



Andy Warhol's 1967 print, *Marilyn Monroe (Marilyn)*, is reflected in Douglas Gordon's *Self Portrait of You & Me (Jackies)*, 2008. Gordon appropriates Warhol by burning and scarring reproductions of Warhol images and mounting them on mirrors.

## Networks hope for midseason upswing



Joel Rubinoff  
Television

The fall season, by most standards, was an unmitigated disaster for the big three U.S. networks, with fallout from last year's writers' strike and the internet-led assault on traditional viewing patterns ensuring tepid new series like *The Ex List* and *Valentine* debuted to a collective yawn before meeting the executioner's axe shortly after the American Thanksgiving.

And now it's midseason, and as another round of returning heavyweights and jacked-up newcomers take a swipe at the brass ring, networks suck in their guts and hope for the best. Among the highlights:

• **24 (8 p.m. Sunday on Fox, Global).** Jack is back, badder than ever after last November's pulse-pounding prequel saw the grizzled counter-terrorist on the run from a U.S. Senate subcommittee in war-torn Africa. Now he's on trial in Washington for the usual insubordination offences until... well, let's just say *24* wouldn't be the addictive pleasure it is without a barrage of unexpected (and violent) plot twists. Best perk: Cherry Jones as a scrappy female U.S. president. Hillary, eat your heart out.

• **United States of Tara (9 p.m. Jan. 19 on TMN)** features Toni Collette as a suburban mom suffering from dissociative identity disorder. Think *Sybil* with a frying pan. Concocted by producer Steven Spielberg and Juno writer Diablo Cody, this one has "cable hit" written all over it.

• **Lie to Me (9 p.m. Jan. 21 on Fox, Global).** Hot on the heels of *The Mentalist* — the fall season's lone runaway hit — comes this carbon-copy drama about a deception expert (Tim Roth) who helps bust bad guys by observing, ahem, their facial expressions. Kelli Williams, formerly of *The Practice*, plays his sidekick.

• **Lost (9 p.m. Jan. 21 on ABC).** With only 16 months until its mega-hyped farewell in May '10, TV's most cerebral braintwister returns to fill in the blanks on the survivors of Oceanic Flight 815, battling demons — figurative and literal — since crash-landing on a remote tropical island five seasons ago.

Rejuvenated by its predetermined end-date, the show remains a favourite of critics and TV's most consistent sci-fi fantasy. New this season: time-shifting with a twist.

• **Dollhouse (9 p.m. Feb. 13 on Fox).** Despite a premise that sounds like a cross between the already cancelled *My Own Worst Enemy* and the '70s fantasy flick *Westworld*, Joss Whedon's sci-fi drama about a woman (Eliza Dushku) with multiple identities whose programming runs awry carries the full weight of fan expectations. Whedon, after all, was the mastermind behind *Buffy the Vampire Slayer* and *Angel*, though rumours of network interference and endless reshoots could make this a hard sell.

• **The Beast (10 p.m. Thursday on A&E).** In a role being hyped as a courageous last stand in the face of terminal cancer, Patrick Swayze plays an undercover FBI agent who uses psychology to get the job done. Entertainment Weekly panned it as a *Dirty Harry* retreat, but Swayze has a lot of goodwill from his *Dirty Dancing* days — "Nobody puts Baby in the corner!" — and in a country that celebrates mavericks, *Dirty Harry* never really goes out of style.

• **American Idol (8 p.m. Tuesday on Fox).** In the wake of *Canadian Idol*'s demise and the U.S. mothership's ratings slide, all eyes will be on Kara DioGuardi, the songwriting vet signed as the show's fourth judge. If she can break through Randy's interminable dawg-isms ("You in the dawg-house now, dawg!"), Paula's perceptual problems (note to Paula: you can't comment on songs you haven't heard) and Simon's smugly repetitive put-downs (one more reference to a "cruise ship" and I'll croak), it will have been worth it.

• **The Gong Show (10:30 p.m. Thursday on COM).** Standup comic Dave Attell stands in for Chuck Barris as host of the "reimagined" 1970s' satire that sees wacky camera hogs attempting to rev up the audience before the sound of a mallet on metal cuts their dreams short. Gene Gene the Dancing Machine, alas, hasn't been heard from since the heyday of Tony Orlando & Dawn, but with celebrity judges like Dave Navarro, Andy Dick and Triumph the Insult Comic Dog, a new era of indulgent posturing is finally at hand.

• **Celebrity Apprentice (March 1, NBC).** Already dubbed "Celebrity Apprentice: 1988", the latest instalment in Donald Trump's reality show widget factory features "whoozat?" superstars like Joan and Melissa Rivers, Andrew Dice Clay, Brande Roderick and, well, you know, being a celebrity ain't what it used to be. Rest assured nonhousehold names like Scott Hamilton, Brian McKnight and Herschel Walker will boast the same puffed-up egos and staggering sense of entitlement as famous people you might actually recognize (none of whom, incidentally, will be on the show).

jrubinoff@therecord.com

# Wonder of Warhol

Exhibit of late artist's work looks at home in children's museum, bridging generations and appealing to the child in us all

By Robert Reid, Record staff

Andy Warhol passed on to that great Factory in the sky in 1987.

Nonetheless, his provocative, pro-teen spirit dances irrepressibly throughout three of the five floors of the Children's Museum of Waterloo Region.

Those who think Warhol has no place in a museum devoted to youth should brace themselves for a shock.

The Prince of Pop looks right at home.

Andy Warhol's Factory 2009 combines the conventions of an exhibition of fine art with the interactive activity of a funhouse or playground.

This is not the first time a Warhol exhibition has been mounted to appeal to children. But no previous exhibition has been so successful in imaginatively and creatively bridging the generations by appealing to children of all ages — the Eternal Child in all of us.

On view through April 19, the multimedia exhibition has something for everyone — from connoisseurs of fine art, through casual gallerygoers familiar with Warhol's reputation, to kids who would rather muck around with paint than peruse works of art.

The exhibition is anchored by The Art, Inspiration and Appropriation of Andy Warhol, which showcases 60 original works by Warhol and a dozen contemporary artists who derive work directly from Warhol — the artist who turned appropriation into a cause celebre.



*Clockwork Panda Drummer*, 1983, by Andy Warhol

### Exhibition

#### Andy Warhol's Factory 2009

Children's Museum of Waterloo Region  
Through April 19, 2009  
Adult \$16.75, \$13.50 Children/student/seniors for The Art, Inspiration and Appropriation of Andy Warhol  
Hours and information: 519-749-9387  
www.thechildrensmuseum.ca  
www.warholfactory2009.ca

The juxtaposition of some of Warhol's most iconic images — Marilyn Monroe, Liz Taylor, Jackie Kennedy, Mao Zedong, Mick Jagger and

even Campbell's soup cans — with contemporary images confirms the artist's continuing influence and relevance.

Obviously he didn't heed his own advice with respect to enjoying a fleeting 15 minutes of fame.

The gaunt, platinum-wigged poster boy for fashionable, expendable, ephemeral Art, with its trappings of mass production, conspicuous consumption and planned obsolescence, has never gone out of fashion, at least among a group of postmodern artists who draw inspiration from Warhol's oeuvre sourced from popular culture, mass media and advertising.

At first blush, Warhol's original screen-prints seem to get lost amid the bigger, brasher — and darker — contemporary works.

That is, until you concentrate on the works themselves. Look closely and attentively and you discover, perhaps surprisingly, how well Warhol's hold up. After 40 years, they are still fresh and vibrant, visually compelling and engaging.

Looking back from the vantage point of Andy Warhol's Factory 2009, the work — while familiar and ubiquitous — challenges the prejudices and judgments that made the rounds among hostile critics of the '60s, '70s and '80s.

The artist claimed there was nothing beneath the surface of his art. What you see is what you get — or so Andy would have us believe.

► Warhol continued on page E4




You could win a brand new

## D-SLR camera



Sponsored by



Save time, save money.

Enter contest between January 1<sup>st</sup> – January 31<sup>st</sup>  
Winner will be notified Monday February 2<sup>nd</sup>

All contest details at  
[www.flyerland.ca](http://www.flyerland.ca)





R001291965