

BRIGID BERLIN



POLAROIDS

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EDITED BY DAGON JAMES, VINCENT FREMONT AND ANASTASIA RYGLE FOREWORD BY
JOHN WATERS, INTRODUCTION BY BOB COLACELLO

*"I would take pictures of Andy's scars and then go down to Union Square and sell them
for five dollars, and then I would go back upstairs and take some more."*

BRIGID BERLIN POLAROIDS, released by Reel Art Press this November, is the ultimate insider's portrait of Andy Warhol's Factory and New York's art and underground scene. Viewed through Brigid Berlin's inimitable lens, the photographs are accompanied by a foreword by cult director John Waters, and an introduction by Bob Colacello, editor of Warhol's *Interview* magazine, and features writer for *Vanity Fair*. The book will be accompanied by an exhibition in New York.

Brigid was Andy Warhol's best friend and one of the most prominent and colourful members of the Factory. Her Polaroid collection is somewhat legendary and is collected here for the first time. Unlimited access to Brigid's archive was granted for this book, and the vast majority of Polaroids have been kept, unseen, in storage boxes since the 1960s and 70s, until now.



This authentic and immersive picture of what was going on in the Factory is a virtual Who's Who of that time. As John Waters writes in his foreword, "The Polaroids here show just how wide Brigid's world was; her access was amazing. She was never a groupie, always an insider." Brigid knew everyone and her lens captured them all: celebrities, Superstars, artists, herself, and, of course, Warhol. From **Lou Reed, Nico, Diana Vreeland, Patti Smith** and **Dennis Hopper**, to Warhol regulars such as **Gerard Malanga, Viva** and **Ultra Violet**. Her portraits also offer a walk through art history, including **DeKooning, Brice Marden, Lichtenstein, Rauschenberg, Cy Twombly** and more. Through her snaps, "Andy was uncovered and revealed like never before." Her photographs of him expose the rare intimacy of closest friends.

In his foreword, John Waters discusses his adoration for Brigid – the rich debutante turned bad girl – writing that she "was always my favorite underground movie star; big, often naked, and ornery as hell." She was "the ultimate cool part-time fag hag who also slept with the cute straight boys ... so chic, so defiant ... Hippies jumped out of her way in fear. I was awestruck. I still am."



Brigid was an artist and an obsessive photographer. One of the most exciting things about this collection is that these Polaroids weren't taken as a photo essay, or with careful planning, but rather they were a compulsive chronicle, an artistic experiment in double exposures and angles while capturing friends and Factory visitors. As Bob Colacello writes in his introduction, "This is the opposite of fashion photography or studio portraiture. Brigid was a realist. What she saw is what you got." The Polaroids are almost indiscriminate and haphazard, yet the overall impression is of precious artefacts and works of art. Discussing the importance of Brigid's Polaroids as a body of work, Colacello comments, "In recording life, she captured our times. By myopically depicting her own transgressions and self-indulgences, she has prophetically reflected the narcissism and exhibitionism, the craving for fame and confusing of fame and infamy that have become the staples of American popular culture." Waters compares her to "an uptown Weegee", explaining that "Brigid ... experimented with double exposures and it worked; still lifes became pop, portraits collaged, Paul Morrissey and Joe Dallesandro joined Ethel Scull in frozen glamour. And who came first with Polaroid patchwork arrangements—David Hockney or our gal Berlin?"

BRIGID BERLIN POLAROIDS is a wild photographic odyssey providing an intimate, beautiful, outrageous and darkly witty insight into this iconic period. A unique and unparalleled collection, it is produced to Reel Art Press's exquisite standards and is not to be missed.

BOOK INFORMATION:

£29.95/\$49.95; ISBN: 978-1-909526-24-2

HB; 208pp; over 250 photographs; 280 x 235 mm / 11 x 9 in.

Also available as a **LIMITED EDITION VERSION**. For more information, see reelartpress.com

EXHIBITION INFORMATION:

Brigid Berlin

Anastasia Rygle

Invisible Exports

89 Eldridge St, New York, NY 10002

<http://invisible-exports.com>

Dates: October 9-November 14th

ABOUT REEL ART PRESS: R|A|P stands for exceptional taste and a unique curatorial eye. It stands for luxury and class, the highest production values, and a sensitivity to an eclectic selection of subject matter and material. It stands for rare, unpublished and unusual work including subjects with mass appeal and limited editions with unlimited potential. The company has made headlines around the world with its previous releases, which include: *The Rat Pack*, *Hollywood and the Ivy Look*, *The Kennedys* by Mark Shaw, *Unseen McQueen* and *Billy Name: The Silver Age*.



WORLDWIDE PRESS ENQUIRIES:

Lisa Baker

Tel: + 44 (0)7768 310038 | Email: lisa@lisabakerltd.com

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