



FaceOff: Pt. 2

Posted on March 12, 2012 by Lynn Maliszewski, Contributor-at-Large

Love him or hate him, Andy Warhol's legacy is not going anywhere. For the last several years, his unique photographs (never reprinted) have been all the rage at The Armory Show. Rather than cash in on Warhol's infamy from the Pop days, the exhibitions that follow this spring uncover his prismatic talent that extends beyond a nightlife persona and cult films. Tweet 0

DUEL #2

[Warhol: Confections & Confessions, 8x10 B+W Photographs from the Andy Warhol Museum, Pittsburgh](#)

March 3 – May 5, 2012

[Affirmation Arts](#)

523 West 37th Street

New York, New York

VS.

[Andy Warhol: Photographer, Photographs from the Hedges Collection](#)

March 1 – April 21, 2012

[Danziger Gallery](#)

527 West 23rd Street

New York, New York

Affirmation Arts has combined forces with the Andy Warhol Museum to present Warhol as a “fine art photographer” beyond the pomp of his celebrity glamour shots and self portraits. The images on display, dating between 1974 and 1983, have never been shown outside of the Museum in Pittsburgh. Eight of the fifty-three images are being extracted from the archive and have never been seen...ever. The interiors, portraits, and still lifes offer an insight into a quieter world of Warhol, obsessed with beauty without the scenester attitude.

The gems extracted from the collection of James R. Hedges, an investment advisor who has been a king-pin collector in vintage photography for the last fifteen years, are numerous and diverse. These 143 unique prints memorialize the art star's death twenty-five years ago. They include a variety of subjects and scenarios, revealing Warhol's powerful compositions and attention to beauty. Polaroids from the Factory converse with sentimental images from Montauk and still lifes. Warhol follows the light, be it literal or metaphysical, and this exhibit offers the spectrum of his powers.

WINNER: Affirmation Arts promises to uncover a Warhol we've never seen before through images New York has never laid eyes upon. How could this be?! The concentrated timeline provides a unique lens within which to dissect Warhol's practice, before and after the late 70s/early 80s. Despite the desire to see both, the AA show piques my curiosity about a well-known figure in a new way.

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About Lynn Maliszewski, Contributor-at-Large

Lynn Maliszewski is a freelance writer based in Brooklyn, New York. She curated and composed work for ArtWrit, BOMB Magazine, HAHA Magazine, Hyperallergic, Latin Lover, Modern Painters, No.3, Whitehot Magazine, and Whitewall. She is currently the Contributor-at-Large for ON-VERGE, an arts journalism blog sponsored by CUE Art Foundation, until 2013. She hosts her own blog, Contemporaneous Extension, as a compendium of aesthetic interests, archived exhibitions and artists, and uncensored inferences. She has contributed editorially to the College Art Association, the Bushwick Film Festival, Like the Spice Gallery, and the Museum of Modern Art.

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