



NEW YORK ACADEMY OF ART presents

# Andy Warhol: By Hand

***Drawings 1950s – 1980s***

Curated by Vincent Fremont and David Kratz

January 22 – March 10, 2019

Sponsored by AXA XL and 108 Leonard with support from Cadogan Tate

## Andy Warhol: By Hand

*Drawings 1950s – 1980s*

# ARTNEWS

## Andy Warhol Drawings to Show at New York Academy of Art

By Claire Selvin Posted 01/03/19 4:00 pm

Joining a veritable bounty of shows devoted to the silver-haired Pop artist, the New York Academy of Art will present “Andy Warhol: By Hand, Drawings from the 1950s-1980s,” an exhibition of more than 150 illustrations, many of which have never been exhibited in the United States.

Opening January 22 and running into March, the show has been co-curated by David Kratz, the president of the New York Academy, and Vincent Fremont, formerly an executive manager of the artist’s studio and a founder of the Andy Warhol Foundation. (Fremont was also formerly the CEO of the holding company that previously owned ARTnews.)

In a statement, Fremont said, “It is important for people to know the vital role drawing played in Andy Warhol’s life as an artist. By focusing only on Andy’s drawings, this exhibition is a way to highlight without distraction Andy’s innovative process and experimentation which encompassed pen and ink, ballpoint pen, blotted line, graphite, and acrylic paint.” Works in the show were culled from the private collections of dealers Daniel Blau, Paul Kasmin, and Anton Kern.

“Andy Warhol: By Hand” follows numerous Warhol offerings that are coinciding with Whitney Museum’s retrospective “Andy Warhol—From A to B and Back Again.” Among them are “Andy Warhol: Endangered Species” at New York’s Ukrainian Museum, “Warhol 1968” at the Moderna Museet in Stockholm, an exhibition of portraits of the artist at Camera Work Gallery in Berlin, and “Contact Warhol: Photography Without End” at the Cantor Arts Center at Stanford University in California. Warhol’s monumental painting series *Shadows* (1978–79) was also displayed at Calvin Klein’s headquarters in New York until this past December, with plans for it to appear again this year in a long-term exhibition at Dia:Beacon in upstate New York.



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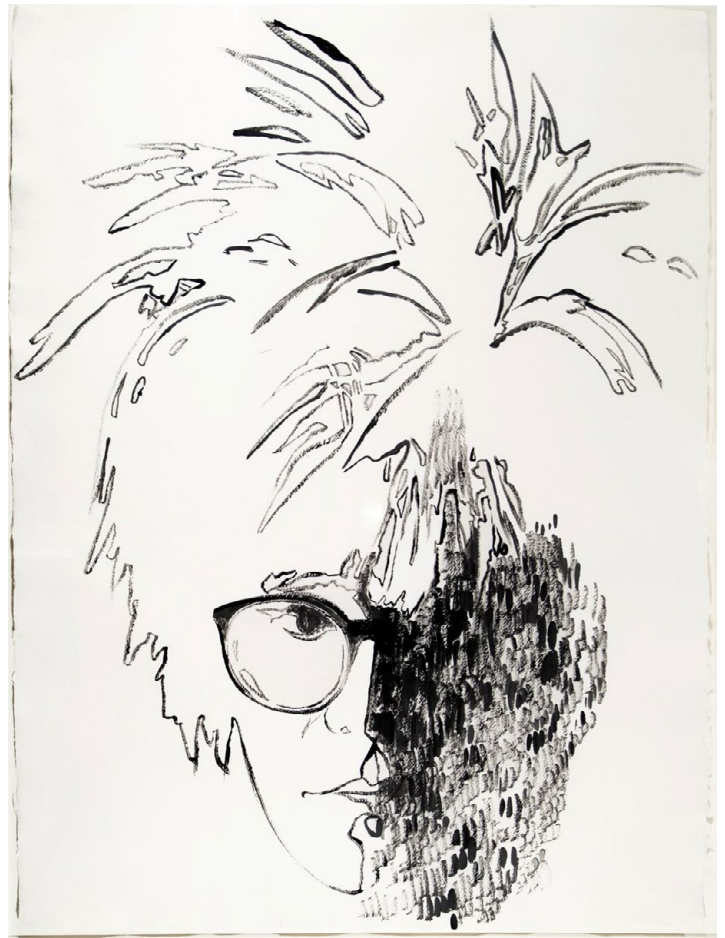
# HYPEBEAST

## Rare Andy Warhol Drawings to Be Spotlighted in NYC Exhibition

**Spanning four decades of artworks.**

By Keith Estiler Jan 8, 2019

The New York Academy of Art will host a monumental exhibition of Andy Warhol's drawings spanning four decades. The late, legendary Pop artist was a founding patron of the prestigious art university. For the forthcoming presentation entitled "Andy Warhol: By Hand, Drawings (1950s-1980s)," a total of 120 drawings by Warhol will be on display with many of the works having never before been exhibited. Although details of the works are still pending, a diverse range of pieces will ostensibly be on display such as self-portraits, shoe sketches, line drawings, and more.



The exhibition will be on view at the New York Academy of Art from January 22 until March 10. Elsewhere in art, The Hole NYC is currently hosting a solo exhibition of Grand Theft Auto-inspired paintings by Mathew Zefeldt.

New York Academy of Art  
111 Franklin St.  
New York, NY 10013



# Andy Warhol: By Hand

*Drawings 1950s – 1980s*

# WIDEWALLS

## Diving Into Andy Warhol's Drawing Practice

By: Balasz Takac January 13, 2019

The Prince of Pop Andy Warhol is undoubtedly one of the best-known artists on a global scale, yet certain aspects of his work were not of particular public interest as his silk screens or photographs. Such is the case with his drawings which were simple sketches resembling preparations for large canvas compositions; these works are valuable proof supporting to full extent Warhol's multifaceted and multimedia approach.

At The New York Academy of Art, the visitors can soon visit an exhibition titled *Andy Warhol: By Hand, Drawings from the 1950s -1980s*, which surveys Warhol's three-decade-long drawing practice.

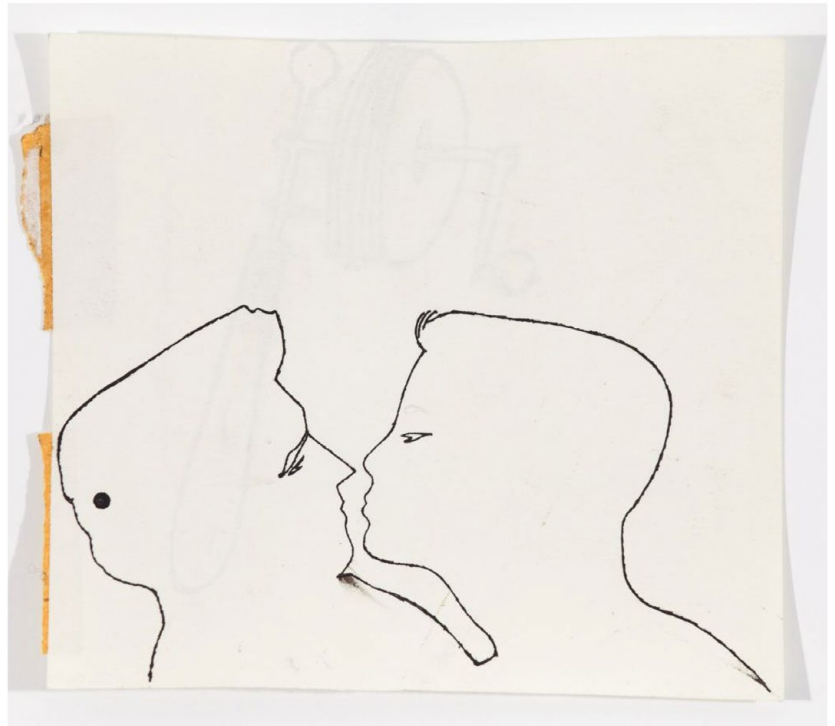
### The Exhibition Context

The curators Vincent Fremont, who was Warhol's right-hand man for two decades and the founder of The Andy Warhol Foundation, and David Kratz, a current President of the institution, decided to show one hundred and fifty Warhol drawings, some of them never before exhibited in the United States. Fremont explains the exhibition aim:

It is important for people to know the vital role drawing played in Andy Warhol's life as an artist. By focusing only on Andy's drawings, this exhibition is a way to highlight without distraction Andy's innovative process and experimentation which encompassed pen and ink, ballpoint pen, blotted line, graphite, and acrylic paint.

### The Selection of Works

All the drawings will be loaned from the private collections of dealers Daniel Blau (the works from this collection will be presented in the United States for the first time), Paul Kasmin and Anton Kern. The installment will not be presented chronologically but thematically, since the curators were more interested in presenting the drawings of children, nudes, and portraits (including self-portraits) separately.



The idea is to present the development of Warhol's focus on drawing by showing his artistic growth, from his student days to becoming one of the most acclaimed artists of his generation. The subjects reflect his frequent themes, from celebrity iconography and narcissistic depictions to the recurrent fascination with the male body.

### Andy Warhol By Hand at The New York Academy of Art

The drawings will reveal an apparently less familiar aspect of Andy Warhol as a dreamy and quite shy person, which differs from the image of an eccentric artist offering spectacular, colorful silk screens, reproductions of everyday consumer objects and ephemeral events.

Warhol was also one of the founders of The New York Academy of Art, developed in the 1980s with agenda of promoting and preserving skilled training in drawing, painting, and sculpture.

*Andy Warhol: By Hand, Drawings from the 1950s -1980s* will be on display at the New York Academy of Art from 22 January until 10 March 2019.

Featured image: Andy Warhol – Two Male Heads Face to Face, Outline, 1952. Ink and graphite on paper, 5 x 5.625 inches, 8.125 x 8.75 inches framed. Courtesy Anton Kern. Courtesy The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). All images courtesy The New York Academy of Art.

## Editors' Picks: 12 Things Not to Miss in New York's Art World This Week

By: Sarah Cascone, January 21, 2019

### 3. "Andy Warhol: By Hand, Drawings 1950s–1980s" at the New York Academy of Art



The New York Academy of Art pays homage to its founder, Andy Warhol, with an exhibition of 150 drawings—many never-before-seen—by the Pop art great from the private collections of dealers Daniel Blau, Paul Kasmin, and Anton Kern. Vincent Fremont, who ran Warhol's famous studio, the Factory, has curated the show with current academy president David Kratz.

Location: The New York Academy of Art, 111 Franklin Street

Price: Free

Time: Opening reception, 6 p.m.–8 p.m.;  
Tuesday–Saturday, 10 a.m.–6 p.m.

NEW YORK ACADEMY OF ART presents

## Andy Warhol: By Hand

*Drawings 1950s – 1980s*

NEW YORK

**BEDFORD + BOWERY**

## Mapplethorpe, Warhol, and More Art This Week

By: Cassidy Dawn Graves January 22, 2019

### Andy Warhol: By Hand, Drawings 1950s-1980s

*Opening Tuesday, January 22 at*

*New York Academy of Art, 6 pm to 8 pm.*

*On view through March 10.*

Most people know Andy Warhol by his colorful printed pop art creations, films, and tendency to bring together some of the city's most intriguing artists, writers, socialites, and drag performers. Or perhaps his associations with The Velvet

Underground or Interview magazine come to mind. But Warhol also made drawings—he started out as a commercial illustrator—and you can see a selection of them created over the course of 30 years in a new exhibition at the New York Academy of Art. Rather than the bold shades of Warhol works like the iconic painting Campbell's Soup Cans, these drawings are more minimal, often featuring nothing more than a pencil and paper. If you've already seen the sprawling Whitney retrospective, here's a chance to see the artist in a new light.



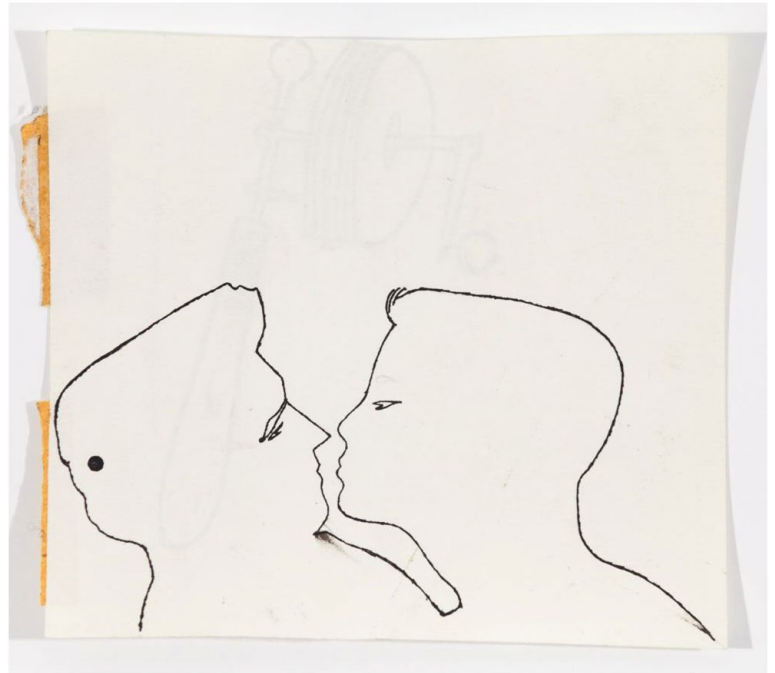
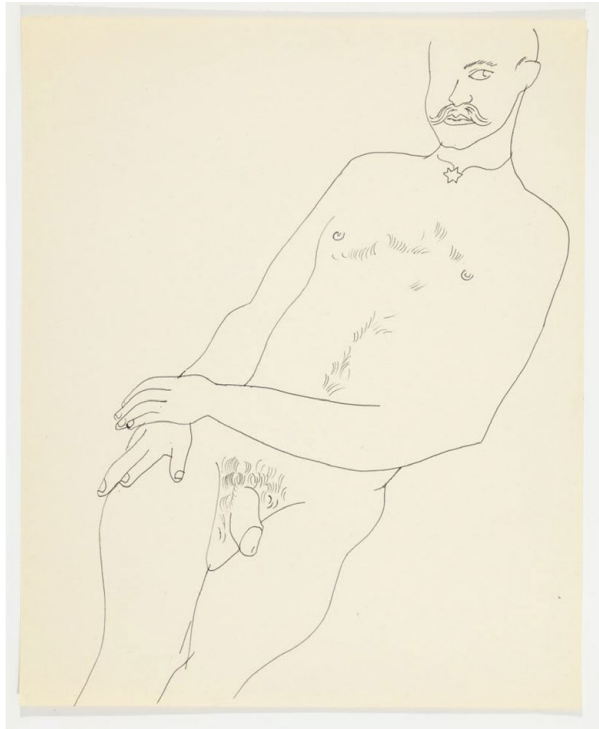
# Andy Warhol: By Hand

*Drawings 1950s – 1980s*

TRIBECA  CITIZEN

## Can't get enough Warhol?

January 21, 2019 · Arts & Culture



If you haven't made it to the Whitney yet to get your Warhol fix – but have been promising yourself you'd go since November – now you don't have to walk as far. The New York Academy of Art at 111 Franklin Street has "Andy Warhol: By Hand" opening today and up through March 10 with 150 drawings from the '50s to the '80s, many of which have never been shown in the US. (Warhol died in 1987 at age 58 after surgery.) Opening reception is Tuesday night, Jan. 22, from 6 to 8p.

From curator Vincent Fremont, "It is important for people to know the vital role drawing played in Andy Warhol's life as an artist. By focusing only on Andy's drawings, this exhibition is a way to highlight without distraction Andy's innovative process and experimentation which encompassed pen and ink, ballpoint pen, blotted line, graphite, and acrylic paint."

There's a connection here: the academy was founded in 1982 by artists, scholars and patrons of the arts, Warhol among them. It now has a graduate school that offers an MFA in figurative art, a continuing education program, a figurative art library, lecture series and events such as Take Home a Nude (best fundraiser name ever) and Tribeca Ball. There's also a woodshop, a kiln, a sculpture floor and printmaking facilities in there. More background on the academy from a 2017 story in the Times [here](#).

PS: the Whitney show ends March 31.



# Andy Warhol: By Hand

*Drawings 1950s – 1980s*

THE ART NEWSPAPER

## Three exhibitions to see in New York this weekend

**Two venues of Andy Warhol, and young painter Theodora Allen's ancient symbolism**

By: Linda Yablonsky, Victoria Stapley-Brown and Margaret Carrigan 24th January 2019 21:52 GMT

Was Warhol the draughtsman among your favourite parts of the Whitney's survey? Head to the New York Academy of Art—of which Warhol was an early and ardent supporter—for the exhibition *Andy Warhol: By Hand, Drawings 1950s-80s* (until 10 March). “By focussing only on Andy’s drawings, this exhibition is a way to highlight without distraction Andy’s innovative process and experimentation which encompassed pen and ink, ballpoint pen, blotted line, graphite and acrylic

paint,” Vincent Fremont, Warhol’s agent and co-founder of the Andy Warhol Foundation, says in a statement. The show has around 150 drawings, all from the private collections of the dealers Daniel Blau (who has never exhibited these works in the US), Paul Kasmin and Anton Kern. Many of the artist’s drawings have a guileless, childlike quality to them. They all seem very Warhol, even as they vary in style. In the loose, childish and bizarre *Self-Portrait Andy Warhol at the Age of Two* (done as an adult, with a poem on the bottom beginning “Here is Andy at the age of Two/Looking wistfully at you”) the small artist wears a butterfly like a hat. In the close-cropped nude *Excited Male Torso*, even the sparse lines rendering pubic hair seem charming, somehow.





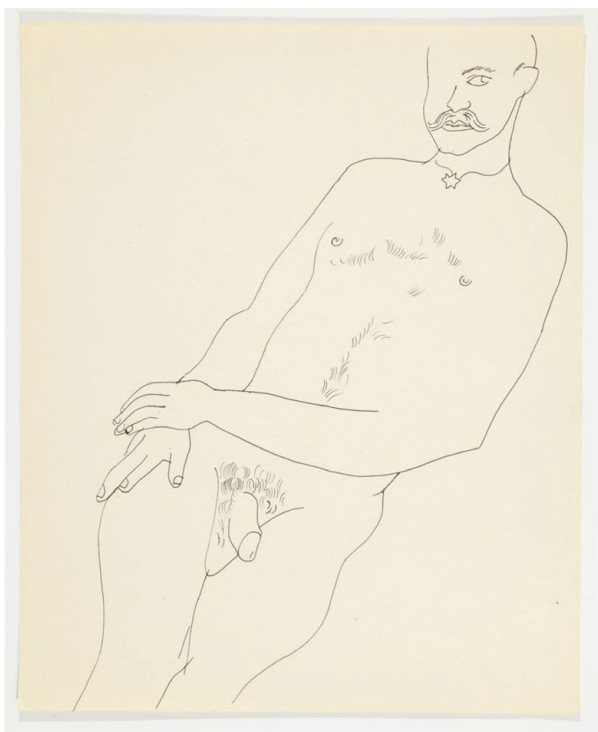
# Andy Warhol: By Hand

Drawings 1950s – 1980s

# Wmagazine

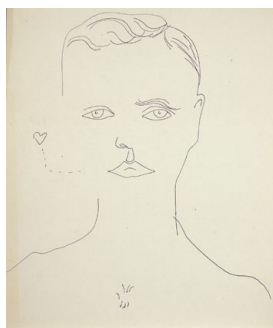
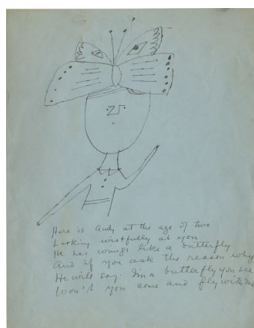
## A RARE LOOK AT ANDY WARHOL'S SURPRISINGLY RACY DRAWINGS

By: Stephanie Eckardt, January 26, 2019 1:00 pm



They may be his most famous, but Andy Warhol's "Sex Parts" series were not the artist's first nudes. The originals date all the way back to Warhol's days as a commercial illustrator, when, in between working on shoe ads and album covers, he'd also occasionally turn his attention to line drawings, using a ballpoint pen to sketch out the delicate outlines of, more often than not, either a face or a penis. In some ways, those illustrations are even racier than their famed counterparts: Whereas the latter rely on vivid colors to catch the eye, the stark lines of the former

have such playful confidence that it's hard to believe he only dared to incorporate nudity into his fine art practice two decades later—and even then, only in private. (They weren't even exhibited in Warhol's lifetime.) These days, of course, the idea that a gallery would be too fearful to exhibit Warholian phalluses is almost laughable, and there's definitely no shortage of them at the moment in New York City, in the Whitney Museum and beyond. On view through March 10, a new exhibition at the New York Academy of Art showcases Warhol's draftsmanship—and to say that it's comprehensive may be an understatement: The 150-plus drawings on view, some for the first time ever in the U.S., stretch from 1948, when Warhol was a 20-year-old, to 1985, two years before his death. Take a look inside—and at yet another side of Warhol—here.



# Andy Warhol: By Hand

*Drawings 1950s – 1980s*

# The Washington Post

## Warhol said he wanted to be ‘a machine.’

## Two new shows prove he was anything but.

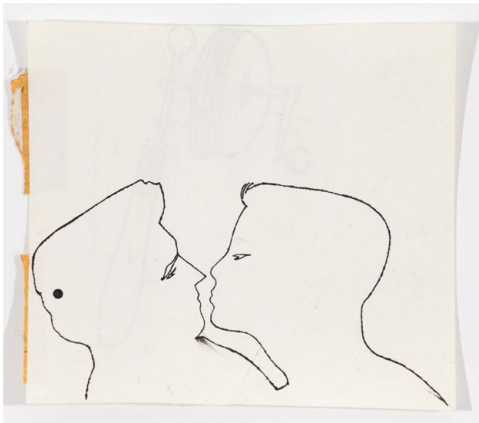
By: Phillip Kennicott

NEW YORK — We live with Andy Warhol in much the same way we live with the visual material he reproduced and exploited — the vast Americana of consumer products, movie stars and news. He sought to claim this iconography as art, to harness its seductive power and mimic the way in which it circulates, and in the end much of his own art became indistinguishable from the commercial culture he both admired and parodied. It is ubiquitous, and mostly invisible, unless you try to pin it down and make sense of it. And then it seems weird, phantasmagorical and a bit alien, in a way that makes its pretense of benign fun seem not entirely in good faith.



Walk into any decent modern or contemporary art museum, and there is Warhol, probably one of his screen prints of Marilyn Monroe or Chairman Mao or Jackie O, colorful images that are both reassuringly familiar and emotionally mute. In a museum, they function somewhat like historic trade signs that would hang outside shops — a fish to indicate a fishmonger, scissors for a tailor, eyeglasses for an optician. Warhol's paintings often disappear into their semantic function: to denote the business of modern art. Or they function as obligatory stations on the docent-guided tour: Here is a Warhol and this is why Warhol matters. The engagement is reflexive and in many ways perfunctory, and if you think, perhaps, that his work covers our museums like wallpaper, the guide may say, “Exactly, and Andy also made wallpaper.”

The Marilyn's and Mao's and Jackie O's are now all on view in the Whitney Museum of American Art's huge Warhol retrospective. So is the wallpaper, in a small gallery off the main show, where surfaces are covered with his brightly colored cows and flowers. The exhibition takes up the entire fifth floor, along with a gallery of video monitors on the third floor and another gallery on the ground floor devoted to the portraits. And beyond the Whitney, there's another Warhol exhibition, at the New York Academy of Art, an installation of more than 150 of his drawings.(...)



But it is the drawings that really advance the project of humanizing the artist, especially those on view at the New York Academy of Art. Here we see that working directly on paper remained an essential outlet for Warhol's energies throughout his career, not, as the Whitney's website suggests, a habit that defined “Warhol before Warhol.” His drawings are astonishingly confident, with only a few signs of revision or rethinking apparent in the earliest student forays.

Warhol worked through the power of early sexual desire by making bold but elegant portraits of men (and men's body parts) in a style reminiscent of Jean Cocteau's drawing, and their intimacy is unlike almost anything else in Warhol's canon. A fascinating subset of this work is seen in both the Whitney and the Academy exhibitions: body parts, especially feet, commingled with other essential Warhol staples — dollar bills, Campbell's Soup cans — and other objects, including a toy biplane. Other drawings suggest an interest in Japanese prints, a quick, sure hand for sketching landscape, as well as private meditations on his public imagery, including the late interest in the gun as icon.

The opening text panel at the Whitney includes a Warhol quotation as epigraph: “Everybody has their own America. . . . And you live in your dream America that you've custom-made from art and schmaltz and emotions just as much as you live in your real one.” It's worth pondering that seriously while visiting these shows, partly because it shifts the emphasis from thinking about Warhol's America to thinking about our own relationship to these same icons. But it also includes a word not much considered in the evaluation of Warhol's legacy: emotions. Yes, we know about art and schmaltz and the games he played eliding the difference between them. But it is in the drawings at the New York Academy that one most palpably senses emotion, and if Warhol tells us that emotions matter — and matter to his art — who are we to ignore them?

# Andy Warhol: By Hand

*Drawings 1950s – 1980s*

# HYPERALLERGIC

## Andy, Andy Everywhere

Robert Becker February 28, 2019

While the Whitney Museum retrospective celebrates his long career, two smaller New York shows cull from Warhol Factory closets important ephemera that illuminate his body of work and his relationship to art making.

Travel sketches from a 1956 trip to Asia are equally economic and charming. A cluster of small triangles and squares along a pencil-thin shoreline are all you need to recognize Hong Kong from the mountains above and behind the city and harbor. In a few gem-like pictures from his stop in Cambodia, the “A.W.” he initialed the drawings with match the “A” and “W” of Angkor Wat in his captions. It’s easy to imagine young Andy, sitting on a stone in the humid jungle, discovering the coincidence, and the graphic designer in him playing around with it.

His now ubiquitous drawings are recognizable from a mile away — the curly-cues, almond eyes, pursed lips, the subtly sputtering line and jagged edges of the earliest work, and the exquisite confidence in the long gestures of his last, traced pieces — and though there are few revelations at the Academy, it’s a compelling collection. An insipid question asked for decades about his drawings and his distinct hand — does his jaunty line somehow reveal his homosexuality? — now sounds the same as stereotyping someone for his “gay voice” or how he dresses. His sexuality does come through in the show loud and clear, however, in the content of the homoerotic imagery, as opposed to any particular style of drawing.

The Academy included a lion’s share of intimate pictures of individual men that Andy drew — nude and clothed — from life, casually during an evening together, after or before sex, across a cafe table, formal studies from life drawing sessions.

There are just enough cocks on the walls to drive home the point that Andy was gay, but the knowledge that many more exist makes the Academy seem a bit timid in this regard. Part of Warhol’s allure in 2019 is his having flouted so many barriers — the strictures in what then constituted fine art and those of American society — with heroicchutzpa. When he was young and on the rise in New York, being gay was strictly illegal, and the work hanging in galleries, Abstract Expressionism in particular, was primarily made by one man or woman, a handful of brushes, and a huge canvas. (It’s well known how Andy took it on the chin from Jasper Johns and Robert Rauschenberg about how both he and his work were more open than they about being gay and John Giorno confirmed this in a recent panel discussion at the NYAA.) Warhol’s adventurousness, ambition, and curiosity are just as evident as his sexual preferences in these drawings.

This exhibition comes full circle with Warhol’s tracings. A massive, brown, epidiascope became his tool of choice for projecting compositions he wanted to capture by hand using graphite on sheets of paper taped to the wall of his studio. In the 1970s, Andy traced Mick Jagger from acetates made from the same Polaroid the painted portrait was derived from, just as he did with a rather menacing handgun, a transvestite from the Ladies and Gentleman series, and an exquisite, never before exhibited drawing of a woman nursing a child. But he also traced at the start of his career, outlining imagery he liked, presumably as a kind of exercise. The show includes examples of these: children and families lifted directly from the pages of Life Magazine in the 1950s.



Warhol’s drawings survive as a visual journal far more revealing than the trivial (but amusing) Diaries published just after his death, and they remain a sort of pure example of Warholian self-expression, the musings of the dreamer sans technology. They also link him to the great tradition of the past, that of an artist carrying a notebook, stopping, looking and sketching what they see, grabbing images and memories by drawing them. During his lifetime, however, Andy, just like the culture at large, replaced his pencil and paper with a camera.



# Andy Warhol: By Hand

Drawings 1950s – 1980s

Noah Becker's

**WHITEHOT**  
**MAGAZINE**  
*of contemporary art*

## Warhol Becomes Warhol: Andy Warhol: By Hand At The New York Academy Of Art

By: DANIEL MAIDMAN February, 2019

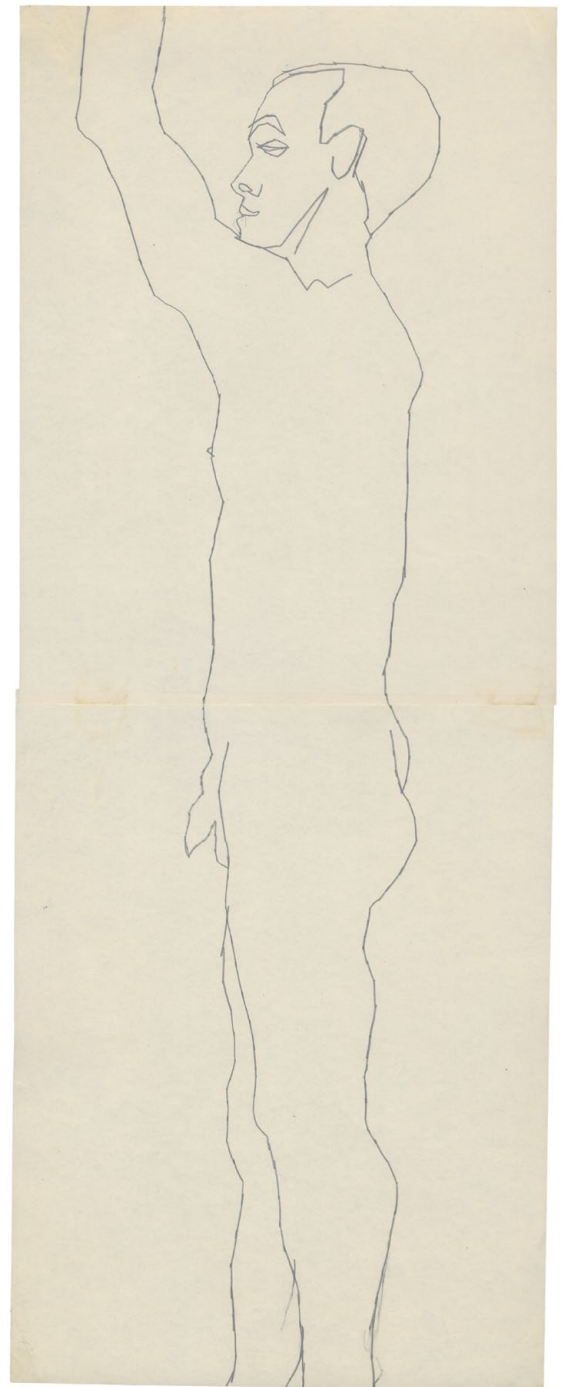
I'm here to recommend an amazing, encyclopedic show of Andy Warhol's drawings at the New York Academy of Art.

To be clear, I have never liked Andy Warhol, and I still don't like Andy Warhol.

I am a partisan of the mark of the hand in art. I don't seek it for its own sake, though I enjoy the aesthetics of the struggle between perfect vision and imperfect capability. Rather, for me the mark of the hand stands for and demonstrates an essential quality of art, that the world has been processed through the mind. Art is a means of communication between consciousnesses. Without evidence of consciousness, we have at best the beauty of nature, which is of a different kind from the beauty of art.

Andy Warhol stands in opposition to this quality of art. He self-consciously eliminates himself from the creation of his work: he diffuses its manufacture over a production team, none of whom is authorized to stamp his own personality into the work – he automates and industrializes his media – he selects imagery on the basis of mass recognizability – he intervenes in the imagery only in the minimal sense of adjusting line and color – he generates line through projection and tracing, to efface the record of the hand's search for shape – and he reduces color to an algorithmic rotation through a sequence of bright hues. Warhol vanishes from Warhol's art. To my eye, his work represents an aesthetics of suicide.

I am also unpersuaded by the argument that his work makes a statement regarding mass culture and consumerism, and that any emptiness in the work is a commentary on the emptiness of society at large. This latter complaint is more to do with me than Warhol. I have never been persuaded regarding the alleged anomie of consumerism. It strikes me as a ginned-up neurosis, indulged in by a fairly small ring of mutually reinforcing culturati. In a world of family and friends, of sunlight, water, birdsong, and air, who but a lunatic would spend all day inside hunched over the label on a can of soup, drowning beneath an undertow of existential dread? If we kick out this ideological support strut, the entire Warholist doctrine falls apart: without the dread, there is no basis for ironic celebration either.





# Andy Warhol: By Hand

Drawings 1950s – 1980s

Noah Becker's

**WHITEHOT**  
**MAGAZINE**  
*of contemporary art*



So much for me and Warhol. And yet this show of drawings is, as I said, amazing. It spans Warhol's entire career, from the Andrew Warhola of the 1940's to the Andy Warhol of the 1980's. It is full of humanity and pathos, and the sum of it tells a tragic story that is well known to any artist.

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# Andy Warhol: By Hand

Drawings 1950s – 1980s

**BLAKE  
GOPNIK**  
on art



## AT THE NEW YORK ACADEMY, WARHOL'S STUDENT NUDES REJECT NORMAL IDEAS OF SUCCESS

Feb 25, 2019

THE WEEKLY PIC: These three nudes are from a selection of similar ones in the show called “And Warhol By Hand: Drawings 1950s – 1980s,” now at the New York Academy of Art. An artist friend who taught life-drawing classes for decades assures me that these nudes were drawn in such a class; she recognized some of the classic poses the models are taking. (I can’t show the most telling drawings because they include hints of naughty bits forbidden on social media.) The lightning-bolt pencil lines Warhol used for his nudes tells me that they date from 1948 or 1949, when he was becoming a star student in the art program at Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh. That jittery line was his signature technique in those years, working as a graphite equivalent of the famous “blotted line” he was developing in ink at the same time, in imitation of the fractured drawings of his hero Ben Shahn.

People often praise Warhol’s “draftsmanship,” but that praise is frankly incoherent and meaningless: There are any number of ways to make marks on a page, and you can be great at some and lousy at others. You can be great at doing perfect drawings from life, and also utterly useless at putting anything meaningful or original down on your paper. Or you can be mediocre at the traditional draftsmanly skills of Raphael and Michelangelo, and still invent interesting ways to make marks – which describes Warhol, as a student and then throughout his life. “Andy was a good artist, but he could never draw, you know – he would never draw realistically, he would never force himself to search; he would always do it in a mechanical way,” remembered one art-director friend from the 1950s, who was a fan of what Warhol did with his limitations.

As a freshman in college Warhol was so bad at life drawing, by the very high and academic standards of his era, that he very nearly flunked out. When he squeaked back into the program it was because he’d figured out a way to overcome his natural weakness by replacing accuracy with high (and mostly borrowed) style. In his sophomore year, it was the style of Honoré Daumier, who had just had a show in Pittsburgh. By the end of his junior year, he’d moved up to (and sometimes beyond) the model set by Ben Shahn.

The life drawings at the New York Academy aren’t “good,” by the standards of any Old Master academy. But they show an artist always willing to move beyond stale notions of good-ness. Praise for Warhol that comes in anything like traditional terms – in terms of his skills as a draftsman, a brushman, a colorist – misses the point of his genius. He was only great because he preferred badness. (Images © The Andy Warhol Foundation for the Visual Arts, Inc.)

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Curators' Panel Discussion

with David Kratz and Vincent Fremont, with Warhol model John Giorno, February 11

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