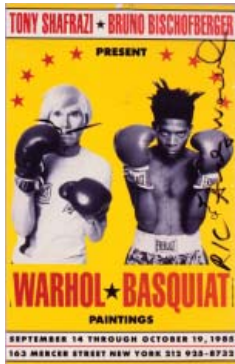


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Unit Lesson Plans / Critical Thinking / Collaboration / Lesson 3

Andy Warhol's Artistic Practice of Collaboration:



Overview:

Students discuss and analyze the multidisciplinary collaborations that Andy Warhol had with writers, scientists, engineers, and artists. Students investigate the creative process of contemporary artists working collaboratively.

Grades: 6-12

Subjects: Visual Arts, Language Arts, Social Studies, Science and Technology

Pennsylvania State Standards

Arts and Humanities:

9.2. Historical and Cultural Contexts

9.2.L. Identify, explain, and analyze common themes, forms, and techniques from works in the arts.

Science and Technology

3.8. Science Technology and Human Endeavors

3.8.10. A. Analyze how human ingenuity and technological resources satisfy specific human needs and improve the quality of life.

Reading, Writing, Speaking and Listening

1.6 Speaking and Listening

1.6.8.D. Contribute to discussions

1.6.8.E. Participate in small and large group discussions and presentations.

Learning Objectives:

- Students discuss and understand the interdisciplinary nature of Andy Warhol's collaborations with writers, engineers, musicians, and artists.
- Students analyze Warhol and Jean Michel Basquiat's collaborative process.
- In small groups, students read and discuss the context of Warhol's collaborations with Pat Hackett, Billy Kluver, The Velvet Underground, and Jean Michel Basquiat.
- Students draw conclusions about what makes a successful artistic collaboration.

Materials:

Screen or white wall

Laptop/computer

Digital projector

Handout

Pencils

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Procedure:

Collaboration Presentation:

Present and Discuss PowerPoint: *Andy Warhol's Collaborations*

Discuss Andy Warhol's practice of collaboration:

- Why was it important for Warhol to collaborate with a variety of people?
- Why was his studio both his "work space" and "play space"?
- How did social interaction help Warhol's artwork?

Warhol & Jean Michel Basquiat:

1. Read Handout 3.1 Warhol and Basquiat Collaborations and answer the comprehension questions at the end of the handout.
2. Photocopy and distribute the following Keith Haring quote about the working relationship between Andy Warhol and Jean Michel Basquiat:

"For an artist, the most important and most delicate relationship he can have with another artist is one in which he is constantly challenged and intimidated. This is probably the only productive product of jealousy. The greatest pleasure is to be provoked to the point of inspiration ... Jean Michel and Andy had achieved a healthy balance. Each one inspired the other to out do the next. The collaborations were seemingly effortless..."

Keith Haring (1988) on the successful collaborative working relationship between Andy Warhol and Jean Michel Basquiat

3. Discuss the class's collaborative practices:

- Do you agree that being "challenged and intimidated" during collaboration is important? Why or Why not?
- Did each student inspire the other to "out do the next"?
- Why do you think Andy Warhol and Jean Michel Basquiat worked this way?

Class Discussion (or homework)

Break students into small groups and have them choose one of the following collaborations to read about. They should answer the comprehension questions at the end of each collaboration description. Handout 3.2

- Andy Warhol & Pat Hackett: Literary Collaboration
- Andy Warhol & Billy Kluver: Art and Science Collaboration
- Andy Warhol & The Velvet Underground: Music, Film, Performance Collaboration



Andy Warhol at the Silver Factory with Cow wallpaper and Silver Clouds, 1965-1966, Photo ©Stephen Shore

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Warhol & Basquiat (artistic collaborations)



Andy Warhol and Jean Michel Basquiat, *Ten Punching Bags (Last Supper)*, 1985-1986, Acrylic and oil stick on punching bags, 42 x 14 x 14 in. (106.7 x 35.6 x 35.6 cm.), The Andy Warhol Museum, Pittsburgh © AWF

"It was like some crazy-art world marriage and they were the odd couple. The relationship was symbiotic. Jean-Michel thought he needed Andy's fame, and Andy thought he needed Jean-Michel's new blood. Jean Michel gave Andy a rebellious image again."

Ronny Cutrone quoted in *Warhol: The Biography* by Victor Bockris, Da Capo Press: Cambridge, 20030, pp. 461-2.

In the early 1980s, Andy Warhol and painter Jean-Michel Basquiat began a series of collaborative paintings. Like Warhol, Jean-Michel Basquiat constructed a persona that he presented to the public that was contradictory to who he truly was. During press interviews, Andy Warhol also gave contradictory statements about his past. Emerging first out of the Graffiti Art movement, Basquiat chose SAMO as his "tag" referring to "Same Ol." Weaving the story of himself as a Caribbean-born ghetto kid who lived in a box on the streets of New York, Basquiat was, in fact, the educated son of a middle class African-American lawyer from the borough of Queens. Warhol liked the confrontational Basquiat who was continually running against the grain of both the law and the art world. Basquiat has been credited with inspiring Warhol to return to painting on canvas like he did during the early 1960's.⁶ The two artists collaborated on numerous paintings together. Warhol usually painted first, allowing Basquiat to layer over his work. On many occasions Basquiat wrote a word, and then drew a line through it, simultaneously stating and contradicting the word's meaning and associations.

In 1986 Warhol was deeply involved in a large series of paintings derived from *The Last Supper* by Leonardo da Vinci. The series was commissioned by the art dealer Alexandre Iolas, who offered Warhol a show in Milan right across the street from the real Last Supper. Warhol worked on the project on and off for a year, and the source material of da Vinci's Christ image became the

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Detail, *Ten Punching Bags (Last Supper)*, 1985-1986, The Andy Warhol Museum, Pittsburgh
© AWF

central motif of *Ten Punching Bags (Last Supper)*, a collaborative sculpture with Basquiat. A number of other key factors contributed to the execution of this sculptural installation: Warhol had been following a rigorous exercise regimen, which included boxing with his trainer; Basquiat, his young collaborator, was an avid fan of professional boxing (Basquiat once painted a punching bag with a mocking portrait of his dealer); both artists were unsteady at that moment from the barbs of negative artworld criticism. The text, “judge,” and other symbols were Basquiat’s contributions. Warhol admitted that he tried to paint some images like Jean-Michel, and said that the “*paintings we’re doing together are better when you can’t tell who did which parts.*”⁷ He also questioned the aesthetics of their collaborations saying, “[Jean-Michel] *painted over a painting that I did, and I don’t know if it got better or not.*” But Warhol gave credit where it was due: “*Jean-Michel got me into painting differently, and that’s a good thing.*”⁸



Andy Warhol and Jean Michel Basquiat, *Collaboration (Dollar Sign, Don't Tread on Me)*, 1984-1985 acrylic, silkscreen ink, and oil stick on canvas, 20 x 16 in. (50.8 x 40.6 cm.) The Andy Warhol Museum, Pittsburgh
© AWF

Comprehension Questions:

1. What does symbiotic mean?
2. When you look at *Ten Punching Bags* can you discern which artist painted the various elements?
3. What are the general differences between Warhol’s work and Basquiat’s work?
4. Do you think that Warhol and Basquiat were equal partners in their collaborative paintings? Why or why not?

6 Stoner, J. (2006) *Factory Work*. London: University Press of New England

7 Hackett, P. & Warhol, A. (1991) *The Andy Warhol Diaries*. Grand Central Publishing (Apr. 16, 1984)

8 Hackett, P. & Warhol, A. (1991) *The Andy Warhol Diaries*. Grand Central Publishing (Apr. 17, 1984)

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Unit Lesson Plans / Critical Thinking / Collaboration / Lesson 3 / Handout 3.2

Collaboration Handout 3.2: Andy Warhol's Collaborations

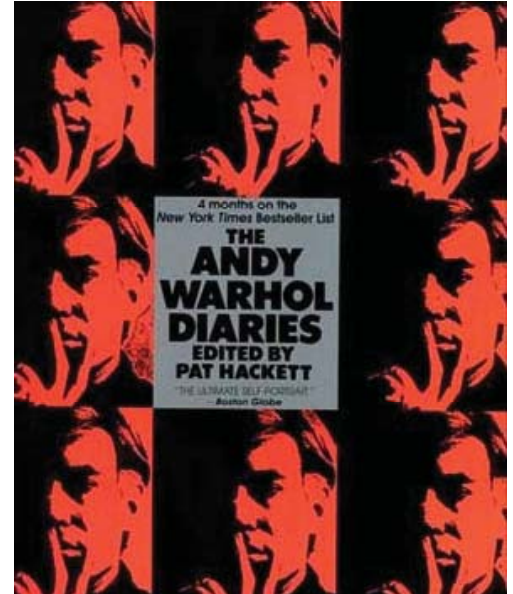
Andy Warhol & Pat Hackett (collaborative writings)

Andy Warhol's role as author was nearly always collaborative. In the fall of 1976, Warhol started the daily habit of telephoning his secretary Pat Hackett around 9:00 am. As Warhol talked, Hackett transcribed his monologue onto a legal pad. He would tell her the various happenings of the previous day, reviewing the weekend's events on the following Monday in a longer session. If he was traveling, he would often call from wherever he was or reconstruct the missed days upon his return. Later that morning Hackett used a typewriter to create diary pages. Warhol's initial intention was to use these set of entries primarily as a tax expense record for the IRS. Hackett realized that the tax logs contained rich material that could become the ultimate portrait of Warhol. Hackett condensed more than 20,000 of Warhol's diary pages into an 807-page book called *The Andy Warhol Diaries*, which begins on November 24, 1976 and ends 11 years later, a few days before Warhol's untimely death on February 22, 1987. This book was innovative in its straightforward and unedited voice. The entries reveal both Warhol's idiosyncrasies and moments in the lives of the rich and famous.

Hackett worked closely with Warhol for 20 years. Together they coauthored a screenplay as well as two other books. *Popism: The Warhol '60s* reflects Warhol's personal view of the Pop phenomenon and the relationships between creative young people who spent time in his studio the Silver Factory. It also reveals New York City culture during an important decade in American history, the 1960s. The second book Warhol wrote with Pat Hackett, *The Philosophy of Andy Warhol: From A to B and Back Again* provides a window into Andy Warhol's observations on love, food, beauty, fame, work, money, and success. The *Philosophy* is based on tape recordings of Warhol, Brigid Berlin, Fred Hughes, Pat Hackett, and Bob Colacello. The writing style mixes humor and thoughtfulness, while revealing the good and bad of these people's life experiences.

Comprehension Questions:

1. What role did both Hackett and Warhol play in creating the *Diaries*?
2. Do you feel there was an equal division of labor in their collaboration? Why or why not?
3. Although Pat Hackett was employed as Warhol's "secretary," they worked together and were friends for 20 years. What might be the possible advantages and disadvantages of collaborating with a longtime friend or employer?



The Andy Warhol Diaries edited by Pat Hackett
Cover design by Jackie Merri Meyer
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Andy Warhol, Billy Kluver & *The Silver Clouds* (art and science)



“Artists and engineers are separate individuals, and if they work together, something will come out of it that neither can expect.” Billy Kluver

The Andy Warhol Museum, Installation, Andy Warhol's *Silver Clouds*, 1966, ©AWF

The *Silver Clouds* continually surprises viewers' expectations and is the result of a collaboration between artist Andy Warhol and engineer Billy Kluver. Exhibited in 1966 at the Leo Castelli Gallery, *Silver Clouds* created an ethereal, joyful atmosphere, and challenged traditional expectations of art by mingling with and touching the viewer. Kluver's knowledge of technology helped bring Warhol's vision to life. The engineer recalls that their original plan was to somehow make floating light bulbs but that when his research group at Bell Labs showed Warhol a sample of the material scotchpak—a metalized plastic film made by 3M that could be heat-sealed—he is reported to have said, “Let's make clouds.”¹ The clouds, filled with helium and oxygen, floated through the gallery on air currents, bumping into each other and into viewers in the space.

As an engineer at Bell Laboratories in New Jersey, Kluver saw the importance of interaction between the arts and the sciences. He saw collaboration as an opportunity for engineers to apply their knowledge to a new environment where unusual and unplanned challenges could develop. In 1960, Klüver helped Jean Tinguely create his self-destructing junkyard opus *Homage To New York*. This collaboration led to others with many of New York City's premiere artists of the decade, including Robert Rauschenberg, Jasper Johns, Yvonne Rainer, Merce Cunningham, and Andy Warhol. In 1966 a series of collaborative performances between Bell Labs engineers and avant-garde artists titled, *9 Evenings: Theatre and Engineering* formalized Klüver's involvement with the art world.²

¹ Frei, N., Printz, N., & King-Nero, S. (1994) *The Andy Warhol Catalogue Raisonné Vol. 1: Paintings and Sculpture 1961-1963*. London: Phaidon

² David Pescovitz, “1957: Billy Kluver, the father of electronic art, earns his PhD,” *University of California Berkeley School of Engineering*, 19 February 2004.

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In 1966 Klüver, Robert Whitman, Fred Waldhauer, and Robert Rauschenberg co-founded, Experiments in Art and Technology (E.A.T.), which sought to bring together artists and people working with new technologies and materials to generate ambitious projects.

After seeing *Silver Clouds* at the Castelli exhibition, choreographer Merce Cunningham invited Warhol to adapt the work for a new dance performance. The resulting piece, *Rain Forest*, premiered in 1968, with choreography by Cunningham, music by David Tudor, set by Warhol, and costumes by Jasper Johns.

Comprehension Questions:

1. What materials, experience, and ideas did Kluver and Warhol bring together in *Silver Clouds*?
2. What kind of environment was Kluver looking to create by establishing E.A.T?
3. If you could work with an engineer or scientist to create something new what would it be? Why?

Research

Research the accomplishments of the engineers at Bell Labs. What are some of their inventions? Describe how these inventions have improved people's lives.

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Warhol, The Velvet Underground & E.P.I. (music and performance art)

“The Pop idea, after all, was that anybody could do anything, so naturally we were all trying to do it all. Nobody wanted to stay in one category; we all wanted to branch out into everything creative we could. That’s why when we met the Velvet Underground at the end of ’65; we were all for getting into the music scene, too.”³

Andy Warhol

In the 1960s, popular music became more collaborative and experimental—with rock pushing its own boundaries looking outside of its blues-steeped history to draw from innovations in jazz and composition. One of the most significant bands in rock music of that decade was The Velvet Underground. Their combination of the avant-garde, poetry, and rock and roll had a major effect on musicians from David Bowie onward. Its principal members included Lou Reed, John Cale, Sterling Morrison, and Maureen Tucker. They counted among their influences poet Delmore Schwartz, doo-wop, rhythm & blues, and composers John Cage and La Monte Young.

Reed was an English major and radio DJ. He met Morrison at Syracuse University, while Cale was in the band, The Primitives. The trio formed The Warlocks and then The Falling Spikes with percussionist Angus MacLise in mid-1965. Taking their new name from a paperback book, their first show as The Velvet Underground with new drummer Moe Tucker was at Summit High School in New Jersey on December 11, 1965. That month, Warhol needed a band for a new dance club he had agreed to work with and offered to manage the Velvets after attending their show at Café Bizarre, from where they had just been fired.

In 1966, The Velvet Underground appeared in various venues including *Andy Warhol, Up-tight* at the Cinematheque in February, and then at Rutgers University and the University of Michigan in March. They played against a backdrop of Warhol’s experimental films like *Vinyl* and *Empire* while his studio assistant Gerard Malagna performed on stage.⁴ These performances were a collaborative event with live music, performance, multi-screen film projections, and elaborate light shows. Warhol called the event *The Exploding Plastic Inevitable*. Warhol created the well-known banana cover for The Velvet Underground’s first album and provided the concept of the black-on-black skull tattoo for their second, *White Light/White Heat*. As the “house band” for the Factory, The Velvet Underground was a major presence in Warhol’s films, books, and performances. The band left the Factory in the summer of 1967 and survived Reed’s firing of Cale and the temporary loss of Tucker to a pregnancy, until their final performance with Reed on August 23, 1970.⁵

The Exploding Plastic Inevitable attracted many people and a great deal of publicity and media. It became a major culture happening as news crews reported on the scene. Warhol said of this time: *“We all knew something revolutionary was happening. We just felt it. Things could not look this strange and new without some barrier being broken.”*

Comprehension Questions:

1. What type of music did The Velvet Underground play?
2. What was a “happening”?
3. Could *The Exploding Plastic Inevitable* be described as a “happening”? Why or Why not?



“The Velvet Underground and Nico” MGM/Verve Records promotional material, 1967 lithograph with ink and felt-tip inscriptions on coated paper, mounted on cardboard stand 20 1/4 x 16 in. (51.4 x 40.6 cm.) ©AWF

3 Bockris, V., & Malanga. (1983) *Up Tight, The Velvet Underground Story*. London: Omnibus Press. p. 11.

4 Warhol, A., & Hackett, P. (1983) *POPism: The Warhol '60s*. NY: Harper and Row. p.148.

5 The Staff of The Andy Warhol Museum. (2004). *Warhol 365 Takes*. NY: Harry N Abrams.

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