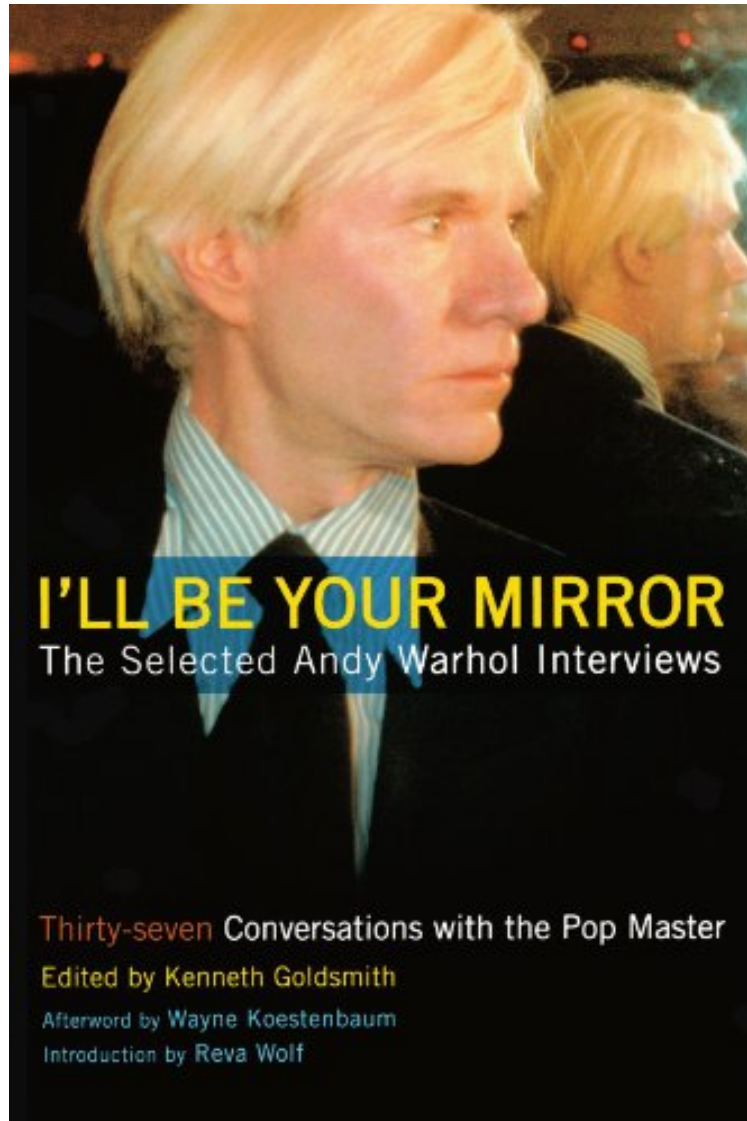


[Mobile book] I'll Be Your Mirror: The Selected Andy Warhol Interviews

## I'll Be Your Mirror: The Selected Andy Warhol Interviews

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**From Brand: Da Capo Press : I'll Be Your Mirror: The Selected Andy Warhol Interviews** before purchasing it in order to gage whether or not it would be worth my time, and all praised I'll Be Your Mirror: The Selected Andy Warhol Interviews:

3 of 4 people found the following review helpful. very disappointingBy m morrisseythere are some very famous

interviews here and nothing terribly interesting besides, when you consider how well AW handled questions evidenced in countless clips in which maybe one or two questions are asked in various documentaries out there (the Barbara Rose one stands out as having especially good give and take)underwhmeling! better to stick to the Philosophy"" book or Popism or the diaries... this volume I consider skipable3 of 3 people found the following review helpful. America's 20th century Lao Tzu of Pop...By meeahUnless you're some sort of Warhol scholar, you really have to like Andy Warhol a heck of a lot to read all the way through the interviews collected in "I'll be Your Mirror." You practically have to be a Warcaholic to appreciate the Pop Master's technique of speaking volumes while ostensibly saying nothing...sometimes even when he really is saying nothing!Warhol turned the interview into another display of his enigmatic aesthetic. What's interesting in this book isn't so much what Warhol says, but how he doesnt say it. His irony is so sharp that the interviewer is often seemingly unaware that he's even been cut--or delivered in so deadpan and naive a manner that either it's missed, misinterpreted it, or Warhol's interlocutor can't even be sure that he's been put-down or put-on.I think a lot of people feel the same about Warhol's art...or, until relatively recently, a lot of people used to feel that way. Is this guy putting us on, or what?Collected from a variety of sources, the interviews in "I'll Be Your Mirror" are uneven in quality, necessarily reprinted (and repeated) from other sources, and, because they are, in part, a Warholian performance, Warhol's answers are often redundant. In fact, there isnt a whole lot new here that a reader of Warhol's "The Philosophy of Andy Warhol" won't have already encountered. The fun, I suppose, comes in watching Warhol play his fey, fickle game of linguistic peek-a-boo, always giving away a little less than what he's ultimately getting: publicity.Pretending, by turns, to be ignorant, inarticulate, indolent, and indecisve, Warhol often comes off sounding like both Beavis and Butthead with his ever-ready, all-purpose, one-size-fits-all grab bag of answers suitable for any occasion (or question) . One has to appreciate the skill involved in not-answering questions, in evading the obvious, the pretentious, the sycophantic, the frivolous and the invasive to derive any entertainment in listening to Warhol "Yes," "no," "I don't know," "gee," "really?" his way through a lifetime's gauntlet of interview after interview.Of course, one must also remember that as "uncooperative" Warhol is in these interviews, they remain interviews; they aren't interrogations. Warhol agreed to be interviewed...sort of like a samurai accepts a challenge. From these encounters, Warhol emerges victorious, for the most part, you sense he hardly broke a sweat.Anyway, I guess what I'm trying to say is that if you're an evasive and elusive a character as I am than you'll surely appreciate the disappearing act that Warhol pulls off in these interviews...not just the act itself, but how he manages to do it. Although you have to keep your eyes open, you can hardly blink, because when you do, he's gone.If you'd like to learn this neat trick, whether you're a world-renowned artist or not, a socialite hobnobber or a grocery clerk, a celebrity trendsetter or a reclusive crank, you can hardly do better than study Warhol's performance in the book. For the rest of what makes Warhol important, you're better off going somewhere else.11 of 12 people found the following review helpful. U'mm, Uh, Oh Gee, I guess, this book is just okay, yeah!By Zenticant PangolinFirst off, you will buy this book because you are a fan of Warhol and frankly you should buy it because it contains a lot of great stuff. I was super excited when I opened this book because I get a kick out of the thought that Warhol was often gently mocking (well, taunting certainly) us with his obtuse and oblique responses to his media questioners. The problem with not actually being able to see Warhol give these interviews is that it is impossible to know how much actually came from his own lips and how much was created to fit the agenda of the person writing or giving the interview. For instance, whenever Warhol was with one of his co-conspirators he often allowed that person to interject an answer to a question on his behalf. Also, many of these interviews were actually composed to fit a particular world view. For instance, Mr. Malanga's interview of Warhol reads like something that Mr. Malanga wrote, probably with Andy's approval, and then submitted for print. This is okay, but the really great stuff in an Andy Warhol interview is what actually issues from Andy accompanied by all of his funny mannerisms and quirks. This sometimes does come through in a number of interviews contained in this book, particularly ones given to novices and young men but too often the interviews read flat and almost textbook like. I don't want to turn you off to this book because I really believe that it is a worthwhile read. I just don't want you to expect too much so that you won't be disappointed.

The Question-and-Answer interview was one of Andy Warhol's favorite communication vehicles, so much so that he named his own magazine after the form. Yet, never before has anyone published a collection of interviews that Warhol himself gave. I'll Be Your Mirror contains more than thirty conversations revealing this unique and important artist. Each piece presents a different facet of the Sphinx-like Warhol's ever-evolving personality. Writer Kenneth Goldsmith provides context and provenance for each selection. Beginning in 1962 with a notorious interview in which Warhol literally begs the interviewer to put words into his mouth, the book covers Warhol's most important artistic period during the '60s. As Warhol shifts to filmmaking in the '70s, this collection explores his emergence as socialite, scene-maker, and trendsetter; his influential Interview magazine; and the Studio 54 scene. In the 80s, his support of young artists like Jean-Michel Basquait, his perspective on art history and the growing relationship to technology in his work are shown. Finally, his return to religious imagery and spirituality are available in an interview conducted just months before his death. Including photographs and previous unpublished interviews, this collage of Warhol showcases the artist's ability to manipulate, captivate, and enrich American culture.

From Publishers Weekly "I always feel that my words are coming from behind me, not from me" this expertly chosen and edited first collection of interviews with inarguably the most influential artist of his and our time shows that for Warhol (1928-1987) the interview was an art form like any other. Again and again, with a variety of interlocutors ranging from the innocent to the fake (as when poet Gerard Malanga asks deliberately loaded questions) to the actively hostile, Warhol expertly controls the situation. But Warhol's judo-like feints, in which questioners, tipped over by the weight of their preconceptions, are left clutching at thin air, are less about concealing anything than they are about adding intrigue and tension entertainment value, if you will to an inherently absurd and artificial situation. Goldsmith, a conceptual artist, poet and radio host, contributes vividly written general and individual introductions that set up each piece perfectly. In gathering this book, he has performed a service not only for Warhol scholars but for anyone interested in the bewildering transformations of American culture, where "everyone and everything is interesting."

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From Booklist Warhol was fascinated by every aspect of celebrityhood, including the ubiquitous celebrity interview. For Warhol, interviews were performances, sly assaults on pretension and verisimilitude. So intrigued was he with the curious tension between the potential for revelation in interviews versus the predictable format, he started the magazine Interview. And, a celebrity himself, he often granted interviews and proved to be a challenging subject. Writer and radio host Goldsmith now presents the first collection of Warhol interviews, some never before published and all hilarious, arch, and indicative of Warhol's peculiarly prescient and pervasive genius. Over the course of three decades, Warhol toyed with his interlocutors, vamping and evading, and concealing shrewd social and aesthetic insights within seemingly insipid remarks. Warhol was, indeed, a mirror, a spinning disco ball reflecting the superficiality and pathos of human existence, and Goldsmith's meticulous and arresting collection, brilliantly introduced by Reva Wolf, is a key addition to the Warhol canon.

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About the Author Kenneth Goldsmith's writing has been called some of the most "exhaustive and beautiful collage work yet produced in poetry" by Publishers Weekly. The author of seven books and editor of the online journal UbuWeb, Goldsmith is also a music writer for New York Press and host of weekly radio show on New York City's WFMU. He lives in New York City.