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## **Every Real Moment— Time in Andy Warhol’s Art**

### **One-Day Symposium**

**Friday 20 May / 11am–5pm / FREE**

Organised by **John Hansard Gallery**

In association with the **University of Wales, Newport**

In his book *POPism*, Warhol talks about his desire to film a whole day in some of his subjects’ lives, and explains this by the fact that he does not like “the idea of picking out certain scenes and pieces of time and putting them together”. Instead, he wants “chunks of time all together, every real moment.”

In looking at the significance of time in Andy Warhol’s art, this one-day symposium will consider how the extraordinary durational aspect of many of his films can inform our understanding of his other work: the paintings and silkscreens, the sculptures, the music, the Time Capsules, videos, magazines, books, as well as the personality shows he produced for American television in the 1980s.

### **Speakers**

**Jean Wainwright**, presenter/interviewer for *The Art Newspaper TV* and Senior Lecturer at UCA (Rochester): ‘Taping Time: A: a Novel and Chelsea Girls’.

**David Campbell**, Professor of Fine Art at University of Northumbria and co-author of *Variable Capital* (2007): ‘Warhol’s Commodity Ogling’.

**Lisa Otty**, Postdoctoral Research Fellow on 'Poetry Beyond Text: Vision, Text and Cognition' and Research Associate at the University of Edinburgh on 'Making our Connections: Collaboration, Community and the Exhibition of the Written Word': “‘History is a Nightmare’”: Time, Freedom and *a; a novel.*’

**Kieran Lyons**, former Senior Lecturer and Programme Leader in Fine Art at University of Wales, Newport: 'Andy Warhol and the death, in time, of Marcel .Duchamp

**Gary Needham**, Senior Lecturer in Media and Cultural Studies, Nottingham Trent University and author of *Brokeback Mountain* (2010): 'Queer Warhol: A Waste of Time'.

**Ian Walker**, Reader in the History of Photography at the University of Wales, Newport, and author of *City Gorged with Dreams* (2002) and *So Exotic, So Homemade* (2007), and professional photographer: ‘Exhibiting Warhol's *Screen Tests.*’

**Kim Knowles**, Lecturer in Film Studies at Aberystwyth University, author of *A Cinematic Artist: The Films of Man Ray* (Peter Lang, 2009), and Experimental Film Programmer for the Edinburgh International Film Festival: 'Scale, Scope and Duration in Andy Warhol's *Screen Tests*'.

**Stephen Bull**, Course Leader for Photography at University for the Creative Arts, Farnham, author of *Photography, an accessible introduction to the subject for the 21st century* (2010), and professional photographer : 'Famous for a Fifteenth of a Second: Andy Warhol, Celebrity and Fan Photography'.

## Symposium Programme

**11.00am** Welcome and Introduction by Mark Durden and Alexander Graf.

Professor Mark Durden is Professor of Photography at University of Wales, Newport. He has published extensively on contemporary art and photography and has just completed a book *Photography Today* for Phaidon. He is also editing a book for Routledge, *Fifty Key Writers on Photography*. Durden is both a writer and an artist, exhibiting regularly both nationally and internationally as part of the artists' group, Common Culture.

Dr Alexander Graf is Senior Lecturer in Film Studies, International Film School Wales, University of Wales, Newport. His books include *The Celluloid Highway: The Cinema of Wim Wenders*, Wallflower 2002, and the co edited (with Dietrich Scheunemann) *Avant-Garde Film*, Editions Rodopi, 2007. He is currently researching a book on *A Theory of Avant-Garde Film*.

**11.15am** Jean Wainwright: 'Taping Time: *A: a Novel* and *Chelsea Girls*'.

This paper addresses Warhol's real time taping practice for *A: a Novel*. Warhol's aesthetic - as in his practice in other media such as his film *The Chelsea Girls*, was to embrace the accidental and his recordings for *A: a Novel* demonstrate his adherence to this methodology. As listeners to the *a: a novel* tapes we are positioned within a temporal conundrum, between measured and psychological time. This is consistent with his filming of Ondine in the *Chelsea Girls* where the movement of the camera records the mood of Ondine as he becomes increasingly angry. As it is not possible due

to The Warhol Foundation regulations allow me to play the actual recordings for *A: a novel*, I will use clips from interviews I conducted with artists such as Nat Finkelstein, John Giorno, Gerard Malanga and Billy Name to weave a picture of Warhol's engagement with his tape recorder and his real time aesthetic.

Dr Jean Wainwright has published extensively in the field of contemporary art and photography as well as appearing on television and radio programmes with specific reference to Andy Warhol. She is the presenter/ interviewer for *The Art Newspaper TV* (<http://www.theartnewspaper.tv/category.php>), is currently completing a book on Art and Fame for IB Tauris and is a Senior Lecturer at UCA (Rochester).

**11.45am** David Campbell: 'Warhol's Commodity Ogling'.

The paper explores the period of transition in the early 1960's when Andy Warhol successfully engineered his rebranding, from being identified as a successful commercial artist to become the preeminent artist of New York's art scene. Set against the backdrop of America's booming culture of consumption and the legacy of Abstract Expressionism, Warhol's relationship to the commodity form is explored through a comparison with the work of Robert Rauschenberg and the differing modes of perception their work induced.

David Campbell is Professor of Fine Art at University of Northumbria. He is an artist and has exhibited nationally and internationally as part of the collective Common Culture. He co-authored the book on art and consumerism (with Mark Durden) *Variable Capital*, Liverpool University Press in 2007.

**12.15am** Lisa Otty: "History is a Nightmare": Time, Freedom and *a; a novel*.'

Warhol's experimental tape-recorded book *a; a novel* (1968) represents the artist's direct transference of his famous filmmaking strategies to the process of writing, presenting a sequence of unedited tape-scripts that apparently constitute a single day in the life of protagonist Ondine. As a result, the work has been considered primarily as an experiment in automatic writing, just another attempt to capture 'every real moment', and so a mere curiosity in the career of an artist whose primary interests lay in visual art rather than literature. Examining the publication process of *a; a novel* and the first edition itself, however, invites a more complex reading of the work and its place within Warhol's *oeuvre*. In this paper, through a consideration of the

book's production and design, I explore the ways in which Warhol tried to align his novel in relation to literary history and how the work speaks in particular to the issue of censorship and artistic freedom in the United States. Recognizing the way in which *a; a novel*'s concern with durational time intersects with a critique of US self-representation, I will argue, reveals the book as a telling comment on the historical moment of its publication.

Dr Lisa Otty received her PhD in 2009 from the University of Edinburgh, for a thesis which explored avant-gardism and the relationship between literature and visual art, with a focus on the work of Marcel Duchamp and Andy Warhol. Since May 2009, she has been a Postdoctoral Research Fellow on a major AHRC-funded research project entitled 'Poetry Beyond Text: Vision, Text and Cognition'. Currently, she also holds a Research Associate position at the University of Edinburgh, working on another AHRC-funded project 'Making our Connections: Collaboration, Community and the Exhibition of the Written Word'. She has published articles on 20<sup>th</sup>-Century aesthetic theory, the avant-gardes, literature and science, and modernist poetry and is currently working on a monograph exploring the idea, form and politics of the book in the context of British modernism.

**1.00 pm**                      Lunch

**2.00 pm**                      Kieran Lyons: 'Andy Warhol and the death, in time, of Marcel Duchamp'.

This paper looks at the deaths of Marcel Duchamp and Andy Warhol and examines some of the other overlaps in their careers. The resistance to Duchamp's American affiliations was resented in France in the 1960s, being most luridly imagined in Warhol's presence at Duchamp's state funeral. The paper looks at the rather doubtful evidence here, but ends with an examination of their major set-piece, at the Cordier & Ekstrom gallery in 1966, when a surreptitious change-over was taking place. Warhol, ostensibly, came to the exhibition to film Duchamp for one of his Screen Tests. Duchamp's record of complying with the intentions of other artists was never straight forward – and this occasion at Cordier & Ekstrom seems to have been no exception. However, Warhol's motives were usually pretty oblique, other than for his own career advancement, and so the paper ends by examining the uncertainties that this situation generated.

Until his retirement in February 2011 Dr Kieran Lyons was Senior Lecturer and Programme Leader in Fine Art at University of Wales, Newport. He is now a full-time artist and writer. He completed his PhD in 2007 considering the impact of militarism in France on the work of Marcel Duchamp. Initially a

performance and installation artist; most recently doing exacting technical drawings that exploit the casual cancellation marks made by railway inspectors on his tickets to and from work – when he was in work that is.

**2.30pm** Gary Needham: 'Queer Warhol: A Waste of Time'.

Following the emergence of queer theory in the 1990s, Warhol work was significantly re-contextualised in relation to his own queerness and how we might rethink his work and life as anti-normative. More recently queer theory has begun to think about temporality and the way in which time is only normative for those who are privileged by it and it is through this debate that Warhol's engagement with time and temporality, especially his film output, provoking experiences of boredom and ennui, and the experimental editing techniques he employs, that he can continue to be contextualised and understood as 'the queer Warhol'.

Gary Needham is Senior Lecturer in Media and Cultural Studies, Nottingham Trent University. He is the co-editor of *Asian Cinemas* (EUP, 2006) and *Queer TV* (Routledge, 2009), and the author of *Brokeback Mountain* (EUP, 2010). He is currently preparing a collection (with Glyn Davis) on Warhol's Films.

**3pm** Coffee

**3.30 pm** Ian Walker: 'Exhibiting Warhol's *Screen Tests*.'

The Screen Tests have never had a secure and settled form of viewing. This paper looks at the recent ways in which they have been exhibited in the gallery and the possibilities and problems of reconfiguring them in this way. Should we see them in a cinema or a gallery, as films or on DVD, on a screen or a monitor, large or small, edited or unedited?

Dr Ian Walker is Reader in the History of Photography at the University of Wales, Newport. He has written widely on photography including two books on the relationship between Documentary and Surrealism: *City Gorged with Dreams* (2002) and *So Exotic, So Homemade* (2007). His own photographic work has also been exhibited and published in Britain and Europe.

**4.00 pm** Kim Knowles: 'Scale, Scope and Duration in Andy Warhol's *Screen Tests*'.

The recent DVD release of thirteen of Warhol's *Screen Tests*, including

soundtracks by Dean Wareham and Britta Phillips, raises a plethora of questions that emerge from the current state of film exhibition and consumption. These questions, particularly in relation to increasing fear about the obsolescence of film (in the traditional sense) and the 'death of cinema', can help us to unravel various aspects of Warhol's cinema in general and the *Screen Tests* in particular. Following on from Ian Walker's paper, I will discuss the importance of cinematic materiality to aspects of scale, scope and duration in Warhol's work.

Dr Kim Knowles is Lecturer in Film Studies at Aberystwyth University. Her research has focused mainly on modernism and the avant-garde, particularly the movements of Dada and Surrealism, and spans film, poetry, photography and painting. She has published a monograph entitled *A Cinematic Artist: The Films of Man Ray* (Peter Lang, 2009), as well as several articles on avant-garde film and photography. Kim is also Experimental Film Programmer for the Edinburgh International Film Festival

**4.30 pm** Stephen Bull: 'Famous for a Fifteenth of a Second: Andy Warhol, Celebrity and Fan Photography'.

Andy Warhol cultivated an obsession with celebrity from an early age, reading fan magazines and sending off for autographed photographs. The 1960s made him famous - and in the 1970s and 1980s he lived the life of a celebrity himself. During this time Warhol photographed, and was photographed with, other celebrities in spontaneous snapshots. Such an approach has now become the convention for fan photographs, which capture brief meetings between celebrities and fans. This paper examines Warhol's use of photography in relation to celebrity and the Warholian approach evident in 21st century fan photography.

Stephen Bull is an artist, writer and lecturer. He has exhibited at Tate Britain and The Photographers' Gallery, London and published two books of photographs, including *Meeting Hazel Stokes*. His book *Photography, an accessible introduction to the subject for the 21st century*, was published by Routledge in 2010 and he writes for magazines including *Source: The Photographic Review* and contributed the chapter on photography to the new edition of *The Media: An Introduction* (Pearson, 2010). He has taught courses at Tate Modern on themes such as *Photography as Art* and *Photography and Celebrity*. He is Course Leader for Photography at University for the Creative Arts, Farnham.

**5pm**

Close

**Until 6pm**

Reception at the John Hansard Gallery and an opportunity to view the exhibition.