

ART COMMENTARY

With Marion Wolberg Weiss

"ANDY WARHOL UNSEEN" AT EDGE MEDIA STUDIO

David Gamble's 1988 photographs of Andy Warhol's New York house, taken shortly after his death, are revealing in unexpected ways. The exhibit proves that Warhol is, in fact, "seen." First, there's the obvious notion that we can get a better understanding of the man by documenting his environs. This is not a new concept: consider how psychics intuit information from a personal object left by the deceased. Or the "emblem" that something leaves to suggest its presence: the "wake" which a boat deposits after it is long gone.

The photographs are revealing in another way, indicating the marketing strategies used when famous

people die. According to Mr. Gamble, his project was a collaboration between the Warhol Foundation, Sotheby's and the English publication, *Observer*, where the photographs were initially published.

Taken from another perspective, the images could also reveal Mr. Gamble's own take on Warhol's belongings: there's a strong suggestion that this is true. For example, Mr. Gamble chose to include Warhol's medicine cabinet, a potentially boring object for the average person, but quite appropriate for voyeurs who love peeking inside closets and dresser drawers to discover the "real" person.

The medicine cabinet is disappointing in this regard. There are only the normal kinds of stuff: pill bottles

(we can't read the labels too well), high-priced skin lotions and the like. Oh yes, there is some lipstick too. So what else is new?

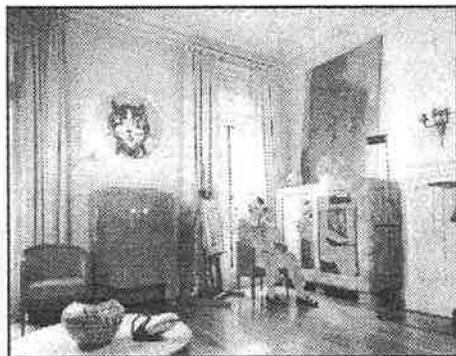
Mr. Gamble uncovered Warhol's original can of Campbell's soup as well, which he said was stuck behind the kitchen cupboard. The object has been duplicated in a nine-can series by the photographer.

Other series represent a parody of Warhol's own trademarks: multiple prints feature Egyptian statues juxtaposed with various brightly-colored wigs.

Mr. Gamble's images of Warhol's living room signify the diverse ways that "revelation" has been accomplished. First, the fantastic furnishings are a collector's dream, and thus a documentation. Second, Mr. Gambel's addition of Warhol himself, sitting in the room, shows a personal interpretation of the photographer/subject connection.

Finally, Warhol's presence as an emblem, fake as it is, gives credence to his enduring influence.

The show will be on view at Sag Harbor's Edge Media Studio until December 30.



"Living Room" 1988