



Andy Warhol's

Interview

Jan
75¢

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COVER: MARISA BERENSON STAR OF BARRY LYNDON. HAIR, MAKE-UP AND PHOTOGRAPHY BY ARA GALLANT. COVER DESIGNED AND PAINTED BY RICHARD BERNSTEIN.

Andy Warhol's Interview

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In memoriam
JOAN STASHKO

1949—1975

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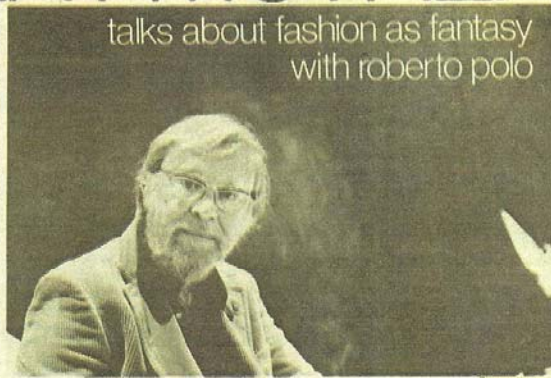
ROBERT MOTHERWELL

RP: The most interesting aspects of the exhibit are the aesthetic questions that it will present about the nature of "fashion" as "art": "fashion" can be "art". The word "art" derives from the Greek Aristotelian word "techné". Therefore, art deals with "making". This is extracted from the *Ethics*. Thus, "art" cannot be "good" or "bad". There either is "art" or there isn't. There isn't good and bad "art". There is only "art". Something cannot possibly be a bad work of "art", because if it is bad, it is not "art". Thereby, "fashion" can be "art"; on the same premises that any of the so-called "arts" are. In the United States, anyone may be called an "artist"; those who create illustrations for department store advertisements, with only the aim of selling the illustrated product, are usually called "artists"; the truth being, that if any of these illustrators really create a drawing, which is the work of "fantasy" or of "art", their "art directors" would probably not accept it for publication. This proves that just because someone creates drawings, they are not necessarily "artists" ... even if drawing is usually thought of as the medium of an "artist". However, the exhibit has as its purpose, to demonstrate or illustrate the answers given by the fifty-three exhibitors to the question "what is fashion as fantasy?" or "can fashion be art?" I am quite sure that many of the entries will not even approximate the realm of "art", but this will clarify the stature of "fashion" today. Have you thought about your entry to FASHION AS FANTASY?

RM: I can make a drawing for a thing. Actually, when I told my wife, Renata, about this, she was looking through some old copies of *Vogue*, for an article which I had written about cooking. She couldn't remember in what issue it was ... and in the last few years, I have made a series of paintings called the "Open Series", which have a "U" shape descending from the center ... and in one of the *Vogue* issues that she was looking through, there were a group of models, one of them was wearing a gray sweater stenciled with a "fool-the-eye" print of breasts ... and I said to Renata, "look what could have been done with my 'Open' image, it is present style", the sweater and its stenciled design looked like a Magritte peeping out of a Motherwell. In fact, I cut out that magazine page and I have it hanging in the studio ... it amuses me!

RP: I believe that at one point or another many painters and sculptors, because of a certain amount of intrinsic vanity, not vanity in the frivolous sense, but the kind of vanity that directs itself to the "ego", cross paths with what I define as "fashion", in other words, not what is "fashionable", but in terms of clothing which is "art".

RM: I believe that it can work the other way around. Interior designers borrow from painters and sculptors (most painters and sculptors do not refer to themselves as "artists", because they intuitively realize that to be a painter or a sculptor is not necessarily to be an "artist"). Now, everyone has an apartment that attempts to look like an art gallery. I think that art galleries learned



Gregory Hechen

talks about fashion as fantasy with roberto polo

how to look from looking at painters' and sculptors' studios. I remember that before Mondrian died, he couldn't sell a painting for four-hundred dollars ... six months after his death, Orbach's was laying out all their advertisements on a Mondrian grid pattern.

RP: I believe that certain artists, who we usually associate with the "fashion world", can also be innovators. Not always, but then, not all painters, dancers, or composers have been an influence on "fashion as an art" ... Picasso was a fashion innovator ... look at his costume designs for Diaghilev's *Parade*, the dancers could not even move in many of those costumes, because they had large structures of board enclosing them ... as Madame Gres pointed out to me, Isadora Duncan's relationship with Paul Poiret was of great influence on the "fashion artist" ... in the same manner that Isadora gave "free movement" to dance, Poiret gave "free movement" to fashion ... they were both great artists ... how about the relationship of Debussy and Satie as musical impressionists to the impressionists in painting and sculpture, such as Monet, Pissarro, Rosso, and Rodin?

RM: Courreges was very important. RP: Also, Paco Rabanne. I believe that Paco's merit rests on his incorporation of different media into the clothing that he creates ... in one piece, he may incorporate modern media, such as metal and plastic, as well as established and usually precious media, such as ostrich feathers, silk, and satin. This has not made him into the most commercially successful designer of "haute couture" clothing, but then, his perfumes, which sell very well, allow him to be an artist. When I see a piece of "haute couture" clothing, by Paco Rabanne, where various media have been aesthetically incorporated into the same piece, I remember Brancusi, his incorporation of wood, stone, and bronze in one piece of sculpture.

RM: There is an American, who is a genius. For about ten years, I have been on the Guggenheim Fellowship Committee, and the only time in the fine arts, that we have awarded a fashion designer, it was Charles James. The drawings which he submitted were more powerful and more to the point, than any of the works submitted by so-called "regular artists",

that is, painters and sculptors.

RP: Yes, the man is highly intelligent and capable, to say the least. I have invited him to participate in FASHION AS FANTASY ... he has accepted my invitation.

RM: I have never met him. I don't particularly need to, but I think Charles James is a genius.

RP: He is most interesting to meet. Not only for the Obvious reasons, but also because he moves in a very interesting environment ... his collection of great clothing, great photographs (many by Cecil Beaton), his apartments at The Chelsea, etc. ... He is a very bright man.

RM: He must be.

RP: How are you conceiving the pieces for FASHION AS FANTASY?

RM: I have thought of two approaches: one would be in terms of a costume, and the other would be ironic.

RP: I believe that the ironic approach would be more interesting, since it would relate to your paintings in its sense of abstraction.

RM: I was a very close friend of Max Ernst. When you mentioned costume, I immediately thought of that collage he made, of about fifty derby hats over a man, call *Hats Make the Man*. I'll discover an interesting concept. One allows the theme to crawl around the back of the mind, and then, one day, it is suddenly in one's fingers.

RP: Perhaps, you could reconceive paper clothing? Remember the fad for paper clothing? During that fad, the true qualities of paper were not being developed, people were making paper clothing that attempted to imitate the effect of regular clothing, made out of fabric.

RM: I had forgotten that fad. At that time, my wife bought one that did not fit at all, she tested it once, then discarded it, never wore it. I picked it up, cut out parts of it, today, they are in some of my most famous collages.

RP: There were other types of paper clothing: for example, disposable underwear, it was a great idea, because paper underwear can be very hygienic, but the ones then, were very expensive and they weren't well made. This is a beautiful room ...

RM: Were a magazine to photograph this room, which Renata has photographed (and in those photographs, it looked something to the effect of Thomas Mann's house), they would want to turn it into a Cecil

B. DeMille spectacular, the human scale of this room, for example, would not be enough for the "fashion industry". I dress casually, I wear Brooks Brothers clothing, because I have found it simpler, being a painter, not to try to look like one. I wear a blazer and tie, and therefore, people may assume that I am a "university man", which I am, and thus, they usually leave me alone. It is that simple. Before, there were many "chic" (RP: Oh! I hate that word!) places, where I would not be allowed to enter, because of my apparel ... but now, I rather make statements through my work, rather than by the manner in which I dress.

RP: I think the same thing. I didn't always, but now I do. It is easier and much more practical. However, I still believe that it is very important to make statements about fashion.

RM: I agree, if you are young and beautiful, the more beautiful, the better, but I believe in Shakespeare's "seven stages of man", and I have passed that stage. I am in another stage.

RP: Are you teaching now?

RM: I give lectures occasionally. In fact, I am giving one next weekend, one in October, and one in November. I am having exhibits in Tokyo, Dusseldorf, Cologne, and probably also in Paris, Houston, Detroit and New York. The sheer logistics of all this, getting it all photographed, insured, and sent, it takes a great deal of effort.

RP: How did you find this house?

RM: I found it accidentally, while looking for a very good, French restaurant that is near here, Living here is ideal, because I can be in New York in forty minutes, and see the people that I need to see, or it is not really difficult for them to come here. My house happens to be in Greenwich, which does not interest me, but I love the grounds here, which were designed by Olmstead. I thought that if there were any place, where I could be happy, this was it.

RP: Do you go into New York very often?

RM: Usually, about once a week. I really spend my life painting, taking care of this place, and my wife.

RP: Do you feel that the situation in art today is as mediocre as the depression we have been going through?

RM: Basically, I do. I also think that it is very difficult for a young artist to develop in this period. Modern art is more than a hundred years old. Its principal function has been to create a modern visual language. Obviously, earlier generations could create whole chapters of the new language, but each succeeding generation is reduced, more and more, to footnoting this modern language, which is now nearly complete. My oldest daughter is twenty-two years old, she has a loft in Soho. She knows many young artists, I visit her sometimes, talk to them. They are part of the population explosion, they know that there are fifty-thousand of their kind trying to make it. When I began, here in New York, I was twenty-six years old, at that time there were maybe fifty; in any way modern, painters and sculptors in all of New York City. Now, the "art world" is as crowded as Istanbul.

After the Fall - Party Roundup.



Lauren Hutton at her party for Peter Beard's exhibition.



Jack, Faye and Dustin, at the party honoring Bob Evans.



Mary Kay at Volumetrios anniversary



Halston giving out buttons at his show.



Joan Buck discovers Ronald Kolodzie at the Labells party at Trader Vic's.



Nicky and Kenny Lane were the hosts at George-Paul Rosel's MAGIC, FANTASY and DREAMS party for the Skowhegan institute.



Elsa Peretti and Bill King on the floor at the armory for Magic Fantasy and Dreams.

Fashion as Fantasy.



Mary McFadden fancies a pleated fantasy.



Carrie Donovan, sans turban, and Clavin Klein at Rizzoli's fantasy.



Pauline Trigere, a diamante fantasy.



Amina, a fantasy in flowers.



Daniela Morera with and dressed by Karl Lagerfeld for a black-tie fantasy.



Diane Von Furstenberg in a Tatiana fragrance fantasy.

American Women of Style.



Lee Radziwill chose Zandra Rhodes for maximum style.



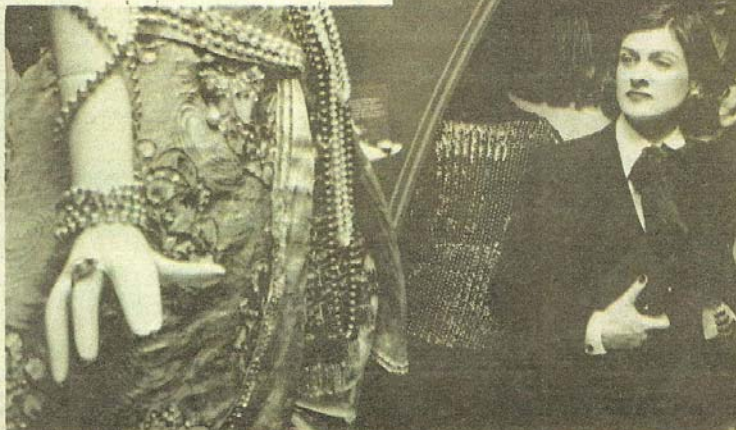
Diana and Sacha Vreeland in the Josephine Baker room.



Joel Schumacher and Françoise de la Renta at the Met.



Marina Schiano and Oscar De La Renta.



Paloma Picasso at the Metropolitan museum.

"Lucky Lady" Premiere



Lauren Hutton, Ryan O'Neal, Burt Reynolds, Liza Minnelli, and Jack Haley, Jr., at the 21 after the Premiere of Lucky Lady.

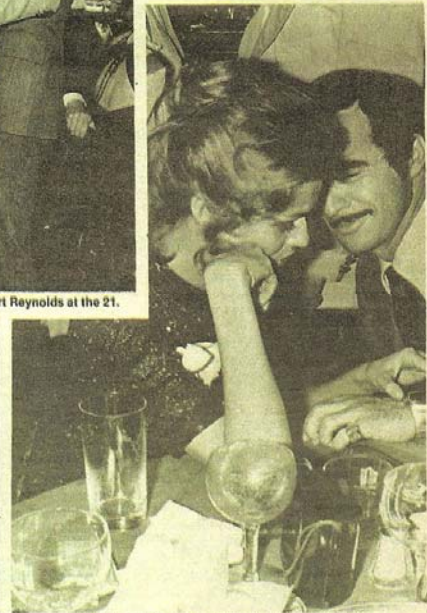
All photos by Gene Spatz.



Ryan O'Neal and Burt Reynolds at the 21.



Monique Von Vooren and Rudolph Nureyev, lovely and happy at Lucky Lady.



"It's a pulsar" says Burt Reynolds to Lauren Hutton.