

## Abstracts **ANDY WARHOL EATING A HAMBURGER**

<p>Michael Betancourt Savannah College of Art and Design</p>	<p><b>The impassive gaze</b> <i>Andy Warhol Eating a Hamburger</i> evokes an empirical gaze that is not transcendental or metaphysical, but specifically about the physical body and its responses. This documentary impulse focuses directly on how the audience imposes order on what they see.</p>
<p>Vincent Bohlinger Rhode Island College</p>	<p><b>Commercialism and the quotidian</b> This essay examines <i>Andy Warhol Eating a Hamburger</i> in relationship to the aesthetics of Andy Warhol's own filmmaking and contemporaneous American television commercials. I point to how the film's design—including the single long take, ambient sound, and Warhol's performance—draw upon and undermine American commercial culture.</p>
<p>Libertad Gills Universidad Autónoma de Madrid Universidad de las Artes de Ecuador</p>	<p><b>Eye-contact in <i>Andy Warhol Eating a Hamburger</i></b> In <i>Andy Warhol Eating a Hamburger</i>, Warhol looks at the camera and quickly away, trying to avoid eye contact, and yet, finding it difficult not to look.</p>
<p>Tom Day University of Edinburgh</p>	<p><b><i>Andy Warhol Eating a Hamburger</i> and the Pop Cinema Portrait</b> The film is placed in an under-explored lineage of Pop Cinema—experimental films concerned with the themes and aesthetics of Pop Art. Specifically, the work is read as a Pop Portrait film which shares the formal characteristics of stasis and duration that mark Warhol's and other artists' Pop Portrait films.</p>
<p>Kornelia Boczkowska Adam Mickiewicz University, Poznan</p>	<p><b>Boredom Revisited or How Andy Warhol Predated Slow Cinema</b> The article analyzes how <i>Andy Warhol Eating a Hamburger</i> predates slow cinema by evoking situative and existential boredom. Rather than to simply facilitating modernist and temporal ways of seeing, Leth explores the creative potential of Warhol's post-Romantic boredom, marked by both duration and meaninglessness, to counteract the anti-immersion effect and amplify receptiveness.</p>
<p>Kim Kristensen Independent artist and lecturer</p>	<p><b><i>Andy Warhol Eating a Hamburger</i> as part of the universe of art</b> In this article I will place Leth's clip of Andy Warhol in the tradition of artistic gestures, as they evolved after Duchamp's 1917 <i>Fountain</i>. By treating Warhol as a ready-made, Leth posed the same questions as Duchamp, Joyce, Pound and even Warhol himself and provided an elegant solution.</p>