


The New York Times  Critics' Pick

# ART BASTARD

**"A LITTLE GEM...  
A WITTY, JOYOUS, AND UTTERLY  
DESERVED TAKEDOWN OF  
THE ART INDUSTRY."**

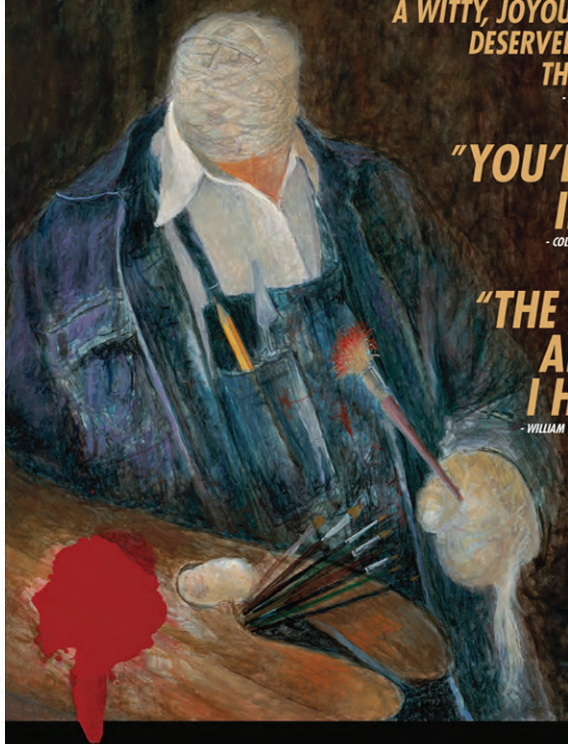
- JAMES VAN MAANEN, TRUSTMOVIES.COM

**"YOU'LL LOVE IT  
INSTANTLY."**

- COLIN COVERT, MINNEAPOLIS STAR TRIBUNE

**"THE BEST FILM  
ABOUT ART  
I HAVE SEEN."**

- WILLIAM WOLF, WOLFENTERTAINMENTGUIDE.COM



"It's not what they show, it's what they don't show."

Artist-Robert Cenedella



## SYNOPSIS



***“Art from day one for me was the special part of life—  
the part of life that was above the gutter.”***

**— Robert Cenedella**

In a madcap art world obsessed with money, fame and hype, how does an artist driven by justice, defiance and his own singular style thrive? *Art Bastard* is the rousing tale of a rebel who never fit into today’s art world, yet has become one of its most provocative, rabble-rousing characters. At once a portrait of the artist as a young troublemaker, an alternate history of modern art and a quintessential New York story, *Art Bastard* is as energetic, humorous and unapologetically honest as the uncompromising man at its center: Robert Cenedella.

Cenedella was a contemporary of Andy Warhol. But he has essentially served as the anti-Warhol. His noisy, raucous, color-splashed paintings of city scenes approach the world with a sincerity that defies the irony, frivolity and controversy-for-the-sake-of-controversy that have become the cultural currency since the ‘60s.

Yet, as *Art Bastard* reveals, Cenedella couldn’t be any more a product of these times. He was the son of a blacklisted writer, raised on crushed ‘50s dreams. He’s been haunted by dark family secrets that had him questioning his identity. His passionate convictions started so young they got him kicked out of high school. Even when he found solace and expression in art, he was an unabashed outsider—never a gallery darling, not pursued by museum curators, but an artist who was going to have his say regardless of who was paying attention. Even so, over time, Cenedella’s vast canvases, rife with the chaotic beauty of politics, humor, history and humanity, drew admirers from all walks of society—even from the vaunted art patrons who rejected him.

In a fast-moving series of riveting interviews with family members, art critics, museum directors, New York power brokers, art students and Cenedella himself, director Victor Kanefsky candidly presents Cenedella’s personal journey—and reveals the creation of a modern art career that ignored all the modern art rules.

Kanefsky follows Cenedella from his days selling cheeky “I Like Ludwig” buttons to pay his art school tuition to his apprenticeship with the exiled German

satirical painter George Grosz, who inspired his merging of refined technique with blistering social critique; from his provocative 1965 “*Yes Art*” exhibit which became the most popular—and debated—show of the year, lambasting the crass commercialism of the blossoming Pop Art movement, to his sudden 10-year break from painting and his fruitful return as a teacher, mentor and unbowed iconoclast of American painting.

While Cenedella forthrightly questions the mechanics—and profit-making—of the art world, he has it out for no one. As he puts it: “It’s not what they show that bothers me, it’s what they don’t show.”

What *Art Bastard* shows, in stunning cinematic detail, are the living, breathing, storytelling canvases that Cenedella has created for six decades. Set to a rollicking soundtrack, the film not only tours Cenedella’s life, it also tours his eye-poppingly intricate, New York-centered paintings as one might travel the city—peering into every corner to uncover Cenedella’s characters, commentary and emotions.

The result is a visceral art documentary that also has the sweeping impact of a feature film—at once an investigation of a man’s identity, an inquiry into what art is and whom it’s for, and a feisty portrait of the ups and downs of a life lived on one’s own terms.

CAVU Pictures presents a Concannon Productions film, *Art Bastard*, written and directed by Victor Kanefsky and produced by Chris T. Concannon. The editor is Jim MacDonald and the director of photography is Douglas Meltzer. COMING SOON to theaters nationwide.

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# Bios

## Robert Cenedella

Robert Cenedella is a master of pictorial satire and fantasy, justly celebrated for his paintings revealing all aspects of big-city life. As part of New York's art community for over four decades, he paints everything and everybody from cameo likenesses of celebrities to those of the common man. His pictures of subways, symphonies, sports arenas, street scenes and drinking establishments are quintessentially New York.

M. K. Flavell, in *George Grosz: A Biography*, said of Mr. Cenedella that, "no other artist chronicles the everyday life and the changing rituals and mythologies—of sex, sport, art, politics, money-making in contemporary America, with his combination of imaginative vitality, precision, and humor." Massachusetts-born, the artist has lived most of his life in New York. At an early age, he began studying with George Grosz at the Art Students League of New York, and then with Marshall Glasier.

He has had one-man shows throughout the United States and Europe. His first Berlin exhibition, *In Search of DADA*, was in 1994, and coincided with the *George Grosz Centennial Exhibition* at the National Galerie in Berlin. He returned to Germany in October 2006 for a one-man retrospective at the Otto-Nagel Galerie, also in Berlin. His renowned mural of the original Le Cirque restaurant in New York City, *Le Cirque – The 1st Generation*, is currently installed at the restaurant's new location on East 58th Street. Other notable murals include *Mi Casa, Su Casa* for Bacardi International, *Tony Randall's World*, commissioned by the late Tony Randall for former League model Heather Randall, and his *Absolut Cenedella* commissions. These, along with Cenedella's other works, can be seen on his website: [www.rcenedellagallery.com](http://www.rcenedellagallery.com).

Cenedella feels that drawing is the most demanding and most disciplined endeavor for any student to undertake, but also the most rewarding. He trains each student to acquire a basic skill in drawing the human figure, no matter what the eventual style or mode of expression may be. Cenedella believes the ultimate goal is to be able to "think" with the hand. He continues the large format concept of drawing passed down from Grosz.

## Victor Kanefsky

Writer & Director

Victor Kanefsky is an award-winning film director and editor. He founded Valkhn Film & Video, a post-production facility for feature narrative and documentary films in 1972. His company specialized in independent productions ranging from being the principle editing service for *The National Geographic Explorer Series* to supervising and editing cult classic features such

as *Style Wars*, *Ganja & Hess*, *Our Latin Thing*, and *There's Nothing Out There*.

Victor Kanefsky also received much acclaim on many documentary projects such as *Just Crazy About Horses*, *Distant Harmony: Pavarotti's Visit to China*, *Frankl's Choice*, Academy Award nominee *Adam Clayton Powell*, Emmy Award-winning *Zubin Mehta & The Israeli Philharmonic Orchestra*, *U.S.S. Indianapolis: Tragedy At Sea*, *Love Those Trains*, *Polar Bear Alert*, *Rage Over Trees*, *Avenue of the Just*, *Tall Ships: High Sea Adventurer* and *Child's Christmas In Wales*.

Currently, many of these now-classic features are receiving special retrospective screenings around the world and are being rereleased on home video. These include: *Style Wars, Ganja & Hess* (2014 Tokyo Film Festival), and *Griot* (2014 Festival Del Film Etno Musicale in Florence, Italy).

## **Chris T. Concannon**

Executive Producer

Executive Producer Chris T. Concannon presents his first art documentary, *Art Bastard*, a film about Robert Cenedella, the internationally recognized American artist known for his pictorial satire, humor and fantasy.

Concannon is a private art collector with 25 years in art acquisition and a feature in *The New York Times* Style Section, March 20, 1994, "The Art of the Deal." Chris devised a new concept for selling art as stock through a Regulation D Private Placement registered with the Securities and Exchange Commission (SEC).

Combining a passion for art with a dynamic career in the financial printing business, Chris owns and operates Network Financial Printing, a boutique firm providing high-level personal service to Wall Street investment bankers and attorneys.

## **Jim MacDonald**

Editor

Following a successful career in professional theater in New York City, Jim MacDonald was ready for a new challenge. He joined a video post-production company in an entry-level position. Due to his wide ranging knowledge, diligence and hands-on style, he rose within a short period of time to upper management, serving in a number of post-production houses. Following the advent of computer editing and the subsequent collapse of the post-production industry, Jim reinvented himself as a freelance technical consultant. He has worked with a number of independent editors setting up systems, creating graphics, and software troubleshooting. *Art Bastard* marks Jim's debut as primary editor.



### **WHY WE NEED BASTARDS**

***“People nowadays know the price of everything  
and the value of nothing.”***

**– Oscar Wilde**

***“You have to be a bastard to make it, and that’s a fact.”***

**– John Lennon**

The art world has always had its darlings—the scene-makers who are unnervingly entwined with art’s accoutrements: wealth, power, glamour and status. This may be truer than ever in the early 21st Century—with talk of art now as much about money as meaning—but it has been a long time building.

Luckily, the art world has also always had its bastards.

There has been a long, potent tradition of fiercely independent firebrands who have not only defied the naysayers, the marketeers and the of-the-moment pop trends, but who have poked gaping holes in the whole mercantile enterprise with bigger questions about what art should be ... and what, perhaps, it could be.

*Art Bastard* is the story of one such troublemaker—but its portrait is also a stark and rousing reminder that this troublemaking role, though tough to sustain, may be more essential than ever as art becomes increasingly consumed by consumerism, caught in a closed cycle of celebrating and devouring itself.

The man at the center of the story perhaps had no choice but to be an outsider from the get-go. He is quite literally a bastard, a child born into a typically modern, mixed-up family situation that left him adrift. He is also a man who grew up as one of the many original talents of a post-war generation that would alter the art landscape forever—but he always stood pugnaciously apart from the band of insiders.

This is Robert Cenedella. If you don't know his name, it is not entirely surprising. He clearly doesn't have the household recognition or the gallery footprint of a Warhol, Lichtenstein or Koons. Yet, this is central to the point of *Art Bastard* as an entertainment ... because Cenedella's story has something else: a rich, flawed, color-flecked humanity replete with political and personal passion that may be more revealing, and relatable, than just another expected story about another 15-minute-museum-superstar.

Strikingly, in a time when the art world is not only run by and but increasingly inhabited by the 1%, Cenedella's paintings are paintings of the people. His work is the raw, churning stuff of daily life—it's the chaos of crowds, the mad fervor of sporting matches, the sodden barrooms and teeming street scenes that are the fire in the belly of every city; it's the greed, intolerance, fury, lust but also the electrifying beauty that light up the world with something larger and grander than all of us, the essence of human striving in all its highs and lows.

It is also work that by its very nature raises a series of challenging questions:

- *Is this kind of work something that can sell in the year 2016?*
- *Is selling even the point?*
- *And if you can't sell something, as an artist, where does that leave its meaning?*

Those questions are probed in a kinetic, art-filled experience that was brought to life by director Victor Kanefsky, who pulled together interviews, clips and reportage about Cenedella in a multichromatic way that echoes the exuberant energy and questioning of his work.

Like Cenedella, Kanefsky is an unexpected quantity. One might expect the director of a defiant 21st Century film about hype, politics, money and the mysteries of the creative process to be a young hipster. Kanefsky, in fact, is an octogenarian best known for his five-decade career as one of the New York filmmaking community's most prolific editors—noted for his extensive work on verité documentaries—and head of the post-production company, Valkhn Film & Video.

Yet, for Kanefsky, *Art Bastard* was a labor of love, bolstered by the support of producer and private art collector Chris Concannon, who had long wondered why Cenedella was so disregarded by the art establishment. In approaching Cenedella's work, Kanefsky decided to probe the personal—not just how Cenedella developed simultaneously into a thorn in the side of, an occasional fascination of and a persona non grata within established art circles, but why his particular approach to art and life led to this fate ... and what it might suggest about the forging of any life that tries to balance morality, beauty and the need to make a living.

Thus was born the idea to document not just Cenedella's already vividly cinematic paintings, but also his unusual upbringing, scandal-filled family history and, most of all, his determination to live and create art unapologetically while ceaselessly questioning the powers that be.

As Kanefsky filmed Cenedella's candid confessions, *Art Bastard* became something more than just a compelling profile of an influential art figure who has flown under the radar, though it is also that. It also became a kind of



unconventional variation on the relationship

comedy, for at its core is the ever-contentious relationship—part unmitigated love, part mad despair, part bemusement—between Cenedella and the art world he’s been butting heads with since he first picked up a pencil.

The resulting film can be both funny and tragic, both deeply personal and unapologetically political, like Cenedella himself, perhaps like the history of art itself. But what is offered by Cenedella, Kanefsky, MacDonald and Concannon, most of all, is an inspirational tale—one that gives a practical demonstration of how to keep being an authentic artist ... and a gleefully unapologetic bastard ... even when the world seems to rebuff you.



### **THE ART BASTARD SPEAKS**

#### **Cenedella’s advice for young artists:**

- Always challenge the establishment.
- “Success” in the art world isn’t all it’s cracked up to be.
- Integrity and, above all, honesty in art is what brought me happiness and my own idea of success.
- Good luck ... Don’t quit your day job.

#### **On why he was and still is a “bastard”:**

As a young person, I did not feel as though I truly belonged with my family. This stemmed in part from my distant relationship with my “father” and the fact that I was not his legitimate child. In a similar manner, I do not feel the art world has accepted my art as one of its own “children,” so to speak. The art establishment views my art not as “different,” but as “not belonging,” and there is a big difference. The reason my art is accepted as not legitimate is a matter for debate and it is the main subject of this film!

### **On being an outsider in an insider's world:**

As a young man, I always felt different. An outsider can choose to be an outsider, but being different is not really a choice. Growing up as I did, realizing I was different from the rest of my family, and also different from my classmates, I became accustomed to not fitting in. Later, as a young adult artist, I realized that in order to be accepted by the art world, I would have to conform to certain unwritten rules. At a minimum, I saw that this would entail altering my subject matter to be less controversial. My reluctance to do this relegated my art to the margins of today's art world. And yet, I have decided to embrace this perspective. I choose to remain an "outsider," a role that I am not necessarily comfortable with, but one that is certainly familiar given my childhood.

### **On whether "Art Bastard" is a tragedy or a comedy:**

I view my life as a tragedy or a comedy on certain days, but in the end, humor always wins out over the tragic possibilities. Only if I gave up my quest for artistic truth would I consider the story a tragedy.

### **On why director Victor Kanefsky was the right storyteller:**

My interest in this film was in truth-telling. In many ways, Victor was a silent partner to my story. We already had hours and hours of footage and interviews when he came on board, but we needed the right person to tie it all together. What Victor did was to excavate my life, but he was also able to use the visuals in a way that backs that up. He was never intrusive, yet I was a bit stunned with what he came up with—how seamlessly the visuals seemed to match the narrative. I came to see him as a kind of interpreter—someone who was able to take my voice and make it accessible on screen in a way I didn't expect.

### **On seeing his cinematic paintings brought to life on screen:**

Many of my paintings, in particular the city-themed works such as *Second Avenue*, *Father's Day* and *Red Light*, depict a restless, constant movement of crowds and energy that you can feel and hear just by looking. The music and sound effects of the city in the film only accentuate the original intention: to really instill in the viewer the sensation of being in the midst of things as I see them. In my opinion, Victor really understood this. The pace and mood of the film match my paintings intuitively.

### **On why politics is an inseparable part of his art:**

The main point of my paintings is to make people think about an issue in a way that is different from what they are accustomed to. I admit I also enjoy provoking a reaction.

As the son of a blacklisted "father," politicians were always prominent figures in my life. Growing up, politics was simple to me: Joseph McCarthy represented evil and Edward R. Murrow, who took on that "bad guy," represented good. But the age of right and wrong, good and evil seems to have disappeared. Today, we are without heroes, and the reality and truth of politics is blurred, like the times we live in. When I painted *Southern Dogs*, that had a clear feeling of right vs. wrong, but that kind of clarity is increasingly less recognized now.

I think my artwork has often depicted a political or civic reality from a perspective that differs from the sanctioned, media-sponsored point of view. For example, *Second Avenue* [which depicts a snarled traffic jam] was actually quite satirical when it was painted. At that time, unbridled commerce was being touted as an unequivocally positive development in New York and I felt that *Second Avenue* pointed out that congestion, pollution and gridlock would also be part of that reality, the flip side of the coin. This may have been upsetting and provocative to those with a vested interest in commercial development, but it proved to be true in a way that has become ordinary now. The irony is that at the time, *Second Avenue* was seen as a negative statement on New York and now ... people ask me why I can't make less provocative paintings like *Second Avenue*!

### **On his main problem with the Art Establishment:**

The idols of the Art World are chosen with no criteria that has ever been stated.

### **On the *Yes Art* exhibition and becoming the anti-Warhol:**

Victor S. Navasky of the *New York Times Magazine* and publisher of *The Nation*, wrote during the *Yes Art* exhibition that the art world would have to choose either the path of Warhol or of Cenedella—and we know which was chosen.

At that time, *Yes Art* defined me as the counterweight to Warhol. Obviously, I made no bones about it. I never felt so right in my life as when I put together this exhibition. It was like a combination of inspiration with some kind of calling. *Yes Art* gave me the springboard I needed to take on the shallowness of the movement. In some ways, it gave meaning to my existence as artist. Of course, Warhol was the best target. My painting *Souperman* could not have been more deadly as a comment; but also deadly, and truly fun, was signing up S&H Green Stamps with an exclusive clause that only the Fitzgerald Gallery could offer Green Stamps for one year. Did the art world pick up on that? Maybe they did ...

Warhol as a character, though, was of little interest to me. He seemed as boring as his art.

Up until *Yes Art*, I was really disillusioned. I felt the art world was saying to me: "Bob, you missed the boat. Art as you see it is over. Hype is the new reality. And Big Money is changing everything." The art market is totally controlled by the few and talent is in fact an obstacle to promoting art on a mass scale.

### **On what can be done to shake things up:**

We need more transparency, and we need to show that art is being created without the approval of corporations, businessmen, hacks and profiteers.

### **On why he continues in spite of it all:**

To be able to say when I go to bed at night that I feel comfortable with what I have accomplished as a painter without ever selling out to the establishment is not a bad way to feel. I feel that way about all that I've done against the odds of society. I don't feel that I can stop fighting. I feel that I can now continue with more confidence to make "integrity" a word that means something.



### **GEORGE GROSZ AND THE ART BASTARD TRADITION**

***“The cult of individuality and personality, which promotes painters and poets only to promote itself, is really a business. The greater the 'genius' of the personage, the greater the profit.”***

**– George Grosz**

***“Through my own teaching, I have reacquainted myself with all that I learned from Grosz and, in the process, my students have become the catalyst to a more profound understanding of what I learned as a student. I have a new awareness myself of Observation; of the meaning of drawing what one sees, not what one knows ...”***

**– Robert Cenedella, Tribute to George Grosz**

*Art Bastard* is not just about Robert Cenedella the art rebel. It is equally about Cenedella as a student and a teacher passing on a tradition of seeking authenticity, of finding a true and fearless voice, no matter the obstacles. For Cenedella, that tradition began with a mentor steeped in it: the German painter and draftsman, George Grosz, renowned for his savagely satirical paintings and drawings of a decadently decaying 1920s Berlin.

Cenedella came under Grosz’s tutelage when the artist was his teacher at the Art Students League of New York—a venerable New York institution. Artist-founded, the school has been running since just after the Civil War and has seen some of the city’s most influential artists pass through its doors, from the Social Realists and muralists of the ’30s to the new generation of Abstract Expressionists and even some of the art world’s current darlings.

Today, Cenedella, following in Grosz’s footsteps, is also a long-standing mentor and sought-after teacher at the Art Students League.

Grosz fascinated Cenedella from the start because of his reputation for taking his art to the people, no matter the consequences. Like Cenedella, Grosz was an unabashed outsider—a political radical living in a time of increasing oppression across a war-torn Europe. And like Cenedella, he felt driven to capture the chaotic, inexplicable world around him on canvases, using his art to speak out against the horror of modern war, the corruption of the Weimar Republic and the rise of fascism.

His early work honed in on the catastrophic fallout of the First World War

with haunting images of the disabled and mutilated. His Weimar-era drawings and paintings—hyperkinetic, satirical sketches full of exaggerated caricatures and gaudy nightlife—became a rallying cry against greed in the face of widespread suffering. He became a key leader of the subversive Berlin Dada Group—a group of diverse creative minds united not so much stylistically as by an urgent call to social criticism—and of the New Objectivity Movement, which rejected romantic idealism as an artistic aesthetic, seeking to replace it with a more raw, provocative form of realism that could not be ignored.

In Grosz's most celebrated work, *Ecce Homo (Behold the Man)*, can be seen reverberating influences on Cenedella's paintings. An eloquent but unsparingly detailed catalogue of Berlin street life—from the haughty ruling classes to starving veterans—*Ecce Homo* unveiled the totality of life in a rotting society, replete with beggars, criminals, whores, wounded soldiers, black marketeers and the wealthy all seemingly caught together in a doomed cabaret.

Grosz' work, however, also put him in grave danger. Indeed, in the early 1920s the authorities seized the plates for *Ecce Homo*, and fined Grosz for offending the "sense of modesty and morality" of the German public. In 1928, Grosz was prosecuted on charges of blasphemy for depicting a minister vomiting hand grenades. Ultimately, he was acquitted after two appeals, but the writing was on the wall. Grosz had joined those branded with the so-called "degenerate artist" label, artists who would soon be banned and persecuted by the Nazis.

In 1933, just before Hitler became Chancellor of Germany, Grosz fled his homeland. He emigrated to Bayside, Queens, later moving to Long Island. Leaving his European past behind as World War II unfolded, his own art changed significantly in the U.S. He largely abandoned the political lampoons of his earlier career, and began intensively exploring the technical contours of nudes and landscapes, immersing himself in the questions of artistic traditions and what makes drawing tick.

It was in this phase of Grosz's life that Cenedella met him—saying, "He was the first adult I ever respected."

Naturally, Grosz's status as a rebel, outsider, sociopolitical observer and survivor of dark times all drew Cenedella, but it was equally the artist's emphasis on method, on classical understanding and on the primacy of devoting all of one's self to art that spoke so deeply to him.

Later for an exhibition of Grosz's oeuvre, Cenedella would write: "... In the Grosz class, we talked about the state of 'modern' art. The lack of craft. The hype. The nonsense. We talked of the Old Masters, their lives, their work; the unknown masters he knew about from Germany like Heinrich Kley and Adolph Menzel. We challenged Art and the world at large, and at the end of each class we wished it were just beginning."

That challenge to art and the world at large remains at the heart of Cenedella and the legacy he passes on.

# Music in the Film

## **That's Life**

*Written by Kelly L. Gordon  
Performed by Andrew McIntosh,  
Ron Gozzo*

## **Estampes / Gardens In The Rain, No. 3**

*Written by Claude Debussy, Isao  
Tomita  
Performed by Isao Tomita*

## **Ride of the Valkyries**

*Written by Richard Wagner  
Performed by RFCM Symphony  
Orchestra*

## **After the Rain**

*Written and performed by Daniel  
Friedman*

## **Symphony in 3 Movements**

*Written by Igor Stravinsky  
Performed by Robert Kraft,  
Philharmonia Orchestra*

## **Melody in F**

*Written by Anton Rubinstein  
Performed by Mario E. Sprouse*

## **Flowers**

*Written and performed by Mario  
E. Sprouse*

## **Grosz Piano Theme 2**

*Written by Rob Fisher Music, Inc.  
Performed by Jonathan Howard  
Katz*

## **Piano Concerto in F: III Allegro**

**Agitato**  
*Written by George Gershwin  
Performed by Kathryn Selby,  
Richard Hayman, Slovak Radio  
Symphony Orchestra*

## **42nd Street**

*Written by Harry Warren and Al  
Dublin  
Performed by Royal Society Jazz  
Orchestra*

## **Easy Money**

*Written by Adrian James Croce  
Performed by A. J. Croce*

## **Calliope Fun**

*Written and performed by Mario  
E. Sprouse*

## **The "In" Crowd**

*Written by William E. Page II  
Performed by Dobie Grey*

## **Gregorian Chant**

## **Grosz Piano Theme 1**

*Written by Rob Fisher Music, Inc.  
Performed by Jonathan Howard  
Katz*

## **The Work Song**

*Written by Nat Aderly  
Performed by Herb Alpert &  
The Tijuana Brass*

## **Raggedy Bar Blues**

*Written and performed by Mario  
E. Sprouse*

## **The Marriage of Figaro – Overture**

*Written by Wolfgang Amadeus  
Mozart  
Performed by RFCM Symphony  
Orchestra*

## **Piano Concerto No. 21 in C major, K. 467**

*Written by Wolfgang Amadeus  
Mozart  
Performed by RFCM Symphony  
Orchestra*

## **Rollin' On**

*Written by Adrian James Croce  
Performed by A. J. Croce, Leon  
Russell*

## **Pictures at an Exhibition - Promenade Tranquillo**

*Written by Modest Mussorgsky  
Performed by Skidmore College  
Orchestra*

## **Grosz Theme 1 - Woodwind & Strings**

*Written by Rob Fisher Music, Inc.  
Performed by Mario E. Sprouse*

## **Piano Bar Music**

*Written and performed by Mario  
E. Sprouse*

## **Brandenburg Concerto No. 3, 1st**

**Movement**

*Written by J. S. Bach*

*Performed by soundvisual*

**Prelude A L'Après Midi D'Un Faune**

*Written by Claude Debussy*

*Performed by Isao Tomita*

**Road**

*Written and performed by Alex*

*Bieulieu*

**Cavalleria Rusticana: Intermezzo**

*Written by Pietro Mascagni*

*Performed by James Barrow*

**Waltz from *The Sleeping Beauty*,**

**Op. 66**

*Written by Pyotr Tchaikovsky*

*Performed by Moscow ISO*

**I've Always Thought of You**

*Written and performed by Tommy*

*Emmanuel*

**The Waltz of the Flowers**

*Written by Pyotr Tchaikovsky*

*Performed by RFCM Symphony*

*Orchestra*

**Mars from *The Planets***

*Written by Gustav Holst*

*Performed by RFCM Symphony*

*Orchestra*

**Symphony No. 9**

*Written by Ludwig van Beethoven*

## Art Work in the Film

### **Robert Cenedella**

- "Second Avenue" (1962)
- "Red Light" (1980)
- "Subway Cats" (1963)
- "Fun City Express" (1979)
- "View from 333 Sixth Avenue No. 3" (1978)
- "View from 333 Sixth Avenue No. 5" (1978)
- "View from 13 Laight Street" (1990)
- "Urban Sunset" (1981)
- "Flowers" (1988)
- "42nd Street" (1983)
- "Give to Cenedella" (1977)
- "The Fight" (1964)
- "Quiet Before the Storm" (1966-1975)
- "Ecology Tree No. 4" (1966-1975)
- "No Fences No. 2" (1966-1975)
- "Father's Day" (1977)
- "Southern Dogs" (1965)
- "Self Portrait" (1961)
- "The Death of George Grosz" (1962)
- "Self Portrait" (1960)
- "Gallery Opening" (1962)
- Yes Art poster (1965)
- "SHIT" (1965)
- "Public Enemy No. 1" (1965)
- "Wow! I'm Henry" (1965)
- "A Step in the Right Direction" (1965)
- "Souperman" (1965)
- "Conned Again" (1976)
- "Mona Lisa with Albers" (1965)
- "Heinz 57" (1963)
- "The Cyclist" (1966-1975)
- "CCNY" (1966-1975)
- "God Bless You" (1966-1975)
- "Overrun Bridge" (1966-1975)
- "Drunk" (1966-1975)
- "Universe" (1966-1975)
- "So What" (1969)
- "Support Your Local Planet" (1970)
- "Grosz in America" (1973)
- "After the Accident - Self Portrait" (2004)
- Montage of "Music" series:
  - "Symphony 2" (1985)
  - "Symphony 7" (1985)
  - "The Balcony" (1985)
  - "Symphony in Yellow" (1985)
  - "Coda 3" (1981)
  - "The Symphony" (1982)
  - "Symphony 8" (1985)
  - "Third Movement" (1985)
  - "Chicago Symphony" (1982)
- Montage of "B&W Ink Brush" drawings:
  - "Baby Carriage" (1966-1975)
  - "Woman in Car No. 1" (1966-1975)
  - "Woman with Carriage" (1966-1975)
  - "Expectations" (1966-1975)
  - "The Rangers" (2013)
  - "The Giants" (1981)
  - "2001 – A Stock Odyssey" (1986)
  - "The Presence of Man" (1988)
- Montage of paintings:
  - "Happy Hour" (1986)
  - "Bartender 2" (1985)
  - "Free Gifts" (1985)
  - "Harlem Lounge" (1979)
  - "The Rape of the IRT" (1984)
  - "Mother's Day" (1962)
  - "The New Yorker" (1988)



"Le Cirque – The First Generation"  
(1998)

"Slices of Maine" series:

"Island Landscape 6" (1990s)

"Island Landscape 3" (1990s)

"Island Landscape 2" (1990s)

"Island Landscape 1" (1990s)

"Island Tree" (1991)

"Cenedella's Last Rights" (1990)

"Battlefield of Energy" (1980)

"Yellow Ribbons" (1992)

"Ground Zero" (2002)

"Impeachment Off the Table" (2008)

"The Senate" (2011)

### **Other Artists**

George Grosz, "Soirée (Evening Party)"  
(1922)

George Grosz, "Beauty, Thee I Praise"  
(1920)

George Grosz, "Daddy and Mommy"  
(1922)

George Grosz, "Nazis Marching" (1946)

George Grosz, "Civilization Marches  
On" (1936)

George Grosz, "Siegfried Hitler" (1923)

George Grosz, "Cain or Hitler in Hell"  
(1944)

Vermeer, "Art of Painting" (1665-68)

Raphael, "The Deposition" (1507)

Grant Wood, "The Midnight Ride of Paul  
Revere" (1931)

George Bellows, "Dempsey and Firpo"  
(1924)

Pieter Bruegel, "The Harvesters" (1565)

Mark Rothko, "White Cloud Over Purple"  
(1957)

Franz Kline, "Charcoal Black and Tan"  
(1959)

Robert Motherwell, "Catalonia" (1951)

Willem de Kooning, "Merritt Parkway"  
(1959)

Jackson Pollock, "Convergence" (1952)

Jackson Pollock, "Number 6 1949" (1949)

Jackson Pollock, "Number III Tiger" (1949)

Jackson Pollock, "Alchemy" (1947)

Jackson Pollock, "No. 22" (1950)

Thomas Hart Benton, "Slaves" (1927)

Ben Shahn, "Albert Einstein Among Other  
Immigrants" (1936)

George Bellows, "Cliff Dwellers" (1913)

Reginald Marsh, "The Breadline" (1933)

Joe Jones, "American Justice" (1933)

Noel Counihan, "At the Start of the March  
1932" (1944)

George Grosz, "Resting" (1941)

George Grosz, "New York Harbor" (1934)

Andy Warhol, "Brillo Box" (1964)

Andy Warhol, "Campbell's Tomato Juice  
Box" (1964)

Andy Warhol, "S&H Green  
Stamps" (1962)

Andy Warhol, "Before and  
After" (1961)

Andy Warhol, "Ten Lizes" (1963)

George Grosz, "The Wanderer"  
(1943)

Rembrandt, "Bathsheba at Her  
Bath" (1654)

Hans Holbein the Elder, image,  
"Flagellation of Christ" (1502)

El Greco, "Laocoön" (1614)

ROBERT CENEDELLA'S  
ARTWORK FEATURED IN  
**ART BASTARD**



Impeachment off the Table



Le Cirque – The First Generation



Southern Dogs



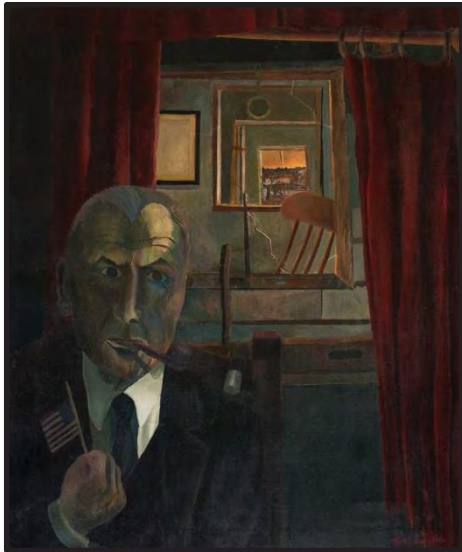
The Balcony



Broome Street Bar



Battlefield of Energy



George Grosz in America





Soho Lives



The Rape of the IRT

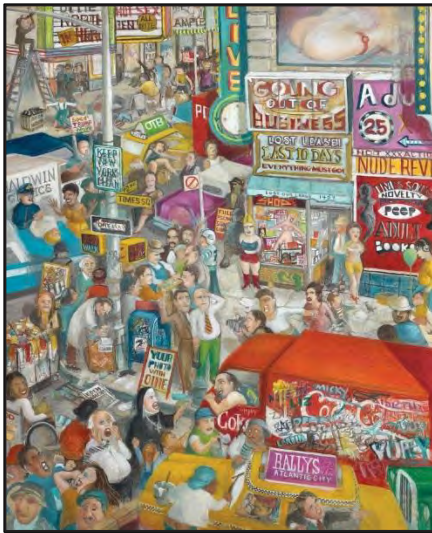


Gallery Opening

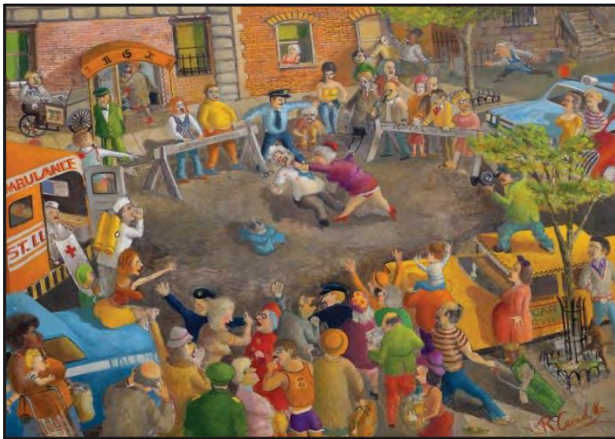


Second Avenue





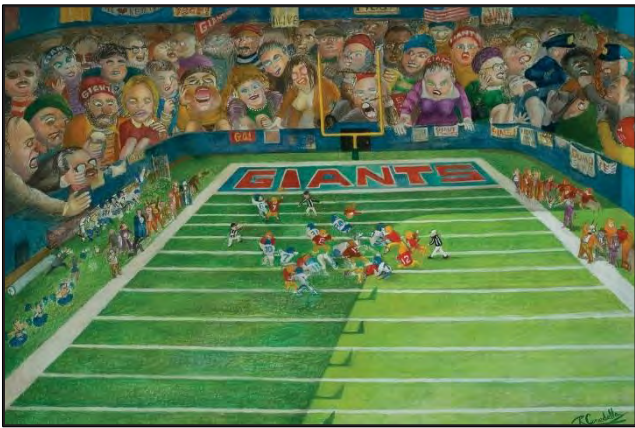
42<sup>nd</sup> Street



The Fight



Unpopular Decision



The Giants



2001 – A Stock Odyssey



Santa Fe Rider

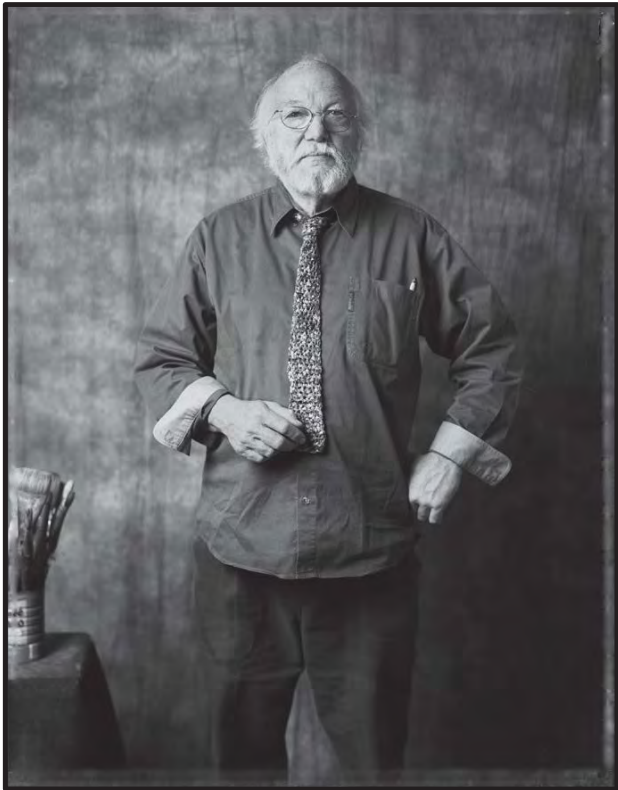




The Death of George Grosz



The Presence of Man



Mark Berghash, © 2010

*It's not what they show, it's what they don't show.*  
– Robert Cenedella

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**ART BASTARD** is the rousing tale of a rebel who never fit into today's art world... yet has become one of its most provocative, rabble-rousing characters nevertheless. At once a portrait of the artist as a young troublemaker, a critical look at the modern art world and a quintessential New York story, **ART BASTARD** is as energetic, humorous and unapologetically honest as the uncompromising man at its center: Robert Cenedella. A contemporary of Warhol who set himself up in the 60s as the anti-Warhol, Cenedella has always been in search of authenticity – and from his story of battling family secrets, the money-fueled art establishment and his own demons, emerges a picture of creating a life on one's own terms.



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 over 99 min of additional material:  
 DELETED SCENES  
 EXTENDED INTERVIEWS  
 2 ADDITIONAL MINI DOCS  
 EXTENDED GUEST INTERVIEWS  
 CENEDELLA ART GALLERY

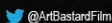
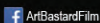


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