

## Warhol Unlimited

October 2<sup>nd</sup>, 2015 – February 7<sup>th</sup>, 2016

**Press preview:** Thursday, October 1<sup>st</sup> 11am – 2pm

**Opening:** Thursday, October 1<sup>st</sup> 4:30 - 9pm

As a setting for the first European showing of *Shadows* (1978-79) in their entirety, the Musée d'Art moderne de la Ville de Paris is devoting a remarkable exhibition to Andy Warhol (1928-1987).

Comprising over 200 works, *Unlimited* highlights the serial side of the Warhol oeuvre – a crucial aspect of his work – and his ability to rethink the way art should be exhibited.

Housed at the Dia Art Foundation, *Shadows* is a striking group of 102 silkscreened canvases of 17 different colours whose length totals more than 130 metres. These works are a commanding reminder of Warhol's flouting of art's conventions, from the conception of works through to their presentation. Asked if these pictures were art, Warhol said: "You see, the opening party had disco. I guess that makes them disco décor." His art represents a challenge which the Musée d'Art moderne de la Ville de Paris extends to include series like the *Electric Chairs* (1964–1971), the *Jackies* (1964), the *Flowers* (1964–1965) and the *Maos* (1972–1973).

The often controversial way Warhol staged his own work is a core part of the concerns driving this exhibition. Here we find a constant engagement with space and time as means of reshaping our modes of perception. *Unlimited* invites viewers to let themselves be submerged by the sheer quantity of works ranging from the *Brillo Boxes* (1964) to the *Self-portraits* (1966–1967, 1981), from the *Screen Tests* (1964–1966) to the *Cows* wallpaper (1966) and from the *Flowers* groups to the *Mao* friezes, not to mention experimental film (the famous eight-hour *Empire* of 1964), the *Silver Clouds* (1966) and the spectacular environments created for concerts by the Velvet Underground (*Exploding Plastic Inevitable*, 1966).

As lauded as he was criticised, Warhol – despite the virtually permanent media overkill he was subjected to – never lost his ability to destabilise the viewer. And notwithstanding his superficial "King of Pop Art" image, he endlessly reinvented the interrelation between spectator and work. Constantly breaching the codes he was saddled with, he compelled recognition as a master of excess: in all the many forms he explored, his relationship to the artwork always tended towards the breaching of boundaries.

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*Shadows*, 1978-79,  
Photo: Bill Jacobson Studio, New York. Courtesy  
Dia Art Foundation, New York © The Andy Warhol  
Foundation for the Visual Arts, Inc. / ADAGP, Paris  
2015

**Museum Director**  
Fabrice Hergott

**Exhibition curators**  
Sébastien Gokalp  
Hervé Vanel

**Visitor information**  
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Open Tuesday–Sunday  
10am – 6pm  
Late closing: Thursday 10pm

**Admission**  
**Full rate:** 12 €  
**Concessions:** 9 €

**Catalogue** published by Paris Musées

**Cultural activities**  
Information and bookings  
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