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ARC Knickerbocker Award Summary

With the aid of an ARC Knickerbocker Award, I was able to research the Leo Castelli Papers and the Alan Solomon Papers at the Archives of American Art (Washington, D.C.) and the Harald Szeemann Archives at the Getty Research Institute (Los Angeles, CA). I chose these collections in order to clarify questions about Pop art's international status in the sixties, which is related to my anticipated dissertation topic, the photograph as a site of spatial production for Pop art. Through my research, I gained insight into what might be termed a practical question: how were photographs of Pop art and artists made available for reproduction and circulation in print and mass media?

Gallery correspondence in the Leo Castelli Papers demonstrates that photographs of art were an essential component to conduct business: there are many letters from Ileana Sonnabend, Leo Castelli's ex-wife and gallerist in Paris, asking for photographs of Pop art and artists to show to potential clients in Europe. Photo requests constituted such a large volume of the Castelli Papers that they are categorized separately from the rest of the gallery correspondence, and requests were received from expected places such as media sources and museums but also from private individuals such as the teenage girls who professed to fans of Andy Warhol and, in one case, a tourist who wanted pictures of the art in order to determine if she should make the effort to stop by the gallery during her upcoming trip to New York City. The correspondence and photo requests indicate that photographs were treated as documents of appearances rather than unique images or art-objects in their own right. There is virtually no mention of photographs of Pop art, artists, and exhibitions as anything other than adequate substitutes for the art itself. Yet a number of photographs sent out by the Castelli Gallery were found in Szeemann's archives and suggest that these photographs not only trace the network of connections formed around Pop art but also produced space for Pop art to exist around the world.

My archival research was initially guided by a relatively simple practical question, which then led to a new set of concerns regarding dissemination and production rather than simply regarding photographs as imitations or inferior reproductions of the art. Pop artists' innovations lay in treating mass media and popular cultures as the *lingua franca* of the post-WWII period, thereby acknowledging the power of industrially-produced images and image ecologies; the artists' approach garnered significant amounts of media attention for artists like Andy Warhol and Roy Lichtenstein (as well the Pop artist outside the United States) in the form of profiles about artists and patrons, reviews, and articles, thereby creating another set of mass-market images – “new” or “original” images intended for a mass market.

Related to this notion of mass-market images and questions of production, I began researching two papers to be completed as part of my independent study this fall. The first paper analyzes a set of mass market images that emerged in wake of the Pop art phenomenon: photographs of American Pop art collector Leon Kraushar, photographed for *Life* magazine and the book *Pop Art* by John Rublowsky (1965), which were then reproduced by German media outlets in 1968-1969 when Kraushar's widow sold his collection to the German businessman Karl Ströher. Ströher immediately donated his collection to the Dusseldorf museum, and remains one of the largest Pop art collections in the world, with the sale of the collection handled by Castelli and a major exhibition in Germany organized by Szeemann. The second paper analyzes a single photographic feature, the face of John F. Kennedy, appropriated by Pop artists around the world between the years 1962-1965. My goal for these papers are to construct two models in order to consider the distinctions between dissemination, transmission, and production by asking how photographs, which exist as both images and objects, be granted agency? What kind of activities (artistic, commercial, curatorial, and so forth) produced the spaces for Pop art? How does Pop art continue to reveal insight into media culture in the sixties and how does Pop relate to contemporary digital image culture? Each paper relies on research conducted with the aid of the ARC Knickerbocker Award including photographs, correspondence, press clippings, and curatorial records, and I anticipate that these papers will have a significant impact on the shape and scope of my dissertation.