

Popism The Warhol Sixties Andy

A look into what moved Andy Warhol's greatest muse Located at 33 Union Square West in the heart of New York City's pulsing downtown scene, Andy Warhol's Factory was an artistic anomaly. Not simply a painter's studio, it was the center of Warhol's assembly-line production of films, books, art, and the groundbreaking Interview magazine. Although Warhol's first Factory on East 47th Street was known for its space-age silver interior, the Union Square Factory became the heart, brain, eyes, and soul of all things Warhol—and was, famously, the site of the assassination attempt that nearly took his life. It also produced a subculture of Factory denizens known as superstars, a collection of talented and ambitious misfits, the most glamorous and provocative of whom was the transgender pioneer Candy Darling. Born James Slattery in Queens in 1944 and raised on Long Island, the author began developing a female identity as a young child. Carefully imitating the sirens of Hollywood's golden age, young Jimmy had, by his early twenties, transformed into Candy, embodying the essence of silver-screen femininity, and in the process became her true self. Warhol, who found the whole dizzying package irresistible, cast Candy in his films *Flesh and Women in Revolt* and turned her into the superstar she was born to be. In her writing, Darling provides an illuminating look at what it was like to be transgender at a time when the gay rights movement was coming into its own. Blessed with a candor, wit, and style that inspired not only Warhol, but Tennessee Williams, Lou Reed, and Robert Mapplethorpe, Darling made an indelible mark on American culture during one of its most revolutionary eras. These memoirs depict a talented and tragic heroine who was taken away from us far too soon.

Anecdotal, funny, frank, POPism is where Warhol, in the detached, back-fence gossip style he was famous for, tells it all—the ultimate inside story of a decade of cultural revolution. Foreword by Andy Warhol; Index; photographs.

The late artist and socialite discusses the world he knew best, commenting on the Manhattan social scene and what makes the best party, and offers tips on having a great party

'Good b.o means good "box office." You can smell it from a mile away' The legendary sixties New York pop artist Andy Warhol's hilarious and insightful vignettes and aphorisms on the topics of love, fame and beauty. Penguin Modern: fifty new books celebrating the pioneering spirit of the iconic Penguin Modern Classics series, with each one offering a concentrated hit of its contemporary, international flavour. Here are authors ranging from Kathy Acker to James Baldwin, Truman Capote to Stanislaw Lem and George Orwell to Shirley Jackson; essays radical and inspiring; poems moving and disturbing; stories surreal and fabulous; taking us from the deep South to modern Japan, New York's underground scene to the farthest reaches of outer space.

The illustrator of a retelling of "Little Red Riding Hood" provides a step-by-step account of her work to reveal the principles of illustration and the role of shape and color in expressing ideas and emotions.

With the backdrop of 1950s New York and its burgeoning advertising industry, Adman focuses on the formative years of one of the twentieth century's most influential artists, Andy Warhol. Essays by Warhol scholars and other experts in their fields provide surprising insights into the beginning of Warhol's career, from his award-winning work as a commercial illustrator to his first, little-known exhibitions. With more than 250 illustrations including rare drawings and photographs, vintage advertisements, artist books, and archival material, Adman explores this early phase of Andy Warhol's art practice and his career in advertising between 1949 and 1961. The typography of Warhol's mother, Julia Warhola, is also featured. The book is published in association with The Andy Warhol Museum, Pittsburgh.

In the 1960s, Andy Warhol's paintings redefined modern art. His films provoked heated controversy, and his Factory was a hangout for the avant-garde. In the 1970s, after Valerie Solanas's attempt on his life, Warhol became more entrepreneurial, aligning himself with the rich and famous. Bob Colacello, the editor of Warhol's Interview magazine, spent that decade by Andy's side as employee, collaborator, wingman, and confidante. In these pages, Colacello takes us there with Andy: into the Factory office, into Studio 54, into wild celebrity-studded parties, and into the early-morning phone calls where the mysterious artist was at his most honest and vulnerable. Colacello gives us, as no one else can, a riveting portrait of this extraordinary man: brilliant, controlling, shy, insecure, and immeasurably influential. When *Holy Terror* was first published in 1990, it was hailed as the best of the Warhol accounts. Now, some two decades later, this portrayal retains its hold on readers—as does Andy's timeless power to fascinate, galvanize, and move us.

We're the states who thought of uniting into the best country in the world, and we're the only country that thought of making the word part of our name. Brazil doesn't call itself "Brazil of America." So we've got a right to call ourselves "America" for short, any time we want. It's a beautiful word, and everybody knows it means us. Andy Warhol carried a camera with him everywhere he went and *America*, a mélange of text and image whose photographs were selected by Warhol from ten years of extraordinary shots, echoes the strange beauty and staggering contradictions of the country itself. Exploring Warhol's greatest obsessions—including image and celebrity--Warhol photographs wrestlers and politicians, the beautiful wealthy and the disenfranchised poor. Many well-known figures are found in these pages: Capote with the fresh scars of a facelift, Madonna hiding beneath a brunette bob, a nude Keith Haring about to go for a dip in the sea. He writes about the country he loves, about how he wishes he had died when he was shot in 1968, about commercialism, fame and beauty. An *America* without Warhol is almost as inconceivable as Warhol without America, and this touching, witty tribute is the great artist of the superficial at his most deeply personal.

This is a catalogue that reveals Warhol's personal view on different themes and refines our concept of not only the artist, but of the times in which he lived as well.

The author reveals the New York Club scene at its worst as he relates his involvement with Michael Alig, a Midwest nerd who became a leading club promoter and eventually found trouble after killing a drug dealer.

Introduction by Gerard Malanga. Conversation with Jeff Koons.

From his student days onward, Andy Warhol has been fascinated by the medium of print. Starting with illustrations for famous novels by Truman Capote or Katherine Anne Porter, he was a successful graphic designer who also made playful thematic booklets that he handed out to New York's fashion scene as advertising. This extensive volume presents his achievements in book design and writing from the standpoints of art history and literary theory.

Best known for his images of soup cans and celebrities, Andy Warhol, one of the preeminent artists of the 20th century, also created many hand-drawn pieces of whimsy and wonder. In 26 beautifully illustrated pages, the *So Many Stars* Board Book showcases the complete collection of one of his most playful projects—an exploration of the concept of "So," including *You Are So Big*, *You Are So Small*, *So Sweet*, and *I Love You So*. Filled with sweet phrases and a mirror feature that will delight young readers, *So Many Stars* is a terrific introduction to an iconic modern artist. -Includes never before published images -26 pages -Mirror feature in the back -Spot UV on the cover -Trim: 5 1/2 x 4 1/3 in. (16 x 12 1/2 cm)

"From the author of *Strapless* and *Guest of Honor*, a book about a little-known road trip Andy Warhol took from New York to LA in 1963, and how that journey - and the numerous artists and celebrities he encountered - profoundly affected his life and art"--

An intimate depiction of the visionary who revolutionized the art world A man who created portraits of the rich and powerful, Andy Warhol was one of the most incendiary figures in American culture, a celebrity whose star shone as brightly as those of the Marilyn's and Jackie's whose likenesses brought him renown. Images of his silvery wig and glasses are as famous as his renderings of soup cans and Brillo boxes—controversial works that elevated commerce to high art. Warhol was an enigma: a partygoer who lived with his mother, an inarticulate man who was a great aphorist, an artist whose body of work sizzles with sexuality but who considered his own body to be a source of shame.

In critic and poet Wayne Koestenbaum's dazzling look at Warhol's life, the author inspects the roots of Warhol's aesthetic vision, including the pain that informs his greatness, and reveals the hidden sublimity of Warhol's provocative films. By looking at many facets of the artist's oeuvre—films, paintings, books, "Happenings"—Koestenbaum delivers a thought-provoking picture of pop art's greatest icon.

Catherine O'Sullivan Shorr sheds light on the infamous Silver Factory's final years in the conclusion of this exhilarating, uncensored oral history. The late 1960s brought seismic shifts to Andy Warhol and life at the Silver Factory. The hub of his avant-garde scene shifted from the Factory on Manhattan's 47th Street to the downtown bar Max's Kansas City; new stars like drag queens Jackie Curtis, Holly Woodlawn, and Candy Darling began to replace Warhol's old favorites; and a shocking act of violence left him paranoid and mistrusting of even his closest friends. Told by the actors, artists, writers, and hangers-on who populated and defined the Factory, *Your Fifteen Minutes Are Up* is an unprecedented exposé of these tumultuous times. By 1967, it seemed to many that the Factory had outlived its 15 minutes of fame.

Superstars like Edie Sedgwick, who had reached the height of fame only the year before, were now running out of money and falling victim to drug addiction. Some Factory dwellers had falling-outs with Warhol, while others, like Lou Reed and John Cale of the Velvet Underground, got caught up in disputes of their own. When radical feminist Valerie Solanas shot and nearly killed Warhol, the artist had already relocated to the White Factory in Union Square, leading to further rifts within the group. Intimate interviews with scene insiders and candid photos from Billy Name portray the true stories behind the legends and mystique of the Silver Factory.

America's Queen of Soul recounts the story of her life, from her childhood as a minister's daughter in Detroit to her rise to success, offering insights into the faith and determination that have taken her to the top.

A precocious, rambunctious adolescent, Fraser-Cavassoni grew in just a matter of a few teenage years from a punk-rock-loving convent schoolgirl to party-girl socialite to becoming linked in the tabloids to Mick Jagger. In her quest to find a place for herself in the world, Fraser-Cavassoni found herself meeting Andy Warhol on and off over the years before landing in New York City at Andy Warhol Enterprises, or as she calls it, 'Adventures in Warhol Land.' In her breezy, witty, self-deprecating prose, Fraser-Cavassoni takes the reader deep into the pop artist's world...as well as miles into the stratosphere of the socialites, movie stars, royal figures, and downtown NYC artists who could be found in Warhol's orbit...working and partying closely with Fred Hughes, Ed Hayes, Brigid Berlin, Vincent Fremont, and many others who were part of the Factory clan. .

The impact of Andy Warhol on contemporary culture is incalculable. A pioneer in virtually every media in which he worked, Warhol also has a lesser-known hand in such contemporary staples as reality TV, computer art, and the rock-gig light show. In the wake of dedicated Twitter feeds today that easily adapt his short epithets or 'Warholisms' into 140-character snippets, Andy Warhol's cultural relevance seems only to grow in the 21st century. This title brings together notable writers who have examined the influence and legacy of Warhol's life and work.

Contains color artwork by Andy Warhol.

Essays by John W. Smith, Mario Kramer and Matt Wrbcian. Introduction by Thomas Sokolowski and Udo Kittelmann.

The definitive biography of a fascinating and paradoxical figure, one of the most influential artists of his—or any—age. To this day, mention the name "Andy Warhol" to almost anyone and you'll hear about his famous images of soup cans and Marilyn Monroe. But though Pop Art became synonymous with Warhol's name and dominated the public's image of him, his life and work are infinitely more complex and multifaceted than that. In *Warhol*, esteemed art critic Blake Gopnik takes on Andy Warhol in all his depth and dimensions. "The meanings of his art depend on the way he lived and who he was," as Gopnik writes. "That's why the details of his biography matter more than for almost any cultural figure," from his working-class Pittsburgh upbringing as the child of immigrants to his early career in commercial art to his total immersion in the "performance" of being an artist, accompanied by global fame and stardom—and his attempted assassination. The extent and range of Warhol's success, and his deliberate attempts to thwart his biographers, means that it hasn't been easy to put together an accurate or complete image of him. But in this biography, unprecedented in its scope and detail as well as in its access to Warhol's archives, Gopnik brings to life a figure who continues to fascinate because of his contradictions—he was known as sweet and caring to his loved ones but also a coldhearted manipulator; a deep-thinking avant-gardist but also a true lover of schlock and kitsch; a faithful churchgoer but also an eager sinner, skeptic, and cynic. Wide-ranging and immersive, *Warhol* gives us the most robust and intricate picture to date of a man and an artist who consistently defied easy categorization and whose life and work continue to profoundly affect our culture and society today.

In celebration of its 25th anniversary, the bestselling classic is introduced to a new generation—with an added preface by Warhol's diarist and long-time friend, Pat Hackett, contemplating Warhol's lasting cultural impact. This international literary sensation turns the spotlight on one of the most influential and controversial figures in American culture. Filled with shocking observations about the lives, loves, and careers of the rich, famous, and fabulous, Warhol's journal is endlessly fun and fascinating. Spanning the mid-1970s until just a few days before his death in 1987, *THE ANDY WARHOL DIARIES* is a compendium of the more than twenty thousand pages of the artist's diary that he dictated daily to Pat Hackett. In it, Warhol gives us the ultimate backstage pass to practically everything that went on in the world—both high and low. He hangs out with "everybody": Jackie O ("thinks she's so grand she doesn't even owe it to the public to have another great marriage to somebody big"), Yoko Ono ("We dialed F-U-C-K-Y-O-U and L-O-V-E-Y-O-U to see what happened, we had so much fun"), and "Princess Marina of, I guess, Greece," along with art-world rock stars Jean-Michel Basquiat, Francis Bacon, Salvador Dali, and Keith Haring. Warhol had something to say about everyone who crossed his path, whether it was Lou Reed or Liberace, Patti Smith or Diana Ross, Frank Sinatra or Michael Jackson. A true cultural artifact, *THE ANDY WARHOL DIARIES* amounts to a portrait of an artist—and an era—unlike any other.

The Question-and-Answer interview was one of Andy Warhol's favorite communication vehicles, so much so that he named his own magazine after the form. Yet, never before has anyone published a collection of interviews that Warhol himself gave. *I'll Be Your Mirror* contains more than thirty conversations revealing this unique and important artist. Each piece presents a different facet of the Sphinx-like Warhol's ever-evolving personality. Writer Kenneth Goldsmith provides context and provenance for each selection. Beginning in 1962 with a notorious interview in which Warhol literally begs the interviewer to put words into his mouth, the book covers Warhol's most important artistic period during the '60s. As Warhol shifts to filmmaking in the '70s, this collection explores his emergence as socialite, scene-maker, and trendsetter; his influential *Interview* magazine; and the Studio 54 scene. In the 80s, his support of young artists like Jean-Michel Basquiat, his perspective on art history and the growing relationship to technology in his work are shown. Finally, his return to religious imagery and spirituality are available in an interview conducted just months before his death. Including photographs and previous unpublished interviews, this collage of Warhol showcases the artist's ability to manipulate, captivate, and enrich American culture.

This work offers a bouquet of Andy Warhol's flower images, from early drawings of potted hyacinths to pop-period daisies silkscreened in hued variations. The drawings, prints and silk-screens have been plucked from the archive of the Andy Warhol Foundation for the Visual Arts. Conceptually unique, hilarious and frightening, referred to as "pornography" in *The New York Times Book Review's* original review and as a "work of genius" in *Newsweek's*, *a: A Novel* is the perfect literary manifestation of Andy Warhol's sensibility. In the late sixties Warhol set out to turn a trade book into a piece of pop art, and the result was this astonishing account of the famously influential group of artists, superstars, addicts and freaks who made up the Factory milieu. Created from audiotapes recorded in and around the Factory, *a: A Novel* begins with the fabulous Ondine popping several amphetamines and then follows its characters as they converse with inspired, speed-driven wit and cut swaths through the clubs, coffee shops, hospitals, and whorehouses of 1960's Manhattan.

The turbulence of the sixties is reflected in a revealing memoir that documents Warhol's success as a commercial and pop artist and filmmaker and the sudden dramas of his life

Warhol's Factory as seen through the lens of a young Shore, providing an insider view of this extraordinary moment and place. Stephen Shore was 17 years old when he began hanging out at The Factory - Andy Warhol's legendary studio in Manhattan. Between 1965 and 1967, Shore spent nearly every day there, taking pictures of its diverse cast of characters, from musicians to actors, artists to writers, and including Edie Sedgwick, Lou Reed, and Nico - not to mention Warhol himself. This book presents a personal selection of photographs from Shore's collection, providing an insider's view of this extraordinary moment and place, as seen through the eyes of one of photography's most beloved practitioners.

Anecdotal, funny, frank, POPism is Warhol's personal view of the Pop phenomenon in New York in the 1960s and a look back at the relationships that made up the scene at the Factory, including his relationship with Edie Sedgwick, focus of the film *Factory Girl*. In the detached, back-fence gossip style he was famous for, Warhol tells all—the ultimate inside story of a decade of cultural revolution.

To his critics, he was the cynical magus of a movement that debased high art and reduced it to a commodity. To his admirers, he was the most important artist since Picasso. As the quintessential Pop artist, Andy Warhol razed the barrier between high and low culture. Pop disentangles the myths of Warhol from the man he truly was, offering a vivid, entertaining, and provocative look at the legendary artist's personal and artistic evolution during his most productive and innovative years. It is a dynamic, groundbreaking portrait of the man who changed the way we see the world.

An illustrated portrait of Andy Warhol's Silver Factory profiles the members of the avant-garde group, showing how this unique mixture of creative individuals transformed 1960s pop culture.

First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Traces the life and career of the controversial American artist and discusses the themes and techniques used in his paintings

A critical primer on the work of Andy Warhol. Andy Warhol (1928-1987), one of the most celebrated artists of the last third of the twentieth century, owes his unique place in the history of visual culture not to the mastery of a single medium but to the exercise of multiple media and roles. A legendary art world figure, he worked as an artist, filmmaker, photographer, collector, author, and designer. Beginning in the 1950s as a commercial artist, he went on to produce work for exhibition in galleries and museums. The range of his efforts soon expanded to the making of films, photography, video, and books. Warhol first came to public notice in the 1960s through works that drew on advertising, brand names, and newspaper stories and headlines. Many of his best-known images, both single and in series, were produced within the context of pop art. Warhol was a major figure in the bridging of the gap between high and low art, and his mode of production in the famous studio known as "The Factory" involved the recognition of art making as one form of enterprise among others. The radical nature of that enterprise has ensured the iconic status of his art and person. Andy Warhol contains illustrated essays by Benjamin H. D. Buchloh, Thomas Crow, Hal Foster, Rosalind Krauss, Annette Michelson, and Nan Rosenthal, plus a previously unpublished interview with Warhol by Buchloh. The essays address Warhol's relation to and effect on mass culture and the recurrence of disaster and death in his art.

A celebrated writer on contemporary art and queer culture argues that Andy Warhol's films enable us to see differently, and to see a different world. "We didn't think of our movies as underground or commercial or art or porn; they were a little of all of those, but ultimately they were just 'our kind of movie.'" —Andy Warhol Andy Warhol was a remarkably prolific filmmaker, creating more than 100 movies and nearly 500 of the film portraits known as Screen Tests. And yet relatively little has been written about this body of work. Warhol withdrew his films from circulation in the early 1970s and it was only after his death in 1987 that they began to be restored and shown again. *With Our Kind of Movie* Douglas Crimp offers the first single-authored book about the full range of Andy Warhol's films in forty years—and the first since the films were put back into circulation. In six essays, Crimp examines individual films, including *Blow Job*, *Screen Test No. 2*, and Warhol's cinematic masterpiece *The Chelsea Girls* (perhaps the most commercially successful avant-garde film of all time), as well as groups of films related thematically or otherwise—films of seductions in confined places, films with scenarios by Ridiculous Theater playwright Ronald Tavel. Crimp argues that Warhol's films make visible new, queer forms of sociality. Crimp does not view these films as cinéma-vérité documents of Warhol's milieu, or as camera-abetted voyeurism, but rather as exemplifying Warhol's inventive cinema techniques, his collaborative working methods, and his superstars' unique capabilities. Thus, if Warhol makes visible new social relations, Crimp writes, that visibility is inextricable from his making a new kind of cinema. In *Our Kind of Movie* Crimp shows how Warhol's films allow us to see against the grain—to see differently and to see a different world, a world of difference.

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