



## WADDELL, TOM (1937–1987)

American founder of the **Gay Games**. A decathlete on the 1968 United States Olympic team who placed sixth at the Mexico City Olympics, he was a medical doctor.

As a child, Tom studied ballet but decided to pursue **athletics** instead. When he went to university he discontinued athletic training to devote himself to his medical studies. Drafted into the army, opposed to the war in Vietnam, Waddell managed to avoid going to war and began training for the 1968 Olympics with other military athletes. For a thirty-year-old man to undertake training for an event as demanding as the decathlon is an impressive feat. Moreover, he trained for only three months; it was normal to train for four years. Having a socialist background and strong feelings about racism, he associated himself with the U.S. Olympic team's "black caucus," an action which brought threats of court-martial.

With Sarah Lewenstein, he co-parented a child, Jessica Lewenstein.

In 1980, he proposed the idea of the **Gay Games** and with others, founded the San Francisco Arts and Athletics, the administrative body for the 1982 and 1986 Games. He had a vision of using the **Gay Games** to build an "exemplary community" based upon equality and universal participation. He saw the **Gay Games** as the symbol of equality and inclusiveness which should be taken as the example for all athletic competition.

Four weeks before the 1986 **Gay Games** he was diagnosed as having pneumocystis carinii pneumonia, an opportunistic infection arising as the result of **AIDS**.

Nevertheless, he competed at the **Games** in Track and Field and won a gold medal for throwing the javelin. He died of an **AIDS**-related disease in July 1987.

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Brian Pronger

## WARHOL, ANDY (1930–1987)

American artist, filmmaker, and cultural entrepreneur. Andrew Warhola, Jr., was born into a working-class family of Ruthenian origin in Forest City, Pennsylvania, on December 6, 1930. He claimed to have been born two years earlier, on August 6, 1928. Although this falsehood was probably originally created so that he could attend college on money from his father's insurance policy, he clung to a bio-chronology that—unlike most such fibbing which is done for reasons of vanity—made him seem older than he actually was. This personal "disinformation" is part of his life project of forging a surrogate persona that would mediate between his real life, which was often surprisingly banal, and his creative works.

After studying art at the Carnegie Institute of Technology in Pittsburgh, he moved to **New York City** and adopted the name **Andy Warhol**. Making a living in

commercial art, he also practiced his own work in the blotted line technique, which fascinated him because of its impersonal print-like quality. Warhol became friendly with two other artists who shared both his sexual orientation and his general outlook on art: Jasper Johns and Robert Rauschenberg. All three were to participate, though in different ways, in the spectacular launching of Pop Art. As his contribution, Warhol created the multiple Campbell's Soup cans and Brillo boxes that made him first a notorious iconoclast and then a representative figure. The aesthetic of these works based on mass-production features goes back to Marcel Duchamp, whose career had intrigued Warhol since his student days.

As Warhol became well known, he attracted an entourage that mixed various social types: all seemed welcome at his vast loft, sometimes known as the Factory since some of his associates were engaged in making collective works at his direction. In the 1960s the artist used the profits from his successful career as a painter and print maker, to produce a series of films. Such movies as *Blow Job* (1963) and *My Hustler* (1965) were crudely made but, presented as art, helped to expand the boundaries of the permissible in a cinema still hobbled by the restrictive standards of the Hays Office. More revealing, perhaps, of Warhol's own feelings is the S/M film *Vinyl* (1965), with Gerard Malanga, and the notorious *Chelsea Girls* (1966), in which "superstar" Ondine (Robert Olivio) delivers a notable soliloquy. As the sixties turned into the seventies Warhol, in collaboration with Paul Morrissey, attempted more ambitious films. Characteristically, these revolved around the beautiful but empty figure of the actor Joe Dallessandro, and they served to foster the then-current questioning of role models and sexual stereotypes.

Not only was Warhol reshaping two art forms, but he had become a celebrity. His activity was virtually synonymous with the Downtown scene in Man-

hattan with its drug use, sexual freedom, and cultural anarchism. At the same time the rapturous reception accorded even his most casual and mediocre productions signaled a change in the art world. The tone for the heroic days of modernism in the United States had been set by the high seriousness of such critics as Clement Greenberg and Harold Rosenberg, who had been identified with Abstract Expressionism. The new art scene of the sixties, however, saw the entrance of masses of enthusiastic, green recruits, few of whom bothered to undertake the arduous program of self-education that earlier critics and dealers had considered mandatory. Moreover, as contemporary art became popular, the inevitable simplifications and "hype" of journalism were fed back into the art world itself. Increasingly the new trends were promulgated with the imprint of the "glitterati" rather than of serious intellectuals. Continuing to abound, creative personalities nonetheless began to believe their own press releases.

The great years of Warhol as the incarnation of the sixties zeitgeist were cut short when Valerie Solanas, a disturbed feminist, shot the artist on June 5, 1968. Gravely wounded, Warhol never entirely recovered from the effects of the attack. After this setback he became more selective in his choice of friends, and gravitated to the world of the wealthy and fashionable. This milieu was chronicled in a chic periodical, *Interview*, produced under his auspices. The practice of assigning the execution of his works to assistants became more and more common. At the same time his paintings and prints enjoyed a great vogue in Europe as well as the United States, a status seemingly ratified by the huge retrospective exhibition of his work mounted by New York's Museum of Modern Art in 1989.

The most notable feature of Warhol's works is their blankness and absence of affect. Although he purloined his iconography from the world of mass consumption, it is impossible to tell

whether Warhol is celebrating or condemning this aspect of capitalism—probably both and neither.

Warhol's characteristic distancing has several possible sources. Some figures of the nineteenth-century French avant-garde, notably the novelist Gustave Flaubert, had championed an ideal of *impassibilité*, of inscrutable detachment, before the motifs they evoked. This standpoint was bequeathed to the artist Marcel Duchamp, who linked it with the world of industrial production. It is also possible that Warhol learned from the playwright Bertolt Brecht, whose ideas were becoming better known in the United States in the late fifties. The German writer emphasized the *Verfremdungseffekt*, or alienation principle, as a distancing device in the theatre. Brecht derived the kernel of this procedure from the "estrangement" (*ostranenie*) of the Russian formalist critics. Finally, it is even possible that pop versions of Eastern religions commending extinction of personality played a role in the mix.

Although Warhol liked to say that he preferred sex on the screen or in the pages of a book to the real thing, he made no secret of his sexual orientation, which added to his glamor. His gayness was not simply a matter of personal inclination but interfaced with a large social circle in New York City, which also included, to be sure, sympathetic straight people. Having come of age in the repressive years immediately after World War II, Warhol would have been very much aware of the need to don a mask to conceal one's true nature from the world. His enduring project of self-fashioning and his artistic blankness are probably best regarded as pearls formed around the irritants internalized during America's most vocally homophobic era. Ironically, the very qualities of his art which the mainstream idolized stemmed from the harsh impact on a sensitive adolescent of a society which proclaimed that it had no room for nonconformity. In this respect his career recalls that of Jean Genet,

who also purveyed to the public an image of what it had compelled him to become.

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Wayne R. Dynes

### WARNER, SYLVIA TOWNSEND (1893–1978)

English novelist, short-story writer, and poet. Born in Middlesex, the daughter of a school teacher, Townsend, was like many women intellectuals of her day, educated privately. Her early interests were musical, and she served as an editor of a ten-volume collection of Tudor church music. In the thirties she adopted Marxism and became active in left-wing politics and propaganda. She volunteered for service in Spain during the Civil War.

Warner began her career as a poet with *The Espalier* (1925), which was followed by two other volumes in 1928 and 1931 respectively. Subsequently she concentrated on fiction, producing novels that draw upon her interest in the supernatural to produce a world that hovers on the border of reality and fantasy. In 1967 she produced a biography of T. H. White (1906–1964), the author of the novels that became the basis for the musical *Camelot*, who was probably gay.

In 1930 Sylvia Townsend Warner met and fell in love with Valentine Ackland. Making their home among a small group of writers and painters in Dorset, the couple lived together until Ackland's death of cancer in 1969. The daughter of wealthy and dominating parents, Valentine Ackland was twenty four when she met Warner, and had had a number of affairs with both men and women. The younger woman's continuing infidelities were a source of anguish to Warner. Ackland also