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# Collaboration as Social Exchange

*Screen Tests/A Diary* by Gerard Malanga and Andy Warhol

Reva Wolf

“The friends are forever involved in the ‘family photo,’” a line by the poet Gerard Malanga, who was a close associate of Andy Warhol during the 1960s, alludes to the dynamic connections that exist between portraits and social interaction. Understood in this broad sense, the line would be a fitting epigraph to the book of 1967 in which it appears, *Screen Tests/A Diary*, a collaboration by Warhol and Malanga that consists of a collection of stills from film portraits, or “screen tests,” each with a poem on the facing page by Malanga (fig. 1). Inclusion in this compendium, like being in the “family photo,” is a person’s declaration of social affiliation.

The strata of processes involved in the production of *Screen Tests/A Diary* were in themselves statements of social affiliation. These processes begin with Warhol and his associates’ filming of the screen tests, and include their selection of the screen-test stills that would figure in the book and even their acquisition of legal rights to reproduce the images. In this instance, collaboration ought to be regarded as a series of social interactions, in which public and professional affairs tend to be inseparable from personal and sexual relationships. And these social exchanges not only affect the outcome of the book, but also parallel its content.

By providing a sense of the social complexities involved in this collaboration, we can begin to take a fresh look at what the roles of Warhol’s associates were, and to consider how misconceptions about the social element of his work have led to the omission of *Screen Tests/A Diary* and other, similar projects from both the literature on Warhol and studies of the history of collaboration between poets and visual artists in the twentieth century.<sup>1</sup>

The fifty-four stills of *Screen Tests/A Diary*—which picture actors and poets, socialites and thieves, models, consumers of amphetamine, painters, filmmakers, and musicians<sup>2</sup>—are frame enlargements from short black-and-white silent-film portraits made between 1964 and 1966 by Warhol with the assistance of Malanga and/or Billy Linich, also known as Billy Name, who lived at the Factory.<sup>3</sup> Each still consists of one or two entire frames from the film footage, and part of either one or two additional frames. The idea behind such cropping is to provide visual evidence that the

photograph comes from a moving image (bringing to mind Gertrude Stein’s comparison of her literary “portraits” to cinema, in which “one second was never the same as the second before or after”).<sup>4</sup> Conceptually, the moving-picture portraits correspond nicely to the “diary” format of the poems, as both are meant to signify records of particular moments in time.<sup>5</sup>

The design of *Screen Tests/A Diary* is apparently by Warhol,<sup>6</sup> and in its original conception, the connection between film and poetry was to have operated compositionally as well as metaphorically. To underscore the origin of the images in film footage, they were to have been printed on acetate, rather than on the semitransparent vellum-type paper that, as a compromise, was actually used; the poems were to have been positioned underneath the sheets of acetate.<sup>7</sup> This collagelike layout, in which Malanga’s words were to appear across the faces of those to whom they are written, would have served as an apt visual metaphor for Malanga’s tendency to absorb others into his own identity, in his poems as well as in life.

One of the most readily discernible ways this absorption occurs in Malanga’s poetry is in references not only to the ostensible subjects of his poems, but also to Benedetta Barzini (fig. 2), with whom he remained obsessively in love following a brief relationship that ended shortly before many of the verses were composed in August 1966; *Screen Tests/A Diary* is dedicated to Barzini. Facing John Ashbery’s portrait (fig. 3), for example, are the lines, “But the Italian / collections for Fall are notable,” alluding to Barzini’s then successful career as a fashion model.

But the first line of this same poem—“What had you been thinking about”—does concern Ashbery; it is the first line of Ashbery’s own poem “The Tennis Court Oath.”<sup>8</sup> This brings us to a second, rather curious device employed by Malanga in his literary absorption of others: appropriation. Such self-conscious copying has multiple significations in Malanga’s verses: it is a verbal parallel to Warhol’s well-known technique of appropriating existing visual imagery; it is a way to flatter the poet being copied—which, in the case of Ashbery, operates dually, since Ashbery himself relied heavily on appropriation.<sup>9</sup> This flattery, in turn, is a means of

Is the first movement of the will  
 power toward keeping a secret  
 an effect of grace  
 or simply a free, autonomous human act  
 and why is there analogy  
 between two types of being  
 complex when we do not know  
 what the meaning of our language is?  
 What are the relationships between the swapped destinies?  
 What light does  
 the use of the diary text reveals the crucial ideas,  
 and the loss of heaven in life is authentic.  
 The rain becomes rain again.  
 The friends are forever involved in the "family photo."  
 8/28/66

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FIG. 1 Gerard Malanga and Andy Warhol, "Billy Linich," *Screen Tests/A Diary*, No. 29 (New York: Kulchur Press, 1967), 9<sup>15</sup>/<sub>16</sub> × 7<sup>1</sup>/<sub>4</sub> inches (page).



seeking the approval of a literary model, and through approval, of getting work published.<sup>10</sup>

Such appropriation is also a form of theft, or of denying another's privacy. To take another example, the line "Today not much happened," which is found in six of the poems, was, according to Malanga's recollection, copied from an entry in the diary of a former girlfriend, Debbie Caen, who also figures in *Screen Tests/A Diary* (where the routine thefts of the amphetamine culture to which she belonged are alluded to by the poet—"the illegal / transactions, the hot / bicycles stored in the hall"). Appropriation here, aside from posing problems of aesthetic judgment, signifies an unstable social environment, in that it implies a lack of trust, and an unstable artistic identity, in that it suggests a struggle in finding a "voice" of one's own.

A blatant and constant stream of self-reference runs through the poems, announced immediately by the cover of *Screen Tests/A Diary* (fig. 4). The front cover consists of a still from a color screen test of Malanga. Here, through the poet's rather cocky gaze, his vanity is made to speak for itself. The same image is found on the back cover, but printed in

FIG. 2 Billy Name, Benedetta Barzini posing for a portrait film at the Factory, 1966, photograph, 14 × 9<sup>1</sup>/<sub>2</sub> inches.

What had you been thinking about  
 the boy wrote in his diary  
 notebook for no one to read.  
 You misunderstood how it is not  
 possible to breathe under  
 water. I worry, sometimes.  
 But the Italian  
 collections for Fall are notable  
 for some of the newest coats in Europe  
 you missed  
 and I thought it was not Spring  
 to decide the sharp  
 edge of the cloudburst coming  
 over the hill. Somehow your fears are  
 justified in the details turned inside  
 out of the dream of the friends  
 who will not stay  
 behind the wind blowing across your face.

8/22/66

2

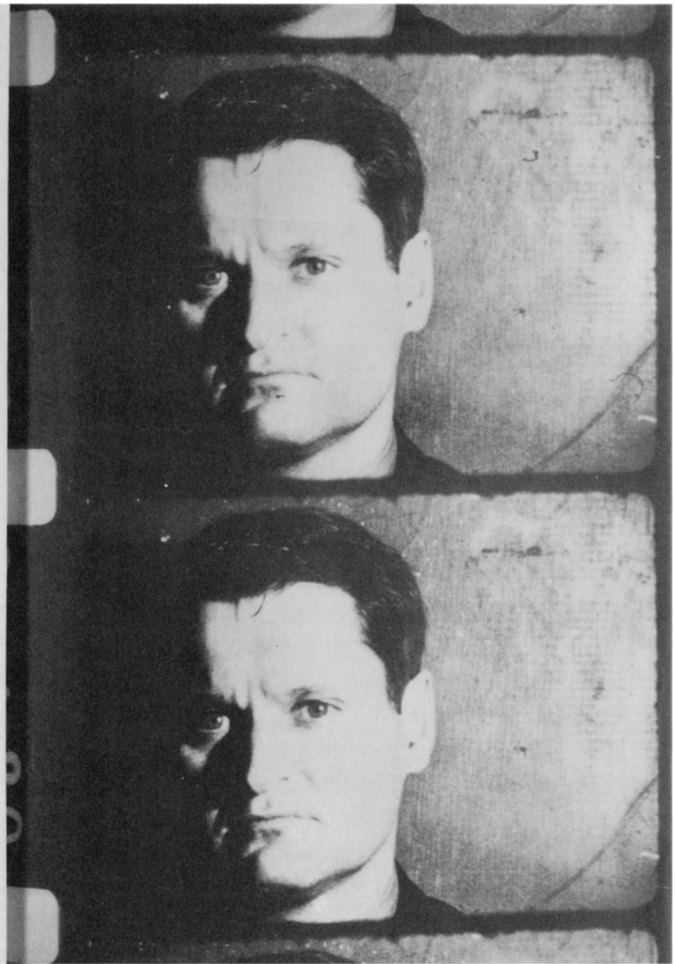


FIG. 3 Gerard Malanga and Andy Warhol, "John Ashbery," *Screen Tests/A Diary*, No. 2 (New York: Kulchur Press, 1967), 9 $\frac{1}{4}$ " × 7 $\frac{1}{4}$ " inches (page).

negative. Warhol frequently used the photographic negative iconographically, as a symbol of death, from the mid-1970s on, in variants of the traditional *vanitas* theme that seems to have already been in his mind here.<sup>11</sup> It certainly is a suitable motif for the back cover—or the close of the book, which might be understood as the end of the author's temporal existence. Similarly, the white dots that traverse part of Malanga's face on both front and back covers can be viewed as markers of time, for these dots were created by the perforations at either the beginning or end of a standard reel of film (and were a routine aesthetic and conceptual feature of Warhol's early films, beginning in 1963).

While some individuals, such as Malanga, tend to advertise their vanity, and others to downplay or to disguise it, vanity is fairly universal (however much we may not want to admit it). This is why flattery is often an effective tool in so many areas of human negotiation. The very act of producing screen tests, as well as their subsequent inclusion in *Screen Tests/A Diary*, was, like Malanga's use of appropriation in some of the poems in this book, a form of flattery, on the giving end, and vanity, on the receiving end (two components of portraiture that the essayist William Hazlitt, for one, had already acknowledged in the early nineteenth century).<sup>12</sup> This flattery-vanity dialogue is apparent in the description by

the art critic Robert Pincus-Witten of his experience of sitting for his screen test: "I remember, Gerry Malanga and Andy were there, and Andy would say things like, 'Isn't this wonderful! Isn't he terrific! He's doing it!' As if one is really doing something wonderful by simply remaining static and unmoving before the lens, but the *hype* was very, very exciting."<sup>13</sup> The power of flattery largely explains why Warhol and his associates succeeded in getting several hundred individuals to sit for screen-test films.

A person's willingness to sit for a screen test is a form of vanity, but is also part of the collaborative process that determined the content of *Screen Tests/A Diary*. Indeed, it is a commonplace in the literature on portraiture to term the making of a portrait a collaboration, the result of an interaction between painter or photographer and sitter.<sup>14</sup>

In certain portraits included in Malanga and Warhol's book, sitters took full advantage of their end of the job. At the Factory, they were instructed to have a seat, usually in a cubiclelike area set up expressly for the purpose of making screen tests. The camera rested on a tripod, one or two lights were temporarily installed, and at times a white or black backdrop was added (see fig. 2). Warhol generally framed the composition of the head shot. Most often, sitters were instructed to gaze, without moving, directly at the camera lens,

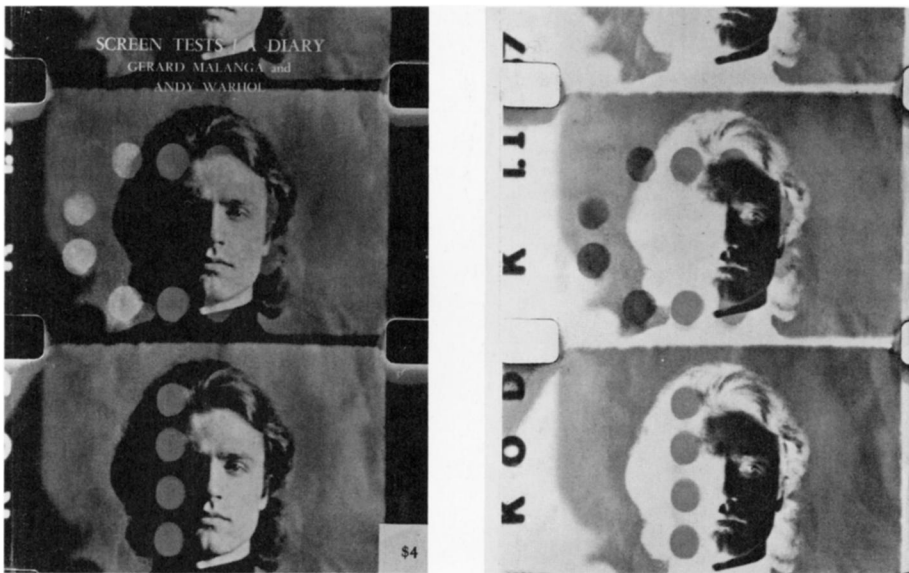


FIG. 4 Gerard Malanga and Andy Warhol, front and back covers, *Screen Tests/A Diary* (New York: Kulchur Press, 1967), each 9 $\frac{1}{4}$  x 7 $\frac{1}{4}$  inches.

although examples also exist of profile and three-quarter views (see fig. 1). Warhol, on his side of the collaboration, often aimed for particular effects.<sup>15</sup>

Sitters responded to Warhol's standard screen-test set-up in various ways. Salvador Dali confronted the camera rather aggressively; he opened his eyes as wide as possible (it seems), in an affirmation of his public image of being outrageous (fig. 5). Malanga, on the other hand, gazed at the camera as if to seduce it (and us), playing out his role as sex object (of both women and men).

Vanity might lead one to sit for a portrait film, and the nomenclature "screen test" might conjure up nothing more than the superficiality of appearances.<sup>16</sup> Nonetheless, the intensity of gaze that often resulted from Warhol's instruction to sitters to stare directly into the camera lens had the capacity to communicate more meaningful associations in the minds of sympathetic viewers of projected screen tests. In a 1966 study, cultural critic John Gruen described the screen-test film as "an intense study in involuntary character revelation." Amplifying on this impression, he observed:

*The most probing aspect of Warhol's nearly immobile facial studies is the acutely personal discomfort felt by the spectator as he realizes, perhaps for the first time, the nature of his own habitual visual censorship. It is suddenly too shocking to face the face, and the spectator becomes as involuntarily vulnerable as the giant visage on the screen.*<sup>17</sup>

Gruen had every reason to be struck by the "visual censorship" to which he referred, since the face of his wife, the painter Jane Wilson, was among the fourteen screen tests he viewed, in a series put together by Warhol in 1964–65, entitled *The Thirteen Most Beautiful Women* (the miscount of portraits has its own significations). Such personal associations affected a person's understanding of the films, and also of the stills in the *Screen Tests* book. As one viewer of *The Thirteen Most Beautiful Boys*—the male pendant to the *Most*

*Beautiful Women* series—remarked, regarding the screen test of dancer Freddy Herko, who had committed suicide in 1964: "the footage became excruciatingly moving as I uncontrollably invested Herko's glowering expression with meanings brought from outside the film."<sup>18</sup>

Outside associations are also a characteristic feature of the verses Malanga composed to accompany the screen-test stills. In some cases, these associations are highly personal (such as his references to Barzini); in other cases, they are artistic; and in still others, both—as in the verse that attends the extraordinary visage of experimental filmmaker Marie Menken (fig. 6), which alludes to her role as his mother, a part she played in Warhol's 1966 film, *The Chelsea Girls*, and as a surrogate, at times, in life.<sup>19</sup>

On another level, the presence of Menken in *Screen Tests/A Diary*, along with her husband, poet Willard Maas, and filmmaker Jonas Mekas (the foremost supporter of Warhol's early films), is a means of paying homage to three individuals whose ideas about film—notably the film "diary" and "notebook,"<sup>20</sup> and the "film poem,"<sup>21</sup> a virtual synonym for experimental film during the 1950s and early 1960s—were key sources for *Screen Tests/A Diary*, and for Malanga and Warhol's work overall. These sources are tightly linked to social, and sometimes sexual, relationships. For instance, Maas had been Malanga's poetry instructor (and lover, briefly) at Wagner College prior to his introduction to Warhol in late spring 1963.<sup>22</sup> (Such connections often translate into "sources" throughout the history of art.)

The very title, *Screen Tests/A Diary*, signals the confluence of public image and interpersonal relations contained within the book: "screen test" denotes a public image, while "diary" suggests private musings. What we have (in addition to Malanga's romantic free associations) is a microcosm, composed of intersecting New York social worlds, of the desire, pervasive in society at large, to glimpse at both the outer appearances and the private lives of celebrities.

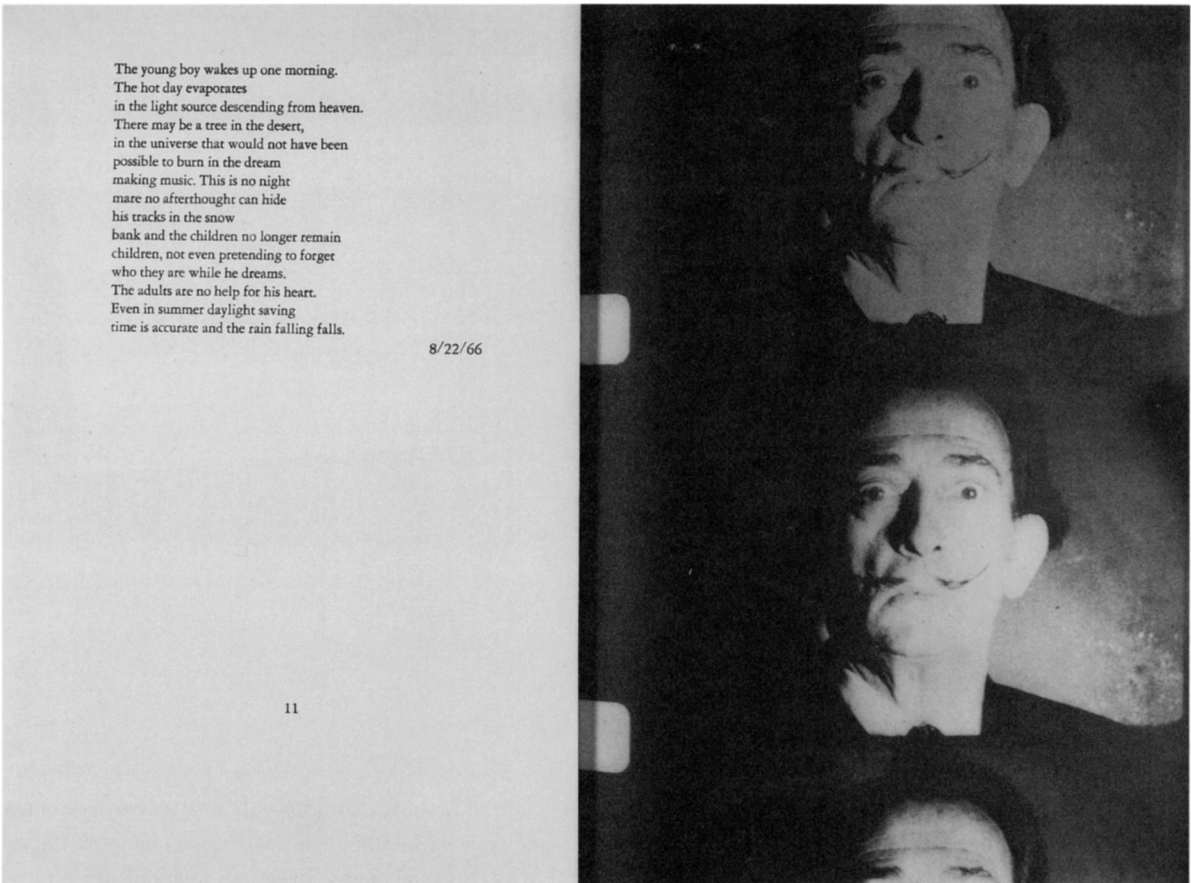


FIG. 5 Gerard Malanga and Andy Warhol, "Salvador Dali," *Screen Tests/A Diary*, No. 11 (New York: Kulchur Press, 1967), 9<sup>15</sup>/<sub>16</sub> × 7<sup>1</sup>/<sub>4</sub> inches (page).

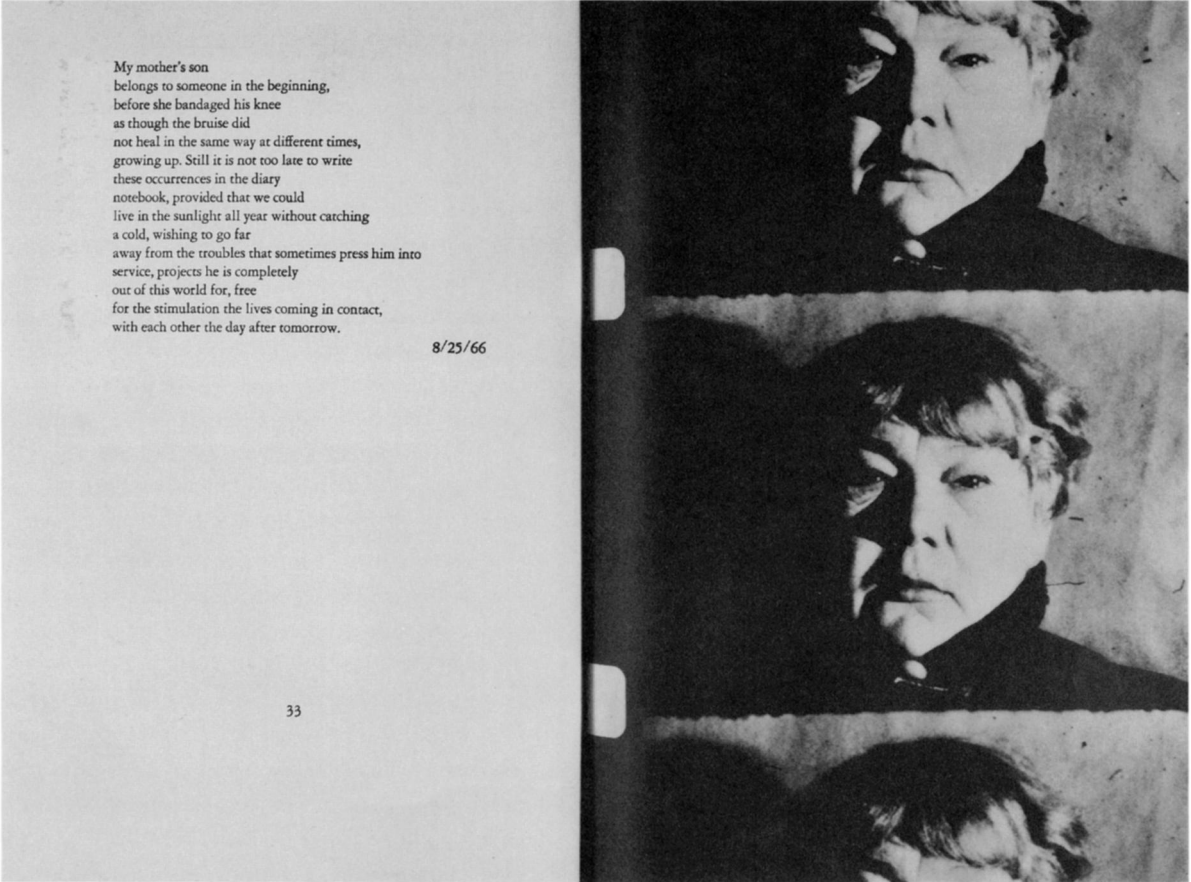


FIG. 6 Gerard Malanga and Andy Warhol, "Marie Menken," *Screen Tests/A Diary*, No. 33 (New York: Kulchur Press, 1967), 9<sup>15</sup>/<sub>16</sub> × 7<sup>1</sup>/<sub>4</sub> inches (page).

GINGOLD, HERMIONE



ONCE NAMED best-coiffed woman on TV, she coiffed back. "Everyone knows I pop my head out of the window when I get up in the morning and my hair style winds is blowing." The British comedienne became Americanized on her very first trip to the U.S. "I came to New York harbor," she says, "and was thrilled by the skyline, the lights and the large statue of Judith Anderson." Ironically, it was John Murray Anderson who signed her for *Almanac*, which won her the Broadway Donaldson Award for 1954.

Born Hermine Ferdinands Gingold in London on 9 December 1897, she made her debut on the London stage at the age of eleven (under the name of Rosina Phillips) in *Pinkie and the Fairies*. Two years later she appeared with Noel Coward in *Where the Rainbow Ends*. She has been married twice (both ended in divorce), first to Michael Joseph, second to Eric Maschwitz (both in London); she has two sons by her first marriage. When someone asked her if her husband was alive, she replied, "That's a matter of opinion."

Although primarily known for slapstick (she called Elsa Maxwell "just another pretty face"), she toned down for the movies *Gigi* (1958) and *The Music Man* (1962). In her book, *Sirens Should Be Seen and Not Heard*, she says, "I can't spell. My secretary can't spell either. We can't even look up words in the dictionary because we don't know how to find them."

405 E. 54th St., New York, N.Y.

GINGRICH, ARNOLD



IF VISIONS of Pretty Girls still dance in his head, it's because the founder and publisher of *Esquire* remembers the old days before the magazine wisely adapted itself to the "changing winds of public taste." For Gingrich in *Esquire* (the magazine was, quite accidentally, named from a letter addressed to A. S. Gingrich, Esq.), and has fathomed the publication since its birth in 1933 when he was just 29 and brimful of ideas for a men's fashion quarterly. Although a much greater awareness of the world, a "new sophistication," is evident in today's issues ("From front cover to back in 1936, the most newsworthy item was the announcement that you could now get beer in cans"), Gingrich has always demanded quality material by "the world known, the well-known and the unknown."

Urbane, chain-smoking Arnold Gingrich ("It's glorious to stop stopping smoking") was born 5 December 1903 in Grand Rapids, Mich., and graduated from the University of Michigan in 1925. He has three children by his first marriage to Helen Rowe in 1924 (she died in 1955) and he is now married to Jane Kendall Abell.

*Esquire's* change left, of course, room for *Playboy*, but Gingrich, although occasionally admitting to "heterologism—the hankering for bygone days," is not worried. "A Puritan revolution," he says, "is imminent in literature because of a rebellion against the degeneration of liberty of expression into libertinism."

488 Madison Ave., New York, N.Y.

GINSBERG, ALLEN



"HOLD BACK the edges of your gowns, Ladies, we are going through hell," said William Carlos Williams in his introduction to Allen Ginsberg's beatnik anthem *Howl*. And Ginsberg, probably the most talented mouthpiece the hipsters can claim—aside from the bear Buddha of prose, Jack Kerouac (with whom he has a mutual admiration society)—continues to spill out an immense and grumpy literature of words in damnation of life in a "United States that coughs all night and won't let us sleep."

*Howl*, a "sort of abstract-expressionist *Wartland*," does bear resemblance to T. S. Eliot's magnificent poem, though in Ginsberg's jazzlike lament there is seldom a sound as subdued as a "whimper."

How he got free nobody knows, but he showed early signs of a vagabond nature and a longing to accentuate the negative. Born 3 June 1926, in Paterson, N.J., the son of Louis Ginsberg (who has written poetry, of a more conventional sort, for years), he was "always on the point of 'going away.'" However, after "eight years on the Bum," he created, with *Howl* and the subsequent *Kaddish*, a hipster idiom which—way out or not—had the ring of real poetry. "I never thought he'd live to grow up and write poems," says Wallace Stevens. But Ginsberg, "on whose coattails (though he does not wear a coat) a number of worthless poetsasters are now trying to hitch a ride," may well have the last howl.

City Lights, San Francisco, Calif.

GISH, DOROTHY



"I HAVE a crooked face. You can't think how tired I've gotten of seeing it on the screen. I always think of myself as a squirrel with two nuts in one cheek and only one in the other." But audiences have never tired of the faintly comical actress, who, with her sister, Lillian, has been through the whole cycle of American show business—from road companies and silent films to theater and television.

Born 11 March 1898, in Dayton, Ohio, her first "acting" venture was as "Little Willie" in a traveling production of *East Lynne*. ("Then Lillian got parts too, and so did mother and three girls (exclusive of mother) were on their way to becoming, as Brooks Atkinson says, 'as much a part of American folklore as Jack Demorey, Jimmy Durante or Harry S. Truman,'" and after appearing with Lillian in such silent-screen sagas as *The Unseen Enemy* and *Orphans of the Storm*, she tackled "talkies" (*Our Hearts Were Young and Gay*) and returned to her first love, the stage (*Life With Father*). She and actor James Rennie are divorced, and she has never remarried.

Consistently modern, with an unabated zest for life (Lillian once said, "When I go to a party it stops being a party. On the other hand, Dorothy is the party"), Miss Gish explains her acting technique: "The only way I know is to keep walking around and saying my lines. Then, all of a sudden, the part 'jells.'"

Hotel Ellysse, 60 E. 54th St., New York, N.Y.

FIG. 7 Allen Ginsberg (upper right) as featured in Cleveland Amory, Earl Blackwell, and Marian Probst, eds., *Celebrity Register: An Irreverent Compendium of American Quotable Notables* (New York: Harper and Row, 1963), 240, 10 $\frac{1}{4}$  × 8 inches (page).

Portraits and texts are brought together in *Screen Tests/A Diary* in ways similar to several popular publications, such as a fascinating "who's who" of the famous, entitled *Celebrity Register* (first issued in 1959), which also combines head shots with biographical sketches that often offer bits of gossip about celebrities.<sup>23</sup> The 1963 edition of *Celebrity Register* includes among its over 2,800 names the poet Allen Ginsberg (fig. 7), who appears in Malanga and Warhol's book as well (fig. 8) (and who, in his strong relationship with the media—along with that of his Beat colleague Jack Kerouac—was an important immediate forebear of Warhol).<sup>24</sup> Ginsberg's screen test was also featured in the Warhol film *Fifty Fantastics and Fifty Personalities* (1964–65), the title of which is, of course, wholly in the spirit (and partly a parody) of compilations such as *Celebrity Register* (itself somewhat parodic in tone).<sup>25</sup>

As collections of people, *Fifty Fantastics* and the two *Most Beautiful* films are important precursors to *Screen Tests/A Diary*. The potential psychological impact of scale and duration (around four minutes per portrait) of the screen tests, when projected, was undoubtedly somewhat diminished when the images were transformed into still photographs for the book. What we gain, in exchange, is a considerably more accessible, tangible collection of faces.

Just as this collection creates a kind of social world (revolving around Gerard Malanga), the act of producing screen tests was often a form of bringing people together, or even of seducing them, and provided a ready-made focus of activity for visitors to the Factory. According to Warhol, sometimes these events, when the sitter was chosen by Malanga, were inseparable from the poet's romantic literary pursuits:

*He would see a girl in a magazine or at a party and really make a point of finding out who she was—hèd turn these interests into sort of poetic "quests." Then hèd write poems about the girls and tell them all they'd get a screen test when they came by.<sup>26</sup>*

A direct link between these "poetic quests" and the book *Screen Tests/A Diary* was a performance piece of around 1965, entitled *Screen Test Poems*, in which Malanga read verses to screen tests of women while they were projected on three screens (and the lack of distinction between image and reality implied by such an arrangement has parallels in poems in the book).<sup>27</sup> Malanga's performance was, in turn, very probably derived from events such as an early 1965 party at the home of Sally Kirkland (then the fashion editor of *Life* magazine), where *The Thirteen Most Beautiful Women* (one of which pictured Kirkland's daughter, Sally Kirkland, the actress) were projected simultaneously on three walls.<sup>28</sup> (The viewing of screen tests, like their production, was often enough a social event.)

An additional, but less obvious, social exchange that should be regarded as part of the *Screen Tests/A Diary* collaboration occurred in the legal sphere. In order for a portrait to be included in this compendium of faces, the person pictured had to sign a photograph-release form. Failure to secure a signature meant revising the book, and a few revisions were made.<sup>29</sup> In one instance, Malanga had hoped to put Bob Dylan's portrait in *Screen Tests/A Diary*, but was unable to procure the necessary signature from Dylan's manager,<sup>30</sup> probably on account of the antagonistic relations that existed between Dylan and Warhol (which became part of each artist's public identity).

Although the selection process, when it was not impeded by such hostility regarding image ownership, seems to have been Malanga's domain, Warhol was not entirely aloof to his assistant's choices. He apparently asked Malanga to include a few specific images in *Screen Tests/A Diary*—those of Warhol's friend, the art critic, curator, and early supporter

We are kept cold, sometimes,  
 while advice lasts  
 in the miraculous reflection of so much that is  
 to come in our lives.  
 The friends had not expected that  
 the headlights would be like  
 this to discover the road  
 markings not to cross on the sharp  
 turns, and dreams might occur into something  
 for life, the fear dismantled  
 to be the deception which surrounds us  
 for the white rose  
 growing restlessly as the sun  
 light reappears after night  
 fall, exalting the impossibility of the peace  
 formula in our time we may never achieve.

8/26/66

19

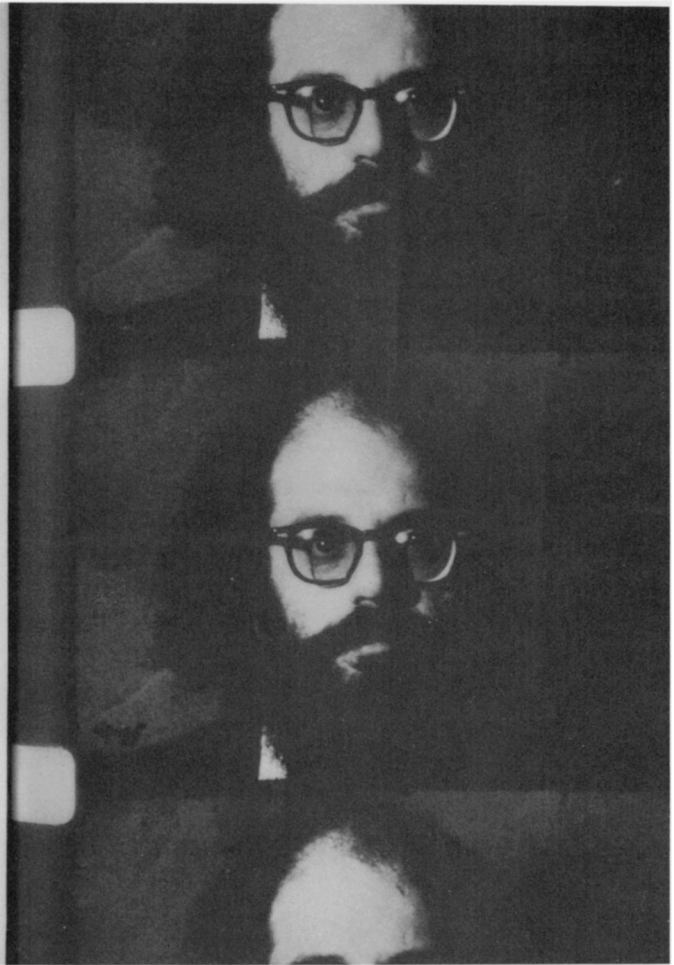


FIG. 8 Gerard Malanga and Andy Warhol, "Allen Ginsberg," *Screen Tests/A Diary*, No. 19 (New York: Kulchur Press, 1967), 9<sup>5</sup>/<sub>16</sub> × 7<sup>1</sup>/<sub>4</sub> inches (page).

of Pop art, Henry Geldzahler, and Warhol "superstar" Ultra Violet. But Malanga omitted both Geldzahler and Ultra Violet from the volume. He later explained:

*I had to be inspired by the people I was writing poems about. . . . So I wasn't inspired to write a poem to Ultra, I wasn't inspired to write a poem to Henry Geldzahler. Henry was very insulted that he was not included. He thought just because of his association with Andy, and that Andy and I were coauthors of the book, that he was going to be included. But I'm the one that's writing the poems, and if I'm not inspired to write a poem about Henry, then Henry's not going to be in the book. . . . Other than maybe Ultra and Henry being suggested by Andy, Andy really didn't suggest anyone else.*<sup>31</sup>

The divisiveness that contributed directly to the content of *Screen Tests/A Diary* emanated largely from Malanga's relationship with Warhol, which was in fact marked by conflict throughout much of 1966. The tensions between them are alluded to, obliquely, in a few of the poems, as in the concluding lines of the verse that accompanies the poet Ted Berrigan's portrait: "I am tempted most not to return home/or to hate another nature. But I don't. I do."<sup>32</sup>

Such hostile feelings may explain the conspicuous omission of Warhol himself from *Screen Tests/A Diary*. Ma-

langa has claimed that this omission was inadvertent.<sup>33</sup> Yet Warhol does figure in the manuscript of the book.<sup>34</sup> Who decided to exclude him from the final product remains unclear, but this seems likely to be another case in which artistic choice can be equated with social discord.

Malanga's repeated allusions, in his verses, to conflict among friends, especially in his recurring reference to "swapped destinies" (*see fig. 1*), is an anxious characterization of his social world, in which the sense of affiliation brought about by being in the "family photo" means, on the negative side, conflict, jealousies, competitive relationships (such as with Billy Name, to whom Malanga writes, "and why is there analogy / between two types of being") and finally, perpetual instability. It is as if Malanga was attempting the impossible task of taking control of his unstable social environment by articulating it.

The fact that *Screen Tests/A Diary* is largely about Malanga's responses to this environment, and is by *both* Malanga and Warhol (in addition to the individuals who sat for their screen tests), partly explains its omission from studies of Warhol's art.<sup>35</sup> True, another collaborative book Warhol produced around the same time does figure in some overviews of the artist's work—namely, *a: a novel* (published in 1968), which is based on tape-recorded conversation pri-



marily with Robert Olivo, also known as “Ondine”; but *a*, unlike *Screen Tests/A Diary*, was initiated by Warhol, and only *his* name appears on the title page, as “author.” Warhol, of course, very much enjoyed playing such authorship games. Yet we still have much to learn about the openly human, unidealized nature of his *and* his associates’ activities as collaborators, as well as about the light these activities might cast on the dynamic connections between art and social interaction that exist throughout history.

#### Notes

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1. *Poets and Painters*, exh. cat. (Denver: Denver Art Museum, 1979); and David Shapiro, “Art as Collaboration: Toward a Theory of Pluralist Aesthetics, 1950–1980,” in Cynthia Jaffee McCabe, *Artistic Collaboration in the Twentieth Century*, exh. cat. (Washington, D.C.: Smithsonian Institution Press, 1984), 45–62. But see Robert C. Hobbs, “Rewriting History: Artistic Collaboration since 1960,” in *ibid.*, 71, for a consideration of Warhol’s central role in the recent history of collaboration more generally.

2. The alphabetical arrangement by name and the focus on portraiture in *Screen Tests/A Diary* are foreshadowed in *A Is an Alphabet* (1953), with texts by Ralph (Corkie) Ward, one of the collaborative books that Warhol produced while pursuing a career during the 1950s primarily in commercial art.

3. See Stephen Koch, *Stargazer: The Life, World and Films of Andy Warhol*, 3rd ed., rev. (New York: Marion Boyars Publishers, 1991), 45; but for a different account, see *ibid.*, 9–11. Each screen test was filmed using a 100-foot reel of 16-mm film, and filmed at 24 frames per second but projected at 16 frames per second; the duration of a projected screen test is around four minutes, ten seconds.

4. “Portraits and Repetition,” in *Lectures in America* (New York: Random House, 1935), 187; see also *ibid.*, 176–77, 179, 198. On the relationship of silkscreen portraits by Warhol to Stein’s work, see Wendy Steiner, *Pictures of Romance: Form against Context in Painting and Literature* (Chicago: University of Chicago Press, 1988), 176–78.

5. On this often-noted facet of the diary genre, see esp. Felicity A. Nussbaum, “Towards Conceptualizing Diary,” in James Olney, ed., *Studies in Autobiography* (New York: Oxford University Press, 1988), 128–40.

6. Lita Hornick, *The Green Fuse: A Memoir* (New York: Giorno Poetry Systems, 1989), 42; Hornick was the publisher of *Screen Tests/A Diary*.

7. Gerard Malanga, telephone interview with the author, July 25, 1990, tape recording; Malanga recalled that Harry Gantt, who is listed on the copyright page of *Screen Tests/A Diary* as the printer of the book, was unable to find someone who could print on acetate and thus selected the substitute semitransparent paper.

8. *The Tennis Court Oath* (Middletown, Conn.: Wesleyan University Press, 1962), 11.

9. Malanga’s appropriations of Ashbery and other poets were inspired above all by his friend, the poet Ted Berrigan, who, for example, in “Personal Poem #7,” recorded (amusingly) that he “Made lists of lines to steal” after reading Ashbery’s “How Much Longer Will I Be Able to Inhabit the Divine Sepulcher”; see Berrigan, *Many Happy Returns* (New York: Corinth Books, 1969), 7.

10. In fact, Malanga’s “The Rubber Heart: A One-Act Soap Opera,” a largely appropriated work, was published in a journal co-edited by Ashbery; *Art and Literature* 9 (Summer 1966): 172–91.

11. On Warhol’s use of the *vanitas* motif, see Trevor Fairbrother, “Skulls,” in Gary Garrels, ed., *The Work of Andy Warhol* (Seattle: Bay Press, 1989), 93–114.

12. William Hazlitt, “On Sitting for One’s Picture,” *The Plain Speaker* (1826), in P. P. Howe, ed., *Complete Works* (London: Dent, 1931), 12:107–8.

13. Interview by Patrick S. Smith, November 15, 1978, in *idem*, *Andy Warhol’s Art and Films* (Ann Arbor: UMI Research Press, 1986), 457.

14. See, for example, the exceptional essay by Harold Rosenberg, “Portraits: A Meditation on Likeness,” in *Richard Avedon: Portraits* (New York: Farrar, Straus and Giroux, 1976), n. p.

15. An interview with Warhol of March 3, 1965, during which he filmed a screen test of Ted Berrigan, includes a fascinating record of how he orchestrated such filmings; see David Ehrenstein, “An Interview with Andy Warhol,” *Film Culture* 40 (Spring 1966): 41.

16. For an exposition of this viewpoint, see Yann Beauvais, “Fixer des images en mouvement,” in *Andy Warhol, Cinema* (Paris: Editions Carré, 1990), 102.

17. *The New Bohemia: The Combine Generation* (New York: Shorecrest, 1966), 94.

18. James Stoller, “Beyond Cinema: Notes on Some Films by Andy Warhol,” *Film*

*Quarterly* 20 (Fall 1966): 38. The individuals who figure in *The Thirteen Most Beautiful Women* (in one version; there may have been others) are listed in Priscilla Tucker, “13 Most Beautiful . . .,” *New York Herald Tribune*, late city ed., January 10, 1965, 2:3. The makeup of *The Thirteen Most Beautiful Boys* remains to be determined.

19. See Andy Warhol and Pat Hackett, *POPism: The Warhol ’60s* (New York: Harcourt Brace Jovanovich, 1980), 26.

20. On Menken’s film, *Notebook* (1962–63), see Sheldon Renan, *An Introduction to the American Underground Film* (New York: E. P. Dutton, 1967), 171. Several discussions of Mekas’s film diaries are found in David E. James, ed., *To Free the Cinema: Jonas Mekas and the New York Underground* (Princeton, N.J.: Princeton University Press, 1992). For Warhol’s assessments of his associations with Menken, Mekas, and Maas, see Warhol and Hackett, *POPism*, 25–26, 47–50.

21. An excellent study of the “film poem” is found in David E. James, *Allegories of Cinema: American Film in the Sixties* (Princeton, N.J.: Princeton University Press, 1988), 29–32.

22. Malanga, telephone interview by the author, August 27, 1990, tape recording.

23. The lineage of *Celebrity Register*, as well as of *Screen Tests/A Diary*, can be traced to collections of texts accompanied by engraved portraits and, beginning in the mid-nineteenth century, photographs of “celebrities,” such as Charles Perrault’s *Les Hommes illustres* (1696) and the *Galerie contemporaine, littéraire, artistique* (1876–84).

24. The extensive media coverage of the Beats was a subject of commentary by the late 1950s; see, for example, Paul O’Neil, “The Only Rebellion Around,” *Life* 47 (November 30, 1959), in Thomas Parkinson, ed., *A Casebook on the Beat* (New York: Thomas Y. Crowell, 1961), 234.

25. The number of screen tests in *Fifty Fantastics and Fifty Personalities*, which possibly existed in more than one variation, remains to be determined.

26. Warhol and Hackett, *POPism*, 151.

27. *Screen Test Poems* is described in Gregg Barrios, “Introduction to Gerard Malanga, Poet and Filmmaker,” typewritten ms. (1967), 3, Archives Malanga, Great Barrington, Mass.

28. This screening is described in Priscilla Tucker, “13 Most Beautiful . . .,” 3. Such multiple projections foreshadow the more familiar audiovisual presentations of Warhol’s rock band, the Velvet Underground.

29. Michel Foucault, in his influential discussions of the “author-function,” urged readers to examine not only the content and aesthetic innovations of texts, but also their circulation within society, particularly the legal aspects of circulation; such legal concerns might be extended to include the collaborative process considered here. Foucault makes his case in, for example, “What Is an Author?” in Josué V. Harari, ed., intro., and trans., *Textual Strategies: Perspectives in Post-Structuralist Criticism* (Ithaca, N.Y.: Cornell University Press, 1979), 141–60. Warhol had specified in a contractual letter to Kulchur Press of January 10, 1967, that the screen-test stills were his property, and that, while the publisher was permitted to copyright them, future rights to the pictures were to revert to Warhol; Kulchur Press Papers, Rare Book and Manuscript Library, Columbia University, New York.

30. Malanga, interview by the author, New York, August 15, 1989, tape recording. Malanga’s testimony is corroborated by the appearance of Dylan’s name on the contents page of the manuscript of *Screen Tests/A Diary*; Kulchur Press Papers. See also, on Malanga’s difficulties in obtaining a few signatures, his note of September 24, 1966, in “From *The Secret Diaries*,” in Anne Waldman, ed., *Out of This World: An Anthology of the St. Marks Poetry Project, 1966–1991* (New York: Crown Publishers, 1991), 288.

31. Malanga, interview by the author, New York, August 15, 1989, tape recording.

32. Malanga has indicated that these lines refer to Warhol; telephone interview by the author, July 25, 1990, tape recording. On the conflicts among Malanga, Warhol, and Geldzahler during 1966, see Victor Bockris, *The Life and Death of Andy Warhol* (New York: Bantam Books, 1989), 198–99; and Warhol and Hackett, *POPism*, 193–96.

33. Malanga, telephone interview by the author, July 25, 1990, tape recording.

34. Warhol’s name appears on both the contents page and on a page marked “Andy/44,” indicating that a poem to Warhol and his screen test were to have been number forty-four in the book; Kulchur Press Papers.

35. Dan Cameron has dismissed altogether the study of Warhol’s collaborations, on the assumption that these were a form of exploitation involving unequal partners, in “Against Collaboration,” *Arts Magazine* 58 (March 1984): 83. However, if exploitation existed, it was usually on both sides, while the blanket dismissal of Warhol’s many collaborators is, in my view, a misunderstanding of his work (which might be called “work as social exchange”), serving to perpetuate the neglect of projects such as *Screen Tests/A Diary*. The routine omission of collaborations from major studies of individual artists or writers is cogently discussed in Thomas Jensen Hines, *Collaborative Form: Studies in Relations of the Arts* (Kent, Ohio: Kent State University Press, 1991), 11–12.

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