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WARHOL'S  
CAMERA

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*Exhibition Curator*

THE SNIPE MUSEUM OF ART

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SEPTEMBER 18 - NOVEMBER 13, 2011

THE SNITE MUSEUM OF ART



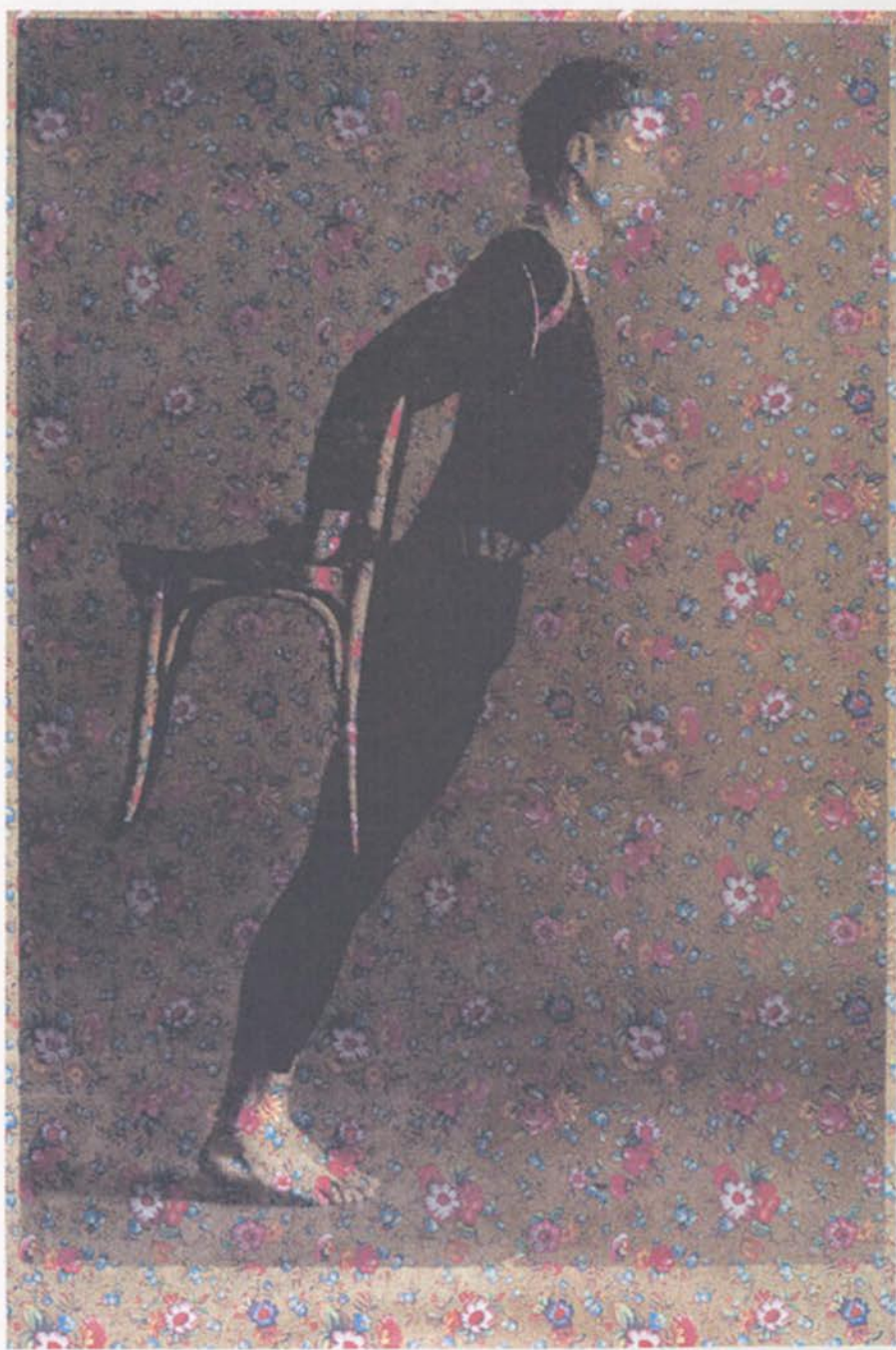
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Fig. 1, *Merce Cunningham 1, 1974* (screenprint on Japanese gift wrapping paper) 30 x 20 inches  
Collection of David Vaughan.

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# WARHOL'S CAMERA

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BY MARIA E. DI PASQUALE, PH.D.

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*"They asked me to perform and I said that I just couldn't,  
but I took a picture and then I bowed, and they thought I was crazy."  
—ANDY WARHOL describing his experience at a talent show,  
from his diary, March 25, 1981<sup>1</sup>*

## INTRODUCTION

Andy Warhol was a prolific artist of incredible range and depth. Beyond his Campbell Soup cans and Marilyn Monroe paintings, which are among the most recognized images in our culture, he experimented in a variety of media, engaged the public in myriad ways, and left behind a body of work that will challenge viewers and historians for years to come. In recent years Warhol's photography has gained greater prominence largely thanks to the Andy Warhol Photographic Legacy Program initiated by the Andy Warhol Foundation for the Visual Arts. The program oversaw the donation of almost 30,000 photographs to over 180 institutions. In 2008, the Snite Museum of Art received 155 of Warhol's photographs that provide fascinating examples of the ways he used photography in the last 10 years of his life. The gift includes Polaroids, which primarily functioned as preparatory studies for his paintings and prints, and black and white 35mm gelatin silver prints that chronicle his social life, travels, and surroundings. The photographs are powerful, perhaps largely because in Warhol's oeuvre, they are the works that give us the closest glimpse of his personal vision, something he guarded closely behind his famous wig, sunglasses, and cryptic sound bites.

The occasion of the residency of the Merce Cunningham Dance Company at the University of Notre Dame offers the museum the chance to exhibit a selection of these photographs for the first time while considering the relationship of Warhol and Cunningham. The two men were friends and peers in the generation of artists who pioneered new and innovative forms in the 1960s and 1970s. Warhol provided the décor for Cunningham's 1968 dance "Rainforest," and David Vaughan's generous loan of Warhol's "Merce Cunningham I" (fig.1) gives us the opportunity to see another aspect of their interaction. Both Warhol and Cunningham challenged the traditional limits of their genres by incorporating new media, engaging in collaboration, and defying the distinction between high and low art forms. Cunningham rethought the relationship between dance, music, and the visual arts in his collaborations with composers and visual artists including John Cage, Jasper Johns, Robert Rauschenberg, and Warhol. Similarly, Warhol experimented with cinema, music, performance, commercial imagery, and, as highlighted here, photography, to create works that reflect his equally innovative notions of authorship and genre.

## WARHOL CHRONOLOGY

Born Andrew Warhola in Pittsburgh, Pennsylvania in 1928, Warhol was the son of working-class parents who had come to the United States from what is today Slovakia. After an awkward and sickly childhood, he entered the Carnegie Institute of Technology to study commercial art. His experiences in college, including participating as the only male member of the modern dance club and attending a John Cage performance, initiated him into a life of modern art.<sup>2</sup> After graduation in 1949, Warhol left for New York where he established himself as a very successful commercial artist, creating illustrations and designing advertisements for clients that included Harper's Bazaar and I. Miller Shoes.

During the 1950s, as he observed the careers of Jasper Johns, Robert Rauschenberg, and other artists represented by the Leo Castelli Gallery, Warhol aspired to a career as a fine artist. His early work experimented with commercial imagery (newspapers, comic books, and advertisements) that many of Castelli's artists were exploring at the same time. His first widely recognized work, a series of 32 paintings of Campbell's soup cans, each simply represented on a plain white canvas, were instrumental in defining what critics would call Pop Art, and Warhol became a major figure in this movement during the 1960s. Along with his Campbell's Soup paintings, Warhol's early 1960s work also includes his paintings of iconic movie stars Marilyn Monroe and Elizabeth Taylor and his Death and Disaster series featuring images of suicides and car crashes (the Snite Museum owns a later screenprinted version of the iconic "Electric Chair" from this group).

The work of the major figures of Pop, including Warhol, Lichtenstein, Rauschenberg, and Johns, differed markedly from the established style of Abstract Expressionism in its adoption of recognizable subjects painted in a highly realistic and impersonal technique. The so-called "action painting" of Jackson Pollock and others emphasized the artist's physical involvement in the work and the notion of the painting as a medium for expressing essential and universal truths. Pop artists directly challenged those Abstract Expressionist precedents by adopting banal, commercial subjects and a mechanical style that seemed to focus only on the surface. Warhol and his peers questioned the established definitions of medium and subject matter and focused their interest

on the objecthood, surface, and formal elements of their work rather than on its "inner" meaning.

In the mid 1960s Warhol established his famous studio on East 47th Street, known as the Factory, in part because of the intensely collaborative aspects of Warhol's work. Indeed, by the later 1960s he was focusing less and less on painting and more on screen printing, film, and his work as the producer for the proto-punk band The Velvet Underground. The Factory, decorated with silver foil covering the walls, was a psychedelic meeting place for Andy's friends and hangers-on, the so-called Superstars (Billy Name, Edie Sedgwick, Brigid Polk), who helped produce his artworks, acted in his films, and partied in his aura. The wild and open atmosphere of the Factory came to an abrupt halt in 1968 when one of these characters, Valerie Solanis, shot Warhol almost fatally.

After his recovery, Warhol returned more actively to painting with a particular focus on portraiture, and he began taking the photographs that make up a large part of his work until his death. He acquired his Polaroid Big Shot Camera around 1970 and a few years later also began taking photos with a portable 35mm, which he carried with him every day for the rest of his life, producing over 100,000 photographs and negatives. In these later years his quest for innovation never ceased as he founded Interview Magazine as a venue to explore his fascination with celebrity, created his Mao series and camouflage paintings, and experimented with television and early computer technology. He actively sought relationships with younger artists, and produced work in collaboration with such rising art stars as Jean-Michel Basquiat and Francesco Clemente. At the time of his unexpected death after gall bladder surgery in 1987, Warhol was one of the most recognized artists and celebrities in the world.

## WARHOL'S PHOTOGRAPHY

In every phase of his career, Warhol embraced the ordinary and the familiar, ignored the traditional boundary between art and life – very much in the spirit of both Marcel Duchamp and Merce Cunningham – and questioned the possibility of meaning and artistic authority. His photography, used in a variety of ways throughout his career, was an effective medium for these explorations

and helped to establish these aspects of his Pop aesthetic. In his early days as a commercial artist, he sometimes traced images from photographs into his designs. Photography took on greater importance as he developed his career as a fine artist. As the starting point for many paintings in the early 1960s, Warhol appropriated photos from a variety of sources. Later he began to take his own Polaroid and 35mm photos. His appropriated photos came from low or non-art sources including newspaper and advertising, and his own photos were taken with the humblest popular, amateur cameras. He recognized that the mechanical technique of photography begins to remove the physical presence of the artist from the work, and an appropriated photo divests authorship among several creators. As these elements of Warhol's work have become better understood, photography has come to be seen as a core element of his oeuvre

#### APPROPRIATED PHOTOS

Many of Warhol's most recognizable images from the early 1960s are based on appropriated photos that were transferred to a screen print matrix and printed onto a prepared support. Publicity photos, newspapers, and the archives of the New York public library provided the source images for his early celebrity portraits as well as the Death and Disaster series. Warhol's appropriation technique is represented in this exhibition by "Merce Cunningham I," (fig. 1) created for a portfolio of prints assembled as a fundraiser for the Merce Cunningham Dance Company. The piece exhibited here relates directly to several paintings from the early 1960s that also have Cunningham as their subject. In both the paintings and the print, Warhol appropriated an iconic photo of Merce, taken in 1958 by the fashion and commercial photographer Richard Rutledge, showing the dancer in one of his most famous and representative works, "Antic Meet," dancing with a chair strapped to his back. In "Merce Cunningham I," the silkscreened image of the photograph is printed on a sheet of flowered Japanese wrapping paper.

His choice of photo of Merce is typical of Warhol's appropriated photos of celebrities. He opted for iconic images that conveyed the most recognizable aspects of the subject (a photo of Monroe that emphasizes her sensual lips, Taylor as Cleopatra, Kennedy at her husband's funeral). In the case of all his images of Cunningham,

including the 1963 paintings and "Merce Cunningham I," the photos highlight a key theme of Cunningham's work that resonates with Warhol's own aesthetic. "Antic Meet" is a work that reduces the distance between dance and life, most dramatically through the inclusion of an everyday object, a chair, in the choreography. Cunningham, in collaboration with John Cage and Robert Rauschenberg and inspired by the work of Marcel Duchamp, had pioneered this challenge to traditional boundaries beginning with their work together at Black Mountain College in the 1950s. It is a theme that is also central to Warhol's work, in his use of mundane subjects and commercial images and techniques. Warhol highlights this shared aesthetic pointedly through his choice of wrapping paper as the support for "Merce Cunningham I." Both artists here suggest that there is no boundary between the ordinary (a chair, a piece of wrapping paper) and the realm of high art. This theme had also characterized their collaboration in Cunningham's 1968 piece, "Rain Forest," in which Cunningham and his dancers interacted and moved through a forest of silver helium balloons designed by Warhol.

One can also view "Merce Cunningham I" as part of the obsession with celebrity that is reflected in Warhol's later photographs. When Cunningham, Cage, and Rauschenberg first began their collaboration, Warhol was working as a commercial artist in New York, only beginning to aspire to a career in the fine arts. Cunningham and Rauschenberg occupied the strata of established artists among whom Warhol keenly aspired to dwell. In that regard, his depictions of Merce (particularly those from the early 1960s) can be seen as related to Warhol's candid party and celebrity photographs of the 1970s and '80s. It is another means by which Warhol established his connection to a glittering world of famous faces.

#### POLAROID PHOTOS

When legal action was taken against Warhol for his appropriation of commercial photos for his flower paintings, he became much more active in taking his own pictures.<sup>3</sup> In the true spirit of Pop, Warhol chose the Polaroid camera, not at all a fine art medium and available to any shutterbug who wanted instant gratification. Someone who came of age in the later twentieth century likely has a family album of snapshots that are essentially

dividual portraits. Included in this group are the athlete portraits (fig. 38–39) and the images of shoes, grapes, and Santa Claus (fig. 44–46). Warhol was constantly exploring possibilities for subject matter, and he experimented with Polaroids in that process as well. In 1980 he photographed vintage shoes (fig. 46) for a print series produced that year, choosing a subject matter that related to some of his earliest and most famous commercial work for I. Miller. The singular Polaroid of grapes arranged in a flag shape (fig. 44) recalls his admiration for Jasper Johns and his iconic flag paintings, and may also relate generally to a series of grape prints produced earlier in the 1970s. The portrait of Santa Claus (fig. 45) is a preparatory work for the “Myth” print series published in 1981, which also included portraits of the Wicked Witch of the West, Micky Mouse, and Uncle Sam. Among the celebrities displayed in this exhibition are portraits of the golfer Jack Nicklaus and the hockey star Rod Gilbert, both of whom Warhol photographed for his “Athletes” series which was produced in 1978.

#### GELATIN SILVER PRINTS

The Warhol Foundation gift to the Snite Museum also includes a group of his black and white 35mm photographs in which Warhol recorded his daily life. The exhibition highlights two types: party photographs and still lifes. The party photos illustrate the social life that he describes with great detail in his diary. In them he records his famous friends, sometimes candidly (fig. 5), sometimes posed (fig. 3), but always with a sense of the moment preserved. The immediacy of several is increased by the raking angle at which they are taken (fig. 2, 5–7), as well as the spontaneous cropping (fig. 2–5) which creates the look of a contact sheet. The images printed to the edge of the paper have a more finished, portrait effect (fig. 6–7). Despite difference in printing, all the photos depict intimate moments of real emotion. The sidelong glance of the famous drag artist Joey Arias, captured as he applied his makeup, registers a direct response to Warhol himself, as does the portrait of Warhol’s on-again-off-again boyfriend Jon Gould, whose gaze seems to reflect the tension of their fraught relationship. Warhol’s eye for effective and elegant design asserts itself even in the most random snapshot of his friends lounging on the other side the limousine (fig. 5). These photos functioned primarily as a visual diary of Warhol’s daily activities, but he also published some in the form of the photo books

“Exposures” (1979) and “Party Book” (1988).

The still life photos of his surroundings focus entirely on the sometimes novel, sometimes boring details that caught Warhol’s ever-roaming eye. Interiors and exteriors, close-ups and wide shots all capture some detail or view that he thought worthy of recording, and the Snite’s collection contains several photographs of architecture, furniture, and windows. The resulting images run the gamut from truly banal (fig. 63) to conventionally picturesque (fig. 61) to aesthetic shots that resemble the work of Edward Steichen or Charles Sheeler (fig. 59). This last group of images recalls again Warhol’s shared interests with Merce Cunningham and the choreography of “Antic Meet,” in which an ordinary chair is changed by its presence in the dance. The ordinary objects in Warhol’s photographs are also transformed by the artist’s perception captured in the camera’s lens.

#### WARHOL’S-EYE VIEW

Warhol’s photographs occupy a distinct place in his oeuvre. They are both artworks and biographical documents. His various uses of them illuminate his attitude toward fame, his notion of collaboration, and his ongoing investigations into originality and the malleability of genre. The mechanical technique of photography was a natural medium for an artist who claimed to prize only the surface, who aspired to an aesthetic of mechanization and impersonality, and whose work is dedicated to the process of defacing the artist and divesting the work of authorial intention. But at the same time, his photographs offer one of the most deeply personal visions in his oeuvre. Warhol’s Polaroids and gelatin silver prints allow us to look briefly through his own eyes via the camera’s lens. When the sitter looks out, s/he is looking at Warhol and responding to him. The relaxed naturalness of the celebrity subjects of his candid photos is a direct reflection of their comfort and intimacy with Andy himself. In his still lifes, our eye is directed to the configuration of objects that caught his eye. When we stand looking at Warhol’s photos, we stand in his shoes, and, if only briefly, we see past the surface.

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indistinguishable from Warhol's work, and this familiarity with the medium results in the strange intimacy of viewing these photographs. The Polaroid medium was a natural extension of his interest in photo booth pictures, which he had used as the source material for some important early portraits, particularly that of socialite Ethel Scull (*Ethel Scull 36 Times*, 1963, jointly owned by the Metropolitan Museum of Art and the Whitney Museum). Like the photo booth, the Polaroid process is immediate, one can take many pictures in succession, and the effect of the Polaroid flash, similar to the photo booth, is bright and produces an image of very high contrast. A Polaroid sitting with a client became the first step in his portrait process.

Warhol was constantly on the lookout for portrait commissions, which constituted a large part of his income in the last 15 years of his life. The fee was generally \$25,000, and the sitters, sometimes friends and sometimes strangers, would come to the studio for a ritual that was repeated in basically the same form for every sitting. First there would be a lunch in the conference room, but Warhol did not always attend. After lunch Warhol and his assistants would prepare the sitter for the shoot. Women were generally asked to put on a checkered wrap that left their shoulders bare (just visible in fig. 27), and most sitters were given an application of white pancake makeup which smoothed out their features and created a very high contrast which was useful in converting the Polaroid image (see also fig. 27 and fig. 26).<sup>1</sup> Men were often asked to pose with their hands to their faces (fig. 16–23). Warhol would take many photos, often more than 100, searching for the most flattering image, and the results would be laid out immediately for the sitter to choose his or her favorites. The exhibited groupings of Tara Tyson, Peter Duchin and his wife, and Unidentified Man (Vest and Blazer) give a sense of the array from which the sitter could choose. Warhol would help direct the choice, and his primary goal was to make the sitter look as beautiful, glamorous, and young as possible. Warhol's diaries often record the mood of the shoot, sometimes friendly, sometimes awkward (see the label guide).

Once a Polaroid was chosen, the image was sent to assistants to be transferred to acetate and then to a screen. In this process, Warhol would sometimes perform minor acts of cosmetic surgery, smoothing out wrinkles or reducing nose size. As always, his goal was to make his

sitter look as beautiful as possible, though occasionally the sitters, unable to recognize themselves, asked for their distinctive, if not perfectly ideal, features to be restored. Warhol painted multiple canvases in preparation for the printing process, and the final portrait would be printed onto those painted backgrounds. The result would be a range of versions from which the sitter could choose, with the hope that they might purchase several.

The Warhol Foundation's gift to the Snite offers a glimpse into the broad range of sitters Warhol photographed, from his closest advisers and party friends (Bob Colacello, editor of Warhol's "Interview" magazine fig. 28 and Barbara Allen fig. 31) to art world associates (Marilyn Karp fig. 30 and Bernd Kluser fig. 29), wealthy patrons and their children (figs. 16–23; 24–27; 41–43), and, of course, celebrities (figs. 8–15; 32–40; 47–58). He once famously (and prophetically) uttered that in the future everyone would be famous for fifteen minutes, and the notion of celebrity is intimately associated with Warhol's work. He insisted that the only thing that was important was surface, and that there was no meaning or depth hidden below, not in himself or in his works. In the end, his Polaroids have a powerful equalizing quality. A man whose name is already lost to the record (fig. 16) becomes the equal of (or, one could argue, even more interesting than) one of the most famous stars of the era (fig. 36) under the lens of Warhol's Polaroid.

Among the celebrity photos exhibited, the series of Peter Duchin and Sherry Zauderer stands out (fig. 47–58). Duchin led one of the most sought-after dance orchestras of the 1960s and '70s (they provided the music for Truman Capote's *Black and White Ball* in 1966), and he and his socialite wife posed together for their Polaroid sitting. The set of pictures suggests how Warhol sought in his Polaroids to bring some aspect of his sitter to light, and not always through facial expression alone. The group includes multiple close-up views of the couple's hands, feet, and arms, as they move to unheard dance music. The serial quality of the images captures both a moment in time and the spirit of their relationship, defined as it was by his identity as a musician. The group stands together as a remarkable work, transcending the notion of these Polaroids as simply preparatory studies for other works.

The Warhol Foundation gift also includes several Polaroids that are linked to print series rather than to in-



## NOTES

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2. Stéphane Aquin, ed., *Warhol Live: Music and Dance in Andy Warhol's Work* (Montreal: Montreal Museum of Fine Arts, 2008), 86.
3. "Freezing a Motion Picture: An Interview with Gerard Malanga" in *Andy Warhol Photography* (New York: Edition Stemmle, 1999), 116.
4. Warhol's assistant Vincent Fremont describes the full ritual of the sittings in "Sometime Around 1970, Andy Warhol Bought a Polaroid Big Shot Camera: Vincent Fremont on Warhol's Polaroid Photographs" in *Andy Warhol Photography*, 158-9.

## ILLUSTRATIONS



fig. 2



fig. 3



fig. 4



fig. 5



fig. 6



fig. 7



fig. 8



fig. 9



fig. 10



fig. 11



fig. 12



fig. 13



fig. 14



fig. 15



fig. 16



fig. 17



fig. 18



fig. 19



fig. 20



fig. 21



fig. 22



fig. 23



fig. 24



fig. 25



fig. 26



fig. 27



fig. 28



fig. 29



fig. 30



fig. 31



fig. 32



fig. 33



fig. 34



fig. 35



fig. 36



fig. 37



fig. 38



fig. 39



fig. 40



fig. 41



fig. 42



fig. 43



fig. 44



fig. 45



fig. 46



fig. 47



fig. 48



fig. 49



fig. 50



fig. 51



fig. 52



fig. 53



fig. 54



fig. 55



fig. 56



fig. 57



fig. 58



fig. 59



fig. 60



fig. 61



fig. 62



fig. 63



fig. 64

# THE SCIENCE OF MAGIC

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A BRIEF HISTORY OF THE POLAROID

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In 1943, thirty-four-year-old Polaroid founder Edwin Land took his wife and young daughter to Santa Fe for a family vacation. At the time, Land and the Polaroid Corporation were dedicated to the research and development of military applications for the United States Armed Forces. With the looming end of WWII and Polaroid's military contract imminent, the company would be left with a huge gap in funding and revenue. Taking an opportunity to rest and think of the direction in which his company was headed, Land spent time walking through the Santa Fe landscape. On one particular outing, Land brought his camera along and took a picture of his daughter, Jennifer, who asked why she could not immediately see the picture that Land had taken.<sup>1</sup> It was in that moment of childhood curiosity that the idea for instant photography and the Polaroid was born, an idea that would change the way in which the public and fine art community viewed photography.

The Polaroid instant photograph is pivotal to the formation of the visual code we use to view contemporary photography because it allowed everyone access to the photographic medium, whether artist or enthusiast. By embedding itself in consumer culture and emphasizing the photograph as artifact, Polaroids brought the tangibility and accessibility of photography to the forefront of

the medium. However, the history of the Polaroid and the impact that it has had on fine art photography are often overlooked due to the commodification and instant gratification inherent in its nature. Photographers and artists such as Ansel Adams, Robert Mapplethorpe, Minor White, Chuck Close, and Andy Warhol used Polaroid instant photography for creative visions that could not be expressed through other media, and worked their way from using instant photography as a means to using it as an end. Walker Evans, the Great Depression era documentarian, perhaps best described the Polaroid when he wrote,

You photograph things that you wouldn't think of photographing before. I don't even yet know why, but I find I am quite rejuvenated by it . . . It's the first time, I think, that you can put a machine in an artist's hands and have him rely entirely on his vision and his taste and his mind.<sup>2</sup>

A consideration of the history and use of the Polaroid illuminates the ways it has affected the public and artistic perception of the photographic image and is necessary in fully understanding the little plastic photographs that decorated the second half of the 20th century.

The Polaroid Corporation was originally formed in 1937 as a company that made polarizers for cameras and car headlights, hence the name "Polaroid." Edwin Land had studied at Harvard and while pursuing a degree in physics had developed a plastic sheet polarizer that cut down glare and could be commercially manufactured in large quantities. Land obtained a patent for this polarizer in 1929, the first of over 500 patents that he would apply for in his lifetime.<sup>3</sup>

Land had considerable knowledge of cameras and dark room processes when the first experiments for instant photography began in 1944. He had, after all, been developing polarizers for cameras for some time and was an amateur photographer himself. However, the problem that confronted Land from the beginning was the task of squeezing all the processes and chemicals of a dark room into a single camera. Cameras merely expose photographic film to a light source and capture the reflected rays of light that bounce off a subject in the chemicals that cover the surface of the film. To actually see the image<sup>4</sup> that a camera has captured, the film must be processed with a myriad of chemical mixtures. That film must then be exposed onto a piece of photographic paper, which is developed using an entirely different set of chemicals, washed in water, and dried. Land had to develop a mechanism that would perform this entire process with the click of a shutter.

The project to develop a workable form of instant photography that could be marketed to the public was called SX-70. Land drew on his knowledge of 3D photography and studies in physics to work with his research staff in creating an all-in-one process that could produce images in 60 seconds or less. Land decided that the most effective way to do this was to sandwich a negative and piece of photographic paper together, with a chemical pod in between them that could be broken by pushing the sandwiched materials through two rollers within the camera. When broken, the developer within the pod would dissolve the unexposed silver halide coating of the negative, and force it a short distance to the photographic paper, thus creating a positive image that was a mirror of the negative. Once the silver halide had fully set in the positive and was fixed by the chemicals within the pod, the negative and positive could be peeled apart, leaving the user with a black and white photographic image.

Land perfected this process in 1947, having spent three years and countless hours researching the chemical and mechanical components of his ideal camera. The first demonstration of instant photography took place in February of that same year, and by November 1948, Polaroid had released the Model 95 camera and sepia instant film, the first in a long line of instant cameras produced by Polaroid.<sup>5</sup> Land and the Polaroid Corporation would continue to improve on the process, introducing Polaroid color film in 1957 and an improved version called Polacolor in 1963. Polaroid also introduced the #500 film back in 1958, allowing photographers to take pictures with their own large format camera using 4x5 inch sheet Polaroid film. Most cameras that shoot film larger than 35mm have detachable mechanical backs that hold and roll film. The #500 was one such back, and could be interchanged with a similar back holding gelatin silver film. The #500 became a staple for fine art and fashion photographers alike, as it allowed photographers to take practice shots for lighting using the #500 and then switch to film backs with gelatin silver sheet film for the final product.

Although fine art photographers loved the #500, they experimented with many varieties of Polaroid film and cameras. Ansel Adams, the famed landscape photographer, was one of the first proponents of Polaroid, and had been hired by Land in 1948 to test and analyze new cameras. Adams' work was followed by the photographic experiments of photographers such as Paul Caponigro and Minor White, and the photographic community embraced the Polaroid as a counterpart to the reproducible photographic image. Walker Evans, known for his Depression era images, became a Polaroid fanatic in the later years of his life. Renowned portrait artist Chuck Close favored instant photography, using a Polaroid 20" x 24" camera to create composite self-portraits that mirrored his mosaic-like paintings.<sup>6</sup> Nearly every photographer decided to use a Polaroid camera at one time or another.

However, no artist embraced the Polaroid as thoroughly as Andy Warhol. Warhol's favorite camera was the Polaroid Big Shot, which he used to take pictures of posed subjects as imagery for his screen-prints. The Big Shot was bulky, with a fixed focus lens that forced the user to shuffle backwards and forwards to get the correct cropping for a shot.<sup>7</sup> Warhol was particularly

adept at handling the awkward nature of the camera, and his photographs are eerily stark realizations of the people sitting in front of the lens. He loved not only the equipment itself, but the idea of instant photography, as it readily tied in with his philosophy of readymade consumer art. It is worth noting, though, that Warhol's strong adherence to the reproducibility and ubiquity of art in consumer culture is strongly opposed to the singular nature of the instant photograph.

No Polaroid camera better broke these barriers between the reproducible image and photographic artifact than the SX-70, which was released in November of 1972. The SX-70, named after Polaroid's first foray into instant photography, was the first fully automated, pocket-sized camera that produced a 3.5" x 4.2" color image without a negative. Polaroid's laboratories worked out a way to sandwich the Polaroid chemical pod between a plastic sleeve and mylar cover, allowing the chemicals to develop within the film and remain contained within the plastic casing.<sup>8</sup> Thus, an image was produced that was truly one of a kind, and the SX-70 became the one-step photographic process Land had been working towards for so long.

The SX-70 and following one-step Polaroid cameras became a staple of American consumer culture. Most born before the 1990s can recall the magic that surrounded the instant Polaroid camera. The film was loaded, the picture composed, and with one click of the shutter, a single piece of film rolled out that had nothing on it. Within seconds an image slowly began to solidify, satisfying one's curiosity, but never quickly enough. The SX-70 and later models were relatively easy to use, provided photographs instantly, and most of all, were incredibly fun.

Despite its great popularity, the success of Polaroid was not to last forever. After the release of the SX-70, Polaroid would spend the next 20 years fine-tuning their instant photographic process. At the same time, other companies such as Kodak, Nikon, and Canon were developing advanced 35mm SLR (single lens reflex) and point and shoot cameras, and the relatively low cost of film and development made them quite popular with the public.<sup>9</sup> In addition, digital photography began gaining momentum in the early 1990s, and was attracting a substantial share of the market by the early twenty-first century. Polaroid attempted to counteract this loss by developing a professional grade SLR, the Captiva, in 1993,

and digital cameras starting in 1996.<sup>10</sup> By that time, it was too late. In 2001, Polaroid filed for bankruptcy, and its assets were sold off to the Petters Group. In 2008, the Petters Group filed for bankruptcy, and Polaroid was sold once again.<sup>11</sup>

Despite Polaroid's terrible economic fortune at the beginning of this past decade, bankruptcy was not the last word in Edwin Land's legacy. That came in 2008, when Polaroid announced that it would cease making instant photographic film, a year after it had stopped making instant photographic cameras. Fuji currently makes instant film, but not in the same quantities or varieties that Polaroid once had. Now, Polaroid largely makes digital point and shoot cameras, televisions, and other electronic appliances. Gone is the driving force of innovation that Land brought to his powerful company, although the Polaroid name lives on. A small glimmer of hope can be found in the Impossible Project, begun by Austrian businessman and Polaroid aficionado Florian Kaps, who purchased Polaroid's film manufacturing equipment from a decommissioned factory in the Netherlands. Kaps hired several ex-employees, and set about attempting to re-create the process without access to the original dyes or chemicals used by Polaroid.<sup>12</sup> In March 2010, the first batch of film was released, but the results have been inconsistent.

As technology moves forward at an ever-increasing pace, it is easy to write off the innovations of the past as mere steppingstones to the technology of the present, but Polaroid instant photography was a true revolution in the photographic medium that stood almost as a medium unto itself. It did not conform to previous methods of capturing images, and it certainly cannot claim a place as the technological forefather of digital photography. Polaroids were a combination of magic, science, and natural visual acuity that allowed both the public and fine art community to participate in the creation of art. The Polaroid was one-of-a-kind.

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## GALLERY GUIDE

*All works by Andy Warhol, 1928-1987 and, unless otherwise noted, all works are from the permanent collection of the Snite Museum of Art.*

### East Wall

1. *Merce Cunningham I*, 1974 (screenprint on Japanese gift wrapping paper) 30 x 20 inches  
Collection of David Vaughan

"I think John Cage has been very influential, and Merce Cunningham, too, maybe." Andy Warhol in an interview with Gene Swenson, *Art News* (1963).

### GELATIN SILVER PRINTS

#### North Wall

2. Jon Gould, n.d.; 10 x 8 inches; 2008.26.110  
Gould, (d. 1986) an executive at Paramount Pictures, was Warhol's boyfriend from 1982 to 1985. Warhol's Diary, Wed. April 16, 1981: "I don't want to be by myself in this big house . . . I've got these desperate feelings that nothing means anything. And then I decide that I should try to fall in love, and that's what I'm doing now with Jon Gould, but then it's just too hard. I mean, you think about a person constantly and it's just a fantasy, it's not real, and then it gets so involved, you have to see them all the time and then it winds up that it's just a job like everything else, so I don't know. But Jon is a good person to be in love with because he has his own career, and I can develop movie ideas with him, you know? And maybe he can even convince Paramount to advertise in Interview, too. Right? So my crush on him will be good for business."
3. Tom Cashin and Unidentified Man (*Two Men Embracing*), n.d.; 10 x 8 inches; 2008.26.131  
Cashin was a Broadway performer and according to the diary was often part of Andy's entourage in the late 1970s and early 1980s.
4. Christopher Isherwood and Don Bachardy, October 1980; 8 x 10 inches; 2008.26.126  
The British-born novelist Isherwood (1904-1986) was a long-time friend of Truman Capote (another of Andy's intimate friends). Isherwood's life partner Don Bachardy (b. 1934) is a renowned portrait artist.
5. Christopher Makos, Tara Tyson, and Unidentified Woman, n.d.; 8 x 10 inches; 2008.26.134  
The photographer Christopher Makos (b. 1948) traveled to China with Warhol and published a book of his photos from the trip Andy Warhol in China (1982). Tyson was an actress (Polaroid portraits fig. 16-23). Diary, Monday, April

13, 1981: "Chris is just the perfect companion for me. He's everything I've ever wanted. He's pushy but then he's not pushy. And he's a child . . . and when he goes places he can't wait to leave - just like me - and he gets me to go running all over and even though he's now got me carrying his knapsack, I don't mind because it's all exciting and he makes me feel young."

6. Joey Arias, 1985; 10 x 8 inches; 2008.026.112  
Arias (b. 1949) is a legendary drag performer; the first time he dressed in drag was to attend a party with Andy Warhol, Kenny Scharf, and Jean-Michel Basquiat (interview with Joey Arias, *Out*, October 2010).
7. Lester Persky, n.d.; 10 x 8; 2008.026.114  
Persky (1925-2001) was a producer who worked in theatre, film, and television.  
Diary, Thursday, September 5, 1985: "Lester Persky was there, drunk, kissing everybody, saying how I'd picked him out of the gutter and made him somebody and (laughs) I guess I've told him that so often that he's started to believe it."

### POLAROID (all 4.5 x 3.375 inches)

#### West Wall

Tara Tyson  
Stage and television actress and fashion model often photographed by famed fashion photographer Francesco Scavullo.

#### Top Row

8. Tara Tyson 10/1982; 2008.026.080
9. Tara Tyson 10/1982; 2008.026.081

#### Second Row

10. Tara Tyson 10/1982; 2008.026.082
11. Tara Tyson 10/1982; 2008.026.083

#### Third Row

12. Tara Tyson 10/1982; 2008.026.084
13. Tara Tyson 10/1982; 2008.026.085

#### Fourth Row

14. Tara Tyson 10/1982; 2008.026.086
15. Tara Tyson 10/1982; 2008.026.087



West Wall (continued)

Unidentified Man

Top Row

16. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.026  
17. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.027

Second Row

18. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.028  
19. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.029

Third Row

20. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.030  
21. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.031

Fourth Row

22. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.032  
23. Unidentified Man (Vest and Blazer) 3/1977; 2008.026.033

Patrons

Top Row

24. Mme. Charles de Pauw 9/1981 2008.026.056  
Possibly the wife of a Belgian art collector.  
25. Kay Fortson 5/1976; 2008.026.091  
Fort Worth socialite and art collector, niece of Kay Kimbell, founder of the Kimbell Art Museum.

Second Row

26. Unidentified Woman (Rose on Shoulder) 11/1979; 2008.026.063  
27. Mrs. George (Sarah) Goldsmith 11/1985; 2008.026.064  
Possibly the wife of screenwriter George Goldsmith.

Friends

Top row

28. Bob Colacello 1974 2008.026.011  
Colacello (b. 1947) was editor of Warhol's Interview magazine from 1970 to 1982. He was instrumental in securing many of Warhol's portrait commissions.  
29. Bernd Kluser 1979; 2008.026.036  
Owner of Galerie Bernd Kluser in Munich; published Warhol's "Lenin" series and remains a dealer of Warhol's work.

Bottom Row

30. Marilyn Karp 8/1974; 2008.026.054  
Karp is an artist and collector and wife of Ivan Karp who was assistant director at Castelli Gallery when he first began showing Warhol in the 1960s.  
31. Barbara Allen 1980; 2008.026.055  
Allen was a close friend to Warhol and renowned beauty whose name appears frequently in the diary in the late 1970s and early 1980s.

Celebrities

Top Row

32. Neil Sadaka 1979; 2008.026.012  
Sadaka is an American pop singer (b. 1939) who rose to fame in the early 1960s and made a major comeback in the 1970s

Diary; Tuesday, March 6, 1979: "Neil Sadaka arrived [at the office] and he's just adorable, he's great. We had Jane Forth there to do the makeup . . . Neil posed, and it was hard to get a good picture, his face is so fat. We worked an hour on it."

33. Mario Valentino 5/1981; 2008.026.017

Valentino was an Italian leathergoods designer (d. 1991) who at one time employed both Giorgio Armani and Gianni Versace.

34. Giorgio Armani 1981; 2008.026.009

Armani (b. 1934), the acclaimed Italian fashion designer, founded his own label in 1975.

Armani describing his interaction with Warhol: "I do remember being struck by how down-to-earth [Andy] seemed. I even remember another occasion, one night in New York when we went out. Wherever Andy went, he was recognized by everyone from the taxi driver to important socialites to the doorman, yet he was unaffected and humble and always wanted me by his side. He was not an art snob, and I liked that. He didn't think that being commercially popular meant that he was somehow less of an artist." *Interview Magazine* interview with Armani.

Second Row

35. Candy Spelling 1985; 2008.026.050

(b. 1945) Wife of Hollywood television producer Aaron Spelling

Diary, Friday, April 5, 1985 [after completing filming for his guest appearance on Aaron Spelling's television series, *The Love Boat*]: "So twelve days of bliss at the most beautiful hotel in the world [the Bel Air] were coming to an end and then they really came to an end when we got the \$9,500 hotel bill. We had to pay half of it. But we got lots of portraits. The Spelling wife and Doug Cramer and Lana [Turner]."

36. Jane Fonda 1982; 2008.026.053

(b. 1937) Academy Award-winning actress.

Thursday, April 29, 1982: "Jane Fonda was coming down at 2:00 . . . [she] had her own hairdresser and her own makeup person with her, and she was on crutches and she was oh-so-charming because she was wanting something for free. Really charming."

37. Marella Agnelli 6/1972; 2008.026.049

(b. 1927) Italian socialite, style icon, and wife of Gianni Agnelli, famous for her long neck, was a contributor to *Vogue*.

Warhol's friend Truman Capote, comparing Marella to Babe Paley, another of their socialite friends: "If they were both in Tiffany's window, Marella would be more expensive."

Third Row

38. Jack Nicklaus 1977; 2008.026.051

(b. 1940) Winner of 18 major Professional Golf Association titles.

Diary, Wednesday, September 21, 1977: "I started to take pictures, but none of them were coming out good. It's so hard taking pictures of suntanned people because they come out so red . . . I took some more pictures and he didn't like any and we didn't like any. Not getting good pictures made things more and more awkward and finally he said, 'Well, you know what you want - you don't tell me how to tee off on the green,' and I felt more uncomfortable and everyone just wished we could leave."

39. Rod Gilbert 1977; 2008.026.052

(b. 1941) National Hockey League Hall-of-Famer who played for the New York Rangers in the 1960s and 1970s. Diary, Monday, April 4, 1977: "Rod Gilbert the Canadian hockey player came down to be photographed for the Athletes series. He had 100 scars on his face, but I couldn't see them, really. He autographed a hockey stick for me and I autographed Philosophy books for him, but made a mistake and put 'Ron' instead of 'Rod.'"

40. Jerry Zipkin 1/1977; 2008.026.025

Zipkin (1915-1995) was a Manhattan social figure. "He was a favorite escort of fashionable women whose husbands were too busy or too bored to accompany them to social events. It is believed that the term "walker," first used by Women's Wear Daily, was coined to describe him." Enid Nemy, "Jerry Zipkin, Who Lunched And Listened, Is Dead at 80," *New York Times*, June 9, 1995.

Children

Warhol had a way with children. Lee Radziwill (sister of Jacqueline Kennedy Onassis and longtime friend of Warhol) recalled: "He loved children and was inventive with them, creating activities in which they became totally abandoned . . . He was something of a piper, always keeping their attention, always admiring and encouraging them at whatever they did." Lee Radziwill, *Happy Times* (New York: Assouline, 2001).

41. Klaus Krammer's Younger Daughter 1/1983 2008.026.003

42. Klein children 9/1983 2008.026.001

43. Unidentified Boy (Wavy Blond Hair) 4/1981 2008.026.004

Related to print series

44. Grapes 1981; 2008.026.005

This work is possibly tangentially related to the grapes series of prints published in 1979.

45. Santa Claus 1981; 2008.026.010

This photo served as a basis for one image in the Myths print portfolio published in 1981. Diary, Monday, February 16, 1981: "I worked on Myths - Dracula and the Wicked Witch. I look pretty good in drag, and I thought it would be fun for me to pose for it myself, but Fred [Hughes, Warhol's manager] said to do myself in drag at a later date, not to use up the idea on this portfolio."

46. Shoes 1980; 2008.026.008

Warhol produced the Shoes prints portfolio in 1980 to which this work is related.

Diary, Thursday, July 24, 1980 "I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but (laughs) shoes anymore."

Peter Duchin and Sherry Zauderer

Duchin led an orchestra that was wildly popular at society events throughout the 1960s, '70s and '80s. His wife Sherry (sometimes spelled Cheray) was a Park Avenue debutante and former assistant fashion editor at Vogue.

Diary, Sunday, March 31, 1985 "Then it was the night of the big 'Love Boat' Thousandth Guest Star party at Beverly Hilton. . . Peter Duchin's orchestra played. He's another one of the guest stars on the boat this week."

Top Row

47. Peter Duchin and Sherry Zauderer 1976; 2008.026.103

48. Peter Duchin and Sherry Zauderer 1976; 2008.026.099

49. Peter Duchin and Sherry Zauderer 1976; 2008.026.098

Second Row

50. Peter Duchin and Sherry Zauderer 1976; 2008.026.104

51. Sherry Zauderer 1976; 2008.026.102

52. Peter Duchin and Sherry Zauderer 1976; 2008.026.105

Third Row

53. Peter Duchin (Suit and Watch) 1976; 2008.026.094

54. Peter Duchin and Sherry Zauderer (Feet) 1976;

2008.026.100

55. Peter Duchin and Sherry Zauderer (Clasping Hands) 1976; 2008.026.101

Fourth Row

56. Sherry Zauderer (Blue Dress) 1976; 2008.026.095

57. Peter Duchin and Sherry Zauderer (Dress and Dance Shoes) 1976; 2008.026.097

58. Peter Duchin and Sherry Zauderer (Dress and Hands) 1976; 2008.026.096

GELATIN SILVER PRINTS

South Wall

59. Buildings, n.d. 10 x 8 inches; 2008.026.144

60. Bedroom, n.d. 8 x 10 inches; 2008.026.154

61. Window, n.d. 8 x 10 inches; 2008.026.155

62. Buildings, Crane, and Dump Truck 8 x 10 inches; 2008.026.142

63. China: Hotel Lobby (Sofa Chairs) 8 x 10 inches; 2008.026.151

64. Building (Windows), n.d. 10 x 8 inches; 2008.026.145

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