

**PRIVATE VIEW** AMSTERDAM**The Rake, Continued**

For his 11 new paintings on view at Amsterdam's Grimm Gallery from March 26 through May 22, the Brooklyn-based artist Dave McDermott looked to Hogarth and Hockney. Specifically, he looked to the series "The Rake's Progress," which the former initiated and the latter updated and which McDermott describes as charting "one man's descent into madness through good ol' wanton behavior." In his version the pictures, bearing names like *Smoking Pot with Basquiat*, are large-scale combinations of found photographic imagery and uncommon materials. "I reimagined the series from a first-person perspective as a tale of an artist-prophet character, someone who can see beyond what those around him can see but with the knowledge that what he's seeing is beyond human capability to grasp," McDermott says. "To quote Santayana, he's 'unfit for the world into which he was born.'" The artist's previous work incorporated Swarovski crystals, skateboard stickers, and gold leaf. In this series he's experimenting with black yarn and nitrocellulose lacquer. "It's the stuff they used to paint guitars with back in the '60s," he explains. "It just has the richest color. I like uncommon materials because they yield uncommon results." —SCOTT INDRISEK

**Dave McDermott**

*Smoking Pot with Basquiat*, 2010.  
23.5k gold, oil, nitrocellulose lacquer,  
yarn, gesso, wax on panel, 93½ x 72 in.

**PUBLIC ART** NEW YORK**Casting Warhol**

"I really like public art when it seems to serve some sort of function other than just looking pretty," says Rob Pruitt, referring to his *Andy Monument*. The statue, consisting of a seven-foot-tall Andy Warhol, finished in reflective

chrome, on a three- to four-foot concrete base, will stand from March 30 to October 2 just outside 33 Union Square West, the building where the second incarnation of the Factory was housed and where Valerie Solanas shot the Pop artist in 1968. "The first time I went to Père Lachaise Cemetery, in Paris," Pruitt elaborates, "I was so amazed by Oscar Wilde's grave—how it had so many signatures, and things were being left on it, like poems and flowers. It really struck me as a useful thing that there was this place where you could make a pilgrimage and pay homage to someone who was an inspiration in the lives of a group of people or a cult of people. When Warhol died and was buried in Pittsburgh and the museum and the foundation were also centered in Pittsburgh, there seemed to be something missing. I mean, New York was really where he lived his life, and it was the subject of

his output. So this is about righting a wrong and providing something that I thought would be necessary."

Aside from the contemporary materials he used, Pruitt modeled the monument, commissioned by the Public Art Fund, on traditional park statuary. "You know, like a former mayor," he says. "Hopefully the silhouette will look rather classical." Pruitt chose to portray the artist post-Solanas, wearing a jacket and tie, glasses, and his signature wig, with a Polaroid camera around his neck and a shopping bag of *Interview* magazines in his hand. "There's the '60s Warhol, where he's kind of cool—black-leather jackets and dark sunglasses, as if he's trying to look like one of his superstars. That's just not the Warhol that I relate to. I think that after he was shot, there was more vulnerability. But at the same time he was a fully formed icon."

—JAMES CHAD HANNA

**Rob Pruitt**

Study for *The Andy Monument*, 2011.