

The Philosophy of Andy Warhol Study Guide

The Philosophy of Andy Warhol by Andy Warhol

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Plot Summary

The Philosophy of Andy Warhol (From A to B and Back Again) by Andy Warhol is a nonfiction account of Andy Warhol's perspectives and opinions. Andy's topics include the esoteric as well as the mundane as he rambles his way through a variety of subjects which have become important to Andy at some time in his life. Through the disconnected and sometimes disjointed philosophizing, the reader begins to understand Andy the man and Andy the artist. Andy's completely unselfconscious look into his life lets the reader glimpse into Andy's celebrity life without really seeing much at all.

Andy is afflicted with a nervous system disorder called St. Vitus Dance as a young boy and spends much of his childhood in bed with his paper doll cut outs and a Charlie McCarthy doll. Because of his frailty, Andy's mother encourages quiet activities such as reading and drawing, both of which will help build the foundation on which Andy's career will be built.

Andy's job at a department store one summer brings Andy in contact with a boss who is from New York City, and Andy becomes enthralled by the idea of the big city. When he is eighteen years old, Andy leaves Pennsylvania for New York and lives the typical starving artist life in an apartment crowded with other young people trying to make his or her way in the big city. Before long, Andy lands a job at Harper's Bazaar magazine, which is his entrée into commercial art.

Andy eventually opens his own art business in the early 1960s, and employs a few people at Andy Warhol Enterprises. Riding the wave of free love and radical thinking of that time period, Andy explores new art techniques and becomes a major figure in the new genre called Pop Art. Andy's business grows to include mass production of his art creations as well as film production of counterculture or underground films. Andy's films center on mundane topics such as bathing, presented in obscure ways and star Andy's friends and the people who become his followers.

Andy's notoriety both in his work and in his lifestyle attracts other artists as well as celebrity entertainers who jockey for position in Andy's world. Most of the work and some of Andy's personal life is conducted at The Factory, Andy's warehouse filled with workers pumping out Andy's artistic pieces.

Andy eventually rises to superstar celebrity status himself and travels the world selling art, attending celebrity events, and just enjoying the notoriety he has achieved. In this book several people, both male and female, are named B, who act as counterpoints to Andy's sometimes being called A. This may be considered unusual to most people but Andy's world is esoteric and designed to shock so the reader should be prepared to hear almost anything. Andy does not disappoint.



B and I: How Andy Puts His Warhol On

B and I: How Andy Puts His Warhol On Summary and Analysis

The Philosophy of Andy Warhol (From A to B and Back Again) by Andy Warhol is a nonfiction account of Andy Warhol's perspectives and opinions. Andy's topics include the esoteric as well as the mundane as he rambles his way through a variety of subjects which have become important to Andy at some time in his life. Through the disconnected and sometimes disjointed philosophizing, the reader begins to understand Andy the man and Andy the artist. Andy's completely unselfconscious look into his life lets the reader glimpse into Andy's celebrity life without really seeing much at all.

The prologue of the book begins with Andy Warhol, identified as A, calling someone named B. It is further explained that B can be anyone who helps Andy kill time. Andy and B discuss Andy's secret ambition to have his own television show entitled Nothing Special. The two also talk about starting each day and the avoidance of chocolate-covered cherries strewn on the floor and what each does if he or she should happen to step on one of the candies.

Andy then mentions his obsession with the appearance of pimples on his face and describes his routine of using rubbing alcohol to treat any outbreaks. Andy then tells B about a nightmare Andy had about his involvement in a charity where his work is to cheer up monsters and disfigured people wearing plastic across their faces to hide the nothingness below. Andy tells B that it is preferable to think of nothing because it is nothing that is exciting and sexy in this world.

Andy then mocks his physical appearance by talking about his pallor, shaggy, silver white hair, the chic freakiness and affectless gaze. This leads to a short discussion of makeup and bodily scars, some inflicted by gunshot wounds Andy suffered. Andy had been shot by a woman who founded the Society for Cutting Up Men who wanted Andy to produce a film script written by the woman. Andy's rejection of the project incites the woman to shoot Andy at his studio.

Andy and B then discuss the viability of Andy becoming President of the United States one day and how much different it would be from today's perception of the office. B offers up an alternative career for Andy, that of Customs Official, but Andy is not interested. Andy ends the conversation by telling B that Andy needs to dye his hair to which B responds that she would someday like to pull off Andy's wig but never does it because of the pain it would cause Andy.

In the prologue, Andy's fundamental philosophies are established: the need for constant companionship, an affected persona, denial of realities and impersonalized relationships. The fact that the person having a conversation with Andy is identified only as B, never given a name, validates Andy's unwillingness to delve into relationships. It is



clear that B's function is to validate and support Andy's needs, although the same things are not reciprocated. The fact that B refrains from taking off Andy's wig because it would hurt him symbolizes the fact that B has the potential to reveal the true Andy but does not act on any impulse which would ruin Andy's contrived persona. The book will show how Andy's fame draws many B's who are willing to forego their identities in order to spin in Andy Warhol's universe.



Chapter 1, Love (Puberty)

Chapter 1, Love (Puberty) Summary and Analysis

Due to a nervous system affliction called St. Vitus Dance, Andy spends much of a sickly childhood in bed with paper dolls. Andy does not see much of his Czechoslovakian father, employed by the coal mines, and Andy's major childhood influence is his mother. As a teenager, Andy finds summer employment at a department store and idolizes his boss who comes from New York. The lure of New York in the 1950s is strong and Andy moves to the big city when he is eighteen.

Andy moves into an Art Commune of sorts with seventeen other young people, but Andy does not form any real attachments to any of them and feels alienated in his new life. Andy determines to become a loner and realizes that this shift in his persona seems to draw people to him, anxious to unload their problems.

Andy eventually moves to his own apartment and purchases his first television set, which he finds fascinating because people on the TV can share their problems with him, making Andy more immune to the problems of his real life acquaintances. Andy admits to an affair with his television but realizes his true marriage to media when he purchases a tape recorder which eliminates any further personal interactions because now everything can be committed to the anonymity of the recorded voice.

By the early 1960s, Andy's art career blossoms and Andy employs a few people in a modest studio. Andy's establishment of his Pop Art statement draws even more people and more celebrity to him. Andy becomes the darling of the New York disco scene, and entertainment celebrities are especially drawn to Andy's art and bohemian lifestyle. Andy believes that during this time people forget about what true emotions are and Andy himself tends to be fascinated by people as opposed to being in love with anyone.

The reader learns early that Andy Warhol does not view the world as other people do and capitalizes on a lonely childhood to create a defensive, outrageous lifestyle so that people can no longer ignore him. Although he claims to want his nothingness, to want nothing more than distance from people, his lifestyle proves differently. Andy also speaks in terms that are meant to titillate and shock. One of the less outrageous statements is that he has married his tape recorder and considers it his wife. "But I didn't get married until 1964 when I got my first tape recorder. My wife. My tape recorder and I have been married for ten years now. When I say 'we,' I mean my tape recorder and me. A lot of people don't understand that" (p. 26). It is this inability of the masses to understand Andy's thinking and lifestyle that especially delights Andy Warhol.



Chapter 2, Love (Prime)

Chapter 2, Love (Prime) Summary and Analysis

A spoiled South Carolina debutante named Taxi becomes an important person to Andy, who is fascinated by Taxi's lifestyle. Taxi has moved to New York City to prove to her family that she can carve out a life on her own. Taxi struggles with life with little money and the comforts she is used to but adapts by buying cheap clothes and making fashion statements readily adapted by the fashion industry. Taxi is also a drug addict and her main focus each day is getting and hoarding the drugs she will need to support her addictions. Andy also notes that Taxi hoards items such as old brassieres and makeup and has horrendous personal hygiene habits. Taxi leaves Andy's life to go on the road with a singer and Andy hopes that the singer can take care of Taxi better than Andy could.

Andy is fascinated by Taxi because she has rejected a wealthy debutante lifestyle in South Carolina in favor of struggling for authenticity in New York. Most people, including Andy, would have held on to Taxi's privileged life, but Andy also respects Taxi's need to find her own way. Although Andy finds some of Taxi's habits repulsive and selfish, Andy cannot help but be drawn to Taxi's eccentricities, although Andy is not able to help Taxi find any sort of peace. Ironically, Taxi wants a life on independence but becomes addicted to drugs, forcing a life of dependence on herself presumably much more harmful than the one offered up by her family.



Chapter 3, Love (Senility)

Chapter 3, Love (Senility) Summary and Analysis

Andy believes that love is too complicated and involves more work than most people are willing or able to commit to. According to Andy, elementary school children need to be taught courses in beauty, love, and sex with the most emphasis on love. If children understand early how insignificant sex is, they will not be so obsessed with it. However, adults will never take this position with their children because beauty, love, and sex constitute big business.

Conversely, Andy feels that being in the dark about love and sex can be a good situation because knowledge kills all anticipation and excitement, which are the major attributes of making love anyway. Andy equates this anticipation with the first time he, as an adult, sees the movie *Snow White*, which he thoroughly enjoys. Andy believes that people should not be informed about love and sex until the age of forty because people are living longer and there should be a longer period of anticipation in people's lives as opposed to the relatively short anticipatory period when people begin having sex as teenagers and are forced to live out their lives with the same boring sexual routines.

As a young man, Andy strives to learn about love and finds the truest representations in movies. It is this genre that appeals to Andy's creative side too, and Andy makes movies in which he tells people how to meet, relate and interact. Andy's movies are never purely about sex but rather about the earnest learnings of relationships. Andy feels that the best love is "not-to-think-about-it love", which means a mind filled with facts other than love or making love. Thinking about other things, especially humorous things, is most relaxing to Andy, and he prefers this technique as opposed to all-consuming sexual thoughts before, during, or after the actual act.

Andy's sexual preferences have not been defined but it is clear that he has emotional issues surrounding sex, especially with women. Andy's position of avoidance and diverted thinking during sex positions him as completely uncomfortable with the act of sex, and his "sexual" movies are more like documentaries on how to meet and interact with people on a superficial level. This lack of intimacy and no desire for real connection show Andy's avoidance tendencies, and it's interesting that he feels the need to address his unusual feelings about sex. It is almost as if Andy takes the offensive and states completely obscure feelings so that he will not be placed in a defensive position about his lack of a typical love life and history or personal relationships.

Chapter 4, Beauty

Chapter 4, Beauty Summary and Analysis

Andy feels that each person has some beauty at different points in life but that it is impossible to define a person as totally beautiful. Andy finds the beauty in each person, but finds that he gravitates more toward talkers instead of beauties because of his real appreciation for talking. Andy's philosophy on beauty is that a person should not change his or her beauty for the sake of changing with trends because real beauty will remain and will once again be in vogue someday.

Andy also feels that a person should take the initiative and point out his or her own personal shortcomings so that another person will not be allowed the opportunity to offend that person. This plan should be put into effect for both permanent and short term beauty shortcomings so that a person always feels in control of his or her attractiveness.

Real beauty, to Andy, is exemplified by cleanliness and good grooming. The period of the 1960s when people wear leathers and suedes which cannot be laundered with water is especially offensive to Andy, who gravitates to wearing blue jeans because of their washability and wearability.

Being overweight is not a hindrance to beauty to Andy's way of thinking. Andy recalls a four hundred pound woman with a beautiful face who never looks in a mirror to see anything other than her face. This woman is convinced of her beauty and Andy agrees because the woman faces the world with a beautiful, confident demeanor.

To round out his statements on beauty, Andy names three things that are always beautiful to him: a pair of comfortable shoes, his own bedroom, and US Customs upon re-entering the United States after a trip.

It would be assumed that an artist would have very definite ideas on beauty and the characteristics that combine to make a beautiful person. Refreshingly, Andy Warhol sees beauty in each person and makes allowances for the imperfections that constitute the human condition. Amazingly, good grooming, hygiene, and an aura of confidence are more attractive than the perfect set of cheekbones on the latest superstar. Perhaps this is why Andy becomes the most popular Pop Art artist of the 1960s and 1970s. Andy is able to understand real people, appreciates their sensitivities, and knows what appeals to them and therefore is able to create art and beauty for the masses.



Chapter 5, Fame

Chapter 5, Fame Summary and Analysis

Fame has both drawbacks and advantages. If Andy had not been famous for being Andy Warhol, Andy believes that he would not have been shot by someone irate with him. On the other hand, Andy finds it delightful to know celebrities and to be known in return. To Andy, the idea of fame is relative, though, because as soon as a person begins to know a famous person, the aura of fame is diminished a little bit. The mystique of fame and notoriety is the largest part of being famous.

Andy finds the hardest part of fame is doing interviews with people from different media who come to the interview with preconceived ideas of what they are going to publicize about Andy before even speaking with him. However, Andy has a special fascination with talk show hosts who are able to balance the pressures of creating a successful show all the while seeming to just be engaged in conversation with several famous people. Andy knows that his fear of being on live television would prevent him from ever being able to do this job and creates a basis of respect for anyone who can do it successfully.

Ironically, Andy Warhol, the most famous pop artist of his time, shuns the mechanics of fame and feels most alive when he is away from everyone and ready to retire for the night. Perhaps Andy can adopt this blasé position about celebrity because he has achieved it. It is like his quote noted in the first chapter of the book, "As soon as you stop wanting something you get it. I've found that to be absolutely axiomatic". Andy no longer needs to dream of fame because he has achieved it; however, it was that dream that drove the young Andy from Pennsylvania to the glamour of New York City in the 1950s.



Chapter 6, Work

Chapter 6, Work Summary and Analysis

Andy believes that the events that happen in people's lives are more like watching TV than the shows presented on television. For example, when he is shot, Andy recalls feeling that he is watching the event as opposed to experiencing it because the true depth of emotions seen on television shows is not present at his attack. Andy's attack takes place in June, 1968, at his business, Andy Warhol Enterprises.

Andy's career has its beginnings in commercial art and he is evolving as a business artist, which means that Andy now feels more proficient in running a business as well as creating art pieces. Andy admits that the business did not run smoothly at first, but soon finds a productive rhythm and financial success, eschewing the "money is bad" mantra of the rebellious 1960s.

Andy is a firm believer in utilizing leftovers in business, such as using all the film shot to create a movie, not editing out scenes which many not seem to fit. The end result is frugal and funny and Andy applies this leftover philosophy to everything but buying a pet and buying food. Andy buys a dog at a pet store instead of going to the pound because his emotions get the better of him on this type of purchase. Andy also admits to being a food snob, with food being his one great extravagance. And while Andy does not eat food leftovers, he generously shares them with his office staff or leaves them for homeless people on the street.

Andy regrets not having a boss or someone to tell him what to do every day and believes that the ultimate boss would be a computer which holds all a person's emotions, history, skills, etc., so that that computer could most appropriately function as the ultimate boss.

The hardest work for Andy, after being alive, is having sex, because he loses so much energy from engaging in it. As an "energy-loser", Andy refrains as much as possible and simply watches those who are "energy-gainers" as they rush frantically trying to engage in sex as much as possible. It is also hard work to try to change your sexuality or your perception of your sexuality and Andy concedes that sometimes it is good to just be your own sex.

Popular culture in America is a great equalizer in Andy's opinion because the same products are available to poor people that are available to rich people. For example, Coco-Cola drinks are the same whether they are drunk by a poor person or a celebrity. To Andy's way of thinking, this concept is what makes America a better country than those countries where the aristocracy eats different foods from the peasants. This idea of inequity should also extend to jobs and job titles according to Andy. For example, being a maid is a perfectly legitimate job yet people find it shameful and degrading. However, if the President of the United States were to be seen on television cleaning

bathrooms, the position of maid would be elevated and there would be no more discrimination over jobs and their relative importance.

Andy Warhol works hard at his art, most days arriving at his studio at ten o'clock and working until ten o'clock in the evening. Because he has an artist's sensibilities, he does not have great business acumen at the onset of his business, but soon realizes that business is art in a way and decides that he can master that too, which he does. Probably contrary to popular belief, Andy loves to work above all other things. The only difference is that his work is everywhere, whereas most people have space and time limitations to their work experiences. Andy's egalitarian sensibilities about class structure and employment fit in well with the time period and make Andy a natural pop culture artist.



Chapter 7, Time

Chapter 7, Time Summary and Analysis

Andy's musings about the concept of time range from the practical to the ridiculous. For example, when Andy has an appointment to meet someone at ten o'clock and the person does not become available until five minutes to one, Andy adopts this pattern and arrives at five minutes to one for every ten o'clock appointment. Andy also negates the concept that Paris is more esthetic than New York because New York does not have time to have an esthetic because it takes a person half a day to go either downtown or uptown. Andy also explores the concept of having "time on your hands" and studies the hands of a waiter who has no other lines than the three main ones on his hands, leading Andy to wish he were a waiter too.

The concept of time can be very ethereal and mystical too. Andy feels that the best part of time is the anticipation of an event, such as the time leading up to the date of an important ball or the imminent consumption of a box of chocolates. Andy also believes that a person can make a conscious choice to spend his or her time happy or sad. This concept comes to Andy who witnesses a funeral in Japan where all the mourners are reveling instead of weeping and intuitively understands that each situation can change depending on how you view it.

Andy also explains why some people he knows, including himself, still behave like babies. People are living longer than ever before so it just makes sense that each person should spend a proportionately longer time as an infant. In Andy's case, he believes that he is lacking some chemical that physically blocks further maturity and keeps him locked in a perpetual state of being a Mama's Boy.

This chapter is stylistically like all the others in that Andy provides short paragraphs of random thoughts on one topic. Each of the paragraphs is related to the chapter's theme but there is no sense of congruity lending the feeling of randomness to the entire book.



Chapter 8, Death

Chapter 8, Death Summary and Analysis

This chapter is comprised of only two sentences. "I don't believe in it, because you're not around to know that it's happened. I can't say anything about it because I'm not prepared for it" (p. 123).

Andy is no different from most other people in his denial of death or unwillingness to discuss it. The brevity of the chapter is a literary form of someone changing the topic of a conversation due to its uncomfortable nature. Symbolically, this abrupt style in a book filled with rambling statements mimics the sometimes abrupt nature of death that occurs while people are living their lives and are caught up short by death's appearance. Perhaps Andy enjoyed the artistic allusion he created here or maybe he simply was unwilling to discuss the topic in any detail, making him more human and average than he would have liked.



Chapter 9, Economics

Chapter 9, Economics Summary and Analysis

Andy prefers carrying cash as opposed to traveler's checks or personal checks and his preferred method of transporting his money is in crumpled wads in brown paper bags. The fact that Andy will not relinquish his big bag when shopping at the grocery makes it appear that Andy might be stealing, but his argument is that the bag functions as a purse and women are not asked to check their purses upon entering a store. Andy delights in walking around the store looking rich and buying things to store on his bedroom windowsill.

Andy loves folding money and notes that wealthy people keep their money in long white envelopes, not in the expensive wallets they purchase. Andy feels that change can be a burden, especially pennies, which he wishes would never be made again. Andy cannot be bothered by pennies and never saves them or takes them as change from a transaction.

Almost as much fun for Andy as grocery shopping is shopping for books and magazines. Andy especially likes getting receipts for his purchases, and considers them almost as a form of currency and as proof that he is a careful person who works, saves receipts, and pays his taxes. Andy also enjoys going to restaurants and drugstores in the middle of the night and relishes the fact that the establishments will remain open to accommodate him just because he has lots of money to spend.

Not surprisingly, Andy's view on money is the same as that of everything else in his world. Andy feels no real connection with the money and views it as another tool with which to shock or manipulate. Naturally, Andy notices the design of money and feels that US currency is especially well crafted, and has even thrown it into the East River just to watch how it floats. This blasé position on money indicates Andy's wealth as well as his disregard for another thing coveted by the masses. Andy's distancing himself from the money symbolically distances himself from common people.



Chapter 10, Atmosphere

Chapter 10, Atmosphere Summary and Analysis

To Andy's way of thinking, people compartmentalize their thoughts into condominium-like spaces in their minds, although Andy prefers large, open spaces. Even though Andy is an artist, he believes that any space with art in it is wasted space. Andy feels conflicted in that he produces art that will waste people's space and even violates his own theory by collecting and making things for his own space.

According to Andy, everyone should live in a completely empty, clean space. If a person in New York City feels the need for a closet, that closet should be located in New Jersey. It would also be ideal for items in the closet to have expiration dates in order to avoid the collection of too many things. Andy follows the habits of Tennessee Williams and puts everything purchased or received as a gift in a box at the end of each month and then sends that box to storage.

Andy also believes that there should be supermarkets that buy things back from people in order to create a more balanced economy. The buy back of old magazines, chicken bones, and shampoo bottles would also help eliminate the distraction of things and the problem of how to dispose of them. Andy even goes so far as to recommend that people have tubes installed in the rectum so that the food they eat and excrete can be recycled without the need to ever eat again. If the thought is too repugnant, the waste material could be colored pink or some other pleasing color.

Andy is not only impressed with the proper usage of physical space, but admires people who can use space wisely with words. Truman Capote is one person Andy respects because of Capote's brilliant use of words to fill a space with intelligence and quantity. Andy also compares himself to other artists such as Pablo Picasso, whom Andy learns had created over four thousand pieces of art in his lifetime. Andy feels sure that he can easily create that many pieces in one day, but soon finds out that the goal is an impossible one even with his mechanized operations.

Another way Andy likes to use space is with perfume, which Andy loves to wear and which he changes every three months. Andy even goes so far as to snoop in other people's bathrooms to detect the fragrances other people wear to see if there might be something Andy might like to try. Andy's obsession with perfume stems from his belief that the sense of smell is the strongest sense that people have. Andy even likes to inhale the scents of different buildings for the memories evoked in them. Andy has tried inhaling the scents of both city and country locations, preferring the city because it is more geared to work which is Andy's life force.

Andy's ideal city would be one long Main Street with no cross streets to complicate matters. This city would also be completely new with no antiques, and buildings replaced every fourteen years. Rome, Italy, is an example to Andy of a city that is much



too old because the buildings had obviously been constructed to last a long time. Andy extends the thinking on this point to state that an ancient city changes the labor distribution because women do all the remaining work because building, which is normally a man's job, is not needed in places like Rome.

Andy's favorite type of atmosphere is that of airports and airplanes because of their austerity and methodical operations. Even though the idea of flying is disconcerting to Andy, he delights in the food, bathrooms, and entertainment offered in the airport and airplane environment.

Ironically, Andy's life is radically different from the way of life he proposes as best or wishes he could adopt. Even though Andy's art is minimalist, Andy creates mass amounts of it to cover the blank spaces he especially covets. Perhaps Andy's dream of empty spaces mirrors his wish to be free of emotions and commitments, but Andy cannot stop himself from creating and communicating, which is a primal need that even Andy cannot block.



Chapter 11, Success

Chapter 11, Success Summary and Analysis

Andy is accompanied by another B, and the two of them are people-watching in the lobby of the Grand Hotel in Rome. Andy has flown to Rome to attend a major celebrity event. He feels that Rome is becoming the new Hollywood because of its pull for celebrities. Andy is tired from the long flight and wishes that he could sleep in the lobby because the lobby of any hotel is always much nicer than the rooms. Andy would like to be in Europe every week, but does not like the idea of flying even though airports and airplanes are his favorite environments.

Andy and B are hosted by film director Franco Rossellini, who greets Andy and B in the hotel lobby. Franco is flustered when Andy requests a hotel room for a few more nights, and Franco rushes off to speak to the press. Andy and B spot a number of celebrities in the hotel, including Elizabeth Taylor, Elsa Martinelli, and Ursula Andress. Andy and B argue over whether or not Andress is taller or shorter in person than she appears on film. Ultimately Andy tires of the dialogue and goes to his room to nap before the big event that evening.

Andy shows the separation between B and himself by acting coolly at the parade of celebrities in the hotel lobby. B is excited to see the stars and animatedly tries to get Andy to engage with the celebrities or at least discuss them. Andy complies only to the discussions which are based on nonessential topics, such as Ursula Andress's height. Andy must maintain the distance of celebrity himself by appearing to seem unmoved by the appearance of movie stars whom Andy considers to be on the same level as Andy himself now.



Chapter 12, Art

Chapter 12, Art Summary and Analysis

Andy and B are staying at the Hotel Mirabeau in Monte Carlo for the Grand Prix race weekend. Andy's room overlooks one of the turns in the race and Andy is annoyed by the waxing and waning of the noise from the racecars. Andy is joined in his room by B and Damian, another friend, who have come to take Andy to lunch. The trio discusses the racecar drivers and whether or not they have death wishes or just wish to be even more famous than movie stars.

When B leaves the room for a few minutes, Andy is left alone with Damian and is very uncomfortable in her presence. Damian attempts to engage Andy in conversation by talking about the amount of risk involved in being an artist. Andy is immediately annoyed by the direction of the conversation and tells Damian that being an artist is just another job. Damian will not be swayed and feels that becoming a celebrity artist means that that artist must have taken some risk at some time to have become different and stand out from the others. Andy once more tries to dissuade Damian by naming some people who really take risks in life: coal miners, hitchhikers, babysitters, and stepdaughters.

When B returns to the room, the conversation moves to the topic of growing wiser with age. Damian and B feel that a person grows wiser and potentially more depressed with each year while Andy experiences complete years of learning nothing and is quite content with that arrangement. Andy's attempts to convince Damian and B about the value of nothing falls flat, with B laughing at Andy and Damian being hurt at Andy's seeming disinterest in life.

It is unclear whether Andy takes his radical positions seriously or whether he enjoys making radical statements to gauge the reactions from people. For example, when Andy tells Damian that virtually everything is actually nothing—feelings, sex, dreams—Damian is at first shocked and then hurt because she cannot communicate with Andy. This is especially hard for the female B's in Andy's life, who feel the need to talk and feel personally rejected when Andy brings down an imaginary wall when he refuses to admit that something can be more than nothing. Some of the B's, such as the male B in this situation, find Andy amusing and laugh at his antics. This could be a reflection of the different way men and women view concepts or it could be simply that most of the B's in Andy's life are obsequious in order to stay in Andy's world for various reasons.

Chapter 13, Titles

Chapter 13, Titles Summary and Analysis

Andy awakens at the Grand Excelsior Principi di Savoia Hotel in Torino, Italy, on his business trip of meetings about art deals. Andy phones the B he is traveling with so that B can order room service, a function that Andy is too insecure to do on his own. Before long, B arrives followed by breakfast which, much to Andy's delight, contains a big bowl of cherries. Andy comments that this B must feel at home in Italy because of B's Italian descent. The two then discuss intermarriage in Europe and the wars that have been waged against family members.

Andy's Torino art dealer phones, inviting Andy and B to lunch. Andy and B launch into a discussion about habits and B wants to know how to adopt good habits and thinks Andy will know because Andy is so disciplined. Andy claims that the perception of discipline comes from doing what he is told to do and that, in fact, there are many situations where Andy does what he would prefer not to. In cases like this Andy has three tricks to help him persevere: "(1) never complain about a situation while the situation is still going on; (2) if you can't believe it's happening, pretend it's a movie; and (3) after it's over, find somebody to pin the blame on and never let them forget it. If the person you pin the blame on is smart they'll turn it into a running joke so whenever you bring it up you can both laugh about it, and that way the horrible situation can turn out to be fun in retrospect" (p. 194).

This chapter is essentially the culmination of all of Andy's philosophies. The breakfast of a bowl of cherries symbolizes what that image stands for: that life is a bowl of cherries when everything is good and going your way. Andy has achieved international success, has attained great wealth, and has the luxury of traveling with a string of B's who will take care of all of Andy's needs. It is fitting that Andy should have a little bit of fun with the reader who, up until this point in the book, is being led by Andy to believe that Andy believes or cares for nothing when in actuality Andy is very aware of his good fortune as he continues to devour the cherries.



Chapter 14, The Tingle

Chapter 14, The Tingle Summary and Analysis

When at home in New York City, Andy talks on the phone to many of his B's to catch up on the latest gossip. Andy normally initiates the phone calls but sometimes he wakes too early to place calls so he watches TV or washes his underwear until a sensible hour. On this morning, a phone call comes in from a female B and Andy knows who it is on the other end of the line before Andy picks up the phone because this B is notorious for calling Andy before he can call her.

Andy answers the phone in the midst of eating jam from a jar and B launches into a very long diatribe of her current events, most of which consist of cleaning her apartment. B is obsessed with cleanliness and delineates for Andy even the most minute details of her cleaning rituals. B is the type of person who dusts the telephone book as well as the inside of its leather cover and then moves on to vacuuming the inside of her pocket radio to prevent dust from building up on the batteries. B also cleans her pencil jar with a special cloth and then sharpens the pencils to the same height before returning them to the freshly cleaned receptacle.

B has a special obsession with garbage and cringes at the thought of anyone seeing what she discards, so B either walks to another block to throw away her bag of garbage or she tears the refuse into tiny pieces which she flushes down the toilet. B varies her routine so that the people across the hall will not think that B has diarrhea all the time for the continual flushing of the commode. There is no limit to what B will attempt to flush in order to avoid anyone who knows her seeing what she consumes and then throws away. "Okay, okay. I flushed down six times the heads of radishes, two plastic bags, one was a carrot bag, one was the radish bag, and one paper bag that the carrots and radishes had come in from the store. And then I flushed down the tops of the carrots and the bottoms of the carrots. Then I tore up the paper plate where I put the Krazy Mixed-up salt that I dipped the carrots and radishes into, and I tore up the paper plate and put that into the toilet. I flush each thing separately so that's fifteen flushes right there. Then, old pills I flush, too" (p. 215)

During this seemingly endless conversation, Andy goes to the kitchen to trade his jam for apple butter and orange marmalade and to go to the bathroom. Sometimes B does not even realize that Andy has laid down the phone receiver and keeps rambling about her cleaning rituals. By the time B has described her personal hygiene habits Andy is beginning to doze off and catches only words and brief phrases of what B is spouting into the phone. After an hour of talking non-stop, B panics when she realizes that Andy has answered the doorbell and is not listening. This is the break that Andy needs and he excuses himself at long last from B's droning.

It's amazing that Andy has the patience for this lengthy, boring one-sided phone conversation but Andy himself is obsessed with cleanliness, so B's rambling may not be



as burdensome to Andy as it is to the reader. The significance of the chapter's title, "The Tingle," comes from the advertising phrase given to cleaning and dusting products. As B states, in 1973 many cleaning products have lemon added to improve their cleaning properties, but the lemon essence has outlived its marketability and today's terminology includes the "tingle" that products give to furniture or other cleaned surfaces.

This chapter is essentially captures B's stream of consciousness as she thinks out loud. The way the chapter is written with no breaks mimics B's non-stop rambling on whatever comes into her head. This chapter is also very different from the others, which are composed of multiple short paragraphs mostly on separate topics.



Chapter 15, Underwear Power

Chapter 15, Underwear Power Summary and Analysis

Andy considers himself to be truly American because of his penchant for buying things. As opposed to other countries and cultures that enjoy the give and take of commerce, Americans prefer only to buy. Today, the target of Andy's consumption habits is underwear. Andy calls one of the B's to see if B wants to accompany Andy to Macy's Department Store to purchase new underwear. B would prefer to shop for underwear at Bloomingdale's where B normally buys the store brand of pure pima cotton underwear.

Andy convinces B to accompany him to Macy's and the two discuss the law of diminishing returns regarding socks. No matter where they are washed or who washes them, one sock is always lost in the laundry. Arriving at Macy's, Andy and B are overwhelmed by the big Saturday shopping crowd but forge ahead to the men's underwear department.

Andy finds his favorite style of Jockey brand classic briefs and is content until a salesman shows Andy some new underwear options. These alternate styles only serve to complicate the situation and Andy is irritated by the intrusion into his underwear routine. Andy also purchases several pairs of black socks and marvels at B who buys socks of varying colors. It makes no sense to Andy to buy different colored socks when one from each pair is destined to be lost, rendering all the remaining socks useless.

After Andy and B leave Macy's, they stop in at Gimbel's Department Store where Andy wants to look for old jewelry in their used jewelry department. Andy notices Robert Redford on the down escalator as Andy and B ride up to the used jewelry department on the fifth floor. Andy's requests for big jewels from the 1940s are rebuffed by indifferent sales clerks and eventually Andy and B leave Gimbel's in search of Dr. Scholl's Footsavers.

Andy admits to being a consummate shopper and feels a pride to be part of this very American practice. While he may be an avid shopper, Andy is anything but typical, marveling himself that he and B are the only men shopping in the men's underwear department. Andy surmises that most purchases for men are made for women, something of note for American apparel marketers. Andy is also different in that his shopping whims switch from underwear to jewels to Dr. Schools Footsavers. As Andy has said in previous chapters, money is money and when he has it, he spends it. Possibly Andy makes his purchases to feel a little bit mainstream but also to validate his quirkiness and sense of the absurd.



Characters

B

B is anyone in Andy Warhol's life who helps Andy kill time by talking. It is interesting to note that B normally does most of the talking and Andy merely listens, whether on the phone or in a face-to-face contact. B can be anyone of any sex or any age as shown throughout the book. Sometimes B is a male traveling companion and sometimes B is an older female friend who phones Andy to talk for hours on end. It is not clear why each of Andy's friends is relegated to this initial, but possibly Andy cannot be bothered by being forced to remember individual names. This depersonalization elevates Andy as the main character in Andy's life and the only person worthy of a full name. Another possible theory is that Andy's ultimate goal is to simplify life and spaces and by eliminating a multitude of names. Andy is decluttering his mind space to free it up for ideas and elements considered more important. Quite possibly, other people are named B because it comes after A (Andy) in the alphabet, which keeps everyone else Andy knows or will ever know in second place to himself.

Andy Warhol

Andy Warhol is an American graphic artist, painter, and filmmaker who rises to international celebrity in the 1960s and 1970s. Andy is a sickly child born in 1928 and raised in McKeesport, Pennsylvania. Andy's illness forces him to indoor artistic pursuits, which will serve as the foundation for a superstar art career. Andy's early employment drawing shoe illustrations for a department store propels him to New York City where his career explodes in the 1960s. Andy is considered an important figure in the world of Pop Art and his work gains worldwide reputation and renown. Andy capitalizes on his meteoric rise and gathers both friends and notable people who want to be part of Andy's purportedly glamorous life. Andy has emotional issues to manage and finds it difficult to get close to people and cannot stand being touched. This evasion can be seen in his art, which does not delve into any topic to any depth or does not evoke strong emotions from those viewing the work. Andy finds it easier to avoid sexual encounters too by taking along a handful of his employees on any dates he has. Andy's sexual preference is not stated in the book, but Andy states in the book that he is a sissy and a Mama's boy, leaving little to the imagination that Andy is a homosexual. It seems as if Andy prefers an androgynous persona and his philosophies belie a pristine view of life and clinical interactions both personally and professionally.

Mr. Vollmer

Mr. Vollmer is a New York native and Andy's boss at a department store where Andy works one summer and discovers his fascination with the big city.



Taxi

Taxi is a South Carolina debutante who rejects her privileged lifestyle in favor of defining her own life in New York City.

Truman Capote

Truman Capote is a noted author, a contemporary and friend of Andy Warhol's.

Franco Rossellini

Franco Rossellini is an Italian film director and is Andy and B's host for the big event held in Rome, Italy.

Elizabeth Taylor

Elizabeth Taylor is an international movie star with whom Andy acts in a movie and who Andy spots while people-watching at the Grand Hotel in Rome.

Damian

Damian is a friend of Andy and B who joins them in the Hotel Mirabeau for the Grand Prix race weekend.

Robert Redford

Andy and B spot movie star Robert Redford in Gimbel's Department Store while Andy and B are on a shopping trip for used jewelry.

Andy's Superstars

Andy collected models, artists, and celebrities who enjoyed being in his eclectic universe of art, nightlife and travel. Some of these talented people would find special favor with Andy, who would include them as performers in his films or choose them to work in Andy's studio, The Factory. This association with Andy propelled these people into superstar status, which they probably would not have enjoyed without Andy's influence.



Objects/Places

Johnson & Johnson cotton ball

Andy uses Johnson & Johnson cotton balls to apply alcohol to the pimples that appear periodically on his face.

Television

Andy is obsessed with televisions and often has more than one running in his room at one time.

Levi Strauss blue jeans

Andy prefers to wear jeans over any other type of clothing and thinks that the ultimate brand for functionality and fit is Levi Strauss.

The Factory

The Factory is Andy Warhol's art studio located in New York City. It is the location for the mass production of pieces of art and the filming of Warhol's avant garde films.

McKeesport, Pennsylvania

McKeesport, Pennsylvania is Andy Warhol's childhood home.

Charlie McCarthy doll

One of Andy's favorite childhood objects is a doll created to look like Charlie McCarthy, the ventriloquist dummy of Edgar Bergen.

Tape Recorder

Andy's acquisition of a tape recorder in the 1960s becomes a major form of impersonal communications for Andy. Andy often refers to the tape recorder as his wife.

New York City

Andy is fascinated by New York City and moves there when he is eighteen to pursue a career in art. It will become his home for the rest of his life.



Harper's Bazaar

Andy gets his first important job at Harper's Bazaar women's magazine in New York City.

Macy's Department Store

Andy purchases his first television at Macy's Department Store in New York City. Andy and B also go shopping at Macy's to buy underwear.

Pop Art

Pop Art is an art movement characterized by graphic treatments incorporating elements and themes popular to mainstream cultures. Andy Warhol is considered an important force in this movement.

Snow White

Andy is thrilled when he sees the movie Snow White for the first time as an adult in New York City.

Tub Girls

Tub Girls is a movie created by Andy Warhol to portray the story of different girls who learn to interact with other girls while bathing in a tub.

Women in Revolt

Women in Revolt is a movie created by Andy Warhol to tell the story of women's liberation played by three female impersonators.

Andy Warhol Enterprises

Andy Warhol Enterprises is the name of Andy's art and film business and is the location of his shooting in June, 1968.

D'Agostino's

D'Agostino's is the New York City supermarket where Andy shops for groceries.



Brentano's

Brentano's is the New York City bookstore where Andy shops for books and magazines.

Rome, Italy

Andy considers Rome, "The Eternal City", to be too old and has no regard for its antiquities which Andy feels should be replaced with modern buildings and artifacts.

Grand Hotel

Andy and B spend an afternoon in the lobby of the Grand Hotel in Rome prior to a major event Andy will attend later that evening.

Hotel Mirabeau

Andy and B stay at the Hotel Mirabeau in Monte Carlo over a Grand Prix race weekend.

Grand Excelsior Principi di Savoia Hotel

Andy stays at the Grand Excelsior Principi di Savoia Hotel in Torino, Italy, while on a business trip.

Jockey underwear

Andy's underwear preference is for Jockey Classic Briefs which he always purchases at Macy's.

Gimbel's Department Store

Andy and B shop for old jewelry and spot Robert Redford at the Gimbel's Department Store in New York City.

Dr. Scholl's Footsavers

Andy and B shop for Dr. Scholl's Footsavers shoe inserts after their excursion to Macy's and Gimbel's.

Themes

Creativity

Andy's creativity enters into his life when Andy is a young boy due to some extent from the physical limitations of a childhood illness. Andy is forced to occupy his time with quiet activities such as drawing and reading, which allow his young mind to explore and play with ideas. Andy grows up knowing that he is different from other children. This, in addition to the natural separation of creative people, alienates Andy from mainstream activities. It is only after Andy flees from the Pittsburgh area and reaches New York City that he finds people who are like him and an environment in which Andy's personality and skills thrive. Andy becomes an influential force in the Pop Art movement of the 1960s and creates a new art form generally available to the masses. Andy develops mass production techniques which generate art pieces that are affordable and also expose more people to art. This innovative technique combines not only the creative process of creating the actual pieces but also the innovation necessary for mass production. Andy fuels his creativity by gathering many types of people into his inner circle and then learning about their lives, their dreams, and their habits. In this way, Andy is able to better understand different types of people and what may appeal to them as well as providing himself with different perspectives with which to view ordinary subjects and make them "art".

Alienation

The lives of most creative people are lived as if separated from other people through different ways of viewing the world. The very act of creating something demands that old ideas and theories must be broken or improved in some way, and this process creates distance from people who prefer that no changes be made to already established ideas or methods. Andy experiences this form of alienation his entire life, beginning with his sickly childhood days when Andy is forced to stay inside the house. This enforced separation not only marks Andy emotionally but physically as well, and Andy's almost albino skin tone separates Andy from the other children whose sun kissed skin imparts a glow of radiant health which Andy will never enjoy. Fortunately, Andy is able to capitalize on his differences and makes a distinctive mark on the art world with international friends and followers who appreciate the beauty of Andy's differences. The years that Andy spends alone as a child do impart another sort of distancing as well, and Andy finds it hard to have face-to-face conversations with other people and cannot tolerate anyone touching him. Andy's preferred methods of interacting with the world are through television and his tape recorder, which Andy refers to as his wife. Andy can safely view the world on his TV screen and capture dialogue on his tape recorder so that he can enjoy it later in the privacy of his home. The patterns of separateness learned early in his life will stay with Andy all his life as he ironically becomes one of the most famous people in the world, content to watch TV in his darkened apartment.



Success

Andy seems to be constantly surprised by the increasing level of success he achieves during his life. Perhaps his start as a sickly child in a world which celebrates athletes has planted some emotional scars which never disappear. Even though Andy achieves international renown for his work, he freely discusses times when he does not have money, but states firmly that having money is a much better situation in which to find himself. Andy does not gloat over others less fortunate than he is, but does enjoy knowing that he has more money than most and likes being in the position of being asked to loan money to friends. Andy also revels in the celebrity stratosphere to which his work has propelled him and drops celebrity names freely in the book. Although some of Andy's ventures such as recording and film production are not as successful as the generation of his art pieces, Andy is never deterred from trying new ideas or methods to improve his style or what he can offer to the world. Andy does enjoy the trappings of wealth, such as frequent trips to Europe, invitations to international events, and dining in the world's finest restaurants. There is still a small part of Andy, though, that lingers from a frugal childhood in Pennsylvania which utilizes leftovers, whether they be film or friends. Andy also exhibits his stalwart roots in paying cash for everything and making it known that he keeps receipts for everything and pays his taxes like everyone else. All in all, Andy achieves success on many levels; from those responsibilities built in during a solid childhood as well as those reached during the nascent period of a new art movement.



Style

Perspective

The majority of the book is written in the first person narrative perspective. This means that the person telling the story is the author himself, and he delivers his views and relates events according to his own perception of them. The author does not supply any insight into the motives, feelings, or actions of any other people and can only relate instances about these people from his own point of view. When there are conversations detailed, the author can simply relate what the other person says, and although the author may guess at the other person's thoughts, he cannot share them with the reader. The exception to the first person narrative point of view is a very lengthy chapter describing a phone conversation between the author and another person, in which the other person delivers a long diatribe of events punctuated by personal thoughts and feelings about those events. Because the nature of the book is a nonfiction account of a person's philosophy on different topics, there is little room for any other points of view. This relaying of personal thoughts is punctuated at times by the retelling of events or incidents to add some dimension to the book, and everything is still from the author's own experiences and perspective.

Tone

The tone of the book is conversational, mainly because Andy speaks to a B throughout much of the work. There are several definite dialogues presented that are clearly conversational, lending some relief to the reader who could get bogged down in the seemingly endless stream of random thoughts. These interjected conversations not only make the book easier to read but also allow more insight into Andy's thoughts. Most of the book, however, is filled with Andy's philosophy on different topics presented in a no-nonsense, sometimes confrontational tone of voice. Andy has very definite ideas about culture, business, art, friends, and all of life's important aspects, and presents them with little room for discussion. It is almost as if the reader is having a conversation with Andy, who assumes that his own opinions have more value than others. Obviously, this is a book dedicated to his own thoughts on various topics, so Andy has the right to communicate in his own way, but it seems as if the "conversation" is one-sided. When Andy engages with B, B is always obsequious and bends to Andy's decisions or perspectives, providing an authoritarian tone in these instances. Overall, Andy wants the reader to think that Andy is a self-doubting, sensitive soul, but the definite opinions and apparent lack of empathy presented on every topic lead the reader to think otherwise.

Structure

The book begins with a prologue and from there is structured into fifteen chapters. At the beginning of each chapter, Andy inserts a question or a segment of a conversation between Andy and B that is related to the topic of that chapter. It is important to note that Andy is sometimes identified as A in some of the conversations and all other people are identified simply as B. Some of the chapters are constructed with brief paragraphs of Andy's statements or thoughts on the chapter's subject. In some instances, there is the appearance of a dialogue between Andy and B to help further demonstrate or clarify Andy's point. Most chapters average ten pages in length, with two notable exceptions. The chapter on death consists of only two sentences because Andy is not prepared to discuss the topic. In contrast, a chapter consisting primarily of a one-sided phone conversation with B runs twenty-seven pages of B's rambling thoughts. Some pages contain listings of items such as perfumes Andy has used or the elements necessary to life a simple suitcase life. Overall, the book is a big stream of consciousness statement as ideas bubble to the surface and Andy commits them to paper.



Quotes

"This talk of bluejeans was making me very jealous. Of Levi and Strauss. I wish I could invent something like bluejeans. Something to be remembered for. Something mass."

Prologue, p. 13

"As soon as you stop wanting something you get it. I've found that to be absolutely axiomatic." Chap. 1, p. 23

"During the 60s, I think, people forgot what emotions were supposed to be. And I don't think they've ever remembered. I think that once you see emotions from a certain angle you can never think of them as real again. That's what more or less has happened to me." Chap. 1, p. 27

"Taxi had an incredible amount of makeup in her bag and in her footlocker: fifty pairs of lashes arranged according to size, fifty mascara wands, twenty mascara cakes, every shade of Revlon shadow ever made—iridescent and regular, matte and shiny—twenty Max Factor blush-ons... She'd spend hours with her makeup bags Scotch-taping little labels on everything, dusting and shining the bottles and compacts. Everything had to look perfect." Chap. 2, p. 36

"Love and sex can go together and sex and unlove can go together and love and unsex can go together. But personal love and personal sex is bad." Chap. 3, p. 46

"Mom always said not to worry about love, but just to be sure to get married. But I always knew that I would never get married, because I don't want any children, I don't want them to have the same problems that I have. I don't think anybody deserves it." Chap. 3, p. 46

""Everybody winds up kissing the wrong person good-night. One of my way of thanking the office for coming with me to chaperone is to make myself available to chaperone their dates. One or two of them like to take advantage of that service, because one or two of them are a little like me, they don't want anything to happen. When I'm there, they tell me, nothing happens. I make nothing happen. Wherever I go, I can tell when one of them is glad to see me walk in the door, because something's happening and they can't wait for me to make nothing happen. Especially when they're stranded in Italy, because you know how the Italians like to make something happen. I'm the obvious antidote." Chap. 3, p. 50

"When you want to be like something, it means you really love it. When you want to be like a rock, you really love that rock. I love plastic idols." Chap. 3, p. 53



"Even beauties can be unattractive. If you catch a beauty in the wrong light at the right time, forget it. I believe in low lights and trick mirrors. I believe in plastic surgery." Chap. 4, p. 63

"The most beautiful thing in Tokyo is McDonald's. The most beautiful thing in Stockholm is McDonald's. The most beautiful thing in Florence is McDonald's. Peking and Moscow don't have anything beautiful yet." Chap. 4, p. 71

"Good b.o. means good 'box office.' You can smell it from a mile away. The more you spell it out, the bigger the smell, and the bigger the smell, the more b.o. you get." Chap. 5, p. 85

"A friend really hit it when he said, 'Frigid people really make it.' Frigid people don't have the standard emotional problems that hold so many people back and keep them from making it. When I was in my early twenties and had just gotten out of school, I could see that I wasn't frigid enough to not let problems keep me from working." Chap. 6, p. 98

"Sometimes people let the same problem make them miserable for years when they could just say, 'So what.' That's one of my favorite things to say. 'So what.' 'My mother didn't love me. So what.' 'My husband won't ball me. So what.' 'I'm a success but I'm still alone. So what.' I don't know how I made it through all the years before I learned how to do that trick. It took a long time for me to learn it, but once you do, you never forget." Chap. 7, p. 112

"The best time for me is when I don't have any problems that I can't buy my way out of." Chap. 7, p. 118

"It's great to buy friends. I don't think there's anything wrong with having a lot of money and attracting people with it. Look who you're attracting: EVERYBODY!" Chap. 9, p. 132

"I don't think everybody should have money. It shouldn't be for everybody—you wouldn't know who was important. How boring. Who would you gossip about? Who would you put down? Never that great feeling of somebody saying 'Can I borrow twenty-five dollars?'" Chap. 9, p. 134

"So on the one hand I really believe in empty spaces, but on the other hand, because I'm still making some art, I'm still making junk for people to put in their spaces that I believe should be empty: i.e., I'm helping people waste their space when what I really want to do is help them empty their space." Chap. 10, p. 144

"Suitcase space is so efficient. A suitcase full of everything you need: One spoon. One fork. One plate. One cup. One shirt. One underwear. One sock. One shoe. One suitcase and one empty room. Terrific. Perfect." Chap. 10, p. 155

"The best atmosphere I can think of is film, because it's three-dimensional physically and two-dimensional emotionally." Chap. 10, p. 160



"B insisted that I was the 'Pope of Pop' and that a pope can't be a lady-in-waiting to a hairdresser. Theoretically, of course, that was true, but actually, I know when I'm a lady-in-waiting, no matter what they call it. It's one of my problems." Chap. 13, p. 193

"It was time to start getting ready for lunch. B went back to his room to dress. I put my napkin over the bowl of cherry pits so I wouldn't have to look at how many I'd eaten. That's the hard part of overdosing on cherries—you have all the pits to tell you exactly how many you ate. Not more or less. Exactly. One-seed fruits really bother me for that reason. That's why I'd always rather eat raisins than prunes. Prune pits are even more imposing than cherry pits." Chap. 13, p. 196

"How could you? A, you know how much our phone calls mean to me. Eye contact is the worst contact to have with somebody—I don't care about that. Ear contact is so much better. This morning talking to you about all these things is just like the old days. I don't see anything in people really. I just hear things in them. But when you walk away from the phone it freaks me out. When you go off to another part of the house with the delivery boy or the plumber, I get really upset." Chap. 14, p. 225

"How come you like jewelry so much, A?' B asked. 'I don't like jewelry that much. Let's go buy some Dr. Scholl's Footsavers. Jewelry will never replace Dr. Scholl's.' 'I'd rather have jewelry,' B said. 'Why?' 'Because a diamond is forever,' B said. 'Forever what?'" Chap. 15, p. 241



Topics for Discussion

Do you think you would have been a good B for Andy Warhol? Why or why not?

It is easy to look at Andy Warhol's art, but what do you see after reading this book about Andy's philosophy?

How did Andy's sickly, coddled childhood help to shape his career and adult personality traits?

What do you feel was Andy Warhol's appeal during the 1960s and 1970s, a time period rife with rebelliousness and independent thinking? What was it about Andy that made him stand out from so many others?

Do you think that Andy really believed that everything is nothing? Explain.

Why does Andy call each of his friends "B" regardless of the friend's sex or age?

Andy clearly was a visually oriented person. How did his work lay the groundwork for digital art, and what would Andy think of computer generated art and tools today?