

# WARHOL

**THE AMERICAN DREAM FACTORY**

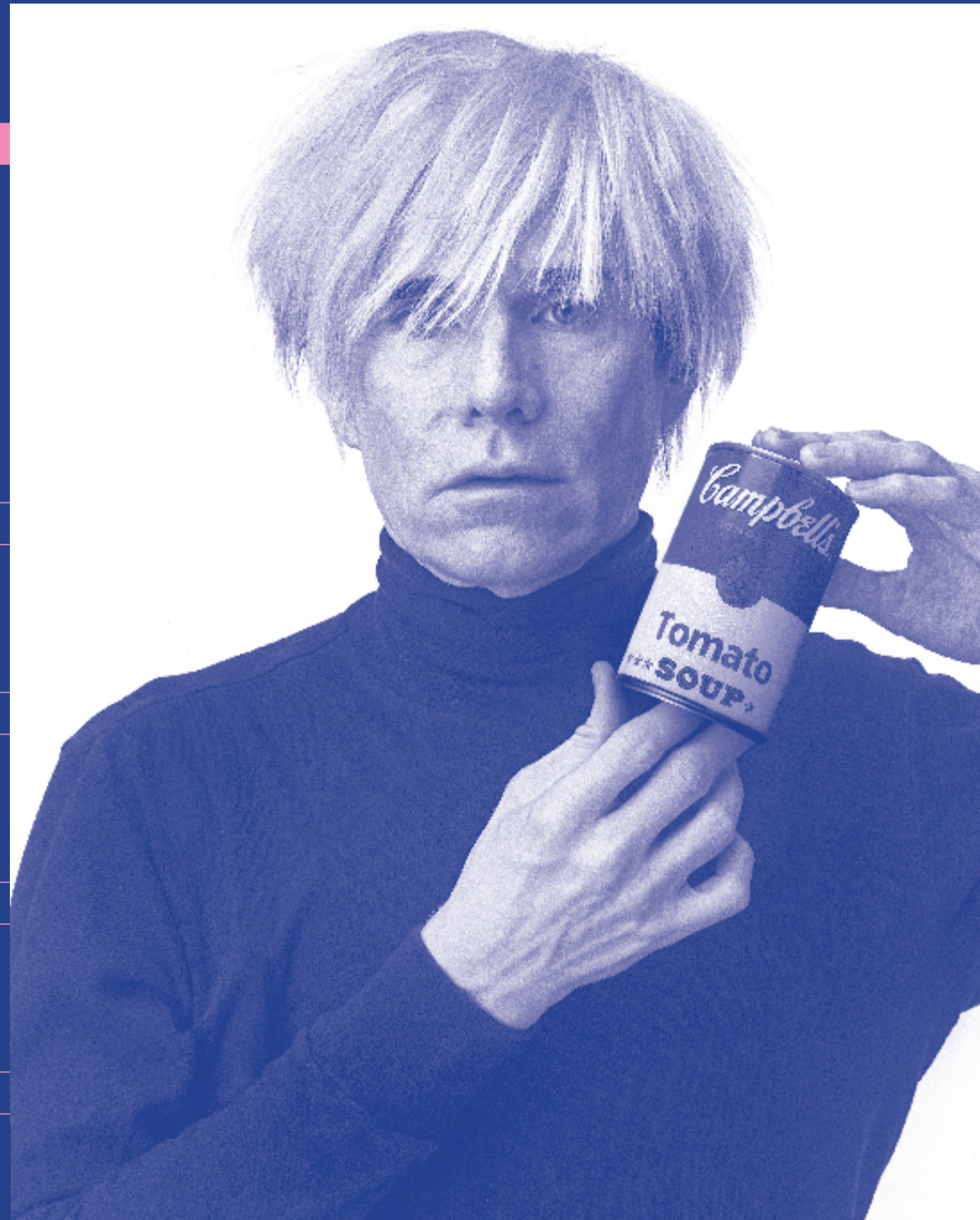
**02.10.2020 — 18.04.2021**

**LA BOVERIE.Liège.Luik.Lüttich**

**expo-factory.be**

WARHOL  
WARHOL  
WARHOL  
WARHOL

**PRESS RELEASE**





# CONTENTS

<b>Foreword</b>	p.4
<b>I. Itinerary</b>	p.5
The 1950s. Serving the American Dream	
The 1960s. Serving his own dream	p.6
The Factory	p.7
The 1970s. Where the dream becomes a business	p.8
The 1980s. "America is Back" or <i>The Magnificent Dream</i>	p.9
The film: <i>Andy Warhol's America</i>	p.10
<b>II. Scenography</b>	p.11
<b>III. Lenders</b>	p.12
<b>IV. Coproducers</b>	p.14
The Tempora company	
Demeter non-profit organisation	
<b>V. Partners</b>	p.16
La Boverie museum	
National Lottery	
Ethias	
<b>VI. Practical information</b>	p.18



Andy Warhol, Dollar Sign, 1981

©The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by SABAM / ARS, Belgium 2020



# FOREWORD

*Warhol. The American Dream Factory* revisits the life and career of one of the most influential artists of the twentieth century and presents him in the context of the upheavals of his time. Over the course of four decades, through a rich array of media - drawing, painting, film, music, publishing, literature - the tour sheds light on the major themes of the Warholian universe. In fact, via his artistic endeavour with its ever-present echoes, the exhibition also aims to portray the America whose soul Warhol captured like no other among his contemporaries. If there is one artist who is emblematic of this American moment, it is he, the Pope of Pop Art, who also happens to be one of the greatest artists of the second half of the 20<sup>th</sup> century.

Warhol deliberately, voluntarily closed the gap between elite culture and popular culture. Of course, Warhol was not an ideologue; he did not intend to denounce or praise his era. Nevertheless, through the prism of his ironic gaze, a panorama emerges in which profound societal and political changes, new consumer habits, the emerging power of the image and of the "entertainment society", the mythology of America, its greatness,

its icons and its dark side are all mixed together. A light yet surprisingly deep gaze, if we are to believe it to be indifferent to politics, but which nonetheless challenges the observer, or rather, we should say, the consumer of his work.

This exceptional exhibition features Warhol's most famous works, among which works on loan from close friends and faithful collaborators of the artist. Thus, loans from the Andy Warhol Museum and other major institutions share the limelight with pieces from the prestigious collection of "Baby" Jane Holzer, actress, model and muse of the Factory, and that of the legendary Sonnabend gallery, which represented Warhol in Paris and New York from the 1960s on. The exhibition also allows visitors to discover the collection of Paul Maréchal, exceptional for its richness and originality. It provides a glimpse into Warhol's incredible creative diversity: drawings, paintings, films, prints, magazines, record covers, book covers - a great many unpublished or very rarely shown works.



Andy Warhol, Marilyn, 1967

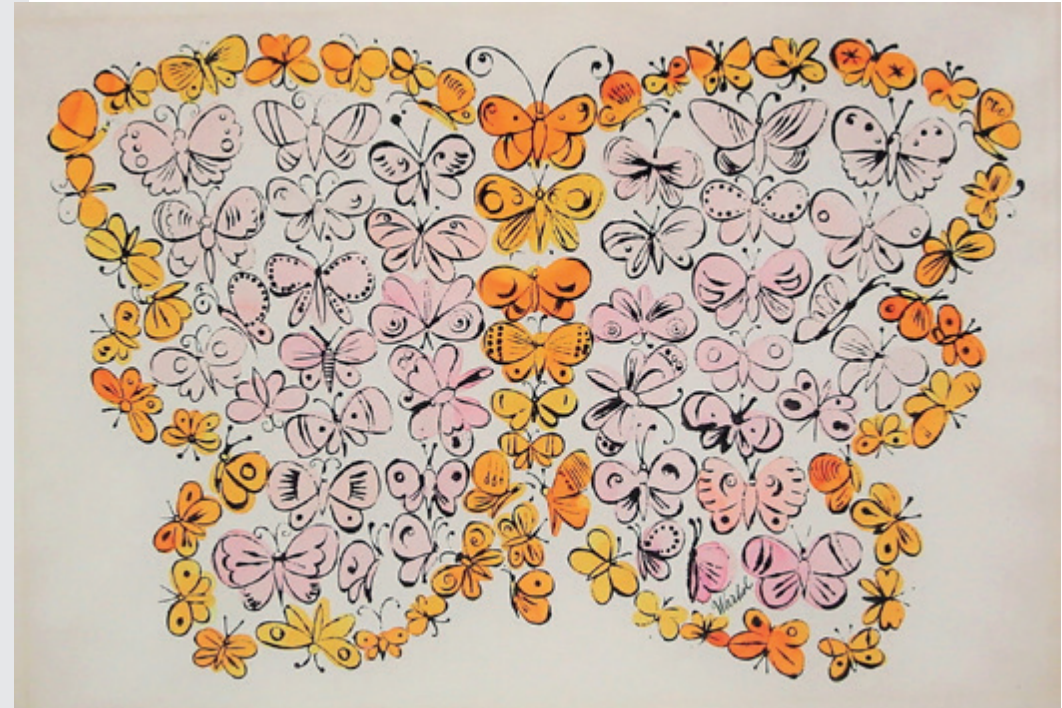
©The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by SABAM / ARS, Belgium 2020

# I. THE ITINERARY

## The 1950s. Serving the American Dream

This decade is a key moment in understanding the genesis of Andy Warhol's work. He left Pittsburgh, his hometown, and went to New York where he worked as an advertising illustrator for fashion magazines, department stores, record producers, publishing houses and cultural institutions. The selection of works presented in this section is a good illustration of this: the numerous commissions and the diversity of sponsors allowed him to explore a very wide variety of techniques and media, in an explosion of boundless creativity. Listening to his clients, he felt the pulse of the times and considered all subjects, even the most trivial, to be sources of inspiration. Warhol put himself at the service of the American dream.

Towards the end of the decade, the evolution of the world of advertising and the appearance of a new generation of artists pushed him to shift his focus. It was time for him to gain recognition for his artistic talent.



Dessin Papillon, Butterfly, 1958

©The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by SABAM / ARS, Belgium 2020





Campbell's Soup (Tomato), 1965  
© Museu Coleção Berardo - José Manuel Costa Alves / 2020 / The Andy Warhol Foundation for the Visual Arts, Inc.  
/ Licensed by SABAM / ARS, Belgium 2020

### **The Sixties. At the service of his own dream**

The Cuban missile crisis, the JFK assassination, the Vietnam War, the civil rights movement, the sexual revolution, the struggle for gay emancipation, Flower Power, student protest... The Sixties were a revolutionary decade. It was also the time when the consumer society was at its peak, along with its counterpart, the entertainment society.

As a painter, Warhol portrayed it: consumer products (it was the era of the famous Campbell's soup series or Brillo soap boxes), Hollywood film idols (Marilyn, Elizabeth Taylor), sports stars, news stories from the tabloids... His artwork was based on the principle of the serialization of images and mass production (painted silkscreens and prints), just like an industrial process. It is no coincidence that his workplace was named The Factory. On the strength both of his commercial success built over more than a decade as a fashionable illustrator, and of the meteoric recognition of his talent in the exclusive world of art, Warhol, having become rich, now had the production means to develop his own artistic dream. He explored everything: painting, newspapers, books, TV, magazines, cinema...

He became rich, influential and famous. His protean art targeted both the general public and the underground. From this point on, he fed off the American dream which fed him in return, both in its most popular and its darkest facets. The sublime and the horrible, the dream and the nightmare side by side.

For him, the Sixties stopped one day in June 1968...

## The Factory

The Factory's hive was home to a fine sample of American counterculture. Rich or poor, *jet set* or fringe, *straight* or gay, gathered within the silver walls of 231 East 47th Street; they fed on Warhol, and, above all, Warhol fed on them.

It was then, in 1963, that the painter became a filmmaker. His first films were very experimental, "painted cinema" (fixed shot, absence of narration), before he turned to a more "performative" vein (real time, no editing, minimal script). But it was always a cinema as close as possible to reality, resolutely anti-Hollywood, without narration or editing, where the unknown actor becomes a superstar for the duration of a shoot. Didn't he predict that one day, everyone would be entitled to their own quarter of an hour of fame?

Valerie Solanas, a radical feminist, achieved fame in her own way: on June 3, 1968, in the middle of the Factory, she shot and seriously injured Andy Warhol. In the artist's life, as in his career, this was a turning point.



Andy Warhol dans sa Factory

© Billy Name / The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by SABAM / ARS, Belgium  
2020



## The Seventies. Where the dream becomes a business

It is difficult to exaggerate the impact of the decade's major political crises on the American art scene. The *Pentagon Papers*, published in 1971, exposing the Johnson administration's lies about the Vietnam War and then the *Watergate* scandal, revealed the moral flaws of American politics. In 1975, the year after Nixon's resignation, New York City went bankrupt after his successor refused to bail it out. "Ford to City: Drop Dead" was the headline of the *New York Daily News*. These crises gave rise to new avant-garde street movements, especially in the 1980s: punk, hip hop and street art.

Warhol, on the other hand, seemed to be going in the opposite direction. When he got out of hospital, he changed the way his Factory worked. His entourage was no longer the same. Junkies, outcasts and other Warhol Superstars were replaced by more presentable collaborators, some from the world of the Jet Set. He sought out the beautiful people. In 1971, he was invited by Eric de Rothschild to the Proust Ball at the Château de Ferrières in France. This was the beginning of his social portraits that would last until the 1980s.

Moreover, the *Factory* relocated and was now called *The Office*. Warhol "rationalized" his artistic approach, which took the form of a real business, with the creation of various entities under the direction of Andy Warhol Enterprises Inc: a department dedicated to Printed Matter, a workshop for the creation of paintings and social portraits, the magazine *Interview*, the production of films whose direction was left to collaborators (in a less experimental vein), and projects for commercial contracts. Of course, he remained attentive to current events, but in their worldly aspect. The détente that Nixon initiated

towards China inspired his famous series of portraits of Mao, in which the Great Helmsman finds himself in the company of the Shah of Iran, Chancellor Willy Brandt, President Carter, rock stars...



Portrait of Marjorie Copley, 1980  
© Courtesy of Jane Holzer & Zasmin Gallery © The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by SABAM / ARS, Belgium 2020



### The 1980s. "America is Back" or The Magnificent Dream...

"It's morning again in America," proclaimed in 1984 the campaign for the re-election of Ronald Reagan, who was elected president at the beginning of the decade. The American cultural and artistic scene did not necessarily share this optimistic vision. For them, the 1980s was a time of 'money is king', a time of showmanship and growing inequality, and also a time of death from a new scourge known as AIDS, the twilight merging of love and death. It was the time of the great ferment of the underground scene in New York, of punk culture, of street art, of the emergence of identity, racial, sexual (the gay culture) and gender claims...

At the height of his fame, Andy Warhol was an icon of this effervescence. To the point of caricature, when he modelled for a New York agency for the marketing of his own image. He created more

magazine covers than ever before, became an advertising object, a poster cliché, even produced his own TV show, Andy Warhol T.V. - in short, he personified his work, in pursuit of fame as the fulfilment of a sublimated and timeless dream.

At the same time, as a great artist he was aware that he had reached the limits of his art. Perhaps it was this anxiety that pushed him, as a fervent and practising Catholic, to indulge in esoteric spiritual experiences, such as the power of crystals or alternative medicines. However, he was looking for ways to renew his artistic language and pass the baton to the next generation (Basquiat, Haring, Scharf...) He had always been a collaborative artist. But now he no longer oversaw a team; he worked with the artists he admired, with whom he co-signed his works.

In 1987, he died following a routine surgical operation. He was 58 years old.



Jean-Michel Basquiat & Andy Warhol Collaboration n. 19, 1984-85  
© Bridgeman / Belgaimage / 2020 / The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by SABAM / ARS, Belgium 2020



Andy Warhol, Brillo Box, 1964-68  
 © Museu Coleção Berardo - José Manuel Costa Alves / 2020 / The Andy Warhol Foundation for the Visual Arts, Inc. /  
 Licensed by SABAM / ARS, Belgium 2020

## The film: Andy Warhol's America

Few works are as relevant to their time as Andy Warhol's was to his. American civilization made Warhol; Warhol in turn contributed to shaping its image, to the point of becoming one with it.

To say that America "made" Warhol does not mean that Warhol was simply an extension of it; that is not how the relationship between an artist and his time works. Although the artist does not escape his environment, he is not a slave to it. Moreover, Warhol was very careful not to portray many of his political or social ideas. Was he left-wing or right-wing, was he simply concerned? No one knows. What we do know is that he was a master of deception.

The film Andy Warhol's America covered the four decades during which this great artist captured the America of his time like no other and became, in turn, the undisputed icon. Warhol and America, an exclusive story.



## II. SCENOGRAPHY

No artistic work is "self-sufficient"; to fully appreciate it, one must appreciate it in its own context. Warhol, more than anyone, is no exception to this rule. The very title of our exhibition says it all: Warhol, certainly, but Warhol in his relationship to the America of his time.

In other words, the exhibition is more than just a simple hanging of paintings. Through Andy Warhol's work, we intend to bring his world back to life. To this end, we have devised a series of measures, which we have tested in our previous exhibitions and which now form the uniqueness of Tempora's "fingerprint":

- Historic "passages" that ensure the transition from one decade to the next;
- a timeline that places the artwork in the context of political, cultural and social events;
- a living representation of the Factory through sound, images and objects;
- a certain balance between a resolutely contemporary presentation of his artworks and a Warhol-style presentation, such as his paintings on wallpaper;
- the extensive use of archival documents...

Our ambition? That our exhibition would appeal to the senses, of course: this *Warhol. The American Dream Factory* is first and foremost an exhibition of art, but also of intelligence.



Andy Warhol, Selfportrait (1967)  
© Collection Adrian David Knokke / 2020 / The Andy Warhol Foundation for the Visual Arts, Inc. /  
Licensed by SABAM / ARS, Belgium 2020

### III. LENDERS

- The Andy Warhol Museum, United States
- Collection Antoine Ohanessian, United States
- Collection Bhansali Family, Belgium
- Collection Christopher Makos, United States
- Collection Fondation Folon, Belgium
- Collection Gallery Adrian David – Knokke, Belgium
- Collection Jane Holzer & Kasmin Gallery, United States
- Collection Maison Alexandre, Belgium
- Collection Paul Maréchal, Canada
- FABA (Fundación Almine y Bernard Ruiz-Picasso para el Arte), Belgium
- FRAC (Fonds Régional d'Art Contemporain) de Bourgogne, France
- Galerie Andrea Caratsch, Switzerland
- Galerie Maruani-Mercier, Belgium
- Galerie Sonnabend, United States
- Kunstmuseen Krefeld, Germany
- LAAC (Lieu d'Art et d'Action Contemporaine de Dunkerque), France
- MAMAC (Musée d'Art Moderne et d'Art Contemporain de Nice), France
- Museu Coleção Berardo, Portugal
- Private collections





Andy Warhol, 1985, ©Imageselect

## IV. COPRODUCERS

### The agency Tempora

Tempora is a Belgian agency for the design, production, promotion and management of temporary, permanent and touring exhibitions. Founded in 1998, it is one of the leaders in the European market. Since its creation, the company has realized many projects that are part of the biggest exhibitions of recent years.

Thanks to the talent and expertise it has acquired over the years, Tempora is now a major player in the design, production and promotion of (cultural, historical or scientific) exhibitions.

Tempora has since built up a strong track record, organizing some of the most memorable cultural events Belgium has seen in recent years. Moreover, Tempora is now forging an international reputation by working in other countries to promote its exhibitions and the original concepts it has designed and produced.

[www.tempora-expo.be](http://www.tempora-expo.be)

### Demeter

The organisation Demeter aims to promote - to the benefit of all, and more particularly to the young people in Belgium and abroad - scientific education as a whole - with an emphasis on its social, economic, and environmental aspects - as well humanistic culture.

Demeter is a fully independent organisation without any political, philosophical or religious biases whose main purpose is to encourage knowledge and sustainable development in the service of humanity.

tempora<sup>®</sup>

DEMETER  
ASBL | VZW



# TEMPORA, REALISATIONS AND REFERENCES

## MAJOR PERMANENT PROJECTS

- Museum of the Second World War, Gdansk, Poland (design)
- Historical center of the city of Poznan, Poland (design)
- Hougoumont Farm, Waterloo, Belgium (design & build)
- Interpretation center of the legend of Saint George and the Dragon, Belgium (design & build)
- Interpretation center of the Chauvet Cave, France (design)
- Red Star Line Museum, Antwerp, Belgium (multimedia)
- Museum aan de Stroom (MAS), Antwerp, Belgium (multimedia)
- Hof van Busleyden, Een bourgondisch stadspaleis, Mechelen, Belgium (multimedia)
- Villers-la-Ville (build)
- Le Musée du Fer, Fourneau Saint-Michel, Belgium (design & build)
- House of European History, Brussels, Belgium (build)
- Beerstorium de la Brasserie Dubuisson, Pipaix, Belgium (design & build)
- OTAN Transparency Center, Brussels, Belgium (design & build)
- Belexpo, Brussels, Belgium (build)

## MAJOR TEMPORARY PROJECTS

- La Belle Europe  
Brussels, Autumn 2001- Spring 2002
- Einstein, l'autre regard  
Brussels, December 2005 - April 2006
- God(s), a user's guide  
Brussels 2006, Madrid 2007, Quebec 2010 and Ottawa 2011, Paris 2012, Warsaw 2013, Geneva 2019
- It's our history! Fifty years of European construction  
Brussels, October 2007 – May 2008 ; Wroclaw, Centennial Hall, May - August 2009
- C'est notre Terre 1 & 2 !  
Brussels, Warsaw, October 2008 – May 2010
- America, it is also our history! Three centuries of relations between Europe and the United States  
Brussels, October 2010 - May 2011
- Be. Welcome. La Belgique et l'immigration  
Brussels, May 2010 - August 2010, Charleroi, September 2010 - January 2011
- 14-18, it's also our history  
Brussels, Royal Museum of the Armed Forces and Military History, February 2014 - March 2015
- Via Antwerp. The road to Ellis Island  
New York, Ellis Island Immigration Museum, 2016
- Islam, it's also our history! Twelve centuries relations between Islam and Europe European project (2013-2018): traveling exhibition Belgium, Germany, Italy, Bosnia and Herzegovina, Bulgaria
- 21, rue la Boétie. Picasso, Matisse, Braque, Léger  
Musée de La Boverie, Liège 2016 and Musée Maillol, Paris, 2017
- The World of Steve McCurry  
La Bourse, Brussels, 04.03.2017 - 20.08.2017  
La Sucrière, Lyon, 04.02.2019 - 21.07.2019
- Hyperrealism Sculpture. Ceci n'est pas un corps  
Musée de la Boverie, Liège, 22.11.2019 - 02.08.2020

## MAIN ACTUAL PRODUCTIONS AND FUTURE PROJECTS

- Antoine de Saint Exupéry. Un Petit Prince parmi les Hommes  
La Sucrière, Lyon, 14.10.2020 - 25.04.2021
- Permanent exhibition 'Planète Vivante'  
Musée des Sciences naturelles, Brussels, September 2020
- Bruegel, A poetic Experience,  
Atomium, Brussels, 19.09.2019 - 15.11.2020
- Renewal of showrooms at Belexpo  
Brussels, December 2020
- Pompeii, the Immortal City  
Orlando Science Center, United States, October 2020
- Climate Voices  
Brussels, September 2021
- Centre d'interprétation des Glaciers et du Climat,  
Chamonix, 2022

## La Boverie Museum

The Musée de La Boverie offers a program of temporary exhibitions (international and national) and presents the rich collection of the Fine Arts Museum of the City of Liège. Its management is entrusted to the non-profit organisation Centre International d'Art et de Culture.

Located in a breathtaking park a stone's throw from the Gare des Guillemins by the architect Calatrava, the museum is based in a historic building from 1905. This was recently renovated by the Ph.D Department and expanded with a large glass gallery by the French architect Rudy Ricciotti.

Since its inauguration in May 2016, nearly 550,000 visitors have come to the museum to discover its exhibitions, its permanent collection and its varied activities (shows, original visits, conferences, concerts, workshops, etc.).

The upper level hosts temporary exhibitions as part of a diverse itinerary. These have particularly included international exhibitions, retrospectives for renowned artists and spaces dedicated to recent artistic creations.

The Museum of Fine Arts' collection showcases the works of exceptional artists – both from Liège and overseas – to visitors (Lambert Lombard, Léonard Defrance, Ingres, Closson, Pissarro, Monet, Arp, Magnelli, Debré, Hantai, Monory, Gilbert & George...) through a chronological itinerary that spans from the sixteenth century

to the present day.

A highlight of the itinerary is dedicated to works purchased during the Lucerne sale (Switzerland) in 1939. Considered “degenerate art” by the Nazi regime, they are now part of Belgium's “treasures”: Picasso, Gauguin, Ensor, Laurencin, Marc, Kokoschka, Lieberman, Pascin, Chagall.

Since it opened its doors, La Boverie has established a collaboration with the prestigious Louvre museum, which is particularly based around the organisation of exhibitions.

[www.laboverie.com](http://www.laboverie.com)

[info@laboverie.com](mailto:info@laboverie.com)

Museum reception: +32(0) 4 238 55 01



**LA BOVERIE**

## National Lottery

The National Lottery is about much more than just games. Many players take part in one of the Belgian National Lottery's games for a small amount of money. By doing so, you have a chance to win while simultaneously helping countless societal initiatives. Thanks to all of these players, we and many others can benefit from the necessary financial support. Thanks to the National lottery's unique model, more than EUR 185 million can be invested in social projects and associations that make a difference in humanitarian, social, sporting, cultural and scientific terms every year. Playing is also helping, which is why the Belgian National Lottery is about much more than just playing. Are you already playing?

#muchmorethanjustgames #nationallottery #areyoualreadyplaying

#proudpartner

[www.loterie-nationale.be](http://www.loterie-nationale.be)



## Ethias

Our mission is making insurance easier so as to bring you security, peace of mind and freedom of initiative, with innovative services and products. As partner of your daily life, we put our expertise and our energy at your service. True to its values, Ethias has been working for many years on a dynamic and concerted policy of corporate social responsibility (CSR) that is trend-setting in the insurance market. In the face of global challenges, culture plays a key role as a connector, facilitator and mediator. Ethias is therefore very proud to be the main sponsor of a major exhibition on one of the most influential artists of the 20<sup>th</sup> century.

[www.ethias.be](http://www.ethias.be)





# VI. PRACTICAL INFORMATION


## ADDRESS & RESERVATION

La Boverie  
Parc de la Boverie, 3  
4020 Liège  
Belgium

www.expo-factory.be  
info@expo-factory.be  
+32(0)2 549 60 49

Train station Liège-Guillemins : 700m



 Kiss & Ride  
Parking Médiacité

## RATES

Adults: 17€  
Senior citizens (+65 years): 14€  
Youth (from 6 to 25 years): 12€  
Children (-6 years): free  
Groups: 13€pp  
(min. 15p.)  
School groups: 6€pp  
Family Package: 48€  
(2 adults and 2 children)  
(+6€ for extra child)

Guide: 95€  
(1h30 visit - 20p. max per guide)



## RATES COMBI TICKETS EXHIBITION + PERMANENT COLLECTIONS

Adults: 19€  
Senior citizens (+65 years): 16€  
Youth (from 6 to 25 years): 12€  
Groups: 15€pp.  
(min. 15p.)  
Family Package: 52€  
(2 adults and 2 children)  
(+6€ for extra child)

## OPENING HOURS

 Monday closed except on 15 February, 5 April, 12 April from 9.30am until 6pm  
Tuesday 9.30am - 6pm  
Wednesday 9.30am - 6pm  
Thursday 9.30am - 7.30pm  
Friday 9.30am - 7.30pm  
Saturday 10am - 7.30pm  
Sunday 10am - 6pm

## RATES COMBI TICKETS EXHIBITION + OTHER EXHIBITIONS

Tempora joins forces with other exhibitions to offer combi tickets:

- *Roy Lichtenstein "Visions multiples"* at the BAM in Mons





© Marc Verpoorten / Ville de Liège 2020



**follow us on**

#warholfactory\_expo

#warholfactory

#warholexpo

#laboverie

#temporaexpo



**PRESS TEMPORA I BE CULTURE**

General Manager: Séverine Provost

Project Coordinator: Virginie Luel

virginie@beculture.be - +32 (0)478 49 95 97

+ 32 2 644 61 91 - [www.beculture.be](http://www.beculture.be)

Cover image : Andy Warhol (1985)  
© Imageselect