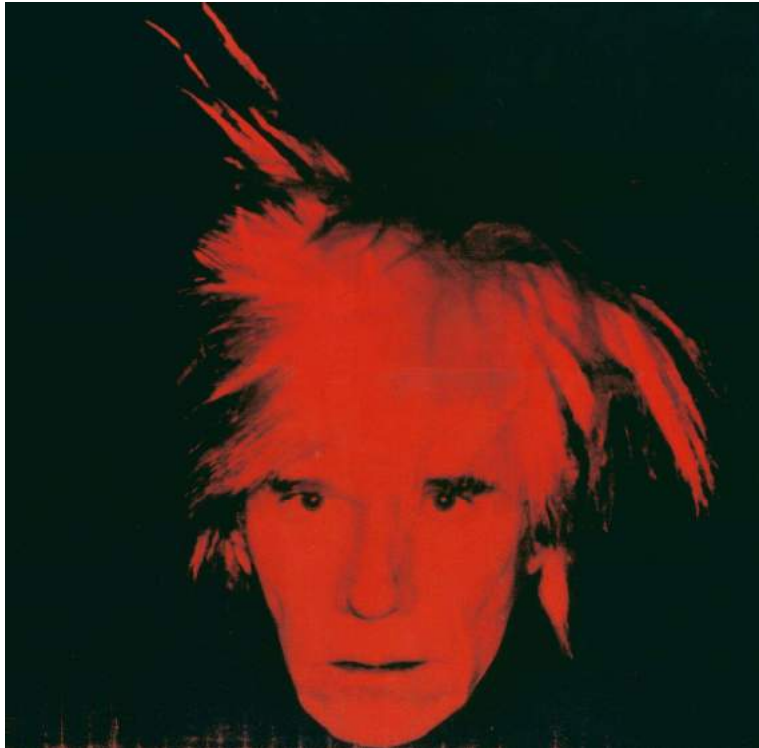


THE ASPEN TIMES

Aspen Art Museum to close for six weeks before Warhol show

The Aspen Times

October 8, 2021



Andy Warhol, "Self-Portrait," 1986. (Courtesy Andy Warhol Foundation for the Visual Arts/Tate)

The Aspen Art Museum will be closed from Oct. 18 through Dec. 2 in preparation for its museum-wide survey "Andy Warhol: Lifetimes."

The Warhol show, filling every gallery and exhibition space in the museum, is set to open Dec. 3 and run through March 27. The museum released new details about the show Thursday while announcing the extended closure.

The six-week closure is "in order to accommodate the exhibition's installation and improve amenities," the announcement reads.

The show, organized by Tate Modern and Museum Ludwig, Cologne in collaboration with the Art Gallery of Ontario and the Aspen Art Museum, will include more than 200 of Warhol's works. It will take over the entire museum, which has only happened once for a single show since the new building opened in 2014 (that was a collaboration between artists Wade Guyton, David Weiss and Peter Fischli in 2017).

The museum's presentation will be structured to examine Warhol's life in parallel with his work, presenting them side by side to expand the public's understanding of Warhol through biographical archival materials.

Artist Monica Majoli is working with the museum to re-conceptualize the staging of the exhibition from its previous iterations at Tate Modern and elsewhere.

"The Aspen Art Museum is delighted to present this intimate portrayal of Andy Warhol, which peers into the spectral persona that the artist created so he could transcend his personal limitations, generating a cultural myth, mirror and decoder that has enchanted the modern world for decades," museum director Nicola Lees said in the initial announcement. "By presenting his canonical works alongside archival and direct source materials, the exhibition will give viewers an unprecedented opportunity to examine Warhol's life and work in the context of one another, ultimately establishing a new appreciation for this visionary artist of incomparable importance."

Thursday's announcement detailed six themes within the massive exhibition, which will take over corridors as well as all galleries.

The highlighted gallery themes include "After and Before," a biographical exhibition showcasing archival materials alongside Warhol's works depicting Elvis Presley, Marilyn Monroe and Jacqueline Kennedy Onassis, Campbell Soup Cans and his "Flowers" series. "Exploding Plastic Inevitable" will use "immersive multichannel projections" to recreate the "Exploding Plastic Inevitable" live events Warhol produced between 1966 and 1967 that includes the music of the Velvet Underground and Nico and performances by Edie Sedgwick, Gerald Malanga and Barbara Rubin.

<https://www.aspentimes.com/news/aspen-art-museum-to-close-for-six-weeks-before-warhol-show/>

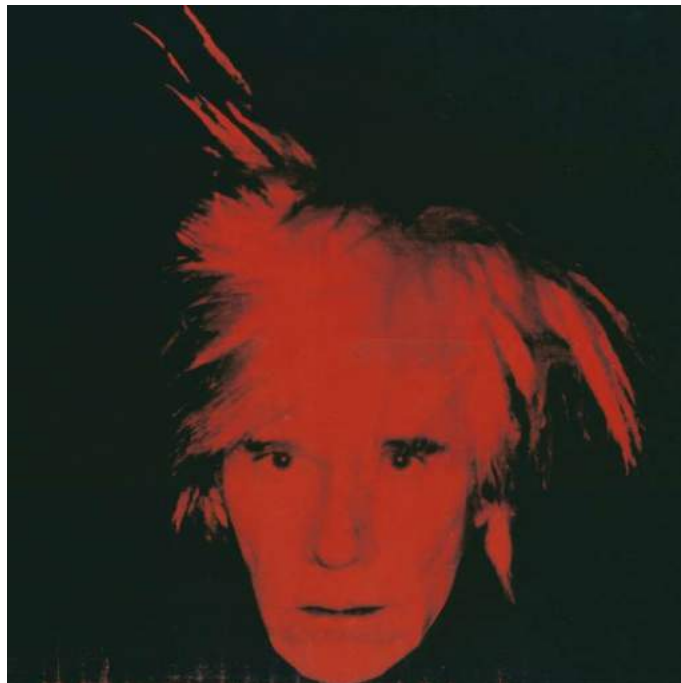
RAIN

“Andy Warhol: Lifetimes” Comes to The Aspen Art Museum

By Mark Benjamin

Rain Magazine

October 9, 2021



Andy Warhol, Self-Portrait, 1986 Acrylic paint and screenprint on canvas 2032 x 2032 mm © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York Photo © Tate

On view December 3, 2021 – March 27, 2022

The Aspen Art Museum presents ***Andy Warhol: Lifetimes***, a major international retrospective. The exhibition is in partnership with the Tate Modern, Museum Ludwig, Cologne and the art Gallery of Ontario and AAM with the goal of exploring the biographical underpinnings of Warhol’s practice and image.

Warhol is one of the most well-known 20th Century artists in the public eye and yet is also one of the most overlooked. Obsessed with fame, consumerism, and process, Warhol’s work extends beyond that into canons of art history and into the fringes of American culture and media. The exhibition features over 200 works and covers the output of his entire career. The show seeks to explore the spaces between Warhol’s life and his body of work.

AAM Director Nicola Lees said, “The Aspen Art Museum is delighted to present this intimate portrayal of Andy Warhol, which peers into the spectral persona that the artist created so he could transcend his personal limitations, generating a cultural myth, mirror, and decoder that has enchanted the modern world for decades. By presenting his canonical works alongside archival and direct source materials, the exhibition will give viewers an unprecedented opportunity to examine Warhol’s life and work in the context of one another, ultimately establishing a new appreciation for this visionary artist of incomparable importance.”

Monica Majoli said, “Everyone has their own vision of Andy Warhol, an elusive figure who is virtually synonymous with American popular culture of the late 20th century. Even after his untimely death in 1987, Warhol continues to inform our contemporary moment through his prescient, uncanny grasp of the drama and consequences of capitalism on the American psyche.”

Highlights of the gallery themes and associated installations include:

- **After and Before:** introducing Warhol’s biography, this comprehensive display will showcase archival materials alongside some of his most recognizable Pop Art works, from those depicting Elvis, Marilyn Monroe, and Jacqueline Kennedy Onassis to examples of important series such as *100 Campbell’s Soup Cans*, *129 Die*, and *Flowers*, in addition to highlights of his work on *Interview* and *Warhol TV*.
- **Wanting:** expounding on Warhol’s queer identity through an installation of diverse works from the late 1950s to the late 1980s, with romantic ink drawings of male subjects in the 1950s alongside a large-scale *Oxidation Painting*, 1978, a sprawling four-panel painting *Camouflage*, 1986, and a projection of his landmark film *Sleep*, in addition to examples from his *Sex Parts* and *Torso* series
- **Freedom:** exploring the sense of liberation in the commissioned series *Ladies and Gentlemen*, 1975, shown in full, in concert with a large-scale projection of the nearly hour-long film *Factory Diary: Andy in Drag, 2 October 1981* by Christopher Makos
- **Capture:** evoking darker components of Warhol’s life and artistic production, with a grid of 26 *Screentests* from the 1960s highlighting the Factory’s superstars and other celebrated cultural figures juxtaposed with a selection of Warhol’s lesser-known serial photographs from 1986 to 1987 sewn together into a grid formation
- **Exploding Plastic Inevitable:** re-creating the live events Warhol produced between 1966 and 1967 featuring light shows, stroboscopes, and slide and film projections, through an immersive multichannel projection and sound work that includes the music of the Velvet Underground and Nico and performances by Edie Sedgwick, Gerald Malanga, and Barbara Rubin
- **Clouds:** featuring ten silkscreen prints on paper from the 1971 series *Electric Chair* hung salon style on sueded silver mylar walls; a muted reflection of Warhol’s Silver Clouds that occupy the corridor leading into gallery 1, *After and Before*.

ABOUT THE ASPEN ART MUSEUM

Accredited by the American Alliance of Museums in 1979, the Aspen Art Museum is a globally engaged non-collecting contemporary art museum. Following the 2014 opening of the museum's facility designed by Pritzker Prize-winning architect Shigeru Ban, the AAM enjoys increased attendance, renewed civic interaction, and international media attention. In July 2017, the AAM was one of ten institutions to receive the United States' National Medal for Museum and Library Services for its educational outreach to rural communities in Colorado's Roaring Fork Valley and its learning partnerships with civic and cultural partners within a 100-mile radius of the museum's Aspen location.

Museum hours

Tuesday–Sunday, 10 AM–6 PM

Closed Mondays

AAM will offer timed entry for *Andy Warhol: Lifetimes*. The Museum strongly suggests that visitors reserve a time slot in advance. AAM will accommodate walk-ins depending on capacity.

Additional ticketing information for Warhol events and the most up-to-date details on COVID-19 protocols, please refer to the museum website. Visit the AAM online at aspenartmuseum.org.

Admission to the AAM is free courtesy of Amy and John Phelan. The AAM is grateful for additional support and a suggested donation of \$25.00 will be welcome at the door.

<https://rain-mag.com/andy-warhol-lifetimes-comes-to-the-aspen-art-museum/>

"If You Don't Want it Printed, Don't Let it Happen."

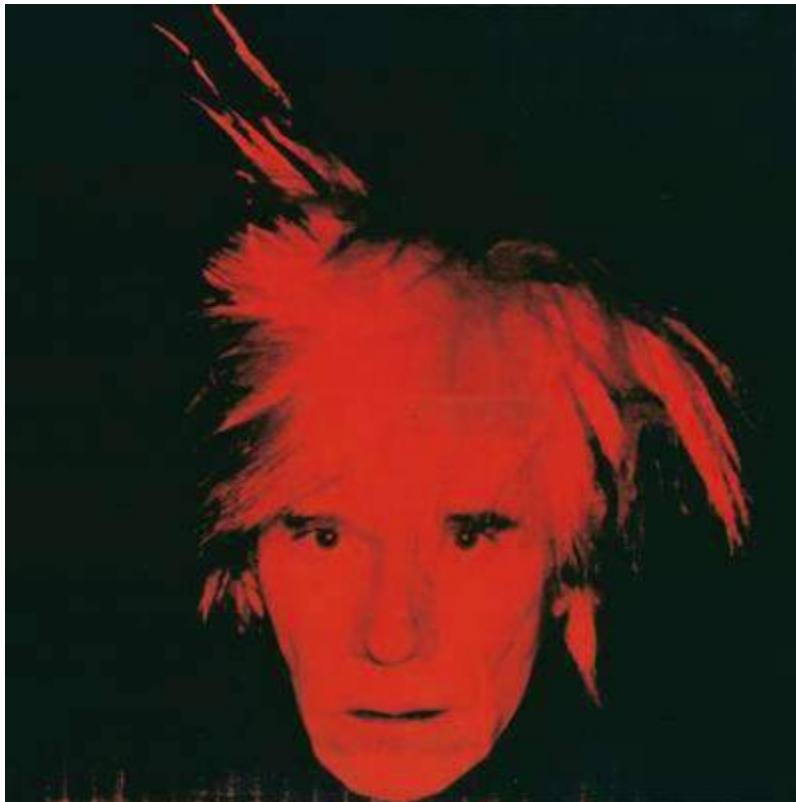
Aspen Daily News

Aspen Art Museum's Andy Warhol exhibition brings together valleywide collaborations

By Jacqueline Reynolds

Aspen Daily News

November 29, 2021



Andy Warhol's 1986 "Self-Portrait" is featured in the downstairs gallery in the Aspen Art Museum, which opens the exhibition to the public on Friday.

Courtesy of Aspen Art Museum/The Andy Warhol Foundation for the Visual Arts, Inc.

After a six-week closure, the Aspen Art Museum will officially reopen its doors on Friday for "Andy Warhol: Lifetimes." The museumwide survey exhibition, running through March 27, encapsulates the biographical underpinnings of Warhol's practice and the less-exposed aspects of his art and persona. Organized by Tate Modern in London in collaboration with Museum Ludwig in Cologne, Germany, and the Art Gallery of Toronto, Ontario, the Aspen Art Museum is the sole venue in the United States for the major international retrospective — a magical moment for Aspen and for the museum as a cultural institution, AAM Director Nicola Lees said.

“It was so fascinating to have the opportunity to bring a retrospective exhibition to Aspen,” Lees said in an interview. “I think everyone appreciates the intimacy Aspen brings to relationships and experiences, so part of this is celebrating Warhol’s connections with this town that’s built on the founding pillars of culture, but also managing to make this a really one-off opportunity for people to experience Warhol.”

Following the private members’ opening reception Thursday and the public launch Friday, the AAM is partnering with the “Museum Confidential” podcast to host a free and open in-person discussion entitled “Why Warhol Persists” at 2 p.m. on Saturday.

It’s the launch of a monthslong lineup of programming and communitywide collaborations to leverage the Roaring Fork Valley being the only domestic destination to experience Warhol. The museum is also working with Bloomberg Connects to create a free audio guide for the exhibit’s different galleries and sections, and a weekly educational series is in the works that will cater to both children and adult museumgoers.

January marks the kick-off of a first-ever partnership, too: the AAM and Aspen Gay Ski Week — sponsored by Chase Bank — will co-host a VIP event Wednesday, Jan. 26 with cocktails, private tours of the Warhol exhibit and a late-night dance party at the Caribou Club.

Kim Kuliga, Gay Ski Week event producer, learned about the Warhol show and reached out to the museum, thinking it would be a great fit.

“They were really open to collaborating with us, and then Chase Bank came on with Gay Ski Week at the largest level they’ve ever done with us,” Kuliga said. “They love art, and we were like, let’s make this happen — I love that we’re collaborating with them.”

Then, in February, Aspen Film joins the long list of AAM collaborators to organize a screening event of Todd Haynes’ new documentary, “The Velvet Underground” (Warhol was named the band’s manager and producer nominally). Finally, enthusiasts can participate in a pending series of talks over President’s Day Weekend and celebratory other events related to Warhol and the exhibit.

Reimagining Warhol

Considering Warhol’s lasting influence on the arts and American culture, as well as his historic roots to the Aspen region, Lees, who is from London and well connected to the Tate, was very interested when the institution asked if the AAM would be open to joining the tour of this show.

In conversation with the writer of Warhol’s most-recent biography, Lees and team discovered a letter in the archive revealing that Warhol’s very first exhibition outside of New York was actually held in Aspen in the late 1950s — and the only work that sold was a colorful print of critters entitled “Happy Bug Day,” purchased by Elizabeth Paepcke.

From his early relations with the Paepckes to his deep-seated friendship with collectors and former Aspen residents John and Kimiko Powers, Warhol was closely connected to the valley and even purchased property through the Powers.

The Powers Art Center in Carbondale, a memorial to the Powers’ contemporary art collection, will hold its own “Warhol in Colorado” exhibition — which opens tomorrow and runs through April 30 — to coincide with the AAM retrospective.

“The Powers Art Center is an iconic building and a real legacy for the valley,” Lees said. “So for us to work with them and help bridge the whole Roaring Fork Valley with the Warhol conversation is amazing.”

In line with the AAM’s artist-centered approach, Lees invited Los Angeles-based artist Monica Majoli to curate and re-conceptualize the staging of the show. She gave Majoli total freedom to transform the exhibition and create something that would have a completely different take with the same works that, by the time they’re in Aspen, were previously at the Tate and the Ludwig.

“It’s an extraordinary thing to ask another artist to oversee this show,” Majoli said in an interview during her time in Aspen. “I’m an artist focused on sexuality and intimacy and biographies, and I knew the way to approach this project had to be in a personal way — about the personal — which has not necessarily been done with Warhol, to an extent.”

With more than 400 of Warhol’s works to take over the entire museum — which has only happened once for a single show since the new AAM building opened — Majoli was up to the task, and she took it to heart, diving into Warhol’s lifetime in order to capture the artist’s presence and fill the museum’s space with his practice and persona.

“Part of the challenge going into this was how to re-configure the show for an American audience because we’re so familiar with Warhol — he’s so much a part of our daily lives and the way we see American culture,” Majoli said. “I feel like he’s just ever-present, and in some ways that makes him more difficult to grasp for an American audience.”

Determined to make Warhol more visible and palpable, Majoli decided to include more archival materials having to do with the emergence of Warhol’s very iconic and canonical works, “rewinding the tapes on those incredible paintings that are almost like Egyptian pyramids,” as Majoli puts it.

In close collaboration with AAM Assistant Curator Simone Krug, Majoli brought in these very-early exhibition materials as well as additional materials relating to the artist as a maker such as actual video footage of Warhol working. The point is to create an opportunity for people to have an intimate reaction — a new way into Warhol’s work that will allow them to see it again for the first time. Majoli also made supplemental wall treatments to support Warhol’s works and enhance that first-time viewer experience.

“Working with Monica has been an opportunity to bring an artist into the core of what we’re doing,” Lees said. “But it’s also an opportunity to elevate the different relationships between different parts of Warhol’s practice that I think are often maybe presented, but not with the same kind of intensity. You know, often you will have these iconic, blockbuster paintings — and then the archive material will feel like the secondary element.

“This show’s really brought those two things together, and they sit side by side in a powerful way,” she continued. “It’s really special, and it’s something people will experience as soon as they step into the building.”

Lees said viewers do not have to enter the museum at a specific point to experience the exhibition. While most retrospectives are chronological and “fixed in that way,” explained Lees, by removing that

one directive, the curators have been able to build more relationships, highlighting moments of reflection between Warhol's early and late works.

Not separating the art from the artist

Within each gallery space, Majoli has combined different periods of Warhol's life and production to draw parallels, showcase some of his lesser-known and even unseen work and bring forth individual themes that showcase Warhol as an artist and a human being.

The exhibition in the top-floor gallery, entitled "After and Before," places the archival materials in conversation with some of his major pop-art pieces depicting Marilyn Monroe, Elvis Presley, Jackie Kennedy Onassis, "Campbell's Soup Cans" and his "Flowers" series.

"The upper floor is about the important contributions that Warhol made to art and culture in general," Majoli said. "It's about Andy Warhol as a figure — an iconic artist from the 20th century — but it's also about Andy Warhol, which is his boyhood, where he came from, his source and his origin."

The second floor galleries, "Wanting" and "Freedom," explore Warhol's sexuality and the ways in which he explored and expressed sexuality in his various works throughout his life.

By merging different eras and artforms of Warhol's career, the "Wanting" gallery actually traces the history of gay liberation in many ways, Majoli said. In curating this particular gallery, Majoli studied Warhol's works and historic happenings to bring forth qualities related to how a gay man may have been thinking and feeling during certain time periods.

"Wanting" includes Warhol's early drawings of young men that he did in the 50s and tried to exhibit without much success, emphasizing his longing and wanting to showcase others in the early stages of his life. Among these drawings is his 1978 Oxidation paintings — in which he brought bodily fluids into his practice, asking men to urinate and ejaculate onto large copper-covered canvases — reflecting the libertine qualities of this time period for a gay man.

The "Camouflage" series of Warhol's late life and production is also presented in this gallery. Majoli was interested in the ideas of visibility and invisibility and the military as a sexual motif, of the hypermasculinity that circulates in the gay male world.

Additionally, there is a "sexually explicit gallery within this gallery," Majoli explained, that features Polaroids and a couple of portfolios Warhol created that were never sold nor shown in galleries during his lifetime.

The "Freedom" gallery involves a rare series of portraits Warhol painted of drag queens of color and transgender women. The paintings, Lees said, were commissioned by Italian dealer Luciano Anselmo and mark Warhol's return to painting following a long break in his career to focus on filmmaking.

"Because he was so clearly inspired by the subject, he ended up making 200 of these portraits," Majoli said. "This beautiful series is much more free and expressive, and frankly, they're very interesting paintings to think of as paintings."

"You can literally see Warhol's finger marks in them," Lees added.

The lower-floor galleries focus on Warhol's relationship to counterculture featuring the artist's renowned red "Self-Portrait" and "Electric Chairs" screenprints. Multimedia projections and grid-like displays of screen-tests will be actively running to recreate the "Exploding Plastic Inevitable" series of live events Warhol organized while he managed and produced the seminal rock band The Velvet Underground.

"I would say it's sort of the underworld and the darker side of Warhol's production that was of interest to me — an interest of mortality that was featured in his work throughout," Majoli said. "I've created a very immersive environment in these lower galleries as sort of a gesture."

Lees noted Warhol's literal presence throughout the experience.

"The other really interesting thing is that in all of these moments, Warhol physically appears in the galleries, in some form or another," Lees said. "Whether it's through the really iconic red self-portrait that's downstairs, or in the 'Freedom' room, these incredible films of Warhol in drag and then on the top floor, these amazing large photographs of him working and making — he's physically present."

It was an intentional decision, Majoli explained. She pointed out how the overall curation approach, in conjunction with the AAM architecture, creates a certain intimacy.

"There's like a jewel box quality to the whole thing, which I love," she said. "You can almost imagine the whole building at the same time — it's not like the Louvre or the Tate. It's a building that you can literally hold in your mind all at once, which is very wonderful in thinking about Warhol's identity and the periods of his life and his lifetimes."

https://www.aspendailynews.com/news/aspen-art-museum-s-andy-warhol-exhibition-brings-together-valleywide-collaborations/article_64349860-50cb-11ec-894d-af66eadcdc6e.html

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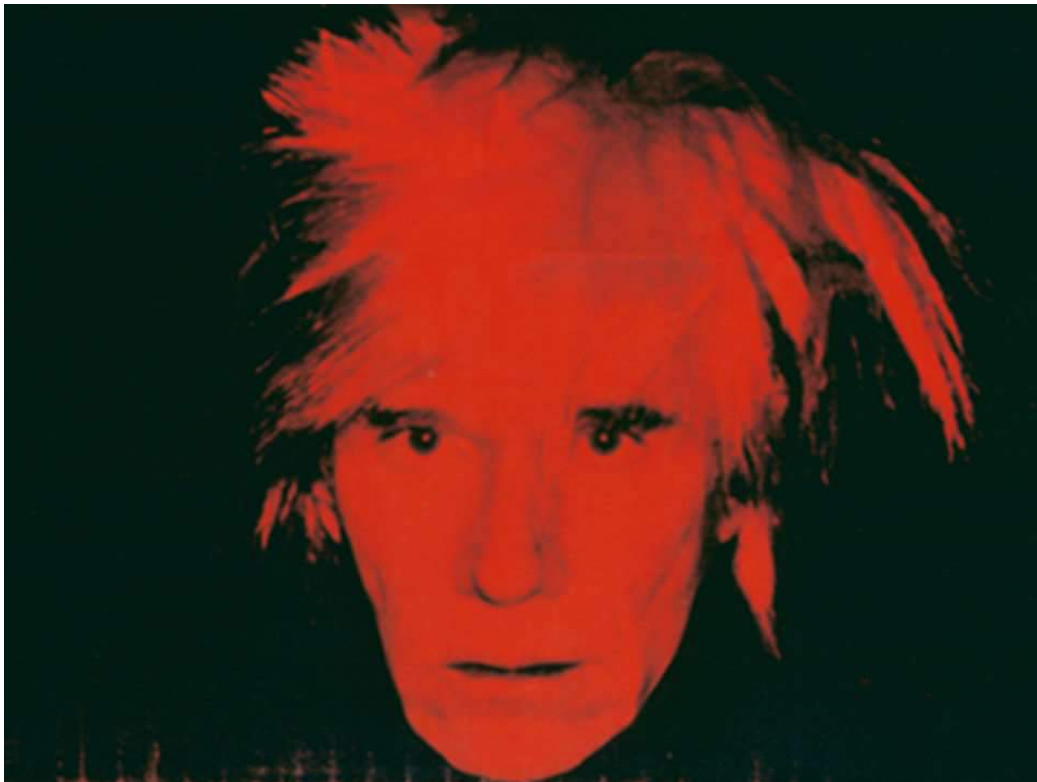
[THE DENVER MAGAZINE]

Andy Warhol Was Obsessed With Aspen

By Courtney Holden

5280 Magazine

December 2021 Issue



Andy Warhol's "Self-Portrait." © 2021 The Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), New York. Photo © Tate. ("Self-Portrait," 1986, by Andy Warhol), acrylic paint and screenprint on canvas

Whether his name makes you think of soup cans, neon celebrity portraits, or hair reminiscent of a scene from *There's Something About Mary* (yep, *that one*), "we all know Andy Warhol," says Simone Krug, assistant curator at the Aspen Art Museum (AAM). Or do we? That's the question asked by AAM's new exhibit, *Andy Warhol: Lifetimes*, which focuses on the biographical underpinnings of his art, including a look at the disruptive visionary through a queer lens.

From December 3 through March 27, visitors can ogle Warhol's signature pop art pieces, like the sultry "Marilyn Diptych" and the jaunty "Elvis I and II," as well as lesser-known works like his "Sex Parts" series. (Some scholars believe "Sex Parts," an intimate, uncensored collection of nudes, traces Warhol's growing acceptance of his own identity as a gay man.) Together, the exhibit will feature 200-plus pieces.

Although the show has appeared in other countries, AAM is the only museum in the United States that will host *Andy Warhol: Lifetimes*. Museum organizers attribute that honor to Warhol's decadeslong love affair with their "toy town," as Warhol described Aspen in one of his journals. Indeed, the A-list artist visited at least five times during the '60s, '70s, and '80s—and not just for the chance to schmooze at the 1980s-era disco Andre's Club, which he likened to Manhattan's Studio 54, or leave on a jet plane with John Denver's father (see below).

In his journals, Warhol even admitted to taking a "Powder Pandas" ski lesson with "baby instructors on the baby slope," a day that was "really fun" despite his three falls. Indeed, Warhol's purchase of a wild parcel of land 30 miles outside of Aspen, his admiration of the town's beauty, and, as Krug points out, the fact that he's actually smiling in photos taken there (the guy rarely cracked a grin for the camera) all indicate the brooding artist found something special in Aspen: happiness.

A-List Encounters

The *Andy Warhol Diaries*, a collection of dictated memoirs published in 1989, provides an inside look at what the celebrities who frequented Aspen in the '80s were really like.

I Do, Babe

An impromptu meetup with Sonny Bono on December 29, 1981, earned Warhol an invite to the "I Got You Babe" crooner's third wedding, to actress and model Susie Coelho. Although Warhol arrived late, he was in time to join the churchwide cringe as the preacher flubbed his pivotal line, instead uttering: "I now pronounce you Sonny and Cherie."

You Can't Handle The Truth

Warhol often hung out with Jack Nicholson when their times in Aspen overlapped. Some of Warhol's reports of the actor were complimentary, like Warhol's entry from August 31, 1981: "Jack was just adorable." Warhol was less kind on July 21, 1984, reporting that Nicholson "was there all weekend, we saw him everywhere. He's fat now."



Photo by Deborah Feingold/Getty Images

Rocky Mountain High

In an August 30, 1981, entry, Warhol reports a flattering meeting in which John Denver “said that he knew all about me and that people always tell him he looks like me.” The folk star also promised to take him up in his “private little airplane,” though it was Denver’s father who ended up flying Warhol “up and down and up and down” through bad weather to Fort Collins.

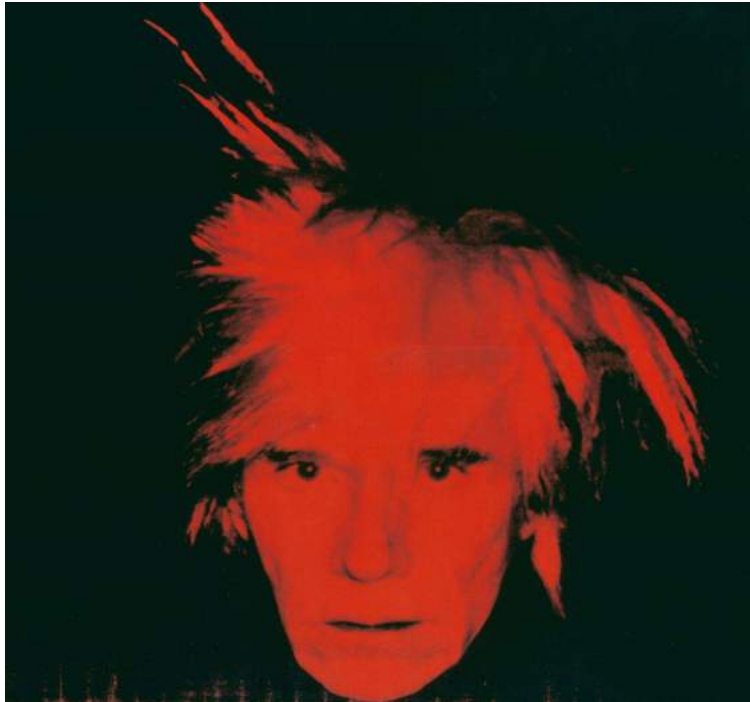
<https://www.5280.com/2021/12/andy-warhol-was-obsessed-with-aspen/>

THE ASPEN TIMES

Warhol & More: Our picks for the best events in Aspen and the Roaring Fork Valley, Dec. 2-8

The Aspen Times

December 2, 2021



Self-Portrait

The art world's eyes are on Aspen us week as the Aspen Art Museum opens its long-awaited museum-wide survey "Andy Warhol: Lifetimes."

The show opens Friday, Dec. 3. Free and open to the public, as always.

It is, no doubt, the biggest cultural event here this season. The show includes a career-spanning 100-plus works by the iconic Pop artist, filling every gallery in the museum as well as corridors and nontraditional exhibition spaces. It includes the groundbreaking exhibition "After and Before," which aims to link Warhol's personal biography to his work, and elements like "The Exploding Plastic Inevitable," which aims to recreate the performances staged by Warhol at The Factory in New York City featuring the Velvet Underground and others. The show also features "Wanting," which explores Warhol's queer identity and a collection of 10 Warhol "Clouds" silkscreens.

The show runs through March 27. aspenartmuseum.org

If you can't get enough Warhol, head to Carbondale where the Powers Art Center is hosting "Warhol in Colorado," a selection of works from John And Kimiko Powers' extensive Warhol collection. Powersartcenter.org

FUNDRAISER



Racers head up the hill after starting the 2008 Summit for Life uphill race on Aspen Mountain. The charity race helps benefit the Chris Klug Foundation, which promotes organ and tissue donation through action sports.

Aspen Times file photo

A beloved early ski season tradition. A good party. A fundraiser for a great cause. A sufferfest. It's everything Aspen loves wrapped up in one: Summit For Life (Dec. 4) challenges participants to race from the base of Aspen Mountain to the Sundeck, climbing 3,267 vertical feet over the course of 2.5 miles in a festive nighttime race. Up top afterward, there are prizes and dinner provided by The Little Nell and a livestreamed awards ceremony with Aspen's Chris Klug, liver transplant recipient, Olympic medalist and Summit for Life founder. summitforlife.org

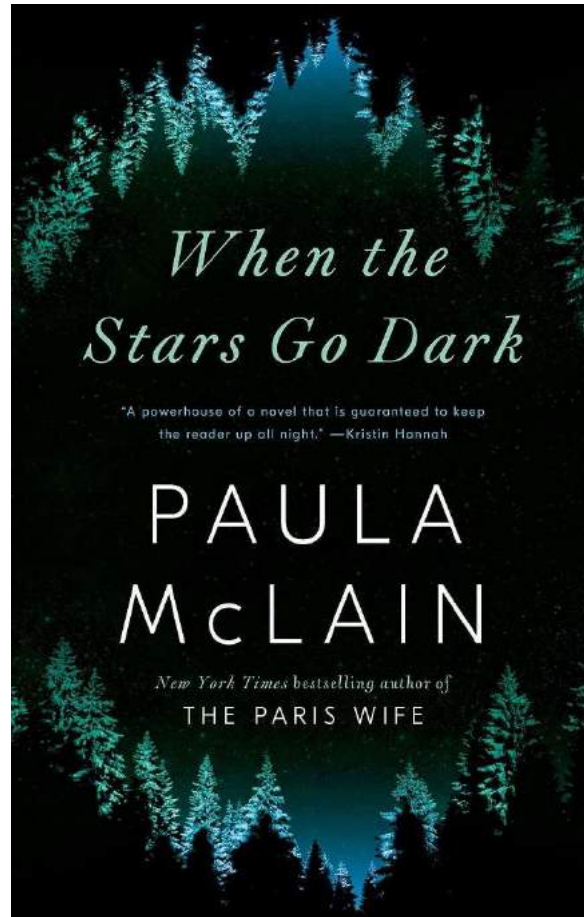
OUTDOORS



Award-winning photographs from the 2021 Red Bull Illume Image Quest will be showcased on Fanny Hill at Snowmass as part of the world's greatest action sports imagery contest. Meet the photographers and

hear the category and first-place winners announced at the exhibition opening on Dec. 4, or plan a visit to see the winning photographs illuminated every evening from sunset to 9 p.m. Through Jan. 2. aspensnowmass.com

BOOKS



Winter Words hosts and toasts its first in-person event since the beginning of the pandemic on Dec. 7. The evening talk and reading at Paepcke Pauditorium will feature Paula McLain, author of the bestseller “The Paris Wife” and the new book “When the Stars Go Dark,” in conversation with Aspen Words executive director Adrienne Brodeur. The event will also be live-streamed, as will the whole series this season. aspensnowmass.com

PARTY

Come party with The Aspen Times and toast the Best Of 2021. Our annual community celebration is back in person, celebrating the winners of our Best Of: Aspen, Snowmass, Basalt reader survey and the publication of our Best of 2021 magazine. It runs from 5 to 7 p.m. on Dec. 8 and includes drinks, appetizers and a DJ set. Limited \$10 tickets available to the public at aspentimes.com.

<https://www.aspentimes.com/entertainment/warhol-more-our-picks-for-the-best-events-in-aspen-and-the-roaring-fork-valley-dec-2-8/>

THE ASPEN TIMES

In Aspen with Andy Warhol

By Andrew Travers

The Aspen Times

December 2, 2021



Photographer Mark Sink calls this portrait “Andy Warhol, Mountain Man.” Shot during a visit to celebrate New Year’s 1982-83.
(Mark Sink)

Pop artist Andy Warhol’s many visits to Aspen will get a lot of attention this winter, as the Aspen Art Museum hosts the massive, museum-wide survey “Andy Warhol: Lifetimes” (opening Friday, Dec. 3).

Warhol was here as early as 1956, at the outset of his exhibiting career, when he hung what is believed to be his first show outside of New York City at the Four Seasons in Aspen. He kept coming back through

the 1980s, including a run of New Year's Eve visits from 1981 to 1984 — snowbound and celebrity-studded adventures, which he documented meticulously in his diaries.

Denver-based photographer Mark Sink was a frequent companion to Warhol on his Aspen visits and worked with Warhol in New York and at Interview magazine for about seven years after a charmed meeting during Warhol's summer 1981 Colorado visit.

In anticipation of Aspen's winter of Warhol, I recently drove to Denver to meet Sink and talk about his Warhol days in Aspen and beyond. Seated in a nook of the home he bought shortly after Warhol's 1987 death when Sink return to Colorado, with an afternoon breeze blowing in, he browsed a photo album of images from the Warhol years.

Sink, now 62, may be one of the great conversationalists in the Rockies, sharing stories and asides, occasional barbs and frequent creative insights. He's enjoying looking back these days, sorting through his own journals and photos for an ongoing book project about his years at the red hot center of contemporary art and Warhol's scene.

"I'm in legacy mode," he said. "I'd just like the proof that I was there."

Sink had unique insight into the mix of glam and genius that was Warhol's '80s milieu, photographing Warhol at work, assisting him on projects and accompanying him on some legendary nights (he had his camera along for a dinner with Warhol, Mick Jagger and Keith Richards at the Odeon in Manhattan during its 80s heyday).

It all started four decades ago on the campus of Colorado State University in Fort Collins.

Sink, 22, was putting himself through school at Metro State University in Denver, developing a photography practice and racing bikes while soaking up what he could of the art scene from Denver (including going to see Warhol movies at the indie cinemas on Broadway, he recalled). When a friend told him Andy Warhol was coming to talk at Colorado State in late summer 1981, Sink knew he had to be there.

Warhol had come to Carbondale and Aspen to visit collectors and friends John and Kimiko Powers before heading to the school for a talk and the opening of a solo exhibition there. (Warhol also visited The Aspen Times newsroom on that visit, a story for another day.)

Emboldened by his youth, Sink poked around campus hoping to find Warhol and, by chance, he did: the iconic visage, in sunglasses and wig, seated all alone in a classroom signing posters of his famed society portrait of Kimiko Powers, his handlers having run out to get coffee or food.



Warhol after digging out from the New Year's Day 1983 snowmobile crash. "He was so happy to be there," photographer Mark Sink recalled. (Mark Sink)

Sink simply sat down and started helping Warhol sign them and they got to talking about Sink's photography and life in Colorado. A sleekly built and muscular mountain kid, Sink tantalizingly pulled down his shorts to show off a gnarly road rash from a bike crash that ran down the length of his right side-body and hip. Warhol was intrigued.

"He said, 'Oh, you do photography? Interview is my greatest magazine,'" Sink recalled. "I said, 'I wish it was more in color' and he said, 'Oh! You should work for Interview!' I was on the masthead the next month."

Warhol would soon invite Sink to New York to work in The Factory and shoot for Interview.

Sink also served as a sort of mountain ambassador for Warhol, joining on multiple trips to Aspen. The trips included skiing Panda Peak — where Warhol spotted baseball star Reggie Jackson — and shopping and party-hopping.

Sink was among the Warhol Aspen entourage who rang in 1983 at Jimmy Buffett's "all country-western" New Year's Eve party that included Jack Nicholson with Anjelica Huston, Barry Diller and Diana Ross.

But Sink's memories include more modest evenings, like TV dinners and heated glazed donuts at Baby Jane Holzer's place on Castle Creek Road or going out for Mexican at La Cocina.

On New Year's Day 1983, the group went snowmobiling in the Maroon Creek Valley, with Warhol and boyfriend Jon Gould at one point crashing off a cliff (there were no major injuries).



Jon Gould and Andy Warhol on their snowmobile outing from T-Lazy-7 Ranch up the Maroon Creek Valley on Jan. 1, 1983.
(Mark Sink)

"I thought Jon was trying to kill me," Warhol wrote in his diary.

The incident is memorably documented in Sink's photos of a giddily smiling Warhol digging out from the crash. (Sink is proud that so many of his photos show Warhol smiling and "unguarded.")

"I had zoomed past Andy and Jon dragging my hand in the snow," Sink wrote of the snowmobile incident. "This caused snow to cover Jon's goggles; he lost control crashing off a cliff with Andy falling off the back."

Warhol was often baffled by the mountain lifestyle Sink embodied. During one Aspen trip, Sink and a friend did an overnight ski mountaineering trip to East Maroon Pass. When they returned from the winter camping trip, Warhol insisted they were playing a joke on him.

"Andy just wouldn't believe it," Sink recalled. "He insisted, 'You weren't sleeping out there. It's like zero degrees out there.'"



Warhol attempting to get back to the trail after a New Year's Day snowmobile crash with boyfriend Jon Gould. (Mark Sink)

Some of the decadence of the Aspen trips rung empty, though: "Andy was kind of bored. I saw him as, like, a bored wealthy housewife looking for glamorous things to do."

Young and brash and interested in his own path as an artist, Sink resisted the pull to give over his whole life to Warhol even after he went to New York.

"I didn't want to be one of the hanger-on Factory kids," Sink said.

He kept his independent photography practice and found success in photographing artwork and artists of the day (Jean-Michel Basquiat, Keith Haring and Rene Ricard were among his subjects). He shot for Interview and Circus magazine and took on projects under Warhol. He wonders now how much more he might have learned had he gone full-bore at the Factory.

"If I could do it all again, I think I'd just go be a Factory kid," he said. "I'd park there like, 'Whatever you need, I'm here.'"

The more time he spent in Warhol's orbit, the more depth he found in the man and artist.

"After a while I started to see the genius in Andy," he said. "His brilliance in his art knowledge, in art history, the genius in the Factory and mass production and our new culture — so far ahead of our era of reality TV shows with Andy Warhol TV. Eventually it came over me, like, 'Holy shit, this guy is really so far ahead of the curve on everything.'"

Settling back in Denver in the grim aftermath of Warhol's death, Sink would become one of Denver's most prominent portrait photographers and arts leaders. He co-founded the Museum of Contemporary

Art Denver in 1996, helped spearhead the RedLine Contemporary Art Center in 2008 and is now growing into an elder statesman of a booming Denver art scene.

If Warhol hadn't gotten behind him, he's unsure how his life might have gone.

"I learned from Andy to believe in myself," Sink said. "He championed me. I was just this Denver, Metro State kid. To have those doors opened up was so important, it showed me it was a big world out there."

<https://www.aspentimes.com/news/in-aspen-with-andy-warhol/>

THE ASPEN TIMES

Winter of Warhol

By Andrew Travers

The Aspen Times

December 2, 2021



From the Andy Warhol film "Factory Diary: Andy in Drag," Oct.2, 1981. (Courtesy The Andy Warhol Museum)

With two major Andy Warhol museum exhibitions and a season of deep-diving Warhol events and art workshops ahead, 2021-22 is the winter of Warhol in Aspen.

It starts this week with "Andy Warhol: Lifetimes" at the Aspen Art Museum, opening Friday, on the heels of "Warhol in Colorado" at the Powers Art Center in Carbondale.

Paired together, the shows offer a groundbreaking look at the life and work of the most popular artist of the 20th century, as well as an opportunity to dig deeper into his relationship with Aspen and the Roaring Fork Valley.

'LIFETIMES'

The Aspen Art Museum organized its show, including more than 200 Warhol works, with the Tate Modern and Museum Ludwig, Cologne in collaboration with the Art Gallery of Ontario, which hosted earlier iterations of this career-spanning survey.

It aims to examine Warhol's life in parallel with his art. Artist Monica Majoli worked with the museum to re-conceptualize the exhibition and promises to break new ground with a deep look at Warhol's identity as a queer artists and an outsider.

As museum director Nicola Lees put it when the show was announced, the exhibition "peers into the spectral persona that the artist created so he could transcend his personal limitations, generating a cultural myth, mirror and decoder that has enchanted the modern world for decades."

It is taking over the entire museum — though Precious Okoyomon's garden installation remains on the rooftop, where a new restaurant concept also debuts this weekend — with six major themes. The "After and Before" section is its centerpiece, a biographical exhibition showcasing archival materials alongside some of Warhol's signature works including Elvises, Marilyn Monroes, Jackie Kennedy and Campbell Soup Cans and Flowers. Others include "Exploding Plastic Inevitable," which uses projection video to place the viewer inside of Warhol's live events at The Factory including music by the Velvet Underground and Nico.

At "Warhol Wednesdays" workshops, kids and families are invited to make Warhol-inspired art with a museum educator. And at "Soup Can Saturdays," grown-ups can make Warhol-inspired pieces led by museum educators and special guest artists. Both events are free and run through the end of March 2022.

'WARHOL IN COLORADO'

The Powers Art Center show is a day-trip-worthy exhibition sharing pieces from the legendary collection of John and Kimiko Powers.

The pair championed and collected Warhol from his early days in Pop art, and Kimiko was subject of one of his best-known society portraits from 1972 (he would go on to make 25).

The Powerses hosted Warhol frequently, helped him purchase land in Missouri Heights and even, in the winter before Warhol's untimely death, helped Warhol get an official Colorado cattle brand: his personally designed "A/W" brand was approved by the state cattle commission shortly before Warhol's died in 1987.

"Now you need a cow or a horse to put your brand on," John Powers wrote to Warhol on Feb. 20, 1987. The letter is included in the voluminous private research database maintained by Warhol biographer Blake Gopnik, uncovered during his research for "Warhol" (2020).

Warhol's relationship with Aspen went back three decades to his earliest days as an exhibiting artist. While he was still an ad man in New York, he had a show at in the Four Seasons Club in Aspen during the winter of 1956-57, which merited a short notice in The Aspen Times.

"It's almost certainly Warhol's first show of any kind outside New York. ... There's almost nothing known about it," Gopnik said in an interview. "It was a show of Warhol's early blotted line drawings that a friend in Aspen seems to have toured across the west. It did incredibly badly."

The only piece believed to have sold in the show went to Aspen Ski Corp. co-founder and Aspen city mother Elizabeth Paepcke, according to records Gopnik found in his research. The Paepckes had championed Bauhaus artists, contemporary art and the “Aspen idea” in the postwar years as they remade Aspen as a resort and utopia.

“Warhol must have been very happy to have work in the Paepcke collection,” Gopnik concluded.

As his star rose in the art world, Warhol remained engaged here. He designed the December 1966 edition of Aspen, the bi-monthly magazine in a box edited by part-time Aspenite Phyllis Johnson. That issue included a 12-card collection of Pop and Op art paintings from the Powers collection, including Warhol’s “200 Campbell Soup Cans,” with commentary from Powers.

“Some more militant friends declare, ‘You idiot! Right now Andy Warhol is sitting at home laughing at you and how he’s put one over on you,’” Powers wrote of the controversial soup can work and Warhol’s use of automation. “Well I hope Andy is having a lot of enjoyment over this for whatever reason, because it’s not his motive that really concerns me, but rather my own satisfaction. I feel, however, that Andy is quite serious and sincere.”

Warhol also had a solo show at the Pitkin County Library in summer 1970, under the auspices of the short-lived Aspen Center for Contemporary Art, showing Marilyn Monroe and Flowers pieces, as reported by former Aspen Art Museum director Dean Sobel in his book “One Hour Ahead: The Avant-Garde in Aspen, 1945-2004” (2004).

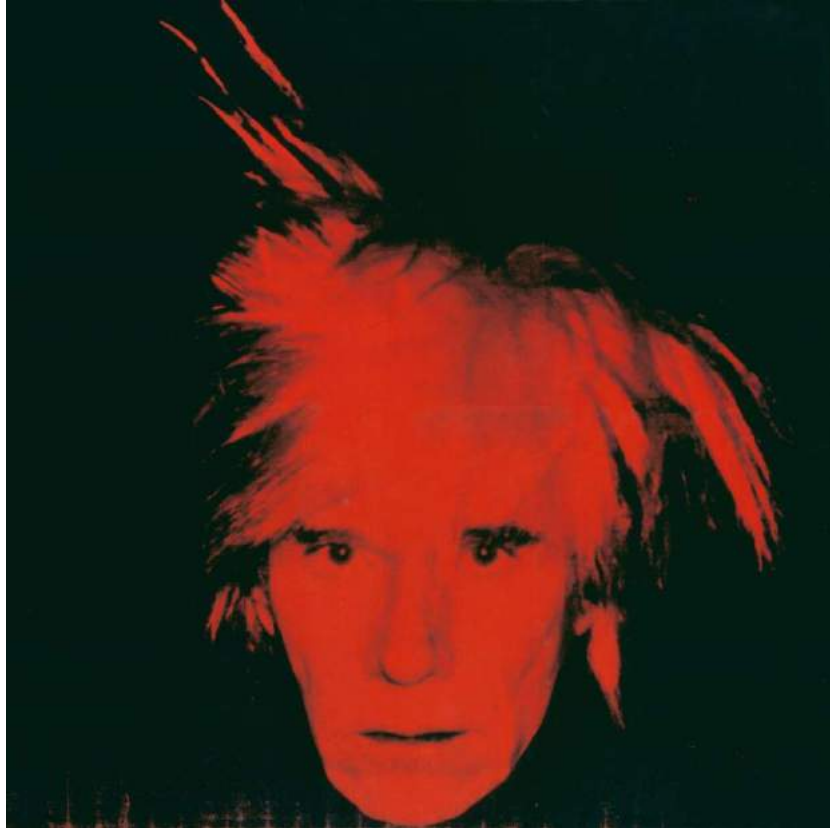
Warhol’s work was also included in 1979’s landmark “American Portraits of the ’60s and ’70s,” the first exhibition at the Aspen Art Museum (then known as the Aspen Center for Visual Arts). Museum curator David Floria also brought his touring show “Warhol in the ’80s” to Aspen in 1984, a period when Warhol was a frequent Aspen visitor.

His journals detail New Year’s Eve visits to Aspen, a trip snowmobiling up the Maroon Creek Valley, skiing Panda Peak and party-hopping with celebs like Jack Nicholson, John Denver, Anjelica Huston, Barry Diller, Diana Ross, Don Johnson, Sonny Bono and John Oates.

One local legend genuinely won Warhol over, according to his diaries. On New Year’s Eve 1984, Warhol visited Elizabeth Paepcke — 28 years on from that first art sale in Aspen when he was an unknown — and declared in his diary: “Met the Dowager of Aspen, the Grand Dame.”

He visited her at her West End home overlooking Hallam Lake, noting with glee her nickname (“Pussy”), her “immaculate house,” her fondness for ginseng tea and her spryness.

“She’s 82 and she’s very beautiful,” Warhol wrote, “she looks like Katharine Hepburn.”



Andy Warhol, "Self-Portrait," 1986. (Courtesy The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society, New York.)



From Andy Warhol screen test "Jack Smith," 1964. (Courtesy The Andy Warhol Museum)



Andy Warhol, "Marilyn Diptych," 1962. (Courtesy The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society, New York)



From the Andy Warhol film, "Sleep," 1963. (Courtesy The Andy Warhol Museum)



Andy Warhol, "Boy with Flowers," 1955-57. (Courtesy The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society, New York)

<https://www.aspentimes.com/news/cover-hed-winter-of-warhol/>

The New York Times

For Andy Warhol, Faith and Sexuality Intertwined

By Karen Rosenberg

The New York Times

December 2, 2021



Andy Warhol's "The Last Supper" (detail), 1986, screen print and colored graphic art paper collage, in the exhibition "Andy Warhol: Revelation," which explores the artist's Catholicism in all its anxiety and complexity. Credit...Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY

The art historian John Richardson, speaking to the glittering crowd at Andy Warhol's memorial service at St. Patrick's Cathedral in 1987, said of the artist's Catholic faith: "Those of you who knew him in circumstances that were the antithesis of spiritual may be surprised that such a side existed. But exist it did, and it's key to the artist's psyche."

"Andy Warhol: Revelation," a paradigm-shifting exhibition at the Brooklyn Museum, takes this eulogy and runs with it, finding ample evidence of religious belief in Warhol's public-facing art as well as the more private self observed by Richardson. It explores Warhol's Catholicism in all its anxiety and complexity — with full attention paid to his life as a gay man and to the secular consumer objects and celebrities of his Pop Art.



Installation view, “Andy Warhol: Revelation” at the Brooklyn Museum. Left, two silkscreens titled “Cross” (1981-82); right, “Skull” (1976). Credit... Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY; Jonathan Dorado, via Brooklyn Museum

These conflicts play out in his lesser-known works on view, like the 1985-6 painting “The Last Supper (Be a Somebody With a Body),” which merges Leonardo da Vinci’s Christ with a buff fitness model from an advertisement, and in new readings of such familiar objects as boxes screen-printed with the logo for Heinz ketchup (here linked to the bread and wine of Catholic ritual, as opposed to the supermarket).

The show reflects an intriguing new emphasis, among curators and scholars, on a more biographical and identity-driven reading of Warhol: more person, less persona. The Whitney’s 2018 blockbuster “Andy Warhol: From A to B and Back Again” gave considerable room to the artist’s early, explicitly homoerotic drawings; as Holland Cotter wrote in *The New York Times*, the inclusion of these works made us think about “how and to what degree his art queered — to use a term from academic theory — received versions of American culture: questioned their validity, revealed their contradictions, turned them inside out.” Similarly, the traveling survey “Andy Warhol: Lifetimes,” opening at the Aspen Art Museum this week, “casts a queer lens over the artist” (per the exhibition website) and foregrounds archival material “to examine the artist’s life parallel to his work.”



Clockwise from top left: Julia Warhola, 1974; Self-Portrait, 1986; Julia Warhola, 1974; Self-Portrait, 1986 Credit...Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY; Jonathan Dorado, via Brooklyn Museum

Warhol, born Andrew Warhola in Pittsburgh to parents who had immigrated from Slovakia, grew up in the city's Ruska Dolina neighborhood (where the Byzantine Catholic church, St. John Chrysostom, was a hub for the mainly Carpatho-Rusyn working-class population). He attended services with his mother every weekend, where he saw, among other icons, paintings of the apostles Saint John, Saint Andrew, Saint Thomas, and Saint Peter; on loan from the church for this exhibition, they anchor an opening gallery of religious ephemera from Warhol's upbringing. Nearby are delicate drawings of angels by the artist's mother, Julia Warhola, whose influence on his faith — well into his adult life, when she continued to live with him — cannot be overestimated. (In a 1966 article in *Esquire*, she called him a "good religious boy.")

Warhol also would have been familiar with the gold-ground icon paintings of the Byzantine Catholic tradition, to which his paintings of Marilyn Monroe on a gilded background are often compared. The show could have used one of these luminous works — the Museum of Modern Art's "Gold Marilyn" comes to mind — although it does include a delicate gold-leaf collage of a Nativity scene, created by Warhol sometime during the 1950s and possibly related to the holiday advertising campaigns he worked on as a commercial illustrator.



Andy Warhol's baptism certificate is in a section of the show called "Immigrant Roots and Religion," along with a prayer book passed from mother to son, an array of crosses preserved by Warhol, religious objects, a Christmas card he made, and a letter affirming donations to New York churches. Credit...Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY; Jonathan Dorado, via Brooklyn Museum

In general, the exhibition (organized by José Carlos Diaz, chief curator of the Andy Warhol Museum in Pittsburgh, where the show debuted in 2019, and overseen in Brooklyn by the associate curator Carmen Hermo) relies on more obscure material from the Warhol Museum's collection, including works that might be considered preparatory or unfinished. One fascinating example is a 1981 series of photographs and drawings of female models breastfeeding their children, for an abandoned painting project titled "Modern Madonnas" (made in collaboration with the photographer Christopher Makos). The curators offer a revealing quotation from Warhol, who was apparently worried that these images would not be well received: "I just know this series is going to be a problem. It's just too strange a thing, mothers and babies and breastfeeding."

Warhol's abiding interest in bodily fluids and processes receives further scrutiny in a section of the show titled "The Catholic Body," which is the exhibition's strongest. Here, the tension between Warhol's Catholic upbringing and his adult life as an openly gay man plays out in small cotton and linen canvases stained with abstract blobs of semen and urine, as well as the aforementioned bodybuilder Jesus painting. Speaking to this work and others from the early 1980s, the curators make a powerful connection between Warhol's "intertwined faith and sexuality" and his well-documented fears of AIDS, citing recent scholarship by the Warhol Museum curator Jessica Beck.



Artworks in the exhibition by Julia Warhola, Andy's mother, with one by the artist, right, center, with three portraits of mother and son. Credit...Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY; Jonathan Dorado, via Brooklyn Museum

Warhol was haunted by the vulnerability of his own body, particularly after he was shot in 1968 during an assassination attempt by the Factory member Valerie Solanas, and his fear often plays out in Catholic imagery. In Richard Avedon's famous 1969 photograph — a close-up of Warhol's torso, crisscrossed with scars from his surgery after the shooting — he becomes a Saint Sebastian, the Christian martyr who is shown tied to a tree and pierced by arrows in many images from Western art.

His fears of illness, imperfection and bodily decay reached a kind of apex in his late paintings based on Leonardo's "Last Supper" — the final series he exhibited before his death from cardiac arrest a day after undergoing gallbladder surgery. These works were shown to great fanfare in Milan in 1987, in a monastery just across the street from the Leonardo mural — an event represented, in Brooklyn, by a striking gallery of two large-scale paintings and a sampling of the popular, sometimes kitschy reproductions on which Warhol based them.



Warhol's "The Last Supper" (1986), acrylic and silkscreen ink on linen, the final series he exhibited before his death. Credit...Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY

Previous commentary on Warhol's "Last Supper" paintings has tended to focus on ideas about celebrity and artistic copying, which are certainly present anytime Warhol riffs on Leonardo, but Beck makes a compelling case for them as agonized expressions of grief and fear in response to the AIDS crisis (particularly after the disease killed Warhol's boyfriend Jon Gould in 1986).

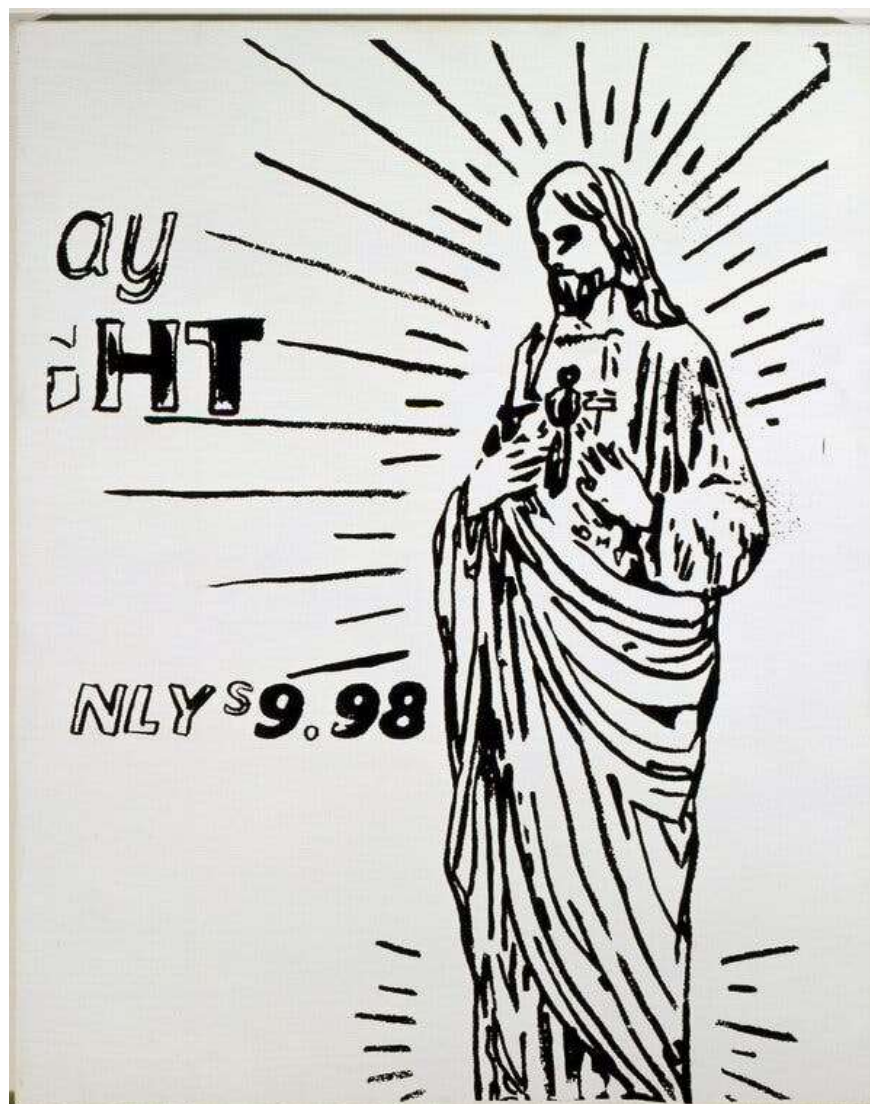
"More than a demonstration of reverence for Leonardo's masterwork, or even an unveiling of his own Catholic faith, Warhol's 'Last Supper' paintings are a confession of the conflict he felt between his faith and his sexuality," she writes, "and ultimately a plea for salvation from the suffering to which the homosexual community was subjected during these years." (Her essay, which first appeared in the Whitney exhibition's catalog, is not included in the small book for "Andy Warhol: Revelation" but is available online and should be required reading.)



Warhol's "Raphael Madonna-\$6.99," from 1985, acrylic and silkscreen ink on linen. Credit... Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY

Just how Catholic was Warhol, in his own eyes? We know from his diaries that he went to church often, but sometimes just for “ten or five minutes.” Blake Gopnik, in his recent biography of Warhol, disputes the notion that Warhol was a fervent Catholic. “Throughout his life, Warhol was certainly a regular churchgoer, at least off and on,” he notes. “But there’s no way to look into the artist’s heart and know whether this shows deep religiosity or instead a mix of aesthetics and of a quite practical superstition — after all, he also wore crystals to ward off disease, and it can’t be right to bill that as less sensible or normal or less effective than Christian prayer.”

Certainly Warhol was irreverent enough to make works like the painting “Christ, \$9.98,” based on a newspaper advertisement for a night light shaped like Jesus. And he was not afraid to be critical of the role the Catholic Church played in history, as seen in a series called “Guns, Knives, and Crosses” made in 1981 and 1982 for an exhibition in Madrid that makes explicit connections between the crucifix and other instruments of violence.



Warhol’s “Christ, \$9.98,” from 1985–86, based on a newspaper advertisement for a night light shaped like Jesus. Credit...Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), NY

After viewing “Andy Warhol: Revelation,” though, it’s hard to argue with the idea that Catholicism mattered to Warhol. Its rituals, structures, and even some of its beliefs seeped into his art, and complicate our understanding of it — and of him.

This comes across with particular sensitivity in a mesmerizing film reel from an unrealized project, intended for a Vatican-sponsored ecumenical pavilion for the 1968 HemisFair (the official World’s Fair of that year) in San Antonio. Warhol’s original idea, commissioned by the Menil family and funded by the Catholic Church, was to show the sun setting at various locations across the country. For reasons that remain unclear, the pavilion was never completed; Warhol then incorporated the footage into his 25-hour 1967 film “****(Four Stars).”



Still from Warhol’s 16-mm film “Sunset,” 1967. The sunset’s deep purple bands have earned the film comparisons to the Rothko Chapel. Credit...Andy Warhol Museum

In the approximately 15-minute excerpt at the Brooklyn Museum, the sun sinks into the Pacific Ocean somewhere along the California coast as the singer Nico slowly recites cryptic lines about life and death, light and darkness. It’s not, on first impression, a very Warhol-like work — the sunset’s deep purple bands have earned the film comparisons to another Menil commission, the Rothko Chapel. But it is deeply, convincingly spiritual.

<https://www.nytimes.com/2021/12/02/arts/design/warhol-religion-museum-review-catholic.html>

THE PREMIER MAGAZINE OF THE WEST

COWBOYS & INDIANS

Art Beat: Shows And Happenings This December

By Michelle Powers

Cowboys & Indians Magazine

December 7, 2021

In your Christmas comings and goings, add these art-filled experiences to your schedule of holiday cheer.

Through January 2, 2022

Traditional Cowboy Arts Exhibition & Sale

Members of the Traditional Cowboy Arts Association (TCAA) are real cowboys who embody the best of cowboy traditions and are dedicated to preserving and promoting the skills of saddle making, bit and spur making, silversmithing, and rawhide braiding. The TCAA advances its mission to preserve and promote their disciplines and the role of these traditional crafts in the cowboy culture of the West with its annual show and exhibition showcasing the best examples of their art. The National Cowboy & Western Heritage Museum, Oklahoma City, 405.478.2250, nationalcowboymuseum.org

Through January 8, 2022

Christmas From Charlie: Charles M. Russell Holiday Greetings

Artist Charles Marion Russell loved Christmas time. This encore Stark Museum exhibit features a selection of wonderfully illustrated holiday greetings the artist sent to friends. His words and pictures spread good cheer in the museum gallery. Stark Museum of Art, Orange, Texas, 409.883.3513, starkmuseum.org

Through January 8, 2022

A Century of California Women Artists

Commemorating the heritage, challenges, and accomplishments of members of Women Painters West for the last 100 years, this exhibition features 100 new contemporary works by current Women Painters West — comprising some 200 professional women artists working in all mediums — inspired by past member artists, as well as showcasing 25 original paintings by past members, on loan from Southern California museums and private collections. Brand Library & Art Center in Glendale, California, 818.548.2051, brandlibrary.org

Through January 22, 2022

Borein and His Circle of Friends

John Edward Borein, acclaimed for his depictions of the American West, is one of Santa Barbara's most important artists. Settling in Santa Barbara in 1921, he added to the city's growing reputation as a significant art colony. Borein counted many talented artists as friends and colleagues, more than 20 of

whom are represented in this show; among these are C.M. Russell, Carl Oscar Borg, Maynard Dixon, Frank Tenney Johnson, Colin Campbell Cooper, Thomas Moran, Alexander Harmer, and more. The exhibition also includes 25 restored watercolors by Borein. Santa Barbara Historical Museum, Santa Barbara, California, 805.966.1601, sbhistorical.org



James Swinnerton, *Valley Cloud Shadows in Monument Valley*, oil on linen, 30" x 39.5"
Photo credit: Santa Barbara Historical Museum

Through January 23, 2022

Georgia O’Keeffe, Photographer

Famous for her paintings, Georgia O’Keeffe’s lifelong connection to photography has not been explored in depth until now. This exhibition of nearly 100 photographs from a newly examined archive — early family pictures, travel snapshots, and portraits by a cavalcade of photographic artists — reveal the American icon’s modernist approach to the medium. Complementing the photographs are paintings and drawings representing the full scope of her career. Be sure to check out the many O’Keeffe accessories at the MFA shop. Museum of Fine Arts Houston, Houston, 713.639.7300, mfah.org



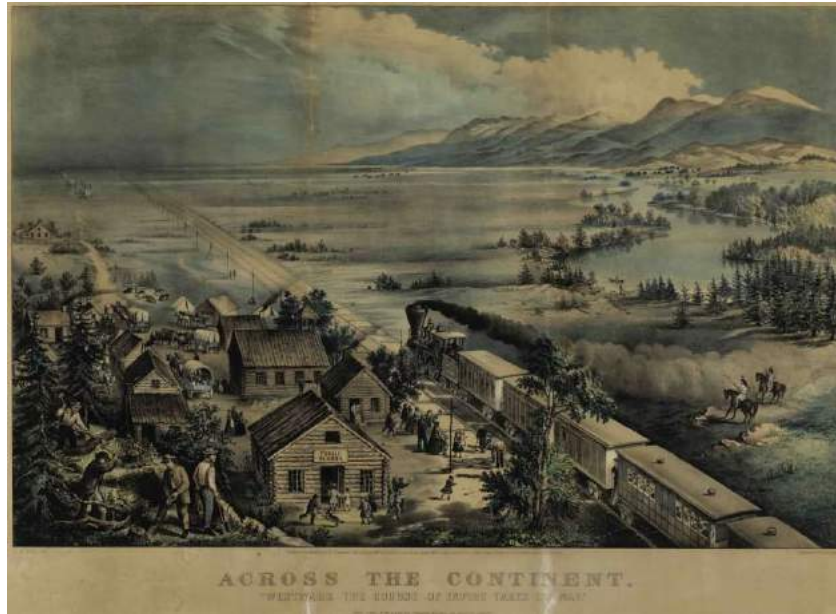
Georgia O’Keeffe, *North Patio Corridor*, 1956–57, gelatin silver print, Georgia O’Keeffe Museum, Santa Fe. © Georgia O’Keeffe Museum

Photo credit: courtesy of the artist

Through January 30, 2022

Towns, Trains, and Terrain: Early California Prints From the Pope Collection

From maps and depictions of Gold Rush towns to the influx of train travel and urban scenes of San Francisco, this exhibition of 100 prints from the Peter T. Pope Early California Collection is a fresh look into Golden State history. Works by Edward Jump, Currier and Ives, Charles Braddock Gifford, the Nahl Brothers, and Britton & Rey provide a more intimate look into the little-told stories of building America's most populous state. Crocker Art Museum, Sacramento, California, 916.808.7000, crockerart.org



Frances Flora Bond Palmer and James Merritt Ives, *Across the Continent*, 1868, lithograph, 17 1/2" x 27 1/8", Crocker Art Museum, gift of the Peter T. Pope Early California Collection, 2019.74.36.

Through February 13, 2022

Whistler to Cassatt: American Painters in France

In the first comprehensive examination of France's stylistic impact on American painting of the period, this traveling exhibition features more than 100 paintings made between 1855 and 1913. In addition to the marquee artists, the show contains works by more than 35 other American artists, including John Singer Sargent, Winslow Homer, Edward Hopper, Elizabeth Jane Gardner, Theodore Robinson, Elizabeth Nourse, Robert Henri, William Glackens, and others. After its run in Denver, the exhibition will hang in Virginia Museum of Fine Arts in Richmond, March 26 – July 10, 2022. Denver Art Museum, Denver, 720.865.5000, denverartmuseum.org



Henry Ossawa Tanner, *The Young Sabot Maker*, 1895, oil paint on canvas, 47 3/8" x 35 3/8"
Photo credit: courtesy of Jamison Miller

December 3, 2021 – March 27, 2022

Andy Warhol: Lifetimes

This major international retrospective of Andy Warhol's career makes its sole U.S. stop in Aspen, a city with long-standing connections with the pop artist and his work. The exhibition, which includes more than 200 works, looks at Warhol as an outsider and disruptor and focuses on the biographical underpinnings of his practice, specifically expanding on lesser-known aspects of his work and persona. Aspen Art Museum, Aspen, Colorado, 970.925.8050, aspenartmuseum.org



Andy Warhol; *Marilyn Diptych*; 1962; acrylic, silkscreen ink, and pencil; 81" x 57"

December 4, 2021 – February 27, 2022

American Woodblock Prints

From landscapes to urban scenes, figurative to expressionist images, American artists' 20th-century woodblock prints include a range of influences and reinterpretations. Showcasing the diversity of relief prints, this exhibition of more than 40 woodblock prints from Syracuse University Art Museum encompasses work from wood engravers inspired by European avant-garde images and Japanese woodcut designs to Jim Dine's innovations in the 1990s and experimental printmakers who continued to push the boundaries of woodblock prints. Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin, 715.845.7010, lywam.org



Betty Waldo Parish, *Vineyard Haven*, 1940, woodcut on wove paper
Photo credit: courtesy of Leigh Yawkey Woodson Art Museum

December 6 – 17

Cherokee Art Market

As the highly contagious COVID-19 Delta variant remains a threat to public health, Cherokee Nation is again presenting its annual art market in a virtual format this year. Expect to find the same quality Native American artwork — including basketry, beadwork, paintings, pottery, sculptures, and textiles — as well as live cultural demonstrations and interviews with top Native American artists. cherokeeartmarket.com

December 9

Gold Palette ArtWalk: Scottsdazzle

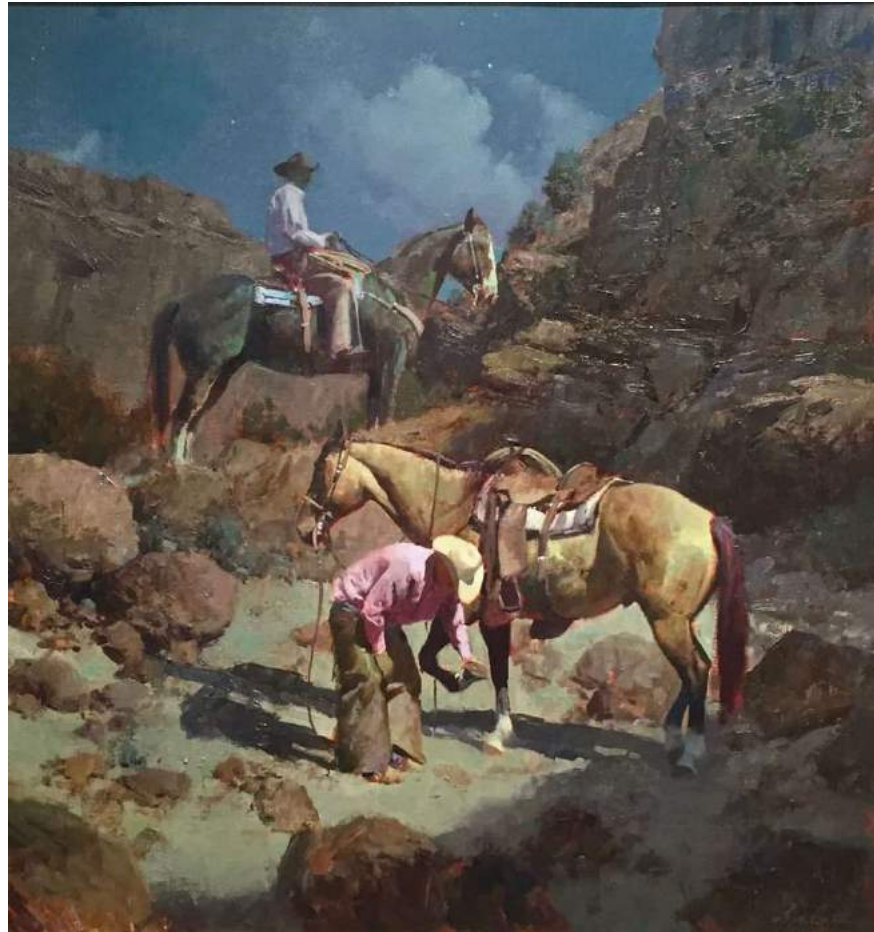
This month's festive art walk features strolling carolers, holiday musical performances, shopping opportunities, and other spirited activities. Main Street and Marshall Way, Scottsdale, Arizona, scottsdalegalleries.com

December 18, 2021 – February 27, 2022

Bill Anton Paints the West

Artist Bill Anton captures the passion, mystery, and grand wilderness of the West. With the cowboy as his subject, his brush tells stories of long days, hard work, and the power of man and beast set against the dramatic landscape. This retrospective of Anton's work culminates in the museum's presentation of a Lifetime Achievement Award to the artist at its annual ticketed "heART of the West Gala" on January

15, 2022. Anton is only the eighth honoree to receive the award. Desert Caballeros Western Museum, Wickenburg, Arizona, 928.684.2272, westernmuseum.org



Bill Anton, *No Place To Be Shoeless*, oil on canvas, 30.5" x 33.5"
Photo credit: courtesy of Janet Dowling Sands collection

December 18, 2021 – April 17, 2022

Sandy Rodriguez in Isolation

This exhibition by Los Angeles-based painter Sandy Rodriguez illuminates the complexity of art-making during a global pandemic. It features more than 30 landscapes, protest scenes, maps, and botanical studies, using Rodriguez's hand-processed inks and watercolors, which she derived from plants and mineral pigments native to the Joshua Tree highlands region in Southern California. Amon Carter Museum of American Art, Fort Worth, Texas, 817.738.1333, cartermuseum.org

<https://www.cowboysindians.com/2021/12/art-beat-shows-and-happenings-this-december/>

THE ASPEN TIMES

Why another Warhol show?

By Andrew Travers

The Aspen Times

December 9, 2021



(Courtesy Aspen Art Museum)

Andy Warhol may be the most popular and most exhibited artist on Earth. Some argue he's become the most influential of the 20th century, overtaking Picasso – as biographer Blake Gopnik argues in “Warhol” (2020). There's no shortage of Warhol museum shows, from specifically minded ones like the Catholicism-themed show now up at the Brooklyn Museum to major surveys like the Whitney Museum of American Art's seemingly comprehensive 2018 show. And, of course, Warhol is a constant on the gallery and auction scene in the U.S. and beyond.

So as the Aspen Art Museum debuted its monumental, museum-wide “Andy Warhol: Lifetimes” in early December, it was worth asking, Why another Warhol show? Is there more to say right now?

In the days before the opening, I posed those questions to Warhol scholars and museum leaders.

My conclusion, for now, is that it's a discussion worth having, and that Warhol made such an overwhelming amount of artwork and influenced so many spheres of pop and avant-garde culture that, yes, there's value in showing his work and evaluating his life from every angle. And, based on my first few visits, the Aspen show with curator Monica Majoli's touch, gives eye-opening new consideration to late work like the “Camouflage” and “Oxidation” series and his identity as a queer artist. Plus, of course,

Warhol is fun and it's thrilling to see crowds beyond the Aspen gallery regulars streaming into the museum.

The Aspen Art Museum has never, since its current building opened in 2014, devoted the entirety of its museum gallery space to a single artist. And the museum earned its global reputation for breaking new artists and for showcasing lesser-known aspects of established artists' practices. So it's a new kind of show for the museum and a curatorial trend worth watching.

It's also probably the highest profile exhibition Aspen has ever landed, as the only U.S. stop of a show organized by the Aspen Art Museum with Tate Modern and Museum Ludwig, Cologne in collaboration with the Art Gallery of Ontario, where previous iterations have shown. It puts the eyes of the global art world on Aspen.

Here's what others said on the question.

MONICA MAJOLI, ARTIST AND CURATOR OF "ANDY WARHOL: LIFETIMES"

"How do you create a kind of personal exhibition of an artist work that is otherwise thought of as almost anonymous, you know? In certain ways, Warhol is so large, and he's been so dispersed throughout our culture for so many decades, he's kind of disappeared. He's very elusive. We hear his name every single day. We read his name every day. So it's a very odd kind of project in a certain way. It's almost like distilling something or sifting through things to find clarity. That's what I was interested in.

I've seen Warhol shows that dealt with a specific part of his identity, but not the whole thing. And I thought that sort of comprehensive nature of the interests in Warhol's biography was actually quite interesting. But I also didn't want to reduce his work to his biography, so that was the challenge."

BLAKE GOPNIK, AUTHOR OF "WARHOL" (2020)

"The thing about Warhol is that our readings keep changing. It's kind of miraculous. He's kind of a different artist every 10 years.

I think we're also realizing how important his life is for his art and vice versa. ... Warhol is very important as one of the figures who was instrumental in the kind of conceptual art that really tried to dissolve the barriers between life and art – Warhol is a central player in that movement in the 1960s. He understood that he could turn himself into a real work of avant-garde art that was more than just a metaphor, that it actually made sense in in our historical context.

The recognition of Andy in queer culture, I think, is also something that's being recognized more and more and now being incorporated into the big retrospectives instead of being hived off into separate shows just about homosexuality."

DEAN SOBEL, DENVER UNIVERSITY PROFESSOR AND AUTHOR OF "ONE HOUR AHEAD: THE AVANT-GARDE IN ASPEN, 1945-2004"

"I think there's no question Warhol has been exhibited more than any artist. But it's a big body of work and a complex body of work. And so I, I always support new scholarship and new ideas. I think there's more, certainly more to say.

I believe he's one of the great artists of Western civilization. But, yeah, I think it is an interesting choice and an interesting question. ... He's still a white male figure who has achieved a great deal of

recognition. So a museum would need to balance what they're doing with Warhol with the rest of their exhibition program. And I know that [the Aspen Art Museum] is doing that."

NICOLA LEES, ASPEN ART MUSEUM DIRECTOR

"For us, it was also an opportunity to really celebrate an artist who loved coming to Aspen and participating in all the different facets of the culture. As well, it is a huge opportunity for us to work with these incredible museums.

[Warhol] is infinitely fascinating for me. I was so interested in how I was able to see Warhol from a different angle when I arrived in Aspen and learned about his connections.

Working with Monica Majoli has been really magical, working with an artist who has been able to really go in-depth and really create a whole other layer to the exhibitions and an incredible sense of intimacy.

And also with [Aspen Skiing Co's] 75th anniversary I think it's really exciting for us as a museum to see how this can help us build a new audience after a time when museums have been reconfiguring themselves in the pandemic. It's really exciting for Aspen and for us."

<https://www.aspentimes.com/news/why-another-warhol-show/>

THE DENVER POST

Visit Aspen this winter to see Andy Warhol's art and celebrate 75 years of skiing

By Sarah Kuta

The Denver Post

December 13, 2021



The Warhol holograms, 1977, Agfa 8E75 NAH holographic film, courtesy Jason Arthur Sapan. Copyright Andy Warhol Foundation of the Visual Arts

In photographs of Andy Warhol taken during his visits to Aspen in the 1970s and 1980s, the iconic artist looks happy and relaxed, like he's "having a really lovely time," according to Aspen Art Museum assistant curator Simone Krug.

Krug and curator-at-large Monica Majoli spent hours sifting through photos, archival materials and Warhol's journal entries — which also included praise for the Roaring Fork Valley and Colorado more broadly — while putting together the museum's "Andy Warhol: Lifetimes" exhibit, on view now through March 27.

“Andy Warhol loved spending time in Aspen,” Krug said.

It’s fitting, then, that Aspen is the only U.S. venue for the exhibit, which was organized by Tate Modern and Museum Ludwig, Cologne, in collaboration with the Art Gallery of Ontario. Aspen Art Museum director Nicola Lees noted that it “feels like something of a homecoming,” since Warhol not only visited Aspen regularly but also purchased land near Carbondale and exhibited some of his work in the museum’s inaugural exhibition in 1979.



Andy Warhol, Self-Portrait, 1986. © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo © Tate

It’s a big winter in Aspen. In addition to landing this major international retrospective, the city is celebrating the 75th anniversary of its iconic ski resort, welcoming new restaurants and unveiling new and newly renovated lodging options.

If it’s been awhile since you last visited Aspen, this is the winter to plan a road trip. Here’s what’s new in the Roaring Fork Valley.

What to do

The exhibit at the Aspen Art Museum, which offers free admission year-round, explores some of the lesser-known aspects of Warhol, weaving in bits and pieces of the late artist’s identity and biography to help provide context for his seminal work. The museum tapped Majoli, a Los Angeles-based artist, to re-conceptualize the show, which includes more than 200 Warhol pieces organized into six themes.



Andy Warhol, Factory Diary: Andy in Drag, October 2, 1981. 3/4" videotape (3 total), color, sound, 56 minutes. © The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.

“We worked with ideas around Warhol’s queerness, we worked with ideas specifically around pop art and his profound contribution to contemporary art in the 20th century and today,” said Majoli. “It gives a general sense of how, in many ways, Warhol is an almost Nostradamus-like figure because of the ways he seemed to foretell the future we’re living in now in terms of social media and celebrity culture that has really exploded since his death.”

The exhibit includes some of Warhol’s most recognizable works — “100 Campbell’s Soup Cans,” for example — but also pieces that casual Warhol fans may have never seen before, like a series of portraits of drag queens and trans women of color in the mid-1970s.

“It strikes a balance between the iconic work that so many viewers are familiar with, but also brings in new perspectives, new works, the archival things that people aren’t familiar with,” said Krug. “If you feel like you’ve seen every Warhol show, you certainly have not seen this one.”

In collaboration with the Aspen Art Museum, the Powers Art Center in Carbondale (30 miles northwest of Aspen) is also showing some of Warhol’s work with “Warhol in Colorado: The Artist’s Relationship with John and Kimiko Powers,” on display through April 30. That exhibit features the complete portfolios of landmark works like “Marilyn” and “Flowers.” Admission to the Powers Art Center is free.

This winter also marks the 75th anniversary of Aspen Mountain, which officially opened Jan. 11, 1947. A few weeks before that, in December 1946, the newly formed Aspen Skiing Corporation (now the Aspen Skiing Company) had unveiled Lift 1, which was, at the time, the world’s longest chairlift.

The ski area is celebrating with events, deals and a special “Aspen 75” cocktail — a riff off the French 75 — for \$7.50 at all on-mountain restaurants throughout the season. (Note that Aspen Skiing Company is requiring guests to show proof of vaccination to dine at its full-service fine dining restaurants and stay at its hotels; the full policy is online.)

Aspen is counting down the days until its anniversary by posting historical photos, facts and stories on its social media accounts. On Jan. 11, it will host a celebration at the base of the Shadow Mountain lift and, from Jan. 9 to 11, the resort is collaborating with Pop-Up Magazine to host three nights of mixed-media storytelling about the resort's heritage and history at the historic Wheeler Opera House.

The Aspen Historical Society also is hosting a series of live theater performances honoring Aspen's skiing pioneers, retro film screenings, lectures and panel discussions throughout the winter season. The society's Wheeler/Stallard Museum has an ongoing exhibit called "Decade by Decade: Aspen Revealed" that explores Aspen's evolution from a prosperous silver mining town to a quiet ranching town to a glamorous international destination.



Chica, a Latin American-inspired eatery with locations in Las Vegas and Miami, opened at the base of Aspen Mountain inside the Residences at The Little Nell.

Where to eat

Coinciding with the opening of the Warhol show, the Aspen Art Museum has a new culinary team and restaurant concept called the Rooftop Café. Helmed by chef Brian Banister and food and beverage director Alex Fonseca, the new third-floor eatery will partner with local farms and food cooperatives to offer seasonal, plant-forward menu items, plus a selection of natural wines, local coffee and Colorado craft beers.

Chica, a Latin American-inspired eatery with locations in Las Vegas and Miami, opened at the base of Aspen Mountain inside the Residences at The Little Nell. Helmed by celebrity chef Lorena Garcia (of "Top Chef Masters," "America's Next Great Restaurant" and Univision's "Despierta America" fame), the restaurant has 4,335 square feet of indoor seating, plus a 2,969-square-foot patio with views of the slopes.



Aurum Food & Wine, which has locations in Steamboat Springs and Breckenridge, is opening a new outpost in Snowmass Base Village, complete with apres-ski happy hour deals, lounge space and outdoor fire pits.

Also new this winter is Catch Steak, a modern steakhouse with sister restaurants in New York, Los Angeles, Playa Del Carmen and Las Vegas. The menu includes a wide range of seafood and steaks, from a 40-ounce Prime tomahawk to a Japanese Wagyu trio flight.

The Snow Lodge — the Rocky Mountain offshoot of the popular Surf Lodge in Montauk, N.Y. — is back for another winter in Aspen, this time inside the Chefs Club at the St. Regis Aspen Resort. Dante, the historic New York City cocktail bar, will spearhead the lodge's food and beverage offerings.

Florida-based chef-owner Angelo Elia also opened the Aspen version of his Italian restaurant Casa D'Angelo over the summer.

Aurum Food & Wine, which has locations in Steamboat Springs and Breckenridge, is opening a new outpost in Snowmass Base Village, complete with apres-ski happy hour deals, lounge space and outdoor fire pits. Snowmass skiers and riders also have a new place to dine on the mountain with the opening of the Alpin Room, which features cuisine inspired by the ski culture of the French, Swiss and Austrian Alps.



The Roaring Fork Valley is also now home to The Residences at Aspen Valley Ranch, a gated, 813-acre community in Woody Creek with luxe vacation rentals that range in size from 5,700 to 13,000 square feet. (Rates start at \$175,000 per month.) (Provided by Aspen Valley Ranch)

Where to stay

The downtown site of Aspen's Limelight Hotel has evolved a lot over the years, from a Wild West watering hole called The Ski and Spur Bar to the popular 1950s Limelite nightclub to the long-running Limelite Lodge, the first hotel in Aspen to install telephones and televisions.

Since 2012, it's been the Aspen Skiing Company-owned Limelight Hotel. The space has undergone yet another transformation, this time in the form of a full remodel.



The flagship Limelight property in Aspen reopened this winter after undergoing a top-to-bottom renovation of its public spaces and 126 guest rooms and suites.

The flagship Limelight property (there are also Limelights in Snowmass; Ketchum, Idaho; and, coming soon, in Boulder on the University of Colorado campus) reopened this winter after undergoing a top-to-bottom renovation of its public spaces and 126 guest rooms and suites. The eight-month project, led by New York City design firm Stonehill Taylor, also included a new retail space and kids area, plus expanded dining seating.

The Roaring Fork Valley is also now home to The Residences at Aspen Valley Ranch, a gated, 813-acre community in Woody Creek with luxe vacation rentals that range in size from 5,700 to 13,000 square feet. (Rates start at \$175,000 per month.)

Decorated in a mountain contemporary style, the homes are brimming with art from world-renowned artists and offer stunning views of the valley's pastures and the Elk Mountains.

Guests can enjoy perks like weekly housekeeping, concierge services, airport transfers, grocery delivery, private chef services, babysitting, event planning, car service and more, plus take advantage of on-site activities and experiences that range from ice skating to snowmobiling.

<https://www.denverpost.com/2021/12/13/aspen-art-museum-andy-warhol-exhibit/>

THE ASPEN TIMES

Finding Warhol in 'After and Before'

By Andrew Travers

The Aspen Times

December 16, 2021



Installation view of the “After and Before” gallery portion of “Andy Warhol: Lifetimes” at the Aspen Art Museum. (Courtesy Aspen Art Museum)

Depending on which entrance you use to enter the “After and Before” section of the Aspen Art Museum’s winter-long Andy Warhol survey, you’ll either start the experience with a display of the most familiar stories of the artist at the height of his fame or, at the other door, a display about his lesser known roots as the son of immigrants and his origins as Andy Warhola.

From either angle, the dual entrance points lead to some of Warhol’s most important artworks and a dense, deep exploration of many sides of Warhol the man. And “After and Before,” the centerpiece of the Aspen show, shows viewers why Warhol’s biography matters to the work and the culture he reshaped.

“Borne of history in real time, Warhol conjured America’s changing self-concept through ubiquitous forms of mass media – ultimately reconfiguring our comprehension of American history and culture through his critical gaze,” the exhibition text reads.

This second-floor gallery gives viewers the chance to see the great Pop Art works from the first half of the 1960s – his “Marilyn Diptych,” “Two Marilyns” “Jackie Frieze,” “Flowers,” “Elvis 1 and 2” “100 Campbell’s Soup Cans.” But this is not a greatest hits gallery.

Here you can read, under glass, magazine clips from Warhol’s heights of fame, newspapers reports on when he was shot and see gallery posters and books, photos and videos of Warhol as the avatar of cool. You can also delve into a display cases of archival materials that illuminate Warhol’s early life as a sickly kid, working through coloring books during long periods home from elementary school, cutting up movie magazines into scrapbooks and teaching himself a new visual language. Many will be surprised to learn that, during that period of supreme cool and fame, Warhol lived with his mother as an adult, from 1951 to 1972 even as he was defining contemporary art and defining Pop Art (his collaborations with his mother get their own fascinating small section of the exhibition).

The dual entrances offer us new ways of seeing Warhol. Curated by artist Monica Majoli with Aspen Art Museum director Nicola Lees and assistant curator Simone Krug, “After and Before” is then broken up into sections shining light on Warhol the adman and the icon.



Installation view of the “After and Before” gallery portion of “Andy Warhol: Lifetimes” at the Aspen Art Museum. (Courtesy Aspen Art Museum)

You can see the line drawings he made of shoes and clothing for magazine ads and that first drew him notice as an image-maker and you can dig into how he invented the public image of Andy Warhol, the wiggled and blank-faced business artist, a “shallow, detached vampiric cipher” who ended up being a pitchman for products himself. The public image apparently had little resemblance to the private Warhol.

“The artist’s self-objectification was entirely in service of his work,” the exhibition text argues, “ultimately encompassing his expansive vision within a cryptic, instantly familiar image that reflected on his production.”

The back wall section includes a wall covered in Warhol's Interview magazines covering 1980 to 1987 and a display case of Polaroid photos including a menagerie of celebrities from the period – everybody from the Rolling Stones and O.J. Simpson to William S. Burroughs, Georgia O'Keeffe and Juan Hamilton. Make a few laps in this rich combination of art and archival material and you can't help but connect the work of Warhol the icon to that kid scrapbooking in his sickbed.

<https://www.aspentimes.com/magazines/aspentimes-weekly/finding-warhol-in-after-and-before/>

"If You Don't Want it Printed, Don't Let it Happen."

Aspen Daily News

The Winter of Warhol

By Dennis Scholl

Aspen Daily News

December 23, 2021



Marilyn Diptych, 1962.

Courtesy The Andy Warhol Foundation for the Visual Arts, Inc.

The arrival of *Andy Warhol: Lifetimes* at the Aspen Art Museum is nothing short of a coup.

This winter, the Aspen Art Museum has the distinction of being the only U.S. venue for *Andy Warhol: Lifetimes*, a major international retrospective of the artist's work that has taken over almost the entire museum through the end of March. Warhol's history with Aspen runs deep—in the mid '60s he presented at the Aspen Institute and returned in the years thereafter to ski and party at Andre's, the legendary, now-defunct club—making this the perfect place to show this expansive exhibit.

Organized thematically and featuring more than 200 of Warhol's pieces, the show highlights the breadth of work the artist produced over the course of his career. Dennis Scholl, art collector, part-time Aspenite and President and CEO of Miami's Oolite Arts, spoke with the co-curator of the exhibition, Gregor Muir—Director of Collection, International Art at the U.K.'s Tate—to find out how Aspen became the lucky host of such a coveted and special show.



Warhol's *Silver Clouds*.

Courtesy The Andy Warhol Foundation for the Visual Arts, Inc.

Dennis Scholl: How is *Andy Warhol: Lifetimes* different than the many Warhol exhibitions that have preceded it?

Gregor Muir: We honed in on three lenses with which to select works for the exhibition. The first of those lenses being the immigrant story—that of his family, who journeyed from what is now Slovakia to America to find work. Then there was Warhol's queer perspective, which is constantly reflected in his life and work and yet historically played down. Queer became something of a battleground for Warhol, especially in his relationship with the art world and the key players of the 1950s, who seemed keen to shut him out. And finally, there's his ongoing fascination with death and religion, which Warhol absorbs directly through his family, through the loss of his father early in life and his mother's faith as a devout follower of the Byzantine Catholic Church.

DS: So when a viewer walks in, what are they going to feel?

GM: [Aspen Art Museum Director Nicola Lees] has evolved her own interpretation of the exhibit. *Silver Clouds* plays a significant role in the opening part of the show, which I was really pleased to hear. *Silver Clouds* is among Warhol's most important artworks, produced at a time when Warhol was seeking to work his way out of Pop and the confines of painting and sculpture. *Silver Clouds* was originally produced in collaboration with Billy Klüver, an electrical engineer who went on to set up [the nonprofit] Experiments in Art and Technology (EAT). Warhol's original brief had been to invent a "floating light."



Statue of Liberty, 1986.

Courtesy The Andy Warhol Foundation for the Visual Arts, Inc.

DS: This led to so many other bodies of work.

GM: It's worth remembering that most of the famous works of Warhol's Pop period were made just over three or four years; the majority fall within 1962 to 1965. By the mid '60s, Warhol wanted to immerse himself in more progressive and experimental practices, such as his screen tests, underground films, light shows, early discos, sound recordings, music and—the greatest endeavor of all—the Silver Factory.

DS: How did the Aspen Art Museum get this show, which is coveted by so many institutions in America?

GM: We actually called Aspen. I've known Nicola for some time. We were thinking of the perfect final venue, and I said, "Why don't we call Nicola as she has just joined the Aspen Art Museum?" I was very aware that

Warhol loved Aspen—for the money and the mountain air.

DS: The contemporary reverberations [of this exhibit] are very significant.

GM: Many significant things have happened since this exhibition first opened at Tate Modern in early 2020. In London, we were able to show Warhol's 1963 *Pink Race Riot* painting, which uses as its source Charles Moore's photographs of Civil Rights demonstrators in Birmingham, Alabama, that appeared in *Life* magazine. This work became a constant reminder of the turbulence of Trump's America and the

BLM movement. During the earliest moments of the COVID-19 pandemic, images of supermarket shelves filled with soup cans and Coke bottles looked strangely out of place when all the supermarket shelves in the vicinity had been emptied as people started to hoard food. And then there's that fantastic portrait of Marsha P. Johnson—who became a shining light for the Black Trans Lives Matters movement—which is part of Warhol's "Ladies and Gentlemen" series. Perhaps some of the emotions around these works were exacerbated by our positioning of Warhol in a more humanistic setting.

DS: Which works should a visitor focus on to embrace each of the elements in the show?

GM: For the queer readings in the work, maybe look at Warhol's early film *Sleep*, which features his friend and lover John Giorno sleeping in the nude. For the immigrant story, there's the painting *Statue of Liberty*, one of his late works. Looking at this image—taken from a biscuit tin—he undoubtedly reflected on his family having arrived in America through Ellis Island. This is yet another reminder of how Warhol wasn't simply someone who recorded America or American life, but someone who had grown up having to translate America to his family. On the idea of death and religion, for me, it's the Jackie Onassis paintings. There are some images where she appears smiling and happy, yet there's this strange thing with those Jackie paintings—they have a melancholy about them. And if you go to Warhol for melancholy, you absolutely find it. His work is almost always tied to some deeper meaning, which often transpires as a very personal reflection on mortality.

Andy Warhol: *Lifetimes is on display at Aspen Art Museum through March 27, 2022. Admission is free.*

https://www.aspendailynews.com/local/the-winter-of-warhol/article_7a6e1c88-5dea-11ec-a865-37eea901f08a.html

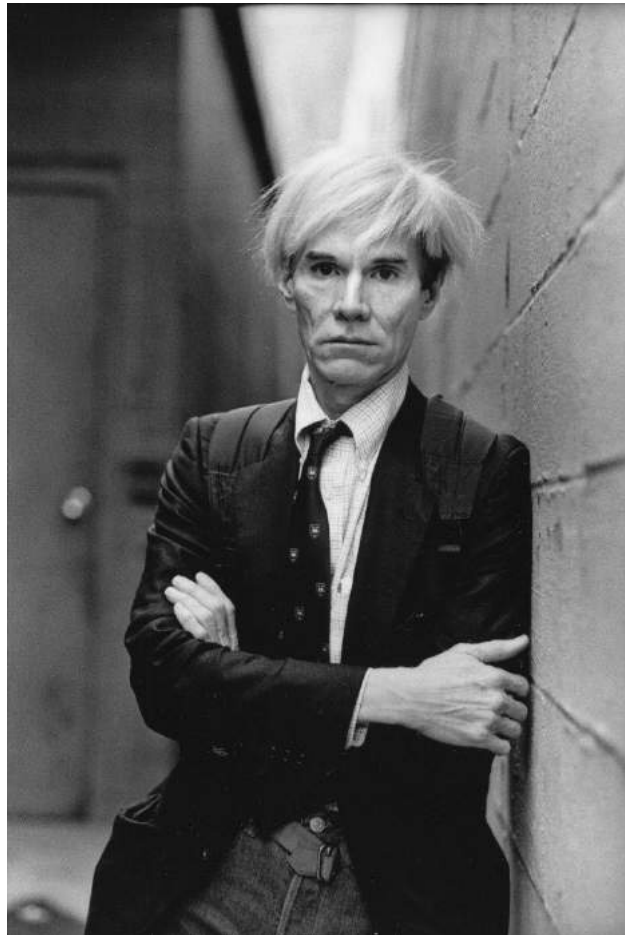
THE ASPEN TIMES

The day Andy Warhol visited The Aspen Times

By Mary Eshbaugh Hayes

The Aspen Times

December 23, 2021



Andy Warhol photographed in the alley of the Aspen Times on Aug. 31, 1981. (Aspen Historical Society/Chris Cassatt Collection)

[This story, in which the legendary Aspen Times writer and editor Mary Eshbaugh Hayes recounts in her inimitable style the day Andy Warhol came to the paper's historic Main Street newsroom for a visit, originally ran on p. B-9 of the Aspen Times on Sept. 3, 1981. We are reprinting it here on the occasion of the Aspen Art Museum's "Andy Warhol: Lifetimes," a monumental career survey, and the Powers Art Center's "Warhol in Colorado," which displays pieces from the collection of Carbondale's Kimiko and John Powers, who joined Warhol on that late August 1981 pop-in at the Times.]

When Andy Warhol came to The Aspen Times on Monday, he seemed as intrigued with us as we were with him.

He was rushed through the building, past the Death Bat being built for the Art Cart Derby, out the back door for Chris Cassatt to photograph.

Then back to my office for a few quotes. Members of the Times staff nonchalantly standing around to get a look. Peeking around corners and whispering.

Warhol had white skin, white hair, and was dressed in a black tuxedo jacket with blue jeans.

“What a wonderful old-time newspaper,” he said.

I was staring at the black tuxedo jacket.

I thought of Lord Byron, remembered reading how he made dramatic entrances in his black cape and with his white skin...as much an actor as a poet.

I thought Warhol must be as much an actor as an artist.

John and Kimiko Powers were with him. So was Bob Colacello, the editor of Warhol’s “Interview” magazine. And some young man who kept running in and out, going next door, trying to get Carl to carry “Interview.”

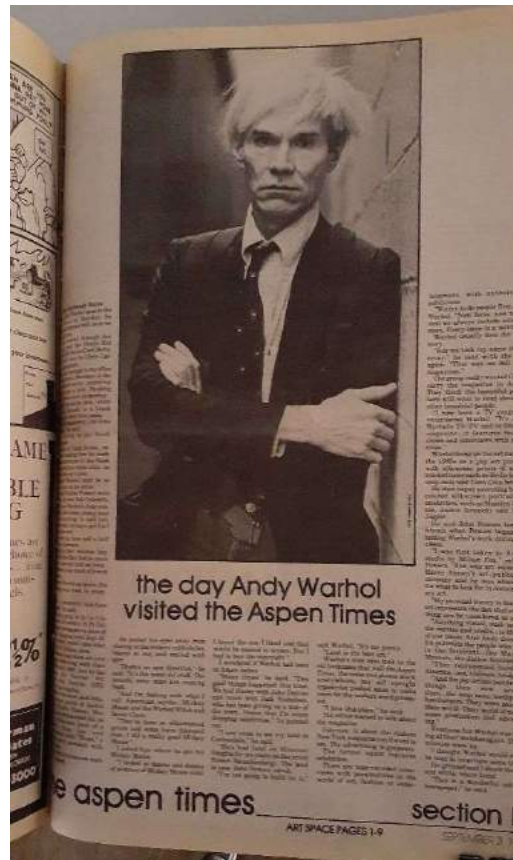
They were an hour and a half late to the interview.

Looking at their watches they mentioned how they had to catch a plane in another half an hour.

They were in too much of a rush to sit down.

But Andy Warhol sat down. His penetrating eyes took in everything.

“What a wonderful old-time newspaper,” he said again.



They were going to fly to Colorado State University in Fort Collins where a retrospective show of Warhol's work is hanging until September 25.

Warhol really wasn't sure what was in the Fort Collins show.

John Powers said there are more than 100 pieces, featuring work done from 1963 until 1980, lent by the Powerses, the Denver Art Museum and Gemini GEL Studios of Los Angeles.

Included in the show, said John, are silkscreen prints of Jackie Kennedy, Kimiko Powers, Mao Tse-tung and Muhammad Ali, as well as a silkscreen print of a Campbell's Soup can and Warhol's recent print "Shoes," a silkscreen print accented with diamond dust.

"What direction is his new work taking?" I asked.

Warhol pulled his eyes away from staring at the writers' cubbyholes, stared at me, and smiled with glee.

"There's no new direction," he said. "It's the same old stuff. The tomato soup cans are coming back.

"And I'm also dealing with what I call American myths...Mickey Mouse and the Wicked Witch and Santa Claus.

"They're done as silkscreen prints and some have diamond dust. I did a really good Mickey Mouse."

I asked him where he got his Mickey Mouse.

"I looked at dozens and dozens of pictures of Mickey Mouse until I found the one I liked and that would be easiest to screen. But I had to buy the copyright."

I wondered if Warhol had been in Aspen before.

"Many times," he said. "Two good things happened this time. We had dinner with John Denver and lunch with Jack Nicholson, who has been giving us a tour of the town. Notice that I'm name-dropping celebrities," he pointed out.

"I also come to see my land in Carbondale," he said.

He's had land on Missouri Heights for ten years (so has artist Robert Rauschenberg). The land is near John Powers' ranch.

"I'm not going to build on the land," said Warhol. "It's too pretty."

"Land is the best art."

Warhol's blue eyes took in the old bookcases that wall The Aspen Times, the notes and photos stuck everywhere, my old upright typewriter pushed aside to make room for the modern word processor.

"I love this place," he said.

His editor wanted to talk about the magazine.

"Interview" is about the slickest New York magazine you'd want to see. The advertising is gorgeous.

The format features celebrities.

There are tape-recorded interviews with personalities in the world of art, fashion or entertainment, with authors and politicians.

"We try to do people first," said Warhol. "New faces, new talent. And we always include some big stars. Every issue is a mixture."

Warhol usually does the cover story.

"But we took my name off the cover," he said with the grin again. "That way we sell more magazines."

The group really wanted Carl to carry the magazine in Aspen. They think the beautiful people here will want to read about the other beautiful people.

"I now have a TV program," volunteered Warhol. "It's Andy Warhol's TV TV and is like the magazine ... it features fashion shows and interviews with celebrities."

Warhol burst on the art scene in the 1960s as a Pop Art pioneer, with silkscreen prints of supermarket items such as Brillo boxes, tomato soup cans and Coca-Cola bottles.

He then began executing boldly-colored silkscreen portraits of celebrities such as Marilyn Monroe, Jackie Kennedy and Mick Jagger.

He and John Powers became friends when Powers began collecting Warhol's work during the 1960s.

"I was first taken to Andy's studio by Milton Fox," related Powers. "Fox was art editor for Harry Abram's art publishing company and he was educating me in what to look for in contemporary art.

"My personal theory is that Pop Art represents the fact that everything can be considered as art.

"Anything visual, such as TV, the movies and media ... is the art of our times. And Andy chose for his portraits the people who were in the forefront ... the Marilyn Monroes, the Jackie Kennedys.

"They represented hard-sell America ... sex, violence, tragedy.

"And the Pop Artists paired the things they saw around them ... the soup cans, toothpaste, hamburgers, comic strips. They were painting their world. Their world of media, mass production and advertising."

Everyone but Warhol was looking at their watches again. The 15 minutes were up.

I thought Warhol would really be neat to interview some time.

He grinned and I shook the cold and white, white hand.

"This is a wonderful old-time newspaper, he said.

<https://www.aspentimes.com/news/the-day-andy-warhol-visited-the-aspen-times/>

THE ASPEN TIMES

Warhol exhibition begins winter-long run at Aspen Art Museum

By Andrew Travers

The Aspen Times

December 4, 2021



The “Exploding Plastic Inevitable” gallery at the Aspen Art Museum’s “Andy Warhol: Lifetimes.” (Courtesy Aspen Art Museum)

The Aspen Art Museum opened the doors to the public Friday for its long-in-the-works and much-anticipated museum-wide Andy Warhol retrospective.

Titled, “Andy Warhol: Lifetimes,” it runs through March 27.

What greeted viewers was much more than another exhibition of Warhol’s iconic and frequently shown Pop Art imagery — the Marilyn Monroes and soup cans and flowers (though those are here, too). Instead, this is a deep exploration of Warhol’s life that invites the viewer to see the work through the lens of his biography, showing, for instance, drawings Warhol made with his mother as a boy and early work in advertising as the stepping stones to later breakthroughs. Filling six galleries, this massive and many-pronged show offers new connections between seemingly divergent bodies of work and asks viewers to look at Warhol the man, the artist and the icon.

The exhibition was organized by the Aspen Art Museum along with Tate Modern and Museum Ludwig, Cologne in collaboration with the Art Gallery of Ontario, where the survey made previous stops. For the Aspen show, museum director Nicola Lees tapped artist Monica Majoli to curate. Majoli wanted to break new ground on Warhol through a biographical approach.

“I’ve seen Warhol shows that dealt with a specific part of his identity, but not the whole thing,” Majoli said Thursday evening at an exhibition preview. “And I thought that sort of comprehensive nature of the interests in Warhol’s biography was actually quite interesting. But I also didn’t want to reduce his work to his biography, so that was the challenge.”

The second-floor gallery is filled with the information- and art-packed “After and Before,” offering an illuminating and entertaining mix of art and biography, including everything from Warhol’s Polaroid camera and beloved tape recorder, to works like “Marilyn Diptych” (1962), “Jackie Frieze” (1964) and “Flowers” along with less famous ones like “Crosses” and “Gun” from the early 1980s exploring symbols of religion and violence in American culture, along with film work, a wall of Interview magazine covers and a starry collection of celebrity photos.

The first floor gallery is an eye-opening exploration of Warhol as a queer artist, bringing together some of his earliest work — pen-on-paper drawings of male figures from the mid-1950s — through late masterpieces like “Camouflage” (1986) and the often overlooked “Oxidation Painting” (1978).

It also includes the gallery-within-a-gallery exhibition Warhol’s explicit “sex parts” photos from the 1970s, and dozens of male nude works.

“I felt strongly that we should include very explicit work because it was pivotal,” Majoli said. “During his lifetime he didn’t really share that work, but I felt it was important because it talked about the arc of his relationship to his own sexuality in his work.”

The adjacent gallery includes a projection of “Factory Diary: Andy in Drag,” from October 1981 alongside works from his “Ladies and Gentlemen” paintings featuring drag queens and trans women of color from 1975.

The downstairs galleries include “Capture,” which aims to showcase more downcast aspects of Warhol’s work and includes 26 of his screen tests and a 1986 self-portrait, and “Clouds,” which includes the series “Electric Chair” (1971).



A couple in costume sits for a portrait at the interactive “The Factory” workshop space at the Aspen Art Museum’s “Aspen Warhol: Lifetimes.” (Courtesy Aspen Art Museum)

Also downstairs is “The Exploding Plastic Inevitable,” a dark room lit by spinning disco balls and filled with projections of performances from The Factory, Warhol’s legendary New York studio, and blasting music from the Velvet Underground — filled with beanbag chairs, it appears to be an inviting and immersive hang-out spot for to soak up Factory vibes.

The museum also opened its own “The Factory” on Friday, an interactive workshop space on the street level where visitors can take portraits and make art. Free classes will also be hosted there throughout the winter (a kid-friendly version on Wednesdays, and grown-up classes on Saturdays).

“We’re just getting started,” Annie Henninger, the museum’s director of diversity, equity, access and inclusion said of the interactive space. “We’ll have other things going on and we’ll figure out what people are really wanting to do here.”

The run of Warhol-themed events at the museum begins Saturday with a live version of the podcast “Museum Confidential” on site.

The museum also opened a new Warhol-inspired shop, Possession Obsession, in its basement corridor (this is in addition to artist Jonathan Berger’s store, which is still running on the first floor).

Along with the exhibition opening, which came after a six-week closure for installation, the museum debuted its new Rooftop Café on Friday, led by Chef Brian Banister, and its new eight-item daytime menu and après offerings (available 10 a.m. to 3 p.m. and 3 p.m. to 6 p.m., respectively). The Slippery Slope bar also reopened on the rooftop.

The exhibition warrants and welcomes repeat visits to plumb the more dense biographical sections and to consider the enormous scope of work here (more than 200 pieces). Lees said she knew the museum had something special happening with “Andy Warhol: Lifetimes” during installation.

“We had all these amazing moments with the crew when they were installing, where they were just starting to see the show,” she said Thursday. “You could see the excitement in their eyes because they just hadn’t thought ‘Warhol’ was going to tell a new story, but it does.”



The newly renovated welcome area and entrance display at the Aspen Art Museum, showcasing a new magazine published in conjunction with the exhibition opening. (Courtesy Aspen Art Museum)



A display at Possession Obsession, the Warhol-inspired new shop at the Aspen Art Museum. (Courtesy Aspen Art Museum)

<https://www.aspentimes.com/news/warhol-exhibition-begins-winter-long-run-at-aspen-art-museum/>

THE ASPEN TIMES

Inside the 'Exploding Plastic Inevitable' at the Aspen Art Museum

By Andrew Travers

The Aspen Times

December 23, 2021



Installation view: "Andy Warhol, Lifetimes," Aspen Art Museum, 2021. (Carter Seddon/Courtesy photo)

The Aspen Art Museum's Andy Warhol survey does just about every thing that an art exhibition can do to express Warhol's creative vision – showing the most important work, contextualizing it with ephemera and biographical displays, highlighting lesser known or overlooked aspects of his practice and generally opening viewers eyes to new ways of seeing the artist.

But one of most important aspects of Warhol's groundbreaking output is also his most ephemeral – the multimedia happenings that he conceived and staged as "The Exploding Plastic Inevitable" in 1966 and 1967 with the Velvet Underground and other artists.

Can it be recreated? The museum is trying.

Its "Exploding Plastic Inevitable," designed by the Andy Warhol Museum in Pittsburgh, is a dark room lit by spinning disco balls and filled with projections and audio of "Exploding Plastic Inevitable" performances in a room filled with beanbag chairs inviting viewers to soak up the experience. Multi-channel video plays on all four walls – you'll hear the Velvet Underground and Nico and see Edie Sedgwick, Gerard Malanga and Barbara Rubin.

But can this capture what the actual experiences were, with their light shows, strobe lights, slides and film projections and with the Velvets playing louder-than-loud renditions of their form-smashing compositions? Maybe some bits, and probably not anything like the real thing. Yet sitting there can and does spark the imagination, a worthwhile endeavor.

“These events represent Warhol’s epiphanic moment and remain his greatest work,” former Warhol Museum director and curator Mark Francis has said of these “Exploding Plastic Inevitable” happenings, “however difficult it may be for us to sense their flavor today.”

It all started in April 1966 when Warhol rented a community center on St Mark’s Place in the blighted East Village of Manhattan and began crafting a nocturnal environment for the artists and performers from his fertile Pop Art realm. The brief run that followed, there and on college campus tours, followed the miraculous creative collision of Warhol meeting the Velvets in late 1965.

The collaboration has been recreated and retold in many books and films, including Todd Haynes’ incisive new documentary “The Velvet Underground,” which attempts to recreate aesthetics of those early shows.

“As near as I could figure... it was all happening because we were really interested in everything that was going on,” Warhol once said of the had-to-be-there experiences at The Factory and in the “Exploding Plastic Inevitable.” “The Pop idea, after all, was that anybody could do anything, so naturally we were all trying to do it all.”

Of course, the cold space of a museum gallery is never going to replicate what it must have been like at those gritty and wild original happenings. If they did, it would actually be a lot more uncomfortable than what’s going on in the basement gallery at the Aspen Art Museum.

“It’s tricky,” Warhol biographer Black Gopnik said in a recent phone interview. “I think my complaint about it is they can never turn up the amplifiers to 11 in a museum. One very important thing about the Velvet Underground is that they always turned the amplifiers up to 12. It was unbelievably loud, with unbelievable amounts of feedback. It’s just very hard to recreate that in the polite spaces of contemporary museum.”



Installation view: “Andy Warhol, Lifetimes,” Aspen Art Museum, 2021. (Carter Seddon/Courtesy photo)



Installation view: "Andy Warhol, Lifetimes," Aspen Art Museum, 2021. (Carter Seddon/Courtesy photo)



Installation view: "Andy Warhol, Lifetimes," Aspen Art Museum, 2021. (Carter Seddon/Courtesy photo)

<https://www.aspentimes.com/news/inside-the-exploding-plastic-inevitable-at-the-aspen-art-museum/>

THE ASPEN TIMES

Andy Warhol's Aspen New Year's Eves

By Andrew Travers

The Aspen Times

December 30, 2021



Andy Warhol photographed by Mark Sink during a visit to Aspen to celebrate New Year's 1982-83. (Mark Sink)

Skiing poorly on Buttermilk, celebrity-spotting, party-hunting and altitude sickness are time-honored elements of a classic New Year's Eve visit to Aspen for the international jet set.

Andy Warhol checked all those boxes – and of course had some fun, too – during his visits to Aspen to ring in three New Years during the 1980s. Warhol's local history went back to the 1950s for art exhibitions and visits with his Carbondale-based patrons and friends John and Kimiko Powers. These glitzier holiday trips put Warhol on snow with his boyfriend Jon Gould, an athlete more prone to mountain snowsports than the artist, and at A-list gatherings here with everybody from John Denver and Jack Nicholson to Elizabeth Paepcke and John Oates, Barbi Benton and Buzz Aldrin, Bob Rafelson and Baby Jane Holzer, Cornelia Guest and Tab Hunter and Jimmy Buffett. His camera and journal in tow, Warhol documented the scene and the scenery.

As the Aspen Art Museum celebrates its monumental career survey “Andy Warhol: Lifetimes,” here are some high points from the artist New Year’s Eves in Aspen.

1981-82

Warhol and artist Christopher Makos ventured to Buttermilk Ski Area for a Powder Pandas lesson with instructor Gary Bonn.

“We did about two hours of zig-zagging and going up on the handrail and you just sort of sit on the thing and go up the whole hill, and it was really fun,” he wrote in his journal on Dec. 30. “It was easy, all the two-year-olds skiing with me, and if you start when you’re two you can really go with the waves and relax and become a good skier, but I was so tense. I fell three times.”



"Andy Warhol, Christopher Makos and Gary Bonn on Buttermilk, December 1981. (Courtesy Christie’s/Andy Warhol Foundation for the Visual Arts)

Warhol also had an “altitude problem” during this stay, and popped into Aspen Valley Hospital to check if he’d broken his wrist in his many falls on Panda Peak (he hadn’t).

He also soaked up the local enthusiasm for fresh powder – “the best snow they ever had,” he reported – and enjoyed seeing people outside of his New York element: “Met all these people who were surprised seeing me and I didn’t recognize them in their ski clothes,” he wrote.

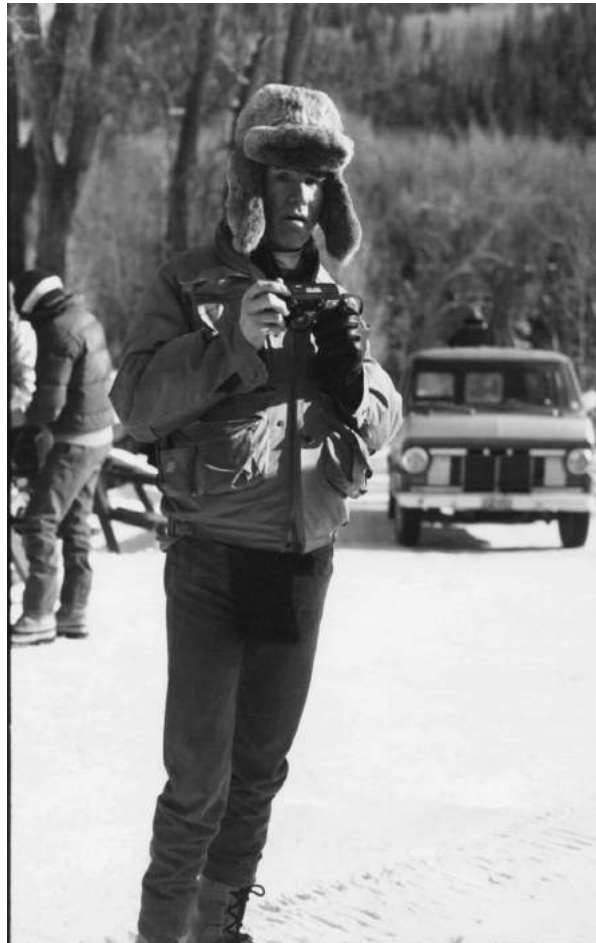
1982-83

Warhol rang in 1983 at Jimmy Buffett's "all country-western" party, though the journal doesn't specify whether the bash was at Buffett's legendary Old Snowmass home or off-site somewhere else. The guest list included that included Jack Nicholson ("Jack's got a big fat belly now," Warhol wrote) with Anjelica Huston, Barry Diller and Diana Ross.

He also noted he was invited to – but apparently didn't attend – Sonny Bono's wedding at the Aspen Chapel and went out with TV actress Cathy Lee Crosby and a group to Aspen's era-defining disco Andre's.

"It was like trying to get into Studio 54," he wrote.

On New Year's Day, a group including Makos, Gould and Denver-based photographer Mark Sink went snowmobiling in the Maroon Creek Valley from T-Lazy-7 ranch.



Andy Warhol photographed by Mark Sink during a visit to Aspen to celebrate New Year's 1982-83. (Mark Sink)

"Something strange happened," Warhol wrote of the experience. "I though Jon was trying to kill me. We were on a snowmobile and he pushed me over a cliff. I thought he did it on purpose. But somehow there were trees there and I fell off into a deep snow. We rode to the house, that was fun, but I didn't realize till I get back how scary going off the cliff was."

Sink, in an interview this fall, explained that he had sprayed snow in Gould's face on the joyride, which caused Gould to veer off-course. The good-time spirit of the incident is captured in Sink's photos of Warhol giddily smiling as he dug out from the crash.



Andy Warhol photographed by Mark Sink during a visit to Aspen to celebrate New Year's 1982-83. (Mark Sink)

1984-85

It should be no surprise that Warhol sought out Elizabeth Paepcke, the co-founder of the Aspen Skiing Co. and progenitor of Aspen as a utopia, wife to the late Walter Paepcke. He went to her West End home (since demolished, it sat on the property above Hallam Lake where the Lewis family compound was recently completed).

"Met the Dowager of Aspen, the Grand Dame," Warhol write on Dec. 31 with un-ironic appreciation.

Warhol noted with glee her nickname ("Pussy"), her "immaculate house" and her indomitable spirit.

"She's 82 and she's very beautiful," Warhol wrote, "she looks like Katharine Hepburn. ... An immaculate house and she runs up and down the stairs to get ginseng tea, she's spry."

<https://www.aspentimes.com/news/andy-warhols-aspen-new-years-eves/>



Museum Confidential, Live From Aspen: "Why Warhol Persists"

Public Radio Tulsa

January 7, 2022



Season 6, Episode 9.

Museum Confidential hasn't done a "live audience" show in ages. So when the invitation came to travel to Aspen, Colorado, for the opening of a new Andy Warhol show at the Aspen Art Museum, we jumped at the opportunity. ANDY WARHOL: LIFETIMES is a career-spanning exhibition originated at the Tate Modern. The AAM invited Los Angeles-based artist Monica Majoli to re-conceptualize the presentation of this show. The results are invigorating. Our onstage chat, presented in this episode of MC, features Majoli, Assistant Curator Simone Krug, and AAM Director Nicola Lees.

<https://www.publicradiotulsa.org/show/museum-confidential/2022-01-07/live-from-aspen-why-warhol-persists>

Daily Mail

Kendall Jenner rocks high-heeled boots to check out Andy Warhol exhibit at the Aspen Art Museum

By Cassie Carpenter

Daily Mail

January 20, 2022



Cultural excursion! KUWTK alum Kendall Jenner rocked high-heeled boots to check out Andy Warhol: Lifetimes exhibit at the Aspen Art Museum in Colorado on Tuesday

Keeping Up with the Kardashians alum Kendall Jenner rocked high-heeled boots to check out Andy Warhol: Lifetimes exhibit at the Aspen Art Museum in Colorado on Tuesday.

The 26-year-old Society Management Model bundled up in the 30F-degree winter weather in a long grey double-breasted coat featuring unique stitch marks and a red 'XXX' label.

Kendall also wore a beige Angora sweater, black leggings, small cat-eye shades from Salt, and a black purse.

Jenner - who boasts 269.7M social media followers - **Instastoried** several snaps of the late pop art icon's 200-plus pieces on display through March 27.

Warhol - who died, age 58, in 1987 - was reportedly obsessed with Aspen, taking ski lessons and even purchasing property 30 miles outside of the posh mountain town.



Marilyn Diptych! Jenner - who boasts 269.7M social media followers - **Instastoried** several snaps of the late pop art icon's 200-plus pieces on display through March 27

On Monday night, the 818 Tequila owner **burned** a piece of paper written with 'full moon manifestations' in a curious ritual.

Missing from Kendall's side was her boyfriend of nine months, Olympic gold medalist Devin Booker, who rang in 2022 by her side.

The 25-year-old NBA shooting guard and his team the Phoenix Suns will next compete against the Dallas Mavericks this Thursday at American Airlines Center in Dallas.

Jenner previously had dubious romantic connections to Ben Simmons, Blake Griffin, A\$AP Rocky, Jordan Clarkson, Chandler Parsons, and Harry Styles.

The Calabasas socialite has always been secretive about her love life aside from two very indiscreet make-out sessions with Anwar Hadid in **June 2018** and **September 2018**.

Kendall currently fronts the Messika Paris jewelry campaign shot by lensman Chris Colls, and the Michael Kors SS/22 collection shot by photography duo Inez & Vinoodh.



Self-portrait 1986: Warhol died, age 58, in 1987



15 minutes of fame: Andy was reportedly obsessed with Aspen, taking ski lessons and even purchasing property 30 miles outside of the posh mountain town

<https://www.dailymail.co.uk/tvshowbiz/article-10416113/Kendall-Jenner-rocks-high-heeled-boots-check-Andy-Warhol-exhibit-Aspen-Art-Museum.html>

VOGUE BRITISH

Kendall's Off-Piste Wardrobe Includes Some Excellent Boots

By Alice Cary

British Vogue

January 19, 2022



RACHPOOT / BACKGRID

Kendall Jenner packed her finest ski gear for her trip to Aspen, but her off-piste looks deserve attention, too. On the slopes she's been wearing Adidas's Superstar snow boots and skiwear from The North Face, thermals from Raf Simons and puffers from Lanvin and Entire Studios. Off, she's stayed dry in Bottega Veneta's Puddle boots.

For après-ski, the supermodel likes a less practical (and sold out) pair of pointed lace-ups by Dora Teymur. Kendall has worn her trophy boots with a Fidan Novruzova faux-leather mini skirt and sheer tights, adding a fuzzy coat from Khaite layered over a Bottega Veneta turtleneck.

They work for daytime, too. KJ gave herself a break from boarding and visited the Andy Warhol exhibition at the Aspen Art Museum. Jenner wore a cosy combination of Commando leggings, a Totême oversized jumper, a double-breasted wool Maison Margiela coat and her avant-garde Dora Teymur boots.

Jenner has been a fan of the London-based Turkish designer's boots for a while: she sported a chocolate-brown pair for dinner in Santa Monica back in February, with the same laced upper, pointed toe and offbeat sculptural heel.

Pointed boots are a recurring theme in Kendall's wardrobe, she owns pairs by Gia Borghini, By Far, and a vintage pair from Dior. Kendall has also bought into signature styles from Phoebe Philo's tenure at Céline, including her iconic Madame boots. Philo's imminent return to the fashion front lines could deliver some excellent boot shapes that Kendall – and dedicated Philo-philes everywhere – will doubtless appreciate.

<https://www.vogue.co.uk/news/article/kendall-jenner-dora-teymur-boots>

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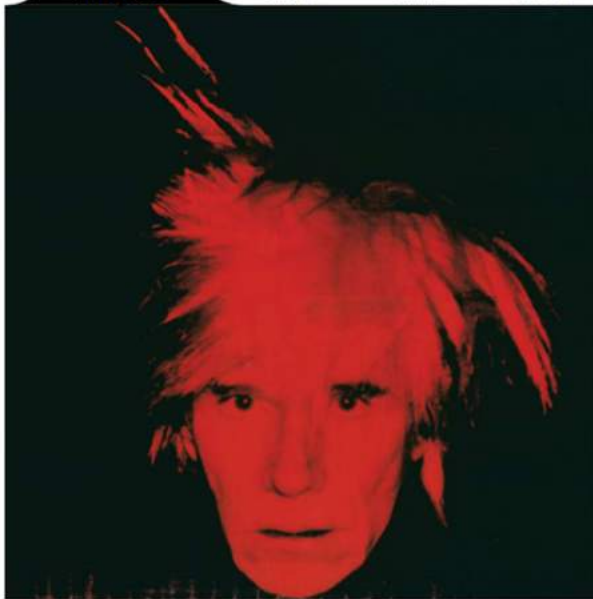
CHICAGO

DALLAS

HOUSTON

LAS VEGAS

LOS ANGELES



Andy Warhol, "Self-Portrait" (1984)

GALLERY GUIDE

ASSESSING ANDY

This winter, the **Aspen Art Museum** will be the only venue in the United States to present an international retrospective on the work of iconic artist Andy Warhol. *Andy Warhol: Lifetimes* will focus on lesser-known details of Warhol's creative works and ideologies. To celebrate the long-standing connection between the artist and city, this exhibit will showcase more than 200 works and installations highlighting Warhol's life and identity as a creator. *Andy Warhol: Lifetimes* will be on view through March 27. aspenartmuseum.org



RETAIL REPORT

Swiss watchmaker **Audemars Piguet** has found a new home in Aspen. The boutique offers a wide selection of men's and women's timepieces, including the newest Royal Oak Offshore models and women's novelties like the Royal Oak Frosted Gold Selfwinding in 34mm available for the first time with a light blue tapisserie dial. "Audemars Piguet's choice to open a

boutique in Aspen reflects the dedication to join our clients where they work, live and leisure," says Ginny Wright, the brand's Americas CEO. "We are excited to become part of the community and destination, where new and existing clients aspire to spend time connecting with our team, discovering the Audemars Piguet brand and engaging with our products." audemarspiguet.com

Dallas-based cowboy boot brand **Miron Crosby** lists celebrities like Gigi Hadid and Gwyneth Paltrow as fans thanks to its modern take on the classic Western style. Owned and founded by sisters Lizzie Means Duplantis and Sarah Means, Miron Crosby incorporates bold colors, eye-catching metallics and unique embellishments into each boot. The brand's new Aspen storefront features Western accents in a nod to its surroundings and its distinct brand identity. mironcrosby.com



Miron Crosby's Maggie Navy cowboy boot



BUZZED

Founder Matt Mainian and partner and designer Ken Fulk have opened an Aspen location of their coffee shop and café, **Felix Roasting Co.**, at Auberger Resorts' Hotel Jerome. Featuring all the coffee and tea drinks imaginable, including fan-favorite drinks the Hickory Smoked S'mores Latte and the Lavender Honeycomb Latte, the eye-catching interiors are pretty in pink. White oak chevron-patterned floors, wainscot built-ins painted in the palest blush, floral wall coverings, enamel-topped tables, peacock colored velvet-and-leather tufted banquettes and velvet fringed slipper chairs and a gold-stamped tin ceiling with vintage pink Murano glass chandeliers adorn the space. felixroastingco.com

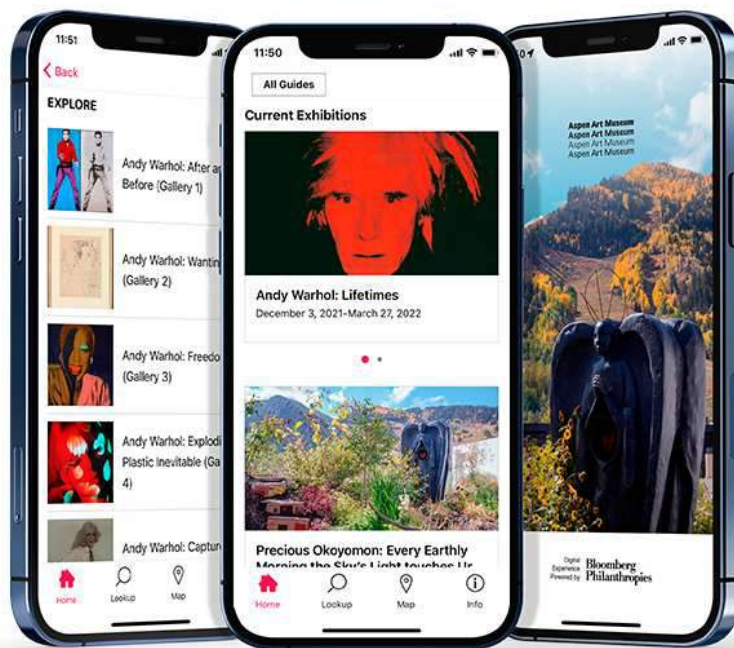
PHOTO COURTESY OF ASPEN ART MUSEUM; PHOTOS COURTESY OF FELIX ROASTING CO.; PHOTOS COURTESY OF MIRON CROSBY

artdaily

Aspen Art Museum launches digital guide with Bloomberg Connects app

ArtDaily.com

February 4, 2022



Aspen Art Museum guide on Bloomberg Connects featuring exhibitions and supplemental content for Andy Warhol: Lifetimes. Screenshots courtesy of Bloomberg Connects. © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

ASPEN, CO.- The Aspen Art Museum announced the launch of a new, free digital guide for both in-person and online visitors on the Bloomberg Connects cultural app, created by Bloomberg Philanthropies. The launch coincides with AAM's current exhibition, the international retrospective Andy Warhol: Lifetimes, which opened in December 2021.

The AAM guide provides a rich audio supplement to Lifetimes, including clips of artist and exhibition curator Monica Majoli and AAM assistant curator Simone Krug as they explore highlights of the exhibition, including:

- Warhol in his youth becoming an artist
- Warhol's queer identity in painting the drag queen and as an openly gay man
- Focus on key works in the exhibition such as the Oxidation Paintings, the Ladies and Gentlemen series, Clouds, and complementary ephemeral elements throughout
- Understanding Warhol's films and their structure
- The camera and recorder as devices Warhol used as a buffer and to control his reality
- Warhol's portrait-making later in life
- The important role Warhol's New York Factory played in the artist's practice

Beyond Lifetimes, the guide includes general information for visitors and various amenities; a feature on the Museum's Shigeru Ban-designed building; and rich descriptions and imagery for all AAM exhibitions, including Precious Okoyomon's ongoing rooftop intervention and garden Every Earthly Morning the Sky's Light touches Ur Life is Unprecedented in its Beauty with a video feature, Adam Stamp's The Slippery Slope sculptural bar installation, and Jonathan Berger's THE STORE.

Nicola Lees, the Nancy and Bob Magoon Director of the Aspen Art Museum, said of the collaboration, "We are grateful to Bloomberg Philanthropies for their generosity in supporting the Aspen Art Museum. The incredible Bloomberg Connects app they have built will bring our programming to broader audiences with deeper engagement of our institution and its exhibitions. The museum is proud to now be among an esteemed group of organizations represented on Bloomberg Connects, expanding the ways we digitally engage and educate.

Bloomberg Connects offers free digital guides to cultural organizations around the world. The app platform is part of Bloomberg Philanthropies' longstanding commitment to supporting digital innovation in the arts. Bloomberg Connects makes it easy to access and engage with arts and culture from mobile devices when visiting in person, or anytime from anywhere. With dynamic content exclusive to each partner organization, the app provides a range of features including video, audio, and text; expert commentary; and way-finding maps. Follow Bloomberg Connects on Instagram, Facebook, and Twitter for updates on new guide launches, exhibit highlights, and more.

Bloomberg Connects an invaluable resource for the enrichment of programming within the arts. Participating institutions range from museums to performance venues, outdoor sculpture parks, and botanical gardens, including the Central Park Conservancy, New York; Guggenheim Museum, New York; Hammer Museum, Los Angeles; ICA/Boston; Judd Foundation, Marfa, Texas; MoMA PS1, Queens, New York; Phillips Collection, Washington, D.C.; Serpentine, London; The New York Public Library; The Studio Museum in Harlem, New York; among others.

<https://artdaily.com/news/143527/Aspen-Art-Museum-launches-digital-guide-with-Bloomberg-Connects-app#.Ygpg89 MI2w>



Who was the real Andy Warhol? Aspen Art Museum explores the many answers

By Dominic Anthony Walsh

Aspen Public Radio

February 22, 2022



Andy Warhol / Courtesy Of Aspen Art Museum

Andy Warhol created many self portraits throughout his career. This one is from 1986, the year before he died.

Andy Warhol — one of the most significant figures in modern art — had deep ties to Aspen. Before his death in 1987, he spent years cultivating a public persona as an idiosyncratic, superficial and unemotional person. An ongoing exhibition at the Aspen Art Museum casts light on a more private side of Warhol.

“Andy Warhol: Lifetimes”, an exhibit at Aspen Art Museum running through March 27, is similar to recent Warhol shows in Toronto and London — but this one was curated by Monica Majoli.

“The whole concept of the exhibition that the Tate (in London) was putting together was to try to create some clarity about how Warhol’s biography influenced his work,” Majoli said. “That, of course, dealt with elements of his identity as the son of an immigrant, working class — poor, actually — and as a gay man, as a Catholic.”

An accomplished artist herself, often working on themes related to sexuality and intimacy, Majoli brings a refined touch to the project — and ensures that Warhol’s biography doesn’t completely subsume his work.



Courtesy Of Aspen Art Museum
Warhol poses in drag.

The main exhibit at Aspen Art Museum starts with unsuccessful erotic works from the 1950s that bombed in New York City, before quickly pivoting to multimedia work from later in his career — including a colorful camouflage acrylic painting from late in his life.

The camo painting captures one of the main themes of the exhibition: Warhol’s intentional masking of his true personality behind a series of flashy personas.

“I was thinking of it within this context as relating both to the idea of being closeted and ... Warhol sort of creating this persona, but sort of hiding behind this kind of cloaking that he was doing,” Majoli said.

In that exhibit space, we ran into Mark Sink, who had a handful of photographs. The Denver-based photographer knew Warhol and even photographed him in Aspen in the ’80s.

“I pride myself with Andy smiling,” he said, holding up a photo of Warhol in winter gear, partially covered in snow. “He was so happy here.”

As documented by The Aspen Times, Warhol had a 30-year connection to Aspen, with his first recorded visit in December 1956.



Mark Sink / Andy Warhol visited Aspen for the 1983 New Year.

Sink's photos capture a New Year's visit in the early '80s.

"He was very happy here. Look, smiling, smiling, smiling," he said, thumbing through photographs before arriving at a somber-looking Warhol next to a flipped over snowmobile. "Not smiling — after the snowmobile crash. I dragged my hand in the snow, and it went up in the goggles of his boyfriend John, and off (the snowmobile) went. ... I'm the guy that almost killed Andy Warhol."

The photos — which aren't part of the main exhibit — capture that emotional side of Warhol that he often kept hidden.



Mark Sink/ Andy Warhol sits behind Jon Gould, his boyfriend at the time in 1983.

Blake Gopnik is an art critic and author of the 2020 biography “Warhol.”

“He’s obviously one of the great figures of the late 20th century — of all time, in fact — in art, and he’s unusual, I think, because you have to know about the man to really understand the art, and you have to know about the art to understand the man,” Gopnik said. “And that’s not always the case. But with Andy Warhol, I really think that the biography and the art are really closely connected.”

With Warhol, it’s hard to truly know “the man.”

“From a very young age, ... he adopted a persona that you could say wasn’t really him. It was a persona for the outside world,” Gopnik said. “The thing about Andy Warhol is: He didn’t do it once. He didn’t establish a persona and stick with it. Every five years, you could say there was a new Andy Warhol. And we’ve kind of got fixated on the Andy Warhol of the middle of the ’60s — where he’s got the dark glasses and he’s goofy, and he puts his fingers through his lips and says, ‘Gee, I don’t know!’ But that’s just one of the personas. And it certainly isn’t the real Warhol, who was a super well-educated, incredibly intelligent man.”



Andy Warhol/Courtesy Of Aspen Art Museum
Warhol's "Marilyn Diptych" is one of his best known works.

On Saturday, Gopnik and Majoli presented “Warhol: Real Love,” a conversation and Q&A at the museum’s rooftop cafe.

It was, as one audience member put it, “Riveting.”

Gopnik is like a guest made for the WHYY program “Fresh Air,” gracefully and succinctly drawing out nuances and contractions in Warhol’s biography. And Majoli — with her sharp, conversational questions — could easily fill in for Terry Gross or Dave Davies.

One throughline of the talk: Warhol’s mother, Julia Warhola.

“She really inspired him when he was a boy, in terms of his artistic proclivities,” Majoli said.

“Yeah, how many immigrant mothers say, ‘Now, son, you must be an artist when you grow up!’ Right? And that’s more or less what she did,” Gopnik said.

Warhola, like her son, was an outsider — and marginalization would play a major role in their lives.

“He’s not just an immigrant, but he’s kind of the wrong kind of immigrant,” Gopkin said. “Everyone knows what an Italian is, what a Jew is, what an Irish person is. How many of you know what a Carpatho-

Russian is? He did everything wrong his whole life, he wasn't even the right kind of immigrant. ... And I think that touched him his whole life.”

“And his mother, she wasn't even the right kind of Carpatho-Russian. She pretended to be an old country babushka, but she was actually an incredibly complex, sophisticated cultural woman. ... She was brilliant and eccentric, and she gave birth to a brilliant, eccentric son.”

And, he was gay.

In Warhol’s public life, his sexuality was something like an open secret — the artist only occasionally nodding at or playfully acknowledging in a roundabout way that he was gay.

But in his work — both public and private — his sexuality plays a more prominent role.

In the first room of the exhibition, opposite from the camouflage paintings, Warhol’s 1964 film, “Sleep,” continuously plays. It shows his lover, poet John Giorno, sleeping.

The movie comes from short reels of film, meticulously compiled and looped to create a truly tender 5½-hour view of Giorno.

Behind it, Majoli placed a room — curtained off — containing nude photos and sketches of men — some in sexual situations — that Warhol would use as references for other work. Most of the material in the room was private throughout his life.

“I thought this room was actually quite important in terms of understanding Warhol as a gay man and his own relationship to his sexuality, and the work that he made in relationship to sexuality and desire, I guess you might say,” Majoli said.

Sink said he thinks Warhol would have been happy to see the private photos made public.

“I think Andy would be very excited, you know, in raising the flag,” he said. “He always asked questions about sex. He was very interested in sex, and he loved the eroticism. And that just wasn't accepted in — especially queer — you know, to be gay. So, as that has come into a more acceptable genre now, I would like to think he would be excited.”

“Andy Warhol: Lifetimes” runs at Aspen Art Museum through March 27.

<https://www.aspenpublicradio.org/arts-culture/2022-02-22/who-was-the-real-andy-warhol-aspen-art-museum-explores-the-many-answers>

THE ASPEN TIMES

An app for art's sake

By Andrew Travers

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(Courtesy Aspen Art Museum)

There are countless fascinating rabbit holes to fall down in the Aspen Art Museum's "Andy Warhol: Lifetimes," the monumental museum-wide retrospective of the Prince of Pop Art that opened in December.

The museum recently added some new ways to explore the show, as it launched a new free digital guide to the show through the Bloomberg Connects app.

"The incredible Bloomberg Connects app they have built will bring our programming to broader audiences with deeper engagement of our institution and its exhibitions," museum director Nicola Lees said in an announcement of the app, funded by Bloomberg Philanthropies. "The museum is proud to now be among an esteemed group of organizations represented on Bloomberg Connects, expanding the ways we digitally engage and educate."

Bloomberg Connects produces interactive guides to global cultural institutions – the Aspen Art Museum is the first featured in the Mountain West.

It's more than a simple gallery guide, I found. I've spent a lot of time in the Warhol retrospective since December and have written about the show from many angles, and yet the material on the app still struck me as fresh and added to the experience of the show.

Flipping through the simple interface on your smartphone, you'll find a gallery-by-gallery multimedia guide with audio supplements to the show (I went through the material at home, not in the museum, and I recommend approaching it that way rather than while you're inside the show when there is so much other art and ephemera to hold your attention).

Click on the section for the "Before and After" section of the show – the eye-opening biography-driven centerpiece of the exhibition, hosted on the museum's second floor – and you'll find audio of curator Monica Majoli talking about Warhol's youth and talking with curator Simone Krug about the personal items they chose to include here.



Installation view: "Andy Warhol, Lifetimes," Aspen Art Museum, 2021. (Carter Seddon)

The section on the "Wanting" segment, which focuses on Warhol as a queer artist, and you can hear the curators talking about Warhol as an out gay man ("because he couldn't help be," Majoli put it) at a time when most of his contemporaries stayed closeted, gay artist and interpretations of his "Oxidation" paintings and more transgressive and explicit work that he did not exhibit or sell at the time.

"He was able to do work that was interesting but that he didn't necessarily have to show or survive on," Majoli explained, describing his as a "split practice" of business-oriented art and commissions that

sold and this personal work that is only now – and in part due this show – being understood as part of Warhol’s artistic mission.

“I associate those (‘Oxidation’) paintings with the gay liberation movement of that period in the 1970s,” Majoli says.

With all materials available in English and Spanish, the app also includes segments on the museum’s non-Warhol corners of the moment, including three minutes of Precious Okoyomon talking about their year-round garden installation on the rooftop and sections devoted to Jonathan Berger’s The Store and Adam Stamp’s The Slippery Slope bar along with general info about the museum.

<https://www.aspentimes.com/news/an-app-for-arts-sake/>