# ASPEN ART MUSEUM

# ANDY WARHOL: LIFETIMES

## DECEMBER 3, 2021–MARCH 27, 2022

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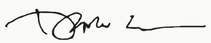
From the 1960s onwards Andy Warhol was a frequent visitor to Aspen, enjoying the mountains as much as the lively party scene. And when the Aspen Center for the Visual Arts—now the AAM—opened in 1979, his work was included in the inaugural exhibition. So, in some ways 'Andy Warhol: Lifetimes' feels like something of a homecoming. This major survey, with more than 200 works by Warhol, focuses on the biographical underpinnings of his practice, expanding on the less exposed aspects of his work and persona. Organized by Tate Modern, London in collaboration with the Ludwig Museum, Cologne and the Art Gallery of Ontario, Toronto, we are proud to be the only US venue—making this the first solo exhibition in Colorado for Warhol in 37 years. In keeping with our artist-centered approach here at the AAM, I invited Los Angeles-based artist Monica Majoli to reimagine the show for us. Combining iconic works with fascinating archival material the exhibition is a fresh and intimate look at the work and life of one of the greatest artists of the 20th century, with Majoli choosing to cast a queer lens over Warhol, positioning him as an outsider and disruptor who remade America's image to resonate within a queer sensibility.

This magazine expands on the themes explored in the exhibition: Monica Majoli discusses the importance Warhol holds for her as an artist and how she has approached working on this project, while in another interview Jane and Marc Nathanson, longtime champions of the AAM, founders of our Artists in Residence Program and generous supporters of this exhibition, discuss their love of Aspen, their approach to collecting and their most treasured pieces by Warhol. Other articles delve into Warhol's image—both how he perceived himself and how he has been portrayed by others—and cast a light on less familiar areas of his practice, including his foray into the world of recipe books.

One of Warhol's earliest and most enduring friendships from his visits to Aspen was with the collectors John and Kimiko Powers, and I am thrilled to be a programming partner with our neighbors at the Powers Art Center. This is the AAM's most ambitious project to date and, through collaborating with our friends, I hope these rich and complementary exhibitions will reach an ever-wider audience.

As always, I am profoundly grateful to our many supporters here at the AAM. For this exhibition I wish to say a very special thank you to Jane and Marc Nathanson and the Warhol Exhibition Circle. I would also like to thank Prada for their support. The wonderful generosity of our good friends enables us to stage the ambitious shows which have cemented the global standing of our museum. But, beyond that, the warmth and support of our community inspires me and the rest of the team here at the AAM to ensure that Aspen remains the thriving creative haven that Warhol himself appreciated so very much.



**Nicola Lees**
**Nancy and Bob Magoon Director**
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**"It is a huge honor to be hosting 'Andy Warhol: Lifetimes' here in Aspen. I am thrilled that our ever-growing community of friends and supporters can experience firsthand such an impressive presentation of work by one of the most important artists of the 20th century. To see the AAM partnering with some of the greatest museums in the world fills me with pride. Our cutting edge, serious and engaging programming commands respect internationally and enriches and entertains our local audience—I couldn't ask for more."**

**—John Phelan,**
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- Jamie Tisch

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Andy Warhol, *Flowers*, 1964, silkscreen on linen, 81 3/4 × 82 1/2 in. Courtesy: David Zwirner © The Andy Warhol Foundation for the Visual Arts, Inc.

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Andy Warhol, [Silver Clouds AWM]. Silver Clouds at the Andy Warhol Museum, Pittsburgh. Metalized polyester film with helium.
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## Warhol on Screen

**Throughout his life, and into his afterlife, screen representations have been a major facet of Warhol's image. With a new Ryan Murphy series in the works for Netflix, Charlie Fox scans through the icon's representations on screen.**

# HE'S NOT THERE

A friend of mine once dressed up as Andy Warhol for Halloween. I mean, it's a classic: just throw together a silver wig, black shades and a leather jacket, and you've got Andy, readymade! (It pays to be an ectomorph, if you really wanna nail it.) I think having an afterlife as a Halloween costume would tickle Andy a lot—not just in a camp way because it would put this weirdly feline gentleman from Pittsburgh in the same league as Hannibal Lecter or the Joker, nor because it's oddly fitting for somebody nicknamed 'Drella' (as in half Dracula, half Cinderella) by his disciples. But because it's also the best measure of success in America: once you're a Halloween costume, you're really (to use one of Andy's favorite phrases) 'up there'—a big star. For an artist who was extremely into fame, brand recognition and image, and the ways they might be playfully distorted or rendered ghost-like—look at his Marilyns decay!— oh, the whole thing's perfect…

What really assures this uncanny afterlife is that everybody's seen some version of Andy on screen—so famous and easy to mimic that they could plausibly recognize him without knowing exactly who he is. He's been a cartoon—remember him throwing a can of his favorite food at Homer on *The Simpsons* (1989—ongoing)? 'Soup's on, fat boy!' He's been played by David Bowie in *Basquiat* (1996); he's been played by Crispin Glover in *The Doors* (1991); he's been a very special guest on *The Love Boat* in 1985. This would obviously be amusing too, for somebody who was sending an impersonator (RIP Allen Midgette) in his place when asked to give boring college talks—trolling before trolling existed. And the trick-or-treat dimensions of all this acting and imitation, they're some of the big questions for his art, too: What's the difference between the copy and original? What's real, anyway?

(Spooky, the thought that he could be reduced to just a costume, as if he were nobody.)

Of course, it's not just Andy's look, both singular and oddly familiar, that makes him an attractive proposition for actors. There's also his catalog of unique behavioral tics: the spaced-out but playful drawl, that friendly ghost presence, the vibe of spooked delight at the whole world: 'Aw, wow!'

Guy Pearce's Andy in *Factory Girl* (2006) is the best, technically, in terms of eerie verisimilitude to the, uh, original. He gets all the Cheshire Cat hints that something sinister, puppet-master-like, might be happening behind Andy's shades, or that he's just a cute oddball, or maybe there's nobody home at all. Read into him what you want: 'I'll be your mirror', as The Velvet Underground once sang.

One of the magical elders of queer cinema, Gus Van Sant has made a bunch of movies with and about great blondes like Nicole Kidman (*To Die For*, 1995) and Kurt Cobain (*Last Days*, 2005). He was plotting a portrait-of-the-artist-as-a-young-man movie about Andy with River Phoenix before the actor died of an overdose in 1993. Watch River's woozy, mumbled performance as Mike, the hustler in Van Sant's *My Own Private Idaho* (1991), and you can imagine what he might have done with a young, out-of-focus Andy. In 1998, Van Sant also pulled off the Warhol-style stunt of creating a shot-for-shot color remake of Alfred Hitchcock's *Psycho* (1960): the same… and yet not. And, in 2021, he staged a musical in Lisbon about Warhol's life: it's just called *Andy*.

Meanwhile, the fun and touching thing about Bowie's performance in *Basquiat* is the absence of anything snakelike or super-creepy. Julian Schnabel's brash and fantastic magic-realist biopic of the legendary artist and downtown comet is, in part, about the strange and tender relationship between the two mythic artists, white and Black, which seemingly flowed from father-and-son to kinda romantic and back again. Bowie's Warhol is as dreamy as a heavily medicated unicorn. And it's not like Bowie was relying on the acid-tongued testimony of people in the shadows at Studio 54—he'd been up close with Andy a lot. There's awkward footage on YouTube of them hanging out, c.1972, where Bowie looks like a confused Pre-Raphaelite dame. In an interview in 1997 for Belgian television, Bowie said, 'It was impossible to go anywhere [in New York] without seeing him.' Quizzed about his performance, Bowie responded that all he wanted was to capture Warhol's previously unacknowledged 'little boy lost' vibe.

Maybe my favorite Warhol imitation is more cryptic and sinister. For his video *TRUE LIFE* (2013), the artist Alex Da Corte dresses up as the rapper Eminem and wolfs down a bowl of Life cereal while staring at you like a psychopath. Where's Andy? Da Corte is actually making an oblique cover version of a 1982 video by Jørgen Leth called *Andy Warhol Eating a Hamburger*, which documents that exact thing. (He eats it in meticulous little nibbles.) It kind of melts your brain that Da Corte is proposing Eminem and Andy as twins—somebody who was at least messing around with homophobia in their act and a gay man—and yet… two hot blondes, white mommy's boys from industrial areas. Through his scary drag act, Da Corte is showing you how Andy haunts pop culture. Will the real Andy Warhol please stand up? Even when you can't see him, he's there.

**Bottom:**
David Bowie as Andy Warhol in *Basquiat*, 1996
Courtesy: Everett Collection/ Bridgeman Images
© Miramax

**Charlie Fox** *is a writer and artist who lives in London, UK. He co-directed the video for 'Long Road Home' by Oneohtrix Point Never with Emily Schubert in 2020.*

**An integral part of the exhibition in Aspen is Warhol's 'Ladies and Gentlemen' series (1975), in which the artist immortalized queer and transgender people of color. Some of their identities were lost, until a recent wave of research brought their stories back into history. Three writers offer personal reflections on the complex dynamics of this newly re-assessed body of work and the figures who inhabit it.**

# HIS AND HERS AND THEIRS

# HARMONY HOLIDAY ON WILHELMINA ROSS

'Randy Whorehall' was the nickname given to Andy Warhol in a 1973 drag show called *The Magic Hype*. It was led by the Hot Peaches acting troupe, which included Marsha P. Johnson as well as the lesser-known queen Wilhelmina Ross, who named herself after the agency Wilhelmina Models and the singer Diana Ross. The show vamped and critiqued Warhol's 'Factory', for being exactly that —an assembly line of doomed celebrities distracted by fleeting glamour. Two years after *The Magic Hype* debuted, both Ross and Johnson would 'sit'—euphemism to conceal exploitation—for Warhol's 'Ladies and Gentlemen' series, for which he was commissioned by the art dealer Luciano Anselmino, at a rate of US$900,000, to find and photograph what Anselmino called 'transvestites.' The Black trans women who sat for Warhol were paid US$50 each and never named.

Ross's photos dominated the series: she appeared in 52 Polaroids and 73 of the 268 canvases. My favorite image of her is a blunt Polaroid that features her in profile with perfect épaulement, just like a dancer. An elegant black and white scarf covers her head, she wears large pyrite-toned costume earrings, a jasper-colored matte lip, wispy mink lashes and otherwise soft makeup, while her left hand, manicured in gum-pink press-ons, is wrapped around her neck calmly, like she might strangle herself as an afterthought. There are a couple of versions: one with lips closed, one with them parted. In both, there's a hint of wonder in her eyes. How do we understand that gleam? What vulnerability does Ross's exposed neck create, that she might transfer to her gaze? What guillotine might be echoed in the repeated snap and flash and snatch of her image? Does it feel like under-compensated prostitution, or a chance to protest through participation?

You can't render a diva anonymous forever. Though unnamed for years—the Warhol Foundation only published the list of all the sitters' names in 2014—in the 1990s, someone came forward with Ross's name and she stole the show back. In the music industry, artists sometimes sign work-for-hire agreements on songs that generate millions, leaving them out of the profit, only to go back decades later and recapture those rights. Does Ross have that option? Does she have any heirs or living family to explore it for her? How much did the US$50 she earned to 'sit' (echoes of sitting in) cost her? Her images are selling for thousands still. I wonder how it feels to need Black subjects so desperately that you abandon them after their 15 minutes. The turnover rate, ladies and gentlemen, about as beautiful and artful as genocide. On the other hand, I gasp at the evidence of Ross's glory in these photographs and feel vindicated.

**Overleaf**
Andy Warhol, *Ladies and Gentlemen (Marsha P. Johnson)*, 1975
acrylic and silkscreen ink on linen, 50 × 40 in

**Above**
Andy Warhol, *Ladies and Gentlemen (Wilhelmina Ross)*, 1975
Polaroid, 4 1/4 × 3 3/8 in.
Photo: © Christie's Images/Bridgeman Images

**Opposite**
Andy Warhol, *Ladies and Gentlemen (Wilhelmina Ross)*, 1975
acrylic and silkscreen ink on linen, 50 × 40 in.
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**Harmony Holiday** *is a writer, archivist and multi-genre artist living in Los Angeles. She co-curates 2220arts.org. Her fifth volume of poems,* Maafa, *will be published this year by Fence Books.*

# COREY GRANT TIPPIN ON HELEN MORALES

It's been 46 years since I got the call from the Factory asking me to recruit 'drag queens'. I was told it was for a series of Polaroids Andy was shooting and I would be paid US$75 for each one I delivered. The subject would get US$50. There were no specific requirements other than fulfilling the description.

Ronnie Cutrone, an assistant at the Factory who lived in the West Village, had already been asked to find participants for the series. He provided that neighborhood's ubiquitous Marsha P. Johnson. Bob Colacello would slum it for a laugh at the Gilded Grape bar in Times Square, after a night of luxurious dinner parties with affluent notables. Once there, doing double duty, he managed to procure some willing models, whose identities remain unknown to me.

I was no stranger to the Gilded Grape. Located on the west side of 45th Street and 8th Avenue, it was a generous space with a lively bar and a Sunday night drag show. The sidewalk outside was always busy with commotion and it was there that I first spotted Helen Morales. She was digging in her purse for either cigarettes or chewing gum while simultaneously speaking loudly in Spanish. Several friends surrounded her. She really had the gift of comedy without even trying to be funny. I approached and introduced myself. She asked me for a cigarette, which I didn't have. I gave her the pitch and she did not seem suspicious. As she looked at me blankly through a thicket of false lashes, I explained that nothing would be expected of her other than having her portrait taken by Andy Warhol. I asked for her address—she did not have a telephone number. I explained that I would come the next day, at midday, and pick her up. The US$50 fee would be paid that day. I wasn't sure if she completely understood as her English was a bit limited. I assured her it was all on the level and again requested that she please be ready when I came to collect her.

The following day, I arrived at the rooming house, an SRO building in the Times Square area. The door to the building was open and I could hear her voice coming from the end of the first-floor hallway. There she stood, and to my amazement she was completely dressed, wearing a striped turtleneck with full face makeup and a large pair of pink-framed glasses perched on top of a short pixie wig. She and her friends were concocting a false tooth, fashioned from damp toilet paper and clear nail polish. She was drinking Coke from a bottle through a straw. She introduced me to one of her friends, whose name I couldn't catch over the sound of the hairdryer drying the tooth. Once it was in place, we all made our way out onto the street. I grabbed a cab and we headed downtown to 33 Union Square West. There was a lot of chatter during the ride and, at one point, as we approached the building, Helen hurled her empty Coke bottle out of the cab window and I heard it smash on the street.

Once inside, introductions were made and Andy began photographing Helen with his Polaroid Big Shot. Fred Hughes was present and we were both encouraging Helen's moves, shouting directions, parodying a high-fashion shoot. Some of the photos were slightly blurred because Andy was laughing so hard. During a lull in proceedings, while Helen was offered a drink, Andy shot some photos of her friend. I could hear the polite conversation between Helen and Fred. Fred was asking her who her favorite models were. 'Veruschka and Marisa Berenson,' was her reply. 'Oh, they are friends of ours!', Fred told her. Helen was an immediate success and was invited to return the next day—which she did, wearing a bouffant wig.

I continued my search for more models and discovered Iris, Wilhelmina Ross and my close friend Michele Long. Andy lowered my fee to US$50.

Did I ever say to the models I found for 'Ladies and Gentlemen', 'Don't worry, he's a man in a wig, just like you'? Well no, but it wouldn't have mattered, because Helen, Iris, Michele and Wilhelmina all shared one belief: that they deserved to be seen, adored and revered in the manner in which they presented themselves.

**Above**
Andy Warhol, *Ladies and Gentlemen (Helen/Harry Morales)*, 1974
Polaroid, 3 3/4 × 2 7/8 in.
© The Andy Warhol Foundation for the Visual Arts, Inc.

**Opposite**
Andy Warhol, *Ladies and Gentlemen (Helen/Harry Morales)*, 1975
acrylic and silkscreen ink on linen, 14 × 11 in.
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**Corey Grant Tippin** *lives and works from his home in Black Rock, Bridgeport, CT.*

# TERENCE TROUILLOT ON BROADWAY AND MARSHA P. JOHNSON

Andy Warhol's silkscreen series 'Ladies and Gentlemen' remains something of an outlier in the artist's lauded career. These works, derived from Polaroids Warhol took of drag queens and trans women of color, who frequented New York's Gilded Grape—a haunt for queers and queens just off Times Square—offer perhaps an ahead-of-its-time aesthetic towards trans visibility and self-determination (despite their overtly tongue-in-cheek, perhaps lamentable, title).

To some eyes, these colorful works can be easily read as a ferocious indicator of political consciousness—one that might seem distinct from Warhol's avant-garde predilections. However, as Glenn Ligon judiciously points out in his essay 'Pay It No Mind'—which appeared in the catalog for the exhibition 'Andy Warhol: From A to B and Back Again' at the Whitney Museum of American Art, New York, in 2018—these prints 'are portraits and not-portraits' at the same time. While they are images of real people, Ligon explains, they essentially lose that signifier through the dynamic use of color and contrast Warhol brought to his iconic silkscreen printing style in this series. The images of these women become something new, something outside of themselves, perhaps something beyond a trans or queer identity: a process which might be considered, negatively, as flattening or, positively, as transcendence.

For me, the series of pictures are both portraits and not-portraits because they immediately feel both personal and impersonal. As Ligon states, Warhol was commissioned to make this series by the art dealer Luciano Anselmino; neither man knew these women well. In the finished works, there is a kind of fabulous undoing and remaking of the auras of these beautiful women: most notably Marsha P. Johnson, one of the fierce leaders of the Stonewall uprising. The preparatory Polaroids—quick snapshots with the sole purpose of being references for the finished works—to my mind, feel like more candid and intimate representations. In one, a woman by the name of Broadway—sans make-up, finger in mouth, wearing a large pearl necklace—gazes coyly at the camera. She exudes confidence. She feels present. She feels seen.

**Above**
Andy Warhol, *Ladies and Gentlemen (Broadway)*, 1974
Polaroid, 4 1/4 x 3 3/8 in.
Image and Artwork © 2021 The Andy Warhol Foundation for the Visual Arts, Inc./ Licensed by Artists Rights Society (ARS), New York

**Opposite**
Andy Warhol, *Ladies and Gentlemen (Broadway)*, 1975
acrylic and silkscreen ink on linen, 14 × 11 in.
© The Andy Warhol Foundation for the Visual Arts, Inc.

**Terence Trouillot** *is senior editor of* frieze. *He lives in New York.*

## Warhol in Public

### From introspection to influencers: Dean Kissick explores how Warhol's constructed persona paved the way for the 'personal brand'

# SELF-MADE

Andy Warhol's *Self-Portrait* (1963–64), shows him hidden behind a pair of shades. This was the first time he appeared in his work. It's a silkscreen print of a picture taken in an automatic photo booth in New York. A painting of a cheap commercial image, as much as a painting of himself.

As a young boy in Pittsburgh in the 1930s, Warhol kept a scrapbook of photos of his favorite movie stars. He was obsessed with fame his whole life. In the 1950s, he was fascinated by celebrities like Grace Kelly, Marilyn Monroe, Elvis Presley and Elizabeth Taylor, all of whom would later become subjects for his portraits. By the 1960s, Warhol and his Factory superstars were themselves elevating personality into an art form. Writing in *Walter Pfeiffer: In Love With Beauty* (2009), about the catalogue for Warhol's retrospective at Moderna Museet, Stockholm, in 1968 (which was mostly filled with photographs of the artist and his gang out on the town), curator and critic Martin Jaeggi observes, 'The superstar is a star for his own sake, just as the Hollywood star no longer acts parts, but above all plays him or herself. The star no longer helps to sell a product of the entertainment industry, for now the star is the actual work, their persona is the work of art.' It was in the program for this exhibition that Warhol—or, according to some, the museum's director Pontus Hultén, channeling Warhol—suggested that, in the future, everybody would be world-famous for 15 minutes. That future is now the present, and new people trend every second of the day.

Great art can not only foretell the future, but bring it about; with Warhol's aphorism, one of the dogmas of modern life—that fame should be desired above all—was established. Self-absorbed individualism was a quality that could be celebrated. It was on Christmas Eve of the same year that Warhol made his quip, that Apollo 8 took the famous 'Earthrise' photograph of our blue planet—the first picture that showed how we're all in this together, floating through space on a beautiful rock. But, at the same time, the world's gaze was turning inwards; we were looking not at the stars above but those on the screens, in the clubs and in the gutters.

Warhol had a couple of unrealized money-making schemes that now seem remarkably prescient. He suggested selling Hollywood stars' used underwear decades before the young 'Bling Ring' thieves tore through the Hollywood Hills in 2008–09, breaking into celebrities' houses and stealing their clothes and accessories, fixated on luxury goods blessed with the aura of Paris Hilton or Lindsay Lohan. He'd also proposed leasing out his superstars at US$5,000 each, long before influencers began hiring themselves out for walkthroughs at parties and events.

Warhol understood the boundlessness of our infatuation with fame because he shared it, and desperately wished to become famous himself. He anointed dozens of stars—superstars—during the Factory years: a few, like Nico and Edie Sedgwick, have remained famous, while others, such as Jack Smith, are now cult figures, but most, like Paul America, Pat Ast, Benedetta Barzini, Brigid Berlin, etc. are all but forgotten. 'The superstars,' writer and artist Gary Indiana has observed in his article in *Harper's* from June 2020, 'provided the exuberant "personality" that Warhol withheld, in a sense acting as surrogate Andys.' Warhol was the bright, burning sun and they were just his entourage, there to enhance his allure and provide him with content, glamour and voices. He didn't so much celebrate the superstars' personae for their own sake as, through them, celebrate his own. They were stars for his sake; they shone for him. What the Factory produced was not superstars, but Andy Warhol.

After graduating from college with a degree in commercial art, Warhol moved to New York and found employment as an illustrator, working on advertisements, shoe designs, book jackets and record sleeves. This was Manhattan in the 1950s—the golden age of Madison Avenue's 'Mad Men', when the modern consumer age was being forged. When his career as an artist began to take off the following decade, he made *Campbell's Soup Cans*, celebrating American mass-produced consumer culture, and *Marilyn Diptych* (both 1962), celebrating celebrity culture.

**Opposite**
Andy Warhol with his birthday gifts at Halston's studio, New York, August 1978
Photo: © Robin Platzer/IMAGES/Getty Images

# Warhol in Public

**“On social media we have all become public objects. We are all Andy Warhols. Life has become a performance.”**

More significantly still, he made himself into a recognizable brand and a star. In this he’d likely had a lot of encouragement from his dealer Ivan Karp, of Leo Castelli Gallery, who had spent a long while persuading him to make that first series of self-portraits. As Carter Ratcliff notes in *Andy Warhol* (1983), Karp told the artist, ‘People want to see you. Your looks are responsible for a certain part of your fame—they feed the imagination.’

Warhol made those self-portraits, then bounded many steps forward and made himself into an artwork. He made everything he did into art: hanging out, making money, shopping, going to parties, climbing Manhattan’s social ladder, enjoying all of life’s new freedoms in the 1960s. He saw how society was changing, and placed himself right there at its center. Warhol came up with and perfected the idea of the artist as celebrity.

Documenting society also became his way of navigating modern life. Writing in the same article, Indiana observed that in Bob Colacello’s *Holy Terror: Andy Warhol Close Up* (1990), which focuses on the 1970s and ’80s, ‘Warhol often appears forlornly isolated in rooms full of ostensible friends, clutching a tape recorder or camera like a magic wand, as if turning life into the memory of life without having to experience it.’ Does this sound familiar? Like how we live now? Documenting life, rather than experiencing it. ‘Sharing’ life with an imagined audience, rather than partaking of it with those in the same room as us. Imagining how what’s happening around you, or to you, will appear on the screen. Allowing reality to sink below the horizon.

Speaking with Alfred Hitchcock in 1974, for *Interview*, Warhol remarked that his experience of being shot six years earlier had felt ‘like watching TV.’ He was able to view the world with great detachment—at least that’s how he chose to present himself. Having somebody try to kill you was like watching television, and living was like making television. In his book *The Philosophy of Andy Warhol (From A to B and Back Again)*, from 1975, he wrote, ‘A whole day of life is like a whole day of television. TV never goes off the air once it starts for the day and I don’t either. At the end of the day, the whole day will be a movie. A movie made for TV.’ Today this finds an echo in the saying, ‘My life is a movie.’ Or, ‘Last night was a movie.’ When people say this, they not only mean that they feel like they’re in a movie, but that our scripted, filmed, edited and broadcast lives, have become the dominant cultural form now—the one that’s replaced movies. On social media, we have all now become public objects. We are all Andy Warhols. Life has become a performance. If 20th-century post-war culture was driven by materialism, 21st-century culture is driven by narcissism. We don’t merely affirm our identities through brands and consumer objects but turn ourselves into brands and consumer objects. With this, Warhol lit the way—he transformed what art could be, and also helped transform how society would function (for the worse).

Warhol is alleged to have once said, ‘I paint pictures of myself to remind myself that I’m still around.’ He turned his life into art but also used art as a way to construct himself, and reassure himself of his place in the world. But in these self-portraits, nothing is revealed. Unlike the great portrait painters of the past, who strove to express something of their personality and emotional state in their brushwork, Warhol designed an empty, impenetrable mask for himself. ‘If you want to know all about Andy Warhol,’ he said in a 1967 interview with *Cahiers du Cinéma*, ‘just look at the surface of my paintings and films and me, and there I am. There’s nothing behind it.’ The surface, the image was all that mattered. Though he made himself into a public object, he revealed nothing of his inner, private life. His was a mask that never slipped.

**Dean Kissick** *is a writer based in New York. He publishes the column ‘The Downward Spiral’ on* Spike Art *every month.*

**Above**
Andy Warhol and Jane Holzer at the opening of ‘Andy Warhol: Portraits of the 1970s’, Whitney Museum of Art, New York, November 20, 1979 Photo: © Marcia Resnick/ Getty Images

*when others see a*
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*We see a*
WORK
*of*
ART

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# SEEING DOUBLE

**Following its premiere at Tate Modern in London, and versions in Cologne and Toronto, for this iteration of the Warhol exhibition the Aspen Art Museum invited artist Monica Majoli to reconceptualize its staging, utilizing personal artefacts and archival materials alongside artworks. In conversation with Simone Krug, Majoli explains her queer affinity for archives and her aim to reveal Warhol 'as a concept and as a person'.**

**Opposite**
Monica Majoli in her studio, Los Angeles, October 2021

All photographs: © Ye Rin Mok

The deep dialogue that some artists engage in with other artists and their work is an understudied subject, and one that is important to me. Warhol is at once familiar and mysterious, so it was key for me to invite artist Monica Majoli to think about how to look at his work and life anew: to imbue this artist we think we know so well with a different kind of life. —*Nicola Lees*

SIMONE KRUG
**'Andy Warhol: Lifetimes' looks at Warhol's life as a parallel to his work. So, I wanted to start by speaking about intimacy and the relationship that you've developed through the research stages of putting this exhibition together. We've talked about how his images are so familiar and so iconic that they've become distanced within a canon and yet, at the same time, Warhol is so present.**

MONICA MAJOLI
I've always admired Warhol. I think of some of his work regularly—the early works from the 1960s, his early portraits of Jackie [Kennedy Onassis], etc. The 'Death and Disaster' series, which he began in 1963, was important for me because of its extremity. Also, the way it dealt with temporality and touch, and the mediated image.

I discovered things about Warhol through the years, but I never did a deep dive into his life. I didn't have preconceptions about who he was. I'd had a more abstract idea of him, through images of him, and I've always been much more focused on his work. I don't recall ever having closely read his diaries before.

Emphasizing archival materials seems like a way to make his life palpable in a different way, so that it's not all about the work that we know so well, but it's about these materials around it that can make the work feel new again and connect to him, as an artist, but also as a person.

**SK We've done an immense amount of research through this process. What was surprising to you?**

MM The complexity of Warhol's personality. You wonder how he reconciled certain things like being a devout Catholic with his relationship to sex—voyeurism, his homosexuality. When I read about him, part of what was surprising to me was how vulnerable, insecure and endearing he was. There was a sweetness to him; he was a romantic.

There are interesting ways that Warhol operated and what I'm finding compelling is how that doubles back or reflects, somehow, his personality or his life story. It's like a puzzle. There were so many different periods of his life and work and a multifaceted quality to his practice. But then there are also through-lines, and his personality is reflected in these different modes of making.

**SK To take a step backward: it's such a curious gesture to ask an artist to reflect on Warhol—someone who changed American culture in major ways—and for them to reimagine the life and work of someone so iconic.**

**This show comes to Aspen after a European and a Canadian run, and I wanted to know what changes or reconceptualizations felt necessary in presenting the show in the US? And what new perspectives were interesting to foreground for you as an American artist?**

MM I think there's a general understanding or comprehension of Warhol here in America. I'm assuming a

# Warhol in Private

familiarity with American culture—that we have shared reference points to Warhol's world. So, when I'm thinking about reconceptualizing, I'm doing so for an audience already knowledgeable in a particular way—even if it's just with American culture, as a lived experience.

Because of our 'comfort level' with Warhol and how he's almost invisible to us, I'm interested in the things that might make him more visible and more surprising to an American viewer. I think this could be partly by looking at different periods of his work, allowing projection, and considering how it might be about common themes. For example, in the 'queer galleries', it was a lot of fun for me to work with that material. I was, in a way, inhabiting his position as a gay man of a certain era. Making associations freely and with pleasure—like *Camouflage* [1986]—I enjoyed working with that painting within a queer context. I'm not sure what that would be camouflage for; it's certainly not going to disappear into anything. It's so camp. But, to me, as a gay person, it also relates to the homoerotics of the hypermasculine motifs that are often circulating in the gay masculine world. And that was interesting concerning the idea of the closet. At the same time, it points to Warhol as a cipher, disappearing, as he often seemed to want to do, into a recorder or a camera.

**SK To become a machine.**

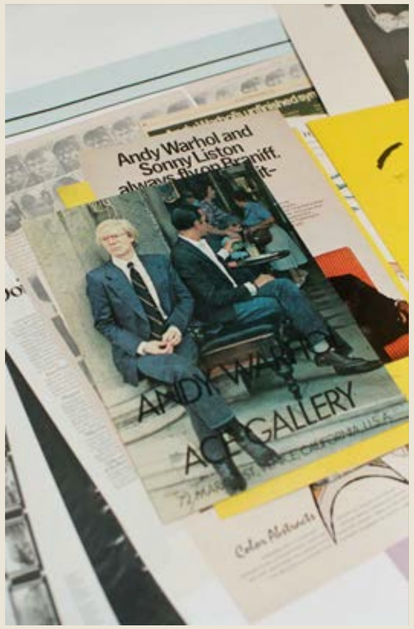
MM Become invisible, blank, a screen for projection. Become a mirror, which is what, in so many ways, he was. Then there are the 'Oxidation' paintings [1977–78], which suggest sexual activity in a bathhouse, a kind of orgy on the canvas—also dealing, of course, with [Jackson] Pollock and abstract expressionism. Imbuing these works with sexuality was particularly interesting to me as a queer person.

**SK During the 1970s, homosexuality was considered politically charged and under threat in American society. It only became legal as late as 2003 in the US for two consenting adults of the same gender to have sex. So, Warhol was a dangerous figure because he was making and showing this explicit erotic work of men. You're bringing a lot of sexually charged material into this show and your practice pictures queer bodies, foregrounding homosexual experience. I wanted to ask if you could talk more about your process in organizing and sifting through all of this deeply homoerotic material and how you chose to present it?**

MM With this show, you don't have to start at one point; you can start anywhere. In many ways, it is a collage. Part of what was interesting to me was the potential for someone to enter the 'queer galleries' first and have Warhol's queerness facing the street.

The gallery with the 'Ladies and Gentlemen' series [1975] is an immersive experience—with the spectator's reflection in deeply saturated, mirrored plexiglass, joining with the color-infused filters that Warhol placed on his subjects, the drag queens. Also, Warhol himself in drag projected large. There's potential for confusion within this queer, transformative context.

**SK We've spoken so often of Warhol's body and his vulnerability, his desiring gaze, his awkward features that he was really embarrassed about and the scars on his torso, following the 1968 shooting by Valerie Solanas. I wanted to ask how you thought about bringing this major, life-altering event into your vision for the exhibition. And how Warhol's life experiences and, perhaps, just his experience of being alive, unfold throughout the galleries.**



**"The shooting resulted in a radical change. Essentially, he had a second life."**

MM There's something sacrificial about the way Warhol presents himself in the photograph taken by [Richard] Avedon after he'd been shot. The pose that he struck … it's not Saint Sebastian, exactly, but there was something very …

**SK Homoerotic.**

MM Homoerotic, yes. But Warhol was obsessed with beauty. And it's so interesting that he presented his body that way such a short time after the shooting. He referred to his body as a Dior dress. It was so spliced up, so dramatically reconfigured by the shooting, and of course, by the surgery. I think that's a fascinating aspect to Warhol, that he was both cloaked and, at the same time, so generous with his image.

It was striking to see his body because he cut a pretty glamorous figure in the 1960s—a radical change from the nebbish adman he was initially. He transformed himself into this cool guy with leather jackets and dark glasses, pointy boots, striped shirts. It was a hardening in terms of his image. It brings to mind the observation by Diane Arbus, cited in an article in *Art in America* in 2005, about the gap between intention and effect. Not knowing whether or not he was delusional about his self-image. Warhol underwent such a physical transformation over the years. It seems like there becomes a battle for self-preservation through the image that he was creating. I think that resonates today in a way that it might not have resonated earlier; there's such a sense of image-consciousness now, in part due to social media. But when I look at images of Warhol through the years, I see someone struggling for a sense of peace within his self-image and, potentially, a kind of dysphoria.

Coming back to your question about what was surprising—what struck me was that it took a while for the public in the US to catch on to Warhol's greatness. It wasn't until the show at the Institute of Contemporary Art in Philadelphia that he was fully acknowledged as a phenomenon.

**SK In 1964, yes.**

MM There was a resistance to Warhol. Before that, he was better received in Europe than he was here. In the later years of his life, after the shooting, he started doing a different kind of work—*Interview* magazine, Warhol TV—basically working with popular culture directly. Not so much a response to pop culture, but actively creating the material of popular culture of the period.

The shooting resulted in a radical change. Essentially, he had a second life and that second life took place differently—it had to do with society people and their portraits, portraits of celebrities. Due to a desire for safety, his studio life changed drastically. It shifted from drug addicts, people on the fringe, anybody stopping in—somebody like Valerie Solanas—to a business model. It became a Brooks Brothers lifestyle that allowed him a renewed sense of safety. At the same time, I think you can see a through-line between his early work and his late work. And even between his commercial art and his late work, which became very commercial in so many ways. He became a product himself.

**SK He shifts from the 1960s to the 1970s; he really mirrors the way that**



Warhol in Private

**Above and opposite**
Exhibition planning and archival material in Monica Majoli's studio, Los Angeles, October 2021

**"It's hard to get your bearings within an exhibition of this magnitude and with an artist of this magnitude. It's almost like his influence has sunk into the soil of our country. It's hard to separate out American culture from Warhol."**

**American society and American culture change.**

MM That's true.

**SK And it's curious because 1968, 1969, those years of such dramatic global shifting—it's this moment in history that he's mirroring.**

MM That's so true. US Senator Robert Kennedy was killed three days after Warhol was shot. The 1960s, '70s and '80s were so wildly different to one another in terms of culture, and I might even say in terms of celebrity. The product endorsement—no one held a candle to Warhol regarding exploiting that opening. He became the quintessential artist in mainstream American culture. It was as if he became a network.

**SK Do you think it was transgressive that he straddled so many different worlds: true mainstream pop culture, a television show like *The Love Boat* [1977–90], advertising?**

MM I think it's unusual for an artist to take on the kind of authority that he gave himself. That's a radical and transgressive thing to do. To produce content for mass consumption is not usually how artists imagine their role in society; I think artists imagine themselves as critics of a larger culture.

**SK Also to have no limits.**

MM And have no limits, exactly. To imagine that a very idiosyncratic vision might be understood by many people or should be a part of daily popular culture. That's a fascinating approach. When you watch Warhol TV, you see how different his version of cable television might be from the average cable show or mainstream television.

**SK So many of the things Warhol did as an artist are defining features of American culture: how he saw the world, how he used pop culture as his medium. It's impossible to decouple popular culture from Warhol's interpretation of it. For you, is this a challenge, a curse or helpful? How did you approach this in your reconceptualization and reimagining of all of the exhibition material?**

MM It is all of the above. The thing about Andy Warhol is, he's too much to wrap your brain around. His impact has been so enormous, so dispersed. He redefined the way we see reality.

How many times a day do you hear the quote about everyone being famous for 15 minutes? Even though that may be a quotation from someone else attributed to him, he decided to make it his own. An interesting thing about Warhol is how he gave himself enormous authority and, at the same time, he also wasn't very particular about authorship.

So, when you ask if it is a curse, I would say that it's hard to get your bearings within an exhibition of this magnitude and with an artist of this magnitude. It's almost like his influence has sunk into the soil of our country. Things have grown out of it. He has infiltrated various ways in which we think about the country so thoroughly that it's hard to separate out American culture from Warhol. It's hard to separate the 1950s from Warhol and how we

# Warhol in Private

**Left**
Exhibition planning and archival material in Monica Majoli's studio, Los Angeles, October 2021

Andy Warhol Artworks © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. /Licensed by Artists Rights Society (ARS), New York

understood a certain kind of innocence; he made us see things critically in a way that hadn't happened before. The way I've dealt with Warhol is really to think of him both as a concept and as a person and just try to move more deeply into him as an individual. He was so human.

**SK The archival dimension of the show is something that's felt very key, especially in the idea that history is carried through the individual. The archival material and documentation creates a tangible connection to this person, and a richer understanding of the work itself. How did you get to the archive? What made that feel important? And at what point did you realize that it was going to be such an integral part of 'Andy Warhol: Lifetimes'?**

MM I felt it was something that I wasn't familiar with seeing. The materials we received from Tate Modern felt like the beginning of something that we could explore in Aspen that maybe hadn't been unpacked as fully.

As with a lot of queer artists, I am very interested in the archival. Our history constantly feels like it's subject to erasure. Over the centuries, queer people have read between the lines of left-over materials, which remain because so many lives have been lived in secret. So, I'm used to thinking about archival materials as a way to feel connected to my tribe.

I don't think any artist really wants their work to be reduced to their biography. I was interested in emphasizing Warhol as a maker. I wanted the work not to feel so distant, so iconic, but rather that we were looking at work made by an artist at a certain point in time. In a way, I was trying to rewind the tape on the work, as much as I was rewinding the tape on his life.

**SK I wanted to end on the theme of time. Temporality and seriality have been an important part of this exhibition. A lot of the work is based on the concept of before and after and I wanted to ask you how time has played into this show for you?**

MM The reason I was thinking of the title 'Lifetimes' was because his work was so much about time. It's been very well-reflected on that he made time and the serial an important aspect of his work. For me, part of what's so moving about the exhibition overall is the way in which it foregrounds his commitment to capturing his time. This man carried a camera and recorder to capture and draw out the individuals around him. There was a generosity about Warhol and the way that he was sharing the stage. He was a social documentarian who created a catalog of our time.

**"As with a lot of queer artists, I am very interested in the archival."**

**Monica Majoli** *is an artist based in Los Angeles whose practice examines the relationship between physicality and consciousness through the documentary sexual image, primarily through painting. Shifts in materiality mark bodies of work that investigate intimacy and power within the larger context of queer culture and history. Majoli received her MFA from University of California, Los Angeles in 1992 and is a professor of art at University of California, Irvine.*

**Simone Krug** *has been a curator at the Aspen Art Museum since 2018. Prior to joining the AAM she worked at the California African American Museum in Los Angeles. Her writing has appeared in* Artforum, frieze *and* Art in America, *among other publications.*

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# Warhol and Film

## HOOKED TO THE SILVER SCREEN

In an essay included in John Coplans's anthology *Andy Warhol* (1970), the filmmaker Jonas Mekas quoted Andy Warhol as saying: 'All my films are artificial, but then everything is sort of artificial. I don't know where the artificial stops and the real begins.' Warhol created hundreds of films in the 1960s—a body of work that constitutes one of the great achievements of late 20th-century art. The films largely emanated from the silver-walled Factory, a converted loft on East 47th Street in New York that became a gathering place for musicians, artists, actors and dancers drawn to Warhol's enigmatic aura and the world being created around him. Mekas also recalled Warhol observing that he liked to 'leave the camera running until it runs out of film because that way I can catch people being themselves. It's better to act naturally than to set up a scene and act like someone else. You get a better picture of people being themselves instead of trying to act like they're themselves.' Artifice was one of the aesthetic strategies at the heart of his groundbreaking filmmaking.

The impact of cinema on all of the arts across the 20th century was transformative. The way time was edited and point of view was treated in cinema shaped the way the world was represented in other media. Warhol's particular insight was to recognize that Hollywood, together with the material presence of a growing consumer culture, were primary ingredients in the expanding mythology of capitalism and celebrity. His film practice engaged with the emerging underground and alternative culture challenging that mythology.

Warhol's films became legendary—they were direct and confrontational, shaped by his intuitive understanding of the mechanics of film. He turned the codes of filmmaking inside out, prioritizing a direct, cutting-edge, performative engagement with narrative. The films' running times, which ranged from a few minutes to many hours, expressed Warhol's expansive and flexible view of the medium.

The apparatus of the camera and the mechanical means of reproduction fulfilled an aesthetic predicated on duplication and a conceptual engagement with creating intense scenarios for the camera. His earliest films—including *Sleep*, *Kiss* (both 1963), *Blow Job* and *Empire* (both 1964)—are a direct cinema of representation with no soundtrack. The films are projected not at the standard sound speed of 24 frames per second (fps), but at 16 fps, known as silent speed; this slowed down the action, giving the moving image a material presence that draws out subtle details and conveys an uncanny psychological power. Warhol also turned to improvisatory narrative and performative strategies coming out of the underground music and theater scenes. In such films as *Vinyl* (1965), the charismatic performers brought added emotional intensity to the improvised narrative action that played out within the confined space of the film frame. Warhol also explored expanded cinema, including projected films alongside the music of The Velvet Underground. In *Outer and Inner Space* (1965), a two-screen projection that included video, one of his stars, Edie Sedgwick, performed in a remarkably introspective self-portrait. *Chelsea Girls* (1966), one of Warhol's best-known films, was an epic cinematic synthesis of separate improvised narratives featuring Warhol's stars playing off two screens.

Warhol crossed over into popular culture in part through his films and, later, his videotapes and television productions, while his writings, especially *The Andy Warhol Diaries* (first published posthumously in 1989), offer a brilliant look at New York cultural life. There is still much to be learned by connecting the different aspects of Warhol's creative process and output. In the early 1980s, Warhol decided his film works should be entrusted to the Museum of Modern Art, New York (MoMA). The film catalogue raisonné project at the Whitney Museum of American Art, New York, together with the film-preservation efforts of MoMA, and the digitization of the films at the Andy Warhol Museum, Pittsburgh, are providing a fuller understanding of Warhol's remarkable body of films and their place in his central contribution to late 20th-century art.

**Below**
Andy Warhol, *Sleep*, 1963. Courtesy: The Museum of Modern Art, New York © The Andy Warhol Foundation for the Visual Arts, Inc.

**John G. Hanhardt**
*curated 'The Films of Andy Warhol' (1988) and 'Andy Warhol's Video and Television' (1991) at the Whitney Museum of American Art, New York. He is general editor of* The Films of Andy Warhol Catalogue Raisonné, 1963–1965.

**"Warhol created hundreds of films—a body of work that constitutes one of the great achievements of late 20th-century art."**

**Their Aspen pad is home to works by Ed Ruscha and Damien Hirst, but in the Los Angeles home of Jane and Marc Nathanson, you can't miss the presence of Andy Warhol, with some of his choicest works represented in their collection. The collectors — and long term supporters of the Aspen Art Museum — talk to Rebecca Ann Siegel about their passions.**

# ANDY IN THE HOUSE

# Warhol and Collecting

**Overleaf**
Andy Warhol, *Self-Portrait (Shockwig)* (1986) in the home of Jane and Marc Nathanson, Los Angeles, October 2021

All photos: © Ye Rin Mok; All works by Andy Warhol © The Andy Warhol Foundation for the Visual Arts, Inc.

## "Jane always talks about the two most important artists of our lifetime as being Pablo Picasso and Andy Warhol."

REBECCA ANN SIEGEL
**I wanted to begin with your relationship to Aspen and ask how you came to start spending time there?**

JANE NATHANSON
While going to the University of Denver, we would go up on the weekends. It was a totally different place at that time to how it is now—wide open spaces and just a few restaurants and hotels. But we loved Colorado and the mountains, and we always thought one day, if we were lucky enough to be able to afford a second home, that's where we'd want it to be.

**RAS And did you put roots down in Aspen after you'd already moved to Los Angeles full-time?**

MARC NATHANSON
Yes. We'd been going there over Christmas with our kids for many years, and then we decided to buy a house.

**RAS At that time, I would say that Aspen's art scene wasn't thriving in the way it is today.**

JN It was not. But there were a few very good collectors who had homes there that were friends of ours. The Aspen Art Museum wasn't necessarily a great mecca for art in those days, but a lot of the homes there had really wonderful collections.

**RAS Jane, your work on museum boards in LA is extensive, but tell me a little bit about how you became involved with the museum in Aspen, and how it came to be a bigger part of your lives.**

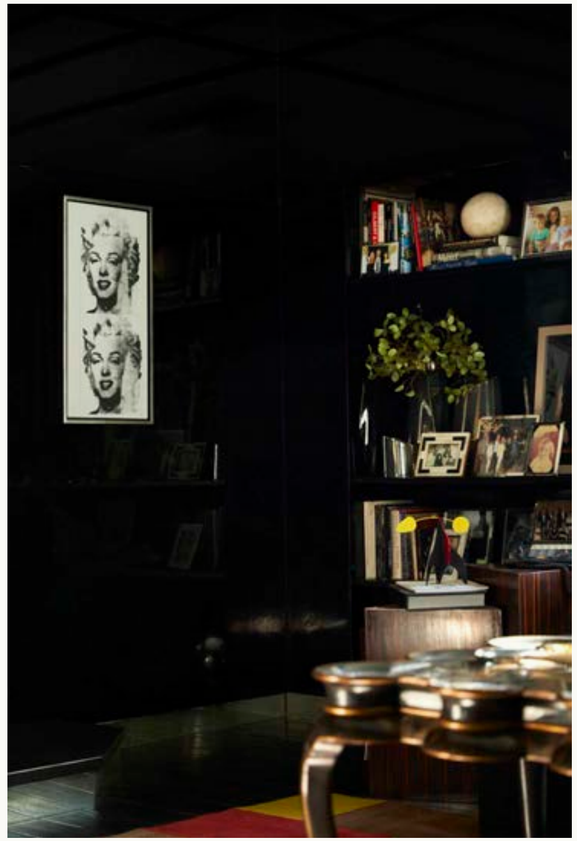
JN It was easy for the Aspen Art Museum to become a big part of our lives. For a small town, Aspen is very cultured, with a lot of people who love music and art, besides all the active opportunities that Aspen offers. So, it was natural for Marc and me to be involved. Many years ago, we started supporting the Artist in Residence program. This allowed new artists to come to Aspen and work in this special, spiritual, beautiful place, for a month. Then, when the museum's new building was under construction in town, we got a little bit more involved. And we're so excited about this Andy Warhol show, because we're such huge fans of Warhol. So, that was an obvious thing for us to support.

**RAS I imagine this exhibition will draw an audience from a far wider community—from Denver and other places, too—and afford many people the opportunity to see art that isn't otherwise accessible locally.**

MN Well, Jane always talks about the two most important artists of our lifetime as being Pablo Picasso and Andy Warhol. So, I think people in Colorado, or even Utah or Wyoming, will make a special trip to Aspen to come see the show.



# Warhol and Collecting



## "We always feel very fortunate that we had the eye to choose these pieces when they weren't very popular."

**RAS You have a beautiful Warhol collection and you are generously lending a work to the exhibition. Is it the *Double Elvis* [1964] that you are loaning?**

JN We own a *Double Elvis* but we are actually lending our *Two Marilyns* [1962].

**RAS When did *Two Marilyns* come into your collection?**

JN Oh, you can't ask us dates: we don't remember! A long time ago. We started collecting Warhol at the end of the 1960s, when his work was a lot more affordable than it is today. We feel very fortunate that we had the eye to choose these pieces when really, they weren't very popular at the time. We also have *Large Campbell's Soup Can* [1965], *Self-Portrait (Shockwig)* [1986], *Hamburger* [1986], *Double Elvis*, *Two Marilyns* and a few Jean-Michel Basquiat-Warhol collaborations. Warhol was hot in New York at the end of the 1960s, but he didn't have the market recognition that he developed later on. So, we were fortunate to be in the right place at the right time.

MN All credit has to go to Jane because she really had the eye. When we were first married, we agreed that we would collect art and it would be something we would do together. But Jane has a terrific background—her parents were collectors, she was an art major and so when we lived in New York, from 1973–75, we went to lots of galleries, we hung out with a lot of artists and I really think our collection started to take shape during those years.

**RAS Did you buy *Two Marilyns* from a gallery or later at auction?**

JN Honestly, I don't remember if we bought it from Leo [Castelli], or if we bought it at auction, because we buy at both. Our weekends in New York were usually spent pushing the stroller through different galleries and, of course, Leo Castelli was, at that time, *the* gallery in New York.

**RAS Do you live with the painting normally? Is it hanging in your home?**

**Above left**
A collaboration between Andy Warhol and Jean-Michel Basquiat, *GE Tobacco Section* (1984–85)

**Above and opposite**
Works by Andy Warhol: *Brillo Boxes (Set of 3)* (1968), *Large Campbell's Soup Can* (1965), *Hamburger* (1986) and *Two Marilyns* (1962)

JN They're all hanging in our home. We live with them, and one day, hopefully, they'll go to a museum.

MN We also lend to museums and shows. We have three different homes, so there's art in all of them.

**RAS I think that, when you live with art for many years, you sometimes see things that other people don't get to see. Is there something about *Two Marilyns* that holds a place in your heart? When you first saw it, or even now when you're looking at it all these years later?**

JN We love it. It's silver and black, it's a beautiful piece and the museum didn't have a Marilyn for the show.

# Warhol and Collecting

MN We have very colorful works, other than the *Double Elvis*, and so the black and white appealed to Jane when we first saw it, because it was so unique.

**RAS You are iconic collectors because you are discerning. You are looking for the ideal work by an artist and are willing to wait for it, which is indicative of a patience and a long-term commitment that maybe not every collector shares. I am curious if there are younger artists that have caught your eye in the last couple of years?**

JN Yes, I am a big believer in collecting living artists. Some of the ones we collected are dead now, but they were very much alive at the time. There are two pieces that we've acquired this year: one is by Lauren Halsey who I think is an up-and-coming, exciting artist. And we're just looking at a Jack Pierson. So, yes, we're looking to the future of young emerging artists.

It's different because it's very much a global art market now. I don't think I'm as attuned to everything that's going on everywhere. It was a lot easier when we started collecting and it was just New York—[Roy] Lichtenstein, Warhol, all of the pop artists of the 1960s and '70s.

MN We really try to wait until a piece that we love comes up. We were interested in an Urs Fischer, and we waited two, three years before the right one came along.

**RAS Over the past decade, so much of the development in the LA gallery scene is a reflection of the fact that there is this incredible community of LA-based artists.**

JN Yes, we're not hungry in LA anymore for galleries or for local artists. There are some very talented people working here.

**RAS I think that over the last two years, during the pandemic, we have seen that, if you give creatives the right platform, anywhere can be a really generative place. On my recent visits to Aspen, I was stunned by the creative community that has been cultivated there in the last few years, and how dynamic that felt.**

JN Oh yes. As retail stores went out of business in Aspen, every other store was taken over by a gallery. There is a hunger there for art.

**RAS That Anderson Ranch, the Ideas Festival and those pop-up galleries can all be sustained by what is actually quite a small community, is really a testament to the energy of the people there.**

JN Yes, Anderson Ranch is really a terrific place. My fantasy is to take a few classes there every summer. There's always a great artist in residence—Cathy Opie was there in 2016 and many other great artists have taught there every summer.

MN And, really, the reason why Jane and I love Aspen so much is because, even though it's a relatively small town, it has such a vibrant art community. We have so many friends there. As well as Anderson Ranch, you have the music school, the Aspen Institute and many other interesting things besides restaurants and hotels. You won't find as vibrant an art museum or art community anywhere else.

**Above**
Portrait of Jane and Marc Nathanson, with Andy Warhol, *Double Elvis* (1964), Los Angeles, October 2021

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**Rebecca Ann Siegel** *is a former director of Frieze. She lives and works in New York.*

**Marc & Jane Nathanson** *are National Council Board Members of the Aspen Art Museum and have provided major support for 'Andy Warhol: Lifetimes'.*


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Image: Andy Warhol, *Self-Portrait*, 1986.
Acrylic paint and screenprint on canvas, 2032 x 2032 mm.
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Photo © Tate

# ANDY, ASPEN AND ME

**Four collectors with strong links to Aspen share their personal encounters with Warhol, and their experiences of acquiring, living with and stewarding his works. As told to Matthew McLean.**

**Gunnar Sachs**

My father, Gunter Sachs, was great friends with Andy. I never spent a lot of time with him myself or had in-depth conversations—although my dad said Andy didn't really have in-depth conversations with anyone, not even his closest friends. My dad was one of the first people to exhibit Andy's work in Europe, at his gallery in Hamburg in 1972. It's a funny story: as the work was still a little bit on the fringe then, it didn't sell very well, so my father went around putting little red 'sold' dots on the works to spare Andy's blushes. It was an act of kindness but ended up being one of his best investments.

Growing up, we had Andy's work around: there were two portraits of Brigitte Bardot, two flower works, a fright wig and a Superman. In St. Moritz, we had a whole suite of Marilyn Monroes, so they were omnipresent. At the time, it was pretty edgy and cool; having beautiful, era-defining art surrounding us was a wonderful treat.

Some of the collection has been sold off, but I'm lucky enough to have inherited a *Brigitte Bardot* (1974). If I could put the work anywhere, I'd probably hang her in the bedroom but, living with teenagers, you have to be careful where you display your art.

I think it's fantastic to have the Warhol exhibition coming to Aspen, given the time Andy spent here. When you have an exhibition that can be enjoyed by people who knew the artist, then it takes on a different light. I'm sure Andy has touched many people's lives in New York, but there's nearly nine million people there. In Aspen, there are a few thousand, a lot of them long-term residents, so there's a real connection between the community and Andy.
*—Gunnar Sachs is a collector based in Aspen.*

**Ronald K. Greenberg**

I guess Leo Castelli first introduced me to Andy's work—or maybe it was Ivan [Karp] who first told me to go to his studio. Although actually, at that point, Andy didn't have one: he was working out of his house. We really became friendly after he got shot by Valerie Solanas in 1968. Andy asked me if I would be part of his entourage, when he had a show or had to give a speech, acting as a guard around him. Leo was part of that group, too: he was always Andy's friend and it was always great to be around Andy with him. Andy liked to show up with either an entourage or a camera—the camera would often have no film in it, but he would still pretend.

When I was at the Factory, there were always a lot of hangers-on: he was clearly comfortable with people that he knew. When he was at my gallery, he didn't like to meet a lot of strange people or unfamiliar faces, but he was always curious. When he came to St. Louis, he wanted to go to the museum here, and I took him to Joseph and Emily Pulitzer's house to see their art. Andy was very careful about the way he talked. He was almost religious about speaking—I think that all came from his church upbringing.

When you went to his studio, he would have works stacked up against the wall—and he would pretty much go through whatever you wanted. Over the years, I had lots of work: a Jackie Kennedy, 20 Mao paintings, one of the Most Wanted Men, a soup can that I kept. I often bought things with Hans Mayer [the gallerist] from Dusseldorf: together we bought eight Campbell's soup boxes, four of them were literally 3D boxes, like the Brillo boxes. Hans took the boxes and I took the paintings. I bought a self-portrait where he has his hand on his face, from 1967, and a self-portrait with fright wig; I had them hung across from each other. They reminded me of Andy but, also, they were a reflection of what he did that I thought was so important: blowing the negative up and using it as a silkscreen.

Andy created things to really look at, not just to glance at. I leased a lot of his work to the best restaurant in St. Louis: silkscreens under glass, Marilyns and flowers. People would always be happy with those around.
*—Ronald K. Greenberg is a collector and dealer based in Aspen and St. Louis, MO. He is the founder of Ronald Greenberg Gallery, St. Louis.*

**Nancy Magoon**

About 50 years ago, I was working in a gallery in Miami. The gallerist loved Warhol's work, so she asked me to invite a group of socialites to an event, where they could sit for their portraits by him. And they all did. Warhol spent the whole night working, taking everyone's picture, while they all drank, ate and danced. I wasn't used to staying up late, but it wasn't my turn to sit until 3am. I was a nervous wreck and the thing with a portrait is, whether you like it or not, it's yours. So, I put on some white powder and red lipstick and Warhol took a Polaroid. The portrait arrived a few months later, and I loved it: a double portrait in blue and green. My father said, 'What the heck do you need two for?' My husband bought it for me a month later.

I've thought about hanging all the portraits I've had done together, though I worry it might look a bit Helena Rubinstein. My Warhol portraits always hang in my bedroom. When I look at them, I see my youth, which was quite fun. If I could add any Warhol to my collection, it might be an electric chair, or one of the series in the South: they really represented our times. I'd also really love to have an Elvis—he was my generation. Though I wouldn't turn down a Marlon Brando either.
*—Nancy Magoon is a collector and patron based in Aspen and New York.*

**Gael Neeson**

When my husband and I started collecting in depth, our focus was on pop art: Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Larry Rivers, Tom Wesselmann ... At that time, Warhol was just a wonderful living artist, so he was always on the horizon for the collection.

In the late 1970s, the chance came to buy a small double portrait of Marilyn Monroe at auction—a colored one and a black and white one together. About a year or so later, a dealer friend said she had a large Marilyn, four feet by four feet, in turquoise. I think we had about one hour to buy it, so we ran to the Rizzoli bookstore across the street from us and looked up all the Marilyns to help us decide. It was a resounding yes. She lived with us for a long time. When you're weighing up individual works from series like this, you look at the color and the print, the black line; the combination and the freshness. In our Marilyn, for example, the lips weren't bleeding out—it's a very fresh image. Many years later, a green portrait of Elizabeth Taylor, *Liz #3 (Early Colored Liz)*, 1963, came up at auction and we decided to go for that.

One thing about Andy was that he was an exceptional colorist. We owned a Mao at one point, which was beautiful—again very clear and the colors were outstanding. We had an Elvis and several 'disaster' paintings: riot scenes, ambulances and an electric chair. Ours was one of the big electric chairs—there were only six at that size—and that was an extraordinary work to spend time with: it felt like it was on fire. Andy's work was always bringing up truth—he looked at everything that was happening in American life.

We loved Andy. I remember when he came to Chicago once with the dealer Thomas Ammann for a book signing and a party, afterwards, he came to lunch with us. Andy didn't like to talk about his work, so we talked about jewelry, which he loved. He was a chronicler, just a brilliant artist, and was taken from us far too soon.
*—Gael Neeson is a collector and patron based in Aspen and Chicago.*

**Matthew McLean** *is Creative Lead at Frieze Studios based in London, UK.*



**Right**
Portrait of Ronald K. Greenberg with Andy Warhol in front of a portrait of Jackie Kennedy. Photo courtesy: Jeanne Greenberg Rohatyn. Andy Warhol Artworks © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. /Licensed by Artists Rights Society (ARS), New York

**Opposite**
Andy Warhol, *Liz #3 (Early Colored Liz)*, 1963, acrylic and silkscreen ink on linen, 40 × 40 in. Gift of Edlis Neeson Collection (2015.160), The Art Institute of Chicago © The Andy Warhol Foundation for the Visual Arts, Inc.

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## Warhol and Aspen

**From the late 1950s to the end of his life, Warhol found inspiration, diversion and champions of his work across the Roaring Fork Valley**

# COLORADO CONNECTION

Days before Andy Warhol's death in February 1987, his friend John Powers sent him a certificate from the Colorado Board of Stock Inspection certifying its approval of Warhol's personally designed livestock brand: 'A/W', with a sideways 'W'. It was a bittersweet final link in the chain connecting Warhol to Colorado, and specifically to Aspen: one that spanned 30 years, from his earliest days as an exhibiting artist through the height of his fame.

The first record of Warhol in Aspen is in December 1956. Still working in advertising, and just beginning to land gallery shows in Manhattan, he was enjoying early national exposure and would soon have a two-page spread in *Life* magazine. An exhibition of early blotted line drawings by his friend Patricia Moore was held at Aspen's Four Seasons Club that winter before touring across the west. Exhibition notes uncovered by Warhol biographer Blake Gopnik—whose voluminous archival research also unearthed the artist's cattle brand—indicate that the show, which was almost certainly Warhol's first outside New York, did very badly indeed and that the tour sold almost nothing. One of the few works that did sell, however, went to Elizabeth Paepcke, wife of Aspen city father Walter Paepcke, founder of the Aspen Skiing Company and the Aspen Institute, and originator of the utopian 'Aspen Idea.'

In 1964, Phyllis Johnson, then resident in Aspen, used the city's name—'a symbol of the freewheeling life', she believed—for the title of a new publication: *Aspen*, a pioneering magazine-in-a-box. In 1966, it was none other than Warhol who designed *Aspen*'s third issue. Dubbed 'the Fab issue', the contents included a flip book of Warhol's film *Kiss* (1963); coverage of an LSD conference in Berkeley, California; a report on local off-grid living; and a 12-card selection of pop and op art paintings from the collection of Carbondale-based collectors John and Kimiko Powers. Among these were works by Willem de Kooning, Jasper Johns, Claes Oldenberg and Warhol's *200 Campbell Soup Cans* (1962), alongside artist interviews and commentary by Powers himself.

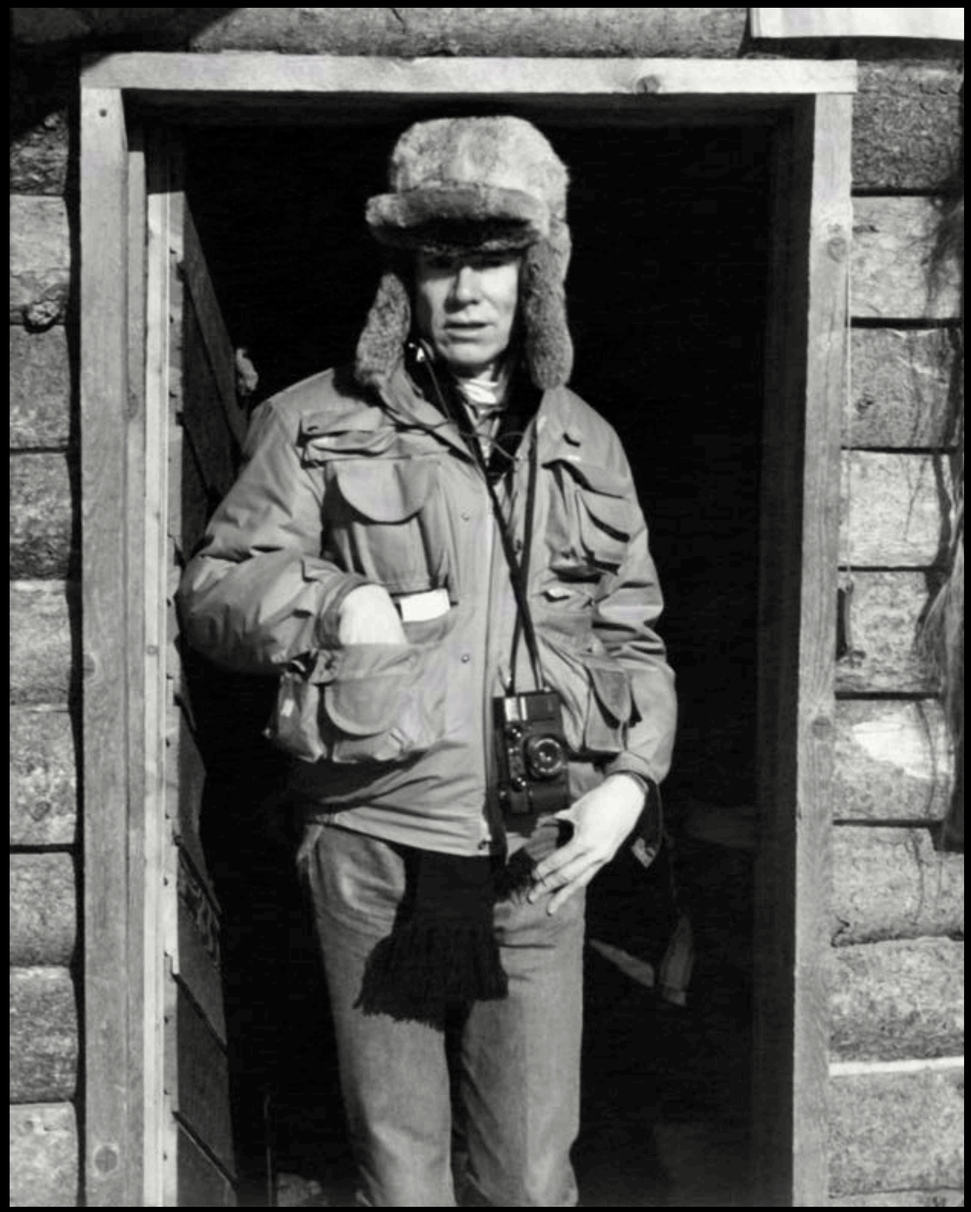
Powers remained a champion of Warhol's work in the decades that followed. His partner, Kimiko, was the subject of one of Warhol's earliest and best-known society portraits, photographed and first printed in June 1972. Works from their collection will be exhibited at the Powers Art Center in Carbondale this winter, concurrent with 'Andy Warhol: Lifetimes' at the Aspen Art Museum. Along with supporting his work, Powers also helped Warhol put together a local land purchase—40 acres in Missouri Heights—acquired in 1972. (Jasper Johns owned plots adjoining Warhol's, and Robert Rauschenberg had one too). Warhol told *The Aspen Times*, in September 1981, that he had come to Aspen 'many times' to see his land, but that he had no intention of building on it, as it was 'too pretty.'

Warhol visited Aspen regularly in the first half of the 1980s, often to celebrate New Year's Eve, each time diligently logging the names and his impressions of people he met in his diaries. The first trip of this period was in August 1981, when he visited the Powerses in Carbondale and went to Colorado State University in Fort Collins, which was hosting a solo exhibition of his work. Warhol's retinue included his boyfriend Jon Gould, artist Christopher Makos, Bob Colacello, editor of Warhol's publication *Interview*—who found time to personally lobby Carl Bergman, of Carl's Pharmacy in Aspen, to start carrying the magazine—and the group also called in on two of Aspen's boldest-faced names of the moment: Jack Nicholson and John Denver. That winter, Warhol returned with Gould, Makos and Denver-based photographer Mark Sink to celebrate New Year's Eve, staying in Castle Creek Valley at the home of 'Baby' Jane Holzer, a former Warhol superstar. During the trip, Warhol made his first attempt to ski. 'It was easy,' he wrote in his diary of the Powder Pandas lesson with instructor Gary Bonn, 'all the two-year-olds skiing with me, and if you start when you're two you can really go with the waves and relax and become a good skier, but I was so tense. I fell three times.'

Warhol's Aspen visits became increasingly celebrity-heavy: even in 1981, he noted that visiting the era-defining disco, Andre's, 'was like trying to get into Studio 54.' Indeed, Dean Sobel, professor of art history and museum studies at Denver University, observes in *One Hour Ahead: The Avant-Garde in Aspen 1945–2004* (2004) that Warhol's visits were 'strangely symbolic' of how the town had changed since the mid-1960s, when earnest young pop artists like Roy Lichtenstein and Claes Oldenburg came to Aspen for Powers-sponsored artist residencies. In a recent interview, Sobel added that, by the 1980s, Warhol 'was still the grandfather of pop art and a really famous person, but he was really more of a *People* magazine celebrity'.

Though this performative aspect to Warhol's time in Aspen can't be denied, Gopnik argues that the artist's Colorado trips can't be simply reduced to this. Art, he notes, was always at the core of these visits—whether it was time spent with collectors like the Powerses, or the numerous photographs and Polaroids Warhol took of the local landscape and architecture, skiers and après-ski. In Aspen, as ever with Warhol, art, celebrity, life and performance are inseparable. 'There's the cliché that Warhol was his own greatest work of art,' Gopnik said when I interviewed him recently. 'And that cliché dates back to almost the day he began making Pop art. But it's more than just a cliché, it's also a central element in the most important conceptual art of the 1960s on, that you can eliminate the barriers between art and life'.

**Andrew Travers** *is arts and culture editor at* The Aspen Times.



**Opposite**
Andy Warhol, Aspen, New Year's Day, 1983
Photo: © Mark Sink/ Corbis via Getty Images

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1
Andy Warhol,
*Maroon Bells, Aspen*,
c.1983, silver gelatin
print, 10 × 8 in.
Courtesy Hedges
Projects, LLC,
Los Angeles
© The Andy Warhol
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Visual Arts, Inc.

2
Andy Warhol, *Aspen*,
1984, silver gelatin
print, 8 × 10 in.
Courtesy Hedges
Projects, LLC, Los
Angeles © The Andy
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the Visual Arts, Inc.

3
Andy Warhol, *John
Gould*, 1983, silver
gelatin print, 10 × 8 in.
Courtesy Hedges
Projects, LLC, Los
Angeles © The Andy
Warhol Foundation for
the Visual Arts, Inc.

4
Andy Warhol,
Christopher Makos
and Unidentified Man
Skiing, c.1980
photograph,
8 ½ × 10 5/8 in.
© Christie's Images/
Bridgeman Images

5
Andy Warhol after a
snowmobile crash with
Jon Gould, Aspen, New
Year's Day, 1983
Photo: © Mark Sink/
Corbis via Getty Images

6
Andy Warhol, *Street
signs, Aspen*, 1983, silver
gelatin print,
8 × 10 in.
Courtesy Hedges
Projects, LLC,
Los Angeles
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Visual Arts, Inc.

7
Andy Warhol skiing in
Aspen, c.1982, gelatin
silver print, 8 × 10 in.
© Christie's Images/
Bridgeman Images

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**"Warhol told *The Aspen Times* that he had come to Aspen 'many times' to see his land, but that he had no intention of building on it, as it was 'too pretty'."**

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KIMIKO POWERS 1971-72 ANDY WARHOL

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Marisol. *From France*, 1960. Collection of Jorge M. Pérez, Miami. © 2021 Estate of Marisol / Artists Rights Society (ARS), New York

On View

# Marisol and Warhol Take New York

**April 15–September 4, 2022**

*Marisol and Warhol Take New York* is curated by Jessica Beck, The Warhol's Milton Fine curator of art. It is organized at Pérez Art Museum Miami by Franklin Sirmans, Director, and Maritza Lacayo, Curatorial Assistant and Publications Coordinator.

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## Engagement at the Aspen Art Museum

# PUSH THE BUTTON

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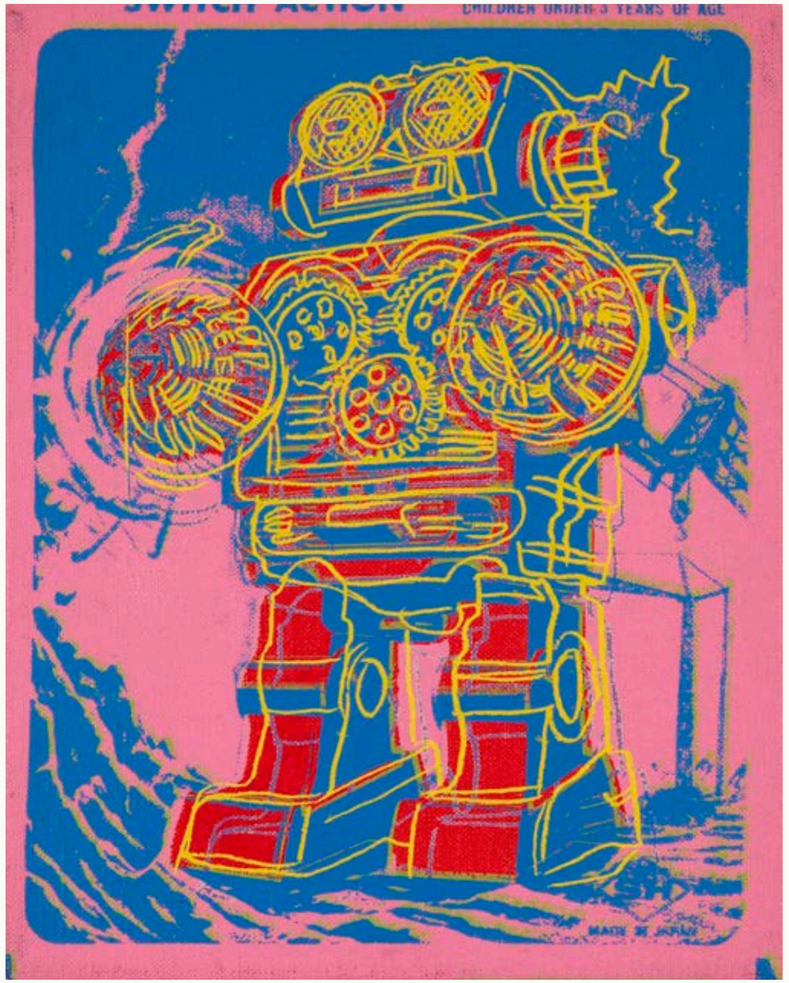


**Left**
Andy Warhol, *Paintings for Children (Robot)*, 1983, acrylic and silkscreen ink on canvas, 10 × 8 in. Image and Artwork © 2021 The Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), New York

Andy Warhol's New York Factory is a place of legend. Like a factory, Warhol set up an assembly line to produce his iconic silkscreen prints and many of his films, including the celluloid portraits he referred to as 'Screen Tests'. But, beyond being his workplace, it was an infamous hangout—the location for glamorous parties and somewhere for creative types to gather: A place where famous musicians, artists and writers rubbed shoulders with Warhol and his superstars.

We invite you to join us at our very own AAM Warhol Factory! A space where all visitors are welcome to relax, meet friends and further explore ideas from the exhibition through interactive displays, art activities, books, films and classes. Discover the lesser-known aspects of Warhol's history through our visual timeline and engaging information about his career as a freelance, commercial designer, and the early blotter techniques he used to create distinctive advertisements. Answer questions like: What was it about the silkscreening process that Warhol found so compelling? Why a Campbell's Soup can? What roles did fashion, identity and music play in the Factory? Or, just settle onto our Factory-inspired red couch, and enjoy the books in our dedicated Warhol library.

Throughout the run of the show, take part in exhibition tours lead by museum staff. Get hands-on and creative with special workshops, taking your own Polaroid portraits with vintage cameras or learning how to make your own screen-printed artwork with a professional printmaker. Or we invite you to follow in Warhol's footsteps and create your very own time capsule, to be placed in the wall of the museum.

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**To view a full calendar of events visit: aspenartmuseum.org/learning/thefactory**

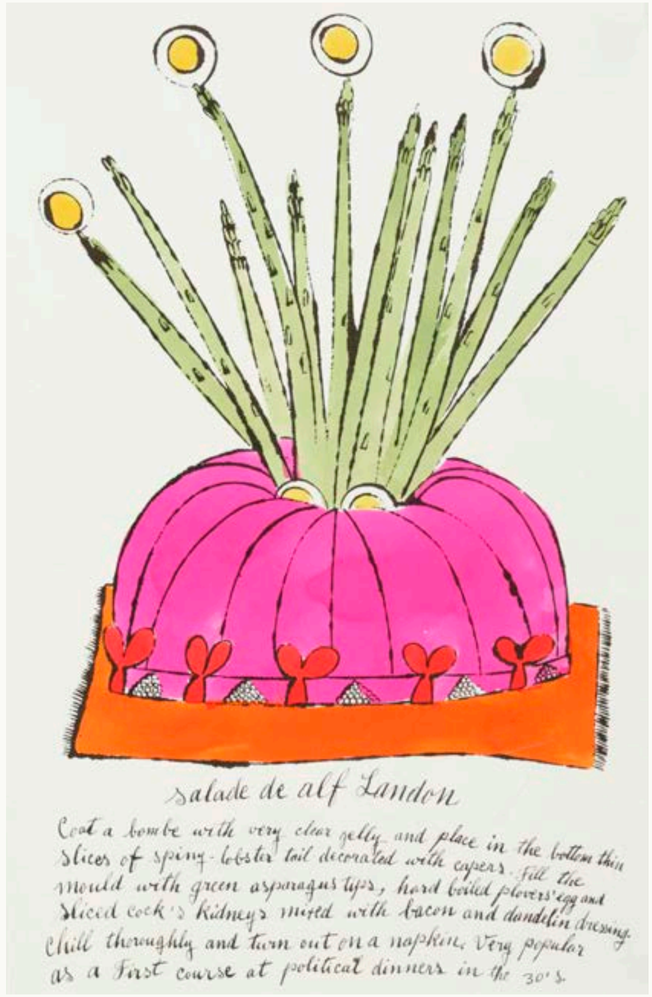
# Warhol in the Kitchen

There is a room in the Andy Warhol Museum in his hometown of Pittsburgh, that contains a raft of silkscreened portraits in Warhol's iconic, keyed-up color palette of the 1970s. Few of the subjects, however, are immediately recognizable to a contemporary viewer: they are socialites and patrons, the well-heeled upper crust of New York, upon whom Warhol's enterprise depended. On a visit to the museum this summer, I was struck by their anonymity—they are but distant cousins of the Marilyns and Elvises seeded throughout the collections of modern art museums the world over—yet through them I glimpsed more piercingly into the often-transactional nature of some of Warhol's close relationships.

One such friendship—with the prominent interior designer Suzie Frankfurt—yielded Warhol's little-known early pseudo cookbook, *Wild Raspberries* (1959). Fittingly, Frankfurt first encountered the young artist's work in 1959 at one of the occasional art exhibits mounted at Serendipity, Manhattan's famous ice cream parlor-cum-cultural hub. She arranged to meet him and, within the year, the two were collaborating on a parodic, illustrated cookbook intended as a *pasquinade* of the French cookery books and entertaining manuals circulating in high society in the 1950s. Frankfurt dreamt up the recipes, Warhol created the illustrations, his mother, Julia Warhola (with whom he was still living), provided the looping, error-laced calligraphy, and four schoolboys who lived upstairs from Warhol used his Dr. Ph. Martin's liquid pigments to color the books by hand. Only 34 copies were completed and, having failed to consign or sell many of them to bookstores, Warhol and Frankfurt ended up gifting most of the precious stock to friends. (A facsimile edition was published by Frankfurt's son in 1997, after he discovered the original pages amongst his mother's affairs.)

The book, the title of which riffs on Ingmar Bergman's film *Wild Strawberries* (1957), is a wacky delight. For anyone literate in cookbooks of the era, in which impossible-to-procure ingredients are frequently casually called for, the tone of its satire is spot-on. The recipes include 'Piglet a la Trader Vic's', for which the 'chef' must send a chauffeur to the Plaza Hotel's restaurant to acquire a suckling pig 'to go'; 'Seared Roebuck', which includes the editor's *bon mot*: 'It is important to note that roebuck shot in ambush is infinitely better than roebuck killed after a chase. Keep this in mind on your next hunting trip'; and 'Omelet Greta Garbo' (a bed of *genoise* filled with pink ice, covered with browned meringue, doused with kirsch and set aflame with a match), which ends with the following directive: 'Always to be eaten alone in a candlelit room.' The recipes are a combination of illegible (Frankfurt and Warhol elected to leave Warhola's mistakes uncorrected) and impossible-to-follow, if not intentionally revolting—for instance, the 'Salade de Alf Landon' in which one coats a bombe in clear jelly, before adding slices of spiny lobster tail, capers, green asparagus tips, plover's eggs and sliced cock's kidneys mixed with bacon and dandelion dressing. The wonderfully whimsical ink drawings, typical of the fashion and art direction illustrations Warhol was making at the time, exaggerate the absurdity of the cookbook's contents. The colors—sometimes appropriate, sometimes discordant—bloom aqueously within the lines. They are luminous, acidic, even floral; a prefiguration of the palettes he would employ in later portraits.

It is hard to square all this camp and culinary exuberance with Warhol's claims to have eaten a tin of Campbell's soup every day for 20 years (in part because he marveled that the soup, like Coca-Cola, would taste the same in the mouths of the wealthiest and poorest diners alike.) Yet the disparity perhaps prefigures that of the unusual, sickly boy, born into a working-class family in a crowded pocket of 1920s Pittsburgh, who found himself invited to Frankfurt's multi-story Georgian mansion: the exotic ingredient high society craved. The recipe in *Wild Raspberries* for 'Stuffed Morels' begins: 'Although morels do not grow in the United States, the editor includes a recipe in case the reader is planning a spring voyage to the continent.' Morels do grow, however, in the US, their range extending from the middle of Tennessee northward into Michigan, Wisconsin, Vermont and as far west as Oregon. In late spring, when the temperature warms, they can even be found outside Pittsburgh.

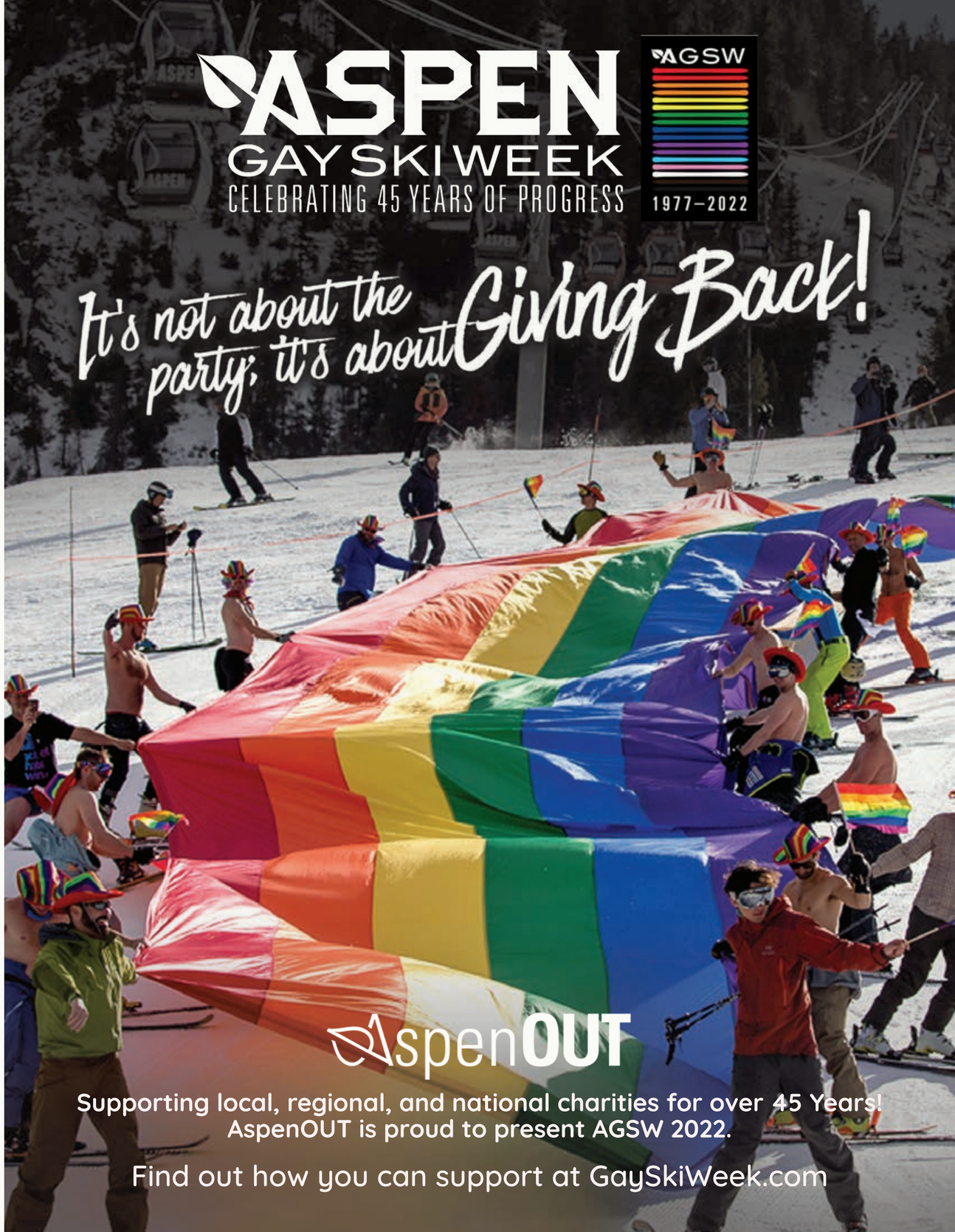



**Fanny Singer** *is a writer, editor and the co-founder of Permanent Collection. Her first book,* Always Home, *was published by Knopf in 2020. She lives in Los Angeles.*

**Left**
*Wild Raspberries by Andy Warhol and Suzie Frankfurt*, 1959, lithograph, 17 1/8 × 10 3/4 in. Image and Artwork © 2021 The Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), New York

**Fanny Singer explores caricature and class dynamics in Warhol's little-known cookbook, 'Wild Raspberries'**

# CULINARY ARTS



## Shopping at the Aspen Art Museum

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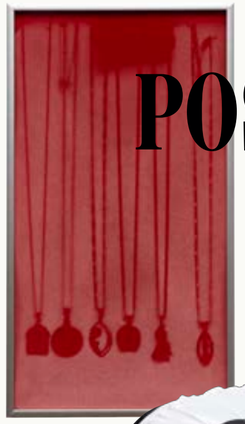
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# POSSESSION OBSESSION

**"BUYING IS MUCH MORE AMERICAN THAN THINKING AND I'M AS AMERICAN AS THEY COME."**
**Andy Warhol**



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**Possession Obsession**
Borrowing its title from John W. Smith's book *Possession Obsession: Andy Warhol and Collecting* (2002), this specially curated new store is inspired by aspects of both Warhol's work and his persona —including his passion for collecting unlikely antiquities, jewelry and cookie jars that he found on his daily trawl through antique stores, galleries and flea markets. Warhol's collecting—which, according to Smith, is another facet to his artistic practice—offers great insight into his interests, tastes and wider ideas on art. Very much in this spirit, the Possession Obsession shop brings together the expensive with the inexpensive, playfully engaging with ideas of high and mass culture, as well as cultural definitions of taste and kitsch. Items for sale range from animal balloons and stickers, to tableware and clothing, through to leather shoppers by Medea and contemporary artworks by internationally acclaimed artists including Keren Cytter, Hadi Fallahpisheh, Sharif Farrag, Goshka Macuga, Rob Pruitt, Carlos Reyes, Giles Round and Kelly Wall, amongst others.

**1**
*Now Aspen, In An All New Fab*, Vol. 1 No. 3 designed by Andy Warhol and David Dalton, 1966—US$1,800
**2**
Round Cat Rug from the Seletti Wears Toiletpaper collection—US$1,400
**3**
Mirror Gold Frame Lipsticks by Toiletpaper—US$850
**4**
Cian McConn, Fist Candle Holder—US$50
**5**
John W. Smith, *Possession Obsession: Andy Warhol and Collecting*, 2002—US$150
**6**
Waist Bag with Snakes by Toiletpaper—US$125
**7**
Rob Pruitt, *Panda Collection #3*, 2021—US$55,000
**8**
Black and White Panda Balloon—US$10
**9**
Carlos Reyes, *PROMESA (Sarah)*, 2021—US$5,000

**Left**
Courtesy of Medea—US$450–900

**The Store**
The Store is a total reimagining of the shop at Aspen Art Museum by the artist Jonathan Berger. At once an exhibition, meeting point, archive and commercial enterprise, it includes a dazzlingly eclectic array of more than 350 objects encompassing the found, made, old, new, one-of-a-kind and mass-produced. From feather dusters to chandeliers, some items are not for sale while others range from free to US$50,000.

**AAM members receive 10% off most purchases in The Store & Possession Obsession! Visit in person or scan the QR codes below.**

**thestore.aspenartmuseum.org**

**aspenartmuseum.org/possession-obsession**

YOU ARE INVITED

# AAM APRÈS: THE WARHOL EDIT

**Wednesday, December 29, 4–7 PM**

**Chaired by Alexander Hankin and Suzanna Lee**
**Music by Timo Weiland**

**ASPEN ART MUSEUM**
**637 East Hyman Avenue**

**Tickets:**
**Members: $250 ($200 tax deductible)**
**Non-members: $300 ($275 tax deductible)**

**For more information, please contact info@aspenartmuseum.org**

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