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Hedy, Warhol, Andy, 1965

Paul Swan, Warhol, Andy, 1965

Harlot, Warhol, Andy, 1964

Camp, Warhol, Andy, 1965

Mario Banana, Warhol, Andy, 1964

My hustler, Warhol, Andy, 1965

Shoulder, Warhol, Andy, 1964

Couch, Warhol, Andy, 1964

Outer and inner space, Warhol, Andy, 1965

Henry Geldzahler, Warhol, Andy, 1964

Afternoon, Warhol, Andy, 1965

Imitation of Christ, Warhol, Andy, 1967

The closet, Warhol, Andy, 1965

Space, Warhol, Andy, 1965

A walk into the sea: Danny Williams and the Warhol Factory, Robinson, Esther, 2007

Notes on Marie Menken, Kudlácek, Martina, 2006

Blow-job, Warhol, Andy, 1963

Kitchen, Warhol, Andy, 1965

Eat, Warhol, Andy, 1963

Restaurant, Warhol, Andy, 1965

Haircut, Warhol, Andy, 1963

Vinyl, Warhol, Andy, 1965

Poor little rich girl, Warhol, Andy, 1965

Superstar: the life and times of Andy Warhol, Workman, Chuck, 1991

Horse, Warhol, Andy, 1965

Scenes from the life of Andy Warhol, Mekas, Jonas, 1990

Kiss, Warhol, Andy, 1963

Tarzan and Jane regained...sort of, Warhol, Andy, 1963

The life of Juanita Castro, Warhol, Andy, 1965

Screen test #2, Warhol, Andy, 1965

Diaries notes and sketches volume i lost lost lost, Mekas, Jonas, 1976

Screen test #1, Warhol, Andy, 1965

Jack Smith and the destruction of Atlantis, Jordan, Mary, 2006

Factory girl, Hickenlooper, George, 2006

Andy Warhol: A documentary film, Burns, Ric, 2006

Excavating Taylor Mead, Kirkley, William A., 2005

Superstar in a housedress, Highberger, Craig, 2004

Pie in the sky: The Brigid Berlin story, Fremont, Shelly Dunn, 2000

Lonesome cowboys, Warhol, Andy, 1968

Lou Reed: Rock and roll heart, Greenfield-Sanders, Timothy, 1998

I shot Andy Warhol, Harron, Mary, 1996

Warhol's cinema 1963-1968: Mirror for the sixties, Griffiths, Keith, 1989

Ciao Manhattan, Palmer, John, 1972

The Velvet Underground and Nico, Warhol, Andy, 1966

Nude restaurant, Warhol, Andy, 1967

Bike boy, Warhol, Andy, 1967

I, a man, Warhol, Andy, 1967

The loves of Ondine, Warhol, Andy, 1967

The Chelsea girls, Warhol, Andy, 1966

Eating too fast, Warhol, Andy, 1966

Absolut Warhola, Mucha, Stanislaw, 2001

Bufferin, Warhol, Andy, 1965

Calendar

DECEMBER 2007 / JANUARY / FEBRUARY 2008

AUSTRALIAN CINÉMATHÈQUE
Gallery of Modern Art
Stanley Place, South Bank, Brisbane, Australia
Tel: +61 (0) 7 3842 9555 or +61 (0) 7 3840 7303
Email: gallery@qag.qld.gov.au
www.qag.qld.gov.au/cinematheque

SUNDAY

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SUPERSTARS
11.00am / Ric Burns *Andy Warhol: A Documentary Film* – Part 1 2006 (120 mins) / **Cinema A**
2.00pm / Ric Burns *Andy Warhol: A Documentary Film* – Part 2 2006 (120 mins) / **Cinema A**

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WARHOL
1.00pm / Andy Warhol *Eat* 1964 (35 mins) + *Haircut* 1963 (24 mins) + *Kiss* 1963–64 (44 mins) / **Cinema A**
3.00pm / Andy Warhol *Blow Job* 1964 (38 mins) + *Eating Too Fast* 1966 (66 mins) / **Cinema A**

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30–31

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13
WARHOL
12.30pm / Andy Warhol *Screen Test #1* 1965 (66 mins) + *Screen Test #2* 1965 (66 mins) / **Cinema A**
LEISURE CLASS
3.00pm / Michelangelo Antonioni *Zabriskie Point* 1970 (110 mins) / **Cinema A**

20
SUMMER FESTIVAL
11.00am / *New Adventures of Batman* 1977 (23 mins) / **Cinema A**
2.30pm / John Ford *Wee Willie Winkie* 1937 (100 mins) / **Cinema A**
WARHOL
12.30pm / Andy Warhol *Restaurant* 1965 (33mins) + *Kitchen* 1965 (66mins) / **Cinema A**

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SUMMER FESTIVAL
11.00am / *New Adventures of Batman* 1977 (23 mins) / **Cinema A**
2.30pm / Victor Fleming *The Wizard of Oz* 1939 (101 mins) / **Cinema A**
WARHOL
12.30pm / Andy Warhol *Afternoon* 1965 (100mins) / **Cinema A**

3
WARHOL
2.00pm / Andy Warhol *Camp* 1965 (67 mins) / **Cinema A**
3.30pm / Andy Warhol *My Hustler* 1965 (67 mins) / **Cinema A**

10
WARHOL
12.00pm / Andy Warhol *Paul Swan* 1965 (66 mins) + *Mrs Warhol* 1966 (67 mins) / **Cinema A**
LEISURE CLASS
2.30pm / Jacques Tati *Playtime* 1967 (124 mins) / **Cinema A**

17
WARHOL
2.00pm / Andy Warhol *The Velvet Underground and Nico* 1966 (66 mins) / **Cinema A**
3.30pm / Andy Warhol *The Velvet Underground* 1966 (66 mins) / **Cinema A**

24
SUPERSTARS
1.00pm / Jonas Mekas Walden *(aka Diaries, Notes, and Sketches)* 1964–96 (180 mins) / **Cinema A**

Andy Warhol

8 DECEMBER 2007 – 30 MARCH 2008

The Australian Cinémathèque presents an in-depth survey of Andy Warhol's films together with an exploration of the social and artistic context of New York in the 1960s and Warhol's influence on independent and experimental cinema from North America.

During the period 1963–68, Warhol worked in film as a primary artistic medium and produced approximately 600 films, including nearly 500 individual *Screen Tests* 1964–66 and more than 60 released titles. Drawing inspiration from Hollywood and underground cinema, avant-garde performance and theatre, pornography, portraiture and minimalism, Warhol made films that redefined genres and explored the limits of the moving image. The Australian Cinémathèque's program of 51 restored films and 279 *Screen Tests* from the Museum of Modern Art (MoMA), New York, is one of the most complete surveys of Warhol's film work ever presented and acknowledges this important aspect of Warhol's artistic practice. The program follows the development of his filmmaking from minimalist films, to improvised and scripted narratives, experiments with multi-screen projection and his celebrated underground feature film productions.

Warhol and his Superstars

10 DECEMBER 2007 – 29 MARCH 2008

Using a converted factory loft as his studio, Warhol created an open social space where regulars and visitors became participants and 'Superstars' in his film productions. This program of documentaries and feature films examines the social and artistic context for Warhol's film production and draws attention to the many collaborators and personalities associated with Warhol's 'Silver Factory' and New York's avant-garde community.

Cinema in Revolt

14 DECEMBER 2007 – 29 MARCH 2008

Cinema in Revolt is an accompanying program that considers Warhol's films within the broader context of postwar queer experimental cinema, and its links to contemporary independent film and video work from North America. The program focuses on how artist–filmmakers have used ideas of deviance and camp sensibilities as markers of difference and eschewed dominant expectations for representing desire and sexuality onscreen.

Shirley Temple and Judy Garland

SCREENS AS PART OF THE ANDY WARHOL FOR KIDS SUMMER FESTIVAL

18 – 28 JANUARY 2008

During his childhood, Warhol spent hours reading movie magazines devoted to the Hollywood screen idols of the 1930s. Shirley Temple and Judy Garland were two of Warhol's favorite stars, celebrated here in this selection of classic movie musicals.

The Leisure Class

UNTIL MARCH 2008

Drawing its name from economist Thorstein Veblen's celebrated monograph *The Theory of the Leisure Class* (1899), this exhibition and screening program includes film, video and installation works by international and Australian artists who respond strongly to the contemporary packaging of leisure, consumption and lifestyle as markers of status and identity. Conspicuous leisure, conspicuous consumption, conspicuous waste: in the social and economic system Veblen described, goods, production, and leisure activities are extreme distortions of individual physical, social and emotional needs. Since the democratisation of consumption in the twentieth century, links between economics and desire, property and celebrity, visible leisure and detached cool are reinforced across the economic strata of society.
Level 2 media gallery and the Australian Cinémathèque, GoMA.

Daft Punk

12 – 19 DECEMBER 2007

To coincide with the long awaited Australian tour by Daft Punk, the Australian Cinémathèque presents two event screenings of their film collaborations. Films will be accompanied by a selection of their award-winning video clips from the *Homework* album.

To view complete film notes for the above programs see: www.qag.qld.gov.au/cinematheque

Production still from *Ciao! Manhattan* 1972 / Photograph: Terry Stevenson / Image courtesy: David Wiseman

Andy Warhol

Australian Cinémathèque, Dec '07 – Feb '08

GP #48944

Elvis at Ferus 1963 All ages

16MM / BLACK AND WHITE / SILENT / 3.7 MINUTES AT 18 FPS / USA / ENGLISH

Elvis at Ferus documents Warhol's landmark exhibition of Elvis silk-screens at Irving Blum's Ferus Gallery. Warhol follows the gun-toting Presley figure repeated in various configurations across the gallery walls. JDS

Wed 12 Dec 6.00pm (with *Tarzan and Jane Regained, Sort Of . . .*) **/ Cinema A**

Tarzan and Jane Regained, Sort Of . . . 1963 Ages 15+

16MM / BLACK AND WHITE / MONO / 81 MINUTES AT 24 FPS / USA / ENGLISH

Warhol's first sound feature is a rambling Hollywood B-movie with Taylor Mead and Naomi Levine interacting with artists (Claes Oldenburg) and celebrities (including Dennis Hooper) during Warhol's road trip to Los Angeles. Mead parodies the virility of Tarzan by opting for jungle gym equipment and Levine jumps naked into actor/producer John Houseman's swimming pool. Unlike Warhol's early minimalist films, *Tarzan and Jane Regained, Sort Of . . .* experiments with camera angles, editing, colour and utilises a soundtrack incorporating pop songs and extracts from a medical lecture. JDS

Wed 12 Dec 6.00pm *(with Elvis at Ferus)* **/ Cinema A**

Haircut #1 1963–64 Ages 15+

16MM / BLACK AND WHITE / SILENT / 24 MINUTES AT 18 FPS / USA / ENGLISH

Haircut #1 is one of three haircut films shot at the end of 1963 and comprises six scenes of a haircutting salon set up in Billy Name's apartment. Name attends to dancer John Daley's hair while bare-chested dancer Freddy Herko observes. Herko would later commit suicide by dancing out of a fourth-story apartment to the accompaniment of *Swan Lake*. Warhol's voyeuristic depiction of this intimate space and activity provides an early indication of his preoccupation with representing homoerotic sensibilities onscreen. JDS

Sun 16 Dec 1.00pm (with *Eat + Kiss*) **/ Cinema A**

Kiss 1963–64 Ages 15+

16MM / BLACK AND WHITE / SILENT / 48 MINUTES AT 18 FPS / USA / ENGLISH

'*Kiss* features slow-motion sequences of couples kissing, each kiss lasting for one entire roll. This version stars Naomi Levine, Gerard Malanga, Jane Holzer, Marisol, Harold Stevenson and other figures from both the Factory and the New York art scene.' CA

Sun 16 Dec 1.00pm (with *Eat + Haircut #1*) **/ Cinema A**

Blow Job 1964 Ages 15+

16MM / BLACK AND WHITE / SILENT / 36 MINUTES AT 18 FPS / USA / ENGLISH

'Warhol's unmoving camera remains focused in close-up on the head of a young man, never descending below his shoulders to show the sex act advertised by the film's title, which is nevertheless legible, in slow motion, in the changing expressions passing across his face. By wittily restricting what his camera sees, Warhol frustrates the expectations of porn fans and film censors alike, while simultaneously implicating both audiences in the same illicit desire.' CA

Sun 16 Dec 3.00pm (with *Eating Too Fast*) **/ Cinema A**

Four of Andy Warhol's Most Beautiful Women 1964–69 All ages

16MM / BLACK AND WHITE / SILENT / 16 MINUTES AT 18 FPS / USA / ENGLISH

Warhol's film portraits were often presented in conceptual series, including *The Thirteen Most Beautiful Boys* and *The Thirteen Most Beautiful Women*. This smaller presentation includes 'Baby' Jane Holzer, Sally Dennison, Ivy Nicholson and Ann Buchanan (one of Warhol's favourites). JDS

Thu 13 Dec 12 noon (with *Henry Geldzahler*) **/ Cinema A**

Shoulder 1964 All ages

16MM / BLACK AND WHITE / SILENT / 4 MINUTES AT 18 FPS / USA / ENGLISH

Shoulder is a short film portrait documenting dancer Lucinda Childs. Warhol focuses on her shoulder and striped tank top, cropping her body and abstracting her movement. JDS

Wed 19 Dec 4.00pm (with *Taylor Mead's Ass*) **/ Cinema A**

Eat 1964 All ages

16MM / BLACK AND WHITE / SILENT / 35 MINUTES AT 18 FPS / USA / ENGLISH

Eat is a portrait of Pop artist Robert Indiana slowly consuming a single mushroom in his studio. Indiana starved himself prior to the filming, only to be surprised by Warhol's decision to include a single item of food. The film's reels are assembled out of order, creating a non-linear narrative that allows the eaten mushroom to reappear mysteriously. JDS

Sun 16 Dec 1.00pm (with *Haircut #1 + Kiss*) **/ Cinema A**

Soap Opera (excerpt) 1964 Ages 15+

16MM / BLACK AND WHITE / MONO / 47 MINUTES AT 24 FPS / USA / ENGLISH

The unfinished *Soap Opera* project imitates the conventions of daytime television serials. Warhol weaves together a silent domestic drama featuring 'Baby' Jane Holzer and actual 1950s television commercials made by advertising pioneer Lester Persky for Pillsbury Cake Mix, Secret Deodorant, Beauty Set Shampoo and other products. JDS

Wed 19 Dec 6.00pm (with *Couch*) **/ Cinema A**

Couch 1964 Ages 18+

16MM / BLACK AND WHITE / SILENT / 52 MINUTES AT 18 FPS / USA / ENGLISH

Warhol's most notorious silent film documents eight sexual encounters occurring on and around the Factory's old red couch. Sequenced without apparent connection or development, the individual reels capture Factory personalities eating bananas, repairing a motorcycle and having sex. Includes rare footage of Beat poets Allen Ginsberg, Gregory Corso and Jack Kerouac together. JDS

Wed 19 Dec 6.00pm (with *Soap Opera*) **/ Cinema A**

Henry Geldzahler 1964 Ages 15+

16MM / BLACK AND WHITE / SILENT / 88 MINUTES AT 18 FPS / USA / ENGLISH

'On Sunday, July 26, 1964, Warhol used his rented Auricon camera and two 1200-foot rolls of Tri-X negative film left over from the shooting of *Empire* the night before to make this 99-minute silent portrait of his friend Henry Geldzahler, who was the curator of contemporary art at The Metropolitan Museum of Art in New York. . . . [L]ike *Empire*, Henry Geldzahler is . . . one of Warhol's most purely minimal films, in which the medium is stripped down to its barest components — an extremely long, single shot recorded on an unmoving, silent camera — to achieve a rigorous, formal work.' CA

Thu 13 Dec 12 noon (with *Four of Andy Warhol's Most Beautiful Women*) **/ Cinema A**

Taylor Mead's Ass 1964–66 Ages 18+

16MM / BLACK AND WHITE / SILENT / 76 MINUTES AT 18 FPS / USA / ENGLISH

After reading a critical review in *The Village Voice* that suggested audiences did not appreciate watching films 'focussing on Taylor Mead's ass for two hours', Warhol set about filming this comic portrait of Mead's lower half. Includes the mock extraction of vacuum cleaner accessories, the torso of a mannequin, industrial tape and a publicity still from *Gone with the Wind*. JDS

Wed 19 Dec 4.00pm (with *Shoulder*) **/ Cinema A**

Mario Banana #1 1964 Ages 15+

16MM / COLOUR / SILENT / 4 MINUTES AT 18 FPS / USA / ENGLISH

Wed 9 Jan 6.00pm (with *Harlot + Mario Banana #2*) **/ Cinema A**

Mario Banana #2 1964 Ages 15+

16MM / BLACK AND WHITE / SILENT / 4 MINUTES AT 18 FPS / USA / ENGLISH

'Mario was one of the best natural comedians I'd ever met; he knew instinctively how to get a laugh every time. He had a natural blend of sincerity and distraction, which has to be one of the great comedy combinations.' AW

Wed 9 Jan 6.00pm (with *Harlot + Mario Banana #1*) **/ Cinema A**

Harlot 1964 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Mario Montez impersonates Hollywood's first blond bombshell in this underground remake of the Jean Harlow story. *Harlot* was Warhol's first film to utilise the sync-sound capabilities of his Auricon movie camera and the first collaboration with Ronald Tavel, playwright for the influential school of extreme theatre known as 'Theatre of the Ridiculous'. Montez/Harlow sits on the Factory couch in drag suggestively eating bananas, while Tavel is heard off-screen discussing the film's events with Billy Name and poet Harry Fainlight. JDS

Wed 9 Jan 6.00pm (with *Mario Banana #1 + #2*) **/ Cinema A**

John and Ivy 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 33 MINUTES AT 24 FPS / USA / ENGLISH

John and Ivy is a domestic drama that captures John Palmer and Ivy Nicholson in the kitchen of their small apartment. While their two children take a bath off-screen, both dance and drink and a radio plays in the background, drowning out their conversation. JDS

Wed 9 Jan 4.00pm (with *The Life of Juanita Castro*) **/ Cinema A**

Screen Test #1 1965 Ages 18+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

The *Screen Test* films (not to be confused with Warhol's film portraits) are premised on off-screen interrogations, in which Ronald Tavel questions subjects from a script they have not seen. *Screen Test #1* features Phillip Fagan, Factory assistant and Warhol's partner at the time. Warhol's instructions were simple: 'Sit and ask him questions which will make him perform in some way before the camera . . . The questions should be asked in such a way that they elicit, you know, things from his face, because that's what I'm more interested in rather than in what he says in response.' JDS

Sun 13 Jan 12.30pm (with *Screen Test #2*) **/ Cinema A**

Screen Test #2 1965 Ages 18+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

In *Screen Test #2*, Ronald Tavel auditions Mario Montez for the role of Esmeralda in a fictitious remake of *The Hunchback of Notre Dame*. Tavel asks Montez to repeat words and phrases with different inflexions and to summon facial expressions that reflect the scenarios described. In a humiliating moment, Montez is coerced into stripping and revealing his biological gender. JDS

Sun 13 Jan 12.30pm (with *Screen Test #1*) **/ Cinema A**

The Life of Juanita Castro 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

'An article written by Castro's sister in 1964 inspired Ronald Tavel's script for *The Life of Juanita Castro*. In this subversive avant-garde satire on Latin American politics, Fidel Castro is played by a woman, while Marie Menken stars as Juanita. The entire cast, representing Castro's family, sits in rows of chairs grouped for a family portrait. They all follow directions from Tavel, who is in the last row feeding the actors their lines, which they repeat in a mixture of Spanish and English.' CA

Wed 9 Jan 4.00pm (with *John and Ivy*) **/ Cinema A**

Horse 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 100 MINUTES AT 24 FPS / USA / ENGLISH

'Staged at the Factory with a rented horse, *Horse* is a homoerotic parody of the Western genre. The acting out of Ronald Tavel's script (followed with difficulty from cue cards held up off-screen) takes place on a set crowded with evidence of the film's production: mounted lights, a boom microphone, assorted onlookers and the Factory doors and telephone all visible in the frame.' CA

Sat 12 Jan 3.00pm / Cinema A

Vinyl 1965 Ages 18+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Vinyl features a leather-wearing, cigarette-smoking juvenile delinquent named Victor (Gerard Melanga), whose penchant for violence and crime leads to his forced reconditioning vis-à-vis sadomasochistic pleasure. Ronald Tavel's scenario adapted from Anthony Burgess's novel *A Clockwork Orange* (1962) functions as a homoerotic social satire. With actors confined to a limited performance space and forced to recite dialogue from cue cards, *Vinyl* has an unnatural and claustrophobic atmosphere. JDS

Wed 6 Feb 4.00pm / Cinema A

Poor Little Rich Girl 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Poor Little Rich Girl borrows its title from the 1936 Shirley Temple film and observes the morning rituals of Edie Sedgwick. As the Everley Brothers play on a stereo nearby, we witness Sedgwick asleep, talking on the phone and showing off her expensive wardrobe, describing how she exhausted her entire inheritance in six months. Warhol conceived the film as part of a larger Sedgwick project that includes *Restaurant*, *Afternoon* and *Face*. The first reel is completely out of focus, the result of a lens issue. JDS

Wed 16 Jan 5.30pm / Cinema A

Restaurant 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 33 MINUTES AT 24 FPS / USA / ENGLISH

Restaurant documents Edie Sedgwick having dinner with friends at her favourite restaurant L'Avventura. JDS

Sun 20 Jan 12.30pm (with *Kitchen*) **/ Cinema A**

Kitchen 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Kitchen comprises two scenes staged in a domestic kitchen, described by Normal Mailer as both 'a horror to watch' and 'the essence of every boring, dead day one's ever had in a city'. Ronald Tavel's intermittent script unfolds as a heterosexual satire focused around the conversations of unhappy couple Jo (Edie Sedgwick) and Micky (Roger Trudeau). The banal and the everyday take precedence and the couple's bickering is drowned out by the chaotic sounds of a running blender and Sedgwick's ongoing sneezing. JDS

Sun 20 Jan 12.30pm (with *Restaurant*) **/ Cinema A**

Afternoon 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 100 MINUTES AT 24 FPS / USA / ENGLISH

Afternoon continues Warhol's day in the life of Edie Sedgwick, documenting her as she entertains friends in her apartment on a summer afternoon. As Warhol is heard giving directions, the group converse, drink and chat on the phone. One reel was screened in the original version of *The Chelsea Girls*, but removed at Sedgwick's request. JDS

Sun 27 Jan 12.30pm / Cinema A

Beauty #2 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

'The pretext for *Beauty # 2* is Edie Sedgwick "auditioning" new boyfriends. In this film, she lies on a bed in her underwear with Gino Piserchio, the current candidate, while an off-screen interrogator, Chuck Wein, playing a former boyfriend, attempts to distract her with increasingly personal questions. The psychological complexities of this triangle make this one of Warhol's most interesting and disturbing works, and exercise in voyeurism in which both filmmaker and viewer are subtly implicated.' CA

Wed 16 Jan 4.00pm / Cinema A

Space 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Ronald Tavel's script for about 'space' and isolated bodies (that Edie Sedgwick tore up on reading) is structured around eight unrelated scenarios for eight performers. During filming, the scripted scenes descended into casual talking, a food fight and an impromptu group rendition of 'Puff the Magic Dragon' with folk singer Eric Andersen. Warhol's camera consistently moves through the scenes, a departure from of his static camera technique. JDS

Wed 30 Jan 4.00pm / Cinema A

Outer and Inner Space 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Edie Sedgwick is filmed sitting next to a television showing a video image of her self. 'Edie was incredible on camera — just the way she moved. And she never stopped moving for a second — even when she was sleeping, her hands were wide awake. She was all energy — she didn't know what to do with it when it came to living her life, but it was wonderful to film. The great stars are the ones who are doing something you can watch every second, even if it's just a movement inside their eye.' AW

Wed 30 Jan 5.30pm / Cinema A

Paul Swan 1965 Ages 15+

16MM / COLOUR / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Aging icon of American dance from the 1920s, Paul Swan was once described by a journalist as 'the most beautiful man in the world'. In Warhol's colour film portrait, the now 82-year-old Swan struggles to recreate various set pieces from his repertoire. Camera-shy, Swan abandons the stage for costume changes and to hunt for his lost shoes. JDS

Sun 10 Feb 12 noon (with *Mrs Warhol*) **/ Cinema A**

My Hustler 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 67 MINUTES AT 24 FPS / USA / ENGLISH

'My Hustler is an early commercial venture in Warhol's filmmaking career which has since become one of the classics of gay cinema. It is the story of a sexual triangle in which Ed Hood competes with his Fire Island neighbours, Joe Campbell and Genevieve Charbin, for the attentions of Paul America, whom he has rented for the weekend from "Dial-a-Hustler". The realism of the scenario is due largely to the absence of a script and performances by actors essentially playing themselves.' CA

Sun 3 Feb 3.30pm / Cinema A

Camp 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 67 MINUTES AT 24 FPS / USA / ENGLISH

Andy Warhol's response to Susan Sontag's influential essay 'Notes on "Camp"' (1964) stars Gerard Malanga as the master of ceremonies for an improvised variety show at the Factory. Each performer responds to the question 'What is Camp?' with Malanga reading poetry, Paul Swan dancing, Mario Montez performing in drag and spray painting a teddy bear, and singer Tally Brown imitating Inca diva Yma Sumac before introducing filmmaker Jack Smith, who dramatically opens a closet door to reveal a *Batman* comic. JDS

Sun 3 Feb 2.00pm / Cinema A

More Milk Yvette 1965 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Andy Warhol's fascination with the women of Hollywood's golden age continues in this unscripted lampoon on the scandalous story of Lana Turner that involved the murder of Turner's boyfriend by daughter Cheryl during a family argument. Mario Montez plays the milk-drinking, burger-eating Turner and his boyfriend Richard Schmidt features as a bored Cheryl. The film was originally presented as a split screen projection. JDS

Sat 2 Feb 3.00pm / Cinema A

Lupe 1965 Ages 15+

16MM / COLOUR / MONO / 73 MINUTES AT 24 FPS / USA / ENGLISH

'*Lupe*, shot in December 1965, was based on the 1944 death of Lupe Velez, the actress known as the "Mexican Spitfire", who had planned an elegant suicide in her Hollywood mansion, taking sleeping pills and lying down on a bed surrounded by flowers and candles, only to be found dead with her head in the toilet. Despite the campy potential of this story, *Lupe* is more of an Edie Sedgwick vehicle than a Hollywood melodrama. [. . .] Like *Poor Little Rich Girl*, the film shows Edie engaged in what might have been the regular activities of her life — listening to music, dancing, playing with a kitten, taking pills, eating supper, waking up in the morning, putting on her makeup, getting a haircut from Billy Name, and so on.' CA

Wed 23 Jan 6.00pm / Cinema A

The Closet 1966 Ages 15+

16MM / BLACK AND WHITE / MONO / 67 MINUTES AT 24 FPS / USA / ENGLISH

Nico and Randy Bourscheidt inhabit a closet in this existential exercise conceived by filmmaker Barbara Rubin. In between smoking and eating a sandwich, both discuss the closet's contents and contemplate leaving. The actors' boredom and close proximity lead to a discussion about the increasing sexual tension between them. Like *Afternoon*, *The Closet* was originally included in *The Chelsea Girls* but later removed. JDS

Sat 9 Feb 3.00pm / Cinema A

Ari and Mario 1966 Ages 15+

16MM / BLACK AND WHITE / MONO / 67 MINUTES AT 24 FPS / USA / ENGLISH

Recently restored, *Ari and Mario* shows drag queen Mario Montez minding Nico's son Ari at the Chelsea Hotel. Montez plays Cowboys and Indians and sings to Ari. KW

Wed 13 Feb 4.00pm / Cinema A

Eating Too Fast 1966 Ages 18+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Eating Too Fast is an ironic sound remake of *Blow Job* staring art critic Gregory Battcock. Warhol focuses on Battock's disinterested face, keeping out of frame the young man performing oral sex. Battcock receives a phone call from a friend and invites him over, suggesting he arrive after 33 minutes, the duration of the second reel. At one point, Battcock begins choking on an apple he is eating; his unidentified partner simply asserts, 'You shouldn't eat so fast'. JDS

Sun 16 Dec 3.00pm (with *Blow Job*) **/ Cinema A**

The Velvet Underground 1966 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

In 1965 Lou Reed teamed up with classical pianist John Cale, bassist Sterling Morrison and drummer Maureen Tucker to form the Velvet Underground. This 'promotional film' was intended as a double screen projection at live performances. Shot at the Factory, it features Reed, Cale and Morrison dancing, playing with whips, tying Tucker to a chair and scattering food across the Factory floor. JDS

Sun 17 Feb 3.30pm / Cinema A

The Velvet Underground and Nico 1966 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

The Velvet Underground and Nico is a document of the band's rehearsal at the Factory that was stopped by the New York Police, who arrived to investigate a noise complaint. Filmed with the intention of being used as a backdrop for Andy Warhol's Exploding Plastic Inevitable events, it features shots of the band members mixed with shifts in focus, camera moves and a soundtrack made from guitar amplifiers. JDS

Sun 17 Feb 2.00pm / Cinema A

Hedy 1966 Ages 15+

16MM / BLACK AND WHITE / MONO / 67 MINUTES AT 24 FPS / USA / ENGLISH

In this tabloid-inspired satire on glamour and celebrity, Mario Montez performs scenes from the life of Hollywood actress Hedy Lamarr, restaging her arrest for shoplifting, and plastic surgery. Lamarr famously asserted: 'Any girl can be glamorous. All you have to do is stand still and look stupid.' Features live music by the Velvet Underground. JDS

Wed 20 Feb 4.00pm (with *Salvador Dalí*) **/ Cinema A**

Salvador Dalí 1966 Ages 15+

16MM / BLACK AND WHITE / SILENT / 22 MINUTES AT 18 FPS / USA / ENGLISH

'A silent EPI Background reel, intended for projection behind the Velvet Underground during performances of the Exploding Plastic Inevitable. *Salvador Dalí* contains original *Screen Tests* of the mustachioed Dalí, followed by Nico, Sterling Morrison, and Lou Reed. The film ends with two Whip Dance rolls, in which Gerard Malanga and Mary Woronov perform their S & M dance routine from the EPI for Warhol's camera.' CA

Wed 20 Feb 4.00pm (with *Hedy*) **/ Cinema A**

The Chelsea Girls 1966 Ages 18+

16MM / DOUBLE SCREEN / BLACK AND WHITE AND COLOUR / MONO / 210 MINUTES AT 24 FPS / USA / ENGLISH

'The most successful of Warhol's experiments in expanded cinema, *The Chelsea Girls* weaves various unconnected narratives together in a double-screen format that mixes black-and-white and colour reels. Ondine, playing Pope, injects himself with amphetamine and hears confessions at the Factory; Mary Woronov dominates Ingrid Superstar; Eric Emerson engages in a drug-induced monologue; Nico cuts her bangs in one reel, and in another weeps silently while coloured lights play across her face. A film which is intended to be slightly different each time it is projected, *The Chelsea Girls* is a fascinating interplay of psychological complexity and stunning imagery, and one of the most important independent films of the 1960s.' CA

Sat 8 Dec 3.30pm / Cinema A

Bufferin 1966 Ages 15+

16MM / COLOUR / MONO / 33 MINUTES AT 24 FPS / USA / ENGLISH

Bufferin in a fascinating portrait of studio assistant Gerard Melanga and his complex relationship with Warhol. Melanga recites poems and excerpts from his diaries, substituting the names of individuals with the word 'bufferin', a brand of drug used for pain relief. Melanga uses the word to veil his relationship with model Benedetta Barzini and the individual responsible for stealing Warhol's paintings. Warhol responds by employing his own form of censorship, using his in-camera strobe-cuts to edit out portions of Melanga's dialogue. JDS

Sat 16 Feb 3.00pm (with *Since*) **/ Cinema A**

Since (excerpt) 1966 Ages 15+

16MM / BLACK AND WHITE / MONO / 66 MINUTES AT 24 FPS / USA / ENGLISH

Since is an unfinished project re-enacting the John F Kennedy assassination. Parodying news coverage, Warhol situates the events on a couch and casts Ondine as Lyndon Johnson, Gerard Melanga and Ronnie Cutrone as Jack Ruby and Lee Harvard Oswald, each brandishing giant inflatable candy bars and Mary Woronov as the martyred president flanked in red craft paper for blood. John Giorno once described the impact of the real event for Warhol as 'the symbol of the catastrophe of our own lives.' JDS

Sat 16 Feb 3.00pm (with *Bufferin*) **/ Cinema A**

Mrs Warhol 1966 Ages 15+

16MM / COLOUR / MONO / 67 MINUTES AT 24 FPS / USA / ENGLISH

Claiming to be interested in bringing old people into vogue, Warhol here films his 74-year-old mother, Julia Warhola. She plays a veteran movie star with lots of ex-husbands; Warhol's then boyfriend Richard Rheem plays her current husband. KW

Sun 10 Feb 12 noon (with *Paul Swan*) **/ Cinema A**

Imitation of Christ 1967–69 Ages 18+

16MM / COLOUR / MONO / 85 MINUTES AT 24 FPS / USA / ENGLISH

Inspired by Thomas à Kempis's spiritual study of Christ, *De Imitatione Christi* (1941), this domestic comedy follows former child actor Patrick Tilden-Close wandering through life in search of meaning, unaware of his parent's grievances (Brigid Berlin and Ondine) and the attempted seductions of his maid (Nico), his girlfriend (Andrea Feldman) and a homeless man played by Taylor Mead. *Imitation of Christ* was originally presented as an eight-hour film and, like Warhol's other sexploitation films from 1967–68 included in **** *(Four Stars)*, Warhol's epic 25 hour film that screened only once in December 1967. JDS

Sat 8 Mar 3.00pm and Wed 12 Mar 6.00pm (with *Sunset*) **/ Cinema A**

I, a Man 1967–68 Ages 18+

16MM / COLOUR / MONO / 95 MINUTES AT 24 FPS / USA / ENGLISH

Warhol's first sexploitation film is an outright heterosexual film inspired by Hudson Theatre owner Maury Maura, who recommended Warhol and Paul Morrissey remake *I, a Woman*, a soft-core European film about a nymphomaniac, after the success of re-edited version of *My Hustler*. When Jim Morrison turned down the lead role, Nico suggested Morrison's friend and actor Tom Baker for the production. The film follows Baker's failed sexual encounters with various Superstars, including Nico, Ultra Violet, Ingrid Superstar and radical feminist Valerie Solanas. JDS

Sat 1 Mar 3.00pm and Wed 5 Mar 6.00pm / Cinema A

The Loves of Ondine 1967–68 Ages 18+

16MM / COLOUR / MONO / 85 MINUTES AT 24 FPS / USA / ENGLISH

The bad tempered Ondine plays a gay man trying to alter his sexual orientation by placing himself in sexual encounters with a number of different women, including Viva and Ivy Nicholson. A group of Latin American men calling themselves The Bananas engage in a food fight and the film includes début performances by Viva and Joe Dallesandro, who is seen wrestling with Ondine. JDS

Sun 9 Mar 1.00pm and Wed 12 Mar 4.00pm / Cinema A

Bike Boy 1967–68 Ages 18+

16MM / COLOUR / MONO / 109 MINUTES AT 24 FPS / USA / ENGLISH

Bike Boy is a sexual comedy about a young working-class 'bikie' (Joe Spencer) who struggles to interact with superstars Brigid Berlin, Ingrid Superstar and Viva. Spencer is portrayed as an outsider and object of fascination. The film opens with an unedited reel of Spencer showering. Callie Angel describes the film as 'more of a social experiment than a fictional narrative', revealing Warhol's 'astute awareness of issues of social class in the supposedly classless American culture his film examines, and, in the process, satirizes the rigid masculine behaviours demonstrated by the star.' JDS

Sun 2 Mar 3.00pm and Wed 5 Mar 4.00pm / Cinema A

The Nude Restaurant 1967 Ages 18+

16MM / COLOUR / MONO / 100 MINUTES AT 24 FPS / USA / ENGLISH

In *The Nude Restaurant* Viva holds court as a waitress at the Mad Hatter restaurant alongside a cast of men wearing G-strings. Viva's relentless monologue alternates between serious and superficial, discussing her Catholic childhood, early sexual experiences and the anti-war movement. Warhol claimed the film to be an anti-war statement and the dialogue reflects aspects of 1960s American counterculture. Warhol shot two versions of the film with the intention of editing both together. The alternate film includes footage of an all-male cast naked and was never screened publicly. JDS

Sun 2 Mar 1.00pm and Fri 7 Mar 6.00pm / Cinema A

Sunset 1967 Ages 15+

16MM / COLOUR / MONO / 33 MINUTES AT 24 FPS / USA / ENGLISH

Sunset is a mesmerising study of a Californian sunset overlaid with Nico reciting poetry. Texan art patrons Jean and Dominique de Menil commissioned the film for a chapel at the 1968 San Antonio Hemisfair. Although Warhol shot numerous sunsets in East Hampton, San Francisco and New York City, he remained unsatisfied with the outcomes and the commission was never completed. JDS

Fri 7 Mar 8.00pm (with *Lonesome Cowboys*) **and Wed 12 Mar 6.00pm** (with *Imitation of Christ*) **/ Cinema A**

Lonesome Cowboys 1967–68 Ages 18+

16MM / COLOUR / MONO / 109 MINUTES AT 24 FPS / USA / ENGLISH

Lonesome Cowboys is a homoerotic satire of the Western genre inspired by Shakespeare's *Romeo and Juliet*. Ramona (Viva) and Julian (Tom Hompertz) become lovers when a raucous group of cowboys/brothers arrive in town. Shot on location at a ranch in Arizona used previously for John Wayne movies, Warhol edited the film while recuperating from his gunshot wound. On its release the FBI put Warhol on surveillance and the film's controversial rape scene formed the basis of an obscenity case for which Warhol was never charged. JDS

Fri 7 Mar 8.00pm (with *Sunset*) **and Sun 9 Mar 3.00pm / Cinema A**

Andy Warhol Screen Tests

Andy Warhol's *Screen Tests* are silent film portraits made between 1964 and 1966 that document the New York arts scene and visitors to the Factory. Emulating still photography in their composition and minimal movement, Screen Tests also record the psychological and emotional responses of sitters asked to remain motionless before Warhol's camera. A total of 472 *Screen Tests* have been catalogued and 279 preserved to date by the Museum of Modern Art (MoMA), all of which screen in the Australian Cinémathèque film program.

Screen Tests 1964–66 All ages

16MM / BLACK AND WHITE / SILENT / 80 MINUTES AT 18 FPS / USA

PROGRAM 1

Charles Aberg 1966 / *Roderick Clayton* 1966 / *Imu* 1964 / *Peter Hujar* 1964 / *Amy Taubin* 1964 / *Alicia Purchon Clark* 1965 / *Hal* 1964 / *Susanne De Maria* 1964 / *Danny Foster* 1966 / *Virginia Tusi* 1965 / *Amy Taubin* 1964 / *Bibbe Hansen* 1965 / *Nancy Fish* 1964 / *Jim Rosenquist* 1964 / *Donyale Luna* 1965 / *Steve Balkin* 1964 / *Marilynn Karp* 1964 / *Cathy James* 1965 / *Tina* 1965 / *Kellie* 1965

Fri 14 Dec 12.30pm / Cinema A

PROGRAM 2

Henry Geldzahler 1965 / *Twist Jim Rosenquist* 1964 / *Beverly Grant* 1964 / *Pat Hartley* 1965 / *Roderick Clayton* 1966 / *Tony Towle* 1964 / *Kyoko Kishida* 1964 / *Charles Aberg* 1966 / *Paul Thek* 1964 / *Gerard Malanga* 1964 / *Buffy Phelps* 1965 / *John Giorno* 1964 / *Paul Wittenborn* 1965 / *Kenneth King* 1964 / *Dennis Hopper* 1964 / *Kipp Stagg* 1965 / *Richard Markowitz* 1964 / *Dennis Hopper* 1964 / *Richard Schmidt* 1965 / *Gregory Battcock* 1964

Fri 21 Dec 12.30pm / Cinema A

PROGRAM 3

Dennis Hopper 1964 / *Peter Hujar* 1964 / *Bruce Rudow* 1964 / *François de Menil* 1965 / *Patrick Fleming* 1966 / *Helmut* 1964 / *Ivy Nicholson* 1965 / *Jane Holzer* 1964 / *Walter Dainwood* 1964 / *Paul Katz* 1966 / *Charles Rydell* 1964 / *Dan Cassidy* 1965 / *David Hallacy* 1964 / *François de Menil* 1965 / *Roderick Clayton* 1966 / *Gerard Malanga* 1964 / *Jean-Paul Germain* 1965 / *Kenneth King* 1964 / *Charles Aberg* 1966 / *Lawrence Casey* 1964

Fri 4 Jan 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 4

Paul Wittenborn 1965 / *Barbara Rubin* 1965 / *Ondine* 1966 / *Bea Feitler* 1964 / *Imu* 1964 / *David Hallacy* 1964 / *Lucinda Childs* 1964 / *Timothy Baum* 1966 / *Marie Menken* 1966 / *Billy Linich* 1964 / *Marian Zazeela* 1964 / *Edie Sedgwick* 1965 / *Charles Henri Ford* 1966 / *Susan Sontag* 1964 / *Katha Dees* 1964 / *Mary Woronov* 1966 / *Debbie Caen* 1965 / *Willard Maas* 1965 / *Jane Holzer* 1964 / *Jane Holzer* 1964

Fri 11 Jan 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 5

Brooke Hayward 1964 / *Peter Hujar* 1964 / *Binghamton Birdie* 1964 / *Dan Cassidy* 1965 / *John Giorno* 1964 / *Charles Rydell* 1964 / *Kipp Stagg* 1965 / *Binghamton Birdie* 1964 / *Joe Campbell* 1965 / *Rufus Collins* 1964 / *Ethel Scull* 1964 / *Barbara Rose* 1964 / *Robin* 1965 / *Jane Holzer* 1964 / *Lou Reed* 1966 / *Edie Sedgwick* 1965 / *John Ashbery* 1966 / *Jonas Mekas* 1966 / *Ann Buchanan* 1964 / *Paul Morrissey* 1965

Fri 18 Jan 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 6

Kelly Edey 1964 / *Walter Burn* 1964 / *Sophronus Mundy* 1964 / *Susan Sontag* 1964 / *Betty Lou* 1964 / *Denis Deegan* 1964 / *Rufus Collins* 1964 / *Ivy Nicholson* 1965 / *Donyale Luna* 1965 / *Edie Sedgwick* 1965 / *Bibbe Hansen* 1964 / *Jane Wilson* 1964 / *Bea Feitler* 1964 / *Nico* 1966 / *Paul Thek* 1964 / *Francesco Scavullo* 1966 / *Sheila Oldham* 1966 / *Bob Dylan* 1966 / *Bob Dylan* 1966

Fri 25 Jan 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 7

Dan Cassidy 1965 / *Harry Smith* 1964 / *Larry Latreille* 1965 / *Taylor Mead* 1964 / *Rosalind Constable* 1964 / *Penelope Palmer* 1966 / *David Murray* 1965 / *Alan Marlowe/Diane Di Prima* 1964 / *Susan Sontag* 1964 / *Denis Deegan* 1964 / *Boy* 1964 / *Billy Linich* 1964 / *Cliff Jarr* 1964 / *DeVerne Bookwalter* 1964 / *Allen Midgette* 1967 / *Ethel Scull* 1964 / *Ivan Karp* 1964 / *George Millaway* 1966 / *Sandra Hochman (Lips)* 1964 / *Allen Ginsberg* 1966

Fri 1 Feb 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 8

Ivan Karp 1964 / *George Millaway* 1966 / *Eric Andersen and Debbie Green* 1966 / *Andrew Sarris* 1964 / *Cliff Jarr* 1964 / *John Cale (Lips)* 1966 / *Howard Kraushar* 1964 / *Walter Dainwood* 1964 / *Louis Martinez* 1966 / *David* 1966 / *Paul America* 1965 / *Susan Sontag* 1964 / *Lou Reed* 1966 / *Ruth Ford* 1964 / *Harold Stevenson* 1964 / *Henry Rago* 1965 / *Nico (Beer)* 1966 / *Alan Solomon* 1964 / *Jack Smith* 1964 / *Ethel Scull* 1964

Fri 8 Feb 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 9

Ingrid Superstar 1966 / *Guy* 1964 / *Susan Sontag* 1964 / *Isabel Eberstadt* 1964 / *Peter Goldthwaite* 1966 / *Robert Pincus-Witten* 1964 / *Louis Martinez* 1966 / *Ed Sanders* 1964 / *Henry Romney* 1964 / *Irving Blum* 1964 / *Nico (Hershey)* 1966 / *Rosebud* 1964 / *Chip Monck* 1966 / *Susan Sontag* 1964 / *John Palmer* 1964 / *Richard Markowitz* 1964 / *Isabel Eberstadt* 1964 / *John Cale (Eye)* 1966 / *Lou Reed Hershey* 1966 / *Star of the Bed* 1964

Fri 15 Feb 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 10

Ronald Tavel 1964 / *Susanna Campbell* 1966 / *Ed Hood* 1966 / *Taylor Mead* 1964 / *Archie* 1966 / *Susan Sontag* 1964 / *Philip Fagan and Gerard Malanga* 1964 / *James Claire* 1966 / *Ondine* 1966 / *Ruth Ford* 1964 / *Ruth Ford (Laugh)* 1964 / *Jane Holzer* 1965 / *Nico* 1966 / *Peter Orlovsky* 1966 / *Lou Reed (Apple)* 1966 / *Lou Reed (Coke)* 1966 / *Gerard Malanga and Debbie Caen* 1965 / *Naboru Nakaya* 1964 / *Ingrid Superstar* 1965 / *Kelly Edey* 1964

Fri 22 Feb 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 11

Holly Solomon 1964 / *Nico* 1966 / *Maureen Tucker* 1966 / *Jane Holzer* 1964 / *Roderick Clayton* 1966 / *Barbara Jannsen* 1966 / *Richard Rheem* 1966 / *Isabel Eberstadt* 1964 / *John Cale (Eye)* 1966 / *Sarah Dalton* 1964 / *Randy Bourscheidt* 1966 / *Ed Sanders* 1964 / *Steve Holden* 1964 / *Brooke Hayward* 1964 / *Dino* 1966 / *Zachary Scott* 1964 / *Susanna Campbell* 1966 / *Fred* 1964 / *Joe Brainard* 1965 / *Steve Garonsky* 1964

Fri 29 Feb 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 12

Sterling Morrison 1966 / *Salvador Dalí* 1966 / *Cass Elliot* 1966 / *Ed Hood* 1965 / *Clarice Rivers* 1964 / *Jane Holzer (Toothbrush)* 1964 / *Harry Fainlight* 1964 / *Kenneth Jay Lane* 1966 / *Piero Heliczer* 1965 / *King* 1964 / *Freddy Herko* 1964 / *Lucinda Childs* 1964 / *John Cale* 1966 / *Niki de Saint Phalle* 1964 / *Lou Reed (Eye)* 1966 / *Lou Reed (Lips)* 1966 / *Marcel Duchamp* 1966 / *Steve Stone* 1964 / *Grace Glueck* 1964 / *Lou Reed (Hershey)* 1966

Fri 7 Mar 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 13

Beverly Grant (Hair) 1964 / *Chuck Wein* 1965 / *Peter Hujar* 1964 / *Ed Hood* 1966 / *Ivy Nicholson* 1964 / *Jane Holzer* 1964 / *Brooke Hayward* 1964 / *Sally Dennison* 1964 / *Susanne De Maria* 1964 / *Ann Buchanan* 1964 / *Isabel Eberstadt* 1964 / *Cass Elliot* 1966 / *Steve Stone* 1964 / *Arman* 1964 / *Richard Rheem* 1966 / *François de Menil* 1965 / *Nico (Hershey)* 1966 / *John Palmer* 1964 / *Archie* 1966 / *Susan Bottomly* 1966

Fri 14 Mar 12.30pm / Cinema A and 7.00pm / Cinema B

PROGRAM 14

Alicia Purchon Clark 1965 / *Ultra Violet* 1965 / *Sally Kirkland* 1964 / *Cathy James* 1965 / *Beverly Grant (Hair)* 1964 / *Nico (Coke)* 1966 / *Ultra Violet* 1965 / *Steve America* 1965 / *Henry Romney* 1964 / *John D McDermott* 1965 / *Mary Woronov* 1966 / *Olga Klüver* 1964 / *Michael n.d.* / *Antoine* 1966 / *Karen* 1964 / *Richard Rheem* 1966 / *Olga Klüver* 1964 / *Ron Padgett* 1964 / *Gino Piserchio* 1965 / *Eric Andersen* 1965

Fri 28 Mar 12.30pm / Cinema A and 7.00pm / Cinema B

Warhol and his Superstars

Scenes from the Life of Andy Warhol: Friendships and Intersections 1963–90 All Ages

16MM / COLOUR / MONO / 37 MINUTES / USA / ENGLISH / DIRECTOR/CINEMATOGRAPHER/EDITOR: JONAS MEKAS

'It all comes back now . . . in glimpses,' writes Jonas Mekas in this selection of film diaries that capture Warhol's everyday life and work. Features performances by the Velvet Underground, Warhol preparing portrait commissions at the Factory, and an audio recording of Warhol's 1987 memorial mass.

Thu 13 Mar 12 noon and Sat 15 Mar 12.30pm (with *Keeping Busy*) **/ Cinema A**

Award Presentation to Andy Warhol 1964 All Ages

16MM / BLACK AND WHITE / MONO / 12 MINUTES / USA / ENGLISH / DIRECTOR/CINEMATOGRAPHER/EDITOR: JONAS MEKAS

In 1964 *Film Culture* magazine selected Warhol as the recipient of its Independent Film Award. When Warhol declined the public presentation, Jonas Mekas visited the Factory with a makeshift award — a basket of mixed fruit.

Thu 24 Jan 12 noon and Sat 26 Jan 12.30pm (with *Warhol's Cinema*) **/ Cinema A**

Walden (aka Diaries, Notes and Sketches) 1964–96 Ages 15+

16MM / COLOUR / MONO / 180 MINUTES / USA / ENGLISH / DIRECTOR/CINEMATOGRAPHER/EDITOR: JONAS MEKAS

Walden is Jonas Mekas' extraordinary film diary celebrating the avant-garde community in New York from 1964–69. Equal parts autobiography and documentary, *Walden* is organised into six reels that loosely cycle through the seasons, providing a rare glimpse of the social interaction between filmmakers, friends and family.

Sun 24 Feb 1.00pm / Cinema A

Production still from *Walden* 1964–96 / Image courtesy: Lightcone

Andy Warhol 1965 All Ages

16MM / COLOUR / SILENT / 22 MINUTES / USA / DIRECTOR/CINEMATOGRAPHER/EDITOR: MARIE MENKEN

This intimate handheld film portrait by Marie Menken documents Warhol and Factory assistant Gerard Melanga producing some of Warhol's most famous works: *Brillo Boxes* and the *Jackie* and *Flower* silk-screens. Menken's interest in capturing light and its effects becomes a formal schema for shooting the objects and action.

Wed 13 Feb 5.30pm and Sat 16 Feb 12.30pm (with *Notes on Marie Menken*) **/ Cinema A**

Exploding Plastic Inevitable 1966 All Ages

16MM / BLACK AND WHITE AND COLOUR / MONO / 12 MINUTES / USA / ENGLISH / DIRECTOR/CINEMATOGRAPHER/EDITOR: RONALD NAMETH

Ronald Nameth's frenetically paced montage pays tribute to the uncontrollable energy of the Exploding Plastic Inevitable, a series of multimedia events organised by Warhol that combined live performances by the Velvet Underground with screenings of Warhol's films. Recorded during a week of performances in Chicago, the film features Factory regulars Gerard Malanga and Ingrid Superstar dancing wildly, illuminated by a live projection of Warhol's Vinyl.

Thu 14 Feb 12 noon and Wed 20 Feb 6.00pm (with *Lou Reed: Rock and Roll Heart*) **/ Cinema A**

Superartist 1967 Ages 15+

16MM / BLACK AND WHITE AND COLOUR / MONO / 21 MINUTES / USA / ENGLISH / DIRECTOR: JUAN DRAGO / SCRIPT/CINEMATOGRAPHER/EDITOR: BRUCE TORBET

Superartist observes Warhol working at the Factory and features rare footage of Warhol filming Edie Sedgwick for *Outer and Inner Space* using an early Norelco reel-to-reel video recorder. Also includes documentation of Warhol's important *Silver Clouds* installation at Leo Castelli's Gallery in 1966.

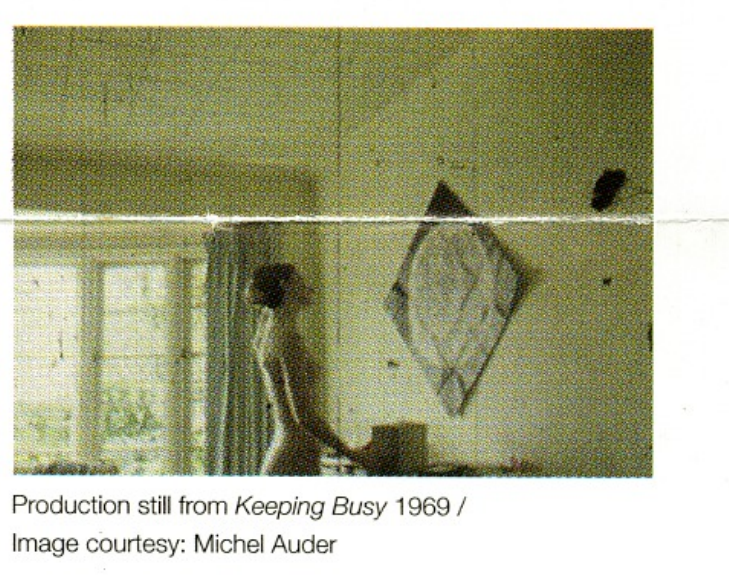
Thu 7 Feb 12 noon and Sat 9 Feb 12.30pm (with *Superstar*) **/ Cinema A**

Keeping Busy 1969 Ages 18+

35MM AND 16MM / BLACK AND WHITE AND COLOUR / MONO / 68 MINUTES / USA / ENGLISH / DIRECTOR/ CINEMATOGRAPHER/EDITOR: MICHEL AUDER

Keeping Busy is a candid study of Superstars Louis Waldon and Viva shortly after their appearance in Warhol's notorious *Blue Movie*. Shot predominately in hotel rooms over a seven-day period in Rome, Michel Auder documents the mundane daily activities of both stars and their conversations about scenes in *Blue Movie*, where both discussed the Vietnam War and had explicit sex. *Keeping Busy* is also an endearing document of Auder's relationship with wife Viva, foreshadowing the development of his autobiographical video practice.

Thu 13 Mar 12 noon and Sat 15 Mar 12.30pm (with *Scenes from the Life of Andy Warhol*) **/ Cinema A**



Production still from *Keeping Busy* 1969 / Image courtesy: Michel Auder

The Valerie Solanas Incident 1971 Ages 15+

VIDEO / BLACK AND WHITE / MONO / 5 MINUTES / USA / ENGLISH / DIRECTOR/CINEMATOGRAPHER/ EDITOR: MICHEL AUDER

In 1970 Valerie Solanas was released from a mental institution, two years after shooting Warhol. Still unstable, she moved into the Chelsea Hotel where she penned a death threat to Michel Auder and his wife Viva. Using a soundtrack by Wagner, Auder surveys the handwritten evidence of Solanas's threat, before reciting its threatening prose melodramatically.

Thu 28 Feb 12 noon and Sat 1 Mar 12.30pm (with *I Shot Andy Warhol*) **/ Cinema A**

Chelsea Girls with Andy Warhol 1971–76 Ages 15+

VIDEO / BLACK AND WHITE / MONO / 88 MINUTES / USA / ENGLISH / DIRECTOR/CINEMATOGRAPHER/ EDITOR: MICHEL AUDER

In 1969 Michel Auder began a series of video diaries that chronicled the art scene in downtown New York. In *Chelsea Girls with Andy Warhol*, Auder captures revealing moments in Warhol's public and private life: the opening of the 1970 Whitney Museum retrospective, a party held at John Lennon and Yoko Ono's home, a heated telephone conversation between Warhol, Viva and Brigid Berlin, and an illuminating interview conducted with Larry Rivers, the grandfather of Pop Art, following the publication of *The Philosophy of Andy Warhol* in 1975. The issue of money is a consistent topic of conversation with Viva, who after departing the Factory in 1969 sent Warhol a series of threatening letters demanding money.

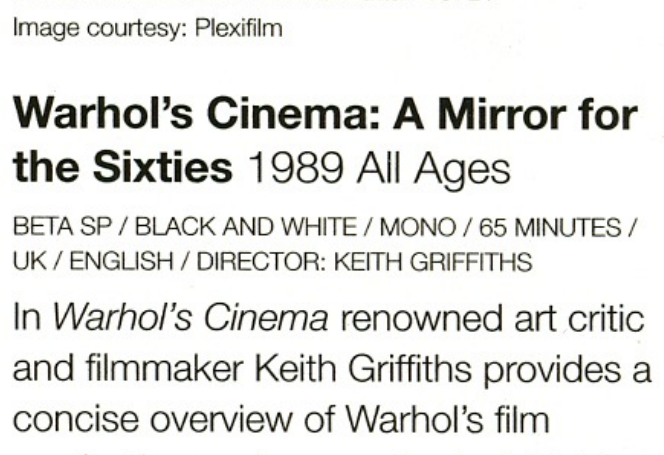
Thu 6 Mar 12 noon and Sat 8 Mar 12.30pm / Cinema A

Ciao! Manhattan 1972 Ages 18+

16MM / BLACK AND WHITE AND COLOUR / MONO / 87 MINUTES / USA / ENGLISH / DIRECTORS: JOHN PALMER / DAVID WEISMAN

The lives of the Warhol set are relived in this home movie of an era and its most famous Superstar: Edie Sedgwick. *Ciao! Manhattan* charts the rise and fall of heiress Susan (Sedgwick playing herself), a beautiful and doomed star who has taken up residence in a drained swimming pool. Susan recounts the decadence of 1967 Manhattan – amphetamines, fashion shoots and Warhol's circle of socialites, celebrities and East Village bohemians. Sedgwick's on-screen vulnerability, shameless exhibitionism and destructive tendencies blur the divisions between performance and voyeurism; the film's preface discloses Sedgwick's premature death in 1971, three months after the production was completed.

Thu 17 Jan 12 noon and Sat 19 Jan 12.30pm / Cinema A



Production still from *Ciao! Manhattan* 1972 / Image courtesy: Plexifilm

Warhol's Cinema: A Mirror for the Sixties 1989 All Ages

BETA SP / BLACK AND WHITE / MONO / 65 MINUTES / UK / ENGLISH / DIRECTOR: KEITH GRIFFITHS

In *Warhol's Cinema* renowned art critic and filmmaker Keith Griffiths provides a concise overview of Warhol's film production and a revealing insight into the atmosphere of experimentation during the 1960s. Includes commentary and insights from Billy Name, Brigid Berlin, Amy Taubin, Taylor Mead and clips from a vast selection of Warhol's films.

Thu 24 Jan 12 noon and Sat 26 Jan 12.30pm (with *Award Presentation to Andy Warhol*) **/ Cinema A**

Superstar: The Life and Times of Andy Warhol 1990 M

35MM / BLACK AND WHITE AND COLOUR / MONO / 87 MINUTES / USA / ENGLISH / DIRECTOR/SCRIPT/ EDITOR: CHUCK WORKMAN

Superstar edits together archival footage of Warhol, commissioned interviews and pop cultural references from TV and cinema to form a compelling essay about Warhol's influence on modern style and celebrity culture. As social commentator Fran Lebowitz observes, 'Warhol made fame more famous.' Director Chuck Workman also visits the Campbell Soup Company where company executives reflect on their association with Warhol and the ubiquitous icon of the Campbell soup can in American culture.

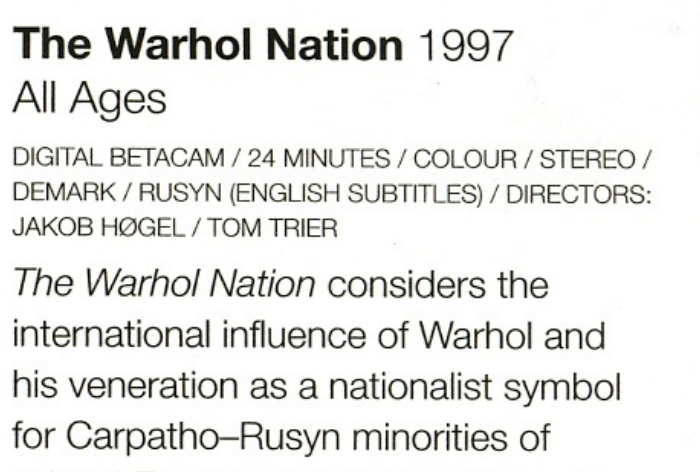
Thu 7 Feb 12 noon and Sat 9 Feb 12.30pm (with *Superartist*) **/ Cinema A**

I Shot Andy Warhol 1996 MA 15+

35MM / COLOUR / DOLBY / 106 MINUTES / UK / USA / ENGLISH / DIRECTOR/SCRIPT: MARY HARRON

On June 3 1968, an agitated Valerie Solanas walked into the Factory and shot Warhol. Mary Harron's directorial debut, originally conceived as a documentary during its seven-year production, dramatises Solanas's life and crime with a powerful combination of sympathy and satirical humour. Harron focuses on the period between 1966–68 when Solanas wrote her definitive work, the radical lesbian feminist polemic, The *S.C.U.M Manifesto (Society for Cutting Up Men)*, and became involved with Warhol. Befriended by Candy Darling (Stephen Dorff), Solanas (Lili Taylor) is introduced to Warhol (Jared Harris) and tries in vain to have Warhol produce her stage play *Up Your Ass*. Brushed off and paranoid, she is consumed by the idea that Warhol will exploit her manuscript, and plots her revenge.

Thu 28 Feb 12 noon and Sat 1 Mar 12.30pm (with *The Valerie Solanas Incident*) **/ Cinema A**



Production still from *I Shot Andy Warhol* 1996 / Image courtesy: Chapel Distribution

The Warhol Nation 1997 All Ages

DIGITAL BETACAM / 24 MINUTES / COLOUR / STEREO / DEMARK / RUSYN (ENGLISH SUBTITLES) / DIRECTORS: JAKOB HØGEL / TOM TRIER

The Warhol Nation considers the international influence of Warhol and his veneration as a nationalist symbol for Carpatho–Rusyn minorities of central Europe. Jakob Høgel interviews Warhol's distant relatives and well-known Rusyns discussing questions of identity, sexuality and artistic appropriation.

Thu 10 Jan 12 noon and Sat 12 Jan 12.30pm (with *Absolut Warhola*) **/ Cinema A**

Lou Reed: Rock and Roll Heart 1998 All Ages

16MM / BLACK AND WHITE AND COLOUR / MONO / 73 MINUTES / USA / ENGLISH / DIRECTOR/SCRIPT: TIMOTHY GREENFIELD-SANDERS

Rock and Roll Heart offers a fascinating account of Lou Reed's life and career, from early college bands, through to the success of the Velvet Underground and his extensive and varied solo career. Timothy Greenfield-Sanders weaves together images of New York with footage of Reed and the Velvet Underground in concert and scenes from the Factory. A renowned lyricist whose simple and direct language was inspired by the work of Brooklyn poet Delmore Schwartz, Reed has amassed a diverse collection of admirers, included here in interviews with Thurston Moore, Patti Smith, David Bowie, Phillip Glass, and Nan Goldin that Greenfield styles in a likeness to Warhol's *Screen Tests*.

Thu 14 Feb 12 noon and Wed 20 Feb 6.00pm (with *Exploding Plastic Inevitable*) **/ Cinema A**

Pie in the Sky: The Brigid Berlin Story 2000 Ages 15+

DIGITAL BETACAM AND MINI DV / COLOUR / STEREO / 75 MINUTES / USA / ENGLISH / DIRECTORS: SHELLY DUNN FREMONT / VINCENT FREMONT

Brigid Berlin 'Polk' is best known for her audiotapes and obsessive documentation, covertly recording telephone conversations with her parents and friends and recording drug experiences and the male appendage in blank bibles. Rewarded with food as a child and then ceaselessly tormented about her weight, Berlin's life is marked by modes of addiction, anxiety, exhibitionism and obsessive compulsions. Filmmakers Vincent and Shelly Dunn Fremont affectionately record Berlin's life, employing home movies and archival footage of the neurotic and unpredictable Berlin during her Factory days and reflective interviews with a 60-year-old Berlin and her admirers, including director John Waters.

Thu 31 Jan 12 noon and Sat 2 Feb 12.30pm / Cinema A

Production still from *Pie in the Sky: The Brigid Berlin Story* 2000 / Image courtesy: Vincent Fremont Enterprises

Absolut Warhola 2001 Ages 15+

35MM / COLOUR / DOLBY SR / 80 MINUTES / GERMANY / SLOVAK (ENGLISH SUBTITLES) / DIRECTOR/SCRIPT/EDITOR: STANISLAW MUCHA

Absolute Warhola travels to the remote villages of Mikova and Medzilaborce in the east Slovakian region of Ruthenia, the birthplace of Warhol's parents and the strange location for Europe's only Warhol Museum. Locals have claimed Warhol as their legendary kin since the introduction of democracy in 1978 and he continues to be celebrated as an important symbol of Rusyn nationalism. Interviews with distant relatives reveal a myopic impression of the artist; locals struggle to understand Warhol's public persona and refuse to acknowledge his homosexuality.

Thu 10 Jan 12 noon and Sat 12 Jan 12.30pm (with *Absolut Warhola*) **/ Cinema A**

Superstar in a Housedress: The Life and Legend of Jackie Curtis 2004 Ages 15+

SUPER 8 / MINI DV AND 16MM / BLACK AND WHITE AND COLOUR / STEREO / 95 MINUTES / USA / ENGLISH / DIRECTOR/SCRIPT/ CINEMATOGRAPHER/EDITOR: CRAIG HIGHBERGER

The pioneering work and death of playwright and Superstar Jackie Curtis is affectionately recounted in this entertaining scrapbook of tributes narrated by Lily Tomlin. With broad shoulders, a five-o'clock shadow and a wardrobe of filthy thrift store dresses, Curtis's eccentric drag personas were fuelled by sexual ambiguity; he modelled himself alternatively on images of Joan Crawford, Lana Turner, Gary Cooper and James Dean. Curtis died of a drug overdose at the age of 38 — a death the documentary reveals to be stranger than anything penned by the charismatic star.

Thu 20 Mar 12 noon and Sat 22 Mar 12.30pm / Cinema A

Excavating Taylor Mead 2005 Ages 15+

MINI DV / COLOUR / STEREO / 89 MINUTES / USA / ENGLISH / DIRECTOR: WILLIAM A KIRKLEY / PRINT SOURCE/RIGHTS: TRAVELLING SHOW FILMS

From his drunken poetry recitals in the Beat taverns of San Francisco during the 1950s to his irreverent camp ramblings in the films of Warhol, Taylor Mead's contributions to the New York arts scene have been largely overlooked. As Mead explains 'My philosophy is from Nietzsche: minimum of effort and maximum of error. It's gotten me practically nowhere'. Thirty years later Mead faces eviction from his squalid Lower East Side apartment, and in-between local poetry readings and feeding stray cats, enjoys the kindness of local bartenders.

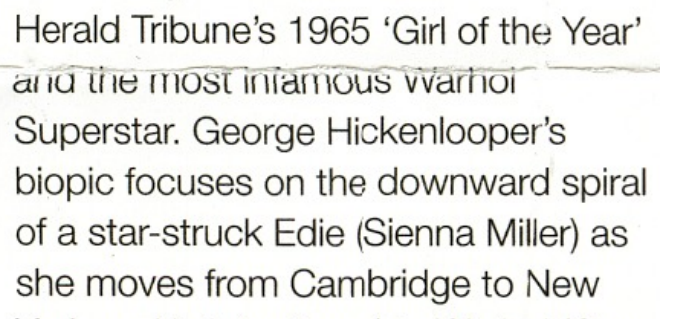
Wed 12 Dec 4.00pm / Cinema A

Andy Warhol: A Documentary Film 2006 All Ages

DIGITAL BETACAM / BLACK AND WHITE AND COLOUR / DOLBY DIGITAL / 240 MINUTES / USA / ENGLISH / DIRECTOR/SCRIPT: RIC BURNS

Andy Warhol: A Documentary Film is a fascinating account of Warhol's contribution to American art and culture, surveying his prolific artistic production and enigmatic public persona. Narrated by Laurie Anderson it features Jeff Koons reading from *The Philosophy of Andy Warhol*. Part 1: Raggedy Andy considers Warhol's childhood in Depression-era Pittsburgh, his early work as a commercial illustrator, and the insecurities he developed through his exclusion from the post-abstract expressionist art world. Part 2: *Drella* (a nickname fusing Dracula and Cinderella) focuses on the activities of both the East 47th Street and Union Square Factory where Warhol became the nominated purveyor of 1960s' decadence, surrounding himself with A-list celebrities and a group of talented and troubled collaborators.

Sun 9 Dec 11.00am (Part 1) **2.00pm** (Part 2) **/ Cinema A**
Sat 16 Dec 11.00am (Part 1) **2.00pm** (Part 2) **/ Cinema A**



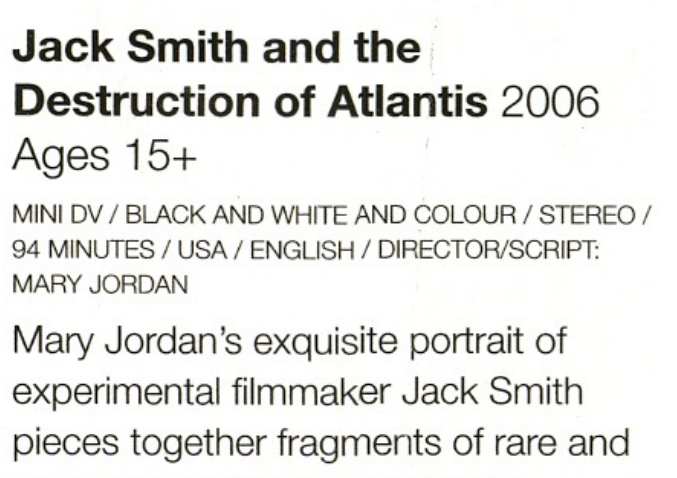
Production still from *Andy Warhol: A Documentary Film* 2006 / Image courtesy: Madman Entertainment

Factory Girl 2006 MA 15+

35MM / COLOUR / DOLBY DIGITAL / 99 MINUTES / USA / ENGLISH / DIRECTOR: GEORGE HICKENLOOPER

Edie Sedgwick was the New York Herald Tribune's 1965 'Girl of the Year' and the most infamous Warhol Superstar. George Hickenlooper's biopic focuses on the downward spiral of a star-struck Edie (Sienna Miller) as she moves from Cambridge to New York and is introduced to Warhol (Guy Pearce) and Bob Dylan (not named in the film, Hayden Christensen). The film courted controversy early in its production with Lou Reed calling the script 'the most disgusting foul thing' he had read, and Bob Dylan threatening a lawsuit over the film's depiction of his relationship with Sedgwick.

Wed 16 Jan 7.00pm and Wed 27 Feb 4.00pm / Cinema A



Production still from *Factory Girl* 2006 / Image courtesy: Roadshow Entertainment

Jack Smith and the Destruction of Atlantis 2006 Ages 15+

MINI DV / BLACK AND WHITE AND COLOUR / STEREO / 94 MINUTES / USA / ENGLISH / DIRECTOR/SCRIPT: MARY JORDAN

Mary Jordan's exquisite portrait of experimental filmmaker Jack Smith pieces together fragments of rare and unseen materials to construct a definitive account of Smith's visionary and incomplete film legacy. Smith's lurid visions of pansexual eroticism and baroque sensibilities have had an enormous influence on film and performance art, his aesthetic inspired by the Hollywood meodramas of B-movie actress Maria Montez. Jordan unearths footage from *Andy Warhol Films Jack Smith Filming Normal Love* 1963, an early Warhol film thought confiscated by police, and *Batman* 1964 and *Dracula* 1964, the Warhol–Smith collaborations that were never completed and thought lost.

Thu 20 Dec 12 noon / Cinema A

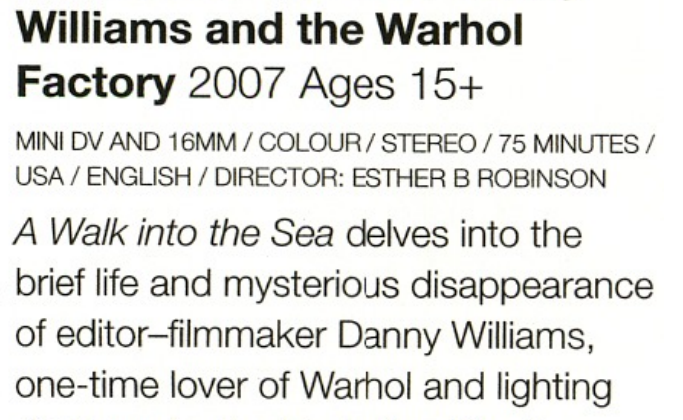
Production still from *Jack Smith and the Destruction of Atlantis* 2006 / Image courtesy: Madman Entertainment

Notes on Marie Menken 2006 Ages 15+

16MM AND DIGITAL VIDEO / BLACK AND WHITE AND COLOUR / STEREO / 97 MINUTES / AUSTRIA / USA / ENGLISH / DIRECTOR/SCRIPT/CINEMATOGRAPHER: MARTINA KUDLÁCEK

Notes on Marie Menken explores the almost forgotten story of experimental filmmaker Marie Menken. Menken's reflections on the everyday and use of in-camera editing were extremely influential for filmmakers Stan Brakhage, Kenneth Anger and Warhol. Martina Kudlácek's portrait of Menken includes interviews with Jonas Mekas, Anger, and Gerard Malanga and clips from Menken's most powerful films — *Glimpse of the Garden* and *Arabesque for Kenneth Anger* — as well as recently discovered footage showing a Bolex camera 'duel' between Menken and Warhol on the roof of a New York building.

Wed 13 Feb 5.30pm and Sat 16 Feb 12.30pm (with *Andy Warhol*) **/ Cinema A**



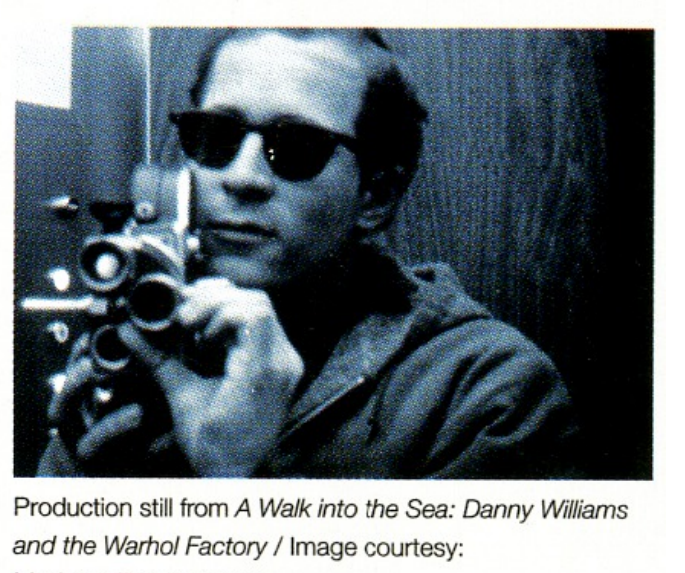
Production still from *Notes on Marie Menken* 2006 / Image courtesy: Sixpack Films

A Walk into the Sea: Danny Williams and the Warhol Factory 2007 Ages 15+

MINI DV AND 16MM / COLOUR / STEREO / 75 MINUTES / USA / ENGLISH / DIRECTOR: ESTHER B ROBINSON

A Walk into the Sea delves into the brief life and mysterious disappearance of editor–filmmaker Danny Williams, one-time lover of Warhol and lighting designer for the Exploding Plastic Inevitable shows who, in July 1966, drove to the ocean and never returned. Esther B Robinson interviews a range of Factory stalwarts to uncover the conflicting agendas that have kept Williams's creative contributions largely undocumented. Williams's work as a silent filmmaker is also celebrated with the inclusion of his film *Factory* that documents Warhol, Edie Sedgwick, Billy Name, Gerard Malanga, and John Cale.

Thu 21 Feb 12 noon and Sat 23 Feb 12.30pm / Cinema A



Production still from *A Walk into the Sea: Danny Williams and the Warhol Factory* / Image courtesy: Madman Entertainment