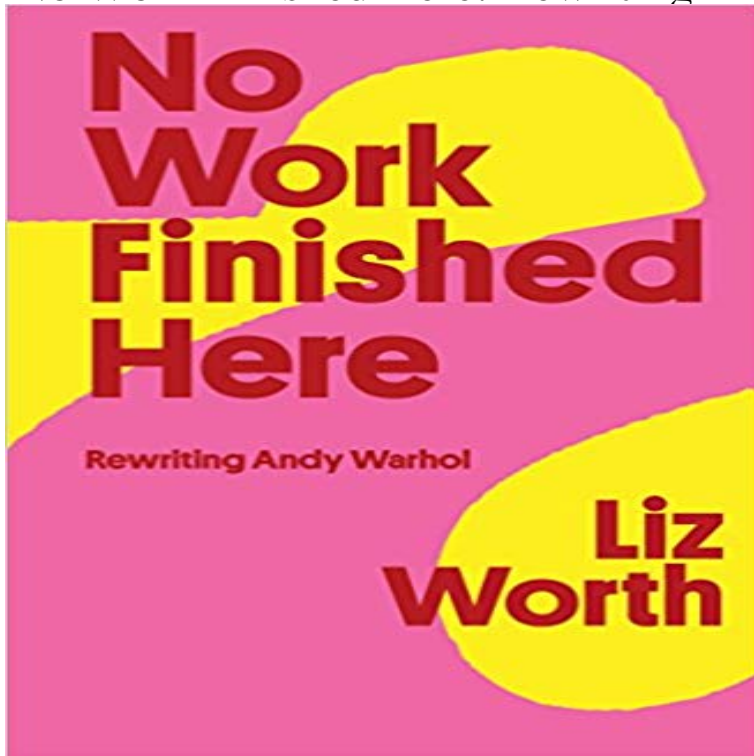


No Work Finished Here: Rewriting Andy Warhol



Poetry. When Andy Warhol's *A Novel* was first published in 1968, *The New York Times Book Review* declared it pornographic. Yet over four decades later, *A Novel* continues to be an essential documentation of Warhol's seminal Factory scene. And though the book offers a pop art snapshot of 1960s Manhattan that only Warhol could capture, it remains a challenging read. Comprised entirely of unedited transcripts of recorded conversations taped in and around the Warhol Factory, the original book's tone varies from frenetic to fascinating, unintelligible to poetic. **NO WORK FINISHED HERE: REWRITING ANDY WARHOL** by Liz Worth attempts to change that, by appropriating the original text and turning each page into a unique poem. In remixing *A Novel* into poetry using only words and phrases from each piece specified page, Worth sets the scene for the reader, not unlike eavesdropping in a 24-hour diner, with poetry full of voices competing to be heard, hoping for just a sliver of attention at the end of a long, desperate night. True to Worth's style, the poems in this collection hiss and pop with confessional whispers while maintaining the raw, distorted qualities originally captured on tape and documented in *A Novel*. Warhol fans, archivists, and academics, as well as readers of confessional and conceptual poetry and fiction, will jump at the chance to be a part of the Factory in-crowd in **NO WORK FINISHED HERE: REWRITING ANDY WARHOL**. Liz Worth's collection of poems is a testament to both her artistry and daily discipline. In an age of diminished attention, her perseverance in daily poem-making by mining the same source over and over reminds us that artists can be a model of life without distraction—how to go deeper and deeper until you find yourself looking back at you. Heath Allen, composer of *Andy, A*

popera What if you tore apart the city's tenderloin; if you seized its ephemera and before burning all the sweet voodoo collected the best, and most brilliant cuts? This is Liz Worth's stylish master-nightmare, NO WORK FINISHED HERE. This is the start of something true. Lynn Crosbie, author of Where Did You Sleep Last Night

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