

FILM AT REDCAT PRESENTS

Saturday Oct 25 | 7:00 pm |

Jack H. Skirball Series

\$11.00 [members \$9.00]

The Chelsea Girls for Ever

Revival screening of ANDY WARHOL's legendary soap opera

Presented in collaboration with Los Angeles Filmforum

1966, 16mm, double-screen projection, approx. 210 min.

Some died in lonely drug overdoses (Nico), some became controversial artists (Brigid Berlin), some mysteriously disappeared (Ingrid Superstar). Some had impressive careers in B-movies (Mary Woronov), some were faux-girls, exuding spectacular femininity (Mario Montez). Some weren't girls at all, but inspired drama queens (Ed Hood), flamboyant philosophers (Pope Ondine), or bisexual lads in love with music (Eric Emerson), photography (Gerard Malanga) and their own bodies. Forty-eight years after *The Chelsea Girls'* epoch-making premiere, their bitchiness, exuberance, humor and Edenic experiments—with drugs, sex and art—continue to explode in and out of the image, jumping into the negative space of the split screen. On a Velvet Underground tune, these fragile divas of 15-minute fame are forever young, glamorous, iconic—and radically transgressive.

Directed by Andy Warhol and Paul Morrissey.

Produced by Andy Warhol

Written by Ronald Tavel and Andy Warhol

Starring: Nico, Brigid Berlin (AKA Brigid Polk), Ondine, Gerard Malanga, Eric Emerson, Mary Woronov, Mario Montez, Ed Hood, Ingrid Superstar, International Velvet, Marie Menken, René Ricard, Patrick Fleming, Angelina "Pepper" Davis.

Music: The Velvet Underground

Cinematography: Andy Warhol, Paul Morrissey

Presented as part of the Jack H. Skirball Series.

Curated by Steve Anker and Bérénice Reynaud.

Print courtesy of The Museum of Modern Art.

"If anyone wants to know what those summer days in '66 were like in New York with us, all I can say is go see *Chelsea Girls*. I have never seen it without feeling in the pit of my stomach that I was right back there all over again. It may have looked like a horror show – 'cubicles in hell' – to some outside people, but to us it was more like a comfort – after all we were a group of people who understood each other's problems." – Andy Warhol, *Popism*

"A fascinating and significant event... the *Iliad* of the underground."
– *Newsweek*

"Quite possibly the first masterpiece from a generation that has learned to handle the medium of film as casually as an artist used to handle paint long ago before painting was threatened with obsolescence." – *Art and Artists*

"These dreamy swingers, playing their little games, clearly question the most basic assumption of our culture – that heterosexual coupling is a socially significant enterprise worthy of the closest possible scrutiny. Hollywood's tinsel titillation and the art house film's bedrock fornication are replaced by a new sexual mythology, a cool, low-keyed, playful polymorphism." – *The New York Times Arts & Leisure Section*

"Andy Warhol's infamous double-projected dive into a demimonde he created is exhilarating, one of the defining moments in the artistic history of the decade... Warhol's subtle sadism is matched frame for frame by the unrepentant narcissism of his superstars."
– *Bright Light Film Journal*

"I began to watch on second viewing the inside edge rather than one screen or the other. Nico's child next to the looming Ondine; the moody purplish detail of the Malanga scene next to a corner of the static loaded bed. The inside edge delineates another story, another interaction of characters, and more than any other part contains the condensed imagery, emphasizing how the image mashes up against the edge and is restrained from spilling out. This is a familiar concept in painting, if somewhat unfashionable in that area at the moment. To see it visualized to such an extreme in the cinema is a new experience." – Yvonne Rainer, *Arts Magazine*

"*The Chelsea Girls* changed my life... What [does Warhol see in it] that so comforts him? He sees – we see – two reels projected in tandem. Two together as one. The ideal, the very definition of the couple. But *The Chelsea Girls* uncouple. Although the film's cardinal number is

two – two reels, two events at a time (though slightly staggered – the two come together serendipitously, indiscriminately – one might say even promiscuously. And doubling readily becomes multiple: three characters, four, five, and more; now this story, now that one, now another, now that one again. Or it can be single: the ‘Hanoi Hannah’ sequence playing on both screens simultaneously, or the left-hand screen’s ‘Colored Lights on Past’ group, prominently featuring Eric Emerson, seeming to be the spectators of Eric’s narcissistic self-exploration and monologue on the right-hand screen. Still, the significant relationships in *The Chelsea Girls* are mostly those that are created by chance encounters between the two screens: coincidences, resonances, dissonances, alignments, syncopations, rhymes, and contrasts: black-and-white juxtaposed with color, a predominantly dark reel juxtaposed with a predominantly light one, a pair or a group on one reel, a lone man or women on the other...”
– Douglas Crimp, *Our Kind of Movies*

Andy Warhol (1928-1987) was a remarkably prolific filmmaker, creating more than 100 movies – including *Sleep* (1963), *Blow Job* (1964), *Empire* (1964), *Vinyl* (1965), *My Hustler* (1965), *Bike Boy* (1967), *Nude Restaurant* (1967)... – and nearly 500 film portraits known as *Screen Tests*. He withdrew his films from circulation in the early 1970s, and it was only after his death in 1987 that they began to be restored and shown again – with the creation of The Andy Warhol Foundation for the Visual Arts.

ALSO THIS FALL AT MOCA:

LOS ANGELES FILMFORUM AT MOCA PRESENTS

ANDY WARHOL: LIGHT AND DARK

MUSIC BY EZRA BUCHLA

THURSDAY, NOVEMBER 13, 2014 AT 7PM

MOCA GRAND AVENUE

AHMANSON AUDITORIUM

In conjunction with the exhibition *Andy Warhol: Shadows*, Los Angeles Filmforum at MOCA is proud to present a special screening of Warhol’s films *Kiss* (1963) and *Blow Job* (1964) with live music by experimental composer Ezra Buchla.

\$12 general admission, \$7 students with valid ID.

Free for MOCA & Los Angeles Filmforum members; must present current membership card to claim free tickets.

ANDY WARHOL'S *EMPIRE*

SUNDAY, DECEMBER 7, 2014 AT 12 NOON – 7:30PM

MOCA GRAND AVENUE

AHMANSON AUDITORIUM

In conjunction with the exhibition, *Andy Warhol: Shadows*, MOCA Sunday Studio and Los Angeles Filmforum are proud to present *Empire* (1964), Warhol's minimalist 16mm masterpiece, in its entirety. Celebrating its 50th anniversary, this monumental achievement allows one, as Warhol said, "to see time go by."

Free; no reservations.

Info (213) 621-1745 or education@moca.org.