

**Chapter 1 : Andy Warhol in His Own Words by Mike Wrenn**

*Andy Warhol in His Own Words (In Their Own Words) [Mike Wrenn, Andy Warhol] on [www.nxgvision.com](http://www.nxgvision.com) \*FREE\* shipping on qualifying offers. A collection of quotes from the American pop artist and film-maker - known for his Marilyns, Campbell's soup cans and brillo boxes.*

Blue Movie, script, New York, In His Own Words, London, Angels, angels, angels, London, Cats, cats, cats, London, Bourdon, David, Warhol, The Factory Years 1967, London, Gidal, Peter, Materialist Film, London, Guiles, Fred Lawrence, Loner at the Ball: Film Factory, London, Colacello, Bob, Holy Terror: Inboden, Gudrun, Andy Warhol: White Disaster I, Stuttgart, Geldzahler, Henry, Andy Warhol: Portraits of the Seventies and Eighties, London, Alexander, Paul, Death and Disaster: Bockris, Victor, Warhol, New York, Dalton, David, Andy Warhol: The Factory Years, 1967, New York, Tyler, Parker, "Dragtime and Drugtime: Communication in Action," in Cinema London, August Iconographer," in Sight and Sound London, Summer Enigma, Icon, Master," in Semiotica, vol. Andy Warhol elokuvantekijana," Filmihullu Helsinki, no. Realita a mytus," Film and Doba, vol. Finnane, Gabrielle, Kosmorama Copenhagen, vol. Tully, Judd, "15 Minutes Later: An Interview with Paul Morrissey," in Eyeball, no. Superstar "The Life of Andy Warhol, One of his earliest films, Kiss, was no more nor less than a series of people kissing in closeup, each scene running the three-minute length of a 16mm daylight reel, complete with flash frames at both ends. But it was his film Sleep, a six-hour movie comprised of variously framed shots of a naked sleeping man, which made Warhol a star on the burgeoning New York underground film scene. As though to dispel any doubts that his message was the medium, Warhol followed Sleep with Empire, an eight-hour stationary view of the Empire State Building, creating a kind of cinematic limit case for the Bazinian integrity of the shot. It was a film of such conceptual significance that if it did not exist it would have to be invented; yet it was a film that was equally unwatchable even Warhol refused to sit through it. All were informed by the passive, mechanical aesthetic of simply turning on the camera to record what was in front of it. Blow Job, for example, consisted of thirty minutes of a closeup of the expressionless face of a man being fellated outside the frame—a coyly humorous presentation of a forbidden act in an image perversely composed as a denial of pleasure for the actor and the audience. Mario Banana simply presented the spectacle of transvestite Mario Montez eating bananas while in drag. When the camera accidentally fell over in the middle of the proceedings, it was quickly returned to its original position without a break in the action. My Hustler offered a modicum of story, audible dialogue, and two shots—one of them a repetitive pan from a gay man talking to friends on the deck of a Fire Island beach house to his hired male prostitute sunning himself on the beach. The second shot, which fails to reveal the outcome of a wager made in the first section, shows the hustler and another man taking showers and grooming themselves in a crowded bathroom a scene which made the pages of Life magazine for its brief male nudity. Simultaneously, the scenes taking place in front of the camera in these films, while they maintained their bizarre, directionless, and ad-libbed quality, became more sensational in their presentation of nudity and sex. It featured a number of "superstars" dressing in western garb, posing and walking through a nearly non-existent story amongst western movie sets. It was the last film Warhol completed before he was seriously wounded in an assassination attempt by marginal factory character Valerie Solanas. Subsequent "Warhol" films were the product of cohort and collaborator Paul Morrissey, who has been credited with the increasing commercialism of the films not to mention the decline of the factory "scene". While Warhol lay in the hospital recovering from gunshot wounds, Morrissey completed a film on his own titled Flesh—a series of episodes basically recounting a day in the life of Joe Dallesandro who appears nude more often than not, featuring Warhol-like performances and camera work, but adding a discernible story line and even character motivations. After Trash, a kind of watershed film that featured Joe and Holly Woodlawn in a narrative comedy about some marginal New York junkies and low-lives, Morrissey even began to tone down the nudity. Women in Revolt, which was virtually a full-fledged melodrama, featured three transvestites playing the women of the title.

*Andy Warhol in His Own Words has 17 ratings and 1 review. A collection of quotes from the American pop artist and film-maker - known for his Marylins, Ca.*

When I discovered ready-mades I thought to discourage aesthetics. I threw the bottle-rack and the urinal in their faces as a challenge and now they admire them for their aesthetic beauty. Quote of Marcel Duchamp , in his letter to the German artist w: I think everybody should like everybody. Is that what Pop Art is all about? Quote of Andy Warhol in: Suddenly we all felt like insiders because even though Pop was everywhere " that was the thing about it, most people still took it for granted, whereas we were dazzled by it " to us, it was the new Art. And once you thought Pop, you could never see America the same way again. The moment you label something, you take a step " I mean, you can never go back again to seeing it unlabeled. We were seeing the future and we knew it for sure.. It was hard to get a painting that was despicable enough so that no one would hang it " everybody was hanging everything. It was almost acceptable to hang a dripping paint rag, everybody [in America, mainly in New York, s] was accustomed to this. Instead of looking like a painting of a billboard " the way a w: Reginald Marsh would look " Pop Art seems to be the actual thing. It is intensification, a stylistic intensification of the excitement which the subject matter has for me; but the style is, as you said, cool. Dada must have something to do with Pop. Johns and Rauschenberg , Neo-Dada for all those years, and everyone calling them derivative and unable to transform the things they use, are now called progenitors of Pop. History books are being rewritten all the time. Andy Warhol in: America was hit by industrialism and capitalism harder and sooner and its values see more askew.. We live in a time which has created the art of the absurd. It is our art. It contains happenings, Pop art, camp, a theater of the absurd Do we have the art because the absurd is the patina of waste? Or are we face to face with a desperate or most rational effort from the deepest resources of the unconscious of us all to rescue civilization from the pit and plague of its bedding? Quote of Andy Warhol s in: There was an enormous resistance to Abstract Expressionism and there still is to that school, which is not dead at all. But the point is, people love an immediately recognizable word " if you put a word in anything, they lie it.. I am not interested in culture at all. I think there is a difference between art and culture. Or as the sage once said, "Art is what we do"; culture is what is done to us. Artists talks " , ed. Peggy Gale, The Press N. D, Nova Scotia, Canada pp. I think art since Cezanne has become extremely romantic and unrealistic, feeding on art. It has less and less to do with the world. It looks inward " neo-Zen and all that. Pop Art looks out into the world. But instead of bringing art and reality closer together, the new movement merely thins out the distinction. Igor Stravinsky and Robert Craft Themes and Conclusions, Berkley: University of California Press. In the sixties, the recycling of pop culture " turning it into Pop art and camp " had its own satirical zest. The only thing the artist can do is be honest with themselves and make the art they want to make.

Chapter 3 : The Velvet Underground: How Andy Warhol Was Fired by His Own Art Project | Consequence

\* *Andy Warhol, excerpts from "Warhol in His Own Words," untitled statements (1967) selected by Neil Printz and collected in Kynaston McShine, ed., Andy Warhol: A Retrospective (New York and Boston: Museum of Modern Art and Bullfinch Press/ Little Brown, ), 1.*

John Chrysostom Byzantine Catholic Church. Warhol later described this period as very important in the development of his personality, skill-set and preferences. When Warhol was 13, his father died in an accident. He somehow gave each shoe a temperament of its own, a sort of sly, Toulouse-Lautrec kind of sophistication, but the shape and the style came through accurately and the buckle was always in the right place. Warhol was an early adopter of the silk screen printmaking process as a technique for making paintings. A young Warhol was taught silk screen printmaking techniques by Max Arthur Cohn at his graphic arts business in Manhattan. His use of tracing paper and ink allowed him to repeat the basic image and also to create endless variations on the theme, a method that prefigures his silk-screen canvas. The Warhol Sixties , Warhol writes: With the rapid expansion of the record industry , RCA Records hired Warhol, along with another freelance artist, Sid Maurer, to design album covers and promotional materials. He began exhibiting his work during the s. The exhibition marked his West Coast debut of pop art. During these years, he founded his studio, " The Factory " and gathered about him a wide range of artists, writers, musicians, and underground celebrities. His work became popular and controversial. Warhol had this to say about Coca-Cola: A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it. The show was presented as a typical U. The exhibit was one of the first mass events that directly confronted the general public with both pop art and the perennial question of what art is. Collaboration would remain a defining and controversial aspect of his working methods throughout his career; this was particularly true in the s. One of the most important collaborators during this period was Gerard Malanga. These people all participated in the Factory films, and some—like Berlin—remained friends with Warhol until his death. Less well known was his support and collaboration with several teen-agers during this era, who would achieve prominence later in life including writer David Dalton, [38] photographer Stephen Shore [39] and artist Bibbe Hansen mother of pop musician Beck. She authored in the S. Manifesto , [42] a separatist feminist tract that advocated the elimination of men; and appeared in the Warhol film I, a Man. Earlier on the day of the attack, Solanas had been turned away from the Factory after asking for the return of a script she had given to Warhol. The script had apparently been misplaced. Warhol was seriously wounded by the attack and barely survived: He suffered physical effects for the rest of his life, including being required to wear a surgical corset. By way of explanation, she said that Warhol "had too much control over my life. After the shooting, the Factory scene heavily increased security, and for many the "Factory 60s" ended. Right when I was being shot and ever since, I knew that I was watching television. An idea expressed in the book: Art critic Robert Hughes called him "the white mole of Union Square. This was instrumental in Freddy becoming involved in the underground NYC art scene and becoming an affiliate of Basquiat. I want to be plastic. The facial features and hair are screen-printed in black over the orange background. His early paintings show images taken from cartoons and advertisements, hand-painted with paint drips. Marilyn Monroe was a pop art painting that Warhol had done and it was very popular. Those drips emulated the style of successful abstract expressionists such as Willem de Kooning. From these beginnings he developed his later style and subjects. Instead of working on a signature subject matter, as he started out to do, he worked more and more on a signature style, slowly eliminating the handmade from the artistic process. Warhol frequently used silk-screening ; his later drawings were traced from slide projections. At the height of his fame as a painter, Warhol had several assistants who produced his silk-screen multiples, following his directions to make different versions and variations. It was reported at the time that, unlike the three artists before him, Warhol opted to paint directly onto the automobile himself instead of letting technicians transfer his scale-model design to the car. Warhol used the same techniques—silkscreens, reproduced serially, and often painted with bright colors—whether he painted

celebrities, everyday objects, or images of suicide, car crashes, and disasters, as in the 1963 Death and Disaster series. Warhol has been described as playing dumb to the media. He sometimes refused to explain his work. His cow wallpaper literally, wallpaper with a cow motif and his oxidation paintings canvases prepared with copper paint that was then oxidized with urine are also noteworthy in this context. He would come to the Factory to urinate on canvases that had already been primed with copper-based paint by Andy or Ronnie Cutrone, a second ghost pisser much appreciated by Andy, who said that the vitamin B that Ronnie took made a prettier color when the acid in the urine turned the copper green. Did Andy ever use his own urine? My diary shows that when he first began the series, in December, he did, and there were many others: Andy always had a little extra bounce in his walk as he led them to his studio. After many years of silkscreen, oxidation, photography, etc. The piece silkscreen ink and spray paint on canvas shows Elvis Presley in a gunslinger pose. It was first exhibited in at the Ferus Gallery in Los Angeles. Warhol made 22 versions of the Double Elvis, nine of which are held in museums. Warhol worked across a wide range of media—painting, photography, drawing, and sculpture. In addition, he was a highly prolific filmmaker. Between 1964 and 1968, he made more than 60 films, [87] plus some short black-and-white "screen test" portraits of Factory visitors. The minute film Blow Job is one continuous shot of the face of DeVeren Bookwalter supposedly receiving oral sex from filmmaker Willard Maas, although the camera never tilts down to see this. The film Eat consists of a man eating a mushroom for 45 minutes. Warhol attended the premiere of the static composition by LaMonte Young called Trio for Strings and subsequently created his famous series of static films including Kiss, Eat, and Sleep for which Young initially was commissioned to provide music. It was screened only at his art exhibits. The film was until recently thought to have been lost, until scenes from the picture were shown at some length in the documentary Jack Smith and the Destruction of Atlantis. Legendary underground artist Jack Smith appears in the film Camp. His most popular and critically successful film was Chelsea Girls. The film was highly innovative in that it consisted of two 16 mm -films being projected simultaneously, with two different stories being shown in tandem. From the projection booth, the sound would be raised for one film to elucidate that "story" while it was lowered for the other. His acolyte and assistant director, Paul Morrissey, took over the film-making chores for the Factory collective, steering Warhol-branded cinema towards more mainstream, narrative-based, B-movie exploitation fare with Flesh, Trash, and Heat. These latter "Warhol" films starred Joe Dallesandro—more of a Morrissey star than a true Warhol superstar. In the early 1970s, most of the films directed by Warhol were pulled out of circulation by Warhol and the people around him who ran his business. Few of the Warhol-directed films are available on video or DVD.

Chapter 4 : Andy Warhol in his own words ( edition) | Open Library

*A collection of quotes from the American pop artist and film-maker - known for his Marilyns, Campbell's soup cans and brillo boxes.*

During these years, he founded his studio, "The Factory" and gathered about him a wide range of artists, writers, musicians, and underground celebrities. His work became popular and controversial. Warhol had this to say about Coca Cola: A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it. Throughout the decade it became increasingly clear that there had been a profound change in the culture of the art world, and that Warhol was at the center of that shift. The show was presented as a typical U. The exhibit was one of the first mass events that directly confronted the general public with both pop art and the perennial question of what art is. As an advertisement illustrator in the s, Warhol used assistants to increase his productivity. Collaboration would remain a defining and controversial aspect of his working methods throughout his career; this was particularly true in the s. One of the most important collaborators during this period was Gerard Malanga. These people all participated in the Factory films, and someâ€”like Berlinâ€”remained friends with Warhol until his death. Less well known was his support and collaboration with several teen-agers during this era, who would achieve prominence later in life including writer David Dalton, photographer Stephen Shore and artist Bibbe Hansen mother of pop musician Beck. Before the shooting, Solanas had been a marginal figure in the Factory scene. She authored in the S. Manifesto, a separatist feminist tract that advocated the elimination of men; and appeared in the Warhol film I, a Man. Earlier on the day of the attack, Solanas had been turned away from the Factory after asking for the return of a script she had given to Warhol. The script had apparently been misplaced. Amaya received only minor injuries and was released from the hospital later the same day. Warhol was seriously wounded by the attack and barely survived: He suffered physical effects for the rest of his life, including being required to wear a surgical corset. Solanas was arrested the day after the assault. By way of explanation, she said that Warhol "had too much control over my life. After the shooting, the Factory scene became much more tightly controlled, and for many the "Factory 60s" ended. Warhol had this to say about the attack: Right when I was being shot and ever since, I knew that I was watching television. An idea expressed in the book: He was generally regarded as quiet, shy, and a meticulous observer. Art critic Robert Hughes called him "the white mole of Union Square. By this period, Warhol was being criticized for becoming merely a "business artist". In , reviewers disliked his exhibits of portraits of s personalities and celebrities, calling them superficial, facile and commercial, with no depth or indication of the significance of the subjects. I want to be plastic. According to news reports, he had been making good recovery from a routine gallbladder surgery at New York Hospital before dying in his sleep from a sudden post-operative cardiac arrhythmia. Prior to his diagnosis and operation, Warhol delayed having his recurring gallbladder problems checked, as he was afraid to enter hospitals and see doctors. His family sued the hospital for inadequate care, saying that the arrhythmia was caused by improper care and water intoxication. The wake was at Thomas P. Kunsak Funeral Home and was an open-coffin ceremony. The coffin was a solid bronze casket with gold plated rails and white upholstery. Warhol was dressed in a black cashmere suit, a paisley tie, a platinum wig, and sunglasses. He was posed holding a small prayer book and a red rose. The eulogy was given by Monsignor Peter Tay. Yoko Ono and John Richardson were speakers. The coffin was covered with white roses and asparagus ferns. After the liturgy, the coffin was driven to St. At the grave, the priest said a brief prayer and sprinkled holy water on the casket. Before the coffin was lowered, Paige Powell dropped a copy of Interview magazine, an Interview T-shirt, and a bottle of the Estee Lauder perfume "Beautiful" into the grave. Warhol was buried next to his mother and father. A memorial service was held in Manhattan for Warhol on April 1, , at St. The foundation serves as the estate of Andy Warhol, but also has a mission "to foster innovative artistic expression and the creative process" and is "focused primarily on supporting work of a challenging and often experimental nature. Additionally, the Andy Warhol Foundation for the Visual Arts has agreements in place for its image

archive. All digital images of Warhol are exclusively managed by Corbis, while all transparency images of Warhol are managed by Art Resource. The Foundation remains one of the largest grant-giving organizations for the visual arts in the U. Paintings By the beginning of the s, Warhol had become a very successful commercial illustrator. His detailed and elegant drawings for I. Miller shoes were particularly popular. They consisted mainly of "blotted ink" drawings or monoprints , a technique which he applied in much of his early art. Although many artists of this period worked in commercial art, most did so discreetly. Warhol was so successful, however, that his profile as an illustrator seemed to undermine his efforts to be taken seriously as an artist. Pop art was an experimental form that several artists were independently adopting; some of these pioneers, such as Roy Lichtenstein, would later become synonymous with the movement. His early paintings show images taken from cartoons and advertisements, hand-painted with paint drips. Marilyn Monroe was a pop art painting that Warhol had done and it was very popular. Those drips emulated the style of successful abstract expressionists such as Willem de Kooning. To him, part of defining a niche was defining his subject matter. Cartoons were already being used by Lichtenstein, typography by Jasper Johns, and so on; Warhol wanted a distinguishing subject. His friends suggested he should paint the things he loved the most. He loved celebrities, so he painted them as well. From these beginnings he developed his later style and subjects. Instead of working on a signature subject matter, as he started out to do, he worked more and more on a signature style, slowly eliminating the handmade from the artistic process. Warhol frequently used silk-screening; his later drawings were traced from slide projections. At the height of his fame as a painter, Warhol had several assistants who produced his silk-screen multiples, following his directions to make different versions and variations. Unlike the three artists before him, Warhol declined the use of a small scale practice model, instead opting to immediately paint directly onto the full scale automobile. It was indicated that Warhol spent only a total of 23 minutes to paint the entire car. Warhol produced both comic and serious works; his subject could be a soup can or an electric chair. Warhol used the same techniquesâ€”silkscreens, reproduced serially, and often painted with bright colorsâ€”whether he painted celebrities, everyday objects, or images of suicide, car crashes, and disasters, as in the â€” Death and Disaster series. Warhol has been described as playing dumb to the media. He sometimes refused to explain his work. His cow wallpaper literally, wallpaper with a cow motif and his oxidation paintings canvases prepared with copper paint that was then oxidized with urine are also noteworthy in this context. He would come to the Factory to urinate on canvases that had already been primed with copper-based paint by Andy or Ronnie Cutrone, a second ghost pisser much appreciated by Andy, who said that the vitamin B that Ronnie took made a prettier color when the acid in the urine turned the copper green. Did Andy ever use his own urine? My diary shows that when he first began the series, in December , he did, and there were many others: Andy always had a little extra bounce in his walk as he led them to his studio. After many years of silkscreen, oxidation, photography, etc. Despite negative criticism when these were first shown, Warhol called some of them "masterpieces," and they were influential for his later work. Warhol exceeded the demands of the commission and produced nearly variations on the theme, mostly silkscreens and paintings, and among them a collaborative sculpture with Basquiat, the "Ten Punching Bags Last Supper ". The Milan exhibition that opened in January with a set of 22 silk-screens, was the last exhibition for both the artist and the gallerist. The series of "The Last Supper" was seen by some as "arguably his greatest," but by others as "wishy-washy, religiose" and "spiritless. At the time of his death, Warhol was working on Cars, a series of paintings for Mercedes-Benz. The piece silkscreen ink and spray paint on canvas shows Elvis Presley in a gunslinger pose. It was first exhibited in at the Ferus Gallery in Los Angeles. Warhol made 22 versions of the "Double Elvis," nine of which are held in museums. Created in , this work has only been seen in public once in the past 26 years. Films Warhol worked across a wide range of mediaâ€”painting, photography, drawing, and sculpture. In addition, he was a highly prolific filmmaker. Between and , he made more than 60 films, plus some short black-and-white "screen test" portraits of Factory visitors. One of his most famous films, Sleep, monitors poet John Giorno sleeping for six hours. The minute film Blow Job is one continuous shot of the face of DeVeren Bookwalter supposedly receiving oral sex from filmmaker Willard Maas, although the camera never tilts down to see this. The film Eat consists of a man eating a mushroom for 45 minutes. Warhol attended the premiere of the static composition by LaMonte

Young called Trio for Strings and subsequently created his famous series of static films including Kiss, Eat, and Sleep for which Young initially was commissioned to provide music.

Chapter 5 : Andy Warhol - Wikipedia

*Read Andy Warhol in His Own Words by Mike Wrenn Andy Warhol Online A collection of quotes from the American pop artist and film-maker - known for his Marilyn's, Campbell's soup cans and brillo boxes.*

Hire Writer It is likely that in those days Warhol was drawing ordinary objects that surrounded him: Subsequently, the artist said that this period of life shaped his unique style. This style remained the major one until the end of his life and brought him great success and fame. After graduating from high school, Andy entered the Carnegie Mellon Institute of Technology, where he studied graphics and the basics of commercial illustrations. According to the trustworthy sources, Andy was one of the most talented students in his group. Despite his success in study, it was quite complicated for him to communicate with peers and teachers. After graduating from college, young Andy moved to New York to pursue a career as a commercial artist. His first job was a window dresser. He drew advertising posters, holiday cards, and also decorated the stands. He worked as an illustrator. The first success came to the young artist in 1956. When working on the commercial for designer shoes, he used artistic blots, and it led to the immediate success. After that, he had tons of profitable contracts and lots of money. In 1957, Andy held his first full-scale exhibition, which instantly brought him great success. Three years later, he created his first paintings, based on the method of screen printing. By this time, the talented artist remains one of the most successful painters of that time. In the late 50s, he decided to work with photography, which was a bit different direction of his usual artistic style. In 1961, Andy Warhol created a design for Coca-Cola cans, which brought him a few more large checks. He also created a series of paintings about the products of mass culture, which became his signature. A year later, the artist presented a series of works where he depicted Campbell soup jars and green Coca-Cola bottles. The works of the early sixties were exhibited in the gallery and became very popular. Generally, Andy had an outstanding ability to find aesthetics in ordinary things. Soon this place became a springboard for the creation and presentation of his works. By hiring a team of young artists, the recognized master taught them to recreate his own works and made his art a product of mass consumption. In the mid-sixties, Warhol was interested in alternative art. He created different artworks from cardboard, old cans, and packs. In addition, Warhol began to shoot his movies. However, these works did not belong to the field of cinematography. Short cinematographic sketches of the artist were more likely to belong to the sphere of the alternative art since many of his films did not have a clear plot. On June 3, 1968, the painter was shot by the feminist and former Warhol model Valerie Solanas. She was arrested the next day, explaining: Recovering from injuries, he refused to testify against his former model. Thus, Valerie was sentenced only to three years in the colony. After the assassination, Andy Warhol changed. He started to paint works connected with death. He was pretty disappointed with the death of Marilyn Monroe and even created a picture dedicated to the actress. Subsequently, the works of this period were considered as those belonging to the separate stage of his artistic life. Warhol devoted the next 16 years to making money rather than art. Making money is art and working are art, and good business is the best art. What did Andy Warhol die from? This question worries many of his fans. The artist died at the age of 58 in a hospital, after an operation on the gallbladder. The official cause of death is cardiac arrest.

Chapter 6 : *Self-Portrait*™, Andy Warhol, | Tate

*Andy Warhol: In His Own Words (In Their Own Words)* by Wrenn, Mike and a great selection of similar Used, New and Collectible Books available now at [www.nxgvision.com](http://www.nxgvision.com)

The walls of the old hat factory had been covered in tin foil, silver paint, and scraps of broken mirrors. Day or night, there was no telling how many people might be there, stumbling about in various states of undress and un-sobriety, sketching, sculpting, printing with silkscreens, taking photographs, and making movies. Others came for social reasons, looking to see or be seen, to meet the famous or just score drugs. Burroughs and Truman Capote, and even, occasionally, Salvador Dali. The Factory, as it was called, became a meeting place for odd and beautiful souls. Of course, the physically beautiful were welcome as well. Models and socialites came to make art or be made into art; pretty young boys and the so-called Factory Girls: Ondine, Edie Sedgwick, Mary Woronov, and many more – not merely good looking but sparkling with charisma. Today, some of them would have their own reality show, but back in they just had Andy Warhol. His work is simple and cold, with a sly sense of humor. There were magazine covers from TV Guide to Playboy, as well as screen prints. Every business headquarters, every Mark and Mary Millionaire, could order up a genuine Warhol, and since Warhol outsourced the actual screen printing to his assistants, the work could be completed in a couple of days. Warhol used this money to finance a series of daring projects. When Warhol saw Christmas on Earth, he approached Rubin about presenting her so-called dangerous movie as part of a multimedia experience with light shows and music. He knew lighting designers; the question was who would provide the music? Rubin recommended John Cale and his band. Today, tuning a guitar to one note is called ostrich tuning. Later, the gulf between Cale and Reed became too wide for any bridge. But at the time, the volatile mix of personalities was stable enough to function. Warhol, however, thought the band needed a little something extra. In contrast, what Reed had already written for The Velvet Underground was anything but typical. Lots of folks have written love songs about a boy or a girl; Reed wrote a love song to diacetylmorphine. The artist could be endlessly inspiring to an impressionable young songwriter. Write a song for her. The multimedia art show was given the name The Exploding Plastic Inevitable. The debut performance was certainly explosive. Critical Frameworks in an essay on Barbara Rudin. Casting blinding lights in their faces, Rubin hurled derogatory questions at the esteemed members of the medical profession, including: Is his penis big enough? Do you eat her out? And now we come to the great question: Yes, is the answer. Barnum used to say. On the other hand, these were not the kinds of performances that help a young band build a following. And he took all the flak. Billy Name thinks the problem was the lawsuit. Eric wanted money for that, and nobody was willing to give it to him. So Verve pulled the record from all the stores, and it fell off the charts because it was no longer available. This explanation seems a bit tortured. Do you want to keep just playing museums from now on and the art festivals? Or do you want to start moving into other areas? Because I thought that was one of the things to do if we were going to move away from that! He was furious. He was really mad. Called me a rat. That was the worst thing he could think of. And all this stuff we did at The Factory was under the aegis of Andy Warhol. So I always felt that Andy really wanted Lou to be his Mickey Mouse, this really big thing that everybody could latch on to because Lou was so adorable, and he was a rock star and a lead singer in a rock group. The Velvet Underground formed in , met Andy Warhol in , released their first album in , and one of the founding members left in The Velvets stumbled on, but it hardly counts without Cale and Reed. Six years is nothing for a band. And then something strange happened: The Velvet Underground blew up. They blew up on delay, like cartoon dynamite on an impossibly long fuse. They blew up because of the slow workings of word of mouth, because ex-members continued to have success and fans wondered about the early albums, because so many of the rockers they influenced blew up, too. What would a modern Andy Warhol even look like, now that art has been pranked and provoked and teased in every direction imaginable? What would a truly groundbreaking rock band sound like, now that rock and roll is in demise? The Velvets would have rejected a pat moral anyway; they always preferred the ambiguous to the obvious, the gray to the black and white.

## Chapter 7 : Andy Warhol: In His Own Words by Mike Wrenn (Paperback, ) | eBay

*Andy Warhol in his own words by Andy Warhol Published by Omnibus Press, Music Sales Corp. [distributor] in London, New York, New York, NY, USA.*

## Chapter 8 : Andy Warhol | History of Graphic Design

*Andy Warhol in His Own Words by Mike Wrenn 16 ratings, average rating, 1 review Andy Warhol in His Own Words Quotes (showing of 1) "When people are ready to, they change.*

## Chapter 9 : Pop art - Wikiquote

*Warhol understood the media's cult of personality, and he capitalized on it through his incredible ability to attract attention, or by being, in the words of curator Kynaston McShine, "in all the right places at all the right times." Furthermore, Warhol was with all the right people at all the right times, and he even said the perfect, catchy thing at all the right moments.*