6 MAY – 30 JULY 2017

ANDY WARHOL
THE MULTIPLIED WORK: WARHOL AND AFTER WARHOL

Curated by Giacinto Di Pietrantonio

GAMeC – Galleria d’Arte Moderna e Contemporanea di Bergamo
Opening: 5 May 2017, 7 pm

From 6 May to 30 July 2017, the GAMeC – Galleria d’Arte Moderna e Contemporanea di Bergamo presents the exhibition Andy Warhol. The Multiplied Work: Warhol and After Warhol, curated by Giacinto Di Pietrantonio.

Unlike many exhibitions dedicated to the father of Pop Art, the GAMeC exhibition does not classify the artist’s production by topic area or production period. The aim is to reawaken the flow of vital energy that distinguished Warhol, doing so in a narrative that spotlights the very nature of his corpus: the singularity of being multiple, reproducible, enduring over time (even after the author’s death), and the ability to devise a new reading of the relationship between “unauthorized” and “authentic” – the crux of the exhibition.

The theme of the multiplication, the reproduction of the artwork and the actual concept of art, taken to mean a steady flow, reflects Warhol’s belief and is embodied in the exhibition title. The four rooms in which the exhibition narrative unfolds are lined with tin foil, just like The Factory, his famous New York studio. Artworks on display showcase Warhol’s original, unique personality through his manifold creations, touching upon the various expressive fields he explored: paintings and works on paper, screen-prints, film, photography, album covers and magazines, next to personal items (the boots he wore while producing works for the historic 1980 exhibition hosted by the Lucio Amelio gallery), and photographic documents.

The famous screen-prints of political figures (Lenin, Mao Zedong), artists (Joseph Beuys, Man Ray), and personalities from the world of film, music and sport (Marilyn Monroe, Mick Jagger, Cassius Clay-Muhammad Ali) are the maximum expression of multiple, reproducible, authentic art, and share wall space with a number of acetates like the Ladies and Gentlemen series, as well as over 60 album covers (including the famed The Velvet Underground & Nico cover, the legendary banana that could be “peeled”, and the Rolling Stones’ Sticky Fingers with its jeans zipper fly), cult items, like Mick Jagger’s guitar signed by the artist and all of the band, as well as copies of the magazine Interview, one of which is signed by Warhol’s signature.

There is also an emblematic extract from Warhol’s foray in films: Empire (1964), the famous slow-motion feature of New York’s Empire State Building. The mother of all skyscrapers is the star of an eight-hour narrative progressing not through a traditional description but during the transition from day to night. Still of interest to countless people – the number of YouTube views prove it – and inspiring many artists, it has justly earned the title of “multiplied work”.

The exhibition narrative finishes with a series of documentary photographs which help to emphasize the uniqueness of the relationship between art and life, which Warhol saw as merged into a single entity.

The works produced by Warhol are displayed – perhaps with a hint of provocation – alongside those executed after his death, and while these are neither authorized nor officially recognized, they continue to feed the legend and the market, also pursuing that process of mass consumption initiated by the artist himself. The exhibition offers no opinion on the
legitimacy of these posthumous works but does intend to underscore their existence and perhaps they may be considered part of the Warhol legacy.

Visitors will be guided along the way by Warhol’s famous quotations and may admire the multiple works of great contemporary author Damien Hirst, who owes much to Warhol’s art. Indeed, in the exhibition rooms visitors can sit and admire exhibits on Other Criteria, the trademark deckchairs designed by Hirst, further demonstrating how art makes use of the concept of reproduction and “multiplied work” even today.

The exhibition is accompanied by a catalogue, published by GAMeC Books, the cover design concept inspired by those of classic paperback novels. Alongside the text by the curator, Giacinto Di Pietrantonio, there is a series of brief testimonies from over sixty Italian and international artists who have exhibited at GAMeC over the years, asked to reflect on Warhol’s legacy to the art world and the field of communication. Some names: Vanessa Beecroft, Stefano Boeri, Cory Arcangel, Maurizio Cattelan, Enzo Cucchi, Jan Fabre, Alberto Garutti, Emilio Isgrò, Victor Man, Alessandro Mendini, Mimmo Paladino, Tim Rollins, Marinella Senatore, Ian Tweedy, Vedovamazzel, Sislej Xhafa, telling the alternative story of an icon and his corpus.

ANDY WARHOL
(Pittsburgh, 1928 – New York, 1987)

After majoring in pictorial design at the Carnegie Institute of Technology, Warhol moved to New York where he started working for the magazine Glamour as an illustrator and shoe designer, and at Tiffany’s as a window dresser. In the early Sixties, after travelling in Europe and Asia, he became interested in painting and executed his first works using images taken from comics and advertising: Popeye, Dick Tracy, Superman. In 1962, he created his first multiple works, depicting icons of his time (Coca-Cola, Campbell’s Soup, dollars), famous figures (Mao Zedong, Marilyn Monroe, Liz Taylor), and death and disaster (road accidents, the electric chair). Throughout his artistic career, Warhol made use of pop imagery, and his objective was to demystify painting, the artwork, and the concept of the one-off opus.

In the same year, he participated in the New York exhibition The New Realists and opened The Factory, the legendary Manhattan studio where many artists gathered. In 1963, Warhol ventured into the world of film and made experimental full-length features. Music was another passion of this eclectic artist and he supported several groups, including The Velvet Underground, for whom he designed famous cover of their debut album. In 1968, Warhol survived a murder attempt. That same year he and John Wilcock founded Interview, a magazine writing films, fashion, art, and contemporary living. Warhol also went back to painted works, portraits in particular. He died in February 1987 during routine surgery.

Leading museums worldwide, including Centre Pompidou in Paris, the Guggenheim and MoMA in New York, have dedicated retrospectives to Warhol’s work. There are also two museums honouring the artist: the Andy Warhol Museum in Pittsburgh, the biggest museum ever to be dedicated to a single artist, and the Andy Warhol Museum of Modern Art in Slovakia.

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Opening Hours
Monday-Sunday 10 a.m. – 7 p.m.
Thursday: 10 a.m. – 10 p.m. Closed Tuesday
The ticket office closes an hour before the exhibitions.

Tickets (valid for all the exhibitions on show)
Full price: € 6
Reduced admission: € 4
Schools: free
Family ticket 1+1: € 7.50
Family ticket 2+1: € 12
Family ticket 2+2: € 15

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