
Plumbing the Surface of Sound and Vision: David Bowie, Andy Warhol, and the Art of Posing

Author(s): Judith A. Peraino

Reviewed work(s):

Source: *Qui Parle*, Vol. 21, No. 1 (Fall/Winter 2012), pp. 151-184

Published by: [University of Nebraska Press](#)

Stable URL: <http://www.jstor.org/stable/10.5250/quiparle.21.1.0151>

Accessed: 28/11/2012 16:05

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



University of Nebraska Press is collaborating with JSTOR to digitize, preserve and extend access to *Qui Parle*.

<http://www.jstor.org>

Plumbing the Surface of Sound and Vision

David Bowie, Andy Warhol, and the Art of Posing

JUDITH A. PERAINO

◀ ◀ ◀

Two figures posed in the foreground, wearing nearly identical makeup—lipstick, eyeliner, base, rouge, and a thin penciled outline of the face. Their bare shoulders appear equally slight and sinewy; only the eyes, hair, and skin complexion mark their difference.

◀ ◀ ◀



Fig. 1. Front-cover photo for David Bowie's *Pin Ups* (RCA). Photograph by Justin de Villeneuve/Hulton Archive/Getty Images.

David Bowie's 1973 album *Pin Ups* consists entirely of covers—his versions of songs originally recorded by other British bands between 1964 and 1967. *Pin Ups* is the last of Bowie's "Ziggy Stardust" albums—three in all, which feature Bowie in the guise of an androgynous space-alien rock star along with a band called The Spiders from Mars.¹ The female model shown on the front album cover of *Pin Ups* is none other than Twiggy, the number-one pin-up girl of 1960s "swinging London" (see fig. 1). But Twiggy is made to look nearly like Ziggy (the rhyme of these names is not coincidental).² Or is it Bowie/Ziggy who is made to look nearly like Twiggy? Who is covering whom? Or as Judith Butler might ask rhetorically, which is the original and which the copy?³ This Butlerian question, which refers to heterosexual gender norms set over and against drag, is an appropriate one for the album cover, but less so for the album's content. Although we may wish to trouble the concepts of "original" and "copy" in the realm of gender theory, in the realm of music and the history of the cover song these terms carry indisputable and sometimes material significance, such that probing the relationship between "original" and "copy" results in sharp distinctions rather than ambiguities.⁴ Cover songs were prevalent in the early years of rock and roll when recording practices colluded with the segregationist practices of format radio stations catering to regional white audiences. Songs recorded first by African American musicians were frequently re-recorded by white artists who bleached out the threatening blackness from the vocals and sanitized the lyrics while appropriating the rhythmic vigor, melodic inventiveness, and potential market share of the originals.⁵ As radio audiences and the music industry became more integrated, cover songs came to signify both individual interpretation and homage to a past or peer musician. Some covers, such as Jimi Hendrix's version of Bob Dylan's "All Along the Watchtower," have reached canonical status. The Hendrix "Watchtower" brought together two of rock's most vaunted and archetypal figures—an African American guitar virtuoso and a white rebellious iconoclast—in a monumental blues ballad that neatly redressed the early, more pernicious history of cover songs.⁶

None of the cover songs on Bowie's *Pin Ups* achieved canonical

status; in fact, the album has been mostly dismissed as a pointless filler released while Bowie was shifting to a new persona and a new backup band.⁷ Yet we can also read this album as the apogee of his Ziggy Stardust period—indeed, his statement on the image-making of rock stardom. With the title *Pin Ups* and his pose with Twiggy, David Bowie invites the listener to think of these songs not just as covers but also as visual objects, as images designed for idolization. He places himself in the role of consumer and fan as much as creator or interpreter.

◀ ◀ ◀

Two cans of Campbell's Soup, one depicted in a tight close-up, the other in a long shot, both floating in the same blank background, isolated only by the thin vertical line formed by the physical separation of the two painted panels. Flatness in one frame combines with an illusion of space, a bid for a depth of field, in the other.

◀ ◀ ◀

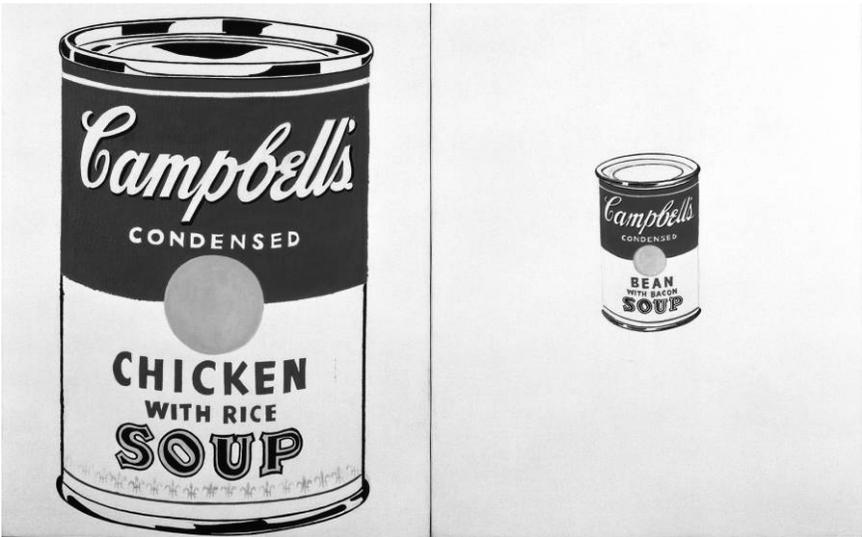


Fig. 2. Andy Warhol, *Campbell's Soup Cans (Chicken with Rice, Bean with Bacon)*, 1962. Casein and pencil on linen, 19 3/4 x 16 in. each. Copyright © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York / Corbis Images.

In Andy Warhol's 1962 diptych *Campbell's Soup Cans (Chicken with Rice, Bean with Bacon)* (see fig. 2) the close-up and long shot of the images lend a psychology to the soup cans; in portraiture and cinema, the tight framing of close-ups suggests intimacy, revealing emotions and internal truths, while long shots convey isolation, loneliness, or the smallness of humanity in contrast to natural and even supernatural forces. But in the diptych, the surrounding field is white canvas, without horizon lines, topography, or vanishing point outside the can itself. There is no nature, no context, except for the other can in the pair. They are, importantly, two different flavors of soup and, moreover, they are both "companion soups" that is, "chicken *with* rice" and "bean *with* bacon." Indeed, the diptych evokes a drama of companionship and estrangement, but configured as a superficial relation and simple juxtaposition; in other words, it is all about posing, as in both position and imposture. These soup cans, in their two cinematic stances, stand for human beings in the same way that Bowie and Twiggy, in their near reproduction of each other, stand for commercial products.⁸

It may seem a stretch to compare David Bowie to Andy Warhol; however, Bowie studied Warhol and his notorious entourage of speed freaks and transvestites as he contrived his character Ziggy Stardust, and he documented his idolization of Warhol in song nearly a year before they met in September 1971.⁹ (Later Bowie would impersonate Warhol in the 1996 movie *Basquiat*.) David Bowie might well be considered the Warhol of the rock world. Warhol's vacuous and "swish" behavior, and his use of consumer items and pop icons in his art, contrasted with the masculinist rugged individualism of Abstract Expressionism, Minimalism, and other modernist art trends.¹⁰ Similarly, Bowie's decidedly nostalgic musical styles coupled with androgynous costumes, staged homoeroticism, and proclamations of his own gay or bi sexuality contrasted with the prevailing masculinist subculture that dominated British rock in the mid to late 1960s—namely the London "mods" (short for "moderns"), which spawn bands such as the Small Faces, the Yardbirds, the Rolling Stones, and, most emblematically, The Who. In answer to modernists and mods, respectively, both Warhol and Bowie played on the line between art and commercial

product, between earnest and ironic expression, and between surface presentation and deeper meaning—especially via the insinuation of queer sexuality.

Warhol's influence on Bowie's calculated self-construction and media savvy has been noted by scholars steeped in the Marxist and sociological concerns of British cultural studies. Simon Frith and Howard Horne noted that "Bowie described his own work in Warhol-like terms . . . [he] became a blank canvas on which consumers write their dreams."¹¹ David Buckley asserts that Warhol's non-committal attitude coupled with an aggressive self-promotion was "a paradigm of posing that Bowie found irresistible."¹² Van M. Cagle argues that Bowie repackaged Warhol's subcultural world of polymorphous sexuality and gender ambiguity for mass consumption as mere posing, which nonetheless instigated explorations of sexual identity on a mass scale, even if a shallow one (*RP/S*, 13).¹³ But these observations stop short of aesthetic and theoretical inquiry. What does it mean to say that Warhol's posing was *original*, and Bowie's posing was a *copy*?

The concept of "posing" has not garnered much treatment in queer theory, unlike the concept of "performance," rigorously pursued by Judith Butler. Butler's theory of gender as the "stylized repetition" of discrete acts radically redefines performance from a theatricality that contrasts with everyday life to a mundanity that constitutes everyday life.¹⁴ This shift calls attention to the constructedness of "authentic" and "natural" behavior, but it also replaces these with a naturalized concept of performance. Performance is thorough, we might even call it "deeply rooted." There is no internal, psychic life that is not somehow staged by culture. Posing, however, insists on self-awareness, image, and surface and keeps in place the temporal and material positions of "original" and "copy." Posing does not displace Butler's performance; rather, it describes one mechanism for the creation of dissident styles, which she recognizes as a possible local strategy of resistance to norms.¹⁵

In what follows I examine how Warhol's art pertains to Bowie's music, and what their "paradigm of posing" means for an articulation of sexuality in the principal media of their day—on canvas and on vinyl. I also explore the resonances and parallels between

“sound and vision” (to quote a Bowie song) and attempt to think imaginatively about music (and with *images*) in ways that Bowie’s songs invite, especially the cover songs from *Pin Ups*, his most Warholian album. Throughout this essay I will juxtapose the visual and the musical, from the initial discussion of concepts and histories to the later discussion of songs and paintings. This is a playful exploration, not intended as an exhaustive accounting of Warhol’s or Bowie’s careers or the historical record of their contact. I am using one medium to access another—more specifically, to understand the challenge to the standard vocabularies of artistic expressivity posed by Warhol in painting, and perpetuated by Bowie in song.

◀ ◀ ◀

“*To be natural is such a very difficult pose to keep up.*” —Oscar Wilde

◀ ◀ ◀

“Posing” commonly refers to a positioning of the body or an object in space, which itself can take on meaning. For theorists of visual culture, posing functions within an interaction among creator, spectator, and the object of the gaze—an interaction that is already saturated with implications of power and desire. Importantly, to “strike a pose” is to stop the action of the body, to allow the viewer to become absorbed in visual pleasure and desire, and also to allow the poser the pleasure of inhabiting the object position. In psychoanalytic theory, which informs many theories of visual culture, the phallus is the signifier par excellence for desire, and to pose—to become the object of desire—is to become phallic. Woman, paradoxically, generates this symbolic order; as Laura Mulvey notes, “it is her lack that produces the phallus as a symbolic presence.” Mulvey’s classic theory of the “male gaze” posits that “[i]n a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. . . . [W]omen are simultaneously looked at and displayed . . . so that they can be said to connote *to-be-looked-at-ness*.”¹⁶ Within this theory of visual pleasure, male objects of the gaze cannot escape a degree of feminization, frequently compensated for by an overt phallic display.¹⁷ This is especially evident with rock guitarists, whose instrument provides an obvious, elongated phallus and gives

them the literal power to move from one side of the stage to the other, and to pose at will. Keyboard players asserted their phallic display in other ways: Little Richard posed with his leg stretched out and resting atop the piano.

Although “Ziggy played guitar,” as the lyric proclaims, David Bowie in his Ziggy Stardust performances rarely did. Influenced by his training in mime theater, Bowie moved from one dramatic pose to the next while he sang; his tight physical control and positioning of his body contrasted starkly with other lead singers of the era—the exaggerated strutting of Mick Jagger, the ecstatic shudders and head shaking of Robert Plant, and the fist-pumping and microphone swinging of Roger Daltrey.¹⁸ The theatrics of Bowie’s shows included pantomimed routines that visually echoed not any of those figures, but rather the early performances of Jimi Hendrix: guitarist Mick Ronson would straddle Bowie as Hendrix had his guitar, and Bowie would pick Ronson’s guitar with his teeth as it hung close to Ronson’s groin, turning Hendrix’s stylized cunnilingus with the guitar into fellatio with the guitarist.

In the realm of everyday life, the pose of the body offers a corporeal code, especially among subcultures. Sociologist Dick Hebdige describes how the stiff poses of working-class mods in the mid-1960s communicated defiance, but also turned “the fact of being under scrutiny into the pleasure of being watched.” He writes, “[t]he posture is auto-erotic: the self becomes the fetish. There is even a distinctive mod way of standing. According to one original mod, ‘feet had to be right. If you put your hands in your pocket, you never pulled the jacket up so it was wrinkled. . . .’ The circle has now been fully described; fractions of youth now aspire to the flatness and the stillness of a photograph. They are completed only through the admiring glances of a stranger.”¹⁹

For youth subcultures such as the mods, and later skinheads and punks, to “strike a pose” was to “pose a threat,” for as Craig Owens describes, “confronted with a pose, the gaze itself is immobilized, brought to a standstill.”²⁰ Similarly threatening, but on the other side of the gender spectrum, lies the corporeal code of the stereotypically effeminate “pose of the queer” in the first half of the twentieth century: men with hands on hips, arms akimbo,

presented an image of limp and “bent” bodies in opposition to stiff and “straight” ones. To “swish” was to animate this pose with a mincing walk and fluid gestures, serving to advertise one’s gay sexuality and subcultural identity as a “fairy” in opposition to the queer but “normal” counterparts, or ostensibly straight “trade.”²¹

The New York art scene from the early 1940s through the late 1950s was notoriously macho, dominated by the hard-drinking and brawling Jackson Pollock (d. 1956), whom *Life* magazine profiled in a famous 1949 article that featured a picture of the artist in a cocky pose wearing jeans and a work shirt, leaning against one of his paintings, legs crossed, arms folded, cigarette drooping from his mouth.²² By contrast, Andy Warhol, who moved to New York as a commercial artist in 1952 and began painting in 1960, was notoriously “swish” in his manner of speech and body language. Warhol later admitted to exaggerating this behavior: “You’d have to have seen the way all the Abstract Expressionist painters carried themselves and the kinds of images they cultivated, to understand how shocked people were to see a painter coming on swish. I certainly wasn’t a butch kind of guy by nature, but I must admit I went out of my way to play up the other extreme.”²³ (Warhol reported that his “swish” alienated his fellow gay artists Jasper Johns and Robert Rauschenberg; *P*, 11–12.) Bowie too went out of his way to look and speak as queenly as possible. *Melody Maker*’s feature story on Bowie in the January 22, 1972, issue proclaimed him “rock’s swishest outrage: a self-confessed lover of effeminate clothes.”²⁴ Before meeting members of Warhol’s entourage, or Warhol himself, Bowie had extended the late-1960s unisex fashions to their transgender extremes: the loose-fitting patterned shirts, long hair, and less masculine or “sensitive” demeanor of the hippies became Bowie’s ankle-length dress, floppy hat, cascading Veronica Lake hairdo, and the wilted poses of early Hollywood starlets. After a visit to the surreal environment of Warhol’s Factory, and influenced by scenesters at London’s gay club the Sombrero, Bowie’s gender bending became androgynous and otherworldly, further removed from the counterculture and its compulsory heterosexuality.²⁵

Both the stiff and self-contained postures of Pollock and the British mods and the “swish” of Warhol and Bowie represent a pose

with gesture, carriage, and voice that blurs into the other meaning of posing—posing as behavior. As a term of behavior, “posing” connotes mimicry, imposture, bound up with colonization and cultural theft (hence its negative connotations).²⁶ Treatments of posing and poseurs appear in sociological literature investigating the formation and commodification of subcultural styles; an excellent definition of “poseurs” occurs in an article from 1960 titled “When Do We Begin Teaching Beatnik Poetry?” According to the author, poseurs are “people whose way of life has brought them, at best, limited satisfaction and who, under the cover of a new name, seek identification for themselves while they continue to live as they formerly have done.”²⁷ From the point of view of the poseur, the donning of a new name and new identity offers aesthetic satisfaction—a lifestyle that does not actually impinge on life. This seems a perfect description of Bowie’s “coming out”: in the same 1972 *Melody Maker* interview that called Bowie “rock’s swishiest outrage,” Bowie states forthrightly: “I’m gay . . . and always have been, even when I was David Jones” (“OY,” 19).²⁸ Although Bowie insists here that his homosexuality preceded and endured even through his change of name and identity—from his family given name of Jones to his self-given celebrity name “Bowie”—he had recently married (March 1970), fathered a child (born May 1971), and openly shunned gay politics.²⁹ Biographers disagree about the extent of Bowie’s homosexual relationships during the 1970s (he renounced his homosexuality in 1983).³⁰ Michel Watts already doubted the veracity of Bowie’s words in 1972, saying, “Don’t dismiss David Bowie as a serious musician just because he likes to put us all on a little” (“OY,” 42).

But can a poseur also be a “serious musician”? Seriousness implies dignity, gravity, dedication, earnestness—not, it would seem, the stuff of poseurs. Sociologists Ryan Moore and Sarah Thornton, studying youth subcultures that organize around music, note that the figure of the poseur emerges at the stage when the rebellious features of the music and visual style enter mainstream media and fashions. Poseurs are consumers, not producers of the subculture; imitators, not originators. They are derivative, shallow, and passive; as such they are always already feminized.³¹

The masses and mass culture have been ascribed “pejorative feminine characteristics” since the late nineteenth century, set in opposition to the Nietzschean masculine figure of the “artist-philosopher-hero.” Andreas Huyssen argues that this binary opposition reached its height in the 1950s and 1960s, where “[t]he nightmare of being devoured by mass culture through co-optation, commodification, and the ‘wrong’ kind of success is the constant fear of the modernist artist, who tries to stake out his territories by fortifying the boundaries between genuine art and inauthentic mass culture.”³²

◀ ◀ ◀

Wildly curving lines, free-form drips, and splotches of color defy the confines of the picture frame and convey the bodily actions of the artist—the only figure that still haunts the painting. Aluminum and enamel paints create richly textured layers that tangle background and foreground into a dynamic visual field.

◀ ◀ ◀

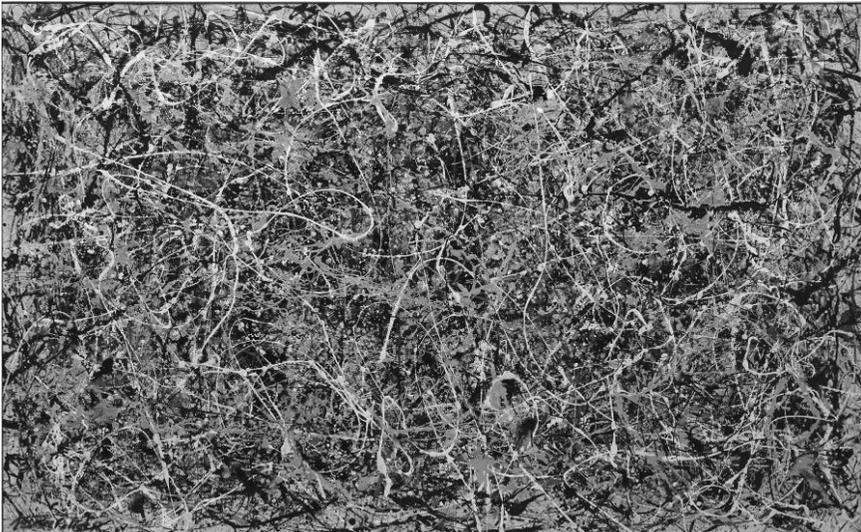


Fig. 3. Jackson Pollock, *Number 1*, 1949. Enamel and metallic paint on canvas, 63 x 102 in. Copyright © 2012 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York / The Museum of Contemporary Art, Los Angeles, The Rita and Taft Schreiber Collection Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber.

Jackson Pollock's *Number 1* (1949) (see fig. 3), produced shortly after he began his famous drip technique in 1947, is a classic example of Abstract Expressionist painting. Pollock employed a flat, gestural, and arcane visual language that nevertheless supposedly revealed psychological if not also primal depths through urgent calligraphic flourishes that encoded a struggle to control irrational forces, to grapple with the material world and the embattled condition of modern man. Though abstract, Pollock's paintings were seen to project a "bursting masculinity" (as one 1958 catalog essay noted)—an obvious attempt to counter the Cold War stereotype of artists as sissies or homosexuals, and potentially communists.³³

Musicians have been painted with the same queer brush as artists, however, and at least one British rock band emerging in the 1960s enacted similar masculinist modernist strategies for combating what Leerom Medvoï describes as "the ever-present danger of selling out to the feminizing horror of pop."³⁴ As teenagers in the mid to late 1950s, the members of The Who were among the first generation of postwar British youth to consume early American rhythm and blues and rock and roll. American modernist painting and American rock and roll arrived in the United Kingdom at exactly the same time. In 1956 the Tate Gallery featured the show "Modern Art in the United States," which included works by Pollock and other Abstract Expressionists—the same year the film *Rock Around the Clock* opened in England and started a Bill Haley craze among gangs of young men called "Teddy boys" on account of their neo-Edwardian fashions. The Who formed in 1964 and consciously styled themselves as a mod band. Songwriter Pete Townsend, a onetime London art student (he claimed to have met Pollock), crafted new, distinctly Anglo-British mod anthems expressing a brutish and nationalistic masculinity, which countered the romanticism and mass-marketed appeal of their famous near contemporaries, the Beatles.³⁵

With the use of mass-media images of consumer products, personalities and icons, and symbols such as flags and targets, Pop Art challenged the distinction between high art and low commodity, individual expression and corporate advertisement. British artists such as Eduardo Paolozzi, Richard Hamilton, and Peter Blake

were among the first to produce such art in the 1950s, embracing the influx of American popular culture and technology. Their collages subtly critiqued commodified gender as Charles Atlas and pin-up girls stood for the domestic couple, and eroticized vacuum cleaners, toasters, refrigerators, and cars pointed to a collision between the masculine world of technology and production and the feminine world of the home.³⁶ Warhol further blurred the distinction between art and advertisement: his famous thirty-two painted *Campbell's Soup Cans* (1961–62) meticulously reproduced a design that was itself a corporate creation, without specific authorship, and readily recognizable as a commercial product. The soup cans immediately evoke the domestic world of women; but it is a more starkly modern world where soup is prefabricated and condensed rather than homemade, and where products and people become interchangeable.

The emblematic appropriation of consumer goods—especially clothing and music—became a characteristic of various 1960s British youth subcultures, beginning with the Teddy boys and continuing with rival gangs of rockers and mods. Thus the rockers' decidedly nostalgic greased-back hair, leather jackets, motorcycles, and taste for early American rockabilly contrasted with the mods' decidedly modern slim Italian suits, Vespa motor scooters, and taste for jazz and African American rhythm and blues. In this way British youth subcultures shared an expressive strategy with Pop Artists. (Indeed, by 1966, The Who's wardrobe—badges, T-shirts with targets, Union Jack suit coats—visually resembled images found in several Peter Blake pieces.) Bowie and other glam rock artists at the turn of the decade similarly relied on prefabricated musical images drawn from past styles such as early rock and roll, doo-wop, boogie-woogie, piano ballads, folk rock, cabaret, and British music hall. Distorted guitar riffs from late-1960s acid rock and emerging heavy metal found their way into glam too, in both sound and image.³⁷ Bowie references Jimi Hendrix in his song and character "Ziggy Stardust"—a guitar hero described in epic and tragic terms, who "played it left hand" (like Hendrix) and "took it all too far." But the musical vocabulary of blues-based rock and heavy metal was often transformed into stylized gestures, as in the peculiarly square opening of "Ziggy Stardust" (see ex. 1).



Much like the glamorous protagonist Ziggy Stardust, his famous riff, though awash in distortion, seems foppish and confected. Typical bluesy pitch-bending and syncopation has been replaced in march-like time by a Baroque trill and arpeggio figuration.



Example 1. Opening riff from “Ziggy Stardust.”



Given its eclectic musical profile, glam rock is most obviously unified by its ostentatious visual style, drawing upon the fashion consciousness of the prior Teddy boys and the mods. As Simon Frith observed in 1973, “Bowie constructs his music around an image rather than a sound or a style, and it’s this that disturbs rock purists.”³⁸ *The New Yorker* rock critic Ellen Willis wrote in 1972 that “[w]hat Bowie offers is not ‘decadence’ (sorry, Middle America) but a highly professional pop surface with a soft core: under that multi-colored frogman’s outfit lurks the soul of a folkie who digs Brel.”³⁹ Many early scholars of the British cultural studies school also dismissed glam’s gender-bending antics as vacuous showmanship and purely capitalistic in its motivation, effectively castrating historically male subcultures. Sociologists Ian Taylor and David Wall write: “David Bowie has been very strategically marketed as a new kind of media product—a bisexual short-haired mod . . . in the process [he] has left the content [of underground music] imperceptible, emasculated and effectively irrelevant.” They go on to argue that with glam, the music and fashion industry intended to create unisexual styles, marketing these to the girlfriends of their principal subjects of study: subcultural male youths.⁴⁰ Like the feminine evocations of mass-produced Campbell’s Soup, Bowie’s bisexuality appeared to be organically related to the effeminizing effects of commodification. By this logic, all sellouts are queer and all consumers are poseurs.

Warhol posed as a poseur, as both avid consumer and mechani-

cal producer of mass culture; he famously claimed that “[t]he reason I’m painting this way is that I want to be a machine”—a retort to Pollock’s statement “I am nature.”⁴¹ He also aspired to be vacuous and superficial, the way he understood Hollywood stars to be (*P*, 40). Of course, Warhol was no more superficial than Bowie was gay. Warhol once quipped, “if you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There’s nothing behind it.”⁴² Warhol did not actually claim to be a blank canvas; rather, he claimed to be a canvas that he himself had painted. For Warhol, surface became content; mass-produced images held the key to his—or anyone’s—personhood.

Surface and depth—these are terms that imply three dimensions, a volume readily perceptible and in relation to the viewer. Rosalind Krauss has pointed out the paradox of surface in modernist art: “the work’s surface,” she notes, “[was] thought of as existing in relation to its ‘depth’ much the way that the exterior of the human subject is understood to relate to his internal, or true self.”⁴³ But it is telling that Krauss moves from painting to human subjectivity, for what is at stake in this artistic expression of surface is access to the deepest recesses of the self.⁴⁴

For Sigmund Freud, the surface of symptoms—physical tics, verbal slips, aberrant behavior, dreams—betrays the pressures of the unconscious. The unconscious is not a *subconscious*—a deeper encrypted knowledge—as is popularly misconstrued (and was even in Freud’s day); rather it is a repository of ideas that cannot be known in their authentic form; hence he calls it *das Unbewusste*.⁴⁵ But if the unconscious is not itself deep, then the source of its content is: the sexual drive, the drive for physical gratification, which Freud describes as an “excitation from within . . . originating in the interior of the body and transmitted to the mental apparatus.”⁴⁶ The truth of our sexual desire, the original maternal object of our libido, is necessarily repressed and lodged in the unconscious; erotic energy is sublimated—displaced, transformed—into suitable social expressions (including art and music) only after it has been routed over the topography of the mental apparatus through the territories of the id and the ego.⁴⁷ The ego functions “to bring the influence of the external world to bear upon the id and its tendencies . . . to sub-

stitute the reality principle for the pleasure principle which reigns unrestrictedly in the id.” Freud compares the ego to a rider “who must hold in check the superior strength of the horse.” He goes on to make another curious point, that “often a rider, if he is not to be parted from his horse, is obliged to guide it where it wants to go; so in the same way the ego is in the habit of transforming the id’s will into action as if it were its own” (*TEI*, 15). Thus the id comes to the surface, and the control of the ego is only a pose.

◀ ◀ ◀

A young woman sits astride a horse. The repetition and disposition of the single image mimics the rhythm of the gallop, marking a strong descending diagonal path across a flat, blank field. Changing densities of ink produce a visual parallel to the varied sounds of the horse’s feet as they spring from or fall to the ground.

◀ ◀ ◀



Fig. 4. Andy Warhol, *National Velvet*, 1963. Silkscreen ink, silver paint, and pencil on linen, 144 x 84 in. Copyright © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York / Art Resource, New York.

For his 1963 silkscreen *National Velvet* (see fig. 4), Warhol re-produced a *Life* magazine photograph taken of Elizabeth Taylor on the set of the 1944 movie *National Velvet*, her first leading role, at age twelve. Taylor's youthful potential, verve, and athleticism are frozen, rendered timeless, and yet in counterpoint to the real-time careening path of her life and career. In 1961, while working on the movie *Cleopatra*, Taylor had begun a public and scandalous affair with actor Richard Burton. The affair ruined both their marriages and caused Taylor to attempt suicide. While on set in Rome, a Vatican newspaper denounced her as an "erotic vagrant" (she had already broken up a marriage between Eddie Fischer and Debbie Reynolds). By 1963, with the much anticipated and disappointing release of *Cleopatra*, Taylor's image was saturated with illicit and commodified sexuality. Warhol's silkscreen retrieves from the past a prepubescent, still licit, sexuality, revived on the canvas with serialized images that appear to move (perhaps referring to the famous early sequential horse photographs of Eadweard J. Muybridge). The painting seems joyous, energetic, free—a nostalgic return to a moment before the fall. Yet we know that Liz's horse is taking the lead here; her ego will be acquiescent to the turns and jumps of her id. We can glimpse the future-perfect of this young Liz—what will have happened to her and her image—in the depleted ink of the bottom frames. There she is not disappearing into the distance: she is fading into the surface.

Cover songs are by definition a musical resurfacing; sometimes, paradoxically, a new musical surface brings to the fore a seemingly latent expressive aspect of the original (Hendrix's rock cover of Dylan's folk ballad, for example), as if desublimating a repressed genre or style. The originals that serve as Bowie's foundation for *Pin Ups* form an odd assortment of songs from classic mod anthems to early psychedelia and pure radio pop. In contrast to his tribute songs on *Hunky Dory*, which celebrate his American influences (Bob Dylan, Andy Warhol, Lou Reed), *Pin Ups* pays tribute to the British groups popular in the same era as Dylan, Warhol, and Reed (from 1964 to 1967, as the back cover states), and playing in London clubs and on the radio when Bowie (born 1947) was a teenager:

TRACK LIST FOR *PIN UPS* WITH ORIGINAL
ARTISTS AND RELEASE DATES

1. "Rosalyn" (The Pretty Things, 1964)
2. "Here Comes the Night" (Them, 1965)
3. "I Wish You Would" (The Yardbirds, 1964)
4. "See Emily Play" (Pink Floyd, 1967)
5. "Everything's Alright" (The Mojos, 1964)
6. "I Can't Explain" (The Who, 1965)
7. "Friday on My Mind" (The Easybeats, 1966)
8. "Sorrow" (The Merseys, 1966)
9. "Don't Bring Me Down" (The Pretty Things, 1964)
10. "Shapes of Things" (The Yardbirds, 1966)
11. "Anyway, Anyhow, Anywhere" (The Who, 1965)
12. "Where Have All the Good Times Gone" (The Kinks, 1965)

We might well compare Bowie's covers to Warhol's paintings of Campbell's Soup cans or Elizabeth Taylor movie stills—nostalgic images of media products that condense the sentiments of an era. From the vantage point of 1973, the years between 1964 and 1967 may have seemed quaint—a time just prior to the countercultural era of protests and psychedelia, and prior to a new monumentalism in rock characterized by the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, The Who's rock opera *Tommy*, and Jimi Hendrix's *Electric Ladyland*. By 1973, sex had come to the surface through a quasi-clinical discourse of best-selling self-help books: *Everything You Wanted to Know about Sex* (1969), *The Sensuous Woman* (1969), and *The Joy of Sex* (1973). At the same time that sex became a product, it also became a politics. Key pop-feminist texts such as *The Female Eunuch* (1970) by British scholar and media figure Germaine Greer were driving a wedge between the genders; among other things, Greer attacked products of consumer society for fostering stereotypes that effectively castrated women.⁴⁸ Gay liberation movements in the United States and Britain began their own fight for equality after the Stonewall riots in New York in 1969. In an interview from 1976, Bowie claims that the identity politics of America forced him into publicizing his bisexuality: "I never, ever said the word gay when I first got over here to America. . . . Nobody understood the European way of dressing

and adopting the asexual, androgynous everyman pose” (“DB,” 278). Bowie seems to be referring to the distinctly European figure of the aesthete—the French flâneur obsessed with observing, and the British dandy, obsessed with being observed. The Teddy boys and the mods, with their attention to style and music, are the latter-day, “everyman” version of these late-nineteenth-century aesthetes, which have no clear American equivalent—with the exception, perhaps, of Andy Warhol.⁴⁹



The song portrays ambivalence. Vocals switch between blues wailing and light pop crooning; tight country-and-western-style verses, with a two-beat bass and square four-bar phrases, are juxtaposed with an expansive chorus, replete with dramatic drum fills and block organ chords, signaled by an emotional vocal lead-in: “Oh, Here it comes! Here comes the night.”



Bowie’s *Pin Ups* is an unabashed celebration of the pre-feminist, pre-hippie, pre-gay British male perspectives—rebellious, serious, sentimental, and even abject. Let us consider “Here Comes the Night” by Them. Originally released in 1965 and reaching number two on the UK charts, the song features Van Morrison on vocals and a split-personality style that functions as a musical and emotional hook. The country-and-western verses are ambivalent and even self-deprecating, as the lyric subject observes his ex-girlfriend with another man. Oddly enough, our protagonist seems to have an aesthetic response to what he sees: “It’s funny how they look so good together,” he muses, then asks, “Wonder what is wrong with me?” which could mean “What is wrong with me that she has chosen another man?” or “What is wrong with me that I am appreciating how good another man looks with the object of my desire?” The memory of the pleasure of being watched (recall the dandy, and the mods) merges here with the pleasure and pain of watching (the flâneur). Although Baudelaire’s flâneur reveled in the night (“Mais le soir est venu”), the “night” of “Here Comes the Night” is clearly metaphorical—the dark night of the subject’s soul, his abject self-reflection in the face and stance of a rival.⁵⁰ We hear both

pain and resignation in the blues wail of the chorus—an internal cry in the high-register backing vocals and an external resignation in the lower-register lead vocal.

If the original song tended toward the histrionic, then Bowie's version might be described as a full-out tantrum. Where the original begins with a simple snare drum opening, Bowie begins with a thunderous electric guitar glissando, followed by a transformation of Van Morrison's opening bluesy wail "oooh here it comes" into an ululating banshee shriek. Here it comes indeed! In the choruses throughout the song, Bowie's voice cries out *above* the lower-register backing vocals, all signs of resignation gone. The verses have lost some of their country-and-western flavor, softened by a prominent bass line that slides around beneath Bowie's exaggerated vocals, full of gasps and shakes, his wide vibrato and warped vowels sounding full of pathos, like Judy Garland past her prime. Whereas the original version of the song presented a topography of spiking peaks within a controlled emotional flatland, Bowie's cover paves over the psychological terrain of the original in favor of a singular emotion, or at least the outward effects of a singular emotion—the pain of abandonment, with none of the internal grappling. You could say that Bowie brought out the surface of this song, rather than some presumably hidden depth.

Here, as in all the covers, Bowie slowed the tempo from the original, and the production and mixing has changed considerably as well: the boosted bass, loud, distorted guitars, and bright, forward percussion accorded with the hard rock styles of the early 1970s and had become a "glam rock sound" by 1973.⁵¹ There is a heaviness about the music, and Bowie and co-producer Ken Scott applied this new musical heaviness with a particularly heavy hand in the cover of "Anyway, Anyhow, Anywhere," the second single by The Who.



From the bold prefatory guitar strums the song launches into a tuneful pop chorus alternating lead and backing vocals, the conventional music presenting a curious contrast to the free-spirit lyrics, as the singer proclaims his capacity to be and move however and wherever he desires.



“Anyway, Anyhow, Anywhere” captures in sound the stance of youthful defiance, rebellion, and self-authorization of their London mod audience, who were largely working class and Irish (*EI*, 81–84). The anarchic lyrical theme is given a musical analogue in the raspy proclamations of the verse (“Nothing gets in my way, not even locked doors”) and the central chaotic instrumental break that follows. Drummer Keith Moon thrashes about with cascading fills and cymbal crashes while guitarist Pete Townsend overlays pulsing electronic feedback, glissandi, and power chords that have no rhythmic relationship to the drum fills. The independent directions of drum and guitar threaten to break the ensemble apart, but the thread of a cycling keyboard riff holds them together.

“Anyway, Anyhow, Anywhere” compares to the “bursting masculinity” of Pollock’s Abstract Expressionist paintings: the frenzied drum solos of Moon provide an aural rendering of Pollock’s frenetic gestural lines, while Townsend’s feedback of white noise suggests the boundless flat, white canvas, and his lyrics of frustrated, rebellious youth match Pollock’s epic struggles with modernist expression. Roger Daltrey’s vocal is raw and explosive; it is not a particularly heavy voice, but neither is it supple. His singing, however, has the quality of being unmoored, slipping around pitches and rhythms, slurring words, throwing his weight around the melody—a vocal parallel to Pollock flicking crude enamel house paint.⁵²

For his cover of “Anyway, Anyhow, Anywhere,” Bowie artificially lowered the pitch of his voice, slowing down his recorded vocals to emulate, if not also parody, the masculine heft of Daltrey. The wild erratic energy of the central drum break similarly becomes effortful allusion, without the counterpoint of guitar feedback, save for a couple of token burbles at the end. Only the surface effect of the drum solo remains—a curious formal interlude between statements of the chorus. The free spirit of the original has been transformed into an odd slog through familiar musical gestures, dragged down by the current fashion for thick guitar sounds and, it seems, the history and legacy of the sonic images themselves. Bowie’s sluggish rendering of “Anyway, Anyhow, Anywhere” undoes the original expression: it takes the piss out of the song and gives us only an empty container.

◀ ◀ ◀

A lone soup can posed with a torn label that reveals the drab, mottled tin beneath. The lines are bold and clean; the folds of the paper are schematically depicted, without shadow or depth, yet the gray and black shading and detailed texture of the naked can starkly contrasts with the garish colors and cartoonish lines of the label.

◀ ◀ ◀

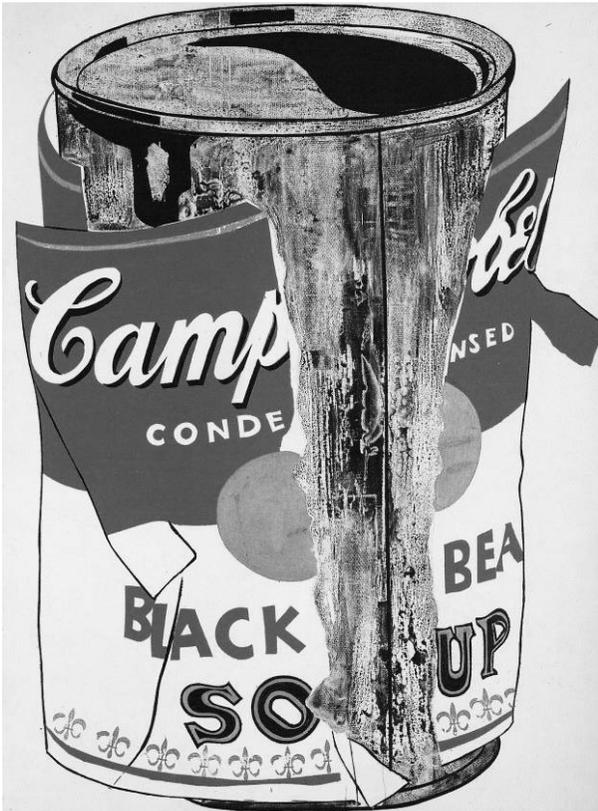


Fig. 5. Andy Warhol, *Big Torn Campbell's Soup Can (Black Bean)*, 1962. Casein, gold paint, and pencil on linen, 72 x 53 1/4 in. Copyright © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York / The estate of Walter Klein / Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

In addition to his many serialized images of soup cans, Warhol painted a series of soup can “portraits,” six of which feature torn or shredded labels, such as his 1962 *Big Torn Campbell’s Soup Can (Black Bean)* (see fig. 5). There is a curious pathos and intimacy to this painting: we see the soup can in a state of partial undress. Upon looking closer, we can see that the complexion of the can has a liquidity about it, composed of coalesced droplets and watery brush strokes. The surface of Pop Art peels away to reveal an Abstract Expressionist painting beneath. Although the label is torn down the middle, Warhol has taken pains here to ensure that the words are readable. The word “Camp” dominates the picture as if advertising the gay sensibility at work, attracting our eye with its diagonal line in contrast to the vertical seam of the can.⁵³ The rigid yet watery tin can seems a parodic monument to the art establishment, if not also to a kind of industrial masculinity, while the ripped and disheveled label—falling apart like Elizabeth Taylor, Judy Garland, Marilyn Monroe, and other female gay icons of the 1960s—nonetheless contains all the colors, all the vibrancy. It is the surface label, not the can beneath, that gives this painting its humanity.

If The Who and Jackson Pollock represent the wild, unkempt energy of bursting masculinity, then David Bowie and Andy Warhol represent the consumers of this masculinity. Warhol’s prefabricated image (of prefabricated soup) compares to Bowie’s sonic “pin up” of The Who’s radio song; expression at its base resides in buying power and the repositioning of reproducible emblems. The torn-away soup label that reveals yet another surface—one that nods toward genuine expression—has a parallel in Bowie’s imperfect manufacture of Daltrey’s voice, behind which you can still hear Bowie’s own.

But like the vivid colors and bold lines of Warhol’s paintings, Bowie’s covers have an undeniable sensual appeal: slow, even ponderous tempos, thick guitar lines, vocal mannerisms, emphatic diphthongs, crisp and loud studio production. These cover songs are rich with details, though not at all subtle. They refuse any deeper meanings to the songs, rendering their emotional and cultural value as Day-Glo entertainment. Such is clearly evident in Bowie’s cover of the Yardbirds’ “Shapes of Things.” The original was a groundbreaking example of early psychedelic rock, with lyr-

ics that contemplate war, the environment, the march of time, and human responsibility, matched by an exotic bolero rhythm, echoing vocals, and a fuzzbox- and feedback-heavy guitar solo by Jeff Beck. In Bowie's hands the song becomes vaudeville camp, with Bowie's theatrical vocal delivery and cockney accent incongruously accompanied by otherworldly synthesized strings, a dissonant squawking sax, and cheesy phase effects. Bowie's version wallows in self-absorbed sonic excess, creating a parody of the counterculture's own self-absorption beneath the surface of its earnestness.

Warhol's art has been described as "desublimatory" in that it exposed the repressed truth that all art was, deep down, just commodity, and in kinship with any mass-produced image bought and sold.⁵⁴ At the close of Bowie's Ziggy Stardust era of crafted androgyny and bisexuality, *Pin Ups* similarly exposed the queer kinship between artist and consumer, media star and poseur, desublimating the commodified sexuality at the core of rock-and-roll rebellion.⁵⁵ This unbridled id periodically takes the lead in pop culture, as evident in successive generations of rock artists since Bowie who have capitalized on ever more blatant and queer poses of sexuality and gender, from Madonna and Boy George in the 1980s to Lady Gaga and Adam Lambert in the 2010s.⁵⁶

Although by definition derivative and superficial, posing has its own complexities. Posing calls attention to the temporal and material relationship between original and copy, and to the apprehension of surface in contrast to the perception of depth. The poseur's superficiality represents an intense focus on immediate conditions, but as conditioned by key figures of the past. Oedipal struggles and anxieties of influence do not seem relevant here. Neither Warhol nor Bowie claimed originality. Warhol's use of commercial art begs the question of originality, but he also openly admired Jasper Johns and Robert Rauschenberg, and admitted to gathering ideas from his friends and agents, especially Ivan Karp and Henry Geldzahler (*P*, 16–17, 23). As mentioned, Bowie frequently cited or sang about his influences: the Velvet Underground, Bob Dylan, Mick Jagger (whom Bowie refers to more than once as a "mother figure"),⁵⁷ presumably every artist on *Pin Ups*, and, of course, Andy Warhol. This citation of sources, of people, by these infamous poseurs, tells another story about the contingency of iden-

tity—one that contrasts somewhat with Judith Butler’s model in which faceless ideologies of gender script the performance. Posing does not deny the thorough mediation of ideology; rather, it avoids getting hung up on it, by clinging to the surfaces, or rather, the human faces that enable the possibilities for resistance.

I am arguing, then, that posing has, ironically, a temporal and relational depth. But as an articulation of sexuality, posing is resolutely superficial. This is not as bad as it sounds. Freud may have argued that a deep psychological process underlies this superficial act, but sex happens on the surface, after all—skin touching skin.

◀ ◀ ◀

Without apparent human intervention, an otherwise unadulterated soup can has been penetrated by a can opener with the added feature of a jackknife corkscrew—a superfluous erection as well as a visual pun.

◀ ◀ ◀



Fig. 6. Andy Warhol, *Big Campbell's Soup Can with Can Opener (Vegetable)*, 1962.

Casein and pencil on linen, 72 x 52 in.

Copyright © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York / Bridgeman Art Library International.

Among his many depictions of soup cans, Warhol produced paintings and drawings of cans that were explicitly sexual: one drawing depicts the copulation of a Heinz ketchup bottle and a can of tomato soup (the soup is on top, though both are tomato products); another is Warhol's 1962 canvas *Big Campbell's Soup Can with Can Opener (Vegetable)* (see fig. 6), with its redundant phallic forms and hilarious heavy-handed symbolism. Sex, screwing, is reduced to—and parodied as—a pornographic pose of objects; more explicitly, as the penetration of one object by another. Penetration might be used to argue for physical and conceptual depth in sex; indeed, within compulsory heterosexuality, penetration is the only sex act that counts. But with these pictures Warhol suggests that an orifice need not be considered a portal to the inner self; it could be simply an access to another surface.⁵⁸ Screwing thus loses its premiere status as sex, as a particularly meaningful, or even a human, act.

◀ ◀ ◀

Won't you tell me, where have all the good times gone?

◀ ◀ ◀

Pin Ups closes with a song that already in 1965 mocked sentimental themes of lost innocence with the revelation of new sexual appetites (“Daddy didn’t have no toys, and mummy didn’t need no boys”). By 1973 the Kinks’ harsh garage-rock sound, ironic nostalgia, and sexual shock had become like can openers: banal tools for Bowie’s glam rock trade.

A needle skims the grooved surface of a vinyl record, translating that topography into sound, into the radio hit sung by a rock star pinup. Vinyl, canvas, skin—these have their own sexual terrains and attractions. With their insistence on surfaces, Bowie and Warhol refused to engage with the deeper meanings and cultural freight of sexuality; they refused penetration altogether. Instead, they offered—on canvas, on vinyl, and in the media—a sexuality of the surface whereby sex was not psychology, not a way of life, not a politics, but an art of posing.

Notes

This article is dedicated to Kate Morris, who inspired me to bring the methodologies and vocabulary of art history and criticism to bear on music, and who read many versions of the essay and offered invaluable commentary.

1. These are *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (RCA, released June 6, 1972); *Aladdin Sane* (RCA, released April 13, 1973); and *Pin Ups* (released October 19, 1973). The Spiders from Mars were guitarist Mick Ronson, drummer Mick “Woody” Woodmansey, and bass guitarist Trevor Bolder. Ken Scott produced all three albums as well as the earlier album *Hunky Dory* (RCA, released December 17, 1971). With *Diamond Dogs* (RCA, released April 24, 1974), Bowie changed his image and his backing musicians, and produced the album himself. For recording details and commentary see David Buckley, *A Complete Guide to the Music of David Bowie* (London: Omnibus Press, 1996); Miles and Chris Charlesworth, *The David Bowie Black Book: The Illustrated Biography* (London: Omnibus Press, 1992).
2. David Buckley, *Strange Fascination: David Bowie: The Definitive Story* (London: Virgin, 1999), 114. Hereafter cited as *SF*.
3. See Judith Butler, “Imitation and Gender Insubordination” (1991), reprinted in *The Lesbian and Gay Studies Reader*, ed. Henry Abelove, Michèle Aina Barale, and David Halperin (New York: Routledge, 1993), 307–20. Hereafter cited as “IG.”
4. Butler makes rhetorical reference to Aretha Franklin’s recording of “(You Make Me Feel Like a) Natural Woman,” as pop cultural articulation of her theory of gender as a type of drag (“IG,” 317). Butler does not mention that the song was written by Carole King and Gerry Goffin, and later “covered” or “re-covered” by Carole King for her album *Tapestry* (1971). For further discussion of this song and the Butler passage see Judith A. Peraino, “Listening to Gender: A Response to Judith Halberstam,” *Women and Music: A Journal of Gender and Culture* 11 (2007): 59–64.
5. See Michael Coyle, “Hijacked Hits and Antic Authenticity: Cover Songs, Race, and Postwar Marketing,” in *Rock Over the Edge: Transformations in Popular Music Culture*, ed. Roger Beebe, Denise Fulbrook, and Ben Saunders (Durham: Duke University Press, 2002), 133–57.
6. This cover song has reached canonic status within both pop culture

- and academia. See Albin J. Zak III, "Bob Dylan and Jimi Hendrix: Juxtaposition and Transformation in 'All Along the Watchtower,'" *Journal of the American Musicological Society* 57 (2004): 599–644.
7. Greg Shaw of *Rolling Stone* (December 20, 1973, 80–81) trashed the album as a failure, and Bowie's voice as "a ridiculously weak mismatch for the material"; Ian MacDonald of *NME* (October 20, 1973) also derided the album (<http://www.rocksbackpages.com>). See also the summary in James E. Perone, *The Words and Music of David Bowie* (Westport, CT: Praeger, 2007), 39–40.
 8. The detail of the reclining classical figure in the gold medallion is notably absent, lending more weight to a reading of the cans as themselves anthropomorphic. Such a reading is in keeping with the ideas of art critics of the 1960s who saw a "surrogate person" in the cubes and steel beams of minimalist sculpture, and even a single mark on a canvas. See Michael Fried, "Art and Objecthood" (1967), in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (Berkeley: University of California Press, 1995), 116–47.
 9. Bowie had already written the song "Andy Warhol," which was to appear on *Hunky Dory*, before meeting some of Warhol's entourage in August 1971 during a London run of the play *Pork*, a dramatization of Warhol's conversations with various members of the Factory clique. Two members of the cast, Tony Zanetta and Cherry Vanilla, joined Bowie's retinue in 1973. In September 1971, Bowie traveled to New York for business purposes, meeting at this time Lou Reed, Warhol, and Iggy Pop. See Henry Edwards and Tony Zanetta, *Stardust: The David Bowie Story* (New York: McGraw Hill, 1986), 127–34, 217 (hereafter cited as *S*); Van M. Cagle, *Reconstructing Pop/Subculture: Art, Rock, and Andy Warhol* (Thousand Oaks, CA: Sage Publications, 1995), 136–39 (hereafter cited as *RP/S*); and the scholarly biography by David Buckley (*SF*, 104–12).
 10. For an in-depth study of the gender politics of American Abstract Expressionism, see Ann Eden Gibson, *Abstract Expressionism: Other Politics* (New Haven: Yale University Press, 1997), esp. the introduction and chapter 1. For the gender politics of Minimalism see Anna C. Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine* 64, no. 5 (January 1990): 44–63.
 11. Simon Frith and Howard Horne, *Art into Pop* (London: Methuen, 1987), 115. Hereafter cited as *AP*.
 12. David Buckley, "Still Pop's Faker?" in *The Bowie Companion*, ed. Elizabeth Thomson and David Gutman (New York: Da Capo Press, 1996), 4. *The Bowie Companion* is hereafter cited as *BC*.

13. See also Iain Chambers, *Urban Rhythms: Pop Music and Popular Culture* (New York: St. Martin's Press, 1985), 128–38.
14. An early articulation of Butler's theory appears in *Theater Journal*, along with articles on such canonical dramatists as Samuel Beckett, Harold Pinter, and Sam Shepard. There Butler identified "associative semantic meanings" that link phenomenology's theory of "acts" as the realization of historical and cultural possibilities "through language, gesture, and all manner of symbolic social sign" to theories of performance and acting that understand "acts" as the public embodiment of a preexisting script—in this case, gender norms. See Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," *Theater Journal* 49, no. 4 (1988): 519–31. In the later "Imitation and Gender Subordination," Butler switched to language that shares "associative semantic meanings" with the discourse of commodification (and cover songs, as I suggested above)—namely, that of "original and copy." Our mundane performances of gender are compelled by the fiction of an original version, which we attempt to imitate to various degrees.
15. See Butler, "Agencies of Style for a Liminal Subject," in *Without Guarantees: In Honor of Stuart Hall*, ed. Paul Gilroy, Lawrence Grossberg, and Angela McRobie (London: Verso, 2000), 30–37; and the last chapter of *Gender Trouble*, titled "From Parody to Politics," 142–49.
16. Laura Mulvey, "Visual Pleasures and Narrative Cinema," in *Art after Modernism: Rethinking Representation*, ed. Brian Wallis (New York: Museum of Contemporary Art, 1984), 361, 366.
17. In "The Meaning of the Phallus," Jacques Lacan remarked that "virile display itself appears as feminine" (85). The essay appears in *Feminine Sexuality: Jacques Lacan and the École Freudienne*, ed. Juliet Mitchell and Jacqueline Rose, trans. Jacqueline Rose (New York: Norton, 1982), 77–85.
18. For a discussion of Bowie's mime training and performance see *SF*, 44–47. Bowie included a mime sequence in his Ziggy Stardust shows, which can be seen in the D. A. Pennebaker film *Ziggy Stardust and the Spiders from Mars: The Motion Picture* (1973).
19. Dick Hebdige, "Posing . . . Threats, Striking . . . Poses: Youth, Surveillance, and Display," *SubStance* 11, no. 4 (1983): 86, 78–80. Hereafter cited as "PT."
20. Craig Owens, "The Medusa Effect," in *Beyond Recognition: Representation, Power, and Culture*, ed. Scott Bryson, Barbara Kruger,

- Lynne Tillman, and Jane Weinstock (Berkeley: University of California Press, 1994), 198. See also "PT," 85.
21. See Michael Camille, "The Pose of the Queer: Dante's Gaze, Brunetto Latini's Body," in *Queering the Middle Ages*, ed. Glenn Burger and Steven F. Kruger (Minneapolis: University of Minnesota Press, 2001), 57–86. See also George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World 1890–1940* (New York: Basic Books, 1994), 54–56; for definitions and historical usages of the terms *queer*, *fairy*, *gay*, *queen*, *faggot*, *straight*, *normal*, see 13–35.
 22. "Jackson Pollock," *Life*, August 8, 1949, 42–45. See also Bradford R. Collins, "Life Magazine and the Abstract Expressionists, 1948–1951: A Historiographic Study of a Late Bohemian Enterprise," *Art Bulletin* 73, no. 2 (1991): 283–308, esp. 288–90.
 23. Andy Warhol and Pat Hackett, *Popism: The Warhol Sixties* (San Diego: Harcourt Brace Jovanovich, 1980), 12–13. Warhol had his first show at the Castelli Gallery in February 1962. Hereafter cited as *P*.
 24. Michael Watts, "Oh You Pretty Things," *Melody Maker*, January 22, 1972, 1. Hereafter cited as "OY." This interview is also available in *BC*, 47–51, but does not reproduce the front-page digest quoted above.
 25. See Bowie's album covers for *The Man Who Sold the World*, which featured Bowie reclining on a Victorian fainting couch in his famous dress, holding a queen of hearts playing card in a pronounced limp wrist (suppressed from the American market), and *Hunky Dory*, which featured a grainy, cinematic close-up shot of Bowie pulling back his long hair, reminiscent of Veronica Lake and Greta Garbo stills. Two androgynous costume designers who frequented the Sombrero Club, Freddie Burretti (born Barratt) and Daniella Parmar, contributed to the Ziggy Stardust look; Burretti designed and made Bowie's costumes for his 1972 tour. See *SF*, 95–96 and 114. Bowie was also influenced by the androgyny of Malcolm McDowell in *A Clockwork Orange*, which opened in London in early 1972; see Marc Spitz, *Bowie: A Biography* (New York: Crown Publishers, 2009), 178–79, hereafter cited as *BB*. Another predecessor to Bowie's Ziggy, however, is the androgynous, bisexual rock star in the film *Performance* (directed by Nicholas Roeg, released 1970), who was played by Mick Jagger.
 26. See Homi Bhabha, "Of Mimicry and Man: The Ambivalence of Colonial Discourse," *October* 28 (Spring 1984): 125–33.

27. F. Allen Briggs, "When Do We Begin Teaching Beatnik Poetry?" *English Journal* 49, no. 5 (May 1960): 312.
28. Bowie gave an interview to the covert-gay magazine *Jeremy* published in January 1970, in which he claimed "I don't feel the need for conventional relationships"; see Tim Hughes, "Bowie for a Song," reprinted in *BC*, 36–39.
29. Watts writes: "As it happens, David doesn't have much time for Gay Liberation, however. That's a particular movement he doesn't want to lead. He despises all these tribal qualifications" ("OY," 19); see also Cameron Crowe, "David Bowie [Interview]," *Playboy*, September 1976, reprinted in *The Pop, Rock and Soul Reader*, ed. David Brackett (Oxford: Oxford University Press, 2005), 278. Hereafter cited as "DB."
30. See Kurt Loder, "David Bowie: Straight," *Rolling Stone*, May 12, 1983, 22–23, 25–26, 28, 81, esp. 25. David Buckley tries diligently to authenticate Bowie's sexual outlaw identity; he declares that "Bowie was, to a degree, bisexual," despite the skepticism of Bowie's producer Ken Scott, who saw the bisexuality claim as a publicity stunt (see *SF*, 111–12). Spitz is far more skeptical: "unlike actual gay stars, the fair-weather bisexual Bowie would distance himself from this when the mood hit him" (*BB*, 182; see also 180–86). Edwards and Zanetta claim Bowie's forays into homosexuality had more to do with image research than actual sexuality (see *S*, 111).
31. Ryan Moore, "Alternative to What? Subcultural Capital and the Commercialization of a Music Scene," *Deviant Behavior* 26 (2005): 229–52. See also Sarah Thornton, "Moral Panic, the Media and British Rave Culture," in *Microphone Fiends: Youth Music, Youth Culture*, ed. Andrew Ross and Tricia Rose (New York: Routledge, 1994), 178.
32. Andreas Huyssen, "Mass Culture as Woman," in *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana University Press, 1986), 49, 51, and 53.
33. See Sam Hunter, introduction to *Jackson Pollock, Whitechapel Art Gallery, London: 1958* (London: Whitechapel Art Gallery, 1958), 11. See also James Gilbert, *Men in the Middle: Searching for Masculinity in the 1950s* (Chicago: University of Chicago Press, 2005), 189–214.
34. Leerom Medvoï, "Mapping the Rebel Image: Postmodernism and the Masculinist Politics of Rock in the U.S.A.," *Cultural Critique* 20 (Winter 1991–92): 158.
35. Townsend attended Ealing Art School from 1961 to 1964. Since Pollock died in 1956, Townsend's claim that he saw the artist lec-

- ture at the school is spurious. Townsend also linked their wild and violent stage act to the avant-garde auto-destructive art of Gustav Metzger, although many critics believe this was a later justification. Metzger was a guest lecturer at Ealing in 1966, more than a year after Townsend began smashing his guitar onstage. See Kevin Davey, *English Imaginaries: Six Studies in Anglo-British Modernity* (London: Lawrence and Wishart, 1999), 88 (hereafter cited as *EL*); *AP*, 100; Dave Marsh, *Before I Get Old: The Story of the Who* (New York: St. Martin's Press, 1983), 46–49, 124–26.
36. Key pieces are Paolozzi's *Evadne in Green Dimension* (ca. 1952), Hamilton's *Just What Is It That Makes Today's Homes So Different, So Appealing?* (1956) and *\$he* (1958–61), and Blake's *On the Balcony* (1961). See David Hopkins, *After Modern Art: 1945–2000* (Oxford: Oxford University Press, 2000), 95–110; Lawrence Alloway, "The Development of British Pop Art," in *Pop Art*, ed. Lucy R. Lippard (New York: Oxford University Press, 1966; reprint 1982), 27–67.
 37. Marc Bolan of T. Rex marketed himself as "guitar hero" with the 1971 *Electric Warrior*. The album cover shows a glowing shadowy image of Bolan with guitar and a tower of amplifiers. His trademark fuzz-toned boogie guitar riffs became the model for later pop glam rock groups such as Slade and Sweet, and the lone glam woman Suzi Quatro. In 1972 Bolan had a hit song titled "Metal Guru." See Barney Hoskyns, *Glam! Bowie, Bolan and the Glitter Rock Revolution* (New York: Pocket Books, 1998), 40–48.
 38. See Dave Laing and Simon Frith, "Bowie Zowie: Two Views of the Glitter Prince of Rock," in *BC*, 100.
 39. Ellen Willis, "Bowie's Limitations," *New Yorker*, October 1972, reprinted in *Out of the Vinyl Deeps: Ellen Willis on Rock Music* (Minneapolis: University of Minnesota Press, 2011), 40.
 40. Ian Taylor and Dave Wall, "Beyond the Skinheads: Comments on the Emergence and Significance of the Glam rock cult," in *Working Class Youth Culture*, ed. Geoff Mungham and Geoff Pearson (London: Routledge, 1976), 111, 116.
 41. See R. G. Swenson, "What is Pop Art? Answers from 8 Painters, Part I: Jim Dine, Robert Indiana, Roy Lichtenstein, Andy Warhol," *Art News*, November 1963, 26. See also Kelly M. Cresap, *Pop, Trickster, Fool: Warhol Performs Naivete* (Urbana: University of Illinois Press, 2004), 71.
 42. Gretchen Berg, "Andy: My True Story," *Los Angeles Free Press*, March

- 17, 1967, 3, quoted in *Andy Warhol: A Retrospective*, ed. Kynaston McShine (New York: The Museum of Modern Art, 1989), 457.
43. See Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: MIT Press, 1986), 3.
44. This metaphor of depth to describe subjective interiority emerged with nineteenth-century German Romantics, many of whom also proclaimed a homology between music and stratified subjectivity. The writer and critic E. T. A. Hoffmann (1776–1822) was a key figure in this regard. As Holly Watkins explains, “depth, for Hoffmann, performs a dual function: it preserves the impenetrable mystery of the genius’s creative powers, and it claims for the work a rational construction belied by its disjunct surface.” See Holly Watkins, “From the Mine to the Shrine: The Critical Origins of Musical Depth,” *19th-Century Music* 27, no. 3 (2004): 201. The writings of Theodor Adorno offer a modernist iteration of the surface-depth model of music and subjectivity. See especially his essay “Music in the Background” (ca. 1934), where he decries a phenomenon akin to cover songs—the arrangements and digests of art music into café music: “Through them shimmers the mysterious allegorical appearance that arises whenever fragments of the past come together in an uncertain surface.” Reprinted in *Essays on Music*, ed. Richard Leppert, trans. Susan H. Gillespie (Berkeley: University of California Press, 2002), 509.
45. Sigmund Freud, “The Unconscious” (1915), in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. James Strachey (London: The Hogarth Press, 1957), 14:161–215. Freud rejects the term “subconscious” as incorrect and misleading (170), though Strachey points out that he had used the term in some of his early writings.
46. Sigmund Freud, *Beyond the Pleasure Principle*, trans. James Strachey (New York: Norton, 1961), 40. Strachey translates *Triebe* (drives) as “instincts” in all cases.
47. Freud discusses a topographical model of the mental apparatus in many of his writings. In *The Ego and the Id* he elaborates a dynamic process that seems to be in tandem with the topographical model; his language in this work is especially shot through with the opposition of “internal” and “external” stimuli, and “surface” and “depth” relations of ego and id. See *The Ego and the Id*, trans. Joan Riviere, revised and newly edited by James Strachey (New York: Norton, 1962). Hereafter cited as *TEI*.

48. See Germaine Greer, *The Female Eunuch* (New York: McGraw-Hill, 1970), especially her chapter on “The Stereotype,” 47–55 (Twiggy is mentioned on p. 50).
49. See Rhonda K. Garelick, *Rising Star: Dandyism, Gender, and Performance in the Fin de Siècle* (Princeton: Princeton University Press, 1998), esp. 3–13, 27–46, 154–68. On Warhol as dandy see Patrizia Lombardo, “Warhol as Dandy and *Flâneur*,” in *Who Is Andy Warhol?* ed. Colin McCabe with Mark Francis and Peter Wollen (London: The British Film Institute; Pittsburgh: The Andy Warhol Museum, 1997), 33–40.
50. Charles Baudelaire, *Le peintre de la vie moderne*, in *Oeuvres complètes*, ed. Claude Pichois (Paris: Gallimard, Pléiades, 1976), 2:693.
51. See Mark Cunningham, *Good Vibrations: A History of Record Production* (Chessington: Castle Communications, 1996), 209–26. In his review of the album, Ian MacDonald was especially critical of the production’s bright, dry, and harsh sound.
52. I am not alone in connecting The Who’s sound to Jackson Pollock. Phil Hood writes “[Keith Moon] was a colorist. He slung drum sounds the way Jackson Pollock slung paint.” *Drummedia*, <http://www.drummagazine.com/drummedia/post/keith-moon>.
53. This was pointed out to me by Jonathan Katz; see his monograph *Andy Warhol* (New York: Rizzoli International Publications, 1993).
54. See Benjamin H. D. Buchloh, “The Andy Warhol Line,” in *The Work of Andy Warhol*, ed. Gary Garrels (Seattle: Bay Press, 1989), 52–69, esp. 55–56.
55. On the queer kinships established by cover songs, see Judith Halberstam, “Keeping Time with Lesbians on Ecstasy,” and Judith A. Peraino, “Listening to Gender: A Response to Judith Halberstam,” both in *Women and Music: A Journal of Gender and Culture* 11 (2007): 51–58 and 59–64, respectively.
56. At the 2009 American Music Awards, Lambert took Bowie’s pose of fellatio one step further by getting rid of the intervening guitar. We can also see periodic anti-glam backlashes in the decidedly desexualized styles of punk in the late 1970s and grunge in the 1990s. Though these musical styles were aggressive and guitar-oriented, which usually reads as masculinist, punk and grunge were ironically more inclusive of women artists than 1970s glam. *Rolling Stone* recently featured a cover story on David Bowie’s Ziggy Stardust era in light of the thirtieth anniversary of *The Rise and Fall of Ziggy Stardust*. The article celebrates Bowie for “changing the world” of rock and roll,

making room for social outcasts. In the list of albums from 1971 to 1974 (p. 41), the article tellingly leaves out *Pin Ups*. See Mikal Gilmore, "How Ziggy Stardust Fell to Earth," *Rolling Stone*, February 2, 2012, 37-43, 68.

57. See Timothy Ferris, "David Bowie in America," in *BC*, 94; and Craig Copetas, "Beat Godfather Meets Glitter Mainman," in *BC*, 116.
58. Michel Foucault argues for a shift in focus from "desire" to "pleasure," and hence a move away from the psychological to the purely physical. See Foucault, "Sex, Power, and the Politics of Identity," in *Ethics: Subjectivity, and Truth*, ed. Paul Rabinow (New York: The New Press, 1994), 163-73.