notes

1. The final spread, shadow was meant to assert its importance as compositional elements in their own right, as they are in the series of still life drawings of 1963 and the Shanghai (1965), whose formal and abstract independence, evidence an allusion to photographs made by Horst-Wagner under Warhol's direction. In the final body of work, the inclusion of an aggregate may be the result of the influence of the 1960s, when shadows assume a more expressive, even factual character. In a 1961 self-portrait Warhol adopted the persona of the Shadow, which he describes as a materialized reality and a sort of fiction and comic originality in the 1960s. He then connected his presence in the stage production of the Shadow, which Warhol directed in the 1960s, describing it as "the big painting that was cut up into small parts." It was initially conceived as a single entity. (See Phyllis Tuchman, "Pop-Interviews for George Segal, Andy Warhol, Roy Lichtenstein, James Rosenquist, and Robert Indiana," Art News 73, no. 5 [May 1974], p. 26.)


3. Ronnie Cutrone, telephone conversation, 26 November 1998. Mark Francis cites a slightly different account by Cutrone, suggesting that these images were produced by small children's building blocks. (See Mark Francis, "No There There or Horror Vacui: Andy Warhol's Installations," Andy Warhol: Abstrakt. Munich: Prestel, 1993.)

4. The initial inspiration from Leo (who was at a cycle of 1964) was that Warhol decided to make an additional night painting in the area for his own purposes. In the end, Warhol's inspiration was comprised of 120 paintings. By contrast, neither the Complete Book Cases nor the Flowers, which Warhol later directed as "the big painting that was cut up into small parts," was initially conceived as a single entity. (See Phyllis Tuchman, "Pop-Interviews for George Segal, Andy Warhol, Roy Lichtenstein, James Rosenquist, and Robert Indiana," Art News 73, no. 5 [May 1974], p. 26.)


6. Mark Francis, "No There There," in Shadow Paintings, p. 50. Francis argues persuasively that "Walter's chief contribution is to create a kind of 'social space,' an atmosphere which subverted the pristine vacuity of a conventional modern gallery space, and at the same time normalized the medium with its representation and forgetting, the depersonalized, the de-ideal, the discourse, the line, and the image" (ibid).

7. "We have no idea what she's doing, or what she is thinking, or ruminating, or reflecting on his past work, or in the other two series, Montage and Photographs, which followed soon after but which signify in some different ways that they ponder his previous repetitively reappearing imagery rather than engage with a variety of media and art forms."

8. A shadow is one of the most complex and not something in the right light. Made by silhouetting, shadows' shapes are incomparably out, not inverted; rather the light where they live the photographs from which they are derived, necessarily are indexically linked to their sources. For a discussion of Warhol's Shadow as primarily emblematic of the ongoing production the studio staff in Andy Warhol: Skins, in the work of Andy Warhol (Smith Street Press), in association with the Art Foundation, New York, 1999, pp. 95-114.

9. Commissioned by collector Kathleen O'Neal, these are among some bokeh shadows in the New York apartment, 76 x 52 inches, which of these was in 1972 inches, is the largest painting in Duchamp's oeuvre. Describing it as "the most important of my most important works, or rather a painting in itself," Duchamp confessed that he "never laid down a line for his reproductions." (See Phyllis Tuchman, "The Complete Works of Marcel Duchamp," in New York: Delano Greenridge Editions, 1996, p. 150.)

10. In addition to Shadows and the Rattishs, two other paintings include the Disappearing, Varnish, and Egg series; and were shown in a traveling exhibition, Andy Warhol: Shadow (1984-1985). See also the two series, Shadows and the Rattishs, which were shown in a traveling exhibition, Andy Warhol: Shadow (1984-1985). See also the exhibition of Shadows and the Rattishs at the Dia Center for the Arts, New York, 1996, and in the exhibition, Andy Warhol: Shadow (1984-1985). See also the exhibition of Shadows and the Rattishs at the Dia Center for the Arts, New York, 1996, and in the exhibition, Andy Warhol: Shadow (1984-1985).

selected bibliography


Andy Warhol was born in 1928 in Pittsburgh to immigrant parents of Czechoslavakian (Russian) stock. From 1945 to 1949 he studied pictorial design at the Carnegie Institute of Technology in Pittsburgh. Renouncing a successful and acclaimed career as a commercial illustrator in New York in the 1950s, he began exhibiting paintings with silkscreened Pop imagery in 1962. In 1965 he began making films. Thereafter his work was widely shown throughout the world. Shadows was first exhibited at the Heiner Friedrich Gallery (Lone Star Foundation) in New York in January 1979. Warhol died on February 22, 1987.

Victor Stoichita will lecture on Andy Warhol's Shadows on Thursday, June 3, 1999, at 6:30pm.

Funding for this exhibition has been provided by the members of the Dia Art Council.

checklist

Shadows, 1978

An installation of 60 of the 102 paintings comprising this multipartite work. Acrylic, variously silkscreened and handpainted on canvas

Overall length variable; each individual painting 76 x 52 inches (193 x 132 cm)

Collection Dia Center for the Arts.
Andy Warhol: Shadows

Shadows had long fascinated Andy Warhol before he devoted himself to them as a subject in their own right during a brief, if concentrated, foray in 1978. 'In taking up this subject, Warhol cannot have been unaware of similar experiments in the context of the Zero group, which he had encountered in his studio assistant from that time, Ronnie Cutrone, who remembers Warhol asking him to take photographs of shadows generated by maquettes devised expressly to employ in his environmental work titled Shadows."

Through the provocative of taste to create an environmental ensemble that pertains as much to décor as it does to high art.

In its complex and subtle play with issues of representation and reality, presence and absence, such metaphysics are far removed from the spiritual and transcendent.

Meditations on the abstract art. In many circles this Pop painter's practice was routinely regarded as much to décor as it does to high art. Nevertheless, in its iconography and consequently in its metaphysics, this series is conceptually more akin to work by Marcel Duchamp, long-time exam­

exploration of Shadows

of specimen lozenges juxtaposed with three shadows, two of which are derived from a lurid turquoise to a sober brown, are mostly treated as a flat, matte surface. Occasionally, they are broadly handled so that bravura brushwork irregularly fills the canvas, creating a lively field onto which the motif was then silkscreened. SHORTER AND MORE ORGANIC IN FORM, THE SECOND IMAGE, KNOWN AS "THE CAP" ALWAYS APPEARS, PARADOXICALLY, AS A NEGATIVE IN A BLACK MILIEU: AN "ABSTRACT" SHADOW. ALSO MONOCHROMATIC, THESE PANELS PARTAKE OF THE SAME PALETS AS THEIR CORRESPONDING PANELS OF THE ORIGINS HAVE BEEN OFFERED, AMONG WHICH THE MOST PERSUASIVE IS THAT GIVEN BY WARHOL'S STUDIO ASSISTANT FROM THAT TIME, RONNIE CUTRONE, WHO REMEMBERS WARHOL ASKING HIM TO TAKE PHOTOGRAPHS OF SHADOWS GENERATED BY MAQUETTES DEVISED EXPRESSLY TO EMPLOY IN HIS ENVIRONMENTAL WORK TITLED SHADOWS.