

Visual Representation in Glam Style under the Influence of Andy Warhol

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Abstract

The purpose of this study is to illuminate the relations between Pop Art and pop music, which formed a serious coupling loop in an identical cultural background. Also this study intends to set up a position of visualized sexual identity as it points out the conceptional characteristics of glam, a subculture outside mainstream, which includes the matters of sexual minorities such as homosexuality and bisexuality under the influence of the aesthetic and philosophical composition by Andy Warhol. In conjunction herewith, we explore the visual representation of glam style focusing on the influence of Warhol. The classification and explanation about the visual representation of glam style under the influence of Warhol are practised by distinguishing as denotative representation and connotative representation.

For the denotative representation shown in the glam style, first, the discordant images were put together by bricolage, then adapted into the new dramatic symbol of youth. Second, through a visually androgynous style a subversion of sex for symbols of sexuality and gender was represented. Third, the factitiveness as a weird display and fallacy is shown from boisterous make-up and unisex styling in theatricality and put-ons, featuring artificiality, assemblage and unnaturality.

And the connotative representation shown in glam style, first, glam style implies its experimental nature which attempts to break down boundaries between masculinity and femininity, homosexuality and heterosexuality. Second, the bricolage in sequin and other discordant elements have connotative meanings as sensuality and excessiveness. Third, mixing various style as sexual play shows ironic visual images, in accordance with Superior Theory and Discord Theory.

Key words : glam, visual representation, Andy Warhol, denotative, connotative.

I. Introduction

Glam, a kind of subculture prosperous in England in the 1970s, was generated during the time when a decadent youth culture, which used to be socially suppressed, had become the mainstream, getting out of the ideologies of the hippiedom in the sixties which roared naturalism and authenticity. Glam as subculture had great

effects on appearances and fashions of youngsters through a music genre named pop music. And the identity and consciousness in accordance with this subculture were expressed in forms of cultural aspects of youth culture.

In the 1970s, as pop culture spreaded out to the general public, the pop music and fashion industry suggested a new aesthetic consciousness conformed by gender performativity, as they inter-related to the rock and pop stars to

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carry out the roles as fashion leaders.

The purpose of this study is to illuminate the relation between Pop Art and pop music, which formed a serious coupling loop in an identical cultural background. And this study intends to set up a position of visualized sexual identity as it grasps conceptional characteristics of glam, a subculture outside mainstream, which includes the matters of sexual minorities such as homosexuality and bisexuality on the basis of the aesthetic and philosophical composition of Andy Warhol. It would be considered meaningful as a study on a subculture which replaced situations of social identity and sexual identity, which had been shown as being subordinate.

Pop music named glam rock or glitter rock, which dealt with private matters, appeared keeping pace with a conscious transition of "The me decade", which began to sprout from the upheaval age of the sixties. And it featured a vision-emphasized, androgynous expressions exhibiting an excessive individualism. Such expressions were greatly influenced by Andy Warhol's Factory Studio, a world of possessing self-respect which guaranteed a free expression of sexual identity.

In conjunction herewith, this study gives attention to the influencing power of the artistic, aesthetic world of Andy Warhol and his Factory Studio on the glam rock musicians and their styles, and focuses on the visual representation of glam rock musicians on the basis of a subculture springing from Andy Warhol's Factory Studio. And with the influence of Andy Warhol, it intends to examine the glam style on the basis of fashion of glam rock musicians deviding into twofolds: a denoted representation and a connoted representation.

For the theoretical investigation, thesis and works about the pop and rock music, pop culture and aesthetics were reviewed. As secondary

visual materials, internet movie sites and music video materials were selected.

II. Theoretical Examination

I. Glam: Concept and Its Historical Background

Glam, with its etymological meaning as "glamorous" or "glitzy"¹⁾, is formulated by dandyism. Its root can be traced from "the foppery of the Restoration Period and of Beau Brummell, to the obsessive aestheticism of Huysmans's <A rebours> and Wilde's <Picture of Dorian Gray>". It can be also found in androgyny appeared in the silent-screen of Greta Garbo and Rudolf Valentino.²⁾

Glam derived its name from glam rock³⁾, an experimental music genre attempted in England from 1971 to 1972. On the basis of thinking about a transformation of identity or thinking of self-identity, it values much of appearance and fantastic bisexual atmosphere as "glamorous". It refers to the pop-age look and rock style of the seventies.

Glam rock appeared with the development of science technology exemplified in the success of landing on the moon, an advent of the youth culture against the older generation, and the development of mass media. It also appeared with the influence of Pop Art style, which tried to break down the existing conception of fashion that regarded refinement and gracefulness of great importance. Glam rock is a kind of musical interpretation of aestheticism of Baudelaire in the 19th century. This trend of literary thoughts that is decadent and hedonistic, endowed with art as 'the absolute beauty' within.

Glam rock musicians appeared on the stage in a sexless atmosphere made up with dyed hairs and makeup in various colors. Also, they dressed in splendid costume accompanied with

¹ <http://www.hani.co.kr/c2/data/L990816/qb18g02.htm>

² Barney Hoskyns, *Glam! Bowie, Bolan and the Glitter Rock Revolution*, (NY: Pocket Books, 1998), 11.

³ S. O. You, E. Y. Lee & S. J. Hwang, *Fashion Culture*, (Kyohak Publishing, 1996), 289.

excessive stage-actions or dramatic stage-compositions in order to evoke fashionable, strong and visual effects. From these points, musical terms such as glitter rock, theater rock and shock rock were used in close association with glam rock.

Since the advent of glam rock, glam has been used both as a term designating a music genre and a fashion style. It became a form of a subculture flourished especially in England in the early 1970s. In accordance with a diffusion of mass media featuring glam rock, people in the 1970s displayed a mode of pop music and fashion which applied splendid dresses and makeup.

Terminologically, glam and glitter⁴⁾, which are used as different musical styles according to the classification of rock music, (that glam rock has a strong self-consciousness and glitter is thoughtless) were used together in this present study, in the light of common emphasis on the artificial manipulation and on sensual, visual and dramatic elements contrary to the anti-enlightening attitude and naturalism of traditional rock in 1960s.

2. The Artistic Characteristics of Pop Musicians and Their Style

In the 1970s, lyricism and dailiness of pop was used exclusively in the musical world, as attention to the pop culture, which reflected the spirit of the times such as emotions, ideas and so forth, reached to the climax. Within the structure of visuality formed by visual culture, pop carried out the role as a product of the times, as it communicated with forms, images and visions through art and music. And pop expanded the field of the music by accepting alternative and its boundaries. In the 1970s, the confrontational composition between rock and

pop became meaningless, as the dualistic border between rock, the sign of masculinity and pop, the sign of femininity deconstructed, and glam rock, the new sphere of pop, emerged.

Therefore this study intends to argue that 'the visual maximization of a subversion' is a kind of visual representation of glam style. This 'visual maximization of a subversion' is about a subversion of masculinity into femininity as well as a subversion of high-grade conversion for low-grade conversion, which Pop Art advocated.

Pop culture endowed significant meaning to homosexuality as camp, put-ons, and a special kind of grotesque self-mockery had become indispensable elements of pop's basic sensibility⁵⁾. Pop music mainly focused on gender performativity and dressing up in extreme manners, attempting to disrupt the traditional schema, which soul attains superiority over body. Fundamentally pop music has a spirit to demand resistance or rebellion for the existing system. It plays a role as spokesman of youngsters' desires for change and reformation. These desires are expressed by mixed ideas about deviation in sex, violence and drug through all kinds of pop music genre.⁶⁾

On the basis of a tendency of this kind, pop musicians' clothes suggest a new fashion style which would eventually affect on the juvenile group. One of the examples is found in glam typified in the form of androgyny. Glam had a special characteristics, which can be named as a rebellion against the discourse of authenticity⁷⁾, which was expressed in fashion style or hair style of musicians. It's style was accepted by youngsters and soon proliferated into pop culture.

The discourse of authenticity of traditional rock, which had masculinity in its core, had collapsed by visual representation of glam rock.

⁴ 'glitter', as a noun, has a meaning of 'dizziness' and 'resplendence'

⁵ Hoskyns, *Ibid*, p. 13.

⁶ H. S. Chung, "A Study Modern Fashion Under the Influence of Pop Music", (Master's thesis, Sookmyung Women's University, 1992).

<Table 1> The Cultural Style and the Musical Peculiarity of Glam Rock Musicians

Classification	Visual Features of Glam Rock	Musicians	Fashion Style
Glitter Rock	Focusing on a visual aspect with a strange and extraordinary costume, make-up, and a jocular gesture	Gary Glitter	The fifties style similar to Elvis Presley and Little Richard. Camp, SF hero style
		Slade	Drag costume that glitters
		Mark Bolan	Feather boas, embroidered kitsch jackets, stage-costume made of lurex based on Elvis style, bright colors and glitter make-up
Glam Rock	Rock of fantastic atmosphere: make-up, hairs-dyeing, splendid clothes, an excessive stage-action, presentation of strong and fashionable visual effects by dramatic stage compositions	David Bowie	Androgyny. Decadence Surrealistic influence Space make-up, colorfully-dyed hairs, and weird costume
		Lou Reed	Sado-masochistic transvestism, A mix of a woman's dress and manly rock performance.
		Roxy Music	Drag. Weirdness. Wit, Fastidiousness. Designer Anthony Price's 'body consciousness' glamorous costume, inspired by Hollywood of the forties.
Theater Rock	Featuring stage-costume and the stage-manner that astonish and amuse the audience. Indulging in violence and unsound actions for an impact.	New York Dolls	Glamorously presented second-hand goods
		Alice Cooper	Dramatic but not violent. Transvestism for shock, Black eye make-up and selection from items of woman's dresses
Shock Rock	Presenting a sexual happening in order to give a big shock to spectators in a performance	Iggy Pop	Self-cicatrice, influenced by the punks Erotic images of vikini underclothes and makeup.

Glam style suggested a subversion of the existing value as an aesthetic feature of fashion. Musicians outside glam rock and their teenage girl fans were fascinated as they witnessed disruption of the boundaries between homosexu-

al and heterosexual, the male and the female, hidden at the rear of the provocative beauty of artificiality and splendid make-up of glam. So they also applied it as an element for a visual representation of the leading pop fashion.

⁷ Authenticity is the harmony of music and mind, as an imperfect expression which an aspect of mind is emphasized. It is invested with a symbolic value as a central conception in the discourse surrounded with pop music. The thing that made authenticity into thematization, was worked with containing visualities of music, dance, and musicians. It also brought forth a vogue sensitive to 'displaying' in the course of which rock music changed into a show business.

This clothing of glam rock musicians, as found in antipathy for untidy fashion of a hippie, was rapidly propagated to other musicians and youngsters, as it emphasized a visual stage impact by producing self-representation and Others-representation of stars at the same time. The ironic and camp relation with pop culture endows importance to visual images, fashions, theatricality and spectacles of glam rock musicians.

David Bowie was charmed with Zen aesthetics and the literature of Oscar Wilde, who, as a gay writer, called himself a 'pop icon'. His glam rock attempted queer as unshameful and playful by adapting homosexuality or bisexuality. David Bowie was much affected by performance-artists. And he tried unprecedented fashion style for his music performance by deconstructing the conception of sex⁸⁾. Mark Bolan, the front-runner, who was rivaled with David Bowie, had renown for the icon of glam rock as he put on platform boots, ballet shoes, and gaudy t-shirts⁹⁾. In addition to Bolan's fashion style, glam rockers' long hair, curly hair that irregularly cut and dyed in bright color were typical glam style in the 1970s.

(Table 1) intends to distinguish fashion style of glam rock-related musicians, on the basis of their cultural background and classification according to the musical characteristics of glam rock as pop music.

3. Andy Warhol's Influence on Glam Style

Glam style emerged from the periodic background of the late 1960s and 1970s when pop culture diffuse to the public. It was built up side by side with the future-oriented, space images stimulated by the development of science technology, the advent of the youth culture according to the periodic phenomenon of society after the World War II, and the development of mass

media. Especially the development of mass media had great effects on the formation of pop culture, Pop Art of Andy Warhol, and pop music that maximized a visual effect by media.

Andy Warhol's artistic world, to be indifferent about the position of art, was formed around his Factory Studio. The aesthetics of the artistic world of Factory was visualized by various artists and musicians centering around indistinct gender identity and sexuality representation. Through the underground movies produced in Factory, Andy Warhol affected the musical world of David Bowie. Bowie visualized the musical world view of glam rock fans and a satire of femininity into the feature of glam style.

Glam style related the defiant nature of sub-culture to pop culture, and visualized androgynous images which brought in mix of contrariety on the basis of the experimental mind of Andy Warhol. In his Pop Art, Warhol selected motives of everyday life, which were considered as being inartistic before, as subjects of artistic forms. Also Warhol applied the parody of gender by homosexuals happening in Factory Studio to his artistic world of aesthetics.

According to Judith Butler¹⁰⁾, the advocate of the Queer Theory, in gay/lesbian communities the drag of a drag queen show represents that 'from outside, my appearance is feminine, but internally my essence is masculine' asserting contradictory opinions at the same time. Accordingly, the feminized style of glam rock musicians doesn't stand for homosexuality, but visualizes no more than homosexuality as a simple play, implying a mockery of femininity internally.

In this way, Warhol's aesthetics and glam style applied criticism and contradiction to an paradoxical expression, while borrowing the characteristics of masses, a subordinate concep-

⁸ Chong Hae Kim, *The Study for Eco-feminism as found in modern fashion*, (Hongik University, 1998).

⁹ [http://english.hongik.ac.kr/~dong96/David Bowie.htm](http://english.hongik.ac.kr/~dong96/David%20Bowie.htm)

¹⁰ Judith Butler and Gender Trouble: *Feminism and the Subversion of Identity*, (Routledge, 1990). pp. 20-55.

tion of high class and femininity, a subordinate conception of masculinity. Warhol produced an avant-garde event as he brought about Pop Art of multimedia and a rock spectacle, then switched it over to a film project¹¹⁾. Warhol and Bowie both settled a trouble of sexual identity which has been oppressed and neglected. On this viewpoint, they overthrew the conception of the sexuality which was undiscussed. Bowie presented the self-effacing approaching method of Andy Warhol philosophically, as he performed the alternative ego named "Ziggy Stardust"¹²⁾ for the generation who wanted excitement. The main themes of glam musicians, according to the influence of Warhol, were flamboyance, style and image construction, polymorphous sexuality, multimedia montage as a performance, which elements performers had taken from Warholic underground.

Bowie combined Warhol's conception of the media manipulation with dramatic exaggeration in manufacturing articles of Velvet Underground and Iggy Pop¹³⁾. The spirit of Pop Art influenced not only on Bowie but also other musicians such as Lou Reed and Roxy Music. In Bowie's case, Warhol's Pop Art directly affected in the form of decadence escaping into future. In Reed's case, the symptoms of perversion that happened in Factory of Andy Warhol were adapted.¹⁴⁾

Glam rock gained importance itself either as a musical genre and a form of youth style in pop culture. Especially Bowie's work of ideas of Factory had great influence on the gay culture. The influencing power even affected the youth culture. The artistic, aesthetic world of Factory, which seemed to be a reflection of, as it is, "worthlessness of aesthetics" and didn't value

<Table 2> Andy Warhol's Influence on Glam Style

		Pop Art	Pop Music : Glam Rock	Glam Fashion Style
Pop	Pop Culture	Andy Warhol	Glam Musicians in the States and UK, such as David Bowie, Mark Bolan and Velvet Underground	Designer Anthony Price
	Open Usage of Theme on Sex	• Transformation of Self-identity ⇒ Change in Various Style ⇒ Sexual Transformation in accordance with Periodic Changes	• Exposure of Identity in Forbidden Meanings. • Playing with Sexual Identities • Being Identified as Sexual Others • Opening Discussions of Alternative Sexuality	Gay Sexuality Bisexuality Androgyny
	Self-effacing Method of Approach	Media Manipulation & Montage	• Alternative Ego : David Bowie as Ziggy Stardust • Subversion of Value	• Negligence for Serious, Determinative Appraisals ⇒ Expression for Rejection

¹¹ Van M. Cagle, *Reconstructing Pop/Subculture: Art, Rock, and Andy Warhol*, London: Sage, (1995), p.1-2.

¹² David Bowie remarkably created the person of a shocking image named 'Ziggy Stardust' for the generation longing for excitement. Ziggy Stardust was a fictitious person made artificially on the basis of a story of an unknown singer named Beans Tailor, no more than the story of Bowie himself. Ziggy was an image of androgyny, being dissipated, and hungering for a stardom. He extremely disguised with an alien costume, hairs dyed in orange, lips colored in red, eye-shadow described like a insect, and so on, for adapting himself to Ziggy, then appeared on the stage.

¹³ The Foundation of Glitter Rock, p.97.

¹⁴ Alain Dister, *L'âge du Rock*, (Seoul: Sigong, 1996), 112.

〈Table 3〉 Characteristics of Glam Rock as a Genre of Pop Music

Sexual Classification	Artistic Classification	Aesthetic Feature in Pop Music	Music Genre
Masculinity	High-grade Art	Authenticity	Rock
Femininity	Low-grade Art	Artificiality	Pop
Androgyny	Avant-garde Art of Andy Warhol	Factitiveness	Glam

anything existed showed forms conflicting with the traditional artistic world.

In this way, the aesthetic worthlessness of Andy Warhol, the youth who denied the existing rules, and the exceptional music performance disregarding basic rhythms, overthrew the sexual authenticity even in fashion with the mutual, influencing power.

The influence that Andy Warhol had on glam style is summarized in 〈Table 2〉.

〈Table 3〉 is to classify the characteristics of the aesthetics and tendencies of music genre comparing with visualized sex classification into the characteristics of glam rock as a genre of pop music.

Ⅲ. Visual Representation in Glam Style under the Influence of Andy Warhol

Glam Rock, which features camp, put-ons, a strange kind of grotesque self-mockery, and homosexuality, possesses the basic sensibility of pop and expresses its musical world by a visual presentation. For musicians it applies the main themes of the aesthetic, artistic world of Warhol's Factory such as falmboyance, style and image composition, polymorphous sexuality, and the multimedia montage of a performance art to their glam style.

Accordingly, this study intends to classify and explain the visual representation of glam style under the influence of Warhol into denotative representation and connotative representation.

I. Denotative Representation

1) Subversion of Sex

Since the unisex mode emerged in the 1960s as signs of resistance against fixation of sex and gender, fashion become a visualized means of subversion of sex. Androgyny, originated from the meaning of hermaphrodite, suggests coexistence of masculinity and femininity. Androgynous style mixed masculine images in women's fashion, and vice versa, preferably gave birth to effects more agitating the masculine superiority, than subversion of femininity of the viewpoint of feminism.

The fusion of images of opposite sex represented in glam style create dramatic, visual effects and visual play through the images of the Others. It is to imply the paradoxical expression of masculine superiority emphasized especially by male musicians in women's splendid dresses or make-up.



〈Fig. 1〉 Hilfiger, Tommy (1999)
(*Rock Style*, p.72)

Warhol openly accepted attitude to a free sexual theme by way of various activities of expressions. On the other hand, Bowie overthrew the conception of sexuality, which had been undiscussed traditionally, by displaying the queer image of androgyny. And glam rock fans more directly made caricatures of the matter of sexual identities which had been oppressed and neglected.

David Bowie's visage of Ziggy Stardust days, <Fig. 1>, presents an intentionally ambiguous image of androgyny in asymmetrical body stocking, producing a caricature of femininity with hair dyed in bright red, feathers boa, and dark lipstick, blush on whole face, blue eye make-up. In this way, glam style represents sexual expressions of innate sexual tendencies or proclaims visual signs of sex by inducing rethinking of signs of gender and sexuality.

<Fig. 2> is to show a visage of Lou Reed, the used-to-be leader of Velvet Underground. This splendid glam style in black nail polish and glitter make-up, which shows characteristics of punk and glam at the same time, stands for the beauty of grotesque by feminization of male attire through blending masculinity and feminin-

ity and thus disrupting the conception of dualism.

2) Discord

The discordant images of glam style were put together by bricolage, then adapted into the new dramatic symbol of youth. Also, the artificially-crafted projects related to the trash aesthetics presented on account of inducing non-harmonious elements together. Totalizing compositions of sequin and satin of gaudy color, feathers boa, a secondhand mink coat, glitter socks and boots of glitter were adapted. As a result the discord visualize a weird kind of showing off artificial beauty, leading to a visual play.

The discord of glam style is also shown from which men in women's loungewear or silk gowns, in long scarves on thighs or arms or ornament with pendants. Unexpected exposure of bare skins by male musicians proposes to treat sexual underground without discrimination by using underwear as outwear, taking off buttons from shirts or wearing shirts quite small.¹⁵⁾ <Fig. 3>, as a bizarre style, is of Alice Cooper that showed a glam style in a form of putting on repugnant animals on his own clothes. <Fig. 4> is the style of New York Dolls using of the



<Fig. 2> Hilfiger, Tommy (1999)
(*Rock Style*, p.74)



<Fig. 3> Hoskyns, Barney (1998)
(*Glam!* p.103)

¹⁵ Cagle, *Ibid*, pp. 218-220.



〈Fig. 4〉 Hilfiger, Tommy (1999)
(*Rock Style*, p.73)

disharmonious combination of a satin coat that a midriff is exposed, a flower dress, stockings that ply runs and three-inch- spike heels. A tiger-skin pattern and material used in this style is to advocate anti-naturalism against the naturalism of the 1960's.

Furthermore, they produced a kind of kitsch, discordant images by mixing costly, valuable objects of glitter material such as beads, span-gles, and lamée with low-priced, second-hand fake fur and articles.

3) Factitiveness

Glam rock musicians created their fashion style by using artificial and superficial elements with visual manipulation, in contrast with the naturalism and anti-enlightening attitude of the 1960s. The factitiveness of glam style transfig-ured behaviors of Others and the stylized theme into a new, visual way of presentation. And aesthetics of this artificial style was expressed as a transformation of identity by way of spec-tacles, dramatic exaggeration and manipulation.

Andy Warhol manipulated images for his creation and composition of new identities in Factory Studio. Also glam musicians including David Bowie, also raised an objection to the idealistic discourse of authenticity and plotted



〈Fig. 5〉 Fashions of a Decade:
1970s p.42.

intentional masquerades. Glam rock fans as well appropriated the style of sexual Others by ac-cepting propositions of transformation of instant identities.

〈Fig 5〉 is a costume in a transparent body -hugging form, with its net-type top adorned by sequin which emphasizes visual artificiality of glitter make-up. It's expression shows an anar-chic and subversive statement as used as stage costume or partywear. Sequin was attached on a face, sewed on dresses, adorned in lines or decorated on hair, as it was purchased with various colors. As a radical and extreme form of representation of the "worthless of aesthetics" of Andy Warhol, it features a artificial form.

Beside the intentional discord of material and the transition of positions, as mentioned above, glam style applies an artificial manipulation of androgyny to splendid hairs-dyeing and excep-tional make-up. The factitiveness of glam style metaphors the conception of the existing values with excessive ornaments, heavy make-up and various use of accessories.

2. Connotative Representation

1) Decadence

Decadence, which was originated from the trend which swept all Europe centering France in the late 19th century, means sensualism that implies the deteriorative beauty of art. The dete-riorative beauty of sensuality settled a resolute self-conception in accordance with the revolu-

tion of periodic circumstances of youngsters through overthrowing the existing worth according to being accepted by the youth culture in the 1970s.

According to a critic, Robert Palmer, glam rock was the 'resistance for resistance'. Musically they represented a simple style compromising between hardrock and pop, advocating decadence and intentionally acting cheap.¹⁶ Decadence as found in glam style emphasizes an intentional stuff and a visual presentation of deterioration by way of a declining and intoxicating fantasy. And the use of velvet, platform shoes and make-up that glam rock musicians selected expresses the pleasurable and subversive figuration of culture which proposes to identify with sexual underground.

<Fig. 6> shows a parody of the style of the forties. It intentionally used shiny, slinky artificial material such as rayon and nylon, and shows a jacket in bright color with large padded shoulder.¹⁷ Such style was introduced musicians



<Fig. 6> Sims, Joshua (1999)
(*Rock Fashion*, p.159)

such as Roxy Music and New York Dolls.

British glam style of the 1970s featured sexually ambiguous style, which came from American funk, handing down to the disco.¹⁸ Mark Bolan is a preceding representative of this British glam, crossing over from Mods to a hippie and glam, although in this picture Bolan insisted upon ballet pumps instead of typical platform shoes of glam style, in order to emphasize his thin body.

2) Visual Play

Play, expressed as senses such as being funny, ridiculous, merry, extravagant, marvellous and unexpected, brings in astonishment and shock, which can be introduced to a creation of visual effects of stage costume. A visual play is delivered through the transformation, discord in reduction or exaggeration and unexpected application of material-application. Glam style creates playful effects of exceptional presentation with a subversion of the main body and the position-reversion between the strong and the weak in accordance with Superiority Theory of Hobbes, through woman's clothes and make-up



<Fig. 7> Hilfiger, Tommy (1999)
(*Rock Style*, p.76)

¹⁶ <http://www.britannica.com/~glam/>

¹⁷ Constantino, Maria. *Men's Fashion in the 20th Century*, (1997), p.114.

¹⁸ The term named Funk, was for the first time used for explaining a form of modern jazz, originally putting value on 'swing' and soul in 1950's. Funk also indicated at the music, considered as being obscure, secular, and coarse, while being permitted as a negative meaning a little more. The main musicians were James Brown, George Clinton, Kool and the Gang, and Earth, Wind & Fire. A Study on the Fashion Design based on Glam Style, Kim Eun A, Chon Buk university, 2000, p.7.

of the male.

As the stage costume of New York Dolls --so-called transvestite version of Rolling Stones --shows, <Fig. 7> makes use of an avant-garde element as a visual play of glam style by stressing on the shock effect. They wore worn-out hot pants, glitter socks and knee-length boots while embezzling a multi-stripe pattern jacket or a traditional tuxedo jacket. Also, the innovative make-up was accompanied with them.

Glam style that emerged from the traditional conception of fashion, applied a visual play of glam musicians to the stage, through asserting the existing conception of fashion with making use of discordant and deteriorative images.

3) Escapism

Escapism aesthetics, which means insensibility to reality, that ran away from real life and lapsed into the world of imaginative ideas, sublimed into a splendid youth revolution, as reflected on the music of glam rock. Escapism of glam metaphors the senses of alienation and helplessness, as it was inspired and appropriated from places and time outside the reality, expressing escaping sense.

Glitter rock that splendidly revived American pop music of good old days, had a nostalgia towards Elvis Presley's Hollywood of 1940's



<Fig. 8> Hilfiger, Tommy (1999)
(*Rock Style*, p.71)



<Fig. 9> Hoskyns, Barney (1998)
(*Glam!* p.101)

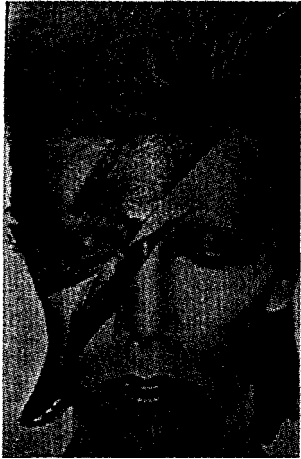
<Fig. 8>, and glam also intended to emerge from reality through introducing future-orientation towards the unknown space. On the other hand, <Fig. 9> is to express an aspiration for an unknown land by selecting Japan's traditional costume. Being designed by Kansai Yamamoto, this costume was inspired by traditional drama of Japan, in the form of a ballooning cape with painted canvas. And it borrowed a kitsch image in a superficial, heavy make-up and Kimono.

Escapism aesthetics was visualized in avant-garde forms by the application of ultramodern, new material according to the periodic circumstances of scientific revolution, implying an aspiration into the futurism.

4) Experimental Nature

Glam style experimented various style of ambiguous identities of sexual minority and sexual subordination. The experimentalism of glam style was presented as mimicry, exaggeration satire and witty parody. Therefore glam style stirred up the inner tendency of homosexuality and bisexuality by innovatively adopting make-up and hair in bright colors to men, which had been dominated by women in the position of sexual inferiority.

The make-up worn on Bowie's face painted



⟨Fig. 10⟩ Sims, Joshua (1999)
(*Rock Fashion*, p.196)

in zigzag line in orange and blue (Fig. 10), as a part of process of the invention of new character on stage, maximized visual stage effects of glam rock and used as a means of marketing. The make-up slash instantly became a registered trademark. Bowie was united with Ziggy image as an androgynous alien rock star with provoking, experimental and dramatic visual effect. The stylized Z created the same visual effect as



⟨Fig. 11⟩ Hoskyns, Barney (1998)
(*Glam!* p.101)

a backdrop of Bowie's concert stage. Such make-up, in addition to man's use of mascara, was a gesture with semiological meanings, an indication of a dramatic disapproval that emphasized a sexual shock and ambiguity.¹⁹⁾ Bowie as Ziggy Stardust in simulated Persona, expressed scientific fictive, space image with exaggerated padding, glitter material, feathers and a splendid make-up.

On the whole, glam rock musicians represented an experimentalism together with music by inconsistent applications of bold, bright colors, shiny material such as spangles, beads, lamée and satin. (Fig. 11) The experimental attempt of glam style has the characteristics of Pop Art of popular and instant wit and humor, and under the influence of Pop Art, glam style introduces daring avant-garde experiments and parodies.

IV. Conclusion

As mentioned above, we looked out glam as a visual representation as our subject of argument focusing on the influence by Andy Warhol. In consequence, a visual representation of glam style in accordance with the influence of Andy Warhol, is as following.

For the denotative representation shown in the glam style, first, the discordant images were put together by bricolage, then adapted into the new dramatic symbol of youth. Second, through a visually androgynous style a subversion of sex for symbols of sexuality and gender was represented. Third, the factiveness as a weird display and fallacy is shown from boisterous make-up and unisex styling in theatricality and put-ons, featuring artificiality, assemblage and unnaturality.

And the connotative representation shown in glam style, first, glam style implies its experimental nature which attempts to break down boundaries between masculinity and femininity, homosexuality and heterosexuality. Second, the

¹⁹⁾ Frith, p.137.

bricolage in sequin and other discordant elements have connotative meanings as sensuality and excessiveness. Third, mixing various style as sexual play shows ironic visual images, in accordance with Superior Theory and Discord Theory.

As mentioned above, glam rock that represents an extreme form as homosexuality-bisexuality against a heterosexual androcentrism, sets up the term named glam not only in a style, but also in a subculture. It appears as an aspect mixed with other cultures as the main, new power in modern fashion.

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