

## Twenty Four Andy Warhols Paintings Collection For Kids

Introduction: like -- Collecting and collectivity -- Art machine -- Allegories of boredom -- Skin problems

This book accompanies and celebrates the inaugural exhibition at the new Modern Art Museum of Fort Worth, designed by the Japanese architect Tadao Ando. The central subject of and impetus for this building from the beginning has been art, with particular emphasis on the display of the permanent collection. Of the 153,000 square feet of space to support space that emphasizes art like few museums in the world. That the first exhibition in these pristine galleries is devoted to the collection is a testament of pride and priority. Works by approximately 150 artists, covering a wide range of movements, especially postwar Abstract Expressionism, Pop art, and Minimalism, are currently displayed over the Museum's three two-story gallery pavilions. Together they present a broad range of styles and media, from oil, acrylic, and mixed-media paintings and drawings to photography, sculpture, installation art, and video and digital imagery. In honor of the Museum's 110th anniversary, 110 of these artists have been chosen for inclusion in this publication. Each artist's work is presented in the form of a large color plate and a detailed text entry, together with footnotes and key artist information. A selection of the artists - notably Philip Guston, Anselm Kiefer, Gerhard Richter, and Robert Motherwell - are presented in the form of extended monographic essays, accompanied by up to eight works, as a reflection of their importance in the Museum's permanent collection and their wider importance in the development of postwar art.

Two of the most important modernist artists, Marcel Proust and Andy Warhol, also developed aesthetic theories. Proust presents imaginary artists - a composer, a painter, and a novelist. Warhol made paintings and sculptures; created art history writing, fiction, and films; and sponsored a rock group. Warhol most likely never read Proust, but because their ways of thinking contrast dramatically, much can be learned about both men's art by comparing: the imaginary painting described by Proust to Warhol's Marilyn Diptych; the ways that Proust and Warhol understand art-making; how Proust and Warhol define art; and the ways that Elstir's studio differs from Warhol's factory. Also discussed is the relationship of their homosexuality to their art. Proust/Warhol: Analytical Philosophy of Art employs three key intellectual tools: the aesthetic theory of Arthur Danto, the account of Proust by Joshua Landy, and the analysis of the art of living by Alexander Nehamas. Proust/Warhol concludes with a discussion of an issue of particular importance for Warhol, the relationship between art and fashion.

Boldly signifying the cultural issues of the 1960s and 1970s in groundbreaking pieces such as Grey Gardens, Gimme Shelter, and Showman, filmmakers and brothers David and Albert Maysles used an approach to documentary film that involved spontaneous observation of naturally occurring events. With no rehearsed footage and no preconceived plots, their revolutionary work eschewed the authoritative voice-over narrator, didactic scripts, and the traditional problem-and-solution format used by the majority of their predecessors in the genre and duly influenced subsequent directors in both fiction and nonfiction film. Their collaboration from 1962 until David's death in 1987 wrought thirteen major works in which the brothers critiqued the concept of celebrity with unglamorous footage of iconic figures, explored how commercialism hinders communication, and questioned the possibility of seeing anything clearly in a world abounding with both real and constructed images. Jonathan B. Vogels outlines how the Maysles brothers blended a unique amalgam of direct cinema characteristics, a modern humanist aesthetic, and a collaborative working process that included other directors and editors. Looking at the films as both shapers and reflections of American culture, he points out that the works offer insights into a wide range of contemporary topics including materialism, celebrity, modern art, and the American family. In addition to describing the changes in technology that made direct cinema possible, Vogels provides careful, scene-by-scene analyses that allow for a consideration of the Maysles brothers' films as films, a tactic not frequently employed in nonfiction film studies.

A critical primer on the work of Andy Warhol. Andy Warhol (1928-1987), one of the most celebrated artists of the last third of the twentieth century, owes his unique place in the history of visual culture not to the mastery of a single medium but to the exercise of multiple media and roles. A legendary art world figure, he worked as an artist, filmmaker, photographer, collector, author, and designer. Beginning in the 1950s as a commercial artist, he went on to produce work for exhibition in galleries and museums. The range of his efforts soon expanded to the making of films, photography, video, and books. Warhol first came to public notice in the 1960s through works that drew on advertising, brand names, and newspaper stories and headlines. Many of his best-known images, both single and in series, were produced within the context of pop art. Warhol was a major figure in the bridging of the gap between high and low art, and his mode of production in the famous studio known as "The Factory" involved the recognition of art making as one form of enterprise among others. The radical nature of that enterprise has ensured the iconic status of his art and person. Andy Warhol contains illustrated essays by Benjamin H. D. Buchloh, Thomas Crow, Hal Foster, Rosalind Krauss, Annette Michelson, and Nan Rosenthal, plus a previously unpublished interview with Warhol by Buchloh. The essays address Warhol's relation to and effect on mass culture and the recurrence of disaster and death in his art.

Warhol and class -- Varieties of pop -- Warhol's participatory culture -- Warhol's brand images -- Warhol, modernism, egalitarianism -- Conclusion: Warhol's neoliberalism

An old genre is given a new look, as portraits and self-portraits of Marcel Duchamp invent and cover up as much as they reveal and portray. One of the most influential artists of the twentieth century, Marcel Duchamp (1887-1968) was a master of self-invention who carefully regulated the image he projected through self-portraiture and through his collaboration with those who portrayed him. During his long career, Duchamp recast accepted modes for assembling and describing identity, indelibly altering the terrain of portraiture. This groundbreaking book (which accompanies a major exhibition at the Smithsonian Institution's National Portrait Gallery) demonstrates the ways in which Duchamp willfully manipulated the techniques of portraiture both to secure his reputation as an iconoclast and to establish himself as a major figure in the art world. Although scholars have explored Duchamp's use of aliases, little attention has been paid to how this work played into, and against, existing portrait conventions. Nor has any study yet compared these explicitly self-constructed projects with the large body of portraits of Duchamp by others. Inventing Marcel Duchamp showcases approximately one hundred never-before-assembled portraits and self-portraits of Duchamp. The (broadly defined) self-portraits and self-representations include the famous autobiographical suitcase Boîte-en-Valise and Self-Portrait in Profile, a torn silhouette that became very influential for future generations of artists. The portraits by other artists include works by Duchamp's contemporaries Man Ray, Alfred Stieglitz, Francis Picabia, Beatrice Wood, and Florine Stettheimer as well as portraits by more recent

generations of artists, including Andy Warhol, Jasper Johns, Sturtevant, Yasumasa Morimura, David Hammons, and Douglas Gordon. Since the mid-twentieth century, as abstraction assumed a position of dominance in fine art, portraiture has been often derided as an art form; the images and essays in *Inventing Marcel Duchamp* counter this, and invite us to rethink the role of portraiture in modern and contemporary art.

Galenson combines social scientific methods with qualitative analysis to produce a new interpretation of modern art.

Andy Warhol kept these diaries faithfully from November 1976 right up to his final week, in February 1987. Written at the height of his fame and success, Warhol records the fun of an Academy Awards party, nights out at Studio 54, trips between London, Paris and New York, and surprisingly even the money he spent each day, down to the cent. With appearances from and references to everyone who was anyone, from Jim Morrison, Martina Navratilova and Calvin Klein to Shirley Bassey, Estee Lauder and Muhammad Ali, these diaries are the most glamorous, witty and revealing writings of the twentieth century.

In early 2005, Richard Polsky decided to put his much-loved, hard-won Warhol Fright Wig, up for auction at Christie's. The market for contemporary art was robust and he was hoping to turn a profit. His instinct seemed to be on target: his picture sold for \$375,000. But if only Polsky had waited . . . Over the next two years, prices soared to unimaginable heights with multimillion-dollar deals that became the norm and not the exception. Buyers and sellers were baffled, art dealers were bypassed for auction houses, and benchmark prices proved that trees really do grow to the sky. Had the market lost all reason? In *I Sold Andy Warhol (Too Soon)*, Polsky leads the way through this explosive, short-lived period when the "art world" became the "art market." He delves into the behind-the-scenes politics of auctions, the shift in power away from galleries, and the search for affordable art in a rich man's playing field. Unlike most in the art world, Polsky is not afraid to tell it like it is as he negotiates deals for clients in New York, London, and San Francisco and seeks out a replacement for his lost Fright Wig in a market that has galloped beyond his means. A compelling backdoor tell-all about the strange and fickle world of art collecting, *I Sold Andy Warhol (Too Soon)* takes an unvarnished look at how the industry shifted from art appreciation to monetary appreciation. From the Hardcover edition.

Allan Kaprow's sustained enquiry into the paradoxical relationship of art to life and into the nature of meaning itself is brought into life in this expanded collection of his most significant writings. Who is Andy Warhol? British Film Inst

A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

It is often assumed that reading about the lives of artists enhances our understanding of their work--and that their work reveals something about them--but the relationship between biography and art is rarely straightforward. In *The Life and the Work*, art historians Thomas Crow, Charles Harrison, Rosalind Krauss, Debora Silverman, Paul Smith, and Robert Williams address this fundamental if convoluted relationship. Looking to such figures as Andy Warhol, Bob Dylan, Vincent van Gogh, Paul Cézanne, Leonardo da Vinci, and the artists associated with the name Art & Language, the volume's authors have written a set of provocative essays that explore how an artist's life and art are intertwined.

In 1961 a fashionable commercial artist named Andy Warhol created an artistic furor in New York with his deadpan versions of the Campbells Soup can. Since then he has become the most talked about but least understood artist of the late 20th century. Warhol made acceptable the use of industrial techniques in the creation of paintings obsessed with modern clichés: crashes, Coke bottles, sex symbols such as Marilyn Monroe and Liz Taylor. At the same time, his films *Blowjob*, *Sleep*, *Chelsea Girls*, *Lonesome Cowboys* forced us to look at the object/subject, transformed the bizarre into the banal, and remade the form and content of cinematic experiment and production.

The definitive biography of a fascinating and paradoxical figure, one of the most influential artists of his--or any--age To this day, mention the name "Andy Warhol" to almost anyone and you'll hear about his famous images of soup cans and Marilyn Monroe. But though Pop Art became synonymous with Warhol's name and dominated the public's image of him, his life and work are infinitely more complex and multi-faceted than that. In *Warhol*, esteemed art critic Blake Gopnik takes on Andy Warhol in all his depth and dimensions. "The meanings of his art depend on the way he lived and who he was," as Gopnik writes. "That's why the details of his biography matter more than for almost any cultural figure," from his working-class Pittsburgh upbringing as the child of immigrants to his early career in commercial art to his total immersion in the "performance" of being an artist, accompanied by global fame and stardom--and his attempted assassination. The extent and range of Warhol's success, and his deliberate attempts to thwart his biographers, means that it hasn't been easy to put together an accurate or complete image of him. But in this biography, unprecedented in its scope and detail as well as in its access to Warhol's archives, Gopnik brings to life a figure who continues to fascinate because of his contradictions--he was known as sweet and caring to his loved ones but also a coldhearted manipulator; a deep-thinking avant-gardist but also a true lover of schlock and kitsch; a faithful churchgoer but also an eager sinner, skeptic, and cynic. Wide-ranging and immersive, *Warhol* gives us the most robust and intricate picture to date of a man and an artist who consistently defied easy categorization and whose life and work continue to profoundly affect our culture and society today.

"Jean-Michel Basquiat was one of the most popular and critically important artists of the late twentieth century, and his impact on contemporary art continues to grow. Through a combination of interviews with the artist, criticism from the artist's lifetime and immediately after, previously unpublished research by the author, and a selection of the most important critical essays on the artist's work, *The Basquiat Reader* provides a full picture of the artist's views on art and culture, his working process, and the critical significance of his work both then and now"--

This catalogue has been produced to coincide with with an exhibition of portraits by Andy Warhol, held at the Jablonka Galerie, Koln, May 5th - June 24th, 2000. The portraits were painted during a 12 year period, and include artists, politicians, art dealers and socialites as subjects.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Before his death at the age of twenty-seven, Jean-Michel Basquiat completed nearly 2,000 works. These unique compositions—collages of text and gestural painting across a variety of media—quickly made Basquiat one of the most important and widely known artists of the 1980s. Reading Basquiat provides a new approach to understanding the range and impact of this artist's practice, as well as its complex relationship to several key artistic and ideological debates of the late twentieth century, including the instability of identity, the role of appropriation, and the boundaries of expressionism. Jordana Moore Saggese argues that Basquiat, once known as "the black Picasso," probes not only the boundaries of blackness but also the boundaries of American art. Weaving together the artist's interests in painting, writing, and music, this groundbreaking book expands the parameters of aesthetic discourse to consider the parallels Basquiat found among these disciplines in his exploration of the production of meaning. Most important, Reading Basquiat traces the ways in which Basquiat constructed large parts of his identity—as a black man, as a musician, as a painter, and as a writer—via the manipulation of texts in his own library.

The 1960s were an exciting and unsettling time for America. Hippies protested the Vietnam War, astronauts walked on the moon, and Martin Luther King, Jr., led the way to equal rights for African-Americans. Soldiers battled in the jungles of Southeast Asia. Inspirational leaders fell victim to assassins' bullets. The Bay of Pigs invasion and ensuing Cuban Missile Crisis pushed the world toward nuclear war. The Beatles changed rock 'n' roll forever.

Prismatics: Larry Levis & Contemporary American Poetry is a collection of the full-length transcriptions of the extended interviews Gregory Donovan and Michele Poulos conducted with a group of America's most notable poets—including two U.S. Poet Laureates—in making the documentary film *A Late Style of Fire: Larry Levis, American Poet*. These discussions cover not only their relationships with Levis and his poetry, but also more wide-ranging commentaries on a broad spectrum of American literary life. Prismatics reflects the multiple angles of perception provided by its fourteen participating poets, including David St. John (who also contributed the foreword), Philip Levine, Charles Wright, Norman Dubie, Gerald Stern, Carolyn Forché, Stanley Plumly, Colleen McElroy, David Wojahn, Carol Muske-Dukes, Kathleen Graber, Peter Everwine, Charles Hanzlicek, and Gail Wronsky. The book's title points out that Levis's personal and professional life as a writer provides a prism which leads these discussions to range broadly into a wider portrait of a highly influential era of poets and poetics, personified not only in Levis, but in each of the poets interviewed. In these lively, spontaneous conversations, Prismatics provides an informed and intimate portrait of the risks and triumphs of a life in poetry, a discussion of distinct intellectual, practical, and historical value that's also emotionally involving—and quite entertaining. Advance Praise Should some Hollywood biopic ever be inspired by Michele Poulos' stupendous documentary and these marvelous interviews, the great problem will be finding someone to play the inimitable Larry Levis. These transcriptions double as oral histories, flash memoirs, and spontaneous poetics essays not only about Levis, but about contemporary American poetry in the years spanning his larger-than-life life: 1946-1996. In one interview Carolyn Forché says, "Larry's poems are suffused with an awareness of human presence." The same must be said of this rich and spirited collection. —Terrance Hayes, author of *American Sonnets for My Past and Future Assassin* Larry Levis was the genius of our generation; he was the star risen out of a constellation of poets coming from Fresno. In Prismatics, many of our most notable poets offer insightful, personal, and detailed responses to and assessments of Larry's life and work. Especially touching and salient are the interviews with Philip Levine, Peter Everwine, C.G. Hanzlicek, and David St. John, Fresno poets and friends who knew him best and who knew Larry from the start. They testify to his talent, humanity, and unmatched originality and voice. For lovers of Larry's poetry, of contemporary poetry, this is an invaluable collection. —Christopher Buckley, author of *A Condition of the Spirit* As I read through the interviews in Prismatics, I found myself pausing in the middle of chapters, rather than between them, so as to savor the feeling of always being immersed in a rich and rewarding conversation. I love the cumulative warmth of this book, of so many poets speaking affectionately and thoughtfully about one of the great American poets of the 20th century—as friend, colleague, lover, co-conspirator, and cynosure. But more than a commemoration of Larry Levis, Prismatics offers meditations on passion, creativity, self-destruction, ambition, and the nature of literary legacy. It's a book as capacious and complex as the poetry of Levis itself. —Nicky Beer, author of *The Octopus Game* and *The Diminishing House*

Provide your readers with a memorable bio about a memorable man. "Paintings are too hard. Machines have less problems..." In the 1960s, Andy Warhol became the most famous creator of "pop art," which transformed mass-produced items of popular culture into works of fine art. From Campbell's Soup cans to photographs of Marilyn Monroe, Warhol was willing to use anything and everything from the mass media in his work, and by so doing, expanded the range of subject matter available to artists. His avant-garde films, artistic usage of American icons, and unconventional social life made him a controversial figure, both greatly admired and deeply reviled. A trendsetter rather than a trend-follower, a dispassionate observer of both the seamy and celebrity sides of life, Warhol's rebellious art and cultural commentary were oddly prescient.

Although we know him best as a visual artist and filmmaker, Andy Warhol was also a publisher. Distributing his own books and magazines, as well as contributing to those of others, Warhol found publishing to be one of his greatest pleasures, largely because of its cooperative and social nature. Journeying from the 1950s, when Warhol was starting to make his way through the New York advertising world, through the height of his career in the 1960s, to the last years of his life in the 1980s, Andy Warhol, Publisher unearths fresh archival material that reveals Warhol's publications as complex projects involving a tantalizing cast of collaborators, shifting technologies, and a wide array of fervent readers. Lucy Mulrone shows that whether Warhol was creating children's books, his infamous "boy book" for gay readers, writing works for established houses like Grove Press and Random House, helping found Interview magazine, or compiling a compendium of photography that he worked on to his death, he readily used the elements of publishing to further and disseminate his art. Warhol not only highlighted the impressive variety in our printed culture but also demonstrated how publishing can cement an artistic legacy.

A review of five art trials of the last decade where social and art history accompany legal courtroom analysis.

The rapidly changing and evolving art market might appear to be chaotic to the casual observer, with new highs, potential lows, and tastes and fashions changing season to season. Economists, however, view the actions of buyers and sellers as constituting an identifiable market. They have, for some decades, studied such issues as artistic productivity and "death effects" on prices, investment returns, and on the basis of the behavior and estimated prices in auction markets. The Economics of American Art analyzes the most pervasive economic issues facing the art world, applied to the whole spectrum of American art. The book begins by looking at how a market for American art developed,

how the politics of the post-war era shaped, at least in large part, the direction of American art, and how this legacy continues into contemporary art today. The book then tackles several salient, integral questions animating the American art world: Are age and "type" of artist (i.e. traditional or "innovative") related and, if so, how might they be related to productivity? Is investment in American art a remunerative endeavor compared to other investment possibilities? Do economic insights provide understanding of fakes, fraud and theft of art, particularly American art, and is it possible to prevent art crime? Is there a boom (or a bust) in the market for contemporary American art as might be found in other markets? The ongoing evolution of American art is attended by a massive number of influences, and the economic concepts employed in this volume will complement other critical and important cultural studies of art. Both practical and accessible, *The Economics of American Art* will be essential for collectors, auction houses, American art experts of all kinds, museums, gallery owners and, not least, by economists with continuing scholarly interests in these matters.

#### No Marketing Blurb

A unique 360-degree view of an incomparable 20th-century American artist One of the most emulated and significant figures in modern art, Andy Warhol (1928-1987) rose to fame in the 1960s with his iconic Pop pieces. Warhol expanded the boundaries by which art is defined and created groundbreaking work in a diverse array of media that includes paintings, sculptures, prints, photographs, films, and installations. This ambitious book is the first to examine Warhol's work in its entirety. It builds on a wealth of new research and materials that have come to light in recent decades and offers a rare and much-needed comprehensive look at the full scope of Warhol's production--from his commercial illustrations of the 1950s through his monumental paintings of the 1980s. Donna De Salvo explores how Warhol's work engages with notions of public and private, the redefinition of media, and the role of abstraction, while a series of incisive and eye-opening essays by eminent scholars and contemporary artists touch on a broad range of topics, such as Warhol's response to the AIDS epidemic, his international influence, and how his work relates to constructs of self-image seen in social media today.

Whereas in English-speaking countries comics are for children or adults 'who should know better', in France and Belgium the form is recognized as the 'Ninth Art' and follows in the path of poetry, architecture, painting and cinema. The bande dessinée [comic strip] has its own national institutions, regularly obtains front-page coverage and has received the accolades of statesmen from De Gaulle onwards. On the way to providing a comprehensive introduction to the most francophone of cultural phenomena, this book considers national specificity as relevant to an anglophone reader, whilst exploring related issues such as text/image expression, historical precedents and sociological implication. To do so it presents and analyses priceless manuscripts, a Franco-American rodent, Nazi propaganda, a museum-piece urinal, intellectual gay porn and a prehistoric warrior who's really Zinedine Zidane.

Met lit. opg. - Met reg. Case study of the St. Louis art market. The author has interviewed the local artists, dealers and collectors.

The bestselling visual biography of one of the twentieth century's most innovative, influential artists Andy Warhol "Giant" Size is the definitive document of this remarkable creative force, and a telling look at late twentieth-century pop culture. A must-have for Warhol fans and pop culture enthusiasts, this in-depth and comprehensive overview of Warhol's extraordinary career is packed with more than 2,000 illustrations culled from rarely seen archival material, documentary photography, and artwork. Dave Hickey's compelling essay on Warhol's geek-to-guru evolution combines with chapter openers by Warhol friends and insiders to give special insight into the way the enigmatic artist led his life and made his art. It also provides a rare, behind-the-scenes look at the New York art world of the 1950s to the 1980s. From the publisher of *The Andy Warhol Catalogue Raisonné*, Volumes 1 - 5.

In *Original Copies* in *Georges Perec and Andy Warhol*, Priya Wadhwa bridges the works of Perec and Warhol for the first time, illuminating a postmodern aesthetic where the original is devalued and the copy reigns supreme.

After the Brazilian military took power in a coup in 1964, many artists tried to distance themselves from politics; others went into exile. This book covers the most culturally repressive years of the regime, from 1968-74 and looks at artists who found their own visual language of resistance, outside government-controlled cultural centers or the militant left.

This sumptuous volume presents the first full-scale exploration of warhol's tremendous influence across the generations of artists that have succeeded him. Warhol brought to the art world a unique awareness of the relationship that art might have with popular consumer culture and tabloid news, with celebrity, and with sexuality. Each of these themes is explored through visual dialogues between warhol and some sixty artists, among them John Baldessari, Vija Celmins, Gilbert & George, Felix Gonzalez-Torres, Robert Gober, Nan Goldin, Damien Hirst, Alfredo Jaar, Deborah Kass, Alex Katz, Jeff Koons, Barbara Kruger, Glenn Ligon, Robert Mapplethorpe, Vik Muniz, Takashi Murakami, Bruce Nauman, Cady Noland, Elizabeth Peyton, Sigmar Polke, Richard Prince, Gerhard Richter, Ed Ruscha, Cindy Sherman and Luc Tuymans. These juxtapositions not only demonstrate warhol's overt influence but also suggest how artists have either worked in parallel modes or developed his model in dynamic new directions. Featuring commentary by many of the world's leading contemporary artists, as well as a major essay by the celebrated critic Mark Rosenthal and an extensive illustrated chronology, *Regarding Warhol* is an out-standing publication that will be essential reading for anyone with an interest in contemporary art.

"From the author of *Strapless* and *Guest of Honor*, a book about a little-known road trip Andy Warhol took from New York to LA in 1963, and how that journey - and the numerous artists and celebrities he encountered - profoundly affected his life and art"--

"More Americans visit art museums annually than attend all major-league sporting events. Yet many come away dissatisfied, because art rarely yields itself to the few seconds most viewers spend on individual works. In a culture of distraction, *Slow Art* models ways to extend and enrich acts of looking. This study defines a new aesthetic field crossing centuries and mediums, including video, photography, land and installation art, painting, performance, sculpture, and fiction. Also tableaux vivants ("living pictures"), live restagings of artworks. Often dismissed as marginal, the practice is fundamental--poised between motion and stasis, life and art--witness its current flourishing. This history of looking includes Diderot, Emma Hamilton, Oscar Wilde, Jeff Wall, Sam Taylor-Johnson, Andy Warhol, Richard Serra. But

rather than a set of objects, slow art names a dynamic relationship that transpires between objects and observers. Slow art enacts tacit contracts between works that have designs on us and beholders who invest in them. Slow art emerged in the 18th century, when cultural acceleration created the need to cushion the pace of social life. Simultaneously, however, secularization closed off traditional means to do so. Slow art offers secular viewers pleasures and consolations that engaging sacred images did in ages of faith. Slow art offers objects their due attention, and offers observers meaningful encounters. Such experiences are available to everybody by practicing the pleasures of lingering. Because such opportunities are not given, Slow Art proposes strategies for artists, artworks, and beholders"--Provided by publisher.

"Astutely traces the ripple effects of Warhol's blurring of the lines between commercial and fine art, and art and real life...masterful."—Booklist (starred review) Art critic, philosopher, and winner of a National Book Critics Circle Award Arthur Danto delivers a compact, masterful tour of Andy Warhol's personal, artistic, and philosophical transformations. Danto traces the evolution of the pop artist, including his early reception, relationships with artists such as Jasper Johns and Robert Rauschenberg, and the Factory phenomenon. He offers close readings of individual Warhol works, including their social context and philosophical dimensions, key differences with predecessors such as Marcel Duchamp, and parallels with successors like Jeff Koons. By drawing on subject matter understandable to the ordinary American, Warhol revolutionized the way we look at art. In this book, Danto brings to bear encyclopedic knowledge of Warhol's time and shows us Warhol as an endlessly multidimensional figure—artist, political activist, filmmaker, writer, philosopher—who retains permanent residence in our national imagination.

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