Warhol’s Stars: Fashion, Failures, and Fame in the 1960s
Dr. Leanne Gilbertson, Department of Art, MSUB
Cover art for “Misfit,” by Curiosity Killed the Cat (1986). Cover art and sleeve are attributed to “anonymous,” probably Andy Warhol.
From D.A. Pennebaker’s documentary on Bob Dylan’s 1965 U.K. tour (Don’t Look Back) with iconic single take of Dylan flipping through cue cards with lyrics to song Subterranean Homesick Blues written on them.

Frame enlargement from Andy Warhol, Screen Test ST82, Bob Dylan, 1966. 16mm film, b&w, silent; 4.1 minutes

**AW:** Someone said that Brecht wanted everybody to think alike. I want everybody to think alike. But Brecht wanted to do it through Communism, in a way. Russia is doing it under government. It's happening here all by itself without being under a strict government; so if it's working without trying, why can't it work without being Communist? Everybody looks alike and acts alike, and we're getting more and more that way. I think everybody should be a machine. I think everybody should like everybody.

*Is that what Pop Art is all about?*

**AW:** Yes. It's liking things.

*And liking things is like being a machine?*

**AW:** Yes, because you do the same thing every time. You do it over and over again.
Jackson Pollock, *Alchemy*, 1947. Oil on canvas, 45 X 87”

Photograph of Jackson Pollock in studio at Springs, New York, 1950.

Andy Warhol with Brillo Boxes, c. 1964.
Pollock's most famous paintings were the "drip paintings" produced between 1947 and 1950. He rocketed to popular success following an August 8, 1949 four-page spread in *Life Magazine* that asked, "Is he the greatest living painter in the United States?"
Photographs of Jackson Pollock painting shot by Hans Namuth in Springs, Long Island, during the summer of 1950.
Pollock paintings used as backdrop for *Vogue* fashion shoot while installed at Betty Parsons Gallery, 1951.
Warhol and the Modern Dance Club, Carnegie Institute of Technology. Taken for yearbook, c. 1948.
Franziska Boas and an unidentified performer in her *Dance Drama*, c. 1945

Andy Warhol, New York, 1950s
Behind the scenes photograph of the filming of Warhol’s *Camp*, Silver Factory, 1965

Behind the scenes photograph of the filming of Warhol’s *Paul Swan*, Silver Factory, 1965
Andy Warhol, *Vinyl*, Silver Factory, 1965

Andy Warhol, *Mario Banana #1*, Silver Factory, 1964
SUCCESS is a JOB IN NEW YORK

BY KATHERINE SONNTAG

July, two years ago I boarded the Texas House train and was on my way to New York. My family saw me off. My sister thought my leaving was "glamorous"; my brother thought it was "big time." But Mother and Dad were hurt. No amount of explaining seemed to take the apprehension out of their eyes.

Even to me, it didn't sound completely logical. I had a good future with a real estate firm in town. The people I worked with were wonderful. My job didn't pay much, but I was never desolate for money. I lived at home, air traveled, never had to worry about getting my clothes to the cleaners or to the laundry or about keeping buttons sewed on.

Social life was no problem. I went with the same crowd I'd gone with all through high school. I dated Fred two or three times a week, spent one night at the bridge club with the girls. I had the use of the car and the family membership at the Country Club and it was all perfectly, or at least perfectly pleasant.

But after ten months, I was disillusioned. I loved my family, our house, and the town. But none of it was really mine—my job belonged in part to Dad who'd helped me get it. All through college I'd dreamed of a New York career. When I found myself getting edgy with everybody back home, I made reservations and took the train. "New York," said my parents, "is a corner and dirty world to take care of you. Now that—well—I love it.

I loved the excitement of the city. But it wasn't long before I had a more solid experience and a little of my old home town. People were pure, but they were—well—trying. Sometimes they gave me strange looks. They seemed to spell me out the things they said. "We'll let you know tomorrow morning when we'll come to the office tomorrow morning."

To anyone else a secretary's sound glamorous—even at a 20. But to me it was like a heavenly welcome to work. The office was even my straightest aim for the day. My pay was $30 a week, but to me it seemed like heaven's gift. I was happy.

This time, I felt, it really was in a time of new beginnings. My pay was nearly $30 a week, but to me it seemed like heaven's gift. I was happy.

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To anyone else a secretary's sound glamorous—even at a 20. But to me it was like a heavenly welcome to work. The office was even my straightest aim for the day. My pay was $30 a week, but to me it seemed like heaven's gift. I was happy.

Don't go away without a Little Black Silk Shoe! For all its delicate air, this dainty topper will grace your formal occasions with dignity. Sizes 9-10. Price $1.50. From a Collection of shoes by I. Miller, in fine silhouette and finishes.

I. Miller


Andy Warhol, Fashion Show Backdrop (for *Glamour magazine*), 1955. Tempera and Ink on Ten Canvas Window Shades

Andy Warhol, Bonwit Teller window design for Revillon’s *Carnet du Bal* perfume (1959)
Andy Warhol, Bonwit Teller department store display window utilizing five of his paintings based on comics and advertising—*Advertisement, Little King, Superman, Before and After,* and Popeye and mannequins dressed in spring dresses, 1961.
2-page *Life* spread of Andy Warhol’s *Crazy Golden Slippers*, 1956
Examples of Andy Warhol’s illustrations for *Dance Magazine*, 1958
JACKSON POLLOCK
Is he the greatest living painter in the United States?

Andy Warhol, *Dance Diagram* ["The Lindy Tuck-In Turn--Man"], 1962
Examples of Home Instruction Dance Course Series published by the Dance Guild of New York; used by Warhol as source material for *Dance Diagrams*
Andy Warhol, *Dance Diagram* ["The Lindy Tuck-In Turn--Man"], 1962

Andy Warhol, *Dance Diagram* ["The Lindy Tuck-In Turn--Woman"], 1962
Willem de Kooning, *Woman and Bicycle*, 1952–3
Fred Herko (in cowboy hat) and Billy Name cutting hair in Warhol’s film, *Haircut No. 1*, 1963.

Warhol filming in the Factory at East 47th Street. Warhol moved his studio to this site in January 1964.

Examples from Warhol’s *Kiss* illustrating similar framing

Charlotte Gilbertson kissing unidentified man

Jane Holzer kissing John Palmer

John Palmer kissing Andrew Meyer

Naomi Levine kissing Barbara Rubin
Early Naomi Levine kisses

Naomi Levine kissing the French art critic Pierre Restany. About halfway through the reel the camera is shut off and Restany is replaced by Malanga.

Rufus Collins kissing Naomi Levine

Naomi Levine kissing Gerard Malanga

Rufus Collins kissing Naomi Levine

In *Kiss*, 1964

Naomi Levine kissing Barbara Rubin
Andy Warhol, *Kiss*, series of 16 mm film, 1963–4

“Baby” Jane Holzer making Warhol *Screen Test* in 1964. Silver gelatin print by Peter Basch.