



factory fodder

Exhibition: The Andy Factor

This exhibition presents recent work by five contemporary Australian artists who engage with a range of ideas around mass culture, sexual politics, fame and representation. Working in a variety of media, these artists are linked by the ongoing legacy of Andy Warhol's work and persona through the 1990s.

Denis Chapman's *Last Supper* image, constructed from 300 cans, and Christopher Langton's series of helium-filled silver inflatables both reference Warholian images and processes. Kaye Shumack's *Hardground* series of photographs are lesbian restagings of well-known photographs from the Factory in the 1960s (*Hardground 6* pictured), and Rea's glossily multiplied *Lemons*, a four-panel work produced using new imaging

technologies, play on issues of sexual identities and stereotypes. Luke Roberts uses his Pope Alice persona in a Warholian game of fame by association, sending up the idea of relics with a display case containing a chip from the Factory wall, a phial of air that Warhol breathed in New York and a photograph of his favourite pew in St Patrick's Cathedral.

Andy Warhol's shadow on the cultural landscape is as pronounced as ever. The work by these artists provides some explanation to his ongoing presence. In the 1990s, ideas of sexual identities proposed by queer theory have opened a new space for discussion of Warhol's persona. Camp icon commercial artist, Warhol can be everyone's hero.

The Andy Factor is on at the Australian Centre for Contemporary Art, Dallas Brooks Drive, South Yarra from April 18 till May 25. There will be a special lecture by Nicholas Bajome, From Camp to Queer: The Warhol Sensibility on Saturday, April 19 at 5.30pm.