

Warhol's Stars: Fashion, Failures, and Fame in the 1960s

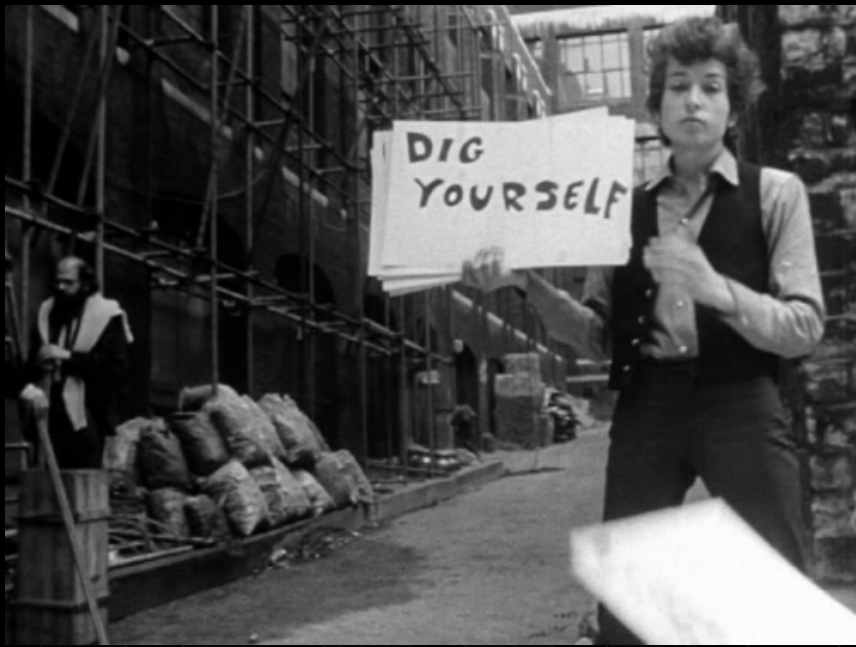
Dr. Leanne Gilbertson, Department of Art, MSUB





[Misfit](#)
[Video Link](#)

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

Andy Warhol Interview with Gene Swenson, *Art News* (1963)

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"



Andy Warhol, *Brillo Boxes*. Installation view, Stable Gallery, 1964. Silkscreen on wood, 17 X 17 X 14" each.



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



Andy Warhol with *Brillo*
Boxes, c. 1964.



JACKSON POLLOCK, 37, stands moodily next to his most extensive painting, which is called *Number Nine*. The picture is only 3 feet high, but it is 18 feet long

and sells for \$1,000, or \$100 a foot. Critics have wondered why Pollock happened to stop this painting where he did. The answer: his studio is only 22 feet long.

JACKSON POLLOCK

Is he the greatest living painter in the United States?



"NUMBER TWELVE" reveals Pollock's liking for aluminum paint, which he applies freely straight out of the can. He feels that by using it with ordinary oil paint he gets an exciting textural contrast.

Recently a formidably high-brow New York critic hailed the brooding, puzzled-looking man shown above as a major artist of our time and a fine candidate to become "the greatest American painter of the 20th Century." Others believe that Jackson Pollock produces nothing more than interesting, if inexplicable, decorations. Still others condemn his pictures as degenerate and find them as unpalatable as yesterday's macarons. Even so, Pollock, at the age of 37, has burst forth as the shining new phenomenon of American art.

Pollock was virtually unknown in 1944. Now his paintings hang in five U.S. museums and 40 private collections. Exhibiting in New York last winter, he sold 12 out of 18 pictures. Moreover his work has stirred up a furore in Italy, and this autumn he is slated for a one-man show in avant-garde Paris, where he is fast becoming the most talked-of and controversial U.S. painter. He has also won a following among his own neighbors in the village of Springs, N.Y., who amuse themselves by trying to decide what his paintings are about. His grocer bought one which he identifies for bewildered visiting salesmen as an aerial view of Siberia. For Pollock's own explanation of why he paints as he does, turn the page.



"NUMBER SEVENTEEN" was painted a year ago in several sessions of work which took place weeks apart so Pollock could appreciate what he was doing and "get

acquainted with the picture." He numbers his paintings instead of naming them, so his public will not look at them with any preconceived notion of what they are.

CONTINUED ON NEXT PAGE

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?"



Exterior view of barn used as Pollock's studio in Springs



Photographs of Jackson Pollock painting shot by Hans Namuth in Springs, Long Island, during the summer of 1950.



IRENE answers the short-skirts-or-long question both ways in this spring ball gown of *soufflé de soie* and ostrich feathers. Dress, of Bianchini silk; kidskin sandals by Mademoiselle; both, Lord & Taylor. Sandal-foot stockings, by McCallum; Altman. Dress, also Harzfeld's; Hudson's.

PHOTOGRAPHED BY CECIL BEATON AGAINST JACKSON POLLOCK PAINTINGS



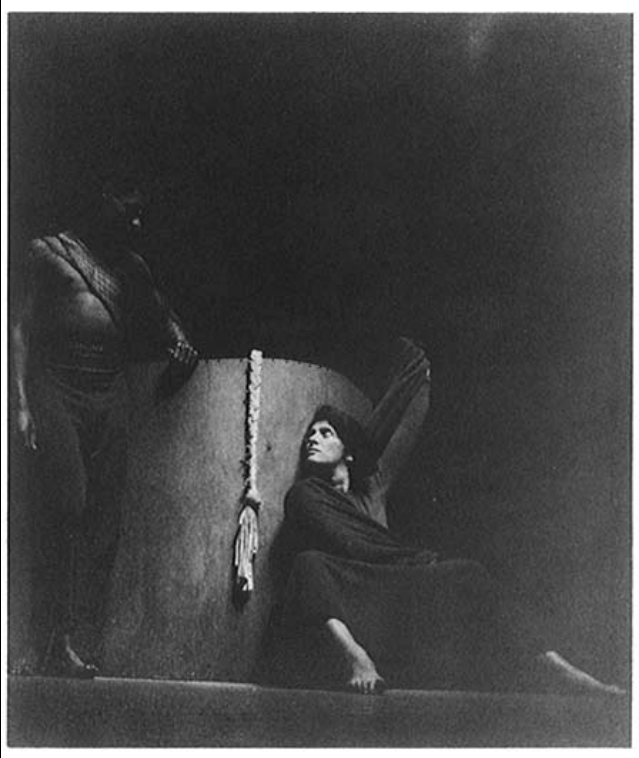
Pollock paintings used as backdrop for *Vogue* fashion shoot while installed at Betty Parsons Gallery, 1951.

MODERN DANCE CLUB



Every woman registered at the Carnegie Institute of Technology is eligible for membership in the Modern Dance Club if she has participated in a Modern Dance class at Tech or if she has done previous work in modern dance. Membership is by invitation only. The program of the club is designed for those interested in technique of expression in movement and in seeing how other professional and amateur groups express themselves. The students work on improvement of body technique and on devices which contribute to dance composition.

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



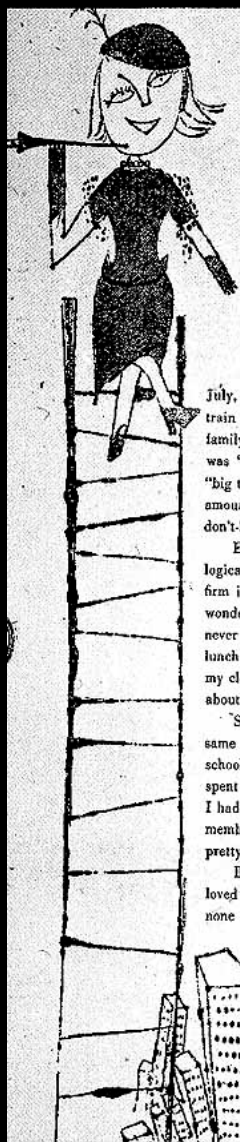
Behind the scenes photograph of the filming of Warhol's *Paul Swan*, Silver Factory, 1965



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 Terre Haute 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 you-don't-love-us-any-more look 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 desperate for money. I lived at home, ate lunch at home, never had to worry about getting my clothes to the cleaner's 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 family car and the family membership at the Country Club and it was all pretty perfect. Or at least perfectly placid.

But after ten months, I was squirming. I loved my family, our house and the town. But none of it was really mine—even 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 par-

ents, "is crowded and dirty and one to take care of you." New that—and I love it.

I loved the excitement of hunting. But it wasn't long before I had a lot more solid experience as a little of my old home town people were nice, but they didn't right away. Sometimes they gave me sometimes they steered me to other times they said, "We'll let you come coming discouragingly close to Sacred Silver Dollar on the next when, finally, I landed a job.

To anyone else a secretarial sound glamorous—even at a but to me it sounded like heaven. I wait to start work. The office was even my straight steno assignment. My pay was nearer \$30 a week I'd expected, but I've never seen beautifully satisfactory as my first. This time, I felt, it really was mine. I informed by Special Delivery, (Mother still cherishes the belated lunch every day with Don Ame as I. I'd come to the Big City job—on my own.

At first, I was too busy sign lonely. My legs still ache at the of the Statue of Liberty. But be to Charles Boyer the (Continued)

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*Plus 10% tax

DRAWINGS BY WARKOL



Andy Warhol, *Shoe of the Evening, Beautiful Shoe*. Page from the illustrated book *A la Recherche du Shoe Perdu*, 1955.



Andy Warhol, *25 Cats Named Sam*. Page from the illustrated book, *25 Cats Named Sam*, 1954



Andy Warhol, *Golden Shoe (Za Za Gabor Shoe, above, and Julie Andrews Shoe, below)*, foil collage and ink on paper, 1956



Andy Warhol, *Gold Marilyn*, silkscreen ink on synthetic polymer paint on canvas, 1962.



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





TRUMAN CAPOTE was characterized by a floral slipper design in tribute to his play, *Break of Hearts*.



JULIE ANDREWS, star of *My Fair Lady*, picked a ladylike slipper which Warhol felt reflected the star's image.



EVA MARIE SAINT provided a pair of slipper-heeled sandals suggested by her part in the film *On the Beach*.

Andy Warhol

KATE SMITH, whom Warhol has often sketched, wears a pair of slippers which she might call.



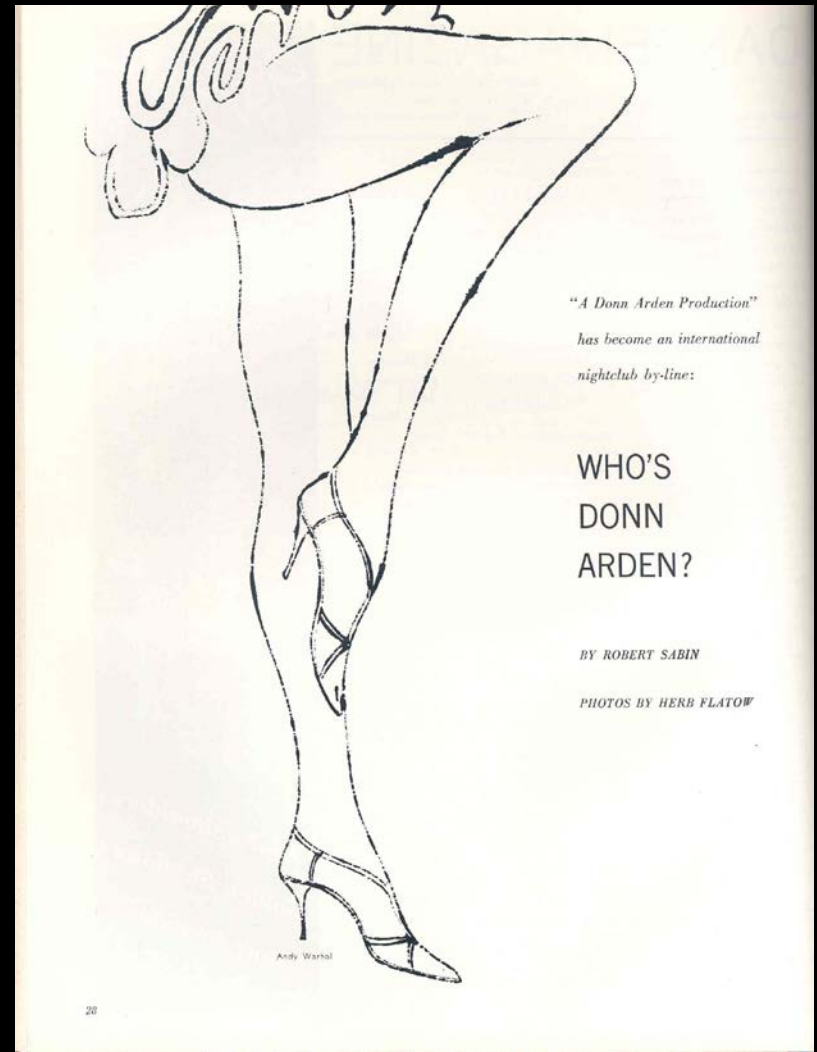
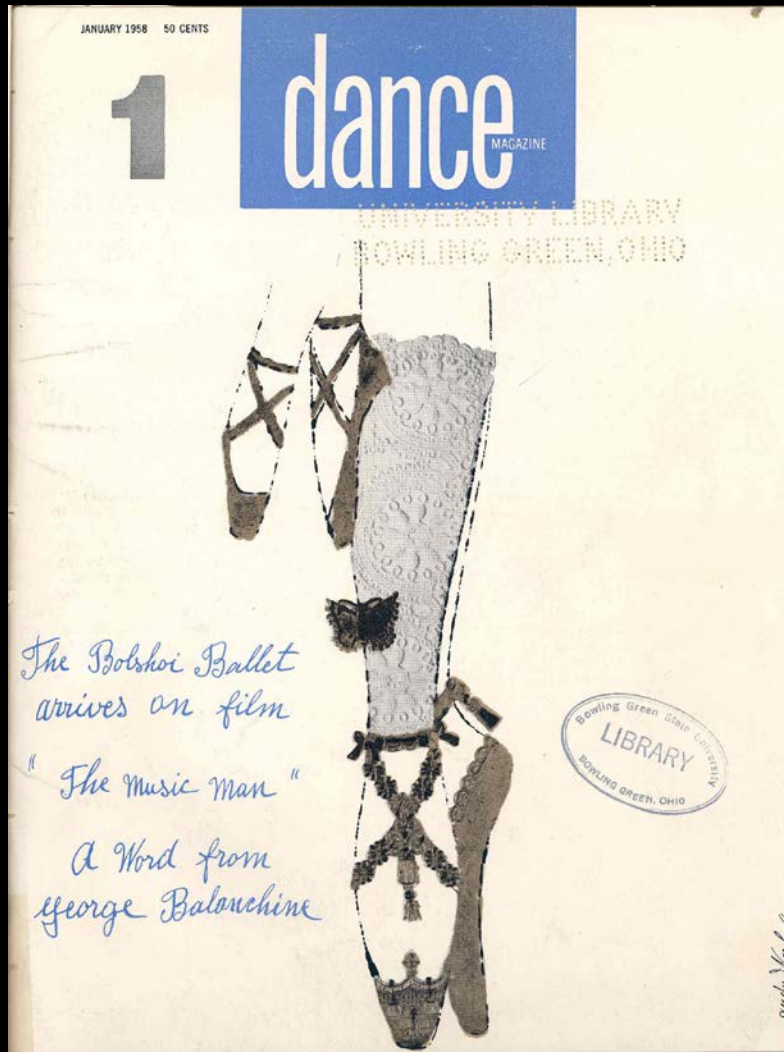
JAMES DEAN inspired slippers with a hint of cowboy, a rugged character, though he never made cowboy movies.

CRAZY GOLDEN SLIPPERS

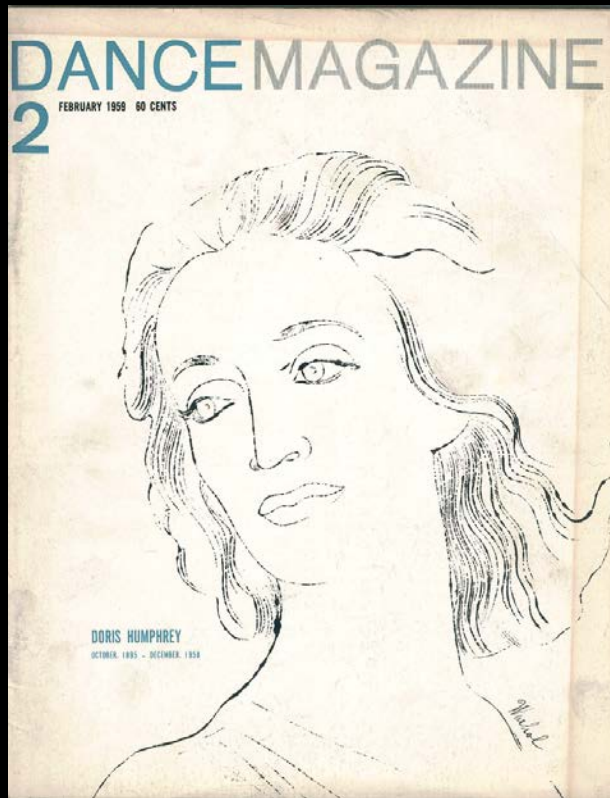
Famous people inspire fanciful footwear

While drawing shoes for advertisements, Andy Warhol, a commercial artist, became fascinated with their design and began to sketch imaginary footwear as a hobby. His work grew more and more exotic until he completed some 50 slippers with motifs of gold and silver, decorated with candy bar decorations. Each was named to resemble a well-known personality. Recently Warhol exhibited them at New York's Beller Gallery, priced at \$40 to \$125 each. To his astonishment, they were eagerly bought up for donations, and Warhol is now busy creating a whole new set of crazy golden slippers.

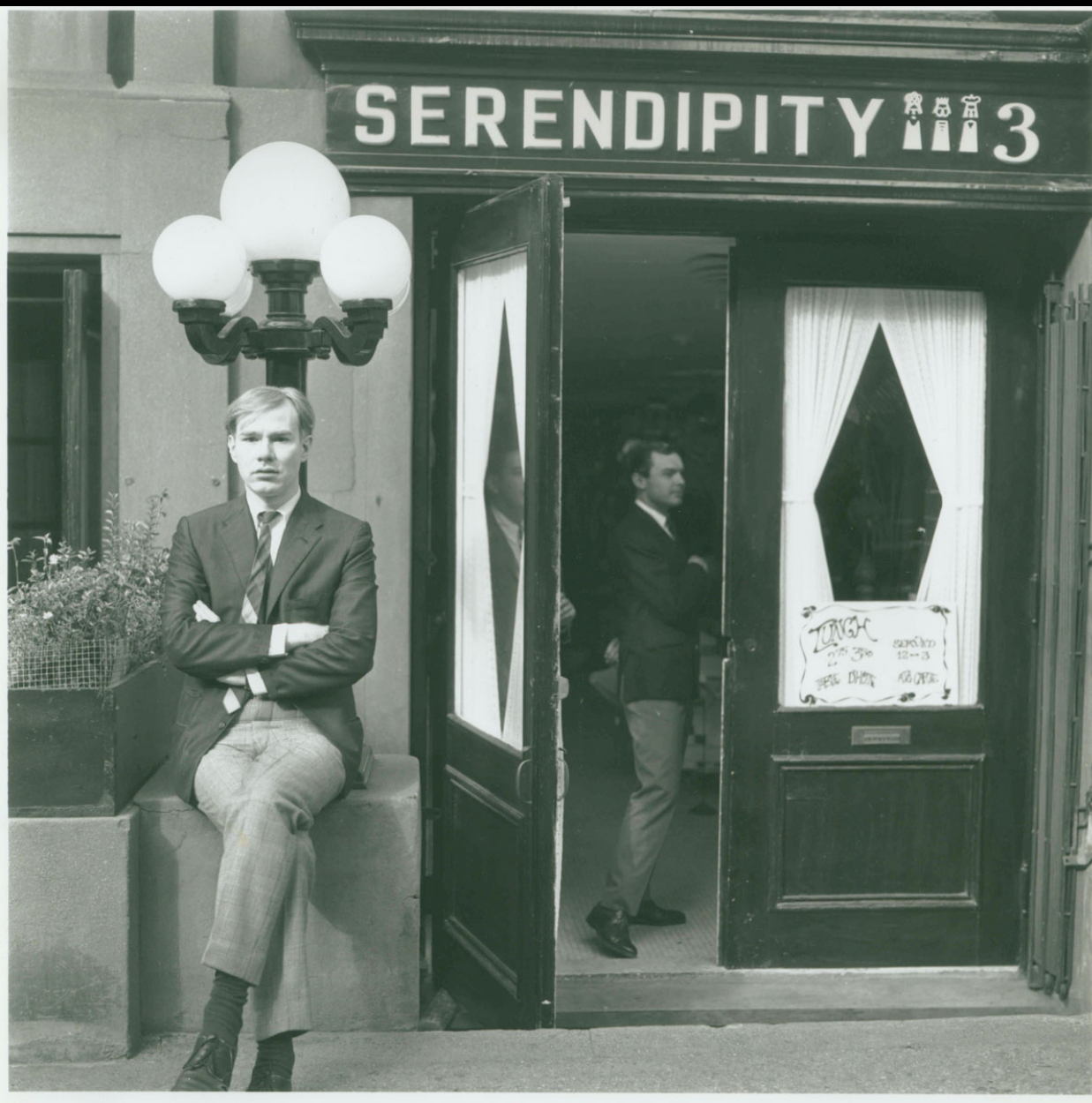




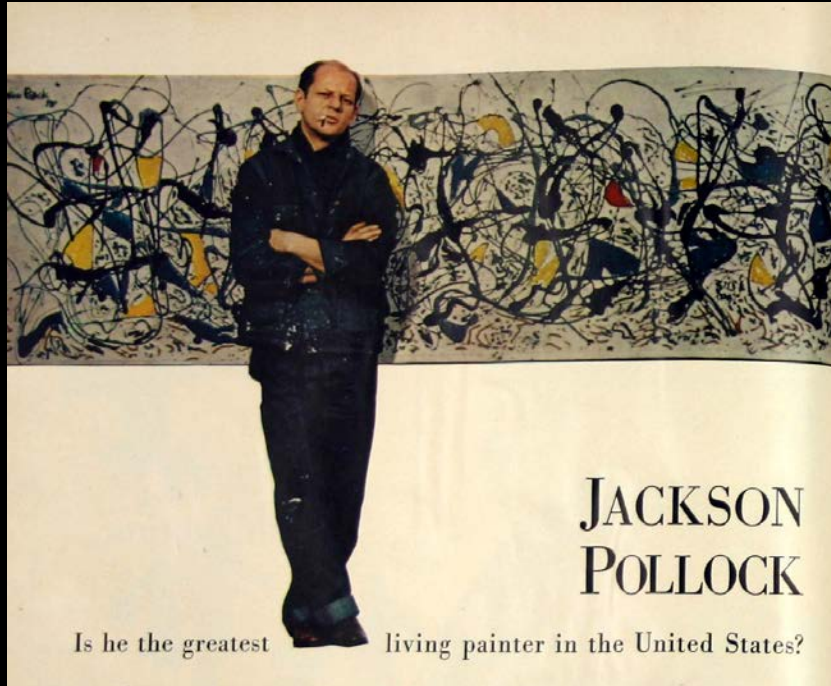
Examples of Andy Warhol's illustrations for *Dance Magazine*, 1958



Andy Warhol, *Marilyn Monroe*,
1962, screen-printed painting

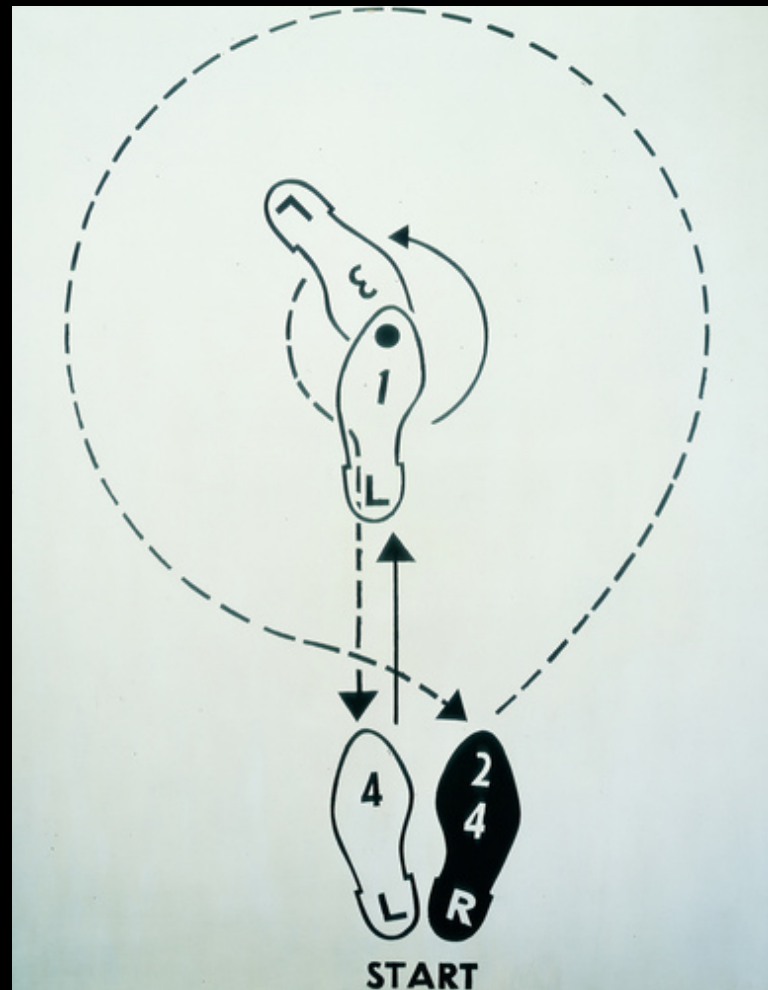


Andy Warhol in front of
Serendipity, New York,
1961.





Jackson Pollock painting in studio, 1950.
Photographs by Hans Namuth.



Andy Warhol, *Dance Diagram* ["The Lindy Tuck-In Turn--Man"], 1962

CHA-CHA

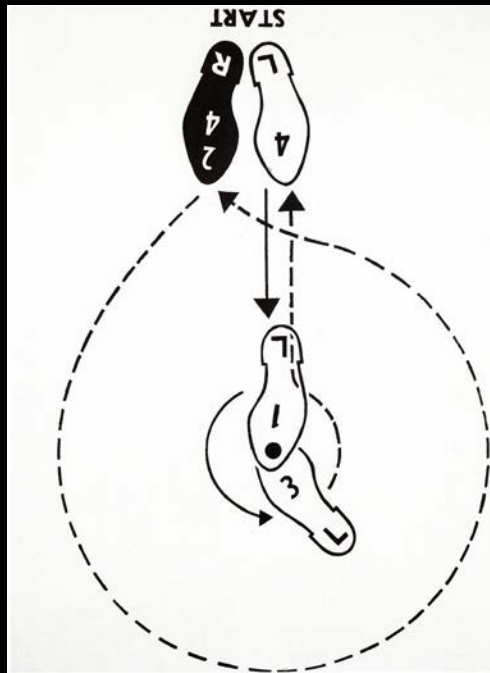
MADE EASY



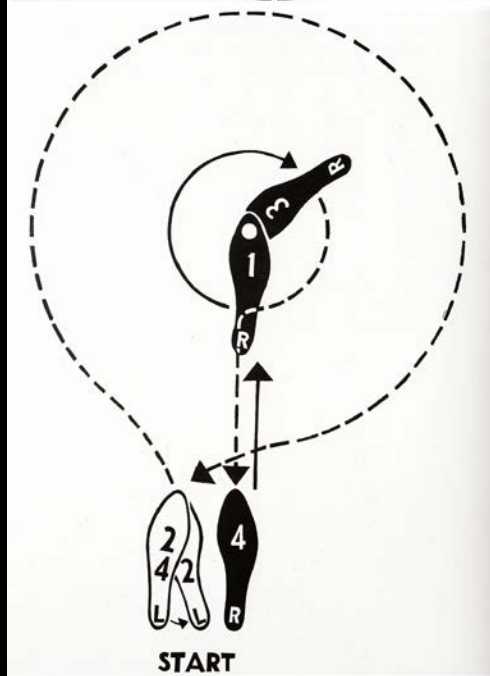
A complete home instruction course in the Cha-Cha — with two 45-rpm extended play records, illustrations and foot patterns.



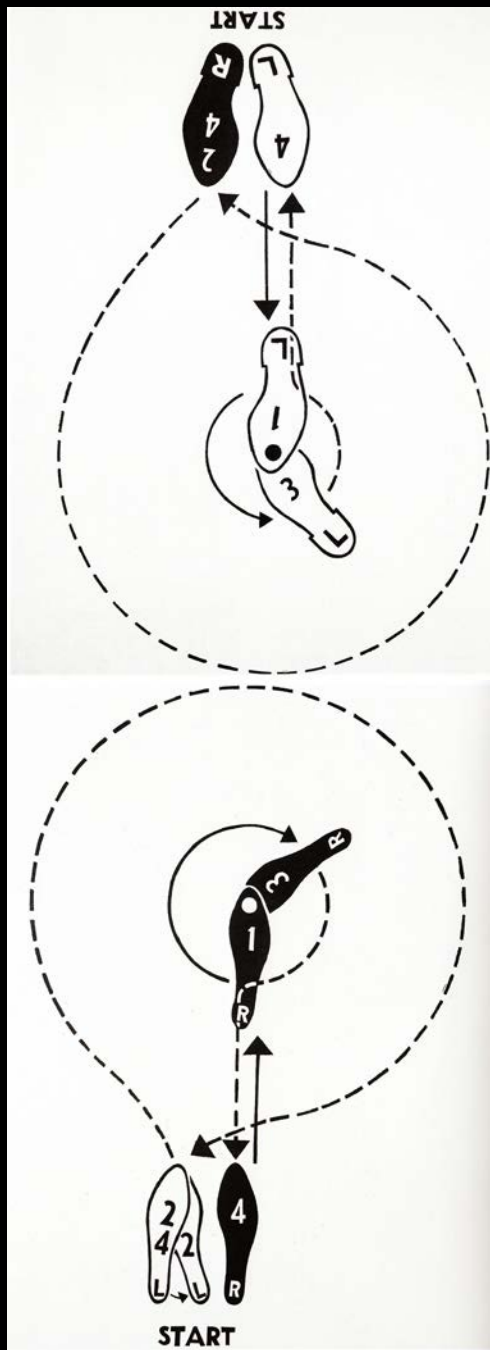
Examples of Home Instruction Dance Course Series published by the Dance Guild of New York; used by Warhol as source material for *Dance Diagrams*



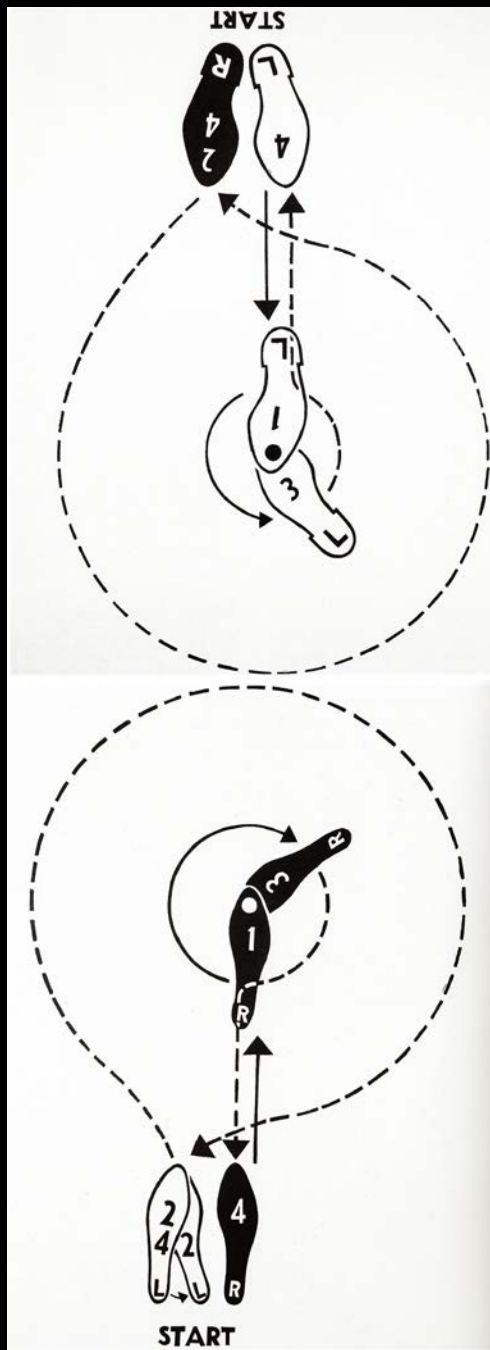
Andy Warhol, *Dance Diagram* ["The Lindy Tuck-In Turn--Man"], 1962



Andy Warhol, *Dance Diagram* ["The Lindy Tuck-In Turn--Woman"], 1962



Willem de Kooning, *Woman and Bicycle*, 1952–3



ANDY WARHOL OPENING AT THE STABLE GALLERY
It's a long way from Giorgione.

ALFRED STUBBS



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



Fred Herko (in cowboy hat) and Billy Name cutting hair in Warhol's film, *Haircut No. 1*, 1963.



Jill Johnston filmed dancing in Warhol's *Factory*, 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.



Naomi Levine kissing Gerard Malanga



Rufus Collins kissing Naomi Levine



Naomi Levine kissing Barbara Rubin
Rufus Collins kissing Naomi Levine
In *Kiss*, 1964



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.

