

# WHITNEY

## Press Release

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### THE WHITNEY ANNOUNCES TEAM FOR SECOND VOLUME DEVOTED TO WARHOL'S FILMS



Andy Warhol. *Empire*. 1964. 16mm, b&w, silent; 8 hrs., 5 min. at 16 fps, 7 hrs., 11 min. at 18 fps

**New York, September 23, 2011** – The Whitney Museum of American Art has brought together a team of esteemed film scholars to commence work on the second volume of the catalogue raisonné of Andy Warhol's films, covering the period 1963 to 1968. John G. Hanhardt, consulting senior curator for film and media arts at the Smithsonian, is

serving as general editor on the book, which is being written by Bill Horrigan, Curator at Large at the Wexner Center for the Arts, and Bruce Jenkins, professor at the School of the Art Institute of Chicago and former Stanley Cavell Curator at the Harvard Film Archive. The volume will be co-published and distributed worldwide by Yale University Press. The Whitney is planning a major retrospective of the work of Andy Warhol, curated by Donna De Salvo, the museum's chief curator and a noted expert on the artist, to take place in our new downtown building in 2016.

The first volume, *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné*, was written by the late Callie Angell and appeared in 2006. It is widely regarded as a seminal work of film scholarship. Angell, an internationally acknowledged authority on Warhol's films and adjunct curator of the Andy Warhol Film Project at the Whitney, was working on the second volume at the time of her death in 2010.

Adam D. Weinberg, the Whitney's Alice Pratt Brown Director, remarked, "We're proud to have gathered this stellar team which commands a profound knowledge of film history and of Warhol's place in it, as well as a deep understanding of the tremendous cultural importance of Warhol's work as a whole. These are some of the most extraordinary scholars in the field, and their book is going to make a substantial and stimulating contribution."

Hanhardt, who will act as general editor of the second volume, founded the Andy Warhol Film Project in the early 1980s after an agreement was reached with Warhol to release his films for study and preservation; he was Curator and Head of the Film and Video Department at the Whitney from 1974 to 1996. "Callie Angell's detailed study and innovative analysis of Warhol's working methods is a landmark in film studies, which deepens our understanding of the importance of film to Warhol's art," Hanhardt commented. "The completion of the film catalogue raisonné will be based on Callie's extensive research and writings, and the project is being dedicated to her memory."

Distinguished film scholars Bill Horrigan and Bruce Jenkins were selected by Hanhardt to contribute major essays on Warhol's cinema. Horrigan and Jenkins bring knowledgeable perspectives to their reading of Warhol's films, the network of participants in the films, the films' exhibition histories, and the culture in which Warhol created his films.

"The publication of the second volume of the catalogue raisonné of Warhol's films will be immensely important, as it completes the analysis of a critical decade in this artist's career," said Donna De Salvo, the Whitney's Chief Curator and Deputy Director for Programs. "Callie Angell's astute understanding of the relationship of film to every aspect of Warhol's production has given us a lasting foundation upon which to build. We remain deeply committed to this project and to continuing the work that Callie began."

The films Andy Warhol made in the 1960s are among the most significant works in the career of this prolific and mercurial American artist. In the short span of five years, from 1963 through 1968, Warhol produced nearly 650 films, including dozens of full-length movies, in styles ranging from minimalist avant-garde to commercial "sexploitation." Warhol's films have been highly regarded for their radical explorations beyond the frontiers of conventional cinema. With works such as *Empire* (1964), his notorious eight-hour film of the Empire State Building, *My Hustler* (1965), a social comedy about gay life on Fire Island, and the double-screen *The Chelsea Girls* (1966), the first avant-garde film to achieve extensive commercial exhibition, Warhol redefined the film-going experience for a wide range of audiences and attracted serious critical attention as well as much publicity.

At the time of her death, Angell had completed wide-ranging research and left extensive notes. Claire K. Henry, who assisted Angell, will be facilitating the research process and contributing to the organization of the volume. Angell was preparing a massive master bibliography, in addition to bibliographies for each film represented in Volumes I and II.

This bibliographic project will be continued by Henry and will be developed as an online resource, to be available at the time of the book's publication.

### **About the Contributors**

**John G. Hanhardt** is consulting senior curator for film and media arts, Nam June Paik Media Arts Center, at the Smithsonian American Art Museum. Hanhardt began his career at the Department of Film at the Museum of Modern Art, where he created the *What's Happening* documentary film series. He next joined the Walker Art Center, establishing its film study collection and exhibition program. He joined the Whitney Museum of American Art in 1974, where he was the director of the New American Film and Video Series and made the film and video selections for Whitney Biennials from 1975 to 1995. He was curator of *The Films of Andy Warhol: An Introduction* (1988) and *Andy Warhol's Video and Television* (1991). From 1996 to 2006, Hanhardt was senior curator at the Guggenheim Museum, where he established its global media arts program and collection. Hanhardt has taught at many colleges and universities and been a consultant to foundations and arts organizations. In addition, he has published and lectured extensively on film and the media arts.

**Bill Horrigan** was named Curator at Large at the Wexner Center for the Arts, at Ohio State University in Columbus, in 2010, where he has worked since the Center was established in 1989. He is the founding director of the Media Arts department at the Wexner. From 1986 to 1989, he was National Education Services Program Coordinator for the American Film Institute; from 1981 to 1985, he worked at Walker Art Center in Minneapolis, first in the film/video and then in the media department. He received his Ph.D. in film studies from Northwestern University in 1979. He is a frequent contributor to media and visual arts journals and catalogues, and is Adjunct Faculty in Ohio State University's Department of Art History and a member of its Film Studies Committee. He was a member of the Advisory Team for the Whitney Museum of American Art's 2008 Biennial exhibition, and curator of *Access to Life*, a photo exhibition commissioned by the Global Fund and Magnum Photos in 2008.

**Bruce Jenkins** is a professor at the School of the Art Institute of Chicago. Prior to this, he was the Stanley Cavell Curator at the Harvard Film Archive and served for many years as the Curator of Film and Video at the Walker Art Center, Minneapolis. His writings have appeared in numerous exhibition catalogues and in such publications as *Artforum*, *October*, *Images*, and *Millennium Film Journal*. He has taught at the State University at Buffalo, University of Minnesota, Macalester College, Harvard University, and the University of Cincinnati. Jenkins earned his BA from New York University and received his Ph.D. in film studies from Northwestern University. In 1999, he was awarded the Chevalier de l'Ordre des Arts et des Lettres for his curatorial and critical work from the French Ministry of Culture and Communication.

**Claire K. Henry** is the Curatorial Assistant to the Andy Warhol Film Project at the Whitney Museum of American Art. Henry was hired by Angell in 2007 to assist with the preparation of Volume II of the catalogue raisonné of the films of Andy Warhol. She has held positions in the Department of Film, the Office of the Registrar, and the Department of Painting and Sculpture at The Museum of Modern Art, and has been an assistant educator of film studies and production in MoMA's *In the Making* program. Henry holds a BA in the history of art from the University of Michigan, Ann Arbor.

### **About the Whitney**

The Whitney Museum of American Art is the world's leading museum of twentieth-century and contemporary art of the United States. Focusing particularly on works by living artists, the Whitney is celebrated for presenting important exhibitions and for its renowned collection, which comprises over 19,000 works by more than 2,900 artists. With a history of exhibiting the most promising and influential artists and provoking intense debate, the Whitney Biennial, the Museum's signature exhibition, has become the most important survey of the state of contemporary art in the United States. In addition to its landmark exhibitions, the Museum is known internationally for events and educational programs of exceptional significance and as a center for research, scholarship, and conservation.

Founded by sculptor and arts patron Gertrude Vanderbilt Whitney in 1930, the Whitney was first housed on West 8th Street in Greenwich Village. The Museum relocated in 1954 to West 54th Street and, in 1966, inaugurated its present home, designed by Marcel Breuer, at 945 Madison Avenue on the Upper East Side. While its vibrant program of exhibitions and events continues uptown, the Whitney is moving forward with a new building project, designed by Renzo Piano, in downtown Manhattan. Located at the corner of Gansevoort and Washington Streets in the Meatpacking District, at the southern entrance to the High Line, the new building, which has generated immense momentum and support, will enable the Whitney to vastly increase the size and scope of its exhibition and programming space. Ground was broken in May 2011, and the building is projected to open to the public in 2015.

## Current and Upcoming Exhibitions at the Whitney Museum of American Art

<b>Xavier Cha: Body Drama</b>	Through October 9, 2011
<b>Lyonel Feininger: At the Edge of the World</b>	Through October 16, 2011
<b>David Smith: Cubes and Anarchy</b>	October 6, 2011–January 8, 2012
<b>Real/Surreal</b>	October 6, 2011–February 12, 2012
<b>Three Landscapes: A Film Installation by Roy Lichtenstein</b>	October 6, 2011–February 12, 2012
<b>Aleksandra Mir: The Seduction of Galileo Galilei</b>	October 20, 2011–February 19, 2012
<b>Sherrie Levine: Mayhem</b>	November 10, 2011–January 29, 2012
<b>Singular Visions</b>	Through April 2012
<b>Whitney Biennial</b>	March 1–May 27, 2012
<b>Designing the Whitney of the Future</b>	On Continuous View

*The Whitney Museum is located at 945 Madison Avenue at 75th Street, New York City. Museum hours are: Wednesday, Thursday, Saturday, and Sunday from 11 a.m. to 6 p.m., Friday from 1 p.m. to 9 p.m., closed Monday and Tuesday. General admission: \$18. Full-time students and visitors ages 19–25 and 62 & over: \$12. Visitors 18 & under and Whitney members: FREE. Admission to the Kaufman Astoria Studios Film & Video Gallery only: \$6. Admission is pay-what-you-wish on Fridays, 6–9 p.m. For general information, please call (212) 570-3600 or visit [whitney.org](http://whitney.org).*

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