

Ronald Feldman Fine Arts

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ANDY WARHOL WORKING PROCESS: UNPUBLISHED PRINTS PART ONE

September 9 – October 14, 1995

The Feldman gallery will exhibit more than 60 unpublished prints of 23 different subjects by Andy Warhol. The prints, created in limited numbers for his personal use, provide insight into Warhol's creative working process and thematic concerns. They range from the early 1960's through the 1980's and were part of the artist's collection at the time of his death. These prints, unique because of their variations, have never been exhibited before.

Vincent Fremont, who worked closely with Warhol from the late 1960's until his death, has described Warhol's early working process. Initially, Warhol considered his silkscreens on paper, usually based on his paintings, to be drawings. Beginning with the found photographic image, Warhol experimented with various alterations to enhance the power of the horrific as in *Ambulance Disaster* and *Race Riot* in 1963. His experimentation with stills from his own films (*Sleep*, 1966 and *Blue Movie*, c.1968) foreshadowed his subsequent interest in creating his own photographic images. His unpublished silkscreens of *Skulls* and *Gems* from the 1970's illustrate the differences between his paintings and limited edition prints of the same subject.

Warhol worked out many of his ideas in the screening process, experimenting with variations in color, cropping, the use of the drawing line, half-tones, ink intensity, and choice of media. Several unpublished series of prints which provide examples of this working method include *Double Torso*, 1982; *Fish*, 1983 (originally created as studies for wall paper); and *Madonna (After Munch)*, 1984.

Commissions provided Warhol with the opportunity to further explore and return to familiar thematic concerns. A commissioned proposal, eventually too impractical to fabricate, reawakened Warhol's interest in flower imagery which led to the 1982 series of prints of a hybrid flower, *Flower for Dome*, as well as a series of daisies in fantasy colors. Fremont has suggested that an appearance in a 1985 Diet Coke TV commercial may have inspired Andy to reinvent his 1960's *Coca-Cola* bottle paintings, "creating a series of images of a can spilling its liquid into oblivion."

Many of Warhol's unpublished prints were created as holiday gifts including *Chocolate Easter Bunny*, 1983 and *Christmas Poinsettias*, 1983. Warhol's continuous involvement with heart imagery originated as a heart valentine sent as a gift around 1979 and was followed by images of diamond dust heart paintings and heart-shaped candy boxes. The series culminated in the darker vision of images of human hearts and advertisements for the American Heart Association.

Andy Warhol's working process will continue to be examined in future exhibitions at the Feldman Gallery. Warhol's unpublished prints will be fully documented in the forthcoming book, *Andy Warhol Prints: A Catalogue Raisonne and Related Printmaking Activity 1962-1987*, prepared by Frayda Feldman, Jorg Schellmann, and Claudia Defendi of the Andy Warhol Foundation.

There will be an opening reception on September 9 from 6 – 8 PM. Gallery hours are Tuesday – Saturday 10:00 – 6:00. For more information and photographs, please contact Amanda Smith at (212) 226-3232.