

Ivorypress Art + Books presents

## WARHOL & DANCE, New York in the 50's



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Ivorypress Art + Books opens a new space in Madrid dedicated to works on paper, photography and special editions.

**Exhibition:** From 28 September to 11 December 2010

Monday-Friday 10.00 to 14.00 / 16.30 to 19.00 Saturday 11.00 to 14.00

**Location:** Ivorypress Art + Books Space II C/ Comandante Zorita 46 Madrid

## The young Warhol & Dance in the Big Apple

Andy Warhol arrived in New York in 1949. He found himself in a bustling city where modern dance, ballet and musicals had established themselves as part of the modern American urban identity. He would later become one of the grand masters of pop art, though in his early twenties he had already shown an interest in dance, even before his arrival in the Big Apple. He attended modern dance classes at Carnegie Tech in his home town of Pittsburgh and he also attended some of the most prominent performances by American modern-dance troupes.

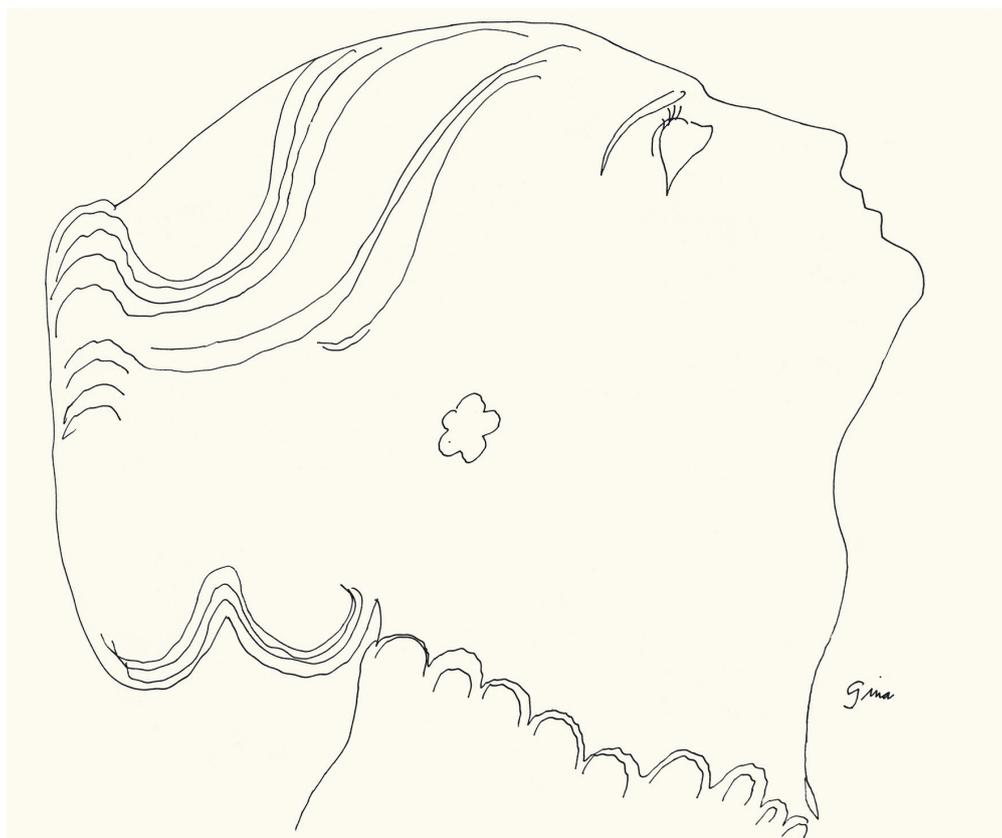
The collection that makes up this exhibition comes from The Andy Warhol Foundation for the Visual Arts, Inc. The young Warhol, new to New York, 'was aware that creativity was synonymous with the dance world', explains Anna Kisselgoff, former Chief Dance Critic of *The New York Times*. The **Warhol & Dance, New York in the 50's** exhibition reflects the artistic life of this huge conurbation. This exhibition inaugurates Ivorypress' new space in Madrid, devoted to works on paper and intrinsically focused on drawings and photography, as well as special editions. The exhibition is open to the public from October 28 to December 11 at Ivorypress Art + Books Space II, 46 Comandante Zorita St.

Warhol's relationship with dance intensified when he arrived in New York accompanied by the painter Philip Pearlstein. They both moved into a loft which they shared with the ballerina Francesca Boas, who also used dance as a therapeutic tool. Later on, Warhol shared another apartment with at least four ballet dancers, allowing him to be at the heart of the stage scene.

The drawings he sketched during this era – a large part of which make up the exhibition **Warhol & Dance, New York in the 50's** – are not caricatures; instead they portray individuals who held important roles at a time when dance in the United States was growing and diversifying. So Warhol not only depicted famous ballet dancers such as Alexandra Danilova, John Butler, Frank Hobi or Nala Najan but also sketched choreographers and even distinguished critics like Walter Terry and Hope Sheridan.

Through these portraits, Warhol presents a panoramic view of the diverse artistic scene of the time, from the classic figures of the Ballet Russe and ethnic dance, through to modern dance and tap dancing. There are 60 drawings, the bulk in ink on Manila paper, depicting the splendour of a great city and its theatres in the early 1950s.

At that time and during the second half of the twentieth century, dance in the United States carried a provocative and subversive connotation, that nowadays it no longer possesses. 'The belief that dancing was a sin strongly prevailed in many sectors of society', Kisselgoff remembers. Warhol approached this artistic discipline with the same provocative attitude. In this sense, his drawings are culturally and aesthetically noteworthy as well as socially significant.



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## Warhol's fascination

Just as Anna Kisselgoff describes, Warhol offers through these works 'a symbolic if incomplete digest of the burgeoning creativity that would make New York City the world's dance capital from the 1960s to the 1990s'.

This early stage of the artist's career, unknown to many, allows us to see his development process. Likewise, Neil Printz, editor of the *Andy Warhol Catalogue Raisonné*, describes these sketches as 'warm-up drawings' through which the painter 'trained his eye and hand'.

Art historians even consider the possibility that some of these works were taken from photographs and covers in publications such as *Dance Magazine*. The exhibition catalogue nods to this fact and includes photographs of the era showing the characters depicted, whose poses are reflected in the drawings on show. 'These drawings reflect Warhol's fascination with performers and the world of performing arts', Neil Printz points out.

For more information and interview requests:

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