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In his 1975 book, *The Philosophy of Andy Warhol*, Warhol remembers how he first got involved with television. As he recalls it, the whole thing started in 1955 when he decided to see a psychiatrist to sort out some relationship issues. But the doctor wasn't very helpful. On his way home from the analyst's office, Warhol wandered into Macy's department store and purchased a black and white TV set. "I brought it home to the apartment where I was living alone… and right away I forgot all about the psychiatrist." Then, he admits, "When I got my first TV set I stopped caring so much about having close relationships with other people. I'd been hurt a lot… So in the late 1950s I started an affair with my television set which has continued to the present, when I play around in my bedroom with as many as four at a time."[1]

To be sure, Warhol's love affair with television was, for an artist of his generation, promiscuous to say the least. Warhol was one of the few artists of his time who publically admitted to liking TV, and even more than that, he eagerly worked in the commercial television industry. In fact, throughout his career Warhol made a lot of TV, beginning in the 1950s (when he worked as a graphic designer for the TV networks[2]), continuing in the 1960s and 70s with a series of videotapes and broadcast experiments, and culminating in three cable television shows (the last of which aired on MTV in the 1980s). Given his lifelong interest in television both as a viewer and as a producer, Warhol's memory of his first TV purchase is revealing, but it operates less as a personal

1 Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)* (New York: Harcourt Brace Javonovich, 1975), 24, 26.

2 Warhol made advertising and title art for network TV programs. For more about this and a more detailed account of Warhol's television productions see my book, *Television By Design: Modern Art and the Rise of Network Television* (Chicago: University of Chicago Press, 2009), Chapter 7.

confession about his life (after all, his memory is delivered with a high degree of deadpan humor), and more as a "philosophy" of television (as the title of his 1975 book states). Delivered via the quotidian form of chatty personal recollection (as opposed to the burgeoning 1970s discourse of media theory), Warhol's TV philosophy is all about the medium's relation to the everyday, the intimate spaces of the home, and to a kind of "talking" cure he could not seem to find at the analyst. Warhol's television productions were in fact all about everyday talk, and more specifically he gravitated to everyday women's broadcast genres—gossip shows, fashion, makeovers, and soap operas, all of which were popular US broadcast program types aimed at female audiences.

Despite his lifelong interest in the medium, Warhol's television productions have received relatively little critical interest, and they have often been dismissed within a more general historical "rise and fall" narrative that pits the "good" Warhol of the 60s (this includes the Jackies, Marilyns, disaster series, and early films) against the "bad" Warhol of the 1970s-80s, who had become a self-proclaimed "business artist," publicist and owner of *Interview* magazine, high paid fashion model, court jester portraitist for the rich and famous, and even guest star on the TV series *The Love Boat*. But this rise and fall "sell out" story arc does not seem to me to be a valuable way to understand Warhol's lifelong engagements with the TV medium. For one thing, in this historical narrative, the TV productions, which are generally post-1970, are always already part of the "bad" Warhol and therefore tend to be lumped in with all of his business projects rather than considered on their own terms.[3] In order to better understand Warhol's television production, we need to see his engagements with the medium not merely as tragic examples of his fall into commerce, but rather in connection to the broader aspects of his life and work. For Warhol, television was not just something he did "after" art; rather TV was something he worked on "along" with other art media throughout his life, and which posed a range of possibilities that other media (like painting or music) did not.

My point here will not be to reclaim Warhol TV as "art," nor do I want to argue that his TV productions were intentionally revolutionary in a video activist sense. Instead, I am interested in the way Warhol used ordinary commercial TV genres in ways that intervened in and at times re-ordered television's routine modes of representation. In particular, Warhol's appearances on and productions for television reveal a counter-logic to the US industry's prevailing use of television as a medium organized around nuclear family consumer publics. Still, like everything Warhol did, his work in television was always rooted in his canny (and uncanny) sense of commerce.

3 There are, however, some important museum shows and scholarship to which I am indebted. John Hanhardt's pioneering exhibition at the Whitney in 1991, provided an invaluable retrospective at the much neglected TV work. See John G. Hanhardt, "Andy Warhol's Video & Television," *The Andy Warhol Film Project*, Exhibition Catalogue, Whitney Museum of American Art, February 22 – March 22, 1991. In recent years, several international museums have also shown the TV work. Critics have also recently considered Warhol's relation to TV within the context of 60s youth culture and his multimedia performances with the Exploding Plastic Inevitable. See David Joselit, "Yippie Pop: Abbie Hoffman, Andy Warhol, and Sixties Media Politics," *Grey Room* 8 (Summer 2002); Branden W. Joseph, "'My Mind Split Open': Andy Warhol's Exploding Plastic Inevitable," *Grey Room* 8 (Summer 2002): 80-107.

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Commercial and/or Video Art?

Even before he had a video camera, in 1964-1965 Warhol co-directed an unfinished film titled *Soap Opera*, which uses television and bits of actual TV as a structuring theme. *Soap Opera* is, I think, one of the first (if not the first) theories of television aesthetics. The film rearticulates the relationship between commercials and narrative time on television. Whereas television soaps are notorious for their stagy dialogue and "cliff hanger" effects, Warhol's soap scenes have no dialogue and pose no enigmas. The sequences alternate between silent scenes of Warhol superstar Baby Jane Holzer and other non-professional actors who improvise everyday scenes (fighting on the telephone, unpacking groceries, making out, reading the newspaper, masturbating, dancing, engaged in what appears to be a lesbian love tussle). These scenes are intercut with commercials for products like Glamerine Rug Cleaner, Seven Day Beauty Set Shampoo, Secret Deodorant, and a public service announcement by Jerry Lewis for the National Multiple Sclerosis Society. All were actual TV commercials made by Warhol's friend Lester Persky.[4]

In line with his penchant for serialization, Warhol repeats the Seven Day Beauty Set Shampoo commercial twice in his mock-TV lineup, thereby restaging yet also disordering television's everyday programming flow. The commercial itself runs for about five minutes and is an over-the-top performance of a "hair torture" test that a model undergoes in an effort to prove that Beauty Set Shampoo will set your hair for seven days and won't wash out. The model is subjected to all kinds of hair tortures—starting with a simple windy car ride that tussles her tresses and ending with her spectacular submission to a hurricane simulation machine that whips her around the studio. Next to the excitement of the ad, Warhol's soap scenes of explicit nudity, masturbation, and women engaged in an erotic brawl, all appear very boring. Because the scenes are shot with a static camera, bad lighting, and no sound, and most scenes have minimal editing, the soap opera portions of the film seem entirely banal when compared to commercials. In this way, the film makes sex (whether it be heterosexual, homosexual, or masturbation) mundane.

In *Soap Opera*, it is never is exactly clear what serves as the ad for what. Are the silent tableaus a promotion for Persky's TV commercials, or are Persky's commercials promoting Warhol's cinematic tableaus? Whatever the answer, the film raises a series of questions about the relationships among art, commerce, publicity, sexuality, spectacle, and everyday boredom that run across Warhol's television productions in the years to come.

Warhol's first television broadcast, which he produced in 1968, was in fact a TV commercial. Titled "Underground Sundae," the commercial was an ad for Shrafft's restaurant in New York, which commissioned Warhol in hopes of convincing people that its ice cream parlor was a "hip" hangout. Employing a psycedellic aesthetic, the commercial begins with a red dot that turns out to be a maraschino cherry, which turns out to be sitting on top of a chocolate sundae, which turns out to be the focal point for what on advertising journal called a "swirling phantasmagoria of color." The final frame of the ad shows Warhol's signature running diagonally across the screen,

4 Warhol's co-director on the film was Jerry Benjamin.

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proclaiming: "The chocolate sundae was photographed by Andy Warhol.[5] The commercial was a bit hit among advertisers. According to the marketing journal *M/C*, after Warhol made the Schrafft's commercial, "There was an immediate wave of interest among other advertisers and agencies, and Warhol got together with a production house to produce an experimental tape."[6]

Warhol's production of a TV commercial may at first glance seem like an odd choice for the premier pop artist of the 60s, especially for one associated with the counter culture (through, for example, his production of the Velvet Underground and his films). However, at the time Warhol made the commercial, art directors at the cutting edge advertising firms on Madison Avenue often identified with the counter culture, and many were actually big fans of art cinema and underground film. During this period advertisers reportedly flocked to Amol Vogel's Cinema 16 in New York, and they also went to underground and art cinema festivals. *Art Direction*, the major trade journal for advertising artists, wrote a rave review of *Chelsea Girls*, especially praising Warhol's use of split screen techniques that *Art Direction* said could be a good sales technique for use in TV commercials.[7]

For its part, the art world also embraced the "Underground Sundae." In a 1969 issue of *Art in America* devoted to new experiments with video, John Margolis spoke at length about Warhol's commercial. The magazine printed a still from the "underground sundae" alongside stills from Nam June Paik's abstract videos "Participation TV" and "Tango Electronique" as well as examples of video and performance art works by Les Levine and Allan Kaprow. In other words, *Art in America* placed Warhol's ice cream commercial in a 'discursive series" with video art. Stating this in no uncertain terms, Margolis claimed, "Andy Warhol's… commercial for Schrafft's restaurants opens up a whole new area for artists to explore."[8]

Warhol, however, did not seek entry into the world of video art. Warhol TV was not counter-TV in the video art sense, nor was it guerilla TV in the radial video activist sense. Whereas Nam June Paik professed to be using the cathode ray tube as a canvass, Warhol—the most famous visual artist of his time—thought of TV primarily as a talk medium. Whereas hating TV was a passion for most youth culture intellectuals and video artists, Warhol often talked favorably about TV. In the *Art in America* article Warhol told Margolies, "My movies have been working towards to TV. It's the new everything. No more books or movies. Just TV."[9] In 1981 when asked to give a definition of video art, he responded, "Video art? There's no video art, we're trying to be commercial… Have you watched video art on TV and seen how awful it is? Commercial TV is the best."[10] Not surprisingly, in this respect, Warhol was noticeably absent from the video

5 "Shrafft's Gets With It," *Time*, October 15, 1968, 98. The commercial is also discussed in "It's a Bird, It's a Plane, It's Andy Warhol and the Superstars," *M/C* (November 1968), 33.

6 "It's a Bird, It's a Plane," 33.

7 Ralph Porter, "Warhol's Chelsea Girls," *Art Direction* 19, no. 2 (May 1967): 50; "Split Screen Comes to TVC with a Twist," *Art Direction* 19:3 (June 1967): 67.

8 John Margolies, "TV—The Next Medium," *Art in America*, September 1969, 48-9.

9 Warhol cited in Ibid.

10 Warhol cited in Diana Loevy and Veronica Visser, "From Campbell's Soup to Cable," Home Video, November 4 1981, 54.

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art scene. Although his Exploding Plastic Inevitable multimedia performances with the Velvet Underground have something in common with performance art and happenings, Warhol maintained that his greatest goal in life was to become a TV talk show host. "The few times in my life when I've gone on television, " said Warhol in 1975, "I've been so jealous of the host on the show that I haven't been able to talk. As soon as the TV cameras turn on, all I can think is, "I want my own show…I want my own show."[11] Rather than proclaiming himself a video artist or thinking of his productions as counter-TV, Warhol gravitated to everyday genres—talks shows, soaps, makeovers, and fashion. Warhol embraced TV's everydayness (not exactly to emulate it) but rather to explore it.

Media Scandals and Tele-Visibility: Talk Shows

In the most obvious way, Warhol embraced television through his own appearances and interviews on talk shows. Although his TV appearances were certainly a bid for fame, for Warhol's publicity was never just about selling himself. Instead, as Jonathan Flatley argues, Warhol's public appearances provided him with a means of giving visibility to a queer counter-public. As Warhol himself claimed, Pop was about making people like himself feel like "insiders" in the American consumer landscape. Flately concludes that Warhol's films, paintings, drawings, and photos all exhibit a "utopian impulse… to turn galleries, museums, movie theaters, art studios, and other places into queer counterspaces."[12]

While Flatley doesn't notice it, for Warhol television was also an important medium for developing a queer counter-public. Warhol used television to make the social outcasts of postwar culture visible in the homes of millions of Americans. At the time, the standard artist's interview format either followed the conventions of the "visit to the artist home" (depicting male artists as family men) or else presented artists alone in their studios (as isolated and decidedly "macho" romanticized heroes, as with the magazine coverage of Jackson Pollock). In distinction, Warhol never let TV cameras into his private residence, and rather than depicting himself as a family man or in the role of the isolated male artist, he tended to manipulate the interview genre so as to trouble these stock portrayals. For example, in a 1966 interview on the National Educational Television series *USA: Artists*, Warhol displays his queer everyday life with his factory entourage, with scenes of Edie Sedgwick dancing, Warhol's assistant Gerard Malanga doing his famous whip dance with another man dancing in frame, Warhol silkscreening (a Marlon Brando) with Malanga, and the Velvet Underground's "trippy" music and light show.

Although *USA: Artists* does spectacularize the factory, Warhol's own performances on talk shows undercut interviewers' attempts to transform him into a subject of media scandal. In this case Warhol famously stumped his host Alan Soloman who kept

11 Warhol, *Philosophy*, 50.

12 Jonathan Flatley, "Warhol Gives Good Face: Publicity and the Politics of Prosopopoeia," in Doyle, et al., *Pop Out*, 104-05. Although I am using Flatley's notion of a "queer counterspace," it's difficult to call these spaces "utopian," in the way Flatley does because both Warhol's factory and tv productions they were riddled with contradictions (for example, Warhol's entourage, at least in the 60s was largely white; and some feminist and gay leaders of the 70s both strongly protested his sexual politics and treatment of people like Edie Sedgwick, which some people thought was exploitative). So the word "utopia" begs the question, for whom?

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asking him to moralize about his the meaning and purpose of his art while also making innuendos about Warhol's unconventional lifestyle. Warhol seems bewildered and answers simply by mumbling, "What?" in his classic posture of reticence, with his two fingers over his mouth and dark sunglasses hiding his eyes. Soloman nervously continues, asking him if he cares about his "reputation," but Warhol further derails the insinuations, saying, "Uh, oh, I don't really understand… I'm so empty today. I can't think of anything. Why don't you just tell me the words and they'll just come out of my mouth."

Warhol's ability to derail scandal also comes into sharp focus in an interview on the *Louis Lomax Show*, a Los Angeles area TV talk show that dealt with subjects that were meant to shock audiences.[13] In 1966, Warhol appeared with International Velvet and Ultra Violet, promoting his new film *Chelsea Girls*. When Lomax moralizes about what he perceives to be the film's outrageous depiction of drug addicts, lesbians, and homosexuals, Warhol says, "It's a comedy." The outraged Lomax replies, "A comedy?" Warhol says, "Well, we are passed that stage…these people are what they are. And you don't have to think about them anymore. So it's a comedy now… The idea is these people are what they are. And it's a comedy." As he did with Soloman, Warhol gets the upper hand, this time diffusing Lomax's outrage by making the studio audience laugh every time he asserts the film is a comedy.

More generally, Warhol TV disrupts the dialects of boredom and scandal in media. Whereas mid-century US media represented homosexuality, drug addicts, and poverty as horrific social problems, celebrity "dirt," or via "flamboyant" entertainers who played stock "sissy" roles, Warhol TV presented homosexuals, drug addicts, and social drop outs as banal, boring, and ordinary—that is as people who also had an everyday life and who were not simply sideshows for middle-class excitement, outrage, or guilt. Just as Henri Lefebvre saw the everyday as a kind of eruptive force that provided an unpredictable, lived form of potential alterity in postwar France, Warhol TV used mainstream women's genres—soap operas, makeover formats, and fashion shows—to provide a media space for a subaltern everyday.

Early Experiments: Diaries and Soaps

Warhol's first videotaped productions, the *Factory Diaries*, present glimpses of a subaltern mode of everyday life at the factory by organizing TV time in ways that were entirely different from US television's rigid schedules of half-hour and hour-long program blocks interspersed with 15-60 second advertisements. Adapting a form associated with women's autobiographical writing, Warhol recorded life in the Factory on an everyday basis, uninterrupted, unedited, and in no particular standard intervals or duration. Although in some ways like the filmed *Screen Tests*, the *Factory Diaries* have a much more quotidian feel. Unlike the *Screen Tests*' enigmatic silent close-ups, the *Factory Diaries* show people performing (often awkwardly) in front of the camera and talking (often about rather banal things).

The *Factory Diaries* began in earnest in late 1971, but the diary-style video footage dates back to 1965 when Warhol first acquired video equipment. The extant

13 Although conservative in his opinions on sex and openly homophobic, Lomas was himself a Civil Rights leader and one of the first African-American talk show hosts in Los Angeles.

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Terry Guerin and Pat Cleveland in *Vivian's Girls* (1973)
Produced and directed by Andy Warhol and Vincent Fremont
© 2008 The Andy Warhol Museum. Pittsburgh, PA, a museum of Carnegie Institute
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footage of Warhol's first video endeavors includes party and dance scenes as well as Billy Name giving Edie Sedgwick a haircut out on the fire escape, and Edie talking to the camera, while later footage shows a variety of stars and factory regulars in similar everyday scenes. Warhol referred to these first tapes as "home movies," and like other hobbyists at the time, Warhol also used the video camera to photograph images direct off the TV screen.[14] Later in 1971, after Warhol acquired a Sony Portapak reel-to-reel 1/2-inch system, the footage began to look more professional.

While the *Factory Diaries* skirted the boundaries of artistic experiment and amateur production, between 1973 and 1975, Warhol began work on a series of experimental broadcast tapes, now with commercial aspirations. By this time, Warhol had set up a studio where he and his co-producer Vincent Fremont developed test ideas for a television series, with Warhol contributing to the script concepts. Again, Warhol chose a traditional woman's genre—the soap opera—as his preferred format. There are hours of unedited footage. However, there is one edited collection that gives some sense of the finished product that Fremont (who edited it) had in mind. The tapes are composed of three titled segments. "Vivian's Girls" (1973, 10 videotapes) is the most conventionally

14 Richard Ekstract, "Pop Goes the Videotape: An Underground Interview with Andy Warhol," *I'll Be Your Mirror: The Selected Andy Warhol Interviews, ed.* Kenneth Goldsmith (New York: Caroll & Graf, 2004), 75-6.

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"soapish" and focuses on a broke aging actress who runs a rooming house for young girls and drag queens, one played by Candy Darling.[15] Shot in black and white, the story follows Vivian, the girls, and their suitors, fluctuating between interior studio scenes of Vivian's parlor and poorly lit exterior shots. The tapes experiment technically with staging (which is entirely naturalistic), location shooting, and ambient sound.

The other segments titled "Phoney" (1973, 23 videotapes) and "Fight" (1975, 7 videotapes) are much more improvisational in nature featuring Factory regulars who fight, strip, eat, and talk on the phone. Brigid Berlin (who had been in *Chelsea Girls* and other Warhol films) appears in "Phoney" improvising a scene in which she fights on the phone with her mother about her weight and gorges herself with cream pies in bed. In a *Fight* tableau, Berlin and actor Charles Rydell appear in an extended brawl set in a living room. While packed with histrionics and modeled on the soap opera form, these are portraits of down-on-their-luck mostly unglamorous people that would not be on US daytime soaps. These kind of "outsider" characters and themes also appeal in even rougher footage (one tape loosely revolving around a girl gang; another involving domestic disputes). Moreover, as opposed to the soap opera's scripted and stagy dialogue, these scenes play out like Warhol's early films, with free-association between actors who improvise on a theme.

Warhol's Makeover: The Cable Shows

Beginning in 1979 and through his death in 1987 Warhol created three different series for cable. Unlike the earlier soap opera experiments, the cable shows increasingly utilized fast-paced editing and computer color effects. Essentially a TV version of Warhol's already thriving magazine, *Interview*, the cable shows were filled with glamorous celebrities. The cable shows coincide with the period in which Warhol proclaimed himself a "business artist" and the time when he most aggressively marketed his own image empire. In addition to the cable series, Andy Warhol T.V. Productions made industrial, music, and fashion videos for such clients as Nicole Miller and bands like The Cars. Yet in contrast to the Habermassian conclusion that publicity necessarily shuts down publicness, Warhol used publicity as a central means for participation in the mediated social spheres of everyday life. And once again, in the cable shows he uses women's broadcast genres counter-intuitively.

The first cable show, *Fashion*, began in 1979 on the New York City public access station Manhattan Cable. Produced by Fremont and directed by Don Munroe (then the head of the video studio at Bloomingdale's department store) the program began as a simple demonstrational fashion show format with introductions by Warhol who typically appeared in a headshot, clicked a Polaroid camera, and said, "Fashion." The first episode featured a makeup artist and girls holding up "before and after" photos. But as *Fashion* evolved the crew left the studio to shoot in drag clubs and other places around town. The show placed the drag performances alongside interviews with fashion design-

15 According to Fremont, *Vivian's Girls* was inspired by *Chelsea Girls* and Gregory La Cava's *Stage Door* (1937). See Hanhardt, "Andy Warhol's Video & Television," 4. The tape also includes performances by Nancy North and Paul Palmero.

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ers like Betsy Johnson and Halston. In this way, the programs implicitly questioned the normative (heterosexualizing) boundaries between fine art, haute couture, and drag.

Warhol used similar tactics in *Andy Warhol's TV* (1980-1982) and MTV's *Andy Warhol's Fifteen Minutes* (1986-1987), which present segments with rock/new wave stars (like Hall and Oates and Debby Harry), artists (like Cindy Sherman and David Hockney), fashion designers (like Giorgio Armani and Perry Ellis), and an assortment of models, filmmakers, dancers, actors, and authors.[16] The programs often used the makeover format self-reflexively to stage gender performances. For example, in a 1981 episode *of Andy Warhol's TV*, Warhol introduces the show while a makeup artist puts powder and red lipstick on his face, while other episodes present interviews with guests having their hair blown dry or makeup applied. A 1981 episode features filmmaker John Waters while sitting with an unmade-up Divine, who remains silent until she has her drag makeup fully applied.[17]

Other episodes reference Warhol's paintings, but again within the context of fashion and drag. In the 1985 pilot episode for *Fifteen Minutes*, Debbie Harry wears a Halston dress and stockings made to look like Warhol's camouflage paintings. Blurring the boundaries between drag, haute couture, and fine art, Warhol signs Harry's leg and then Harry introduces a sequence featuring what she calls "neo-drag." Warhol took similar liberties with the borders between drag, fashion, and fine art in a 1983 episode of *Andy Warhol's TV* that presents cast members of the popular daytime soap opera *One Life to Live* in a lineup with high fashion designer Bob Mackie and heavyweight boxer Ken Norton who models Fernando Sanchez's lingerie along with sexy models. Then Warhol interviews rodeo performers who also model fashions. Insofar as men on horses were icons in gay culture (not least of all in Warhol's film *Lonesome Cowboys*), the interview (coupled with Norton's fashion segment) provides an opportunity for the camera to picture buff male bodies as subjects of male desire.

Indeed, despite his burning desire to go commercial, in the cable shows Warhol often derailed the "straight" interview format by introducing topics that TV talk shows at the time would have addressed only as social problems.[18] In a 1981 episode of *Andy Warhol's TV* that features artist Larry Rivers, Warhol turns the artist's interview format inside out. Rather than letting Rivers discuss his paintings (which Rivers at least initially seems to want to do), Warhol derails him by asking him why he doesn't get a nose job. In fact, the two spend the bulk of the interview talking about plastic surgery. Finally, Rivers winds up confessing that he has recently had an "eye bag job." When considered alongside the other topics they discuss—Rivers's recent revelation that he likes gay sex, his enjoyment of sadomasochistic sex, and his fears of diminishing virility—the fact that Rivers got an eye job would seem (at least by the standards of 1980s TV) less shocking than the fact that he was discussing intimate details of his queer sex life on TV. Yet in his characteristic deadpan way, Warhol remains

16 *Andy Warhol's TV* was alternatively aired on Manhattan Cable and the Madison Square Garden Networ

17 This interview appears to be taken from an earlier version of the interview in the *Factory Diaries* dated February 11, 1975.

18 Although TV still by and large presented homosexuality as a titillating joke or social problem, in the post-Stonewall decades, the depiction of homosexuality on TV had changed somewhat from the earlier decades. By the 1980s shows like *Dynasty* contained gay characters and catered to Camp (or "Mass Camp") tastes.

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Andy Warhol's Fifteen Minutes, episode 1 (MTV, 1986)
Produced by Vincent Fremont. Directed by Don Monroe. Executive Director, Andy Warhol
© 2008 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute
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blasé about everything but the eye job, which he responds to with an incredulous gasp (followed by effusive compliments). In this way, as a TV interviewer Warhol reverses the mechanisms of popular scandal and Hollywood gossip that in his time "outed" gay men. Rivers's coming out narrative and frank discussion of his sexual preferences are presented as just one more banal bit of TV talk while Warhol features the makeover eye job story as the shocking "reveal."

In a 1981 segment that he produced for *Saturday Night Live*, Warhol once again used the makeover genre counter-intuitively, not to hide something ghastly, but rather to reveal it. Just as he followed his Pop portraits of nose jobs, soup cans, and stars with his equally beautiful "Disaster" series of suicides, electric chairs, and tuna fish poisonings, Warhol used the makeover genre to reveal the chilling horrors of performative glamour.[19] The segment opens with Warhol looking in a mirror as a makeup artist applies chalky powder to his already super-white face. The credits roll: "Andy Warhol on Makeup." Then Warhol says: "I don't want to talk about men wearing makeup or perfume.

19 This fascination with performative glamour was registered in a series of "camouflage" portraits taken by Christopher Makos that showed Warhol in various states of ghoulish androgyny with, for example, chalky white makeup, blood-red lips, and women's wigs. See Christopher Makos, *Andy Warhol* (New York: Charta, 2002).

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I don't want to talk about New York fairies and hairdressers. I have something more important and meaningful to say." A second set of credits roll announcing: "Andy Warhol on Death." Still framed in the mirror shot, Warhol recites his views on death, concluding:

"Death can really make you look like a star. But then it could be all wrong because if your makeup isn't right when you're dead you won't look really right… Everybody always… when they go to see an open casket they always say, Did ya see that makeup? I mean isn't it wonderful? God! I mean didn't they do the right thing?… I waited in line for, I think, the Judy Garland… Oh let's not talk about that."

Here, Warhol rejects the logic of *Saturday Night Live* altogether, turning a live comedy show into a rumination on death—not only death as a concept, but with his memory of Garland, a specific death that also evokes the gay subculture that mourned her. This haunting tension between TV liveness and death was expressed on the image track by a "DVE" digital fade out effect that Munroe had first developed for *Andy Warhol's TV*.[20] In this case, Warhol's face devolved into tiny mosaic squares, eventually readable only as a blur—thereby turning the TV makeover into a disappearing act. This *Saturday Night Live* segment was also Warhol's most explicit refusal to be cast in the stock role of the "swish" homosexual artist on television, always there for ridicule or recrimination. "I don't want to talk about New York fairies and hairdressers," he says, "I have something more important and meaningful to say."

In the end, Warhol TV reveals both the possibilities and limits that commercial TV could offer in mid-to-late twentieth century US culture. Warhol's embrace of commercialism allowed him luxuries that most video artists at the time could not afford (he had his own studio and could use his so called "business art" to fund his own TV projects). By the 1970s, Warhol was a kind of one-man media conglomerate. Yet, as his various programs suggest, Warhol never really did perform according to the expectations of commercial TV. Warhol TV was symptomatic of all the tensions of its time, and it certainly was by no means a perfect solution. Nevertheless, his lifelong engagements with TV were not, I think, just a strategy for making money. Instead, Warhol offered a way of using popular broadcast genres as a means of publicizing the everyday life of people that network TV either rendered invisible or else presented as subjects of prurient display. Warhol diffused the scandal of difference by presenting drag queens, homosexuals, and queer artists within some of the most ordinary and mundane TV forms. At the risk of overvaluing Warhol's efforts, I think it's worth considering Warhol's work in television as an important attempt to return the realm of the everyday to a wider group of citizens for whom 15 minutes of TV fame was not just a narcissistic trivial pursuit, but was instead intricately connected to the social dialogues and transformational potentials of 20th century media culture.

Thanks to Greg Pierce at Andy Warhol Museum for his generous help with this research. The tapes discussed here are available at the Warhol Film and Video Archive, The Andy Warhol Museum, Pittsburgh, PA.

20 Alan Jones, "Andyvision: From Silkscreen to TV Screen," *NY Talk*, September 1985, 45.

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La télévision quotidienne d'Andy Warhol

Lynn Spigel

Dans son livre de 1975 La Philosophie d'Andy Warhol, *l'artiste raconte ses premiers contacts avec la télévision. Tout a commencé en 1955 lorsqu'il décida de voir un psychiatre pour résoudre des problèmes relationnels. La cure n'avançait guère, mais en rentrant de chez son psy, Warhol acheta un jour une télévision noir et blanc. « Je l'ai ramenée dans l'appartement où je vivais seul, et aussitôt j'ai laissé tomber la cure avec le psychiatre. Dès lors que j'ai eu ma première TV, j'ai cessé de trop me préoccuper d'être proche des autres. J'avais été énormément blessé… Donc à la fin des années 1950, j'ai entamé une histoire d'amour avec ma télévision, qui a continué jusqu'à aujourd'hui, quand je m'amuse tout seul dans ma chambre à coucher avec jusqu'à quatre TV en même temps »[1].*

L'histoire d'amour d'Andy Warhol pour la télévision était, pour quelqu'un de sa génération, assez risquée. Warhol est l'un des rares artistes de son époque à avoir admis publiquement qu'il aimait la TV, et à avoir même travaillé étroitement dans l'industrie de la publicité télévisuelle. De fait, tout au long de sa carrière, Warhol a fait beaucoup de télévision, depuis les années 1950 lorsqu'il travaillait auprès de chaînes télévisées pour un designer graphique, durant les années 1960 et 1970 avec une série d'enregistrements vidéos et de diffusions expérimentales, avec un point culminant dans les années 1980 lorsqu'il produisit trois séries pour la télévision câblée (dont la dernière fut diffusée sur MTV).

1 *Andy Warhol,* The Philosophy of Andy Warhol (From A to B and Back Again), *New York, Harcourt Brace Javonovich, 1975, p. 24-26. Les émissions et vidéos discutées dans cet article son disponibles auprès de la* Warhol Film and Video Archive *du Andy Warhol Museum, Pittsburgh, PA.*

Au vu de son intérêt constant pour la TV, aussi bien comme spectateur que comme producteur de programmes, les souvenirs de Warhol sur l'achat de sa première TV sont révélateurs. Il faut toutefois moins les entendre comme une confession intime que comme une « philosophie » de la télévision. Loin du discours de la théorie des médias qui prenait forme dans les années 1970, cette philosophie renvoie la télévision à sa relation au quotidien, aux espaces intimes du chez soi, et au type de cure par la parole que l'artiste n'avait pas pu trouver chez son psy. Les productions télévisées de Warhol ont bien eu pour objet des paroles banales de tous les jours, elles ont gravité autour des genres de programmes associés au quotidien des femmes dans l'Amérique du dernier quart du XXe siècle (les talk shows, *les émissions de mode, de maquillage, les soap opéras).*

Pour Warhol, la télévision n'est pas quelque chose à quoi il s'est adonné « après » son travail artistique. C'est plutôt quelque chose qu'il a fait en parallèle à *ses activités dans les autres médias durant toute sa vie, quelque chose qui lui a ouvert une gamme de possibilités que les autres médias (la peinture, la musique) ne lui permettaient pas d'envisager. L'auteur ne cherche pas ici à proclamer que Warhol a fait de la TV un « art », ni à démontrer que ses productions télévisuelles étaient intentionnellement révolutionnaires dans le sens de l'activisme vidéo. Elle est davantage intéressée par la façon dont Warhol a utilisé les genres de la TV commerciale quotidienne pour investir et parfois réarranger les modes de représentation routiniers. Même si, comme tout ce qu'a fait Warhol, ces usages de la télévision ont toujours été orientés par son flair très particulier pour l'auto-promotion, ses apparitions et ses productions télévisuelles révèlent une contre-logique qui prend à*

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rebours l'orientation de l'industrie télévisée nord-américaine, axée autour d'un public de consommateurs dominé par le modèle de la famille traditionnelle.

Dans les années 1964-1965, Warhol a co-réalisé un film inachevé intitulé Soap Opera, *qui réarticulait de façon remarquable la relation entre publicité et narration sur le petit écran.* Soap Opera *mêlait des scènes improvisées par des acteurs de son cercle se livrant à des activités quotidiennes diverses (ranger ses courses en rentrant du supermarché, se quereller au téléphone, s'embrasser, se masturber, danser) avec des publicités pour différents produits ménagers (du savon à tapis, du shampoing, du déodorant). Au titre d'une réclame pour le* Beauty Set Shampoo, *une modèle se trouvait soumise à diverses tortures pour prouver que ses cheveux pouvaient tolérer les pires formes de maltraitance (depuis un trajet en voiture décapotable jusqu'à l'insertion dans une machine de simulation des ouragans). Avec des scènes de sexualité explicite (hétéro, homo, auto), filmées d'une façon parfaitement banalisée, et avec des annonces publicitaires aussi extravagantes, on ne sait jamais vraiment qui fait promotion de quoi. Est-ce que les scènes relatées servent à promouvoir les produits commerciaux, ou est-ce que ce sont les publicités qui rendent plus attractives les tableaux cinématiques de Warhol?*

*La première diffusion d'une émission produite par Warhol fut une annonce publicitaire réalisée pour le restaurant new-yorkais Shrafft's et promouvant ses crèmes glacées (*Underground Parlor*). Avec une esthétique psychédélique et une signature finale annonçant que* Cette glace au chocolat a été photographiée par Andy Warhol, *la publicité fut un énorme succès. Non seulement elle attira les commerciaux vers Warhol et les artistes qui lui étaient associés, mais elle fut aussi saluée par le monde de l'art comme une œuvre comparable aux vidéos abstraites d'un Nam June Paik.*

La présence la plus visible d'Andy Warhol dans le monde de la télévision a été celle des interviews qu'il a données dans les différents talk-shows *des années 1960 et 1970. Ces apparitions publiques étaient pour lui l'occasion de donner de la visibilité à un contre-public queer : le Pop était un moyen de conférer à des marginaux comme lui une place d'*insiders *au sein du paysage médiatique et commercial américain. Qu'il parle de pratiques sexuelles « déviantes », de drogues, de happenings ou de biographèmes sulfureux, les apparitions télévisuelles de Warhol cassent la gestion routinière des normes et des scandales qui rythme le quotidien de la télévision. Alors que les médias de l'époque représentaient l'homosexualité, l'addiction aux drogues et la déchéance comme des problèmes sociaux concentrés dans le monde flamboyant des célébrités, la TV de Warhol montrait des* queers, *des drogués et des stars en loques dans leur vie banale, ordinaire, ennuyeuse – c'est-à-dire des gens qui avaient aussi une vie quotidienne sans glamour particulier, et pas seulement comme des célébrités pétries de passions, de scandales et de culpabilité. De même qu'Henri Lefebvre a perçu au sein du quotidien une force éruptive riche d'imprévisible et d'altérité dans la France de l'après-guerre, de même Warhol a-t-il recouru à des genres « pour femmes » – les soap opéras, les talk shows, les émissions de mode – pour ouvrir un espace médiatique aux modes de vie subalternes.*

Avec ses vidéos regroupées sous le titre de Factory Diairies, *Warhol a enregistré depuis 1965 des fragments apparemment insignifiants de la vie quotidienne de ses proches et de ses visiteurs. Sur le modèle de l'écriture quotidienne de journal intime, un autre genre généralement perçu comme féminin, il filme des gens qui se montrent (souvent très*

*mal à l'aise) devant la caméra, racontant des choses généralement très banales. Outre des scènes saisies au vol, comme une coupe de cheveux exécutée sur l'escalier de sécurité, il tenta de produire des soap opéras (*Vivian's Girls*, 1973, 10 bandes vidéo ;* Phoney*, 1973, 23 bandes ;* Flight*, 1975, 7 bandes) qui racontent des histoires plus ou moins continues et fictionnelles, jouées par des amis et des acteurs improvisant librement sur un thème vaguement défini, dans la Factory ainsi que dans quelques tournages en extérieur.*

Entre 1979 et sa mort en 1987, Warhol a produit trois séries différentes pour les réseaux câblés. Contrairement à ses soaps *expérimentaux, il a utilisé pour ces séries les ressources du montage rapide, de la couleur et des effets numériques. Conçues en parallèle avec son magazine à succès* Interview*, ces émissions étaient remplies de stars engagées dans la promotion tous azimuts de sa propre célébrité comme «* business artist *». Avec* Fashion *(commencé en 1979), il montrait des scènes de maquillage vantant la différence entre l'« avant » et l'« après », déplaçant occasionnellement la scène depuis un studio anonyme vers des* drag clubs *fameux, où se côtoyaient designers célèbres et clients anonymes. Avec* Andy Warhol's TV *(1980-1982) et* Andy Warhol's Fifteen Minutes *(1986-1987), il mêlait des stars du rock et de la new wave (Hall and Oates, Debbie Harry), des artistes (Cindy Sherman, David Hockney), des grands couturiers (Giorgio Armani, Perry Ellis) avec un rassemblement de modèles, réalisateurs, danseurs, acteurs de séries télévisées et auteurs littéraires. Les scènes montraient souvent des moments de maquillages, de transformations d'images et de rôles sexuels, brouillant les frontières entre drag, haute couture, culture populaire et beaux arts, ainsi qu'entre les sujets qu'il est « approprié » et ceux qu'il est « impossible » d'aborder dans un média majoritaire.*

*Prise dans son ensemble, la TV d'Andy Warhol révèle à la fois les possibilités et les limites que la télévision commerciale pouvait offrir aux USA dans la seconde partie du XX*e *siècle. Son penchant vers le commercialisme lui a donné accès à un luxe que la plupart des artistes vidéo de son époque ne pouvaient pas s'offrir : il avait son propre studio et pouvait utiliser son « business art » pour financer ses propres projets télévisuels. À partir des années 1970, il était devenu un conglomérat de média à lui tout seul. Et pourtant, comme le suggèrent ses différentes productions, il ne s'est jamais conformé aux attentes de la TV commerciale.*

Le parcours de Warhol aux frontières de la télévision est symptomatique des tensions de son époque et n'apporte sans doute aucune solution exemplaire. Son implication dans des projets télévisuels n'était cependant pas simplement une stratégie pour gagner de l'argent. Il en a profité pour proposer un moyen d'utiliser les genres de la culture télévisée majoritaire pour augmenter la visibilité de la vie quotidienne de subalternes que les chaînes de télévision occultaient ou stéréotypaient. Il a désamorcé le scandale de la différence en présentant des drag queens, des homosexuels et des artistes queer dans le cadre de formats télévisuels balisés et ordinaires.

*Au risque de surévaluer ses efforts, l'auteur considère qu'il est essentiel de considérer son travail sur la télévision comme une tentative significative de réintégrer au domaine du quotidien un large groupe de citoyens pour lesquels 15 minutes de célébrité télévisée ne constituait pas seulement une excitation narcissique triviale, mais faisait intimement partie de dialogues sociaux et de potentiels de transformation essentiels à la culture médiatique du XX*e *siècle.*

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Das alltägliche Fernsehen von Andy Warhol

Lynn Spigel

In seinem Buch Die Philosophie des Andy Warhol von A nach B und zurück *aus dem Jahr 1975 erzählt der Künstler, wie er zum ersten Mal mit dem Fernsehen in Kontakt kam. Alles begann 1955 in dem Moment, als er sich entschied, zum Psychiater zu gehen, um seine Beziehungsprobleme zu lösen. Die Behandlung zeigte kaum Fortschritte, und eines Tages kaufte er sich auf dem Rückweg vom Psychiater einen Schwarzweißfernseher. „Ich brachte ihn nach Hause in die Wohnung, in der ich alleine wohnte, und brach die psychiatrische Behandlung gleich darauf ab. Sobald ich meinen ersten Fernseher hatte, war mir die Nähe der Anderen nicht mehr so wichtig. Ich war sehr verletzt worden... Die Liebe zu meinem Fernseher begann am Ende der 1950er Jahre und sie hält immer noch an. Mittlerweile amüsiere ich mich in meinem Schlafzimmer mit bis zu vier Fernsehern gleichzeitig“*[1].

Für jemanden seiner Generation war Warhols große Liebe für das Fernsehen recht gewagt. Andy Warhol war einer der wenigen Künstler seiner Zeit, die öffentlich zugaben, Anhänger des Fernsehens zu sein. Er arbeitete sogar eine Zeit lang direkt für die Fernsehwerbung und war während seines gesamten Berufslebens für das Fernsehen aktiv: Seit den 1950ern arbeitete er bei einem Grafikdesigner für Fernsehsendungen, in den 1960ern und 1970ern entwickelte er eine Reihe von Videos und Experimentalsendungen. Höhepunkt dieser Karriere waren die 1980er Jahre, als er drei Sendungen für das Kabelfernsehen produzierte, von denen die letzte auf MTV gesendet wurde.

Angesichts seines fortdauernden Interesses am Fernsehen, als Zuschauer wie als Produzent, sind die Erinnerungen Warhols an den Kauf seines ersten Fernsehgeräts sehr aufschlussreich. Sie dürfen jedoch weniger als intime Beichte verstanden werden, denn als eine Art Fernseh-„Philosophie“. Weitab vom Diskurs der Medientheorie, die sich in den 1970ern formierte, bezieht sich diese Philosophie auf die Beziehung zwischen Fernseher, Alltag und Wohnsituation sowie auf die Art von Gesprächstherapie, die Warhol bei seinem Psychotherapeuten nicht bekommen konnte. Warhols Fernsehsendungen drehten sich um alltägliche Begriffe und standen in enger Beziehung zu Sendungen aus dem amerikanischen Frauenalltag im letzten Viertel des 20. Jahrhunderts (Talkshows, Mode- und Schminksendungen, Soap Operas).

Warhol widmete sich seinen Fernsehproduktionen nicht im Anschluss *an seine künstlerische Arbeit, sondern betrieb seine Arbeit für das Fernsehen und seine Projekte mit anderen Medien ein Leben lang* parallel. *Sie eröffnete ihm eine Bandbreite an Möglichkeiten, die ihm die andere künstlerischen Formate (Malerei, Musik) nicht bieten konnten. Ich möchte hier nicht darauf hinaus, dass Warhol aus dem Fernsehen Kunst gemacht hätte, noch nachweisen, dass seine Fernsehsendungen im Sinne des Video-Aktivismus vorsätzlich revolutionär gewesen wären. Was mich interessiert, ist die Art und Weise, wie Warhol die Gattungen des alltäglichen, kommerziell ausgerichteten Fernsehens selbst dazu genutzt hat, ihre Darstellungsweisen zu hinterfragen und teilweise neu anzulegen. Obwohl diese Nutzung des Fernsehens, wie alles was Warhol gemacht hat, von seinem besonderen Gespür für die kommerzielle Selbstförderung gelenkt war, lassen seine Fernsehauftritte und Produktionen eine Anti-Haltung erkennen, die sich gegen eine nordamerikanische Fernseh-*

1 *Andy Warhol,* The Philosophy of Andy Warhol (From A to B and Back Again), *New York, Harcourt Brace Javonovich, 1975, S. 24-26.*

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Industrie richtete, die auf ein konsum-orientiertes Publikum und ein traditionelles Familienmodell abzielte.

In den Jahren 1964-1965 führte Warhol bei dem unvollendet gebliebenen Film Soap Opera *Regie, der die Beziehung zwischen Werbung und Narration im Fernsehen auf bemerkenswerte Weise neu formulierte.* Soap Opera *verband improvisierte Szenen, in denen Warhols Schauspieler unterschiedlichen alltäglichen Handlungen nachgingen (Einkäufe auspacken, am Telefon streiten, küssen, masturbieren, tanzen), mit Werbespots für verschiedene Haushaltsartikel (Teppichseife, Shampoo, Deodorant). In einer Werbeszene für das* Beauty Set Shampoo *prüfte Warhol, wie viele Misshandlungen die Haare eines Models vertragen können (von einer windigen Autofahrt im Cabriolet bis hin zu den Strapazen einer Hurrikan-Simulationsmaschine). Indem er nahezu banal gefilmte Alltagsszene unkommentiert neben überspannte, kommerzielle Werbung setzte, verlor sogar jede Darstellung von Sex an Brisanz. Und es blieb unklar, für was hier eigentlich geworben wurde: Warben die gefilmten Szenen für die kommerziellen Produkte oder machten die kommerziellen Anzeigen die kinematografischen Szenen ansprechender?*

Warhols erste ausgestrahlte Sendung war ein Werbeclip für Underground Sundae, *die Eiscreme Hausmarke des Restaurants Shrafft's in New York. Gefilmt in einer psychedelischen Ästhetik und mit einem Abspann versehen, der verkündete, dass* diese Schokoladen-Eiscreme von Andy Warhol fotografiert wurde, *geriet er zu einem enormen Erfolg. Nicht nur Werber wurden damit auf Warhol und seinen Künstlerkreis aufmerksam, sondern das Video wurde auch in der Kunstwelt begrüßt und mit abstrakten Videos von Nam June Paik verglichen.*

Durch seine vielen Interviews in den verschiedenen Talk-Shows der 1960er und 1970er Jahre, war Warhol in der Fernsehwelt sehr präsent. Seine öffentlichen Auftritte gaben ihm die Möglichkeit, eine trans- und intersexuelle Gegen-Öffentlichkeit zu präsentieren: Der Pop verlieh Menschen wie ihm eine Insider Rolle *in der amerikanischen kommerziellen Medienlandschaft. Egal, ob Warhol über abweichende Sexpraktiken, über Drogen, Happenings oder unkonventionelle Biographien sprach – jeder seiner Auftritte durchbrach die Routinen des regelmäßigen, normierten Fernsehalltags.*

Während die Medien dieser Zeit Themen wie Homosexualität, Drogen und Angst vor sozialem Abstieg vor allem in der glamourösen Welt der Star verorteten, nur dort waren sie gesellschaftlich akzeptiert, zeigte Warhol Transsexuelle, Drogenabhängige und abgestürzte Berühmtheiten als normale Menschen mit einem banalen, langweiligen Leben. Er gewährte Einblicke in einen Alltag, der im Gegensatz zu dem vermeintlichen Leben der Stars nicht nur aus Leidenschaft, Skandalen und Schuld geprägt war. Warhol nutzte die typischen Frauenformate (Soap Operas, Talk Shows, Modesendungen), um diesen Raum jener eruptiven Kraft des Unvorhergesehenen und der Andersartigkeit zu öffnen, die Henri Lefebvre im Geist der französischen Nachkriegszeit erkannt hatte.

Für seine Videos mit dem Titel Factory Diaries *hat Warhol seit 1965 in der Factory und seiner näheren Umgebung unbedeutend erscheinende, alltägliche Fragmente gefilmt. Er griff das weiblich konnotierte Format der Tagebucheintragungen auf und setzte darin sehr unterschiedliche Beobachtungen ungeschnitten und unbearbeitet aneinander.* Factory Diaries *zeigt Menschen, die sich, oftmals ungeschickt, vor der Kamera selbst inszenieren und meist banale Geschichten erzählen, ergänzt durch schnappschussartig*

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gefilmte Szenen, wie das Haareschneiden auf einer Sicherheitstreppe.

*In den frühen 1970er Jahren unternahm Warhol den Versuch, kommerzielle Soap Operas (*Vivian's Girls*, 1973, 10 Videobänder;* Phoney*, 1973, 23 Videobänder;* Flight*, 1975, 7 Videobänder) zu produzieren, die mehr oder weniger fortlaufende und fiktionale Geschichten erzählten, frei improvisierend gespielt von Freunden und Schauspielern aus dem Umfeld der Factory. Anschließend, zwischen 1979 und seinem Tod im Jahre 1987, entstanden drei verschiedene Sendungen für das Kabelfernsehen. Entgegen seiner experimentellen, früheren Soaps nutzt er für diese Sendungen schnelle Schnitte und digitale Farbeffekte. Sie wurden zeitgleich zu seinem erfolgreichen Magazin Interview realisiert und mit zahlreichen Stars besetzt, um soviel Aufmerksamkeit wie möglich auf den »Berufskünstler« Warhol zu lenken.*

In Fashion *(seit 1979), präsentierte er Schminkszenen, die das „Vorher" und „Nachher" betonten. Die Drehorte wechselten dabei zwischen anonymen Studios bis hin zu berühmten Drag Clubs, in denen zum Teil bekannte Designer interviewt wurden.*

In Andy Warhol's TV *(1980-1982) und* Andy Warhol's Fifteen Minutes *(1986-1987), featurte er New Wave-Rockstars (Hall and Oates, Debbie Harry), Künstler (Cindy Sherman, David Hockney) und bedeutende Modeschöpfer (Giorgio Armani, Perry Ellis) sowie eine Auswahl an Models, Regisseuren, Tänzern, Fernsehschauspielern und Schriftstellern. Die Szenen zeigten oft Momente der Verkleidung, der Veränderung von Bildern und sexuellen Rollen, in denen die Grenzen zwischen Drag, Haute Couture, Volkskultur und Bildender Kunst verwischt wurden und mit ihnen die Grenzen zwischen Sujets, die in einem Massenmedium angesprochen werden, und anderen, die darin unmöglich vorkommen durften.*

Die gesamte Fernsehproduktion von Andy Warhol zeigte die Möglichkeiten und Grenzen auf, die das kommerzielle Fernsehen in den USA in der zweiten Hälfte des zwanzigstes Jahrhunderts anzubieten hatte. Sein Hang zu kommerziellen Formaten verhalf ihm zu einem Luxus, den die meisten zeitgenössischen Video-Künstler sich nicht leisten konnten: Er besaß sein eigenes Studio und nutzte seine Auftragsarbeiten dazu, seine eigenen Fernsehprojekte zu finanzieren. In den 1970er Jahren war aus der Person Andy Warhol ein wahres Medienkonglomerat geworden. Den Erwartungen des kommerziellen Fernsehens hat er sich dabei jedoch niemals vollkommen untergeordnet.

Warhols Spiel mit den Grenzen des Fernsehens ist symptomatisch für seine Zeit und bietet keineswegs eine „perfekte Lösung". Sein lebenslanges Engagement für das Fernsehen war für ihn dennoch viel mehr als ein Mittel, um Geld zu verdienen: Er profitierte von dem Gebrauch populärer Fernsehgenres, indem er sie dazu benutzte, das alltägliche Leben von Menschen zu zeigen, die im Fernsehen normalerweise unsichtbar bleiben bzw. lediglich als Stereotypen vorkommen. Warhol entschärfte den Skandal des Unterschieds in dem er Drag Queens, homo- und transsexuelle Künstler in die meistverbreitetesten und profansten Sendungen integrierte.

Selbst auf die Gefahr hin Warhols Bemühungen zu überschätzen, lohnt es sich darüber nachzudenken, ob seine Arbeit für das Fernsehen nicht als ein wichtiger Versuch gewertet werden muss, das Königreich des Alltäglichen einer grossen Gruppe von Bürgern zu öffnen, für die die „15 Minuten Fernsehberühmtheit" nicht nur eine narzisstische Bestätigung bedeuteten, sondern auf das Engste mit der Teilnahme an sozialen Prozessen und Veränderungspotentialen der Medienkultur des 20. Jahrhunderts verknüpft war.