

*Image Machine: Andy Warhol and Photography*  
September 22, 2012 – January 13, 2013

“I feel that what ever I do and do machine-like is what I want to do,” Andy Warhol, 1963

In the 1960s Andy Warhol became an international Pop Art star, as the creator of iconic images that represented American popular culture. He created virtually everything from photographs that he either made or appropriated—adopted directly from various sources, and he transformed them into drawings, paintings, prints, and films, or kept them as discreet photographs. The *Image Machine* exhibition focuses on the photograph as the source material, the medium, and the subject matter, demonstrating the pervasive role of the photograph from his Pop Art and portrait painting, its role as the medium of his moving images and its documentation of the artist’s social life, to its use in the late paintings and prints. The “image machine” is the artist and the apparatus he used to create the art.

Warhol introduced common subjects into the vocabulary of art and silkscreened photographs onto canvas to create paintings, elevating the commonplace into the realm of art. Warhol was one of the principal artists to change art from works crafted by hand to images reproduced by machines. He grew up as part of the first generation to witness the formation of a visual culture flooded with photographic images, endlessly reproduced, and widely distributed through magazines, newspapers, television and advertisements. To reflect the new visual culture, he adopted the machines of image production—still cameras, movie cameras, and silkscreen printing--to generate his own images of commercial products, stars, the wealthy, the powerful, the horrors and the myths of the period.

Over the decades Warhol’s use of photography developed from utilizing photographs as the source of his paintings, prints, and films, to the pure photograph. By adopting the “image machine” as the tool of his art, Warhol was at the forefront of a cultural transformation, creating a new vocabulary for the visual arts based on the mediated image.

The exhibition is curated by Joseph D. Ketner II, Henry and Lois Foster Chair in Contemporary Art, Emerson College, Boston, and organized by the Contemporary Arts Center, Cincinnati, Ohio, and the Rose Art Museum, Brandeis University, Waltham, Massachusetts.