

HELLO IS NOT A QUESTION

AN ANDY WARHOL PRODUCTION



22 January - 26 May, 2013
Mount Holyoke College Art Museum

Hello Is Not A Question: An Andy Warhol Production
Project Abstract

Andy Warhol once pinpointed the ideal condition for taking a good picture. Thinking of paparazzi out to catch “a famous person doing something unfamous,” the artist perversely suggested that the key to photography was “being in the right place at the wrong time.”

Warhol’s own output of the 1970s and ‘80s turns this witticism toward profundity. The thousands of snapshots and Polaroids that he produced in those decades (many in preparation for larger portraits) create a thought-provoking arena in which to consider the camera arts.

Since the Polaroids eliminate any spatial context with their ambiguous backdrops, they rob, or wrong, the images of a sense of place. Conversely, the snapshots return the body to space, but in doing so challenge its ability to pose against the temporal flow. Thus, they rectify, or right, time.

Such confusions sit at the heart of this collaborative project between students, faculty, and Museum staff, organized as part of an Art Building celebration of Warhol’s 50th anniversary as a filmmaker.

-Ken Eisenstein, Visiting Professor of Film Studies
Faculty Project Coordinator

Student Collaborators

Katie DeMarse ’15
Yingxi Gong ’13
Dharma Khalsa ’13
Fiza Khatri ’15
Ashley Kosa ’15

Erica Moulton ’14
Sara Turner ’13
Tsholo Thekiso ’15
Jamie Theophilos ’13
Sukriti Singh ’15

Bailey Raha ’15
Maya Robinson ’15
Emily Rueggeberg ’14

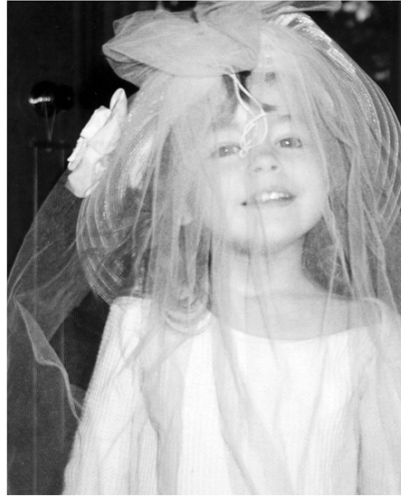
Responding to Andy Warhol
Expanding the Exhibition with Student Perspectives

Student input has been integral in the development of this project since its very inception. The Art Building’s year-long focus on Andy Warhol’s camera arts was envisioned with myriad opportunities for students from across disciplines to write, curate, and generate elements of an exhibition mounted in the Art Museum’s Hinchcliff Reception Hall. From a day-long marathon of group curating, and throughout a semester sprinkled with film screenings and a dialogue on aesthetic philosophy, students of art history, film, and studio art were instrumental in bringing this concerted vision to fruition.

The works of art featured in this digital brochure were created and submitted by Mount Holyoke art students who identified connections between their work and Warhol’s, riffing on some of the themes, images, and concepts present in his creative output—a kind of collaboration across time. Not surprisingly, portraiture features prominently in several works, as do threads of seriality, self-reflection, and references to films and everyday objects. A complete checklist of the Warhol photographs displayed in the installation is also included to foster further contemplation on the parallels that bridge the decades separating these works of art.

I wish to thank Leslie Fields and Patricia Albright from the College Archives and Special Collections for their research assistance and object loans; Nick Baker and his team of students in the Media Lab for their unwavering patience and technical support; Allison Bell, Brian Kiernan and Bob Riddle for bringing a vision into three dimensions; and the Andy Warhol Foundation for including the Mount Holyoke College Art Museum in its Photographic Legacy Program.

-Natalie Kulikowski, Research Assistant
Art Museum Project Coordinator and Exhibition Curator



Dharma Khalsa '13

Constructing Memory, 2013
Found and digital photographs

Next page, above:
Footsteps of My Grandfather, 2013
Film stills

Next page, below:
A Family Portrait, 2013
Found photograph image collage

Video, film stills, photography, and photographic collage function on the same level in the case of capturing and reconstructing memory. I have taken found images and footage of friends and family and used these captured experiences to redefine their memories through my own perception. Because of the nature of working with found images, my process tends to walk the line between ceding control to what already exists and attentively maneuvering the material in a new way.

How do relational aesthetics on all levels function in the context of art? The relational quality between a viewer's experience of an artwork; the artist's hand in the making process; and the original object, action, moment, or experience that is the work itself is a thread that runs throughout these pieces. There is a very important component of post-production and appropriation functioning in my work that Warhol also used abundantly. He utilized the relationships in his life to construct images and I am using them to reconstruct experiences.





Bailey Raha '15

Reappropriations (self portrait), 2013

Aquatint on paper

Images (left to right):

Still from *Manual of Arms*, Hollis Frampton, 1966

Self-Portrait with Meret Oppenheim, Man Ray, 1933

Dancer Adjusting Her Shoulder Strap, Edgar Degas, c. 1900

This piece is my way of addressing some of the concepts that Warhol presents in his work. Through the gradational process of aquatint, I was able to achieve shapes of black, white and various shades of gray that function the way color does in many of Warhol's silkscreened portraits. I also wanted to explore Warhol's ability to appropriate certain images, like those of Marilyn Monroe, the Campbell's soup can, and others into representations of himself.



Fiza Khatri '15

Ifrah Eating Soup, 2013
Charcoal on paper

I drew my friend in the process of cooking and eating Campbell's condensed tomato soup in my kitchen. I am interested in Warhol's portrayal of banal, everyday situations and the candid snapshot aesthetic of some of his prints in this exhibition. The idea of engaging with Warhol's work often intersects with the way we engage with the objects depicted in his art. Hence, the soup fits perfectly into the equation, being both a familiar consumer product and an image that Warhol has indelibly etched onto our visual memory.



Tsholo Thekiso '15

Making 1.2, 2013

Making 3, 2013

Digital and mixed media

I am interested in Andy Warhol's use of repetition, which he utilizes to raise important questions about the legitimacy of mass produced artwork. However, my pieces employ repetition to convey a progression into a deep emotion, which overpowers and obstructs one's ability to be mentally present in a given situation. The vibrant colors used in my abstract drawings emphasize the intense turmoil that the figures are experiencing, and draw aesthetic similarities to Warhol's use of bright colors.



I tear through the swirls and gestural lines present in my abstract drawings and then rejoin the pieces to create a fragmented atmosphere. This environment traps the superimposed figures within a ruptured and unstable space. In *Making 3* the atmosphere intensifies as the image is repeated, successively overshadowing the self-portrait trapped by anxiety. *Making 3* continues this idea of obstructing the figure that began with **Making 1.2**.



Erica Moulton '15

Light Describing a Screen Test, 2013

Digital film

Although I now realize this piece is an offshoot of Andy Warhol's screen test series--short, silent film portraits done in a single take--it began instead as a study on the properties of natural light. I drew inspiration from a variety of artists, including Anthony McCall, Bruce Nauman and Nancy Holt, and used properties and techniques from their videos and films to layer the disparate pieces of my light study together. At a certain point in the making process, I realized the layering of light established areas of positive and negative space on the screen that would interact with a traditional Warhol screen test in interesting ways, so I decided to incorporate a screen test into my video. The finished piece turned out to be a surprisingly personal reaction to Warhol's screen test format.

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Checklist of Works by Andy Warhol



Christopher Makos, Paloma Picasso and Fred Hughes
Gelatin silver print photograph, n.d.
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.133



Country Road
Gelatin silver print photograph, n.d.
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.146



Craig W. Johnson
Polacolor ER photograph, 1984
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.74



Dr. Giller
Polacolor 2 photograph, 1980
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.66



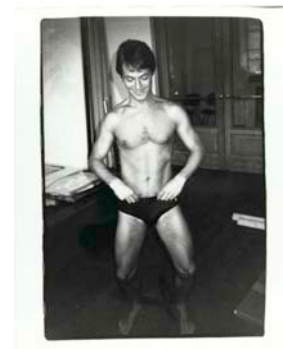
Enrico Carimati Jr.
Polacolor Type 108 photograph, 1978
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.90



Jon Gould
Gelatin silver print photograph, n.d.
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.109



Ladies and Gentlemen (Kim)
Polacolor Type 108 photograph, 1974
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.97



Male Stripper
Gelatin silver print photograph, 1982
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.117



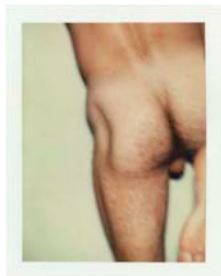
Maria Cooper Janis
Polacolor Type 108 photograph, 1976
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.5



Maria Cooper Janis
Polacolor Type 108 photograph, 1976
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.9



Maria Cooper Janis
Polacolor Type 108 photograph, 1976
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.10



Nude Model (Male)
Polacolor Type 108 photograph, 1977
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.98



Rene Ricard and Unidentified Man
Gelatin silver print photograph, n.d.
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.121



Rick Ocasek
Polacolor 2 photograph, 1980
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.81



Shop Window
Gelatin silver print photograph, n.d.
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.143



Stavros Niarchos
Polacolor Type 108 photograph, 1972
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.87



Susan Tish
Polacolor ER photograph, 1984
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.26



Unidentified Woman #34
Polacolor ER photograph, 1986
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.39



Unidentified Woman #34
Polacolor ER photograph, 1986
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.31



Unidentified Woman #34
Polacolor ER photograph, 1986
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.40



Unidentified Woman #34
Polacolor ER photograph, 1986
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.32



Unidentified Women
Gelatin silver print photograph, n.d.
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.137



Unidentified Woman #34
Polacolor ER photograph, 1986
Gift of The Andy Warhol Foundation for the Visual Arts
MH 2008.3.35

Sandra J. Brant, Ingrid Sischy, eds.

Andy Warhols' Interview: Best of the first decade, 1969-1979.

- Book 1 / The Covers
- Book 2 / The Pictures
- Book 3 / The Interviews
- Book 4 / The Andy Warhol Interviews
- Book 6 / The Directors
- Book 7 / The Back of the Book

Paris: Steidl, 2004

Loan from MHC Archives and Special Collections