

Warhol never lost childish delight

► Warhol continued from E1

What he cleverly concealed, however, was what happens within the surface pigment.

He fooled a lot of critics who saw nothing but surface appearances.

Warhol was fascinated by celebrity, but he had a profound understanding of how the cult of personality reduces fully rounded, multi-dimensional human beings to flat, garish, cardboard cut-outs.

His 1967 screen print *Marilyn* is a case in point.

The portrait bathes the legendary Hollywood actress, who starred in the movie *Some Like It Hot*, in a pulsating glow of hot pink and orange reminiscent of a strip joint.

Although celebrated as one of the world's sexiest women, her curvaceous body is absent.

Instead, we plunge into her large, bedroom eyes, as seductive as ever. More ominously, her succulent, blue lips recall her untimely death, whether by suicide or misadventure.

Warhol was celebrated for his cool, ironic detachment — the perverse, artist-voyeur par excellence. He looked but was never touched — or so the story goes. His art was reputed to be devoid of emotion and feeling.

Challenging such notions, however, is *Jackie III*.

Mounted on the museum wall across from the portraits of Monroe, the collage of four screen print images extracted from photographs taken at the funeral of U.S. president John Kennedy transcends documentary reportage by offering an elegiac glimpse of a stoically grieving widow.

One of the exhibition's serendipitous moments affords gallerygoers an opportunity to eavesdrop on a conversation from beyond the grave, as it were, between a president's wife and his mistress.

In both cases, the contemporary works are more overt in image and theme.

Heidi Popovic's *Marilyn Contemporary Portfolio of 10* reveals the facial skeleton concealed beneath Warhol's glamorous mask.

Similarly, the piercing and burnt edging of Douglas Gordon's *Self-Portrait of You & Me (Jackies)* and *Self-Portrait of You & Me (Jackie)* bring viewers into the conflagration that spread across America like wildfire after Kennedy's assassination.

Warhol's background might have been in advertising, which deeply imprints his esthetic. But he had an intuitive grasp of art history.

His screen print portraits challenge the tradition of commissioned portraiture.

Warhol not only transformed personal unattractiveness into public mystique, he was fascinated by classical notions of beauty. His portraits of Jackie, Marilyn and Liz provide his own take on the idealization of beauty, which he references directly in his interpretation of the Italian Renaissance artist Sandro Botticelli's portrayal of the classical Greek goddess Venus.

The Art, Inspiration and Appropriation



Andy Warhol's *Campbell's Soup*, 11, 1969

of Andy Warhol is only one of five distinct, though interrelated, exhibits making up Andy Warhol's Factory 2009.

Curator Marla Wasser and the creative team under the infectiously enthusiastic direction of museum chief executive David Marskell get full marks for thinking outside of the box by tying the exhibits together with an assortment of formal and thematic ribbons.

Their packaging is enough to put a smile on Warhol's infamous blank, vacant visage.

I don't want to spoil the joy of discovery; there are numerous surprises lurking about the exhibition.

Nonetheless, look carefully at Stephen

Shore's black-and-white photographs taken in and around the Factory between 1965 and 1967.

Be prepared to have the hairs on the back of your neck tingle when you see a photo of a female pointing a toy gun at the back of Warhol's head — a chilling prophecy of what happened in 1968.

Warhol wasn't all fun and play. Parts of his life were seedy and unseemly by conventional social standards.

But let's not confuse life with art.

Andy Warhol's Factory 2009 celebrates the art of Andy Warhol, especially the creative impulse the artist retained and nurtured from a childhood with immigrant



Jesus Christ, by Andy Warhol, 1986, acrylic on HMP paper



A Campbell's soup T-shirt produced in 1981 by silk screen

parents in working-class Pittsburgh.

There remained throughout his practice, spanning more than 30 years, a quality that all children possess in the creative heat of making art.

Most of us lose that childhood sense of wonder and awe at the common, everyday, material world around us. Warhol never did.

His visual innocence is most blatant in the paintings inspired by his childhood toys (Toy Series) and the movie and comic-book heroes he revered (Myth Series).

However, it also informs his multiples of *Flowers*, which he turns into a psychedelic dreamscape of elemental shapes and primary colour; not to mention his Campbell's soup cans and sculpture replicating grocery store produce boxes.

When it comes to the simple pleasure and deep delight of making art, Andy Warhol's Factory 2009 speaks to the Warhol in all of us.

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This untitled photograph showing Andy Warhol kissing Salvador Dali, a silver print by Christopher Makor, is part of the Warhol exhibit at the Children's Museum in Kitchener.

MOVIE DIRECTORY

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<p>EMPIRE STUDIO 12 Kitchener 519-650-0071</p> <p>BRIDE WARS (PG) Sat. & Sun. 1:50,4:40,7:40, 10:10</p> <p>GRAN TORINO (14A) Sat. & Sun. 1:30,4:30,7:30, 10:30</p> <p>THE TALE OF DESPEREAUX (G) Sat. & Sun. 1:20,3:50,6:20</p> <p>THE DAY THE EARTH STOOD STILL (PG) Sat. & Sun. 9</p> <p>DOUBT (PG) Sat. & Sun. 12:45,3:30, 6:40,9:20</p> <p>BEDTIME STORIES (G) Sat. & Sun. 1:40,4:20,7, 9:40</p> <p>VALKYRIE (PG) Sat. & Sun. 12:50,3:45, 6:45,9:45</p> <p>SEVEN POUNDS (14A) Sat. & Sun. 1:4,05,7:10, 10:15</p> <p>THE CURIOUS CASE OF BENJAMIN BUTTON (PG) Sat. & Sun. 12:30,4:10,6</p> <p>TWILIGHT (PG) Sat. & Sun. 12:40,6:30</p> <p>QUANTUM OF SOLACE (PG) Sat. & Sun. 3:40,9:30</p> <p>YES MAN (PG) Sat. & Sun. 1:10,3:55,7:20, 10:05</p> <p>MARLEY & ME (PG) Sat. & Sun. 12:35,3:35, 6:50,9:55</p> <p>THE UNBORN (14A) Sat. & Sun. 2:4,45,7:50, 10:20</p>	<p>PRINCESS TWIN CINEMAS Waterloo 519-885-2950</p> <p>AUSTRALIA (PG) Sat. & Sun. 2,6:15</p> <p>SLUMDOG MILLIONAIRE (14A) Sat. & Sun. 1:45,4:15, 6:45,9:15</p> <p>THE SPIRIT (14A) Sat. & Sun. 9:30 P.M.</p> <p>PRINCESS CINEMA Waterloo 519-885-2950</p> <p>MILK (14A) Sat. & Sun. 2,6:45,9:10</p> <p>I'VE LOVED YOU SO LONG (14A) Sat. & Sun. 2:30,6:55,9:05</p>	<p>CINEPLEX FAIRWAY CENTRE Kitchener 519-893-3456</p> <p>BRIDE WARS (PG) Sat. & Sun. 12:50,3:50, 7:10,9:50</p> <p>THE UNBORN (14A) Sat. & Sun. 1:15,4:15, 7:15, 10</p> <p>BEDTIME STORIES (G) Sat. & Sun. 1:10,3:45,7, 9:40</p> <p>MARLEY & ME (PG) Sat. & Sun. 12:40,3:30, 6:30,9:30</p> <p>THE CURIOUS CASE OF BENJAMIN BUTTON (PG) Sat. & Sun. 12:30,4,7:45</p> <p>THE SPIRIT (14A) Sat. & Sun. 9:10</p> <p>THE TALE OF DESPEREAUX (G) Sat. & Sun. 1:4:10,6:50</p> <p>YES MAN (PG) Sat. & Sun. 12:45,3:40, 6:40,9:20</p> <p>GALAXY @ CONESTOGA MALL Waterloo 519-883-8843</p> <p>METROPOLITAN OPERA: LA RONDINE Sat.</p> <p>BRIDE WARS (PG) Sat. & Sun. 1:20,4:20,7, 9:40</p> <p>BEDTIME STORIES (G) Sat. & Sun. 1:4,6:45,9:25</p> <p>MARLEY & ME (PG) Sat. & Sun. 1:10,4:10,7:10, 10:10</p> <p>THE CURIOUS CASE OF BENJAMIN BUTTON (PG) Sat. & Sun. 12:35,4:25, 8:15</p> <p>VALKYRIE (PG) Sat. & Sun. 12:50,3:50, 6:55, 10</p> <p>SEVEN POUNDS (14A) Sat. & Sun. 12:30,3:35, 6:45,9:45</p> <p>YES MAN (PG) Sat. & Sun. 3:45,6:35,9:20</p> <p>GRAN TORINO (14A) Sat. & Sun. 12:45,3:40, 7:50,9:50</p> <p>DOUBT (PG) Sat. & Sun. 12:40,6:30,9:15, 12:40,3:30,6:30,9:15</p> <p>TWILIGHT (PG) Sat. & Sun. 1:15,4:15</p> <p>GALAXY CINEMAS GUELPH Guelph 519-763-9188</p> <p>METROPOLITAN OPERA: LA RONDINE Sat.</p> <p>BRIDE WARS (PG) Sat. & Sun. 12:35,3:30, 6:35,9:35</p> <p>THE UNBORN (14A) Sat. & Sun. 12:40,3:15, 6:30,9:40</p> <p>BEDTIME STORIES (G) Sat. & Sun. 12:30,3:25, 6:45,9:45</p> <p>MARLEY & ME (PG) Sat. & Sun. 12:30,3:25, 7:10,9:55</p> <p>THE CURIOUS CASE OF BENJAMIN BUTTON (PG) Sat. & Sun. 12:05,3:55,8</p> <p>VALKYRIE (PG) Sat. & Sun. 3:20,6:40,10</p> <p>THE TALE OF DESPEREAUX (G) Sat. & Sun. 12:45,3:10, 6:55</p> <p>SEVEN POUNDS (14A) Sat. & Sun. 12:15,7:10,15</p> <p>YES MAN (PG) Sat. & Sun. 12:20,3:25, 7:10,9:55</p> <p>GRAN TORINO (14A) Sat. & Sun. 12:25,3:35, 6:50,10:05</p> <p>TWILIGHT (PG) Sat. & Sun. 9:50</p>
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Sat. & Sun. 12:30,3:45, 6:55,9:40

MARLEY & ME (PG)
Sat. & Sun. 12:30,3:35, 6:30,9:30

THE CURIOUS CASE OF BENJAMIN BUTTON (PG)
Sat. & Sun. 12:20,4:05,7:45

VALKYRIE (PG)
Sat. 3:30,6:35,9:35
Sun. 12:35,3:30,6:35,9:35

THE TALE OF DESPEREAUX (G)
Sat. & Sun. 12:40,3:40

SEVEN POUNDS (14A)
Sat. & Sun. 6:40,9:45

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Sun. 4:15,7:15,9:30

MARLEY & ME (PG)
Sat. 1,4,30,7,9:30
Sun. 4:30,7,9:30

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