THE WARHOL EFFECT

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THE WARHOL EFFECT

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Thesis

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CHAPTER I

MODERN DAY WARHOL

“Sometimes the little times you don't think are anything while they're happening turn out to be what marks a whole period of your life.”
- Andy Warhol

Andy Warhol, as an artist pre-dominantly working in the 1960s and 1970s, founded an institution for different artists worldwide. Warhol has continued to inspire artists throughout his career; and, even after almost thirty years of his passing, his impact in the art world is strong. Through catalysts like The Andy Warhol Foundation for the Arts and The Andy Warhol Museum, these institutions have given Warhol life in today’s art world, and have introduced a new generation to the inventor of Pop Art.

While serving as a curatorial intern for The Andy Warhol Museum, I realized how influential Warhol has been and still is on modern day America. While Studying for my BFA, Warhol was a prominent force in art history courses as well as studio classes, but only briefly while the instructor was lecturing on Pop Art. It was not until my time at The Andy Warhol Museum that I realized how he is still influencing and providing inspiration for present day artists.
My fascination solidified with The Andy Warhol Museum the evening of their holiday party. That evening I witnessed the full glamor of Andy Warhol followers. The event drew a crowd of the most diverse individuals. There was no pressure throughout the crowd. Everyone attending was there to celebrate the holidays and to be in the presence of Andy Warhol in his or her own self-validating theories. There was acceptance granted the moment you walked through the door regardless of age, size, race, sexual preference, or what you were wearing.

I have been conducting research for this project for almost two and one half years. I started with my internship at The Andy Warhol Museum. During my internship, I worked alongside the Executive Curator and the Curatorial/Executive Assistant, Jennifer Melvin. I produced several checklists for up and coming shows. I also conducted research in Andy Warhol’s childhood growing up in Pittsburgh, PA.

My official internship was logged with over 300 hours from October 2012 through May 2013. Additionally, I also attended and worked several museum openings, tours, and special events during which I observed The Andy Warhol Museum transformed itself into the modern day Andy Warhol Factory. To me, The Andy Warhol Museum has allocated itself as a non-gender specific, cultural melting pot of acceptance safe haven.

Along with my internship experience, I have also conducted several interviews with staff members of The Andy Warhol Museum. The following interview was conducted between Jennifer Melvin and myself on December 9, 2013.

J. Morgan: Andy Warhol has been claimed the inventor of Pop Art, was many things; he was a painter, a photographer, a filmmaker, and a manufacturer among various other titles. Who was Andy Warhol to you?
J. Melvin: Andy was an observer and a mirror of his time.

J. Morgan: If you could sit down and enjoy a cup of coffee with Andy Warhol, what would you be most interested to talk to him about? Why?

J. Melvin: I’d be most interested in getting to know him as a person. I am surrounded by his work at The Warhol Museum, but don’t really have a concrete idea of who he really was. Many biographies and essays have been written about Andy. We have access to thousands of letters and other objects in our Time Capsules/Archives. Even with these clues to Warhol’s life, he still remains an enigma to me. I’d like to meet and talk about his life and the NYC scene and how he viewed his role in it.

J. Morgan: The Andy Warhol Museum has built its reputation over the past 20+ years. What credentials or talents does the museum look for when featuring artist in its galleries?

J. Melvin: The Warhol Museum tends to exhibit work by artists other than Warhol, when there is a Warholian aspect to that artist or their work. Warhol may have influenced the artist or their practice may be similar to Andy’s.

J. Morgan: Andy Warhol established his brand; The Andy Warhol Museum has continued building his brand. What efforts will The Andy Warhol Museum set forth to continue doing so without getting stale?

J. Melvin: This question is constantly in the back of our minds. We try to look at every project we do with fresh eyes and fresh ideas. For example, in an effort to keep the museum up to date we have greatly expanded the technology in the museum. We’ve created a screen test interactive, remodeled the entrance gallery with many monitors with various media playing at all time, launched our Earthcam project and have created a guide that can be used on an iPad during a visit to the museum. We are constantly redefining what it means to be a museum.

J. Morgan: What aspect of the Andy Warhol brand is iconic to you? How do you think that holds true in the present art scene?

J. Melvin: Andy’s place in the context of art history is what is iconic to me. Like his forefathers, he learned the rules of art and forged along with his own set. I don’t think that is something that ever gets old.

J. Morgan: What, if any, changes do you anticipate for the mission of function of the museum in the next decade?

J. Melvin: Over the past year and a half, we have been working on changing our
mission statement. Our new goal is to be recognized as the global keeper of Warhol’s legacy. Our old mission was quite wordy:

The Andy Warhol Museum is a vital forum in which diverse audiences of artists, scholars, and the general public are galvanized through creative interaction with the art and life of Andy Warhol. The Warhol is ever changing constantly redefining itself in relationship to contemporary life using its unique collections and dynamic interactive programming as tools.

J. Morgan: How do you see The Warhol in relations to other museums dedicated primarily to single artists?

J. Melvin: I wish I had a better answer for this. I’m afraid my experience with other single artist museums is quite limited. Warhol’s popularity tends to put us at a different level.

Shortly after my internship at The Andy Warhol Museum came to a close, I was offered an internship at The Massillon Museum. There I would serve as special events internship specifically due to my experience at The Andy Warhol Museum. I assisted with preparations and execution of their Disco Ball Gala, which was in honor of the “Andy Warhol Snap!” exhibit in the museum June 22 - October 13, 2013. I was responsible for ensuring that all wall plaques and press releases were historically accurate to Warhol’s life and achievements. Also, I provided assistance to the Special Events Coordinator, Emily Vigil. My internship with The Massillon Museum ended in August 2013.

Reminiscing over my experiences and ventures in the past two and one half years during the conception of this thesis I realize how apparent the influence of Andy Warhol was and still is on art today. Interning at The Andy Warhol Museum was a life changing opportunity. One that fostered the idea of The Warhol Effect was the opportunity to look back over his career as a public figure as well as an artist. Andy Warhol identified specific people as “superstars.” Among these were people
who had fame in their own right, such as Elizabeth Taylor or Jackie Kennedy. Others, such as Eddie Sedgwick and Candy Darling, were famous almost entirely because of their involvement with Warhol. But, as Warhol said himself, “Everyone deserves their fifteen minutes of fame.” For these people the light cast on them by Andy Warhol’s career made them, however briefly, a Super Star. In some cases this fame allowed them to establish careers.

The Warhol Superstar is represented today by artists such as Deborah Kass, Genesis Breyer-P’Orridge, and Yassamasa Morimura who have become part of the continuously evolving history of Andy Warhol. The fostering guidelines of being a Warhol Superstar have changed thanks to The Andy Warhol Museum, but these artists who have been selected for exhibitions at the Museum have a connection to Warhol, and their exhibitions in this facility identifies them as people who have benefited from the Warhol Effect.
CHAPTER II
ANDREW WARHOLA

“I’d prefer to remain a mystery. I never give my background, and, anyway, I make it all up different every time I’m asked.”

– Andy Warhol

Early Life

Andy Warhol was born on August 6, 1928 to parents Ondrej and Julia Wahola. His father, a construction worker in the coal mines that made Pittsburgh such a wealthy city, and his mother an embroiderer, had migrated from Slovakia and settled in the working-class neighborhood of Oakland, in Pittsburgh, Pennsylvania 1929. It is thought that Warhol had some degree of Asperger’s Syndrome.

According to a paper submitted to the National Autistic Society, many of Warhol’s artistic and behavioral traits bear marks of the condition. His social ineptitude, care to use the minimum of words in speech, difficulty recognizing friends and obsession with the uniformity of consumer goods are each thought to be clues that Warhol was autistic to some degree (www.theguardian.com).

The site goes on to quote Dr. Judith Gould, director of Eliot House, Britain's leading diagnostic center for autism and its milder, or “higher functioning” form, Asperger Syndrome, as saying, “It is fascinating how many of the things he did are typical of autism. I would say, from the study I have seen, that Warhol almost certainly had Asperger syndrome (Was autism the secret of Warhol’s art? www.theguardian.com).
At this time Andy also was diagnosed as suffering from Chorea—also known as St. Vitus's Dance—a rare and sometimes fatal disease of the nervous system that left him bedridden for several months. It was during the months after this disease was diagnosed that his mother, herself a skillful artist, gave him his first drawing lessons.

At an early age, drawing became Warhol's favorite pastime. A series of drawings of shoes made at this time provides insight into his compulsive nature, and provides early signs of his eventual success as a magazine illustrator and ad designer. Most of the meticulously drawn shoe images are titled, but even at an early age he preferred that his mother provide her much more elegant penmanship to each of his drawings. These elements suggest a mind fascinated by commercial art, collaboration, and mass production.

His mother gave him a camera when he was nine, and he took up photography as well, developing film in a makeshift darkroom he set up in the basement of his home. Warhol’s talents developed as he attended Holmes Elementary school and took advantage of free art classes offered at the Carnegie Institute (now the Carnegie Museum of Art) in Pittsburgh.

In 1942, at the age of 14, Warhol was profoundly affected by the death of his father from liver disease. It is reported that Warhol was so upset that he could not attend his father's funeral and hid under his bed throughout the wake. Warhol's father had recognized his son's artistic talents; and, in his will, he designated that his life savings go toward Warhol's college education.

After graduating from Schenley High School in 1945, he enrolled as a student at the Carnegie Institute for Technology (now Carnegie Mellon University) to study
pictorial design, graduating with a Bachelor of Fine Arts degree in 1949. After receiving his degree, Warhol moved to New York City to pursue a career as a commercial artist. It was also at this time that Andy Warhola became Andy Warhol.

**Professional Life**

“As soon as I became a loner in my own mind, that's when I got what you might call a "following." As soon as you stop wanting something you get it. I've found that to be absolutely axiomatic.” -Andy Warhol

In the early 1950s, Andy Warhol was hired by *Glamour* magazine and soon became one of the most successful commercial artists of the decade. He won numerous awards for his early efforts at the mass production of art through the use of a blotted line technique and rubber stamps to create his drawings. The resulting works represent Warhol’s first attempts of printmaking.

Warhol started creating his signature style early on. As David Bourdon states in *Warhol*, The First inkling of Warhol’s emerging style appeared in 1960, when he began painting a series of works based on cartoon-strip characters, such as Superman, Popeye, and the Little King. He concentrated on some of the most famous and recognizable faces to be found in the funnies, the ’superstars’ of their world (Warhol, p. 70).

Bourdon makes a simple but profound statement regarding Warhol’s beginnings. “Through incorporating cartoon-strips into his work, he reached a whole new audience to the people who knew his work as a fashion illustrator. Cartoon-strip admirers enjoy a certain style of wit and humor, which was Warhol’s forte.”
In 1961, Warhol debuted the work that was eventually referred to as “pop-art”—works that focused for subject matter on mass-produced commercial goods created making use of techniques that favored mass production over those associated with “fine” art. In 1962 he exhibited his now-iconic paintings of Campbell's soup cans. These were small canvas works with variations of painting and print depicting everyday consumer products. The commercialism of these works and their mass production created a major stir in the art world, bringing both Warhol and Pop Art into the national spotlight for the first time. During production, Warhol would paint the canvas before printing. This explains the unique variations of tonality and gradation combined with reproducible methods of printing.

British artist Richard Hamilton described Pop Art as "popular, transient, expendable, low cost, mass-produced, young, witty, sexy, gimmicky, glamorous, big business (Regarding Warhol, pg. 123)." The impact of his work on the art world was rapid and complex. Some critics thought it was the harbinger of a whole new approach to art. Others dismissed it as commercial trickery. Nonetheless, as Warhol himself put it, "Once you 'got' pop, you could never see a sign the same way again. And once you thought pop, you could never see America the same way again." (Andy Warhol: Pop Art Painter. Pg. 64)

Warhol’s other well-known pop paintings depicted such subjects as Coca-Cola bottles, vacuum cleaners and hamburgers. He also created celebrity portraits in vivid and garish colors. Among his most famous subjects were Elizabeth Taylor, Mick Jagger, Marilyn Monroe and Mao Zedong. As these portraits gained fame and, in some cases, notoriety, Warhol received hundreds of commissions for portraits from
socialites and celebrities. To capitalize on this new demand Warhol would create two or three editions of each print. Allowing the edition he deemed appropriate to the client/public.

His portrait entitled *Eight Elvises* eventually resold for $100 million in 2008, making it one of the most valuable paintings in world at that time. Five years later, his work *Silver Car Crash (Double Disaster)* set another sales record, selling at auction for $105 million. Ultimately, Warhol ventured into a wide variety of art forms, including performance art, filmmaking, video installations and writing, controversially blurring the lines between traditional fine art and trends in contemporary commercial design.

Perhaps the most important period of Warhol’s creative life began in 1964, when he opened his own art studio, a large silver-painted warehouse known simply as "The Factory." The Factory quickly became one of New York City's premier cultural hotspots, the scene of lavish parties attended by the city's wealthiest socialites and celebrities. Warhol, who clearly relished his celebrity, became a fixture at New York City nightclubs such as Studio 54 and Max's Kansas City. Commenting on celebrity fixation—his own and that of the public at large—Warhol observed, "More than anything people just want stars." The Factory—created as an artist collective, but primarily dedicated to the work of Warhol—served as a creative center and safe haven for all of his followers and fans. (*The Philosophy of Andy Warhol- From A to B and Back Again*. pg.65)

The Factory was a safe haven for Warhol followers and admirers. Often The Factory fostered indulgent parties for whoever wanted to join. A signature of The...
Factory was a notorious red velvet couch. The red couch was obtained through Factory followers who found it on a street corner, most likely to be collected by the next trash truck. (The Andy Warhol Diaries, pg.134)

This found object became a Factory icon, appearing in numerous photographs taken at parties that became legendary, as well as contributing to the name of The Velvet Underground, a well-known band made up of musicians involved in the Factory. It also became known as the place Factory members used to “crash,” particularly when waiting for effects of their current drugs of choice to wear off. Finally, the Velvet couch was stolen again off a street corner—perhaps the perfect metaphor for Warhol’s fascination with commercial and disposable art.

The Factory, like Warhol’s work, evolved over time, being relocated three different times between 1962 and 1984. The first location was in a building in Midtown Manhattan. When the building was scheduled to be torn down, Warhol moved The Factory to the Decker Building in Union Square West. In 1973 it was once again relocated, this time to the north end of Union Square. It was moved again in 1984 to its final location on 33rd Street.

Warhol’s personal life has been the subject of much consideration and debate. Although he never publicly acknowledged a sexual orientation, and in fact, claimed that he remained a virgin for his entire life, he is widely believed to have been a gay man. In any case, his art was often infused with homoerotic imagery and motifs. Which raise speculation regarding Warhol’s sexual orientation along with several rumors of intimate discretions between himself and befriended celebrities, none of which were ever confirmed by Warhol himself.
Andy Warhol died on February 22, 1987, at the age of 58 as the result of cardiac arrhythmia after a routine gallbladder surgery. His life and his work simultaneously satirized and celebrated materiality and celebrity, and reflected the breaking down of traditional divisions between genders. On the one hand, his paintings of distorted brand images and celebrity faces could be read as a critique of what he viewed as a culture obsessed with money and celebrity. On the other hand, Warhol's focus on consumer goods and pop-culture icons, as well as his own taste for money and fame, suggest a life in celebration of the very aspects of American culture that his work criticized. Warhol spoke to this apparent contradiction between his life and work in his book *The Philosophy of Andy Warhol*, writing that "making money is art and working is art, and good business is the best art (The Philosophy of Andy Warhol, pg. 72)." And finally, both his life and his work reflect a breaking down of traditional divisions between genders.
CHAPTER III

THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS

“They always say time changes things, but actually you have to change them yourself.”
-Andy Warhol

The Andy Warhol Foundation for the Visual Arts was founded after Warhol’s unexpected death on February 22, 1987. Not only did his passing leave the art world in shock, it also left a large and complicated catalogue of professional and personal work. With the exception of a few specific bequests, Warhol’s will instructed that his estate be used for the creation of a foundation dedicated to the advancement of the visual arts. The Andy Warhol Foundation for the Visual Arts was established in 1987. (www.warholfoundation.org)

Ultimately the Warhol Foundation entered into collaboration with two other entities to accomplish its mission; The Dia Center for the Arts and The Carnegie Institute. The Dia Center for the Arts, founded in 1974 by New York philanthropists Heiner Friedrich and Philippa de Menil. The name “Dia” from the Greek Word “through,” suggests the founders’ wishes that the institution “extend the boundaries of the traditional museum” to play a role in promoting contemporary artists; and, more specifically, promoting “the generation of artists whose work matured and became...
prominent during the 1960s and 1970s” (www.diaart.org). To this end, the Dia Center has commissioned and supported “site-specific long-term installations and single-artist exhibitions to the public.” (www.diaart.org)

The Carnegie Institute, founded in 1895 by Andrew Carnegie, was the result of his foresight to build a museum to house a collection of works consisting of the “masters of tomorrow.”

On September 29, 1989, the Foundation signed a joint-venture agreement with the Dia Center for the Arts in New York City and the Carnegie Institute in Pittsburgh to create The Andy Warhol Museum. In 1991 the Foundation made a grant of $2,000,000 to help pay for the renovation of the museum building, an eight-story, 73,000-square-foot converted warehouse on Pittsburgh’s North Side, which stands only a few miles from what was Warhol’s childhood home, and from Carnegie Mellon University, formerly Carnegie Institute of Technology, where he received his training in art. Designed by Richard Gluckman, with certain elements recalling Warhol’s celebrated studio on East 47th Street – the first Factory – the museum opened to the public in May 1994, and to this day remains the most comprehensive single artist museum in the world” (www.warholfoundation.org).

The Andy Warhol Foundation for the Visual Arts released its 20 Year Anniversary Report in 2007. In this report The Foundation states

In helping to establish the comprehensive collection and study center of the Andy Warhol Museum in Pittsburgh, the foundation has paved the way for new Warhol scholarship and curatorial innovation as well as greater public understanding of Warhol’s profound significance (Anniversary Report 2007).

The museum opened to public in May of 1994. With certain elements recalling Warhol’s celebrated studio on East 47th Street—the first Factory— and to this day remains the perhaps the most comprehensive single artist museum in the world.
CHAPTER IV
THE ANDY WARHOL MUSEUM

“Being good in business is the most fascinating kind of ar. Making money is are and working is art and good business is the best art.”
-Andy Warhol

Mission: The Andy Warhol Museum is a vital forum in which a diverse audience of artists, scholars, and the general public are galvanized through creative interaction with the art and life of Andy Warhol. The Andy Warhol Museum expands The Andy Warhol Foundations mission statement. The Warhol is ever changing, constantly redefining itself in relationship to contemporary life using its unique collections and dynamic interactive programming as tools.

The Andy Warhol Museum is the brainchild of the partnership of The Dia Center for the Arts in New York City and The Carnegie Institute in Pittsburgh, which opened to the public in 1994. The Andy Warhol Museum informs the public of its collection via the website www.warhol.org.

The collection includes 900 paintings; approximately 100 sculptures; nearly 2,000 works on paper; more than 1,000 published and unique prints; and 4,000 photographs. The film & video collection includes 60 feature films, 200 of Warhol’s Screen Tests and more than 4,000 videos. Exhibition prints of all Warhol films and videos are added to the collection as they are preserved. Also included in the collection are wallpaper and books by Warhol. The collection covers the entire range of Warhol's work from all periods, including student work from the 1940s, 1950s drawings, commercial
illustrations and sketchbooks; 1960s Pop paintings of consumer products (Campbell's Soup Cans), celebrities (Liz, Jackie, Marilyn, Elvis), Disasters and Electric Chairs; portrait paintings (Mao), Skull paintings and the abstract Oxidations from the 1970s; and works from the 1980s such as The Last Supper, Raphael I-6.99 and collaborative paintings made with younger artists such as Jean-Michel Basquiat and Francesco Clemente.

Drawings by Warhol’s mother Julia Warhola are also included. The collections are the founding contributions of The Andy Warhol Foundation for the Visual Arts, Inc., Dia Center for the Arts, Museum purchases and private donations. The Warhol regularly organizes and tours traveling exhibitions of its collections to venues across the United States and around the world. To date, more than 8 million people have visited the traveling exhibitions (www.warhol.org).

From its earlies days, The Andy Warhol Museum established itself as a reputable museum. One of the first exhibitions curated by the Museum was a traveling show- *Andy Warhol 1956-86: Mirror of His Time*. This exhibition, which traveled world wide established The Andy Warhol Museum as the primary institution maintaining and perserving Warhol’s legacy. This exhibition was followed by the even more well known, *Andy Warhol: A Retrospective*, which gained much deserved respect as it traveled through eastern and southern Europe with stops in St. Petersburg, Moscow, 12 other countries.

When speaking in regard to the 2013 exhibits featuring Deborah Kass, Genesis Breyer P’Orridge, and Massumassa Morimura, Eric Shiner, The Warhol’s current Executive Director, states,

In true Warhol Museum fashion, we are pulling out all the stops this summer, examining in detail contemporary notions of sex, gender and the human body some 20 years after these topics first became relevant in academia. Now fully entrenched in the greater culture, we take these issues as our central focus and show how artists are dealing with them today. Visitors might be surprised by what they see, but upon full understanding, a story of love, empathy and community will emerge showing that the anomalies of society are growing ever-closer to becoming the paradigm.
Shriner has initiated the next step in the museum's history by putting into place a plan for more exclusive, thought-provoking exhibits of present day artists. As Nicholas Chambers, the Milton Fine Curator of art at The Warhol stated his support, “It’s a privilege for The Warhol to be presenting the first solo museum exhibitions by three contemporary artists this summer. They are shows that, together, emphasize the museum’s commitment to experimental art practices, both here in Pittsburgh and elsewhere in the world.”

Having been an active intern during various planning phases for each of these artists’ shows I have selected each of these artist for their contributions to Andy Warhol’s legacy. Deborah Kass was selected for her overall idolization of Warhol but also for her feminist point of view evident in recreating signature works by Warhol in her own vision. Genesis Breyer P’Orridge, who will be referred to h/er or s/he throughout this, was selected for h/er use of immediately produced Polaroid images, and for exploring issues related to sexual genderfication through works of art. Yasumasa Morimura was selected for his fascination with the cult of celebrity, focusing on landmark images and celebrities featured in Warhol’s career while placing himself as the subject.

Each chapter will examine the works of each artist and how that artist, either through process, or subject matter has been profoundly influenced by the work of Andrew Warhol, and by the opportunities they have had to have their work exhibited by The Warhol Museum.
CHAPTER V
GENESIS BREYER P’ORRIDGE

“Our identity is fictional, written by parents, relatives, education, society.”
-Genesis Breyer P’Orridge

Neil Andrew Megson was born on February 22, 1950 in Victoria Park, Longsight, Manchester, United Kingdom (UK). Her father, Ronald Megson, was a travelling salesman who had worked in repertory theatre and who played the drums in local jazz and dance bands. Neil’s mother, Muriel, was from Salford and first met Ronald after he had returned to England after being injured with the British Army at the Battle of Dunkirk in 1940. Throughout her childhood, Neil had a good relationship with her parents, who did not interfere with her artistic interests.

Due to her father's job, the family moved to Essex, Eastern England, where Neil attended Staples Road Infant School in Loughton, and for a time lived in a caravan near to Epping Forest while the family house was being completed. The family then moved from Essex to Cheshire, North West England, where Neil attended Gatley Primary School. Passing her Eleven Plus exam, she won a scholarship to attend Stockport Grammar School, doing so between 1961 and 1964.
In January 1996, Genesis and h/her second wife, Lady Jaye (née Jacqueline Breyer), relocated to the New York Burroughs of Queens in the US. Following their move to Queens, the couple began an ongoing experiment in body modification, aimed at creating one pandrogyinous being named "Breyer P-Orridge." To this end, they received breast implants and adopted gender neutral and alternating pronouns. In a 2011 interview with The Village Voice, Breyer P-Orridge described Queens, where the couple shared a brownstone residence that Breyer P-Orridge had purchased in Ridgewood, as an "ideal" area for the enactment of such an experiment:

... we arrived as husband and wife, me still dressing and technically behaving male, and all the local shopkeepers who knew Jaye from being a kid, all the neighbors ... And then over the years, we transformed more and more until we were both running around in miniskirts, dressed the same, and none of them said anything! Except in the pharmacy, where very politely, one of the Pakistani guys we knew very well there ... he says one day, "Hope you don't mind me asking, but you probably want us to say 'Miss P-Orridge' now, don't you?" We said, "That would be good!" And that was the one time anyone even mentioned that anything had happened (The Village Voice, 2011).

In 2012, again with The Village Voice, Breyer P-Orridge explained the ethos behind the term "pandrogyne": "We came up with "pandrogyne" because we wanted a
word without any history or any connections with things—a word with its own story and its own information."

During this era, a book called *Ooh, You Are Awful ... But I Like You!* was published of Breyer P-Orridge's writings, poems, and observations. In the mid-1990s, Breyer P-Orridge collaborated with a number of musicians including Pigface, Skinny Puppy, and Download. Breyer P-Orridge also performed with Nik Turner and other former members of Hawkwind.

In 1999, Breyer P-Orridge performed with the briefly reunited late-1980s version of Psychic TV for an event at London's Royal Festival Hall, called *Time's Up*. The MC for the event, via pre-recorded video, was Quentin Crisp, it was recorded and released as a DVD. *Time's Up* is also the title of the first CD by Thee Majesty, Breyer P-Orridge's spoken-word project with "noise" guitarist, Bryin Dall.

In December 2003, Breyer P-Orridge, using the alias *Djinn*, unveiled PTV3, a new act drawing upon the early "Hyperdelic" work of Psychic TV with media theorist Douglas Rushkoff among its members. On May 16, 2004 all four former members of Throbbing Gristle performed at the London Astoria for the first time in 23 years.

Genesis, formerly Neil, and Lady Jaye Breyer P-Orridge embarked on a years-long pursuit of pandrogyny, undergoing a series of plastic surgery procedures in order to become gender-neutral human beings that looked like each other. Genesis states during a third interview with *The Village Voice*,

We started out, because we were so crazy in love, just wanting to eat each other up, to become each other and become one. And as we did that, we started to see that it was affecting us in ways that we didn't expect. Really, we
were just two parts of one whole; the pandrogyne was the whole and we were each other's other half (*The Village Voice*).

On October 9, 2007, Lady Jaye Breyer P-Orridge died. The cause of death was a heart condition that was possibly related to stomach cancer. Psychic TV cancelled its North American tour dates in the aftermath of Lady Jaye's death. A memorial was held at the PARTICIPANT INC. Gallery in New York City on March 8, 2008 and photos of the event were published on the Internet. As of January 2013, P-Orridge's official website says, "Since that time Genesis continues to represent the amalgam Breyer P-Orridge in the ‘material world’ and Lady Jaye represents the amalgam Breyer P-Orridge in the ‘immaterial world’ creating an ongoing inter-dimensional collaboration."

On November 4, 2009, it was announced that Breyer P-Orridge would retire from touring in any and all bands to concentrate on art, writing, and music.

In June 2010 Breyer P-Orridge sold the Ridgewood, Queens property that s/he had shared with Lady Jaye in New York for over a decade. Prior to Breyer P-Orridge's move to a one-bedroom Manhattan apartment residence in New York's Lower East Side, s/he held a "garage sale" in the basement of a Queens art gallery and sold a range of personal items such as "punk-rock dresses with safety-pinned seams, a volcanic-rock-shaped mirror-ball blob, and a pink glass perfume bottle," in addition to a considerable collection of dildos.

In the September issue of *The Brooklyn Rail*, P-Orridge participated in an interview with Jarrett Earnest in which s/he speaks extensively about h/er take on societal views of sexuality both in British and American culture. S/he theorizes:
If sensuality and sexuality are parts of the learning of wisdom, which we believe they have to be, and can be a functional form of the deconstruction and reconstruction of perceptions of reality, then they should be approached as an incredibly divine, potent, and essential aspect of our lives, not something that is just a thrilling moment or taboo. It’s holy work. Sex with someone you love—that is angelic working. It is saying you want to return to a divine state of inclusion, of balance, of no separation.

Genesis’ works have not only presented themselves as thought invoking works of art, they have also documented h/her transformation from Neil to Genesis through the decades of polaroid images, note-taking journals, and mixed-media sculptures she has created.

Figure 5.2 *Amnion Folds*. Genesis Breyer P-Orridge, 2003
“Coming out as a Barbra Streisand fan was way more embarrassing than coming out as a lesbian. To be an artist of my generation willing to be unhip- artist were supposed to be like cowboys.”

-Deborah Kass

Feminist art historian Linda Nochlin has observed that,

Between 1992 and 2000, Kass worked on an ambitious project reprising key paintings in the oeuvre of Andy Warhol. Her works closely replicate Warhol’s combination of painting and silk-screening but, importantly, replace his cool, detached subject choices with people who had a personal significance in the artist’s life.

Nochlin goes on to say, “Out of Warhol’s cool, she makes something hot, replete with the warmth of genuine feeling.”

Today, Warhol’s work exists as a completed body of work. The Andy Warhol Museum website suggests that Kass’s project reconfigures his art to her own ends. In Kass’s, herself, points out that, Warhol’s oeuvre is “so ensconced in culture, it functions as language, I can use this language to talk about me, and my concerns.”

(Deborah Kass: Before and Happily Ever After. Pg. 36)

Deborah Kass is a life-long admirer of Andy Warhol. In an open forum artists’ lecture held at The Andy Warhol Museum in fall of 2012, Kass stated that she only moved to Pittsburgh to attend The Carnegie Institute of Technology (now
Carnegie Mellon University) because Andy Warhol attended college there as well. She stated, “If it was good enough for Andy, surely would be good enough for me.

Superman. C. 1961, shown above, reflects Warhol’s wit along with his first approach towards Pop Art. Even when he was working to appeal to the cartoon-strip audience, his work attracted the interest of the fine-art audience as well. Utilizing a well-known character such as Superman for a subject opened Warhol’s audience base. This image proves its contemporary resonance through the work of artist Deborah Kass, who dedicated an entire series “The Andy Warhol Project” paying homage to the inventor of Pop Art.

Comparing the two images, which were created nearly thirty years apart, one can see the affect Warhol still has on contemporary artists. The images have similarities but each stands as an individual work, created by respected artists working in their own times. Kass takes liberty with Warhol’s image by including a bottom section that represents fellow art icon Jackson Pollock.
Beginning in 1992, Kass presented a grouping of Warhol’s well-known celebrity paintings for a contingent of her own heroes, among them Gertrude Stein, Sandy Koufax, and Barbra Streisand (the subject of The Jewish Jackie series). Kass’ Warholesque paintings of Streisand in Yeshiva drag from the film Yentl, titled My Elvis, are an example of the artist’s genre-and gender-bending sensibility (Warhol.org).

Kass broadens her audience by references other well-known subjects. She creates work in accord with her own unique point of view while, at the same time, paying homage to Warhol and other artists such as Jackson Pollock. Pollock and Warhol came of age as artist at approximately the same time, but each attracted the interest of a unique audience. Either intentionally or subconsciously, Kass is marketing herself such as Warhol did—by making the familiar new.

While publicizing herself and her works, Kass reveals the genius of Warhol to a new generation of art followers. By replicating Warhol’s images and by applying his artistic statement to her own body of work, Kass not only stands her own as an important contemporary artist, but she continues to underscore the relevancy of Warhol and his works to modern day cultures as well.

As well as making transpositions such as Superwoman for Superman, Deborah Kass employs artistic license by editing all text previously included in the thought bubbles appearing in traditional graphic comics to underscore her feminist position. Doing so allows Kass to initiate a dialogue among viewers and to make clear her feelings about such things as religion, homosexuality, and feminism.

The Paul Kasimir Gallery, which represents Kass, states on its website,

Deborah Kass employs the visual motifs of post-war painting to explore the intersection of politics, popular culture, art history and personal identity. Her celebrated series, The Warhol Project, from the early 1990’s refocused Andy Warhol’s eye for celebrity portraiture (Paulkasmingallery.com).
Kass reinforces Warhol’s earlier approach to cartoon-strip art by relating to viewers her experience with *Peanuts* creator Charles Schultz. Irving Sandler describes “a letter from Charles Schulz, dated 11 April 1961, and on Peanuts stationery [which is] the response to a drawing [Kass] had sent him while in third grade. The letter urges her to “keep at it, for you can never tell what it may develop into.” (Warhol Museum Catalogue, “Before and Happily Ever After”).

The image on the left above is a self-portrait of Andy Warhol. The image on the right, is a self-portrait of Deborah Kass recreating Warhol’s iconic photograph. It was displayed as a tribute to Warhol in “The Andy Warhol Project.” Kass strikes the same pose as Warhol. Some liberties, such as the plaid tie, the subtle differences in the wig Kass wears, have been taken. What the viewer must remember is that Kass is adding a third element to this image. While Warhol is portraying himself as a man portraying himself as a woman, Kass is a woman portraying herself as a man portraying himself as a woman.
Before and Happily Ever After was a retrospective of Kass’s work mounted by the Warhol Museum in 2012. This exhibition showcased her own work while paying tribute to Andy Warhol’s iconic work. The images above are examples of her work. On the left is *Gold Marilyn Monroe*, one of Warhol’s most famous works. Here Warhol celebrates, and in a sense idolizes one of the world’s iconic beauties. On the left is an image of Barbra Streisand created by Deborah Kass. Streisand is a less traditional beauty, but a no-less famous celebrity. Comparing the two images above it is possible to see the similarities between Warhol’s fascination with Monroe and the fascination Deborah Kass has for Barbra Streisand. The similarities are intentional. Kass portrays Streisand as her “Marilyn” and she also portrays Streisand as her “Elvis” as can be seen in the images below.
Observing the two images above—*Elvis I and II* by Warhol, and *Double Yentl* by Kass—the effects of Warhol on Kass methodologies are again apparent. Elvis was Warhol’s male icon and Kass applies the same method to her image on the right by portraying Streisand as Yentl. Streisand’s role as Yentl called for her to present herself as male in order to obtain her goals in a male-dominated society.

Kass applies her signature approach to an image by utilizing the same shade of red that appears in Elvis’s shirt as the background of the left panel of her diptych, allowing for the subtle hues of flesh similar to those found in *Elvis I and II* along with some distinguished areas of white. In her right panel Kass reproduces the same pose that is struck in the right panel of *Elvis I and II*. Kass also employs Warhol’s signature silver background behind a black silkscreen image of Yentl. The slight differences in the quality of the black color of Kass’s images may be evidence of the evolving quality of the screens, inks, or perhaps Kass wanted a more saturated field of black in her image.

Griselda Pollock makes a profound statement concerning Kass’s work in the following:
Deborah Kass’s practice straddles two cultural moments. The first made it possible. That moment was fueled by feminist intensities challenging gender hierarchies in both society and art, only slowly expanding to accommodate other, sometimes contradicting self-positioning’s and agonistic dramas of conflicting identities. The second moment is now, when the fuller picture of what Kass has introduced into culture through her singular reclamation of American painting becomes legible beyond those enabling, but perhaps now confining frames of feminism and dominant critical vocabularies around appropriative strategies and artistic parody” (Before and Happily Ever After pg. 121).

Within this paragraph she allows the viewer not only to see but to comprehend Kass’s theory and methodology. She presents Kass’s development as an artist as being the result of two critical “moments.” The first is her intense recognition of feminist issues such as gender and personal identity. The second moment, which Pollock refers to as “now,” refers to the work she is creating today, which speaks eloquently to those issues allowing an audience to absorb the full capacity of Kass’s works.

The website Warhol.org offers the following exert from their “Before and Happily Ever After” page:

”The Warhol Project” – an ambitious body of work through which Kass reassessed, celebrated, and critiqued the works by Andy Warhol. Substituting her own likeness for that of Warhol, Barbara Streisand for Jackie Kennedy, and Gertrude Stein for Chairman Mao, Kass examines questions of gender, race and sexuality. This important body of work is presented in a new light at The Andy Warhol Museum through the juxtaposition of Kass’s paintings and related works by Warhol.

The Andy Warhol Museum has projected Deborah Kass’s presence in the art world to a new level. Through aggressive marketing—not unlike the marketing Warhol, himself used—Kass is now recognized as a major American artist. Also, through exposure to the broad spectrum of people attracted to the Museum on an
annual basis, Deborah Kass is now firmly associated with the ever-evolving history of Andy Warhol. She has paid homage to Warhol by revisiting his works but also by establishing herself as an artist in her own right.
CHAPTER VII

YASUMASA MORIMURA

“Art is basically entertainment.”
-Yasumasa Morimura

Yasumasa Morimura, born June 11, 1951, has been described as Japan’s “first man of drag.” A graduate of Kyoto City University of Arts in 1978, Morimura primarily has been a solo exhibit artist, although occasionally he has participated in select group shows. He is probably best known for his replication of iconic works of artists such as Manet, Rembrandt and Cindy Sherman. His replications involve Morimura replacing human subjects in the original works with his own face and/or body.

Figure 7.1 Mao, Andy Warhol, 1973.

Figure 7.2 A Requiem: Red Dream/Mao, Yasumasa Morimura, 2007.
Among his more notable works are self-portraits modeled after the art of Frida Kahlo; and portraits resembling legendary photographs of celebrities such as Marilyn Monroe, Liza Minnelli, Michael Jackson, and Audrey Hepburn. Morimura deconstructs masterpieces and re-assembles them into his own creations through the masterful use of a vast collection of props, elaborate costumes, skillful make-up, and digital manipulation. Through this technique, he initiates a discussion of his own works and also allows for a new conversation regarding each creation. A 2001 press release from Luhring Augustine Gallery in Manhattan stated, “Widely known as the artist who transforms himself into the Mona Lisa and movie actresses, Yasumasa Morimura has won international acclaim for his unique and avant-garde expression of 'beauty'.”

The Andy Warhol Museum commented on a recent exhibition of Morimura’s work, saying:

Developed by The Warhol in close collaboration with the artist, the exhibition will focus on three important bodies of work: “Requiem” in which Morimura recreates iconic photographs relating to political and cultural life; the “Actors” series in which he assumes the persona of Hollywood luminaries such as Marilyn Monroe and Elizabeth Taylor; and his “Art History” photographs in which he painstakingly restages well known European paintings.

Morimura takes beloved historic works of art and transposes them into his own, often depicting a male subject as female. Doing so brings a new issue to the table, asking viewers if they can accept seeing familiar works of art transformed by a contemporary artist, and specifically one who challenges gender stereotypes.
Like Warhol, Morimura pushes the boundaries of acceptance and inclusiveness. Morimura has documented himself doing what Warhol was too nervous to do. Portraying himself as the icon he was idolizing at the time. Morimura has created a new level of celebrity worship by do so.
CHAPTER VIII

THE WARHOL EFFECT

“The idea is not to live forever, it is to create something that will.”
- Andy Warhol

The Warhol Superstar has evolved into current day artists such as Deborah Kass, Genesis Breyer-P’Orridge, and Yasumasa Morimura, each of whom has become part of the on-going and continuously evolving history of Andy Warhol. The concept of superstars may have changed, but through the museum which bears his name. Andy Warhol continues to shine a spotlight on creativity, both his own, and a new generation of artists who acknowledge that he created something that may well last forever.
BIBLIOGRAPHY


