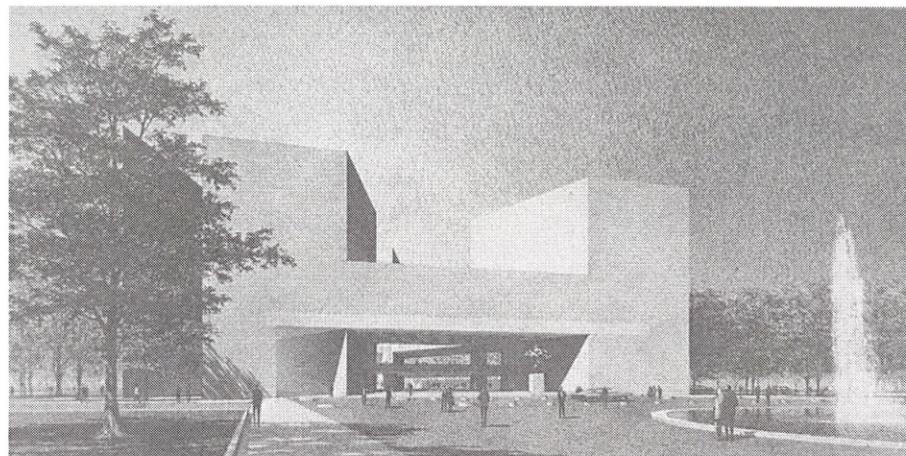


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov



Dean & Britta
13 Most Beautiful...
Songs for Andy Warhol's Screen Tests

Presented in honor of
Warhol: Headlines
by the National Gallery of Art

November 12, 2011
Saturday, 4:00 pm
East Building Auditorium

Admission free

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971,
National Gallery of Art Archives, Gift of I. M. Pei and Partners

Program

Andy Warhol Screen Tests, (1964–1966)

Screen Test 272: Richard Rheem

“Richard Rheem Theme”

Screen Test 33: Ann Buchanan

“Ann Buchanan Theme”

Screen Test 4: Paul America

“Teenage Lightning (and Lonely Highways)”

Screen Test 308: Edie Sedgwick

“It Don’t Rain in Beverly Hills”

Screen Test 194: Billy Name

“Silver Factory”

Screen Test 28: Susan Bottomly

“International Velvet Theme”

Screen Test 155: Dennis Hopper

“Herringbone Tweed”

Screen Test 357: Mary Woronov

“I Found It Not So”

Screen Test 238: Nico

“I’ll Keep It With Mine”

Screen Test 137: Freddy Herko

“Incandescent Innocent”

Screen Test 333: Ingrid Superstar

“Eyes in My Smoke”

Screen Test 269: Lou Reed

“Not a Young Man Anymore”

Screen Test 147: Jane Holzer

“Knives from Bavaria”

16mm film transferred to Beta SP videotape

Collection of The Andy Warhol Museum

Contribution of The Andy Warhol Foundation for the Visual Arts, Inc.

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a museum of Carnegie Institute. All rights reserved.

The project was jointly commissioned by The Andy Warhol Museum
and the Pittsburgh Cultural Trust for the 2008 Pittsburgh International
Festival of Firsts and was developed by Ben Harrison, curator of per-
forming arts, with Geralyn Huxley, curator of film and video, and Greg
Pierce, assistant curator of film and video of The Andy Warhol Museum.

The Performers

Dean Wareham, *vocals, guitars*

Britta Phillips, *vocals, bass, keyboard*

Matt Sumrow, *keyboards, guitars*

Anthony LaMarca, *drums, bass, acoustic guitar, samples*

Production Design by Clear Story Creative

Rob Long, Lighting Designer

Doug McDermott, Lighting Designer

Scott Nelson, Lighting Designer

David Mann, Sound Engineer

Program Notes

RE-MIX, RE-ENVISION:

COMMISSIONING SONGS FOR ANDY WARHOL'S SCREEN TESTS

The Andy Warhol Museum inspires audiences by using its collection to further understanding and appreciation of Warhol's art and life, often by recontextualizing his work in ways that resonate in contemporary culture. To illuminate the relevancy of an artist who had an eye on the high/low crossroads and who created work that could be experienced in a gallery, a cinema, or on a music stage where rock shows are presented, the museum has authorized use of Warhol's films as a catalyst for a new performance commission.

Among Warhol's films, the *Screen Tests* seem to be intended for multiple presentation contexts. Not only were they shown at his studio, the Factory, and as short subjects in avant-garde screenings, but these silent four-minute film portraits were a primary visual component of his multimedia happenings *Andy Warhol Uptight* (1966) and the *Exploding Plastic Inevitable* (1967). These shows featured live performances by the Velvet Underground and Nico, and provided a precedent and historic basis for this film/performance initiative.

In commissioning musicians to compose, arrange, and perform songs for the films, it was necessary to make a selection from among the almost three hundred *Screen Tests* that have been preserved. Warhol's conceptual sub-series *Thirteen Most Beautiful Women* and *Thirteen Most Beautiful Boys* presented a convenient and intriguing model for the structure of the project.

Thirteen four-minute *Screen Tests* run about an hour, fitting the typical length of a live music set, and thirteen is also an appropriate number of songs for a full-length record. Also, given that the four-minute length is typical of a standard pop song, we imagined that the music could involve a narrative songwriting approach with lyrics whose imagery could either tangentially evoke the "essence" of the filmed subject, particularly for the lesser-known subjects, or provide a more direct homage.

Dean Wareham and Britta Phillips are uniquely appropriate for this project on many levels, including the overall "dream pop" sensibility of their former indie-pop band, Luna, known for its combination of both churning and languid rhythms, entrancingly melodic guitar hooks, and clever and wistful lyrics, as well as the often referenced Velvet Underground influence in their music. In addition, Wareham and Phillips have a keen interest in 1960s Italian and French New Wave cinema and have created scores for recent films such as Noah Baumbach's *The Squid & the Whale* and Olivier Assayas' *Clean*. Their songs provide not only a new context for experiencing Warhol's films, but also a juxtaposition that may reveal new or previously hidden qualities in these engaging film portraits.

Warhol: Headlines remains on view in the East Building through January 2, 2012.

Program notes by Ben Harrison, curator of performing arts, and GERALYN HUXLEY, curator of film and video at the Andy Warhol Museum.