

March 23 – September 16

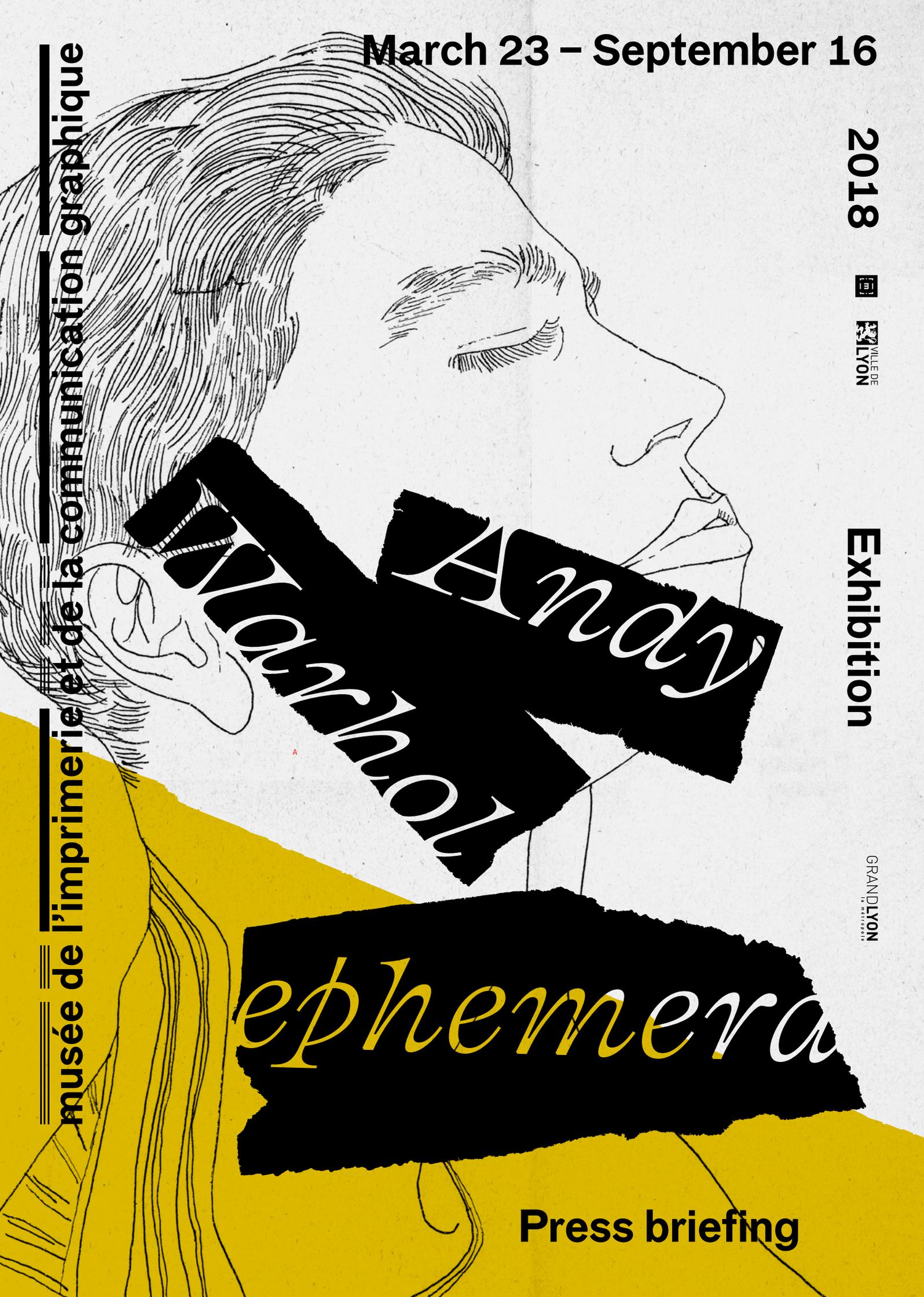
2018



VILLE DE  
LYON

Exhibition

GRANDLYON  
LE MUSEUM



musée de l'imprimerie et de la communication graphique

ephemera

Tommaso Andri

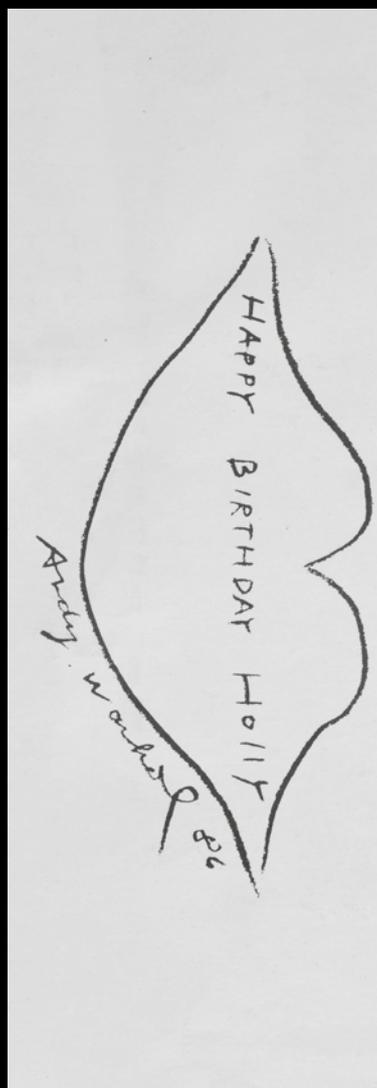
Press briefing

From March 23th until September 16th the Museum of printing and graphic communication will be presenting Andy Warhol Ephemera, an exhibition of a selection of the New York artist's graphic, commercial and advertising works. These creations by the master of Pop Art, for the most part never before seen in Europe, come from the rich private collection of Paul Maréchal from Montreal, who is also curator of the collection owned by the Power Corporation of Canada, professor at UQAM (Université de Québec à Montreal) and author of four catalogues relating to Warhol.

## you say

The exhibition's title refers to objects whose importance has only recently been recognised by museums and libraries: short-lived printed matter. The sort of items you bring back as souvenirs from a holiday, menus from a restaurant, entrance tickets to a museum, the label of a memorable wine and so on. There is an enormous variety of such everyday pieces of paper; leaflets, advertisements, invitations, birth announcements, train tickets... the list is endless. Often relating to commerce and industry they used to be dismissed as "old papers", "old images", "jobbing printing", of little importance, somewhat degrading, only fit for destruction. Never would they have been considered worthy to be displayed alongside books and prints, those noble products of the graphical industry. →

## Did I hear



An important event in this connection occurred in 1968, when the public library of Oxford accepted a gift of ephemera from a publishing-house nearby, where such objects had always been admired despite their never having been properly defined in serious studies of printing.

The Museum of printing and graphic communication has not lagged behind. Marius Audin, the father of our founder Maurice Audin, was a virtuoso jobbing printer and a stylish typographer; he himself had built up a collection of ephemera from the 18th to the twentieth century, ranging from lottery tickets to burial certificates. This collection which was passed down to the Museum has been enhanced over the years with a succession of gifts, so that the Museum is now recognised as a point of collection and conservation of ephemera. →

Today the *dépôt légal* (national registration of all printed documents) has become universal and disorderly ephemera have somewhat caught up with books, prints and paintings, to the extent of competing with them for their influence on the visual imagination and techniques used by graphic artists and publicity agencies as well as on so-called "popular" culture which merrily borrows, recycles and adapts.

By a happy coincidence Andy Warhol himself was a lover and collector of ephemera. He would bring back from his journeys postcards, hotel letterheads, sticky labels, airline tickets, banknotes, entry tickets for the opera or for a monument, a letter from his tailor in Hong Kong telling him his suit is ready... Did this variety of colourful printed items feed his creativity and his desire to represent the world in all its manifestations? His fondness for such humble witnesses to the variety of graphic art forms probably gave him the idea of raising these innumerable everyday pieces of paper to the rank of "real art"; this was to become the task of Pop Art.

- Credits:
- A - Etude pour un jeune garçon, Body Gallery, 1956
  - B - Tattooed Woman Holding Rose, Myers with Fritze Miller business cards en green bag, 1955
  - C - Happy Birthday Holly, 1986
  - D - Election Nights, 1984
  - E - Mick Jagger, portfolio de 10 cartes postales, 1975
  - F - Ladies and Gentlemen, portfolio de 10 cartes postales, 1975
  - G - Myths, portfolio de 10 cartes et un carton, 1981

## 'ephemera'?

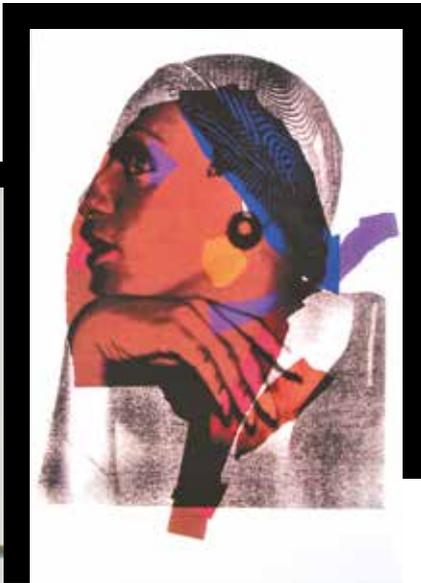
## A broader view

It was when he discovered in 1996 a vinyl record by Paul Anka with a cover designed by Andy Warhol (*The Painter*, 1976), that Paul Maréchal's passion for the American artist was born. Surprised by this cover of which he was unaware, Paul Maréchal made enquiries at the Warhol Museum in Pittsburgh who told him they had listed 23 covers designed by Warhol during his career. In the end, Paul Maréchal identified 65, which made him the more curious to know as much as possible about Warhol's ephemera and work in advertising. His approach was original: he questioned not only a number of people still alive who had worked with Warhol but also business people (antique dealers, firms, publishers, wine-merchants) in order to unearth, in unexpected places, unknown works by Warhol which he was able to acquire. →

Moving from one field to another (magazine illustrations, record covers, advertisements, ephemera, book jackets) but always thoroughly and in chronological order, Paul Maréchal succeeded in identifying part of Warhol's work which had previously lain in the shadows, gradually adding to his collection and moving it into a new dimension. His knowledge was further widened by working from 2009 to 2014 with the publisher Prestel and the Warhol Foundation for the Visual Arts (the sole copyright-holder for the artist's work) to produce annotated catalogues. →

Paul Maréchal has enabled everyone to have a wider view of Warhol's work, even training other collectors through the world. With the result that the prices of these items go up and up. Collectors beware, this is the price of success.

# of Warhol's work



## all-round

There is no doubt that Andy Warhol is the only artist to have experimented with so many subjects and so many formats during his career, from commercial artist and magazine illustrator to "business artist" as he called himself (painter, manager, film producer), then to the artist who filled empty spaces around him instinctively and mechanically, using all the techniques at his disposal.

We have selected for display in this exhibition a considerable part of his graphic output and ephemera, including posters, magazine illustrations, record covers, book-jackets, invitations, drawings for advertising... all by this man from Pittsburgh, New Yorker by adoption. →

In getting to know the collection of Paul Maréchal, who has guided and supported us in our work, we have come across works that are rarely seen, shown or exhibited in Europe and throughout the world. Unpublished archives, rich and often moving testimonials which complement and change our perception of the paintings highlighted in galleries which end up by giving a false, narrow view of the work of Warhol, who was obsessed throughout his career by his relationship with his time and with posterity.

## artist

# Andy Warhol,

# 1942-1987

Warhol's prolific output clearly coincides in time with the increasing visibility of ephemera in artistic culture. When Warhol designs a Ones (his art-cash), a postcard, a Christmas card, an invitation to a party, when he creates a flyer to sell his films, or exhibits his wallpapers in the most select New York galleries, he gives his ephemera the status of works of art in their own right. →

of

# The layout

The exhibition will be punctuated by ten zones, each built around a prominent "representative work" occupying a position high up at the left of the zone. Around each of these works will be seven to ten items from Paul Maréchal's collection together with photographs of the artist, often at work, and a number of documents from the Museum's collection of ephemera. The choice of works and documents to be displayed has been made based on mapping relationships (colours, themes, time-periods, techniques, visual similarities). →

## Zone 1

# The young Andy Warhol

Andy Warhol, the son of immigrants from Slovakia, first took up illustration after the end of his studies at Carnegie Tech, an arts school in his birthplace, Pittsburgh. From 1949 onwards he took on more and more orders to cover his needs and succeeded in working for all the major magazines of the period. Activity of this kind, with over 400 titles, continued right up to his death.

The drawings and collages he created after 1964 are generally ignored in accounts of his career, as is a large part of his graphic output, apart from certain well known record covers (the pink and yellow banana for the first Velvet Underground album or the zip-fastener of a pair of jeans for the Rolling Stones' *Sticky Fingers*). In the same way, all his artistic productions were treated by disdain by the world of industry and business before his great leap at the beginning of the 1960s by way of the galleries on the east and west coasts.

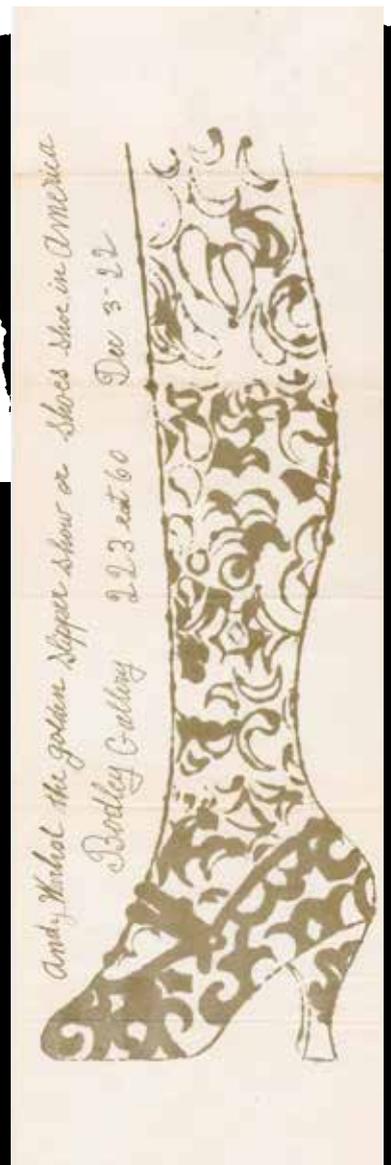
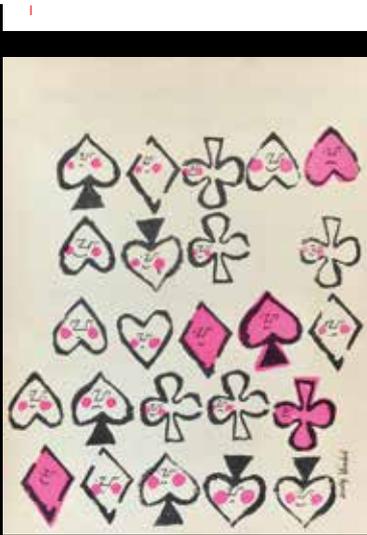
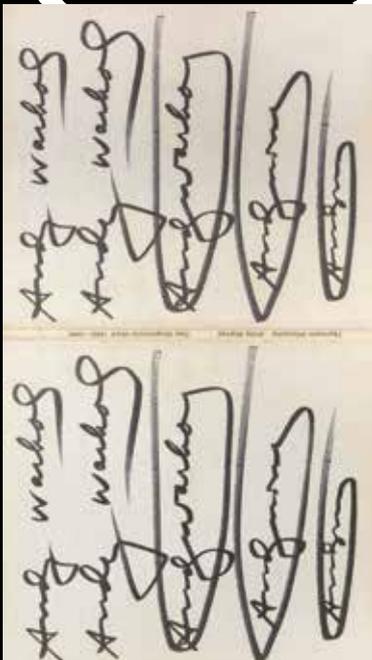
The increasing use of photography in the press encouraged Warhol to move into other professional fields in order to earn a living. His work as an artist was exhibited from 1952 on, and above all he was recognised after 1962 for his work in photography and serigraphy based on everyday images and people (comics, dollar bills, flowers, Campbell's soup cans, portraits of Marilyn Monroe, Mao and Elvis Presley) →

## Zone 2

# Work of the day

While books capture and preserve thoughts, memories, stories, ephemera are concerned with the immediate. Ephemera relate to specific dates, places or topical objects and lose their relevance once the product or event is no longer current. The inclusion of record covers as ephemera is therefore open to question, despite the fact that Warhol treated them with the same care and attention as other works based on graphic design.

The whole idea of the printed document with its text and illustration seems to be focussed on the notion that it will soon disappear; this is the essential quality of ephemera, justifying their place in the history of the presentation of words and images. →



H



# the exhibition

## Zone 3

### Dressing the period

The term *ephemera* (from the Greek *epi*, across and *hemera*, the day) covers innumerable types of 'throw-away' documents, such as forms, greetings cards, registers, samples, brochures, wrapping-paper, ex-libris...

The definition and the boundaries of ephemera have varied during the twentieth century. There is now general agreement internationally on the criteria for inclusion in this classification and on the importance of ephemera as sources of valuable information for researchers and individuals. They bear witness to their times and constitute a major archive to be explored and studied in order to understand more fully the social customs of a period, a city, a firm. Here we display some of Warhol's creations for fashion and for festivities, at very specific points in time. →

K - Photo d'un meuble de la placquette réalisée pour Thonet Industries, 1960  
L - Pochette de 45 tours, 1964  
M - Document de promotion des films de Warhol, 1968

H - Diverses signatures de Andy Warhol  
I - *Hand of Bridge*, livre d'opera, 1960  
J - *The Golden Slipper Show*, 1956

## Zone 4

### Making an impact

The printers and advertisers who have made the largest contribution to shaping ephemera are those who have exploited their transitory nature to try out techniques and new lettering, often more 'aggressive' and way-out, so as to attract the reader's attention. Already in the early nineteenth century trials took place of printing on coloured paper, of folding and shaping, of using bold letters; special 'effective' typefaces were created, such as *slab serif*, and large letters were used to increase the impact of the message.

A single glance should be enough for the passer-by to recognise the product or event extolled by ephemera; he should be drawn, shocked, shaken, enlivened by what he sees as he goes by.

This display includes, among other things, experiments in serialisation, mixtures of photographs and drawings, a poster about the Vietnam War. →

## Zone 5

### Warhol for all times

After having been the victim of an assassination attempt in 1968, Andy Warhol changed the form of his engagement as an artist, delegating more and keeping himself locked away in the head office of his company. He became increasingly conscious of time, tormented by its passage and the mark that he would make on the history of Art.

Between 1974 and 1987 he collected numerous everyday objects, storing them in 612 *Time capsules* which are preserved at the Warhol Museum in Pittsburgh. He also started a retrospective of his work, while at the same time undertaking a steady stream of commissions for magazines and advertisers.

Two of his last contracts in 1987 were for publicity for watches (including a poster for Rado Switzerland's *Anatom Distar* model) and he even designed a watch-object for another Swiss firm, Movado. This object, enclosed in a curious glass coffin, is so fragile as to be more or less unweareable; it has five faces decorated with photographs from different angles of Times Square in Manhattan. →



# The

de nombreux événements liés aux arts de l'underground graphique, de l'affiche aux fanzines. Son regard sur Warhol ne manquera pas d'interpeller les très nombreux usagers de ce parking, relais de la vie culturelle lyonnaise. Parc République juin à novembre 2018.

La dessinatrice, graphiste et affichiste Gaëlle Loth s'appropriera l'œuvre de Warhol pour métamorphoser « La Place de l'Art » avec son talent singulier. Gaëlle Loth, diplômée des Écoles supérieures des beaux-arts de Bordeaux et de Lyon participe à

offrant une résonance et un prolongement dans un parking, lieu atypique et très fréquenté. Situé au cœur de la Presqu'île, le Parc République dispose de l'espace « La Place de l'Art » dédié à la présentation de projets artistiques et culturels.

Warhol au Parc République Après l'exposition *La BD en 7 leçons*, Lyon Parc Auto noue un nouveau partenariat avec le musée de l'imprimerie et de la communication graphique à l'occasion de l'exposition *Andy Warhol Ephemera*,

## Zone 6

# Paul Maréchal's collection

Starting from the record cover that set him going, Paul Maréchal searched for any trace of Warhol's creativity, ending up with a collection of around 700 objects which is still growing. His collection relates Warhol's life-history, from his arrival in New York in search of a contract to his international celebrity. "Advertising commissions started to arrive in 1964, from the moment when Warhol became a star of contemporary art after exhibiting his Campbell's soup pictures", Paul Maréchal explains. "The sponsors sell their products but they are also selling Warhol's work. The artist's notoriety is harnessed to the promotion of the product"

Paul Maréchal's approach is of major importance in our understanding of the artist. Not content with merely collecting he insisted on documenting his finds and hearing from witnesses. And so he traced, as far as possible, 'leading witnesses', from colleagues at the Factory to the Edelman brothers, by now very elderly, who had managed the Fleming Joffe leather goods company for which Warhol did a great deal of work. (The exhibition catalogue, written by Paul Maréchal, is at the same time a description of the stages of Warhol's life and a scientific study of his work). Paul Maréchal's consideration of what constitutes an "original work of art" is most interesting; in his view Warhol's posters are original even though they were produced in as many as 500 copies. "Reproduction does not detract from the value of the work since it was intended for a poster, that was the medium the artist chose". What is the difference, after all, between a greetings card of which 300 were printed and a limited edition print? The printing press with its associated techniques is a "maker" of original documents and production of multiple copies does not detract from their artistic quality. →



## Zone 7

# Collections of ephemera held by the Museum

Michael Twyman, leading specialist in this field, President of the *Ephemera Society* and professor emeritus at the University of Reading in England, defines ephemera as documents which pass by every day, whose value lies in how they are used, in the methods of communication they employ and in the role of collectors.

In 2001, working with Michael Twyman, the Museum mounted a landmark exhibition of ephemera from the period 1880 to 1939, based on a large number of objects held by the Museum since its establishment in 1964, in many cases gifts from printers and other professionals (including among others the gifts of Waton, Ranc, Southall, Mandel, Ponot, Bati-foulie, Gougenheim...).

Our Warhol project is of course dedicated to Michael Twyman and to all researchers and collectors who have contributed for over 50 years to the task of clarifying and justifying these objects which have fascinated and enthused all those who have looked into them seriously. →

## Zone 8

# Mechanics

Warhol combined the roles of leading light of the Pop Art movement, film maker, artistic director of the Factory, mentor of other talented artists (including Jean-Michel Basquiat and Keith Haring), icon of the international jet-set. One result of this ceaseless activity and frequent absence was that he would leave others to finish and publish his creations, even to copy his signature.

In his creative fervour he founded *Andy Warhol Enterprises* and, with Gérard Malanga in 1969, the magazine *Interview*.

At every stage of his varied artistic life Warhol developed and refined a mechanism of producing images, using repetition and multiplication, incorporating traces of earlier works, and with his innovative trick of superposition where he was constantly trying out new devices (fax, computer, photocopier).

Taking a sweeping view of his ephemera one is struck by how, right from the start, he called into question our sprawling, market-oriented life with all its networks and connections. Warhol's subliminal message becomes increasingly clear; he wishes to turn away from suffering and cruelty towards games, colours and desires, however futile, destructive and ephemeral they may be. →



Zone 9

# Unassuming art?

Because they are ever-changing, subversive, without predetermined form or content, ephemera are hard to pin down. We recognise now that they stand side by side with books, sometimes inspiring them, helping them to metamorphose and come out of their shells. The influence of ephemera is most marked in areas on the fringe of literature, books for young readers, catalogues, forbidden books and erotica.

Nonetheless, they remain marginal and it is not easy to visualise a publicity brochure, produced by the thousand, displacing original works, signed paintings, classic and contemporary masterpieces, notwithstanding Walter Benjamin's significant thoughts on the matter. Ephemera can be considered unassuming art par excellence, but not a minor art-form, as is demonstrated by the precision and fine workmanship we see throughout Warhol's career.

Warhol the silk-screen artist reminds us that commercial commissions have a touch of sentiment. Serigraphy was the essential means of imbuing his ephemera with his personality in an endless series of reiterated statements, sometimes suffocating, disconcerting the onlooker. →

Zone 10

# Just more images

"Reproduction is fine by me" said Agnès Varda in 2017. "The image is all that matters". Warhol, an outsider in the world of the media, attracted propositions, never refused to collaborate even on a very small scale, always looking for a way to leave his mark in the modern visual scene.

Ephemera gain in value over time by being collected and conserved. They are everyday images, sparked into being by the necessities of existence. Warhol was a work-horse, he had a firm to run, he didn't have time to think about Art (his own words) but had to "bring home the bacon" as they said in his modest Pittsburgh family, an expression he often repeated. "For me" he would say "money is the perfect moment, money makes me happy" and "I worked in shoes and I earned \$13 per shoe. If I got 20 shoes for an ad I'd get twenty times \$13". He recalled "Ever since I was small I have wanted to live as fast as possible, so I always try to do things faster". For Warhol who "always wanted to be a tap-dancer" these →

salvos of identical images are comparable, in their speed and repetition, with the rapid, mechanical steps of the dancer. Another way of filling all the corners of life. "I think everyone should work twenty-four hours a day" said this time-killer, creator of images. And as it happens his last work was a watch with five faces.

Q- Sérigraphie sur vinyle des Rolling Stones, 1977  
R- Plis premier pour pour les Nations Unies, 1979

N, O- Étiquettes pour Cuvaison Merlot, 1984  
P- Campbell Soup Can, sac de courses, 1964



LE H H R

the

Clear Channel

AIR CANADA

Les arts  
du Musée  
de l'imprimerie  
de Lyon

IPA  
LYON

CENTRE  
JACQUES  
LACOSTE  
LYON

SYTRAL

To accompany

# Warhol Ephemera

S - Montres-bracelets à 5 cadrans  
pour Movado, 1988  
Pour tous les visuels:  
© The Andy Warhol Foundation  
for the Visual Arts, Inc.

## Guided

**Guided tours of the exhibition:**  
Sundays April 1st, May 6th, June 10th  
and July 16th, 3.00-4.30pm

**Guided tours of the exhibition:**  
Thursdays May 17th and June 21st,  
12.30-1.30pm

## Demonstration

### "Warhol series"

Prints in multiple colours, with Eléonore  
Litim, all ages, on Sundays April 1st,  
May 6th and June 10th, 3.00-5.00pm  
Demonstration of serigraphy with

Papy Art, all ages, on Sundays  
March 25th, May 27th and July 1st,  
3.00-5.00pm.

### Family visits

Thursdays April 12th and July 12th,  
3.00-4.30pm

### Serigraphy workshop for 9-13 year olds

Thursday April 12th, 2.00-5.00pm  
Engraving and self-portrait  
workshop for 9-13 year olds over two  
days, April 19th-20th and July 11th-12th,  
2.00-5.00pm

## Catalogue

Catalogue by Paul Maréchal,  
200 pages, 200 colour illustrations,  
ISBN 978-2-85682-023-0



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Contact presse  
Bernadette Moglia  
T. +33 (0)4 37 23 65 33  
bernadette.moglia@mairie-lyon.fr

Musée de l'imprimerie  
et de la Communication graphique  
13, rue de la Poullallerie  
69002 Lyon  
T. +33 (0)4 78 37 65 98  
www.imprimerie.lyon.fr

Andy Warhol Ephemera  
March 23 - September 16 2018  
From Wednesday  
to Sunday included

For illustrations  
Pierre-Antoine Lebel  
pierre-antoine.lebel@mairie-lyon.fr

exhibition

# Warhol