

Dia:

For Immediate Release

Dia to Present Andy Warhol's *Shadows* A Monumental Series of Silkscreened and Hand-Painted Canvases in New York City This October

Shadows (1978–79) will be on view at the ground-level gallery space at Calvin Klein, Inc.'s headquarters, located at 205 West 39th Street. The work is being shown in New York City to coincide with the artist's retrospective at the Whitney Museum of American Art, before being reinstalled on long-term view at Dia:Beacon in 2019.



Andy Warhol, *Shadows*, 1978–79, detail view. © The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York. Photo: Bill Jacobson Studio, New York, courtesy Dia Art Foundation, New York

New York, NY – July 30, 2018 (updated September 18) – Andy Warhol's *Shadows* (1978–79) returns to New York City this October, marking a homecoming for the monumental work that was first presented by Dia in the city in 1979. A single painting in multiple parts, *Shadows* is one of Warhol's most abstract works, yet one that cohesively synthesizes key elements of his practice, including film, painting, photography, and screenprinting. On view October 26 through December 15, 2018, at 205 West 39th Street, a street-front space in Calvin Klein, Inc.'s headquarters, the installation surrounds the viewer with a series of canvases, presented edge-to-edge around the perimeter of the room in conformity with Warhol's original vision. Following its New York presentation, the work will reopen as a long-term installation at Dia:Beacon in Beacon, New York, in 2019.

Exhibited concurrently with the retrospective *Andy Warhol—From A to B and Back Again* at the Whitney Museum of American Art, *Shadows* will be animated by a series of public programs and a publication of essays by contemporary artists on Warhol, the third book in Dia's Artists on Artists Lecture Series. *Shadows*, which recently completed an extensive international tour, has not been exhibited in New York City since 1998–99, when Dia presented it in its former Chelsea location. The presentation and conservation of the work, which is currently occurring at Dia:Beacon this summer, have been made possible by CALVIN KLEIN.

"Andy Warhol was among the original group of artists championed by Dia in the 1970s, and the depth and duration of the relationship lead to Dia's acquisition of over two hundred works by the artist as well

as the eventual gift in the 1990s of the majority of these works for the creation of the Andy Warhol Museum in Pittsburgh. One of Warhol's most enigmatic works, *Shadows* became an iconic part of Dia's collection when it was first shown in 1979. The presentation of this work provides a rare opportunity to fully appreciate the remarkable use of seriality and difference in his practice," said Jessica Morgan, Dia's Nathalie de Gunzburg Director. "This exhibition marks the first time in twenty years that visitors will be able to experience the work in New York City, where it made its debut, before it returns to Dia:Beacon. Placed within the broader context of Dia's programming and the creative continuum of Warhol's work on view at the Whitney, we hope this presentation will shed new light on one of the artist's most complex and remarkable works."

"*Shadows* is a Warholian tour de force, an unexpected culmination of many of the experiments that Warhol pursued throughout his career, from his first explorations of photography in the 1950s, to his engagement with light, shadow, and abstraction in the 1970s," said Donna De Salvo, the Whitney's Deputy Director for International Initiatives and Senior Curator, who served as a curator at Dia from 1981 to 1986. "Dia's artist-driven collection was where I was first able to really immerse myself in Warhol's work and where I first met Warhol directly. Dia's decision to present *Shadows* concurrently with the retrospective at the Whitney adds crucially to our effort to provide a holistic view of Warhol's oeuvre and offers the public an unprecedented opportunity to map Warhol's trajectory and to experience the significance of seriality in his work."

In 1978, at fifty years old, Warhol embarked upon the production of *Shadows* with the assistance of his entourage at the Factory. The commissioned body of work was acquired by Dia in 1979 (then the Lone Star Foundation) for a solo exhibition at 393 West Broadway. Beginning with photographs of maquettes expressly created to form shadows, Warhol produced a large number of silkscreens balanced between "the peak" (a tall, narrow form) and "the cap" (a shorter, more organic form). The peak appears almost exclusively in black (with two exceptions in silver) against a background of colors characteristic of Warhol's larger body of work—the translucent violet of *Lavender Disaster* (1963) or the aqua green of *Turquoise Marilyn* (1964). The cap appears as a negative on the black background, itself taking on the hues of Warhol's signature vocabulary.

The radical implications of *Shadows* begin with its form. Composed of 102 screenprints, the final number of canvases in each installation is determined by the dimensions of an existing exhibition space. The canvases are installed edge to edge, a foot above the floor, in the order that Warhol's assistants Ronnie Cutrone and Stephen Mueller originally hung them. The installation parameters thus mimic the continuity of a filmstrip and reference the artist's significant filmmaking practice as well as create an immersive experience for viewers. Despite outsourcing these decisions to his assistants, the artist's method was far from arbitrary. By restricting himself to two motifs, a limited number of hues, and only two colors per canvas, Warhol filtered control through the serendipity of taste to create an environmental ensemble that pertains as much to "disco décor," as he described the work in 1979, as it does to high art.

Shadows is organized by Dia. Major support for the exhibition and conservation of the work is provided by CALVIN KLEIN.

Shadows is presented concurrently with the Whitney Museum of American Art's retrospective *Andy Warhol—From A to B and Back Again*, which explores the extensive breadth and depth of Warhol's career. On view from November 12, 2018, to March 31, 2019, *Andy Warhol—From A to B and Back*

Again will travel to the San Francisco Museum of Modern Art in Spring 2019 and the Art Institute of Chicago in Fall 2019.

Andy Warhol

Considered the leading figure of Pop art, Andy Warhol was born in 1928 in Pittsburgh to immigrant Carpatho-Rusyn parents and raised in McKeesport, Pennsylvania. He studied pictorial design at Carnegie Institute of Technology, and moved to New York City upon graduation in 1949. Relinquishing a successful career as a commercial illustrator in the 1950s, Warhol began exhibiting paintings with silkscreened Pop imagery, notably his hand-painted *Campbell's Soup Cans* at Ferus Gallery in Los Angeles in 1962. By 1963 he began to produce films and other projects, including *Interview* magazine, which launched in 1969. His work was widely shown nationally and abroad thereafter. Warhol died in 1987.

Retrospectives of Warhol's work have been organized by Pasadena Art Museum in California (1970), Museum of Modern Art in New York (1989), and Neue Nationalgalerie in Berlin (2002). The Whitney Museum of American Art's forthcoming exhibition marks the first comprehensive retrospective of the artist's work in the city in nearly thirty years.

Shadows was first exhibited at the gallery of Dia cofounder and first director Heiner Friedrich at 393 West Broadway, New York City, in 1979, and at Dia's former Chelsea location in 1998–99. In 2003 it was one of the works on view when Dia:Beacon opened in New York's Hudson Valley. Dia has also presented installations of Warhol's Disaster paintings (1986), hand-painted images (1986–87), Skulls (1987–88), and Last Supper paintings (1994–95) in New York, a memorial exhibition at the Dan Flavin Art Institute in Bridgehampton (1987), and the exhibition *Dia's Andy: Through the Lens of Patronage* at Dia:Beacon (2005–06), in which *Shadows* formed the centerpiece. In 1994 Dia collaborated with the Carnegie Museum of Art and the Andy Warhol Foundation for the Visual Arts to open the Andy Warhol Museum in Pittsburgh.

Publication

On the occasion of the exhibition of *Shadows*, Dia will publish *Artists on Andy Warhol*, a volume of essays by contemporary artists drawn from its Artists on Artists Lecture Series. This series offers contemporary artists the opportunity to reflect on an artist from Dia's history, adding invaluable perspectives to the critical discussion surrounding those artists. The five essays are by Robert Buck, Glenn Ligon, Jorge Pardo, Kara Walker, and James Welling.

Public Programs

A series of public programs and events will be held at 205 West 39th Street in conjunction with the presentation of *Shadows*. For tickets and more information, visit <https://www.diaart.org/program/programseries>.

DiaTalks: Donna De Salvo on Andy Warhol

Saturday, December 1, 2018, 2 pm

Donna De Salvo, Deputy Director for International Initiatives and Senior Curator at the Whitney Museum of American Art, and curator of the upcoming retrospective *Andy Warhol—From A to B and Back Again*, discusses Andy Warhol's career and the role of *Shadows* within his oeuvre. As curator at Dia from 1981 to 1986, De Salvo has a longstanding relationship with this installation, his largest work ever completed.

Artists on Artists Lecture Series: Lyle Ashton Harris on Andy Warhol

Tuesday, December 11, 2018, 6:30 pm

Since 2001, Dia has invited artists to give lectures, talks, and presentations focused on a single artist represented in Dia's permanent collection, exhibitions, or public programs. The Artists on Artists Lecture Series is motivated by a drive to facilitate new ideas and discourse across disciplines and generational lines. Photographer, multimedia art, and performer Lyle Ashton Harris speaks about Andy Warhol's work and impact.

Admission, Hours, and Location

Shadows is on view October 26 through December 15, 2018, at a specially built out gallery space at Calvin Klein, Inc.'s headquarters at 205 West 39th Street.

The installation is free and open to the public, Tuesday–Saturday, 11 am–6 pm.

Closed on Thanksgiving Day.

Dia

Taking its name from the Greek word meaning “through,” Dia was established in 1974 with the mission to serve as a conduit for artists to realize ambitious new projects, unmediated by overt interpretation and uncurbed by the limitations of more traditional museums and galleries. Dia's programming fosters contemplative and sustained consideration of a single artist's body of work and its collection is distinguished by the deep and longstanding relationships the nonprofit has cultivated with artists whose work came to prominence particularly in the 1960s and 1970s.

In addition to Dia:Beacon and Dia:Chelsea, Dia maintains and operates a constellation of commissions, long-term installations, site-specific projects, and Land art, nationally and internationally. These include:

- Walter De Maria's *The New York Earth Room* (1977) and *The Broken Kilometer* (1979), Max Neuhaus's *Times Square* (1977), and Joseph Beuys's *7000 Eichen* (*7000 Oaks*, which was inaugurated at Documenta in 1982), all of which are located in New York City
- The Dan Flavin Art Institute (established in 1983) in Bridgehampton, New York
- De Maria's *The Lightning Field* (1977) in western New Mexico
- Robert Smithson's *Spiral Jetty* (1970) in Great Salt Lake, Utah
- Nancy Holt's *Sun Tunnels* (1973–76) in Great Basin Desert, Utah
- De Maria's *The Vertical Earth Kilometer* (1977) in Kassel, Germany

As part of a strategic and comprehensive plan to further advance its mission, program, and ongoing operations, Dia will be upgrading and expanding its principal programming spaces of Dia:Chelsea, Dia:SoHo, and Dia:Beacon.

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