board of the Museum of Modern Art in New York City.

Warhol's Skull portraits of 1985 were made from a CAT scan taken of Philip's head. In 1982, Philip commissioned Warhol to do his portrait. The finished portrait retains a gesture similar to some of those in the UMPI photos, but the screen was made from a different photo taken at the same sitting. UMPI's Niarchos' Polaroids show distinctive hand and arm placement (compare, for example, Frieder Burda and Constantiner Karpidis) that is most likely a Warhol artistic direction. Somewhat dreamy eyed, lost in thought, Philip Niarchos seems a very serious 28 year old. A reproduction of the finished silkscreen portrait is published in Tony Shafrazi, Andy Warhol Portraits.



LYN REVSON

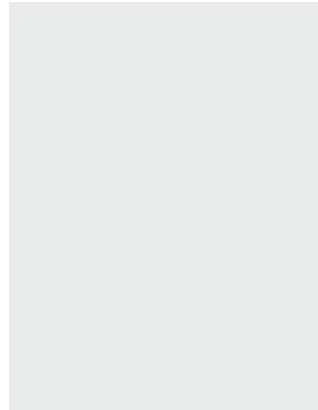
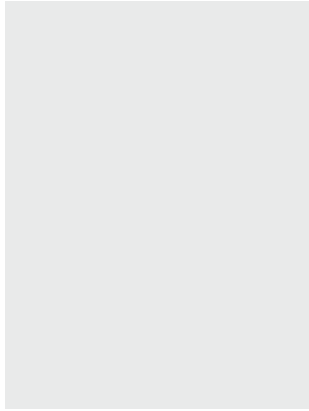
1981, Polacolor 2

Lyn Fisher Sheresky Revson died June 10, 2011 at age 80. She was the third wife of the late cosmetics executive Charles Revson, founder of Revlon, and they married in 1964, divorcing in 1974. Mr. Revson adopted Lyn's two sons from a previous marriage. When married, they lived in a 28 room triplex in Manhattan that was previously owned by Helena Rubenstein, a competitor of Revlon in the cosmetics industry. The Revson's city-block-long yacht was named Ultima II, after a Revlon line of makeup.



Lyn Revson was part of the New York social scene, often appearing on the New York Times' best-dressed lists and in New York society columns, particularly Cindy Adams' "Ladies Who Lunch" column in the New York Post. In 1977, Simon and Schuster published Lyn Revson's book, *Lyn Revson's World of Style: How to Join it and Live It*, something of a manual for the high-fashion, best-dressed woman. Lyn was definitely what one might term a "fashionista." She was faithful to Galanos, Dior, Gucci, Cartier, and in particular, Hermes, who even named a handbag after her, "The Lyn." She was also a collector of jewelry by Chaumet, Bulgari, Verdura, and Van Cleef & Arpels. At times, she added to her "collection" at auction houses. In 1956 she purchased an 18 karat gold and black suede Cartier handbag. While there is no record of what she paid for it at the time, it was sold by a later owner in December 2009 for \$13,750. The presale estimate was \$1500-2500. While Revson was still alive, Cameron Silver of Decades, an auction house, did an appraisal of her "collection" of clothing, jewelry, purses, etc., but at the time she was only interested in the value of the collection, not in selling it. On December 14, 2011, Decades conducted an online auction of many of her things, including a huge collection of handbags.

In the Diaries, Andy talked about working on Lyn Revson's portraits on June 10, 1981. He writes, "...Lynn (sic) Revson called and said she loved



the portrait but that her cheekbones looked too fat. I knew she'd be trouble." Mrs. Revson was 50 at the time our photos were taken and Warhol's portrait completed. The portrait is not based on any of the photographs in the UMPI collection, as the painted version is based on a full frontal photograph of her face. The completed portrait can be seen at Christies.com/LotFinder. On November 9, 2011, two 40" x 40" silkscreen paintings by Warhol of her were sold as a set by Lyn's estate at Christie's in New York for \$506,500. The presale estimates were \$400,000 to \$600,000. It is difficult to read the Christie's catalog entry with a straight face:



“Certainly, I think that I have my own very personal Lyn way of running my life, and I know that my way works for me and the people I value. There’s nothing complicated or mysterious about my way, because I’m not a complicated or mysterious person. In all areas of my life-in fashion, beauty, entertaining, traveling, running a home, and just about everything else-I always tried to find the simplest, best, most direct way of getting things done” (L. Revson, *Lyn Revson’s World of Style: How to Join It and Live It*, 1997 (sic).

Despite her humble musings, Lyn Revson lived the life of an extraordinary woman. ...Lyn managed the spotlight with elegance and grace. She brought a light to everything that she applied herself to-be it hosting a fabulous fete, globetrotting with beloved friends or simply spending a quiet night with her children Jeffrey, Susan and Steven-Lyn managed to do it all and always a sense of style but, more importantly, self.”

UMPI’s photos of Revson reveal Warhol’s use of heavy pancake makeup, heavier than in many of the other sitters in our collection (compare, for example, the photos of Linda Cossey and Shirley Fiterman). The make-up not only hid flaws, but tended to “flatten” the image, exactly what he was looking for in a photo from which he would make a silkscreen. And, like the majority of female sitters, no jewelry was allowed. She is an elegant looking woman, even without the jewelry. Note the one photo with the hint of a raised eyebrow and a somewhat supercilious look. As he did with all his sitters, Warhol directed pose after pose as he photographed her. Lyn may have been tiring of the direction, but we will never know.

Mrs. KLAUS CRAMMER

1983,

Polacolor ER



This woman looks quite regal and elegant, but she is an anomaly in Warhol female Polaroids in that she is wearing jewelry, a pearl necklace and earrings that appear to be studded with diamonds and rubies. Her married name sounds German, but the spelling is very unusual, and there is no information to be found about her or a husband. She is made up like so many of Warhol's female sitters: quite heavy makeup, ruby lips.

UNKNOWN MEN DINING AT THE FACTORY

Undated (Suggested date c. 1980)

Black and White

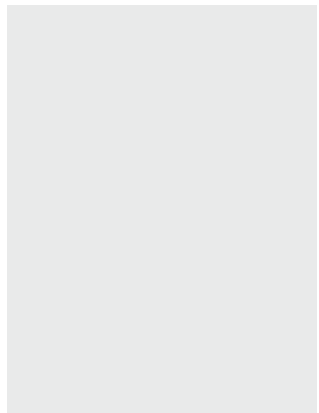
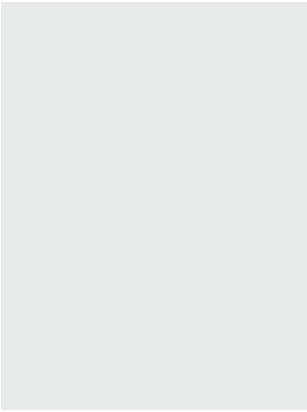
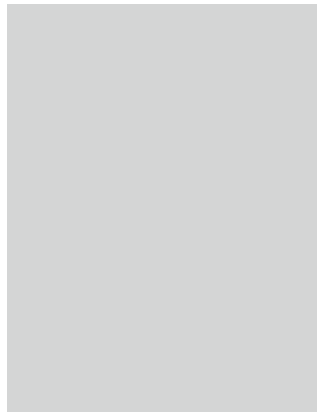
Silver Gelatin

Prints

Although we do not know who these men are, we do know they are dining at The Factory. This is the fourth version of Warhol's studio and headquarters that was located on Madison Avenue between 32nd and 33rd Streets in New York City. Warhol moved to this Factory in 1980. The new Factory had a nice dining room to accommodate clients, and these two gentlemen have obviously just finished a meal there. In October 1980 Warhol photographed the novelist Christopher Isherwood and his partner, the painter Don Bachardey, at dinner in front of the same painting (see www.smitartmuseum.nd.edu/exhibits).

These are candid shots that reveal aspects of the men that are different from the usual Polaroid directed-pose photographs in our collection. Figure 2 is the "say cheese" photo (although they are very serious, not smiling). The others reflect their engagement in a conversation that is going on with someone outside the photo frame, perhaps Andy Warhol. They are an unlikely couple, one dressed in a business suit, the other in a casual, Hawaiian-looking shirt. Figure 4 shows the shirt-clad gentleman with a look that seems disparaging or critical of what his dinner partner is saying. Wouldn't you have loved to be there!





UNIDENTIFIED WOMAN #14

1977, Polacolor Type 108



Unfortunately, we received no name from the Warhol Foundation for this woman. Perhaps when the catalog is available on the Internet, someone will come forward to identify her, as occurred with Linda Cossey in our last exhibition. This woman certainly fits the “type” of Warhol female sitters—long hair, long neck, thin, attractive. She is not as heavily “made-up” as we see in some of our Polaroids of women, except for her eyebrows, which seem totally drawn on, and, of course, the ruby red lips. Like most of our photos of females (Mrs. Klaus Crammer is the exception), she wears no jewelry.

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 had 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 eventually became negative about the Factory and working for Andy. This is a good, close look at Warhol during the same years as the photos in the UMPI collection.

Danto, Arthur C., *Andy Warhol*, Yale University Press, New Haven and London, 2009.

Danto is an emeritus professor of philosophy at Columbia University and art critic for The Nation. He was a fan of Warhol from April of 1964 after he saw Andy's exhibition of Brillo boxes at the Stable Gallery in New York. Danto's short book is a comprehensive view of Warhol's career, and he sets it in the context of Andy's predecessors and his successors.

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.

Finkelstein, Nat, *Andy Warhol: The Factory Years, 1964-1967*, Canongate Books, Ltd., Edinburgh, 1999.

Photojournalist Finkelstein's acerbic comments on his two year association with Andy Warhol at The Factory. If you hate Warhol, you'll love this book.

Foster, Stephen, *Andy Warhol: Artist Rooms On Tour with the Art Fund*, National Galleries of Scotland, 2011.

The catalog from the Southampton, England exhibitions at the Southampton City Art Gallery and the John Hansard Gallery on the campus of the University of Southampton from March 27 to June 26, 2011. Organized by the Tate Gallery and the National Galleries of Scotland, this was a stunning exhibition with Warhol's "stitched" photographs, some major silkscreen portraits, and some fascinating videos of Andy.

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., Philadelphia, 1965.

For three years Green was the director of the Institute of Contemporary Art in Philadelphia. Some have said he was appointed (at age 25) because of his friendship with Andy Warhol. The exhibition that spawned this catalog was a disaster logistically, but a triumph for Warhol. Crowds were so large and unruly that Green removed all of Warhol's art from the walls and the attendees mobbed Warhol and his entourage.

Goldsmith, Kenneth, ed., *I'll be Your Mirror, The Selected Andy Warhol Interviews*, 1962-1987, Carroll and Graf Publishers, New York, 2004.

A fascinating transcript of people interviewing Andy Warhol and vice versa over a 25 year period--at times very funny, at others, revelatory.

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.

Koch, Stephen, *Stargazer*, Praeger, New York, 1973. The best book I have found on Warhol's films. Stills from the films, good commentary and assessment.

Morris, Laura L., *Andy Warhol Celebrities: More than Fifteen Minutes*, Paper Ball, Las Vegas, 2003. For seven months in 2003, the Bellagio Gallery in Las Vegas exhibited the private Warhol collection of Jose Mugrabi. Jose's son, Alberto, proposed the exhibition. Mugrabi is the largest private collector of Andy Warhol's work with 800 pieces (and counting). All the celebrity photos are here: Liza Minnelli, Sylvester Stallone, Rudolph Nureyev, Mao, Jackie Kennedy, Marlon Brando, Marilyn Monroe, Versace, Michael Jackson, John Lennon, Dennis Hopper, etc.

Petersen, Stephen, *Andy Warhol: Behind the Camera*, University of Delaware Press, Newark, DE, 2011.

The catalog of the exhibition of Warhol photographs distributed by the Andy Warhol Foundation for the Visual Arts to the University of Delaware that was held at the university January 12-June 5, 2011. Delaware's collection contains photographs of subjects (and a building) that are also part of the University of Maine at Presque Isle's collection: Linda Cossey, Jon Gould, Bob Colacello, Wayne Gretsky, and a building in Paris. Excellent essay by Petersen and some interesting photos by Ron Galella.

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.

Tillman, Lynne, *Velvet Years: Warhol's Factory, 1965-1967*, Thunder's Mouth Press, 1995.

Essays with photographs by Stephen Shore on all the important characters involved with Warhol at The Factory.

Warhol, Andy, *America*, Harper & Row, New York, 1985.

A selection of Warhol's photographs 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 very interesting book. Calvin Tomkins, the author and art critic for the New Yorker, gave it a rave review.





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