

The Weeks Gallery at Jamestown Community College will present an ArtHappening on February 2, 2013.

The event begins at 6 p.m. with the viewing of *Andy Warhol: Acquisitions and Jamestown Nexus*. Original artworks, artifacts, films, and digital projections will explain Warhol's career, Jamestown connections and controversy, and editorial debates in the *Jamestown Post-Journal*.

A brief ceremony to honor Lois Strickler and Dr. Robert A. Hagstrom will start at 6:30 in the Weeks Gallery.

In the early 1990s, Dr. Hagstrom worked with Mrs. Strickler, then president of the gallery advisory board, and with JCC's administration, JCC Foundation, and The Ralph C. Sheldon Foundation to hire a professional curator, foster urban-like museum programs, and complete the state-of-the-art Community Cultural Center where ArtParties, plays, and community programs are held.

Jonathan Katz, Associate Professor and Director of the Visual Studies PhD program at the University at Buffalo, will present a Warhol lecture in the Robert Lee Scharmann Theatre at 7. Katz, author of *Andy Warhol*, reveals Warhol's successes and struggles associated with resistive behavior and gay identity. Katz specializes in researching and connecting Cold War artists like Jon Cage, Jasper Johns, Robert Rauschenberg, and Andy Warhol.

The reception, which begins at 7:45 in the Scharmann lobby and Weeks Reception hall, includes wine and beer tasting, and hors d'oeuvres. **Babik**, the feature entertainment, will present gypsy jazz.

ONLINE TICKETS for the ArtHappening are available at campusstore.sunyjcc.edu. Tickets are also available at the JCC box office, *located in the campus store*, by calling 716-338.1187, or at the door. The campus store box office is open Monday to Thursday, 8:30 a.m. to 6 p.m. and Fridays, 8:30 a.m. to 4 p.m.

ONLINE PRICES ARE: premium seating, \$20; preferred seating, \$15; and general seating, \$12. Tickets sold on the night of the event or in the JCC/FSA bookstore box office are \$23, \$18, and \$15. **FSA MEMBERS** will receive \$5 off the ticket price if purchased at the bookstore box office or at the door.

This event is made possible by The Andy Warhol Photographic Legacy Program, JCC, JCC Faculty Student Association, JCC Foundation, Chautauqua Region Community Foundation, The Ralph C. Sheldon Foundation, Jamestown Savings Bank, Ken and Lois Strickler, Robert Hagstrom, Arthur R. Gren Company, and Southern Tier Brewing Company. Special thanks to The Andy Warhol Museum and Andy Warhol Foundation for the Visual Arts for works and images on loan.

The show runs February 4 to March 21 and the hours are: Monday, Tuesday, and Wednesday, 11 a.m. to 5 p.m.; Thursday, 11 a.m. to 7 p.m.; and Friday, 11 a.m. to 3 p.m.

In an *Esquire* interview, Warhol said, **"Television is important... I love watching Lucy's personalities."** Area residents also adore Lucy and like to tell stories that recall other individuals who became celebrities like Robert H. Jackson, Roger Tory Peterson, and 10,000 Maniacs. Interest also peaks when histories connect global superstars, like Andy Warhol, with area residents who befriended Warhol and others who lambasted the famed pop artist in *Post-Journal* editorials.

The show includes selections from Warhol's 51 gelatin silver prints and 103 Polaroid photos granted by The Andy Warhol Photographic Legacy Program to the Weeks Gallery's Global Collection of Photography. Images include portraits of celebrities like Dorothy Hamill, Truman Capote, Lilly Tomlin, Pia Zadora, Margaux Hemingway, and numerous friends.

"This unprecedented program honors the 20th anniversary of the Andy Warhol Foundation for the Visual Arts by making substantial gifts of Warhol's works to universities... museums, and collections across the United States," wrote Joel Wachs, president of the Andy Warhol Foundation for the Visual Arts.

weeksgallery.sunyjcc.edu

Marilyn, the newest Warhol in the Weeks Gallery collection, seductively gazes at us with dark, tragic eyes. When and how did Lois Strickler acquire this print of America's most famous sex symbol? The show will unravel answers and tell fascinating stories.

The connection between Warhol and Jamestown began when Lois, a Pittsburgh native, met the budding artist at Carnegie Tech. She was not a close friend, but linked with Warhol through Betty, a mutual friend who looked after him. Lois graduated in 1949, and Warhol moved to New York City to begin his commercial art career.

Lois moved to Jamestown and later served on JCC's gallery development board. At the same time, she vicariously connected to Warhol by reading articles documenting his rise to superstar status. These readings kept her abreast of trends and critic writing, and provided research materials and displays for the Weeks exhibition.

The JCC links continued on January 18, 1968 when Robert Scharmann and JCC's cultural events committee invited Warhol to screen films and speak. "The committee was not a conservative think tank... He (Warhol) was a controversial artist... so we invited him... and Sarita Weeks' editorial created a lively brouhaha in the community," said Dr. Robert Hagstrom.

Sarita was a JCC founder and trustee who was known as an old-school conservative who taught etiquette. She attended the film/lecture program and was shocked (as were many others) by Warhol's films.

The next day, Sarita delivered a brilliantly written editorial that described Warhol's films and lecture; the crowd's questions, frustrations, and anger; and the dress, demeanor, and comments of Warhol and his bohemian entourage—Viva (Janet Hoffman), the Warhol film star, and Paul Morrissey, his manager.

How did residents react to her editorial and call for "strict control" of the cultural events committee? What else did she say? Who were the community members who supported or criticized Warhol and Sarita?

Before quoting Sarita, it is essential to reflect on her experiences, worldview, and JCC contributions.

Sarita translated classical archives at Yale while working on her Ph.D. in theatre. With effervescent charm, she championed sculpture by the Great Phidias (Greek sculptor), opera, global artifacts, and Victorian etiquette. She organized tours to take residents around the world, brought artifacts back, presented lectures, and wrote newspaper articles so everyone could see and learn.

Sarita, a brilliant, likeable eccentric with bright eyes, attended almost every JCC art show in her last 15 years. She stood out in regal dresses with matching hats, shoes, and gloves. She spoke many languages and enjoyed demonstrating her abilities with foreign guests. I recall her conversations in Spanish with Freddy, a Viva Quetzal musician. "Her skills are amazing," he said.

In honor of Sarita's college contributions, her global artifacts are permanently installed in the Weeks Reception Hall and Scharmann lobby. ArtParty programs include contemporary artists and multicultural bands that reflect Sarita's classical and global visions.

Sarita never embraced modern or avant-garde movements, even though 1950s and 1960s artists like Jackson Pollack, Louise Nevelson, Romare Bearden, and Francis Bacon were her contemporaries. Few individuals, whether expert, amateur, or student, appreciate every art period. Tastes do not necessarily reflect intelligence or worldliness. Einstein did not like Picasso's art, yet they were contemporaries who simultaneously created visionary abstractions of reality.

Back to the JCC controversy: Many attending the Warhol event supported Sarita's criticism as they witnessed Warhol's most outlandish and unbridled artistic experiments. Ken Strickler, who experienced the avant-garde in Pittsburgh said, "I was ... stunned... not by the vulgarity... it was very way out... incomprehensible."

With wind in her sails, Sarita stayed up late to write a fiery editorial denouncing Warhol, Scharmann, the events committee, and the JCC administration for poor judgement, lack of control, and corruption of youth.

"When somebody writes a really mean article, I always just let it go by because who are you to say it isn't the truth," wrote Andy Warhol in *Philosophy of Andy Warhol*.

Sarita described the "hideous... foul matter" in the *Post-Journal*. The headline and editorial read:

MOVIE TERMED DEGRADING, LEWD SPECTACLE:
JCC Trustee Rakes Talk by Pop Art Pioneer

Last night was a "Cultural Events Night" at JCC. But was it? The lounge was jammed with... townspeople who had come with great expectations to hear the so-called "father of pop art," Andy Warhol, discuss his innovations.

What did the audience see and hear?

They saw one hour's worth of an "experimental movie" which flickered and jerked and squawked at different speeds, and focus, now close up, taking montages and multiple exposures of actors depicting pimply, disheveled, moronic youths and sluts of various types, some semi-nude, talking gibberish and filth—ad lib—hideous in their depravity. The cinema had no plan or plot. It was a degrading and lewd spectacle.

Next came the heralded Warhol, macabre in platinum grey hair and dirty green sweatshirt and over jacket of some brown hairy stuff. His companions were a skinny girl, dressed in black trousers and jacket, and their manager, a gangly youth.

The statements "I hate art, know nothing about art" were uttered and they were unable to answer intelligently one single question of the many good questions from the floor. One professor in the audience stated, "Why haven't we heard Mr. Warhol? All the publicity indicated that he was going to talk on art but all he has been doing is stand there chewing gum."

I was shocked to hear that on Wednesday afternoon there had been a showing on campus of Warhol's underground film "Nude Café" in which the actors performed in various states of nudity. It is disastrous to think that such foul matter should have ever been brought to Jamestown and permitted at Jamestown Community College.

The formative years of youth are so few and very precious. The money of the Faculty Student Association should not be spent on prurience and pornography.

It is my firm belief that the Cultural Events Committee headed by Prof. Robert L. Scharmann should, from now on, be strictly controlled so that our young people get... fine lectures and entertainment which will inspire them to become adults of sound moral caliber with courage, decency, righteousness. Student years pass swiftly, they must be filled with splendid idealism, and acquisition of the wonders of knowledge and with living based firmly on the moral teachings of the Bible.

Mrs. Randall Chadwick, a Jamestown resident (and New Yorker at heart) understood the counterculture and provided a rebuttal:

Your review of the Warhol film has done a disservice to Jamestown Community College and its Cultural Events Committee. Like it or not, Mr. Warhol, the Beatles, sexual freedom and the hippies have an important influence on today's young society. They cannot be swept under the rug and ignored.

A responsible college administration has... the right... the obligation to expose its students to all aspects of cultural influence. The fact that Mr. Warhol is influential is indisputable.

The film was absorbing and beautiful at times and far more real than the usual pap we find at the movies and on television. While I respect the right of others to disapprove, I do not grant them the right to censor and deny. The Victorian Era is over, even in Jamestown.

I am pleased and grateful our college has the courage and ability to bring events of this nature to Jamestown and can only hope the future will see more programs of a controversial nature, whether they be in art, drama, music... or politics.

The Post-Journal, after printing 26 letters debating Sarita's views, called a truce with this headline:

WARHOL DISCUSSION DESERVES A REST:

Though the *Post-Journal* has a policy against accepting poetry for publication in the Readers Forum, we are going to break the rule this one time. This verse, by Grete Heinemann of 33 Merlin Ave., Jamestown, is entitled "Hopefully an obituary of the Andy Warhol Affair."

Cities sizzle
Kingdoms tumble
The Warhol rumble.
Words and minds in odd contortion
Way, way out of proportion.
Uproar, worthy of a Gandhi,
Greets this oddball, Warhol, Andy.
Let's get back to some decorum
In the good old Reader's Forum.

The *Post-Journal* believes that "both sides" have had ample opportunity to express their opinions and that no purpose would be served to continue the discussion.

Conversely, Lois and Ken befriended Andy. They dined at the Town Club with JCC faculty and Warhol's entourage, and they invited Warhol and friends to their Lakewood home for a post-film party. In my mind's eye, I can envision a reality TV show filming Warhol mingling at the Stricklers, juxtaposed with Sarita staying up late to write her critical editorial.

As Warhol was leaving the party, he invited Ken and Lois to visit on their next New York City trip. They followed up with a short, pleasant conversation while in New York. When departing, Warhol gave Lois the *Marilyn Monroe* print (signed: *Andy Warhol love and kisses 69*), the one now in the Weeks Gallery collection. "I gave the *Marilyn* print to JCC because the 1968 event reconnected Andy to us and precipitated the unexpected gift," said Lois.

Paradoxically, the *Marilyn* print and the Warhol photographs have become the flagship of the Weeks Gallery art collection and avant-garde complement to Sarita's global artifacts. Lois and Sarita—two dynamic JCC family members contributing lifelong service, patronage, and contrasting world views—were united. Their Yin-Yang energies (dualities) became complementary forces to increase museum excellence and enhance community cultural life.

Ken and Lois Strickler and Stan and Sarita Weeks both received the John D. Hamilton Award for their contributions to the arts. The nexus of divergent life forces is the essence of a pluralistic college. JCC at its finest is a multifaceted family, democratically linking opposite personalities, ideas, and treasures.

Warhol represents duality within one psyche. Some called him "Saint Andy" because of his compassion, generosity, and Catholic devotion; others called him the devil. Like most brilliant visionaries, his personality and works were complex and conflicting.

The Weeks Gallery exhibition will help explain Warhol's vision, entrepreneurial spirit, and work ethic. His early career included playful illustrations that re-invented the fashion industry. This work is frequently overshadowed by his fine art career. Note Warhol's cat image in this brochure; other copies of works from this period will be featured. If Sarita had viewed these illustrations,

removed from Warhol's 1968 film context, she would have adored them. She collected similar artworks.

One of the century's most sought after portrait artists, Warhol created modern classics. As a fan of Queen Elizabeth, Sarita may have bonded with Warhol if she had viewed the Queen's proper, regal portrait. Warhol also portrayed Mao Zedong, John F. and Jackie Kennedy, Truman Capote, Liza Minnelli, Jimmy Carter, Mohammed Ali, Dorothy Hamill, and other superstars.

Warhol rose from Pittsburgh's post-war working class to become the golden boy of New York City's advertising industry and to reign as the king of pop art. His aura helped manufacture the postmodern Zeitgeist.

What roles should artists assume? Art can satisfy the senses, soothe the soul, and inspire. Classical Greek artists fashioned perfect bodies with ideal proportions and graceful movements—metaphors for perfection of the body, mind, and spirit. This reflects Sarita's reverence for beauty and "splendid idealism."

Conversely, avant-garde artists frequently exhale the first breaths of rebellion when unfulfilled desires and expressions lie dormant. Warhol's films reflect some of the counterculture's subconscious impulses against the established 1950's conservatism. At times, this may be viewed as a necessary catalyst in the service of transformation. This gives Sarita's "onward and upward" a different take. Beauty may manifest in the trying process of sociocultural change.

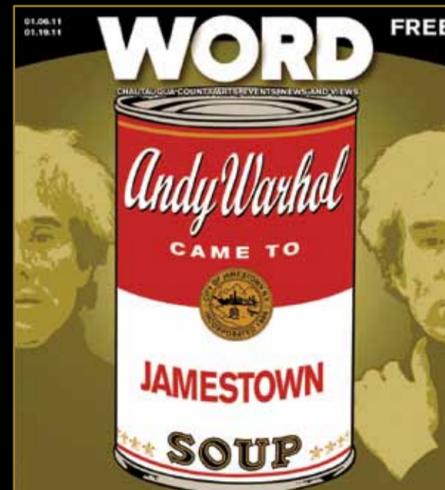
Colleges are experiencing technological and philosophical transformation. Hopefully, the core goals will remain the same: to provide open forums for diverse visions, to test values, to spark critical thinking, to promote self-realization, and to advance human evolution.

The film *Cloud Atlas* suggests that the nexus, choices, and actions preform the future. Warhol fully manifested his vision and projected it into the future with his genius works, networking, entrepreneurial spirit, and Andy Warhol Foundation for the Visual Arts. His work ethic, pluralistic views, assimilation into the Zeitgeist, and business strategies set him apart and made him as American as Campbell's soup.

—James D. Colby, Weeks Gallery director

Andy Warhol: Acquisitions and Jamestown Nexus

Steve Lafreniere wrote "The Day Andy Warhol Came to Jamestown" for the January 6, 2011 issue of *WORD* magazine. The article, reproduced for the upcoming Weeks Gallery exhibition, includes fascinating stories. The *WORD* cover, shown below, was printed with permission by Gary Peters Jr.



WARHOL, the eccentric master of the eclectic, rose from a modest upbringing in Pittsburgh, Pennsylvania, then a dark, soot covered steel town, to become a global superstar.

Through original artworks, films, artifacts, text, and friend and family stories, Warhol's life (emblematic of the American dream) will come alive through the Weeks Gallery exhibition.

Many residents ask: Why was Warhol famous? What were his pop art and entrepreneurial achievements? For many art historians, he was the late twentieth century's most visionary artist! His wide-ranging career impacted many cultural niches and American life in general.

His masterpieces are classics within the postmodern era. To illustrate, Warhol's *Eight Elvises*, 1963, sold in 2008 for \$100 million in a private sale to an anonymous buyer.

Warhol's ground shaking avant-garde films challenged actors, coproducers, critics, and audiences alike. In the end, these films transformed American film and television industries. His whimsical and innovative commercial illustrations and colorful flower and cat series (with classical lines) delighted fashion clients and traditionalists.

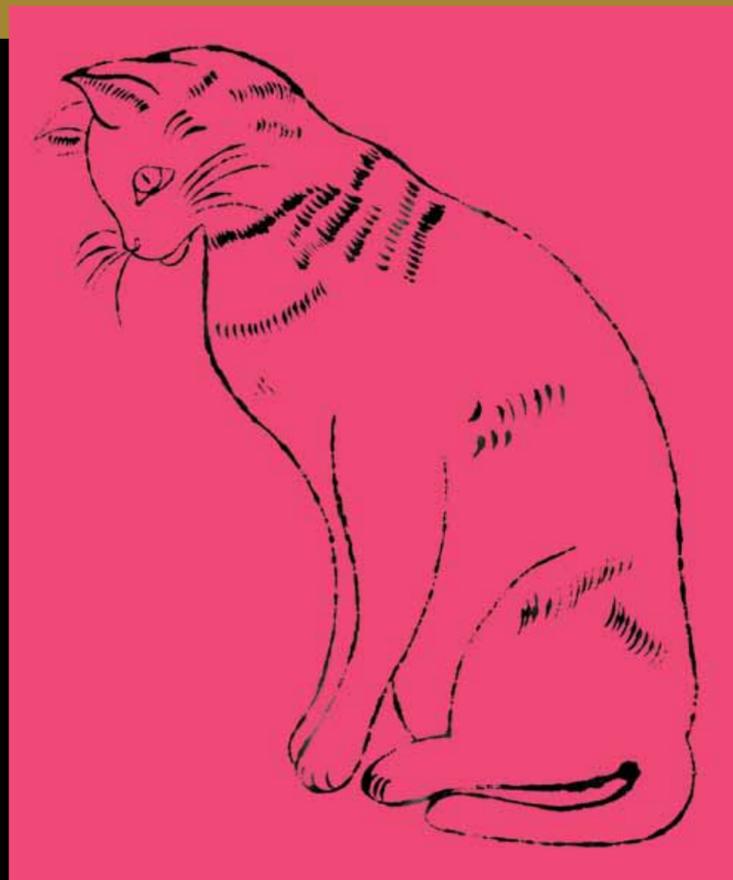
Innovations, like *Interview* magazine, *Andy Warhol's TV*, and management of The Velvet Underground rock band, broke other boundaries. The list goes on with his portraits and repetitions of everyday consumer objects and pop icons, like Campbell's soup cans, cows, and Elvis. And there was Warhol's darker side, illustrated by images of car accidents, race riots, and electric chairs; he was obsessed with death.

Warhol wanted to know everyone, from the underground to the rich and famous. At The Factory, he connected friends from all walks of life, including the LGBTQ community that he openly supported. His egalitarian spirit, like his art and networking savvy, was ahead of his time.

Robert Hughes in *TIME*, March 9, 1987, summed up Warhol's notoriety: "To the end, Warhol remained surrounded by an aura of popular fame such as no other American artist had ever known in his or her lifetime—a flash-card recognizability that almost rivaled Picasso's. Millions of Americans who could not have picked Jasper Johns or Henri Matisse from a police lineup could identify that pale, squarish, loose-lipped face with its acne, blinking gaze and silvery wig."

The Andy Warhol Museum (the largest museum dedicated to a single American artist) and The Andy Warhol Foundation for the Visual Arts, have secured a monumental legacy and enduring financial support for contemporary artists.

— JAMES D. COLBY, Weeks Gallery director



Andy Warhol produced a limited addition artist's book 25 Cats Named Sam and One Blue Pussy. Lois Strickler loaned the above image and gave reprint permission for this brochure. This elegant cat with classical lines is not included in Warhol's book.

WEEKS GALLERY

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Above: Truman Capote and Jon Gould lounging in the hot sun. This photograph was donated by the Andy Warhol Photographic Legacy Program to the Weeks Gallery's Global Collection of Photography. Many images depicting the rich and famous mingling at clubs, restaurants, and parties are included in the show. **Cover:** Warhol gave the *Marilyn Monroe* silk screen, 1967 (front cover) to Lois Strickler and signed, "Andy Warhol love and kisses 69." Strickler recently donated the *Marilyn* print to the Weeks Gallery in recognition of Dr. Robert Hagstrom's friendship and gallery vision.

ANDY WARHOL Acquisitions and Jamestown Nexus

WEEKS GALLERY