

See Inside NYC's Late-'70s Celebrity Jet-Set Culture— from Truman Capote to Bianca Jagger

Editor and Andy Warhol confidant Bob Colacello unveils an exhibition of his personal photos featuring the era's biggest names in very private settings

by Nadja Sayej
May 1, 2019

In the 1970s and 1980s, Bob Colacello was never home. The former *Interview* magazine editor and right-hand man to Andy Warhol was out so much—be it Studio 54 or the White House—that he started a column called “Out,” which traced his party-hopping throughout the night. Now, 170 of his photos are being featured in a solo exhibition, “Pictures from Another Time: Photographs by Bob Colacello, 1976–82,” opening Thursday night at Vito Schnabel Gallery in New York. From Yves Saint Laurent to Leo Castelli, Diane von Furstenberg to Diana Vreeland, it’s a bit of the *crème de la crème* we wouldn’t otherwise see.

“These photos represent a high-society melting pot, a jet-set jamboree,” says Colacello. “It’s a mostly elite picture you’re getting with the odd beauty who made it past the velvet rope at Studio 54. It’s people who wanted to have fun.”

As he gears up for the opening of the exhibition (and a book with Assouline, *Interview: 50 Years*, which is out this fall), Colacello walked us through ten photos, taken everywhere from Newport to Los Angeles to New York, all of which are a blast from the past.



Catherine Guinness and Andy, c. 1980. © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

In the 1970s, Colacello lived on 63rd Street and Madison Avenue, while Warhol lived at 66th Street and Park Avenue. Colacello would pick up Warhol from his mansion and they’d hit the first cocktail party together. “If you’re not having fun in your 20s and 30s, you’re doing something wrong,” he says. “Andy hated people touching him, but he liked Catherine Guinness, so in this photo he let her.”



Self Portrait, c. 1976 © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

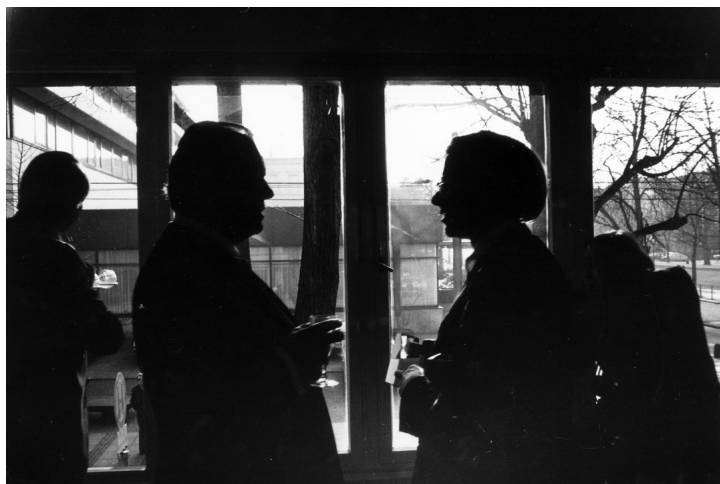
Looking back on what came to be called the “Me” Decade, Colacello recalls the 1970s as a more carefree time. “I see a great mixture of uptown and downtown, gay and straight, rich and poor,” he says. “Everything seemed sort of rosy, in a way, even though they’re black-and-white.”

BOB COLACELLO



Andy at the Hotel Bristol, Bonn, 1976; © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

Colacello was with Warhol in some of his quietest moments, which are in Colacello's memoir, *Holy Terror: Andy Warhol Close Up*. "Andy was a sweet person," he says. "People ask if I hated him after writing the book *Holy Terror*. After I wrote the book, I realized I was writing about a man I felt sorry for. We all knew how lonely he was."



Andy with West German Chancellor Willy Brandt, Bonn, 1976; © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

Colacello was with Warhol in some of his quietest moments, which are in Colacello's memoir, *Holy Terror: Andy Warhol Close Up*. "Andy was a sweet person," he says. "People ask if I hated him after writing the book *Holy Terror*. After I wrote the book, I realized I was writing about a man I felt sorry for. We all knew how lonely he was."



Andy with Truman Capote, Fiorucci, New York, 1977; © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

These photos were taken between 1976 and 1982, when Colacello was the editor of *Interview* and wrote a column called "Out," "a column about going out, not coming out," he says. "Everything at *Interview* was tongue-in-cheek, just as everything Andy did had an ironic, campy quality. People asked if what he did was a joke. We'd say it's a joke but also serious."



Half of Andy, Bianca Jagger, Princess Diane de Beauvau-Craon, New York, 1980. © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

The photos detail Colacello's life as Warhol's right-hand man. "Andy loved having an entourage at parties with him," says Colacello. "One night it was the Rockefellers; the next was Candy Darling. A lot of young Europeans started coming to New York City in the 1970s, injecting this new energy into nightlife. Clubs like Xenon were a purely European thing."

BOB COLACELLO



Liza Minnelli with Marisa Berenson on her Wedding Day, Beverly Hills, 1976
© Bob Colacello; Courtesy the artist and Vito Schnabel Projects

Colacello used a Minox 35mm camera that was so small, it fit in his jacket pocket. "In 90% of these photos, nobody knows I'm taking their picture," he says. "I wasn't known as a photographer; I was known as the editor of *Interview*. People didn't care—I was able to catch people at parties."



Polly Bergen's Closet, Holmby Hills, Los Angeles, 1978. © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

This is a walk-in closet inside the home of Emmy-winning actress Polly Bergen, who kept everything perfectly lined up. "Closets are like that more often now," says Colacello. "They weren't then."



John Paul Getty III, Los Angeles, 1978 © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

This rare shot captures a subject looking at the camera: oil heir John Paul Getty III at a dinner in Los Angeles. "The idea of *Interview* is, we were a school newspaper of a certain glamorous world and we were part of it," says Colacello. "I was into overexposure, getting too close. I wanted the viewer to feel like they were at the party."



Andy's Rolls-Royce, Rhode Island, c. 1976 © Bob Colacello; Courtesy the artist and Vito Schnabel Projects

Colacello had a summer house in Newport, where he would take short trips with friends. Warhol often invited celebrities, which became no big deal to Colacello. "To me, it was the same as photographing Andy or Truman or anybody," he says.