Something One Recognizes Yet Can't See: Andy Warhol in and as Media

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In the more than three decades that have elapsed since Andy Warhol's death in 1987, his artistic stature—and art-market drawing power—have grown to proportions not even he could have foreseen; so much so, in fact, that he may confidently be ranked as the most famous artist of the twenty-first century. From today's perspective, the concerns voiced by Warhol in the mid-1960s over whether or not Pablo Picasso had heard about him seem quaint, and the contention of art critic Robert Hughes—that Warhol's celebrity was restricted to that of "a name handed down from a distant museum-culture, stuck to a memorable face [like] a cashiered Latin teacher in a pale fiber wig"—seems absurd.[1] Indeed, Hughes's attempted slight would seem more accurately to portray the cultural status that has befallen Picasso. For when platinum-selling rapper and successful business mogul Jay-Z name checked the Spanish cubist in "Picasso Baby"—or, more accurately, quoted the subject line of his art dealer's email about an available Picasso painting—it was precisely to proclaim his aspirations to transcend the limits of popular culture to which even the most successful African Americans are routinely confined and reach instead into the rarified realms of an increasingly income-stratified society for which private ownership of museum-quality art is a signifier. Warhol gets acknowledged in that setting, too, of course (increasingly so by Jay-Z).[2] Yet, in contrast with Picasso, Warhol's celebrity has not only expanded throughout the globalized art world (well beyond the "smaller . . . international public" Hughes conceded), but also, at least within North America and Europe, penetrated nearly every strata of culture, from the most exclusive to the most common.[3]

Although I am not concerned in what follows with Warhol's fame as such (indeed, for reasons that will become clear, concepts such as "infamy" or "notoriety" may be more appropriate), I am interested in certain resonances of his permeation into not-strictly artistic culture. On one level, my hypothesis is simple: that the terms and implications of Warhol's wider reception have something to tell us not only about the culture that received him but also about the stakes and significance of his artistic practice. In that sense, I follow those critics

and historians who have sought to take Warhol's popular impact seriously.[4] To do so, it is instructive to compare Warhol's appearance within two widely disseminated products of mainstream commercial culture: the third episode of the ninth season of the popular middle-brow television program *The Love Boat*, broadcast on the ABC television network on October 12, 1985, and the Academy Award–winning motion picture *Klute*, released in late June 1971. An examination of the different functions Warhol served within these two mass-media products will, in turn, open onto certain of the theoretical stakes pertaining to Warhol's engagement with media technologies.

The Love Boat: Artist as Celebrity

Like its then recently canceled network counterpart, *Fantasy Island*, *The Love Boat* was known for featuring actors somewhat past their prime, a fact that provides an indication of Warhol's stature in 1985: famous enough to be recognizable and even thematizable for a mainstream audience but no longer artistically cutting edge or significantly culturally challenging. This is the context of Hughes's sniffing evaluation of the artist as wannabe midcult star.[5] Although Warhol had apparently been in discussions to appear on the program as early as 1979, he was actually something of a holdout.[6] The fashion designer Halston, for instance, with whom Warhol was close, had already appeared in 1980 on the same episode as longtime Warhol associate Bobby Short.[7]

The idea of featuring Warhol on *The Love Boat* seems to have originated with the program's coproducer (with Aaron Spelling), Douglas Cramer, a Warhol collector and longtime client of the Leo Castelli Gallery. According to Cramer, the transaction was basically a business deal: Warhol would provide him with a two-panel portrait for the price of $25,000 (half the going rate of $30,000 for the first panel plus $20,000 for each additional), in exchange for which Warhol would be cast on an episode of either *The Love Boat* or *Dynasty*, which Cramer also produced.[8] While Warhol would receive only a nominal fee for his appearance on the program (not more than $5,000), he would be

Below: Ann Turkel, Doug Cramer, and Alana Stewart at party for *The Love Boat*, Los Angeles, 1985. From Andy Warhol and Pat Hackett, *Andy Warhol's Party Book*, 1988.

Opposite: Andy Warhol. *Portrait of Lana Turner* (*Lana*), 1985.

allowed to designate the show's one-thousandth guest star, who would receive for that honor a Warhol portrait, presumably paid for by the production studio at market rate. After proposing Catherine Deneuve, Brigitte Bardot, and Doris Day (all of whom declined or were otherwise unavailable), Warhol suggested Lana Turner, who had been impersonated by Mario Montez in Warhol's 1965 film, *More Milk Yvette*.[9] Turner's selection was feted with a Hollywood party, documented by Warhol and Pat Hackett for *Andy Warhol's Party Book*, sometime after which the actress sat for Warhol's camera. (Disliking the Polaroid Warhol took of her in Los Angeles, the sixty-four-year-old Turner substituted a younger studio portrait for the final painting.)[10]

The plot of Warhol's *The Love Boat* episode has him encountering one of his former superstars—played somewhat incongruously by Marion Ross, the wholesome 1950s mother on the TV program *Happy Days*—who has hidden this aspect of her past from her husband, played by Tom Bosley (*Happy Days'*s wholesome 1950s father). Warhol, constantly accompanied by an entourage, including actor Raymond St. Jacques as his campy executive assistant Ramon, is clearly "playing" himself, decked out in wig, sunglasses, and shiny silver Stephen Sprouse jacket that, in Warhol's own words, made him "finally look like people want Andy Warhol to look again."[11] Although he balked at delivering the line "Art is crass commercialism," he nonetheless allowed a similar joke to be made at his expense: When the ship captain's daughter Vicki Stubing (Jill Whelan) asks, "How does an artist know when a painting is really successful?" the response comes back, "When the check clears."[12] To Warhol's credit, he demurred at saying even this line, leaving it to Ramon, whose character seems to reference both the drag queens that accompanied Warhol in the late-1960s and 1970s—Candy Darling, Jackie Curtis, and Holly Woodlawn—and

the African-American transvestites portrayed in the 1975 series *Ladies and Gentlemen*.[13] (Warhol preferred the inadvertently more biting double-entendre of a flubbed line from an earlier shooting: "When is a painting really *finished*?")[14] Despite these and other modest markers of resistance to the studio's desires (such as refusing to camp up the delivery of his lines), Warhol ultimately played along with the culture industry's image of him, one
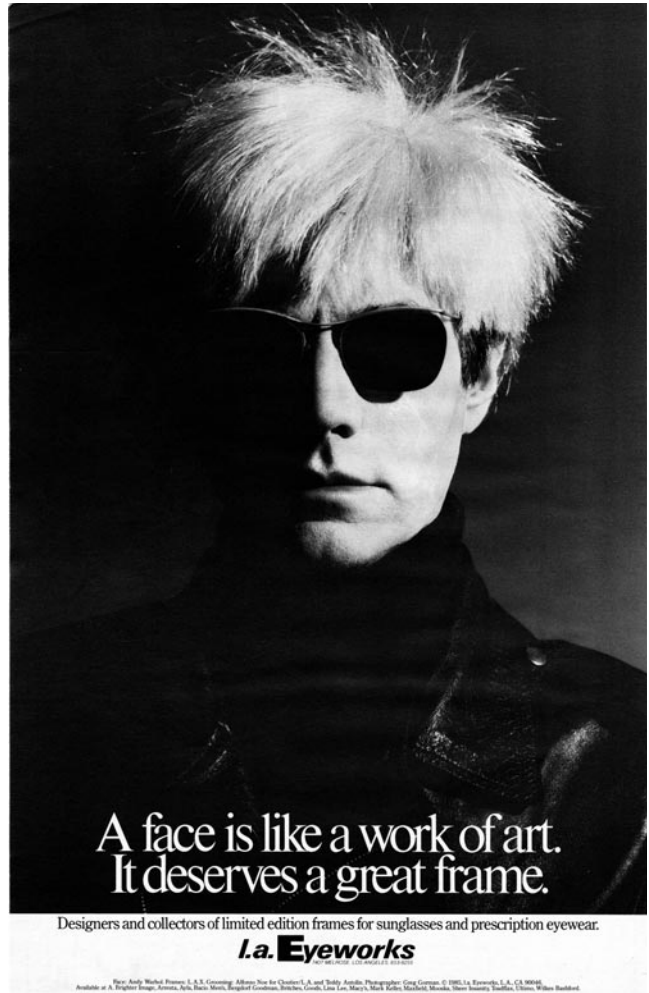
that Cramer admitted to being "mocking": "Showing [Warhol] as a caricature of himself."[15] Armed with only the thinnest remnant of cool, Warhol performed the artist as jester, a role later perfected by Maurizio Cattelan, an individual not infrequently linked to Warhol's legacy.

Based on the testimony of his diaries, Warhol found the trade-off acceptable since, on the whole, the twelve-day trip to Los Angeles had made for good business. Despite having to shoulder half the $9,500 hotel bill for himself and his associate Fred Hughes, Warhol received commissions for at least three portraits (adding that of Aaron Spelling's wife Candy to those of Cramer and Turner), shot a television commercial for Diet Coke, and participated in a print campaign for l.a.Eyeworks.[16] Thus, despite the slight subversion effected by Warhol's legible homosexuality—fictively countered when the reconciled heterosexual couple, Ross and Bosley, book a second cruise during which they do not intend to leave their cabin—his overall satisfaction with the experience seems largely to have been judged according to the criteria attributed to *The Love Boat* character "Andy Warhol": the size of the cleared checks.

Although the writers of *The Love Boat* felt the need to refer to the 1960s as the anchor point of Warhol's celebrity, their version of Warhol is arguably the one that has, at least to some extent, ascended to cultural preeminence in our time. Those aspects of Warhol's career that came to prominence in the 1980s—the ubiquitous presence at Studio 54, the glossiest, most celebrity-obsessed years of *Interview* magazine, and the emulation of audience-friendly television formats in *Andy Warhol's TV* (1983) and *Andy Warhol's Fifteen Minutes* (1985–1987)—have served to legitimate the near total integration of the formerly autonomous sphere of art into the system of industrial cultural production. What David James terms "the *Warholization* of art" amounts to the artist's "demonstration that there was no longer a position outside corporate capital for fine art to inhabit."[17] Within the discipline of art history, Warhol has long been viewed as the liquidator of the high-modernist era of aesthetic autonomy

Below: Andy Warhol in l.a.Eyeworks advertisement, 1985. Photographer: Greg Gorman.

Opposite: Rob Pruitt. *The Andy Monument*, 2011. Photo: Thomas Good, 2012, cropped by Beyond My Ken, 2012. Wikimedia commons.

A face is like a work of art.
It deserves a great frame.

Designers and collectors of limited edition frames for sunglasses and prescription eyewear.
l.a. Eyeworks

and as the harbinger of a demonically totalized sphere of late capitalism. As such, to cite James, Warhol has served to

> bring to completion the historical mission of the bourgeoisie; instead of merely supplying art to the bourgeoisie from some as-yet-unincorporated precapitalist enclave (whose exception had, until his intervention, been marked by the singular survival in painting of the artisanal, precapitalist mode of cultural production), Warhol became the artist-as-bourgeois. In this, he prepared the way for artist-entrepreneurs even less sentimental than himself, who—in the words of the *Communist Manifesto*—"for exploitation, belied by religious and political illusions [would substitute] naked, shameless, direct, brutal exploitation."[18]

The generation of artist-entrepreneurs who exploit, more with entertainment than brutality, an all-but-wholly affirmative relationship of art to industrial culture encompasses a host of the most successful blue-chip figures of our day, including Cattelan, Jeff Koons, Damien Hirst, Takashi Murakami, Piotr Uklanski, Francesco Vezzoli, and, at least until his political actions ran afoul of Chinese political officials, Ai Weiwei. Benjamin H.D. Buchloh, one of the most sophisticated commentators on Warhol's work and legacy, has bitingly characterized the would-be claimants to Warhol's throne. In their work, he argues, "the ruling conditions of totalitarian consumer culture have been affirmatively celebrated as utterly inexorable and as intrinsically connected to any and all forms of cultural representation." "These artists," he continues, "accept—and their work, wittingly or not, urges us to accept—this framework of a spectacularized culture of consumption that brooks neither contestation nor conflict, transgression nor opposition, and stands impervious to critical negativity or semiological deconstruction."[19]

In 2011, this aspect of Warhol's legacy would seem to have been apotheosized in Rob Pruitt's *The Andy Monument*, erected at the north edge of New York's Union Square under the auspices of the Public Art Fund. Pruitt, an artist who has frequently invoked Warhol's oeuvre, specifically chose to portray *The Love Boat*–era Warhol, recognizable from the longish wig he adopted from approxi-

mately 1979 on, the preppy glasses, and the sports jacket, tie, and jeans (Halstons, no doubt) that he actually wore at the time of *The Love Boat* taping. In the sculpture, Warhol hangs a Polaroid Instamatic camera around his neck and carries a Bloomingdale's department store shopping bag in his right hand.

Pruitt chose an appropriate site for his monument. In February 1968, Warhol relocated his studio to 33 Union Square West (toward which the statue is peering), as he, Paul Morrissey, and associates began to embrace a more self-consciously affirmative relationship to the Hollywood movie and television industries. In 1974, Warhol moved his studio once again, this time to 860 Broadway on the north side of Union Square, where it resided until 1984 and in front of which Pruitt erected his statue. Yet if the location of Pruitt's sculpture made sense, by far the most striking aspect of his portrayal—its highly reflective silver surface—was notably incongruous. For Warhol's Silver Factory, as his mid-1960s studio was known after it had been wrapped in aluminum foil and spray painted by Billy Name, was never located on Union Square (indeed, the latter era of Warhol's studio is more appropriately referred to as "the Office") but was instead on East 47th Street in Midtown Manhattan. If Warhol's costuming in a silver lamé jacket on *The Love Boat* served as a pointer back to the artist's glory days, the effect of Pruitt's monument, whether conscious or not, was nothing other than the conflation of two distinct eras of Warhol's career or, more precisely, the assimilation of the cultural meaning and critical stakes of Warhol's production of the 1960s to the more business-oriented aims, issues, and value structures surrounding that of the 1980s.

That Pruitt chose to foreground the Warhol of the 1980s is not surprising, for he has long vaunted that era of the pop artist's work. In "Rob Pruitt's Top 101," published in the spring/summer 2000 issue of Bernadette Corporation's short-lived magazine *Made in USA*, Pruitt mentions Warhol four times (by far the most of any individual), citing his 1972 Vote McGovern poster and three examples from the mid-to-late 1980s: *Portrait of Pat Hearn* (1985), the *Campbell's Soup Box* paintings (1986), and *The Andy Warhol Diaries* (1989).[20] Listed amid an array of apparently disconnected entries covering everything from Poland Spring Water and Jacques Cousteau (entries one and two, respectively) to various foodstuffs, consumer items, pop-cultural ephemera, and occasional works of art, Pruitt's inventory, no matter how tongue-in-cheek, exemplifies Buchloh's assessment of the assimilation of art into an increasingly anomic consumer culture.[21]

Yet, even as *The Andy Monument* institutes a similar kind of cultural leveling (art and shopping are explicitly equated), it ultimately hints at something more pernicious. Its conflation of the 1960s and 1980s amounts to a particularly public instigation of cultural amnesia,

historical falsification, and art-historical repression. Whereas, on the set of *The Love Boat*, Warhol evinced an awareness of the distinction between his tie-wearing 1980s persona and the Silver Factory era of the 1960s that had so impressed itself on cultural memory, Pruitt's statue proffers an effect more akin to phantasmatic projection, which reduces the entirety of Warhol's artistic achievement to an endorsement of consumer desire. Pruitt's is a monument not to Warhol, the historical figure, but to "Andy," a nearly caricatural media image whose reassuring familiarity and palatability is often signified by the exclusive use of his first name.

Klute: Artist as Dangerous Individual

Some sense of what has been elided in this type of historical revisionism may be garnered by examining the very different role Warhol played in Alan J. Pakula's motion picture *Klute*. Unlike *The Love Boat* episode, Warhol does not appear in the film in person. His presence is much more subtle and diffuse, haunting the movie in a manner that is ultimately that much more telling and trenchant.

Klute tells the story of a business executive, Tom Gruneman, from the small town of Tuscarora, Pennsylvania, who unexpectedly disappears while on a trip to New York City. John Klute (played by Donald Sutherland) is a local police officer and close family friend who undertakes to continue the search for Gruneman after agents with the Federal Bureau of Investigation (FBI) hit a dead end. Klute's only lead consists of an obscene letter allegedly written by Gruneman to a call girl, Bree Daniels (played by Jane Fonda), whom Klute tracks down, puts under visual and electronic surveillance, eventually becomes involved with romantically, and ultimately saves from the same man who murdered Gruneman and at least one other prostitute and who turns out to be none other than Peter Cable (played by Charles Cioffi), the corporate executive from Gruneman's own firm who oversaw Klute's hiring. The film ends with a somewhat ambiguous scene in which Daniels leaves New York to follow Klute to Tuscarora, even as her voiceover casts doubt on the viability of their union.

At the time of its release, *Klute* was noted for what critics regarded as its detailed portrayal of the New York underworld—an "authoritative, arrestingly complex image of New York's 'illicit' subterranean pleasure syndicate"—which some went so far as to liken to a "documentary" or "case-history."[22] While reviving certain attributes of the noir genre of the 1940s, *Klute* also accorded the characters populating this realm an uncommon degree of complexity and humanity, one that owed much to Pakula's relatively open and collaborative way of working with actors. To complement the plot and character portrayal, Pakula was particularly invested in the film's art direction. The opening

scene, depicting Gruneman with his wife, family, and friends (including Klute), affords one of the movie's few glimpses of sunlight. This scene, a brightly lit panoramic shot of a Thanksgiving dinner celebration before an immense glass window opening onto a fall landscape, establishes the visual terms against which the scenes set in New York City will contrast to produce a series of stark binary oppositions, including pastoral/urban, open/closed, sunlight/darkness, expanse/depth, horizontal/vertical, and high/low. "I had a rather disturbing visual concept for that film," Pakula recalled about *Klute.*

> It was like the characters were subterranean; they were like in these caverns, lived at the end of a long tunnel. . . . It was the underbelly of the world. We tried to photograph it that way. It was a world where people were all the way in [*sic*] the bottom or all the way on top.[23]

Although not located on the building's ground floor, Daniels's apartment, shot so as to recede from the screen like a railroad tunnel, exemplifies the cavernous subterranean effect Pakula describes. By contrast, the heights of corporate power associated with Cable express themselves by means of his penthouse office—complete with a photomural of men walking on the moon!—and his preference for traveling via helicopter.

Although Fonda's Academy Award–winning performance was initially received as revealing a new level of complexity and agency for female characters on screen, feminist critics have since demonstrated how Daniels's independence, relatively liberated sexuality, and use of that sexuality for power are represented as threats to middle-class, Middle American, patriarchal values. The movie works on multiple levels to contain and counter that menace: via pathologization (in Daniels's self-destructive behavior and sessions with her analyst), punishment (in Cable's threat), and, ultimately, confinement within the traditional heterosexual couple (Klute and Daniels), who flee the temptations and degradations of the big city for purportedly purer rural enclaves. "The ideological project surrounding this version of the independent woman stereotype," Christine Gledhill writes,

> is the same as when it emerged in the 1890s under the guise of the "New Woman," namely to show that, however fascinating,

Below: Alan J. Pakula, dir. *Klute*, 1971. Thanksgiving dinner in Tuscarora, Pennsylvania.

Opposite: Alan J. Pakula, dir. *Klute*, 1971. Hell's Kitchen apartment of Bree Daniels (Jane Fonda).

different and admirable the would-be emancipated woman is—struggling to assert her own identity in a male world, and professing a new, non-repressive and sexual morality—in the end she is actually neurotic, fragile, lonely and unhappy.[24]

Importantly, Daniels's relative "independence" (she still works with a pimp) is portrayed as a product not only of the more liberal attitudes of New York City, long depicted by Hollywood as a site and source of iniquity and sin, but also, and specifically, as a result of the liberalization of attitudes about sexuality, drugs, and personal behavior that took place in the 1960s.[25] In the first shot of Daniels's Hell's Kitchen apartment, to which she returns after turning a trick with a "commuter," she is shown alone, drinking wine and smoking a joint. To clinch the connection to the previous decade, she has a portrait of John F. Kennedy hanging on the wall near her vanity at the scene's left. The voiceover by Daniels that plays over the opening titles represents the most blatant connection to the attitudes of the 1960s. In counseling her interlocutor to disregard social preconceptions—declaring that "one should be free . . . of inhibitions" and that "nothing is wrong"—Daniels's patter recasts the social and subjective liberation movements of the 1960s New Left as the permissiveness of a "do what feels good" ethos, the very terms by which the era will be castigated within the more reactionary political climate of the later 1970s and 1980s. We soon learn that Daniels's seemingly therapeutic monologue was deployed cynically (or at least instrumentally) to entice a transaction from a client, Cable, who likely voiced a preference for sadistic actions, perhaps first put into practice with her. Juxtaposed with the movie's opening Thanksgiving segment, "Bree's words intrude on a family scene just as it is being destroyed through the agency of perverted sexuality."[26]

Klute treats Daniels's attributes and behaviors as gateways (like "gateway drugs") that lead inevitably toward further levels of subterranean culture: harder drugs and addiction, on the one hand, and a wider array of sexual practices, including homosexuality, transvestitism, sadomasochism, and fetishes (in the form of a bordello client who pays to clean the bathrooms), on the other. As Gledhill notes, "the film locates the heroine's dilemma within a contemporary moral and sexual malaise, articulated in the archetypal opposition of

country/city but dressed in updated terms—attacking the libertarian, hippie counter-culture of the '60s as decadent, morally corrupt and psychically alienated."[27] The downward trajectory followed by the unseen Arlyn Page, whom Klute seeks as a potential witness—from high-priced escort to brothel hooker, common streetwalker, addict, and, eventually, victim of the murderous Cable—is clearly intended to foreshadow Daniels's path, forecasting that her assumption of independence and control is precarious and illusory so long as she refuses to give up what she euphemistically calls "the life" in favor of traditional domesticity.

Although Pakula depicts Daniels's world with a certain sophistication and ambivalence, not foregoing a hefty dose of transgressive allure, he ultimately utilizes the "darker" sides of the 1960s to condemn the decade's aspirations as a whole. *Klute*'s values are thus very much Klute's own. While the audience is allowed glimpses into Daniels's mind (most clearly via the camera's fly-on-the-wall presence in her analytic sessions), the film's point of view is fundamentally aligned with Sutherland's character, "a blue-eyed avatar of patriarchal values."[28] No matter how seduced by Daniels and her milieu, Klute always regards them both from the standpoint of the purportedly Middle American values to which the lifestyles and subjectivities that came to greater visibility in the 1960s pose a "threat" that must ultimately be contained.[29] Daniels's choices are limited to death at the hands of the psychopathic serial killer Cable or conventional marriage in Tuscarora ("setting up housekeeping . . . and darning sox," as she puts it) with Klute—the two male characters, as feminist critics have pointed out, mirroring each other throughout the film.[30]

Klute and Cable are not, however, the only figures to accompany Daniels on her descent into New York's subterranean nether regions. If Daniels serves as the most conspicuous representative of the complex of sexuality, risk, power, alternative subjectivities, and perceptually altered states that the movie associates with the 1960s, Warhol acts as a spectral presence that hovers about this tangle of attributes and attitudes. Allusions to Warhol's oeuvre appear in *Klute* three times, each at a pivotal moment in Klute's descent into the underworld: in the portrait of the missing Gruneman, in Daniels's mug shots, and in a cameo by Warhol's transvestite superstar, Candy Darling. Subtly but persistently, Pakula relates Warhol's aesthetic not only to the ethos

Below: Alan J. Pakula, dir. *Klute*, 1971. Photographs of Tom Gruneman and his wife, Holly.

Opposite: Andy Warhol. *The American Man* (*Portrait of Watson Powell*), 1964.

and attitudes of the previous decade, but also, and specifically, to what he depicts as its darker and more dangerous sides. Warhol is the 1960s, but the 1960s posed as a type of threat.

The first allusion to Warhol takes place near the beginning of the film, in a scene where Gruneman's disappearance is initially discussed by Klute, Cable, and Gruneman's wife, Holly. As Klute and Holly are being questioned by the FBI about the businessman's disappearance, the camera cuts away to a close-up of two pictures hung on the wall: one of Gruneman and one of his wife and child. The distance between them, the difference in colors of frames, and the stark contrast in styles underlines the plot of a father separated from his family. Peculiarly, although both are clearly intended to be photographs, neither appears conventionally so. While Holly's image—with its accentuated grain, eccentric cropping, and hints of movement—resembles nothing so much as a frame enlargement from a motion picture (indeed, one that bears comparison with the type of arty European cinema *Klute* partially emulates), Gruneman's portrait—in its heightened contrast, utter depthlessness, and overall flat bluish-grey background tone—bears comparison with Warhol's signature silk-screen paintings.

Posed in suit and tie, Gruneman most closely resembles one of Warhol's little-known 1967 depictions of Sidney Janis. However, given the subject matter of a corporate executive from Middle America, the reference is more likely to Warhol's commissioned 1964 portraits of Watson Powell Sr., founder of the American Republic Insurance Company of Des Moines, Iowa. Subverting Watson Powell Jr.'s desire for a bright, multicolored composition along the lines of Warhol's *Portrait of Ethyl Scull* (1963), Warhol rendered *The American Man (Portrait of Watson Powell)* (also known under the title *Mr. Nobody*) in a neutral palette of beiges, atop which he silk-screened the image in an atypically dull burnt umber.[31] Warhol thus sent a conspicuously subdued, even bland painting to what doubtlessly appeared from New York as the American hinterlands. In *Klute*, the

initial allusion to Warhol via Gruneman's portrait signals the initiation of precisely the opposite trajectory: Klute's travel from the "wholesome" rural township of Tuscarora to the more "nefarious" regions of New York City.

The second intimation of Warhol's aesthetic occurs at the moment when Daniels, seeking solace after having been frightened by a stalker on her rooftop (Cable), comes down to the basement room from which Klute is both surveilling and protecting her. The scene, which marks the beginning of their sexual and romantic relationship—the moment when Klute becomes a participant in, rather than just an observer of, Daniels's world—is punctuated by an abrupt cutaway to her mug shot, pinned to a board against the wall. Shot in extreme close-up, the frontal and profile views, complete with identity placard, fill nearly the entirety of the screen, casting them (despite the presence of the thumbtack) onto a scale that recalls Warhol's mural-size *Thirteen Most Wanted Men* canvases of 1964.[32] Like the close-up of Gruneman's portrait, the cut comes abruptly but insistently, the impact made all the more startling by Pakula's general reluctance to fill the horizontal CinemaScope screen for scenes set in New York.

The film's third and final reference to Warhol occurs in the crowded underground club where Daniels, high and self-destructive in an attempt to escape the ensnarement of her awakening feelings for Klute, races into the arms of her pimp, Frank Ligourin (Roy Scheider). Crossing the dance floor toward him, Daniels is greeted affectionately by Darling. Although one of the most brightly colored and visually seductive scenes in the movie, it also represents the nadir of Daniels's (and a watchful Klute's) descent into the underworld, the moment at which she is most threatened and least in control.

However subtle and fleeting these allusions to Warhol's oeuvre and associates may be, they differ markedly from the film's most visible artistic reference: the op and kinetic art that decorates Ligourin's apartment. These artworks (which Pakula borrowed from the Whitney Museum of American Art) help buttress the façade of Ligourin's

Below: Andy Warhol. *Most Wanted Men No. 2, John Victor G.*, 1964.

Opposite, top: Alan J. Pakula, dir. *Klute*, 1971. Mug shot of Bree Daniels.

Opposite, bottom: Alan J. Pakula, dir. *Klute*, 1971. Bree Daniels and Candy Darling.

aspirational lifestyle as a pimp who attempts to pass himself off as a photographer. They represent an already somewhat seedy form of high art, signifiers of an attempted social ascent from criminality toward the type of mainstream legitimacy such culture traditionally confers. By contrast, Pakula allies Warhol with movement in precisely the opposite direction, as the ambience of his aesthetic and milieu accompanies Klute and Daniels's descent toward various forms of non-hegemonic sexuality, unconventional gender roles, mind- and physiology-altering drug use, and interpersonal risk, danger, power, and violence (as problematic as it is for the film to lump all of them together).

The connection between *Klute* and Warhol is further suggested by critical reception. Certain of the terms deployed about Klute's portrayal of the underworld—"sordid," "sadist[ic]," "psychopathic," "an ascending awareness of sick evil and menace"—prove markedly similar to those evoked by Warhol's endeavors of the mid-to-late 1960s.[33] This type of reaction reached a high point around (but was by no means limited to) the period in which Warhol collaborated most closely with the rock band the Velvet Underground in the multimedia concert, film, and light show the Exploding Plastic Inevitable (EPI), an undertaking that the critic Michaela Williams likened to Charles Baudelaire's *The Flowers of Evil*, filled with an order of "menace, cynicism and perversion" that she hoped would be "killed before it spreads."[34] Such terminology marks Warhol as what Michel Foucault

termed a "dangerous individual," succinctly defined as "the individual who is not exactly ill and who is not strictly speaking criminal" but is nonetheless perceived as a threat.[35] Foucault specifically discusses how the designation "perversity"—although nearly all of the terms cited above, and others, function in a similar manner—allows issues of threat to be attributed to certain subject positions: "notions like those of perversity make it possible to stitch together the series of categories defining malice and intentional harm and categories constituted within a more or less medical, or at any rate, psychiatric, psychopathological, or psychological discourse."[36] Such an articulation functions not just to denounce or stigmatize nonnormative subjectivities (although it does precisely that, particularly around the issue of homosexuality), but also to mobilize or invoke certain forms of power against the perception of societal danger: "to justify the existence of a sort of protective continuum throughout the social body ranging from the medical level of treatment to the penal institution."[37] Foucault further outlines the manner in which the "language of expert opinion functions precisely to bring about the exchange of effects of power between judicial and medical institutions."[38] In Warhol's case, critics such as Williams (public bearers of "expert opinion" on matters of art, music, or cinema) extended this type of medico-judicial evaluation to the discourse of aesthetic judgment, moving from perceived violations of taste to overt calls for a "dangerous" and pathologized image of Warhol to be stopped and even, if only rhetorically, "killed" in order to neutralize the threat attributed to his production.

Klute, too, surreptitiously mobilizes just such a medico-judicial discourse, which ultimately functions to identify and neutralize "threats" (countercultural behavior; feminism; nonnormative sexuality, including homosexuality; and so on) via a discourse of fear, moralization, and normalization. In *Klute*, Warhol and Daniels are allied as dangerous individuals: she and he are mirrored; or, rather, she is mirrored in his aesthetic (explicitly so in the mug shots). As art historians Douglas Crimp and Richard Meyer convincingly demonstrate, a substantial, even predominant share of the threat posed by Warhol's production relates to his sexuality and certain issues of criminality mobilized alongside it.[39] As by far the most visible, identifiably homosexual artist of his, if not of all, time, Warhol served as a lightning rod for social anxieties over homosexuality, whether or not expressed

Alan J. Pakula, dir. *Klute*, 1971. Bree Daniels, Frank Ligourin (Roy Scheider), and John Klute (Donald Sutherland) in Ligourin's kinetic-art-filled apartment.

overtly in those terms. Yet while the manifestation of Warhol's own sexuality and the homophobia impacting the reception of his production are of paramount importance, the contours of the social "dangers" his work represented were not limited to them as the only factors (Pakula's association of Warhol with anxieties about feminism and drugs reveals as much). In particular, they must be coupled with an understanding of Warhol's engagement with media technologies, which brings us back to *Klute.*

### *Klute* 2: Artist as Media Event

Thus far, I have almost entirely omitted mention of the most evident and important component of the "threat" or "danger" that *Klute* outlines, which resides in the pervasive, indeed ubiquitous, electronic surveillance deployed by both killer and detective alike. If, on one level, Klute and Cable are differentiated (until the final scene) by the predominant direction of their surveillant gazes—the killer's consistently from on high (corporate penthouse, helicopter, rooftop of Daniels's apartment), the investigator's from below (his basement flat)—they are united by their shared dependence on electronic technologies, predominantly tape recorders and telephone lines. From the beginning of the film, the integrally conjoined nature of the "threat" connoted by technology and the "danger" of 1960s social liberalization is figured and foregrounded in the miniature reel-to-reel tape recorder on which Daniels's monologue is stored and from which it is broadcast (once via telephone). "Thus," as Gledhill writes, "sexuality is central to the ex-policeman's investigation, and the dominant images of the criminal ambience and investigation in *Klute*—the tape recorder, the telephone, phone-calls from 'breathers,' bugging—suggest a prying search into areas of private life and its personal secrets, rather than the plottings of criminal organisations."[40] The operations of power are thus figured through particular networks or assemblages of media technologies. Indeed, the standoff between the killer and the investigator is broken only via the latter's recourse to a different media complex. In a scene in which Lt. Trask (played by Nathan George) confirms the killer's identity by correlating particular typos common to the obscene letter and Cable's correspondence, the criminal's conjunction of telephone and tape recorder is undone by that between typewriter, camera (photographic enlargement), and dual slide projectors.

Warhol's specter hovers over this facet of *Klute* as well. Although Warhol would not publicly declare the tape recorder his "wife" until 1975, he had long been associated with its ubiquitous presence, as manifest most clearly in *a (a novel)* of 1968, which recast electronic surveillance as an externalized technological equivalent of the literary internal monologue.[41] Hence, it is not surprising that the allusion to

Top to bottom: Alan J. Pakula,
dir. *Klute*, 1971. Miniature
tape recorder of the killer,
Peter Cable (Charles Cioffi).

Alan J. Pakula, dir. *Klute*, 1971.
Klute in his basement flat with
telephone and tape recorder.

Alan J. Pakula, dir. *Klute*, 1971.
Slide projections of the
killer's photographically
enlarged typewritten letters.
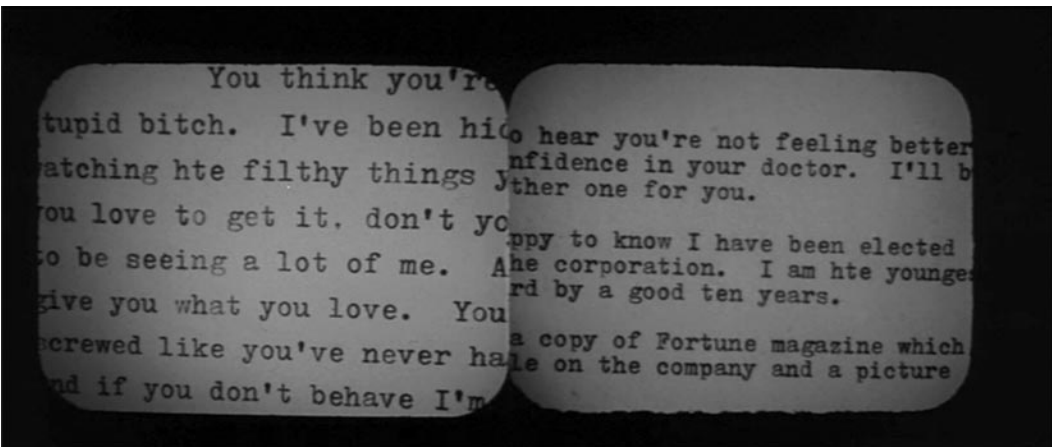
Warhol's *Most Wanted Men* fills the movie screen during a scene depicting the basement room from which Klute taps Daniels's phone. Here, again, a distinction can be made between the complex of attributes and attitudes associated with Warhol and the "aesthetic" use of technology portrayed by Ligourin's collection of op and kinetic art. Rather than a threat, the latter emanates a glittering but superficial and already-by-then dated utopianism, one that no doubt accords well with the mirrored ceiling and waterbed inevitably to be found in the pimp's boudoir.

Warhol's association with *Klute*'s portrayal of technology points to yet another aspect of his production. While Warhol's relationship to certain media technologies has long been a staple of art-historical literature, it has generally been addressed via the rubric of "mechanical reproduction" rather than the more multifaceted complexes or assemblages to which *Klute* alludes. And while recent analyses by David Joselit, Liz Kotz, and Craig Dworkin, among others, have greatly expanded our comprehension of Warhol's engagement with media, the foregoing analysis indicates the applicability of a different discourse, one aligned with the understanding of media as an "event" or "cultural technique" as developed by recent German media theory.[42] In the writings of Joseph Vogl, Bernhard Siegert, and Cornelia Vismann, as well as an important French interlocutor, Michel Serres, media cannot be apprehended merely as a certain technology, format, or process of transmission but must be approached as a contingent and heterogeneous assemblage, apparatus, or system, one that importantly includes (indeed, partially determines) the human subject as well.[43] Vogl concisely lays out the coordinates of this position in a passage that, while prefacing an entirely different historical case study, nonetheless applies directly to the present discussion:

> What media are and what they do, how they work and the effects they create, their places in cultural and social practices, their specific roles as cultural technologies, not to mention the concept of medium itself—none of this can be reduced to a simple definition, template, or set of facts. In this respect, media analysis is not simply about communications, devices, and codes but also about media-events. These are events in a particular, double sense: the events are communicated through media, but the very act of communication simultaneously communicates the specific event-character of media *themselves*. Media make things readable, audible, visible, perceptible, but in doing so they also have a tendency to erase themselves and their constitutive sensory function, making themselves imperceptible and "anesthetic." This double *becoming-media* cannot be predetermined

with any certainty because it is in each case differently constituted as an assemblage, a "dispositive" (in Foucault's sense) of heterogeneous conditions and elements.[44]

Considering Warhol's engagement with media from this perspective brings forth a number of inversions to the traditional art-historical approaches to, and understandings of, his oeuvre.

Inversion 1: In emphasizing multiplicity and heterogeneity, such an approach to media stands opposed to any conventional understanding of artistic medium as a singular entity (e.g., painting), definable attribute (e.g., Clement Greenberg's infamous criteria of "flatness"), or delimited set (e.g., pigments on a two-dimensional canvas), as much as it does to the more sophisticated analyses of medium advanced by Rosalind Krauss around the notion of recursive structure.[45] As opposed to falling back on themselves recursively, media form and are formed by particular articulations that link up fundamentally heterogeneous

Andy Warhol tape recording Ondine (Robert Olivo) at The Factory in 1965 for *a (a novel)*, **1968. Photo: Steven Shore.**

technologies and temporalities of data storage and transmission derived from distinct genealogical trajectories. "Media operations," as Vogl puts it, "are not defined through codes or technologies. They are defined through heterogeneous hybrids of institutional, technological, theoretical, symbolic, and practical elements."[46] As I have argued elsewhere, during the 1960s television became a particularly intriguing instance of media for Warhol partly (or precisely) for the same reason that Krauss explicitly sets it against her understanding of an artistic medium: "the fact of the matter," she notes, "is that television and video seem Hydra-headed, existing in endlessly diverse forms, spaces, and temporalities for which no single instance seems to provide a formal unity for the whole."[47]

Within *Klute*, as we have seen, media technologies are figured as just such contingent and heterogeneous assemblages, variously articulating telephones, tape recorders, electronic bugs, cameras, typewriters, slide projectors, and more. Within art history, we find such an understanding of Warhol's relationship with media hiding, somewhat surprisingly, in plain sight: in David Antin's oft-cited 1966 essay, "Warhol: The Silver Tenement." The crucial passage reads as follows:

> [I]n the Warhol canvases [Antin has in mind one of Warhol's multipanel depictions of Jacqueline Kennedy, possibly *The Week That Was II* (1964)], the image can be said to barely exist. On the one hand this is part of his overriding interest in the "deteriorated image," the consequence of a series of regressions from some initial image of the real world. Here there is actually a series of images of images, beginning from the translation of the light reflectivity of a human face into the precipitation of silver from a photosensitive emulsion, this negative image developed, re-photographed into a positive image with reversal of light and shadow, and consequent blurring, further translated by telegraphy, engraved on a plate and printed through a crude screen with low-grade ink on newsprint, and this final blurring becoming the initial stage for the artist's blow-up and silkscreening in an imposed lilac color on canvas. What is left? The sense that there is something out there one recognizes and yet can't see. Before the Warhol canvases we are trapped in a ghastly embarrassment. This sense of the arbitrary coloring, the nearly obliterated image and the persistently intrusive feeling. Somewhere in the image there is a proposition. It is unclear.[48]

Throughout this discussion, Antin carefully charts the transmission of data through a succession of media-technical processes: photography, rephotography, telegraphy, halftone engraving, printing, rephotography (again, with enlargement), and silk-screen printing, not excluding from

his list of procedures the light-reflective capacities of the human countenance. In articulating this suite or assemblage, Antin is not primarily, or even essentially, discussing painting or appropriation by means of the silk screen but, rather, and quite specifically, the media of the wire photo—a heterogeneous amalgam of technologies with different genealogies and institutional determinants—conjoined with that of the photographic silk screen and only then with a traditional artistic medium. Art, figured as paint on canvas, is only one node within a more expansive system of media technologies associated with publicity, telecommunications, printing, and the distribution system established by the newspaper. (Earlier in the same paragraph, Antin specifically invokes newsreels and television as well.)

Inversion 2: Attentiveness to Antin's observation leads to a second inversion, one that runs counter to the prevailing discourse of postmodernism, within which Warhol's example was crucial.[49] The inauguration of the art historical discussion of postmodernity has long been attributed to Leo Steinberg's 1972 essay "Other Criteria." In addition to Steinberg's justly celebrated presentation of the "flatbed picture

Andy Warhol.
The Week That Was II, 1964.
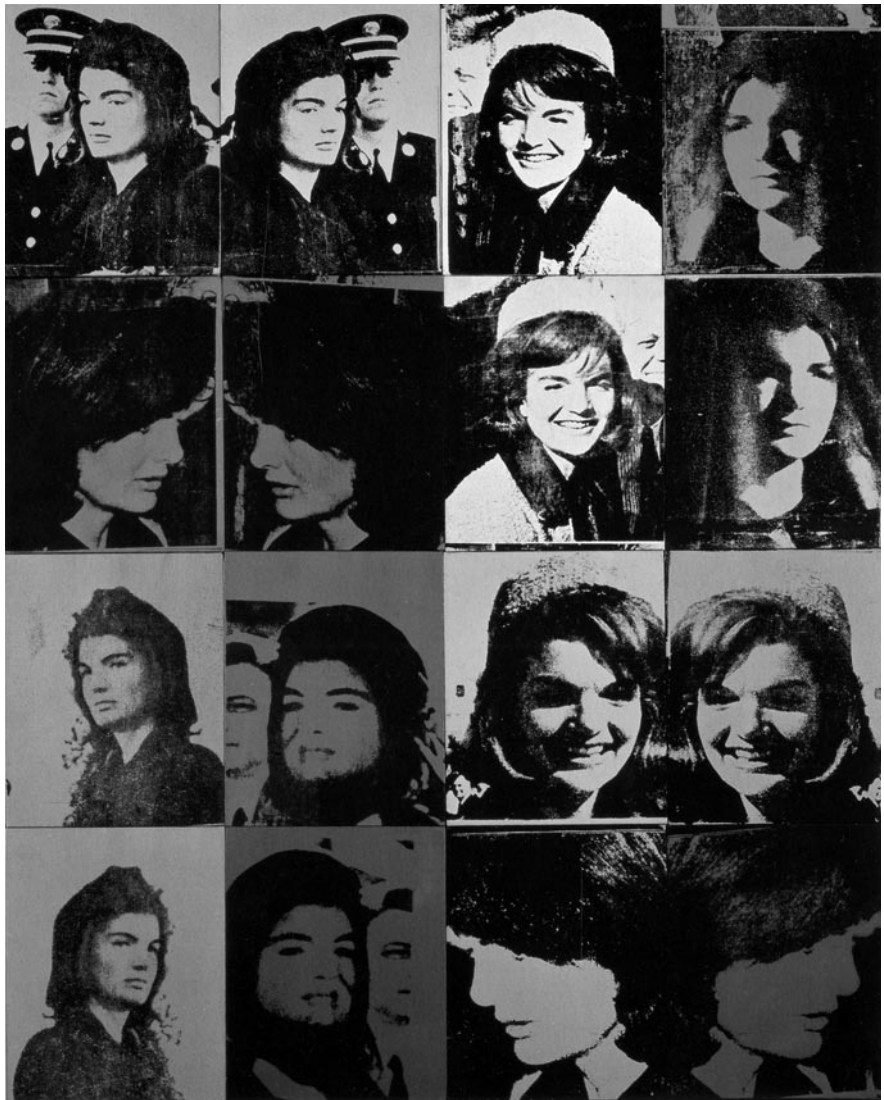
plane" associated with Robert Rauschenberg's assemblage practices, the author turns his attention to pop art. Quoting precisely the Antin passage cited above (with one inadvertent elision), Steinberg isolates the notion of "the picture conceived as the image of an image," which he assimilates to his newly articulated definition of a "post-Modernist" picture plane.[50] Taken on its own, Steinberg's comment seems to authorize the "simulacral" reading of Warhol made famous by Jean Baudrillard, whose shoddy and impressionistic analyses of pop sub-tend, however surreptitiously, a great deal of Warhol criticism and postmodern theory in general.[51] Baudrillard's vision of Warhol's work as utterly "homogeneous with [the] industrial, mass production" of signs in a consumer society portrays the artist as fueled by "a crazy ambition, the ambition of abolishing the splendours (and founda-tions) of a whole culture, the culture of transcendence" for a purely immanent existence within a virtually totalized capitalist realm.[52] Baudrillard, as Jonathan Crary has put it, represents a "kind of nega-tive eschatology" that "announces the nullity of all opposition, the dissolution of history, the neutralization of difference, and the erasure of any possible figuration of alternative actuality."[53] What James terms the "*Warholization*" of aesthetic practice would be predicated on sub-suming the entirety of Warhol's impact to just such a totalization.

When Steinberg's observation is read back into its proper context, however, it points in an almost entirely opposite direction. For in Antin's discussion of "a series of images of images," Warhol's silk screens do not collapse into the entropic similarity of endless repeti-tion. On the contrary, Antin emphasizes the regressions, blurrings, deteriorations, near obliterations, and other transformations (such as the imposition of lilac color) introduced at each stage of data storage and transmission, focusing precisely on the concatenation of media-technical discrepancies that introduce epistemological doubt into the status of both the image and its perception.

Inversion 3: This bring us to a third inversion: modernist arts and technical media speak of themselves in different manners. As is well known, modernist arts are defined by their self-reflexivity, the fact that, rather than "dissembl[e] the medium," as Greenberg states, "[m]odernism used art to call attention to art."[54] Modernist artists, most clearly in abstraction, make the material conditions of their medium not only form but content—or, in terms of communication theory, the primary component of their transmitted signal. In media technologies, however, the situation is reversed. As noted by Vogl, media do call attention to themselves—not only are "events . . . communicated through media, but the very act of communication simultaneously communicates the specific event-character of media *themselves*"— but if media are, as he writes, "self-referential" (as opposed to self-

reflexive), their self-referentiality is effected not by means of signal but by means of *noise*: the impediments, delays, and deteriorations produced by the technical communications channel.[55] As both Vogl and Siegert emphasize, each drawing equally on Serres, media make their presence known via the difference, the interference, parasitically produced in the signal: "the media-function is documented in the constitutive distortion of that which is mediated."[56]

A case in point is the relatively little-known *Mao* print Warhol made for the *New York Collection for Stockholm* portfolio of 1973. Warhol produced the edition of three hundred by copying a pencil drawing of the official portrait of Mao Tse-tung on a commercial Xerox machine, then placing the first copy back into the machine to make a second, placing that back into the machine to make a third, and so on until the series was complete. With each repeated processing, the image both lost resolution and, because of an anticounterfeiting feature on early copiers, was slightly enlarged and distorted with the outcome that each successive copy differed slightly but noticeably from the preceding example (as well as progressively from the initial prototype), thereby simply and effectively referencing the effect of the machine. One of the few critical commentaries on this work interprets it as an allegory of forgetting and mnemonic recovery.[57] Yet, what has been most clearly forgotten in such a reading is the operation of media itself.

This sort of media effect proves equally true, if not more so, of Warhol's silk screens of the 1960s and serves to distinguish them from the work of even his closest peers. Unlike the benday dots of commercial printing that Roy Lichtenstein incorporated into his canvases—rendering them part of his painting's "signal" and thereby putting him on the side of a modernism that he would come to embrace on an iconographic level as well—the only partially controllable blurs, skips, and occlusions of Warhol's silk screens function as noise, the "signal-theoretical 'ground of being.'"[58] Approaching Warhol with all the biases of sociology and mass media communications theory, Baudrillard focuses almost solely on the symbolic, ignoring the noise within the

Below, left: Andy Warhol. *Mao*, 1973. Photocopy edition 4 of 300.

Below, right: Andy Warhol. *Mao*, 1973. Photocopy edition 261 of 300.

Opposite: Andy Warhol. *Natalie*, 1962.

channel and thus the operation of media as such.[59] His perspective, and the postmodern theory aligned with it, thus applies only to a single phase of Warhol's career, that characterized by the elimination of traditional artistic marks, such as the drips and scumbling of his early canvases. By contrast, from his first silk-screen series, including *Baseball*, *Natalie*, *Warren*, and *Troy* (all 1962), Warhol moved from foregrounding signal to accentuating noise, crowding images on images until all that remained was visual cacophony. An emphasis on various modes of noise would continue to characterize Warhol's deployment of media throughout the decade, from the pronounced graininess of films such as *Sleep* (1963) and *Empire* (1964) to the Velvet Underground's electronic feedback (specifically featured on

"Loop," side B of the flexi disc included in issue 3 of *Aspen* magazine [1966]), the multimedia barrage of the EPI, the seemingly unedited tape transcriptions that make up *a (a novel)*, and the high-contrast black-and-white photographs and photostats reproduced in *Andy Warhol's Index (Book)* (1967).[60]

Inversion 4: That Warhol's engagement with noise has consistently been overlooked in favor of that with postmodern simulacra brings us to the fourth inversion brought about by media analysis. As Vogl points out, while rendering events "readable, audible, visible, [or otherwise] perceptible," media simultaneously "have a tendency to erase themselves and their constitutive sensory function."[61] In their "anesthetic" dimension, technical media once again operate in a reverse manner to the modernist arts, inverting precisely the inversion that Greenberg held to be constitutive of modernist painting: "Whereas one tends to see what is *in* an Old Master [i.e., subject matter] before seeing it as a picture [i.e., technical support], one sees a Modernist painting as a picture first."[62] Pop art's challenge to this aspect of modernism (which immediately excluded it from Greenberg's cannon) was precisely what so forcefully struck Steinberg about the new genre. As he explained in 1962, "if I say that I am not prepared to tell whether they are art or not, what I mean is that I cannot yet see the art for the subject."[63] Yet, if media tend toward self-erasure, invisibility, and the anesthetic, they never do so entirely. Indeed, their self-referential function, the presence of the channel as such, is communicated precisely *via effacement*—the difference within, distortion to, or partial eradication of the signal.[64] Although largely overlooked by Steinberg, this was what Antin recognized so clearly yet found so difficult to articulate: the persistent intrusiveness of something that cannot be located within a representational or symbolic paradigm, a

Andy Warhol et al. *Andy Warhol's Index (Book)*, **1967.**
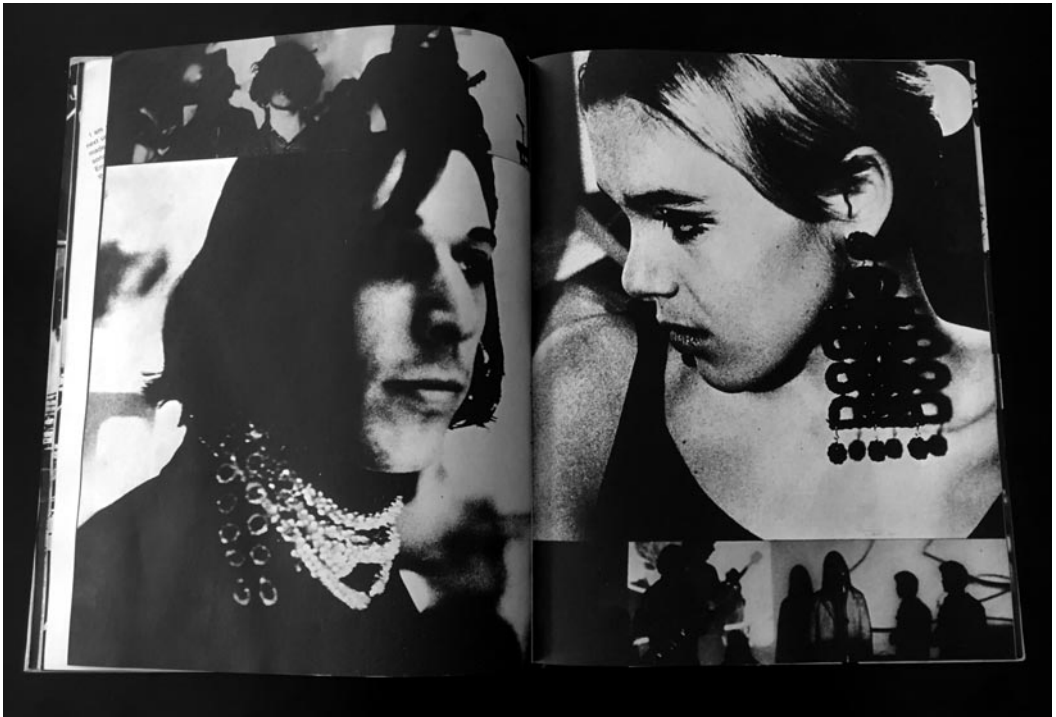
presence within (and that is nothing other than) the image's partial effacement, a "visible invisibility" that communicates via the distortions to, degradations in, or retardations of the signal.[65] Antin's "unclear" proposition is the proposition of media itself.

The ultimate effect of media's unstable (non-)self-referentiality is to implicate the constructedness of vision within the very act of viewing: "any object seen implies the technical operation that makes it visible."[66] This is not akin to one common understanding of estrangement: foregrounding the act of perception so as eventually to make it better, more efficient, increasingly capable of filtering signal from noise. On the contrary, it is to denaturalize perception, removing unaided human vision from "its status as natural evidence."[67] In this, Warhol's engagement with media's destabilization of "natural" perception coalesces with the other "threats" with which he was associated in *Klute*: threats to supposedly "natural" gender roles, sexual desires and experiences, perceptual and bodily norms (altered through drugs), and divisions between public and private space. For if, as Siegert consistently argues, media are fundamental to processing just such an order of cultural distinctions—separating signal from noise, inside from outside, and, we might add in relation to the issues broached by *Klute*, "normal" from "pathological"—a "transgressive use" of such media would not only "erase signs, and deterritorialize sounds and images" but also "destabilize" such culturally coded distinctions, even, indeed especially, where they appear most thoroughly naturalized.[68] Thus can media appear not only as "code-generating" but also as "code-destroying interfaces" that can effect, via augmented noise, "the erasure of distinctions as well as the deterritorialization and disfiguration of representations."[69] In this manner, Warhol's association with the threat to seemingly stable hegemonic cultural distinctions that we have examined above with regard to *Klute* accurately, if symptomatically, reflects an important consequence of his engagement with media technologies.

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Whether laudatory or critical, discussions of Warhol's relationship to contemporary art habitually cite a passage from *The Philosophy of Andy Warhol*: "After I did the thing called 'art' or whatever it's called, I went into business art. I wanted to be an Art Businessman or a Business Artist. Being good in business is the most fascinating kind of art."[70] When approached from the perspective of an art world reigned over by the likes of Koons, Hirst, and Murakami, Warhol's phrase "'art' or whatever it's called" reads as a denigration of his production of the 1960s in favor of the business practices that followed. Yet, the scare quotes surrounding the term *art* might also be regarded

as an entirely accurate expression of the uncertain status of so many of the projects to which he devoted himself during the years 1965 to 1968, after he announced his "retirement" from painting.[71] Works such as the double-screen *The Chelsea Girls*, the EPI, *The Velvet Underground and Nico* and *White Light/White Heat* LPs, *a (a novel)*, *Andy Warhol's Index (Book)*, the "Fab" issue of *Aspen* magazine, and the proposed television program *Nothing Special* (which would have broadcast an uninterrupted apartment-building surveillance feed) not only defied the conventional definitions of high art but threatened to breach the circumscribed confines of underground culture.[72] All were characterized not just by a coupling of different forms of media with the foregrounding of nonhegemonic values and lifestyles but also by an ambition to truly nationwide distribution—infiltrating and détourning (much more than accommodating) such corporate entities as Verve Records, Grove Press, Random House publishers, and NBC Television. Significantly, only when Warhol's "noise" threatened to reach a wider segment of the country (places such as Tuscarora) via these and other channels did the critical reactions designating him a "dangerous individual" became most vocal, continuing throughout the reportage of his June 1968 shooting by Valerie Solanas.[73] If, as we have seen, *Klute*, *The Love Boat*, and *The Andy Monument* all work in different ways to foreclose the many threats posed by Warhol's most radical endeavors of the 1960s, art history's relative blindness to his conjunction of social and media-technical factors during that period (which it registers much less presciently than did *Klute*) arguably abets just such an outcome.[74] For, by focusing on the signal and forgetting the noise in Warhol's work—emphasizing, if only to lament, his dissolution of transcendence or aesthetic autonomy in favor of mechanically reproduced simulacra—art history only encourages the most cynical appropriations of his legacy into purely affirmative engagements with the mainstream commercial realm.

Notes

1. Andy Warhol and Pat Hackett, *POPism: The Warhol Sixties* (New York: Harcourt, Brace, 1980), 72, 82; and Robert Hughes, "The Rise of Andy Warhol" (1982), in *Pop Art: A Critical History*, ed. Steven Henry Madoff (Berkeley and Los Angeles: University of California Press, 1997), 375.

2. Jay-Z selected Andy Warhol's painting *Rorschach* (1984) as the cover of his autobiographical compendium *Decoded*. Jay-Z [Shawn Carter], *Decoded* (New York: Spiegel and Grau, 2010). The adoption of the moniker Warhol.SS by a younger, Atlanta-born, Chicago-based rapper further attests to the artist's continued cultural prominence.

3. Hughes, "The Rise of Andy Warhol," 375. Perhaps the apotheosis of Warhol's broad, popular appeal was the presentation of the short film *Andy Warhol Eating a Hamburger* (1982; dir. Jørgen Leth) as a Burger King television advertisement during the 2019 Super Bowl.

4. Examples include Thomas Waugh, "Cockteaser," in Jennifer Doyle, Jonathan Flatley, and José Esteban Muñoz, *Pop Out: Queer Warhol* (Durham, NC: Duke University Press, 1996), 51–77; Douglas Crimp, "Getting the Warhol We Deserve," *Social Text* 17, no. 2 (Summer 1999): 49–66; David Joselit, *Feedback: Television against Democracy* (Cambridge, MA: MIT Press, 2007); Douglas Crimp, *"Our Kind of Movie": The Films of Andy Warhol* (Cambridge, MA: MIT Press, 2012); and Thomas Crow, *The Long March of Pop: Art, Music, and Design, 1930–1995* (New Haven, CT: Yale University Press, 2014).

5. The aging demographic to which *The Love Boat* primarily catered would be confirmed for Warhol at Sotheby's auction house where, as he recalled, he "ran into a lot of old ladies" who had seen him on the show. Andy Warhol, *The Andy Warhol Diaries*, ed. Pat Hackett (New York: Warner Books, 1989), 684.

6. Warhol, *Diaries*, 237.

7. *The Love Boat*, season 4, episode 25, 1980.

8. Douglas Cramer, in *Warhol TV*, ed. Judith Benhamou-Huet (Paris: La maison rouge, 2009), 53–54. On the standard price of Warhol's portraits at the time, see David Bourdon, *Warhol* (New York: Harry N. Abrams, 1989), 399.

9. Cramer, in *Warhol TV*, 53. Warhol's selection of a portrait subject was paralleled in the show's story line, in which he was to choose a passenger to depict in honor of the ship's two hundredth cruise. Warhol somewhat dissimulates his role in making the selection in Andy Warhol and Pat Hackett, *Andy Warhol's Party Book* (New York: Crown Publishers, 1988), 105–9.

10. Cramer, in *Warhol TV*, 54.

11. Warhol, *Diaries*, 635.

12. Warhol, *Diaries*, 633, 639.

13. Although St. Jacques did not appear in drag, Warhol reports that "in the original script it had *called* the role a drag queen." Warhol, *Diaries*, 639. The original line about "crass commercialism" was also given to St. Jacques, who conveys Warhol's approval of the ship's photographer's work in those terms.

14. Warhol, *Diaries*, 639.

15. Cramer, in *Warhol TV*, 54. On Warhol's refusal to camp up the line "Hello Mary," see Warhol, *Diaries*, 635. For an important discussion of Warhol's resistances,

see David E. James, "The Unsecret Life: A Warhol Advertisement" (1991), in *Power Misses: Essays across (Un)Popular Culture* (London: Verso, 1996), 153–71.

16. Warhol, *Diaries*, 637, 639–40.

17. James, "The Unsecret Life," 159–60.

18. James, "The Unsecret Life," 159 n. 10. See also Benjamin H.D. Buchloh, "Andy Warhol's One-Dimensional Art: 1956–1966," in *Andy Warhol: A Retrospective*, ed. Kynaston McShine (New York: Museum of Modern Art, 1989), 39–61.

19. Benjamin H.D. Buchloh, "Farewell to an Identity," *Artforum* 51, no. 4 (December 2012): 259. For a different take on this aspect of Warhol's influence, see Blake Gopnik, "Warhol's Legacy: Andy Warhol Inc.: How He Made Business His Art," *New York Times*, 1 November 2018.

20. Rob Pruitt, "Rob Pruitt's Top 101," *Made in USA* 2 (Spring/Summer 2000): 106.

21. Buchloh, "Farewell to an Identity," 259.

22. Elliott Sirkin, "*Klute*," *Film Quarterly* 25, no. 1 (Autumn 1971): 56; George Melly, "Entertainment Forties Style: Films," *The Observer*, 10 October 1971, 30; and R.H. Gardner, "Faulty Film with an Interesting Subject," *Baltimore Sun*, 4 July 1971, D11.

23. Alan Pakula, in Robert J. Emery, *The Directors: Take Two* (New York: TV Books, 2000), 98. See also Jared Brown, *Alan J. Pakula: His Films and His Life* (New York: Back Stage Books, 2005), 97.

24. Christine Gledhill, "*Klute* 2: Feminism and *Klute*," in *Women in Film Noir: New Edition*, ed. E. Ann Kaplan (London: British Film Institute, 1998), 99–100.

25. Stanley Corkin, *Starring New York: Filming the Grime and the Glamour of the Long 1970s* (Oxford, UK: Oxford University Press, 2011), 22–24.

26. Gledhill, "*Klute* 2," 112.

27. Gledhill, "*Klute* 2," 99.

28. Judith Gustafson, "The Whore with the Heart of Gold: A Second Look at *Klute* and *McCabe and Mrs. Miller*," *Cinéaste* 11, no. 2 (1981): 15–16.

29. Gledhill, "*Klute* 2," 111.

30. Gustafson, "The Whore with the Heart of Gold," 16; and Gledhill, "*Klute* 2," 107, 110.

31. Georg Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, 1964–1969*, vol. 2A (New York: Phaidon, 2004), 240.

32. On the effect of scale in Warhol's *Thirteen Most Wanted Men*, see Richard Meyer, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (Oxford, UK: Oxford University Press, 2002), 138.

33. Louise Sweeney, "Film: Of Moths and Men: *McCabe and Mrs. Miller, Klute*," *Christian Science Monitor*, 28 June 1971, 4; and Charles Champlin, "Jane Fonda in Sex, Suspense Thriller: *Klute*," *Los Angeles Times*, 24 June 1971, E1.

34. Michaela Williams, "Warhol's Brutal Assemblage: Non-stop Horror Show," *Chicago Daily News*, 22 June 1966, 34. See also Bosley Crowther's infamous review of *The Chelsea Girls*, Bosley Crowther, "The Underground Overflows," *New York Times*, 11 December 1966, 159.

35. Michel Foucault, *Abnormal: Lectures at the Collège de France, 1974–1975*, ed. Valerio Marchetti and Antonella Salomoni, trans. Graham Burchell (New York: Picador, 2003), 34. See also Michel Foucault, "About the Concept of the 'Dangerous Individual' in Nineteenth-Century Legal Psychiatry," in *Power: Essential Works of Foucault, 1954–1984*, ed. James D. Faubion (New York: New Press, 2000), 176–200; and Michel Foucault, "Attention: Danger," in *Dits et écrits, II: 1976–1988* (Paris: Gallimard

[Quarto], 2001), 507–8.

36. Foucault, *Abnormal*, 33.

37. Foucault, *Abnormal*, 33.

38. Foucault, *Abnormal*, 36.

39. Crimp, "Getting the Warhol We Deserve"; and Meyer, *Outlaw Representation*. The somewhat attenuated echo of this threat was what the heteronormative conclusion to Warhol's episode of *The Love Boat* still needed to counter.

40. Gledhill, "*Klute* 2," 102–3. Interestingly and perhaps significantly, while shooting *Klute* both Fonda and Sutherland came under government electronic surveillance (phone taps) due to their outspoken opposition to the Vietnam War. See Kevin Thomas, "Donald Sutherland: Much-in-Demand Actor on Filmland Scene," *Los Angeles Times*, 12 July 1970, 23; and Jane Fonda, *My Life So Far* (New York: Random House, 2005), 256.

41. Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)* (New York: Harcourt, Brace, Jovanovich, 1975), 26; and Andy Warhol, *a (a novel)* (New York: Grove, 1968). On *a (a novel)*, see Branden W. Joseph, "Nothing Special: Andy Warhol and the Rise of Surveillance," in *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother*, ed. Thomas Y. Levin, Ursula Frohne, and Peter Weibel (Cambridge, MA: MIT Press, 2002), 119–33.

42. Joselit, 109–122; Liz Kotz, *Words to Be Looked At: Language in 1960s Art* (Cambridge, MA: MIT Press, 2007), 255–66; and Craig Dworkin, "Whereof One Cannot Speak," *Grey Room* 21 (Fall 2005): 46–69.

43. Joseph Vogl, "Becoming-Media: Galileo's Telescope," *Grey Room* 29 (Winter 2008): 14–25; Bernhard Siegert, *Cultural Techniques: Grids, Filters, Doors, and Other Articulations of the Real*, trans. Geoffrey Winthrop-Young (New York: Fordham University Press, 2015); Cornelia Vismann, "Cultural Techniques and Sovereignty," *Theory, Culture, and Society* 30, no. 6 (November 2013): 83–93; and Michel Serres, *The Parasite*, trans. Lawrence R. Schehr (Minneapolis: University of Minnesota Press, 2007).

44. Vogl, "Becoming-Media," 16.

45. Rosalind Krauss, *"A Voyage on the North Sea": Art in the Age of the Post-medium Condition* (New York: Thames and Hudson, 2000); and Rosalind E. Krauss, *Under Blue Cup* (Cambridge, MA: MIT Press, 2011).

46. Joseph Vogl, "Taming Time: Media of Financialization," *Grey Room* 46 (Winter 2012): 81. Compare with Eva Horn, who describes media events as "assemblages or constellations of certain technologies, fields of knowledge, and social institutions." Eva Horn, "Editor's Introduction: 'There Are No Media,'" *Grey Room* 29 (Winter 2008): 8.

47. Krauss, *"A Voyage on the North Sea,"* 31; and Branden W. Joseph, "'My Mind Split Open': Andy Warhol's Exploding Plastic Inevitable," *Grey Room* 8 (Summer 2002): 80–107.

48. David Antin, "Warhol: The Silver Tenement" (1966), in *Pop Art: A Critical History*, 289.

49. The most significant codification of this discourse remains Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991).

50. Leo Steinberg, "Other Criteria," in *Other Criteria: Confrontations with Twentieth-Century Art* (Oxford, UK: Oxford University Press, 1972), 91. Steinberg omits "becoming the initial stage for the artist's blow-up."

51. Baudrillard refers to fictitious examples of Warhol's work, such as the depic-

tion of an "everyday" chair (Warhol's *Electric Chair* paintings? Robert Rauschenberg's *Soundings* [1968]?) and the nonexistent "screen print of a lynching," possibly a misrecognition of the man impaled on a telephone pole in the 1963 *Burning Car* series of automobile accident paintings. Jean Baudrillard, *The Consumer Society: Myths and Structures* (London: Sage Publications, 1998), 118, 120.

52. Baudrillard, 115–16.

53. Jonathan Crary, "Eclipse of the Spectacle," in *Art after Modernism: Rethinking Representation*, ed. Brian Wallis (Boston: David R. Godine, 1984), 285–86.

54. Clement Greenberg, "Modernist Painting" (1960), in *Modernism with Vengeance, 1957–1969*, vol. 4 of The *Collected Essays and Criticism*, ed. John O'Brian (Chicago: University of Chicago Press, 1993), 86.

55. Vogl, "Becoming-Media," 18.

56. Vogl, "Becoming-Media," 25 n. 12. See also Bernhard Siegert, "Cacography or Communication? Cultural Techniques of Sign-Signal Distinction," in *Cultural Techniques*, 19–32.

57. Candice Breitz, "The Warhol Portrait: From Art to Business and Back Again," in *Andy Warhol: Photography*, ed. Christoph Heinrich (Zurich: Edition Stemmle, 1999), 194–95.

58. Siegert, "Cacography or Communication," 39–40 (partially quoting Serres). The association of mediatic noise with Jacques Lacan's psychoanalytical discussion of the "real" accords with Hal Foster's reading of the irregularities of Warhol's silk-screen technique. See Hal Foster, "Death in America," *October* 75 (Winter 1996): 37–59. On media and the Lacanian real, see Friedrich A. Kittler, *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford, CA: Stanford University Press, 1999); Bernhard Siegert, "Mineral Sound or Missing Fundamental: Cultural History as Signal Analysis," *Osiris* 28, no. 1 (January 2013): 105–18; and Bernhard Siegert, "Introduction: Cultural Techniques, or, The End of the Intellectual Postwar in German Media Theory," in *Cultural Techniques*, 1–17.

59. Bernhard Siegert, "There Are No Mass Media," in *Mapping Benjamin: The Work of Art in the Digital Age*, ed. Hans Ulrich Gumbrecht and Michael Marrinan (Stanford, CA: Stanford University Press, 2003), 35 n. 8.

60. On Warhol's relationship to noise, see Gustavus Stadler, "'My Wife': The Tape Recorder and Warhol's Queer Ways of Listening," *Criticism* 56, no. 3 (Summer 2014): 425–56; Juan A. Suárez, "Warhol's 1960s' Films, Amphetamine, and Queer Materiality," *Criticism* 56, no. 3 (Summer 2014): 623–52; and Branden W. Joseph, "White Light/ White Noise," in *Andy Warhol: Before and After*, ed. Donna de Salvo (New York: Whitney Museum of American Art, 2018), 42–53.

61. Vogl, "Becoming-Media," 16.

62. Greenberg, "Modernist Painting," quoted in Steinberg, "Other Criteria," 69.

63. Leo Steinberg, in Peter Selz et al., "A Symposium on Pop Art," in *Pop Art: A Critical History*, 72.

64. Vogl, "Taming Time," 73.

65. Vogl, "Becoming-Media," 22.

66. Vogl, "Becoming-Media," 18.

67. Vogl, "Becoming-Media," 18.

68. Siegert, "Cultural Techniques," 14–15.

69. Siegert, "Cultural Techniques," 15. See the discussions of media, noise, and queer sociability in Stadler and Suárez.

70. Warhol, *The Philosophy of Andy Warhol*, 92.

71. On Warhol's temporary "retirement" from painting, see Jean-Pierre Lenoir, "Paris Impressed by Warhol Show: Artist Speaks of Leaving Pop Pictures for Films," *New York Times*, 13 May 1965, 34.

72. On *Nothing Special*, see Paul Carroll, "What's a Warhol?" *Playboy* 16, no. 9 (September 1969): 140; Joseph Gelmis, "Above Ground with Andy," *New York Newsday*, 14 June 1969, 15W; and Joseph, "Nothing Special."

73. See Richard F. Shepard, "Warhol Gravely Wounded in Studio: Actress Is Held," *New York Times*, 4 June 1968, 1, 36; "Andy Warhol Shot, Actress Held," *Boston Globe*, 4 June 1968, 1, 7; and John Gruen, "The Mystery That Is Andy Warhol," *Los Angeles Times*, 28 July 1968, C44. All these accounts not only deploy or reference a pathologizing discourse of "danger" but also indicate Warhol's abandonment of painting for other activities.

74. See Mike Kelley's critique of art history's reception of Warhol. Mike Kelley, "Death and Transfiguration," in *Foul Perfection: Essays and Criticism*, ed. John C. Welchman (Cambridge, MA: MIT Press, 2003), 138–49.