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Collage or chaos? Music documentary and the art of audiovisual remediation in *Moonage Daydream*

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ABSTRACT

Upon its release in 2022, Brett Morgen's documentary Moonage Daydream sparked vigorous debate among film reviewers and fans of David Bowie. Many criticisms appear to stem from unmet expectations about what a music documentary might be, along with a dearth of scholarly examination of how the film is situated in relation to experimental approaches to documentary filmmaking. While considering the discursive implications of public commentary about Moonage Daydream, audiovisual analysis is employed to examine the intersection of found footage and avant-garde assemblage strategies, audiovisual aesthetics, and animation. By contextualising Brett Morgen's approach in relation to experimental approaches to documentary film, I explore Moonage Daydream in relation to the history of found footage film, music documentary, and avant-garde approaches to art. Through multimodal analysis of the film's audiovisual construction, I explicate Morgen's use of conceptually driven creative strategies – such as cut-up, bricolage, and remediation. I argue that these methods are not only consistent with the creative-critical agenda of found footage documentary filmmaking, but they also mirror Bowie's creative approach. While situating Moonage Daydream as a valuable example of remediation, contextually informed analysis reveals the creative-critical potential of found footage filmmaking and avant-garde approaches to audiovisual assemblage in music documentary.

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Introduction

> MOONAGE DAYDREAM is not a documentary.
> It is a genre-defying cinematic experience … (Universal Pictures n.d.)

Contrary to Universal Pictures' marketing claim, my central line of enquiry draws on a multimodal reading which shows that *Moonage Daydream is* a documentary *and* a 'genre-defying cinematic experience'. Through close examination of sonic and visual relationships, I argue that Brett Morgen's idiosyncratic assemblage of archival materials

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positions *Moonage Daydream* as an authorially subjective work of bricolage that draws on a legacy of experimentation in documentary film. Reviewers have described the film as an 'experimental cinematic odyssey' (Starkey 2022) and as a 'colossal tidal wave of vibrant images and overpowering sound' (Neglia 2022), but few have explored the film's construction in relation to the experimental legacy of documentary and found footage film that dates back to the Kino-Pravda movement established in 1922. While reviewers and fans showered *Moonage Daydream* with bombastic assessments and abundant praise, several expressed harsh criticism toward director Brett Morgen. Many of the severest critiques appear to stem from unmet expectations about what a music documentary 'should be', or what a bio-doc about David Bowie 'should include'. While a limited survey of critical reviews and fan responses to *Moonage Daydream* cannot provide the representative value of a large-scale reception study, insights can emerge from exploring a diverse array of publicly expressed discourses about this film. For instance, my pilot survey of a limited sample of journalistic reviews and fan responses posted on IMDb and social media platforms indicated discourses of praise, bewilderment, and resistance, with little consideration given to the film as a media-convergent documentary with avant-garde roots. These tentative findings led me to undertake multimodal analysis of selected segments of the film as a key mode of enquiry, which is informed by the historical context of experimental found footage film in relation to music documentary. The results of this multimodal analysis are discussed later in the article, where I locate the film as a distinctive addition to music documentary, centring on the intersection of elements such as found footage, avant-garde assemblage strategies, audiovisual aesthetics, and animation.

My analysis suggests the film's point of difference within the genre of music documentary is related to its unique convergence of avant-garde assemblage strategies, digital effects and animation techniques, all of which work together to remediate an array of visual and sonic archival materials. While such strategies are not unusual in contemporary music documentaries, their use in *Moonage Daydream* has been interpreted in public discourse as an act of contravening established documentary codes, and as abusing the creative liberty bestowed on a documentary filmmaker when reassembling the archival materials of a dead star. Before discussing specific reviews that focus on such matters, it is important to acknowledge a few useful scholarly examinations of *Moonage Daydream*, such as Cath Davies (2023, 527) 'textual autopsy', which explores Morgen's nonconformist strategies for representing a dead star:

> Unlike standard documentaries that address this mediated response to his own mortality, Morgen has moved beyond death as a biographical detail. 'Moonage Daydream' has instead enhanced images of the star with a conceptual lexicon connoting a posthumous state of being. Rather than erasing the absent body, it amplifies his liminal presence in the creative doctoring of his image. (536)

Here, Davies makes a pertinent observation about how Morgen reaches beyond the biographical conventions adhered to by many music documentaries. This erasure of Bowie's absent body a key element of my analysis, discussed later in this article. Beyond the few academic publications offering a critical examination of this film (Davies 2023; Perrott 2022, 2023b), there are some insightful interviews that illuminate the artistic strategies employed by Morgen (Snead 2023; Power 2022). Despite the insights contributed by

these interviews and scholarly publications, there remains a dearth of detailed analysis or in-depth examination of how the film is situated in relation to the documentary genre. This gap is addressed through detailed analysis of the film, and by exploring Morgen's engagement with the traditions of found footage documentary, experimental film and avant-garde approaches to art.

Given the significant role played by Morgen's assemblage of archive materials, I employ the concept of remediation as a useful framing device for exploring the transformative process of bricolage. By defining 'remediation' as 'the representation of one medium in another', Bolter and Grusin (2000, 45) call attention to the affordances that distinguish mediums. They explain that, in addition to the act of *representation*, remediation involves a process of *alteration* of one medium by another, which may occur due to new technology, changing social, cultural, and economic conditions, shifting aesthetic preferences, and changes to the way mediums are produced, distributed, received and creatively reconfigured. Bolter and Grusin use the term 'visible remediation' to describe a process whereby an artform is reworked using newer media technologies and presented in a contemporary setting, thereby becoming 'a mosaic in which we are simultaneously aware of the individual pieces, and their new, inappropriate setting' (47). While this description provides a tangible way to consider the mutability of a medium, I would add that human perception of remediation is not only visual, but includes sonic and audiovisual dimensions, as demonstrated by my analysis of *Moonage Daydream*. In addition to audiovisual bricolage, a prime catalyst for remediation is the practice of experimenting with old and new media technologies and intersecting mediums, which are ways in which Morgen extends the artistic potential of music documentary. Not coincidentally, these were also among Bowie's strategies for traversing and transforming art and cultural forms, including music video – as discussed in my book *David Bowie and the Art of Music Video* (Perrott 2023a, 2023b).

Methods

In keeping with this conceptual approach, I use multimodal analysis as a tool to examine the audiovisual construction of *Moonage Daydream*. The appropriateness of this method lies in its capacity to first distinguish the specific affordances of sonic, visual, linguistic, and performative dimensions of an audiovisual text – a process that enables one to then examine the multimodal space in which sounds, images, and words collide. The surprising collisions occurring within this space can be explored by employing a variation of the flexible analytical framework developed by Lori Burns for analysing music video. Using the term 'dynamic multimodality', Burns (2019, 183) explains how her proposed analytical approach:

> … distinguishes the *spatial*, *temporal* and *corporeal* dimensions, as these cut across the expressive composite of word-music-image. This analytical approach yields multi-dimensional perspectives on the music video as the site of lyrical, musical, and visual expression, facilitating the analyst's exploration of how meanings are created in the audiovisual text. (Burns 2019, 187)

While Burns points to the suitability of this method for analysing music videos, the method can be usefully adapted to tease out the various modes by which we also

engage with music documentaries – particularly those that draw on music video aesthetics and experimental assemblage strategies, as does *Moonage Daydream*. By peeling back the layers of a music documentary, one can identify unexpected audiovisual combinations, intensified aesthetics, and the generation of new meanings. Following Burns, I begin by excavating through the strata of the audiovisual text to identify 'individual expressive channels', such as spoken dialogue, vocalisation of lyrics, musical arrangement, framing, camera technique, lighting, set design, editing, and gestural performance. Following in-depth examination of each of these modes, my findings then form the basis for exploring the volatile relations between them. Such a process generates valuable insights about how new meaning can arise from disassembling and recontextualising archival materials: for instance, where a recorded song from a particular album or time period may be overlaid with visual materials from an alternate album or period – as discussed in detail later.

Results

After trawling through published reviews and fan commentary on social media, I encountered repeated claims that *Moonage Daydream* is not a documentary, and that it is merely a hodgepodge of clips put together in an ill-considered manner. These sentiments are indicated by a Bowie fan whose IMDb review is titled 'A Complete Turd':

> It was not even a documentary. It was just a bunch of old footage thrown together that had very little continuity and just jumped all over the place. They could have done a real documentary about his life and dove [*sic*] into his past and created a real story about his life and legacy. (IMDb reviewer 2023)

This extract exemplifies many of the reviews I surveyed that portray little awareness of the historical trajectory in which found footage documentary has developed. In line with Universal Studios' marketing of the film, many reviewers and fans have been reluctant to describe *Moonage Daydream* as a documentary, preferring instead to describe it simply as a film, or as a music film. For example, Josh Steinberg's (2022) review for the Home Theatre Forum asserts:

> It's not quite a documentary; the film makes no attempt to educate or inform, eschewing traditional non-fiction filmmaking techniques like contextualizing interviews and informative chyrons.

These perceived expectations of documentary may well be consistent with the way the term is used in common parlance, but how does recent scholarly literature engage with the distinction between 'documentary' and 'film'? In his book 'Music Films' Neil Fox (2024, 4) describes documentary as a 'parent/ sibling/ guardian' of 'music film', a category he claims has been overlooked and often derided within academia. Fox argues that 'longstanding critical analysis of documentary texts as sites of contested reality and perspective have not been extended in the main to the music film', despite many of them being 'works that question their ability to record, represent and reproduce "reality", often within their very form' (4). In Michael Saffle's endeavour to (re)define music documentary as 'retrospective compilation' (2013, 64), he points to the diversity and multifarious nature of music documentary, noting that 'no one subject, style, or era entirely defined "music documentaries" thirty-five years ago. That is still the case today' (59).

While this observation was made eighteen years ago, it remains applicable in 2026, particularly when considering recent innovation driven by media convergence, new technologies, and streaming platforms. Also applicable today is Saffle's observation that critics of music documentaries 'have often preferred authenticity … and political/social issues over high art and popular appeal, privileging "film as record" and "the idea – or ideal – of an original unadulterated truth."' (60). These observations point to a type of discernment that would exclude some films from the documentary genre based on subjective notions of authenticity, sobriety, and worth. Such presuppositions are particularly apparent among fans of popular music, as Fox observes:

> One of the most common criticisms of music films can be reduced to dissatisfaction amongst fans whose subjective desires for information or focus has not been met. This is combined critically with an assumption that a music film is, and should be, an exhaustive or definitive biography, as if such a thing were possible or desirable. (6)

Such criticisms by fans and scholars have ignited Fox's determination to consistently use the term 'music film' instead of 'music documentary', even though he concedes that the films discussed in his book 'fulfil many of Bill Nichols' modes of documentary' (7). Fox provides a robust argument for using the more encompassing term 'music film' to describe a broad array of generally nonfiction films about music. However, there is value in exploring how experimental approaches to music film may contribute unique insights to the evolving and broad category of music documentary. With this intent, I explore Morgen's approach to documentary filmmaking, which will provide an important context for the following analysis of *Moonage Daydream*, thus shedding light on how an avant-garde approach to filmmaking can contribute further creative possibilities to the existing innovation and diversity of music documentary.

Among the surveyed criticisms of *Moonage Daydream* are statements implying that Morgen doesn't know how to make a documentary. For instance, a post on reddit by a self-confessed 'huge Bowie lover' explained they weren't a fan of *Moonage Daydream* because 'to me it just felt like they took someone who does trippy YouTube music edits and threw a bunch of money at him' (Watchyourback9 2022). This is one of several comments that portray limited awareness, not only of the many creative ways in which documentary can be made, but also of Morgen's track record as a filmmaker who has consistently challenged documentary conventions, while experimenting with new approaches toward documentary representation and audiovisual assemblage. Morgen's documentaries are distinctive for their use of avant-garde strategies and disruptive compositional techniques that exploit the form's inherent malleability, thus transcending the perceived limits of documentary convention.

If Morgen has developed a signature style, I would say his films audaciously present a subjective interpretation of the subject through idiosyncratic assemblage of archive materials, found footage and animated representations. Using techniques such as montage, collage, animation, and layering of sound, music and images, he approaches filmmaking as a painter might prepare to paint a portrait of a significant figure. Morgen immerses himself in the world and work of the subject of his films, and adapts his creative process to ensure it fits with that of the process employed by the subject (Power 2022). As he explained in a DocBusters interview by Mathew Snead (2023), 'each film is made in the spirit of the subject … When I arrived at Bowie I

tried to incorporate as many of his ideas and strategies and approaches to constructing art'. In another interview, Morgen reveals the extent to which he actively emulated Bowie's methodologies:

> To create it, to craft it, I spent years studying his techniques to art, and his methodologies, and employed them to create the film … I wanted to create something that felt spontaneous, that could tap into that energy that David had when he was creating his art. (Power 2022)

This method of tapping into a subject's energy was employed by Morgen for other documentaries, possibly explaining the tendency of his films to trigger a haptic engagement with archival materials, where audioviewers find themselves immersed in (or confronted with) the tactile materiality of film grain, video striation, or sonic resonances. These examples of immersive and intensified materiality may provoke identification, nostalgia, and euphoria, but they can also have a distancing affect. While the non-conventional and reflexive elements of his films may disrupt audience expectations, they are built upon an indexical foundation of archival materials – a combination that requires a dual engagement that can foster discomfort for the audience. For instance, as noted by Stella Bruzzi (2016, 261), Morgen's animated documentary *Chicago 10* (2004) attempts a kind of 'distanciation' – one where 'courtroom sequences are just one strand in a multi-faceted dialectical 'mash-up' of animation, archival collage and music' (261). Bruzzi observes how the film's animation style 'adopts a complex relationship to the unrecorded authentic courtroom action, but for all its stylistic audacity, *Chicago 10* is chaotic' (261). A similarly chaotic assemblage is apparent in Morgen's film *Rolling Stones: Crossfire Hurricane* (2012), where he juxtaposes archival footage alongside new audio interviews with members of the Stones, generating a 'fascinating before-and-after view of the events as they are unfolding' (Whitaker 2013). When interviewed about this film, Morgen described his intention to 'create a visceral and aural experience' while not wanting to 'micro-analyse something that's ethereal and emotional' (Bonner 2012).

Similar intentions appear to have shaped Morgen's approach to directing *Jane* (2017), where the indexical foundation provided by archive photographs enables audioviewers to identify with Jane Goodall's humane sensibility through her companionship with the chimpanzees, and through the visible connection with her partner. Surprisingly, this sense of identification is complicated by an avant-garde soundtrack composed by Phillip Glass, which works in tension and counterpoint to the visual intimacy and indexicality of the photographs taken by Goodall's partner. While intimate photographs were an appropriate representational medium to enhance indexicality in *Jane*, for *Kurt Cobain: Montage of Heck* (2015), a hectic montage of archival audio and visual expressions was a suitable way to represent Cobain's music and psychological trauma. A similarly complex configuration of indexicality, stylistic excess and dialectical mashup is employed in *Moonage Daydream*, where the use of cut-up and collage techniques are a fitting tribute to Bowie's penchant for aleatory artistic processes. In both films, the alternation of aleatory methods of assemblage with rhythmic editing and animation prompts a discomforting dual engagement of identification and estrangement – a similarity shared by music video directors who engage in neosurrealist remediations of pre-digital mediums (Perrott 2021). When considering the artisanal nonconformity that distinguishes Morgen's films, Bruzzi's phrase 'stylistic audacity' seems an apt way

to describe his signature style as a filmmaker. However in the context of *Moonage Daydream*, his style has been perceived as audacious to a fault. For instance, in a journalistic review for Slate, Carl Wilson (2022) contends:

> If Morgen's previous music documentary, about Kurt Cobain, was titled *Montage of Heck,* this one might be called *Montaged as Fuck*. The crossfades and superimpositions are almost perpetual, and too often the effect is to slurry the material into a sinking quicksand.

Wilson makes a valid point that strategies such as montage and layering of archival materials can be overused to the point where the density of materials may obstruct an appreciation for the magic of montage. While this is a highly subjective criticism, Wilson is not alone in failing to consider these strategies in relation to the historical lineage of experimental film and found footage documentary. Given the absence of such contextualisation, it is necessary to trace this lineage and explore its impact upon Morgen's distinctive approach to documentary filmmaking.

Unpacking the lineage

A possible pitfall with ascribing a signature style to a filmmaker is that it focuses attention on the unique style and talent of the filmmaker as an auteur, potentially eclipsing awareness of the historical traditions that underpin the use of strategies such as montage. By eschewing the artistic traditions that inspired Morgen, reviewers have tended to interpret him either as a creative genius, or as a morally questionable appropriator and inconsiderate chaos artist. It is therefore necessary to examine the traditions that Morgen draws upon, which include experimental approaches to documentary and found footage film.

As with *Montage of Heck*, Morgen again built upon the historical trajectory of found footage documentary when directing *Moonage Daydream*. The use of 'found' or existing footage – including archive materials – to represent the real is a well-established approach to documentary filmmaking which has been explored in scholarship by César Ustarroz (2022), Jaimie Baron (2014), Sonia Colavita (2021), Justin Remes (2019, 2022, 2026), Holly Rogers (2017), Jill Daniels (2017), Ji-hoon Kim (2020), William C. Wees (2007), Claudio Zanini (2015), and Michael Zryd (2003). Each of these scholars have contributed to a field of literature that illuminates the creative-critical affordances of found-footage films, along with their capacity to spark new ways of engaging with conventional mediums and genres. This dual capacity of found footage film is usefully articulated by Holly Rogers (2017, 187):

> If we think of found-footage collage as a horizontal compilation of visual clips *and* as a highly-charged *audio*visual montage that mobilises a vertical form of deconstruction (between sound and image), then investigation into the resultant 'poetic ambiguity' requires a double form of engagement. Understood in this way, the experimental found-footage film becomes capable of critiquing cinema's cultural tropes and iconography.

While shedding light on the creative-critical capacity of experimental found footage film, Rogers's theorisation of the form as a highly-charged *audio*visual montage is particularly instructive to my examination of *Moonage Daydream*. As we shall see, the film exhibits a horizontal compilation of visual clips. Significantly, its volatility occurs – not only in the montage of found visual materials – but in the montage and remediation of sonic and visual materials, which may potentially mobilise a vertical form of deconstruction

(between sound and image). As I engage here in such a vertical deconstruction as part of my analytical approach, I acknowledge that more extensive audience research is needed to explore possibilities of deconstructive engagement as part of the audience reception of this film.

The found-footage film dates back to Dziga Vertov's Kino-Pravda movement of the 1920s, and to John Grierson's 'compilation documentary', which he developed from 1939–1945 during his tenure as Government Film Commissioner at the Canadian National Film Board (NFB) (Wees 2007; Canadian Film Encyclopedia n.d.). According to Wees (2007), the compilation films produced by the NFB during this time lacked the creatively subversive edge of the found footage films made by experimental filmmakers. Wees (2007) notes that Grierson's compilation documentaries were criticised for being 'simplistic in their treatment of complex social, political and economic issues, propagandiste, and sometimes intentionally misleading about the sources and significance of images illustrating the film's narrative and argument' (5). While similar criticisms have been made of Vertov's films (MacKay 2011; Chamberlin 2006), his film *Man With a Movie Camera* (1929) exemplifies the creative possibilities of constructing a documentary film from found footage. The lineage of Vertov and Kino-Pravda can be seen in the approaches taken by experimental filmmakers who created found footage or 'collage films' during the 1950s-70s. From the perspective of Brett Morgen's use of archive materials and collage, the lineage is most apparent in the works of Bruce Conner, Stan Vanderbeek, Stan Brakhage, and Arthur Lipsett (Wees 2007).

Lipsett's collage films *Very Nice, Very Nice* (1961) and *21–87* (1964) employ similar techniques to those used by Morgen almost sixty years later. Apart from collage, both use montage, photomontage, recontextualization and defamiliarisation. For example, when editing *21-87*, Lipsett created an audiovisual assemblage of found materials by using juxtaposition to produce surprising new meanings. In this film, the complex layering of sounds, music and spoken voice build an evocative palimpsest, much like Morgen's assemblage of archive materials in *Moonage Daydream*. *21–87* is notable for the way it challenges the expectation that a documentary must adhere to the conventional use of diegetic sound, indexicality, and authenticity (Wees 2007). Lipsett's perplexing dislocation of sound can be understood when considering his use of avant-garde approaches to assemblage. According to Wees (2007), Lipsett's approach to editing is closer to surrealist montage than to Eisensteinian montage, although he notes that both are at play in his films. While Lipsett would often juxtapose shots with the intent to produce new meanings for the audience – as is the case with Eisensteinian montage – many shots and sounds were edited using aleatory strategies, with the idea that playful juxtapositions might evoke unexpected sensory responses – as with surrealist montage.

Morgen's methodology

A similar alternation of montage approaches can be observed when examining Morgen's editing of *Moonage Daydream*, where a considered juxtaposition of shots appears to produce intentional meanings. But the film also includes many examples of seemingly random and playful assemblage, by way of linear transitions and layered compositions. When interviewed by Snead (2023), Morgen described using at least two editing approaches to achieve different ends: he would start by following a predetermined

plan to build an overarching narrative, suggesting certain themes that Bowie had dwelled upon in interview materials, such as chaos, transcendence and transit. Once this structural framework was established, he would pivot toward an aleatory approach that enabled him to evoke sensory responses and unexpected insights. Also in this interview, Morgen revealed how the editing of Bowie's vocal commentary was guided by a loose script which enabled him to establish a narrative throughline. Once this narrative foundation was in place, he responded to the archive materials intuitively, rather than deliberately connecting certain shots to generate intended meanings. Morgen explains:

> It's a really densely layered film, and I'm still coming to terms with some of my choices and decisions, many of which, in the moment, were meant to feel sort of spontaneous … In creating something that was so intuitive, it's really taken me some time to grasp and oftentimes find meanings in things that, I'm discovering new meanings myself, and new avenues of interpretation. (Snead 2023)

As Morgen explains to Snead, this layered, intuitive approach involved intentionally relinquishing some control over the meanings generated by the assemblage he had created. He reflected on how this creative method was also used by Bowie, along with other avant-garde artists Morgen took inspiration from. Along with these methods, Morgen described being inspired by Bowie's existential philosophies and his thoughts about the value of embracing discomfort. Since Bowie often ruminated on transience, Morgen incorporated animated segments and selected archive materials that suggested themes of transit (Snead 2023). This resulted in many shots of Bowie travelling through airports, on escalators, and across various locations such as Japan, Berlin, and Australia. Throughout the film's production, Morgen deliberately put himself into situations that displaced him from his comfort zone (Power 2022) and used artistic strategies that mirror Bowie's creative process. As Bowie had modelled, Morgen's approach to assemblage was based on bricolage, a concept developed by Claude Lévi-Strauss (1966) to describe the generation of 'mythical thought' through creative improvisation, involving the assemblage of a diverse array of available resources. Consistent with this approach, Morgen reiterated Bowie's use of the cut-up method (Marshall 2019), which was an avant-garde strategy developed by Dadaist Tristan Tzara (Richter 1965), and then by Brion Gysin and William Burroughs as an aleatory method for the assemblage of disparate literary and visual materials (Burroughs 1978). Taking inspiration from the Dadaist spirit of recontextualization and defamiliarisation, Morgen cut up songs and vocal recordings which he collaged together with photographs and film fragments from music videos, theatrical films, televised interviews, and live performance. These archival materials are remediated and enlivened by visual and sonic effects. As we shall see, Morgen even took the creative liberty of disassembling and reanimating Bowie's hand-drawn sketches, paintings, and storyboards – much to the chagrin of some Bowie fans. Not only did Morgen reanimate Bowie's artwork and replicate his creative strategies, he also sought inspiration from some of the same avant-garde sources that inspired Bowie (Fujishima 2022). Through his use of particular creative methods, Morgen pays homage to avant-gardists such as Arthur Lipsett, Stan Brakhage, William Burroughs, and Tristan Tzara. It is therefore useful to examine Morgen's use of the assemblage strategies used by directors of experimental found-footage film.

Discussion

The following section focuses on my analysis of selected segments of *Moonage Daydream*. After first discussing the continuity and rupture established by the film's complex audiovisual relationships and structural devices, I then engage in a more detailed examination through multimodal analysis of discrete segments of the film. For clarity, I define a 'segment' as a portion of the film that appears as a defined package, in that it represents a particular time period, or theme. In some cases, the visual components of a segment are edited to fit within the sonic timeline of a discrete song, while in other cases two or more songs might be edited together to fit within a visually or thematically determined segment.

Sound and music

The layered soundtrack plays an important role in forming the underlying structure of *Moonage Daydream*, with music and vocals stabilising an unrelenting barrage of visual images. While the music provides a sense of chronological continuity by way of the order in which we hear specific songs, the editing of the music tracks sometimes works against the overarching structure. Morgen used coherent pieces of music to stitch together visual fragments and bridge leaps in time and place. However, there are moments where the treatment of sound and music is not aimed at alleviating spatial–temporal rupture, but instead creates the disquieting potential of *sonic* rupture, thereby creating a sense of audiovisual dissonance. This combination of chronological continuity and audiovisual dissonance demands a dual engagement from audioviewers. As theorised by Holly Rogers (2017, 185), this form of 'double engagement' can be understood when we consider the creative-critical agenda of experimental filmmakers working with found footage:

> Pre-used footage can be collaged in such a way as to bring the conventions of mainstream cinematography and the languages of mass media to the fore. And when the sound and / or music of a clip is changed … the process of détournement not only relies on an image being placed against other images from different scenes or sources, but also on the conjoining of each pre-existent image with a new sound. If the new sounds extend across several disjointed clips, our reading of the resultant collage can be fundamentally different from a reading of a collection of images merely as *images*. (187)

Building upon this pertinent insight about the creative-critical motivations of experimental filmmakers, Rogers illuminates the variety of ways in which existing sound and music can be assembled together with found visual materials in order to activate the audience. A distinctly experimental approach is to assemble a 'mixture of original and new sounds to create a disjunctive and dissonant audiovisual flow' in which audioviewers are required 'not only to re-read, or 'undo' images, but also continually to oscillate between aural contexts, prompting a hyper-awareness of times, eras and cultural tropes' (Rogers 2017, 190). Observing this type of assemblage in *Moonage Daydream*, it is understandable that the prompting of such hyper-awareness would trigger an array of audience responses, from being sensorially elated and intellectually stimulated, through to being perplexed, disappointed, and even angry. The latter types of response appear to have been particularly triggered by Morgen's reworking of Bowie's songs.

Although *Moonage Daydream* was marketed to appeal to a mainstream audience, Morgen approached the film as an experimental filmmaker with a deep personal and

artisanal investment in the subject. This approach enabled him the 'stylistic audacity' to undergo a collaborative process of dismembering, recontextualising, and mashing together Bowie's songs. Morgen collaborated with music producer Tony Visconti and re-recording mixers Paul Massey and David Giammarco to dismantle and reconfigure Bowie's song recordings. The Stem files from these songs were remediated to form new musical arrangements, whereby the original songs appear to merge and overlap with each other, sometimes forming achronological and dissonant audiovisual couplings (Trakin 2022). In the film's climactic conclusion, Bowie's song *Blackstar* (2015) gradually begins to merge with his song *Memory of a Free Festival* (1969), only to be interrupted by Bowie's spoken words:

> There is no beginning, no end. And all at once, the outward appearance of meaning is transcended, and you find yourself struggling to comprehend a deep and formidable mystery. I am dying. You are dying. Second by second, all is transient …

These spoken words appear as a poignant punctuation to the remediated musical stems. When combined with a visual collage of disparate materials, including extracts from Johan Renck's 2015 music video for *Blackstar*, this spectral mashup forms a densely layered audiovisual bricolage that takes the audience on an exhilarating – yet deeply haunting – trip through time and space.

While Bowie's songs provide vessels to transport the audience temporally and spatially, his spoken voice complements this sonic levity with gravitas and stability. Just as the music and visual images build a loose narrative arc, his words play a navigational role, helping the audience to steer their way through a sea of disorienting sounds and images. Unlike the approach taken in many other biographic documentaries, Morgen refuses to provide exposition in the form of titles or a traditional authoritative voice-over. Rather, Bowie's voice functions as a liminal voice-of-God narration, with his philosophical statements carrying a sense of otherworldly wisdom. Cut and pasted from disparate sources, Bowie's spoken words are stitched together to form a throughline, taking on a virtually disembodied sense of authority – as though he is watching the documentary unfold and providing the occasional commentary from above (or from the grave). Morgen's assemblage of sonic and visual materials enables Bowie's voice to float peacefully and prophetically over the top of a chaotic visual collage. In this sense, the visual materials provide the foundation and gravitas to suspend the vertiginous sonic layers.

Using art

> I wanted to use art, I wanted to *use* art, in a different way in my life. I wanted a sense that, all the nooks and crannies that we don't understand about the way that we live, our day to day life. I wanted that shown to me you know, not in great clarity. But some kind of physical manifestation that these are the areas of life that are causing you grief or euphoria, and you don't really know why. (Bowie, *Moonage Daydream*)

Bowie's prophetic statement about art signals the beginning of a new segment, which stands out for the extent to which Morgen has reworked Bowie's artworks. Extracted from an archived interview, Bowie's voice is accompanied, initially with a close up shot of his face, taken from a mime performance filmed in the nineties. This audiovisual (re)coupling is further dramatised by the addition of a secondary sonic layer, in the form of *The Light* (Glass 2007), a symphonic composition by Philip Glass which was inspired

Figure 1.1. 'Philistines' (1982) by Jean-Michel Basquiat. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

by Bowie's song *Heroes*. The music forms a melodic bedrock for Bowie's vocal narration, a sonic combination that provides continuity to a sequence of still images depicting a diverse array of paintings Bowie took inspiration from (Figures 1.1–1.7).

With Glass's music providing the foundation and continuity for this segment, the visual art theme shifts to examples of the artworks Bowie developed as transmedia extensions of the *Diamond Dogs* album. This segue from artists that inspired Bowie, to Bowie *as* artist, is cued by the sound of an interviewer asking 'what are your hobbies?', to which Bowie replies:

> I sculpt, paint, write films. I make video, television, not programmes, but video television … art things that I do, you know, experimental video … cinematography … I play with video, I flirt an awful lot. (Bowie, *Moonage Daydream*)

This list of 'hobbies' is illustrated by a collage of visual materials that Bowie created in 1974. We see a macabre metallic sculpture, followed by a filmscript titled 'Diamond Dogs: a film by David Bowie', and a photo of the original theatrical set design model for Hunger City (Figure 2), the dystopian location for the unrealised film.[1] Bowie had initially made his own miniature model for Hunger City, which he used as the basis for an experimental film shot in his hotel room, as seen later in this segment (Heller 2018). His visualisation of the set for Hunger City is unveiled via a montage of process materials, including storyboards, character, and scene-sketches that Bowie drew with vivid felt-tip markers for his imagined screen representation of the *Diamond Dogs* storyworld (Figures 3.1–3.4). Many of the scene-sketches were drawn on lined refill pages, conjuring memories of school exercise books. Morgen's use of materiality to call up memories is also apparent in *Montage of Heck*, where Cobain's hand-scrawled lyrics and shopping lists appear on lined pages. Likewise, this segment from *Moonage Daydream* includes a rapid montage of similarly evocative archive materials;

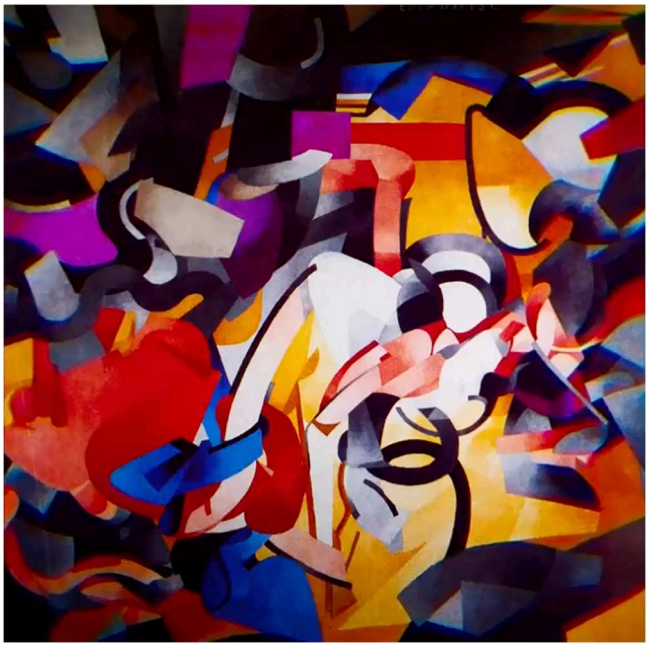

Figure 1.2. 'Edtaonisl' (1913) by Francis Picabia. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

Figure 1.3. 'To Live and Work' (1960) by Ken Currie. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

including a rough schedule for the recording of musicians during the production of the *Diamond Dogs* album, fleeting glimpses of song lyrics, a set list, a film script, and notes for a stadium production of the *Diamond Dogs* show – all scrawled in Bowie's idiosyncratic handwriting onto foxed and wine-splattered paper, including pages from a hole-punched

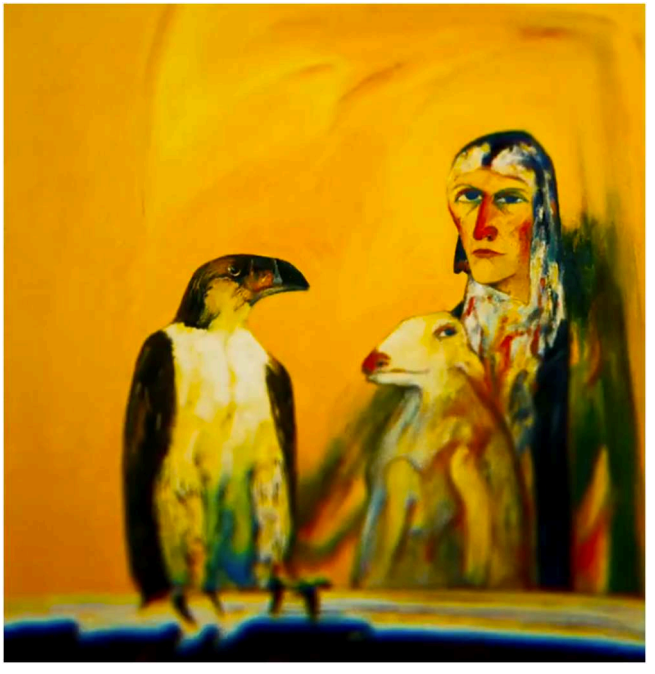

Figure 1.4. 'Woman With an Eagle and a Lamb' (n.d.) by John Bellany. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

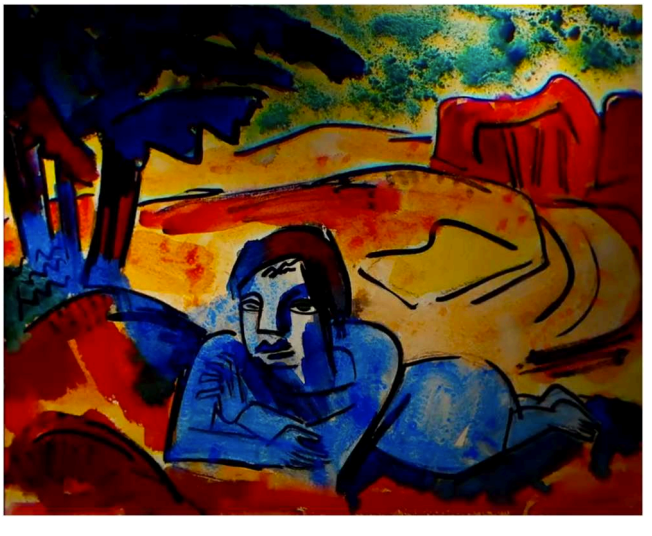

Figure 1.5. 'Summer; Sommer, 1924' (1924) by Karl Schmidt-Rottluff. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

lined refill and a 1974 diary (Figures 4.1–4.3). This rapid sequence of time-worn paper documents segues into clips from Bowie's moving image experiments, where the materiality of the degraded film and videotape footage is emphasised, rather than hidden or digitally enhanced.

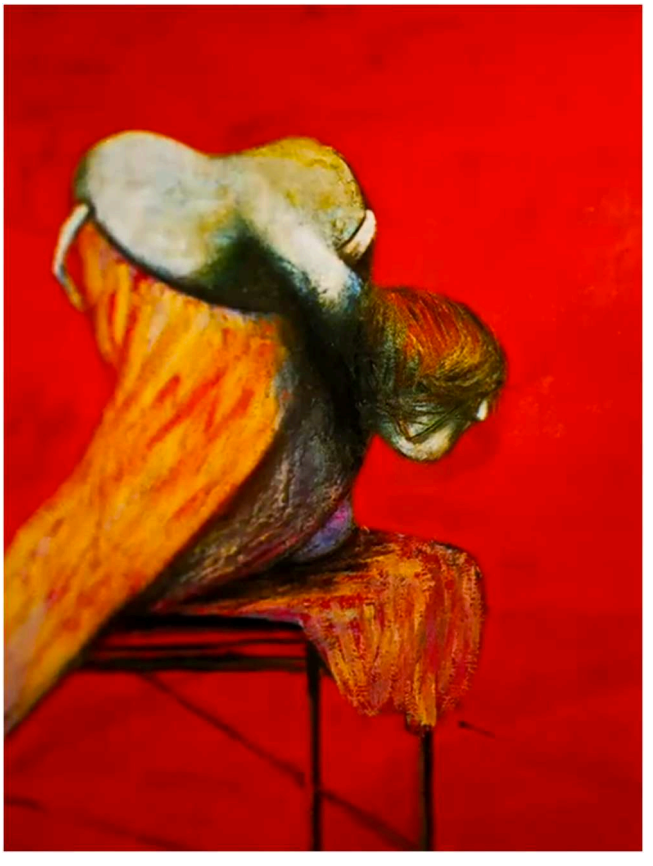

Figure 1.6. 'Three Studies for Figures at the Base of a Cucifixion' (1944) by Francis Bacon. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

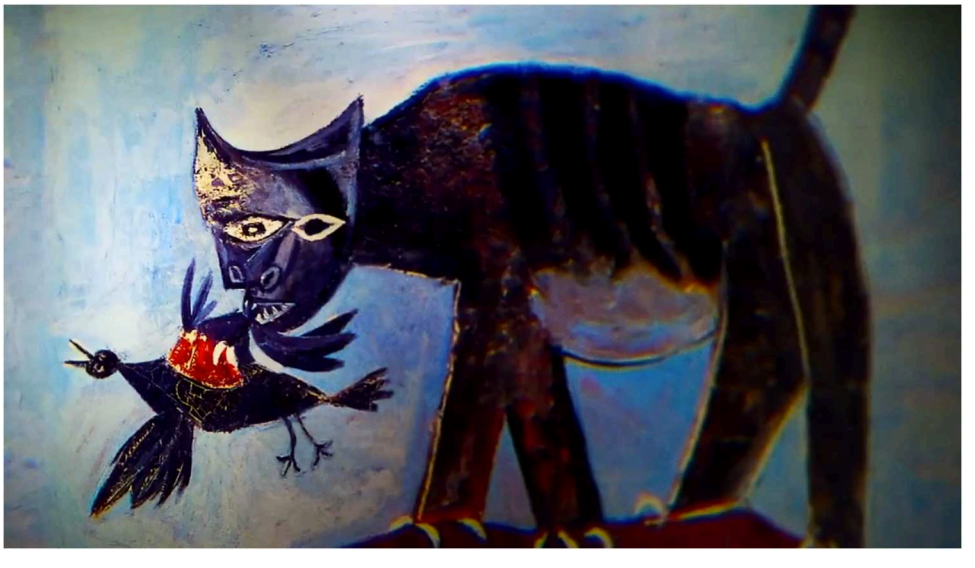

Figure 1.7. 'Cat Catching a Bird' (1939) by Pablo Picasso. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

Figure 2. The original theatrical set design model for Hunger City. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

Rock 'n' roll with me

Rock' n' Roll with Me was recorded in 1974 for Bowie's *Diamond Dogs* album. While establishing a sonic foundation and throughline for this segment, this song also packages together a diverse array of materials, including performance footage, layered cutouts, and clips from interviews. Visually this segment begins with a re-edited sequence of shots depicting Bowie and musicians rehearsing at a Los Angeles studio in 1974.[2] These

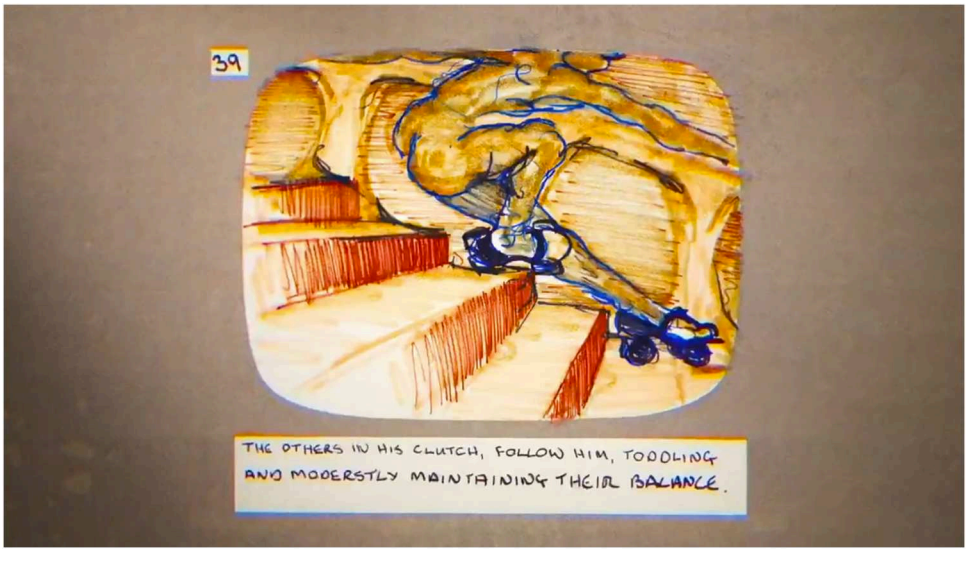

Figure 3.1. David Bowie's hand-drawn storyboard panel for Hunger City. Framegrab from Moonage Daydream (Brett Morgen, 2022).

Figure 3.2 David Bowie's hand-drawn illustration depicts a fragment of his vision for the imaginary Hunger City storyworld. Framegrab from Moonage Daydream (Brett Morgen, 2022.).

visuals are overlaid – not with the song being rehearsed at the time – but with a performance recording of Bowie singing the lyrics 'I never wanted anything but new surroundings … a room to rent while the Lizards lay lying in the heat'. As the volume of Bowie's vocal performance is lowered, another audio track is introduced. We hear an interviewer ask 'what kind of childhood did you have?', to which Bowie replies 'oh, incredibly ordinary', and his response is literally accompanied with banal shots of 1950s urban London. This editing of sonic and visual clips that jump abruptly between different themes, times and places could be experienced as confusing, especially for those who expect documentaries to adhere faithfully to spatial–temporal conventions.

In what follows, we hear snippets from an interview in which Bowie is talking about the literature and music introduced to him by his brother Terry. A section of layered cutouts begins with a grainy photograph of Bowie as a teenager, accompanied by a vocal extract in which he recalls Terry gifting him Jack Kerouac's book *On The Road* (1957). As he talks, a page from Kerouac's book gradually appears in the background, right of the image. Bowie adds 'he also introduced me to people like John Coltrane', and the camera slowly zooms closer, directing our attention to a deeper layer at the left of the photo where a painted figure playing saxophone comes into view. Rather than viewing the edited images horizontally – as one might be trained to respond to conventional editing – this visual unveiling pulls the viewer vertically into the depth of the image layer-by-layer. From a photo of teenage Bowie playing saxophone, emerges a photo of Bowie and Terry as teenagers. *Rock' n' Roll with Me* continues as the sonic foundation, thus suspending and cohering the visual images that graduate from footage of Bowie performing this song on stage to a photo of William S. Burroughs. Given that he was a proponent of the 'cut-up method' that Bowie used to assemble song lyrics for the *Diamond Dogs* album, it is appropriate that Burroughs appears in the form of a

Figure 3.3. David Bowie's hand-drawn illustration depicts a fragment of his vision for the imaginary Hunger City storyworld. Framegrab from Moonage Daydream (Brett Morgen, 2022.).

cutout – one of a number of cutout representations of literary, philosophical and cultural figures that inspired Bowie. Included here are photos of Jack Kerouac and Carl Jung, imagery symbolising the influence of Dada, Aleisteir Crowley's 1923 occult novel *Moon-child* and his 1929 book *Magick in Theory and Practice*. Other cutouts include a book cover from science fiction writer Ray Bradbury; images of Albert Einstein, George Orwell, and many others. With each of these cutouts coming into view one by one, the result is a densely layered collage of foraged materials, all set to Bowie's explanation of how his brother introduced him to these figures of inspiration:

> I think Terry probably gave me the greatest serviceable education that I could ever have had. I mean, he just introduced me to the outside things, kinds of books, and kinds of music and attitudes that just weren't the currency in the area that I grew up. (Bowie, *Moonage Daydream*)

Bowie proceeds to explain that Terry returned from military duty with schizophrenia and stayed in a hospital for the rest of his life. In a fitting accompaniment to this depressing story, digital image interpolation is used to zoo' in on the photograph of Terry until it fills the frame with a digital representation of his nose, which gradually disintegrates.

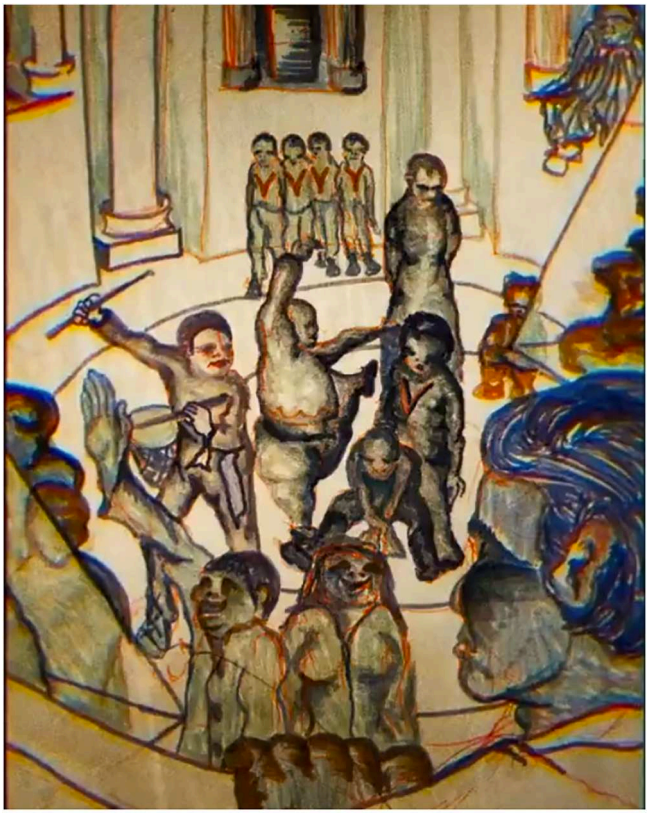

Figure 3.4. David Bowie's hand-drawn illustration depicts a fragment of his vision for the imaginary Hunger City storyworld. Framegrab from Moonage Daydream (Brett Morgen, 2022).

Emerging from beyond the fragmented centre of the image appears a computer generated image depicting a yellow sky and a fleet of fighter-planes flying toward us. Up to this point, we have experienced a sense of being pulled gradually forwards, deeper into the frame. But this transition to the yellow sky triggers a turning point, and we must now adjust to a reversal of this sense of movement. As digital interpolation is again used to zoom out from the depth of the frame, we are pulled backward through an expressionistic and apocalyptic cityscape – a computer generated representation of Hunger City. Consistent with Bowie's sketches of this storyworld, the buildings are angular and war-ravaged, and the city looks uninhabitable. As as we pull further away, parachutes can be seen falling from the sky, and then bizarrely, we find ourselves inside one of Bowie's storyboard images, sharing the frame with a disturbed figure locked in a cage. The wider frame reveals a menagerie of monstrous characters drawn by Bowie for the *Diamond Dogs* storyworld (Figure 5).

In addition to the technique of digital image interpolation, Morgen used 3D animation software to arrange pieces of Bowie's drawings and to construct an illusion of three-dimensional space. As we travel deeper into this spatial vortex, it becomes apparent that the contours of this virtual tunnel are comprised of cutouts of Bowie's felt-tip drawings. Bowie's fictional character Halloween Jack appears on roller skates, as he mingles

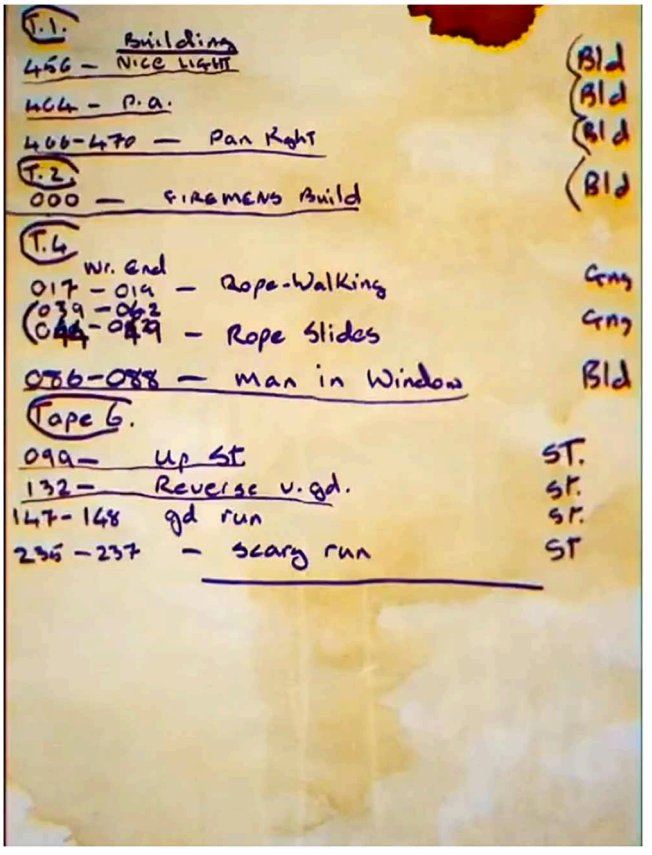

Figure 4.1. Figure 4.1. A photograph of David Bowie's handwritten notes related to his Diamond Dogs project. Framegrab from Moonage Daydream (Brett Morgen, 2022).

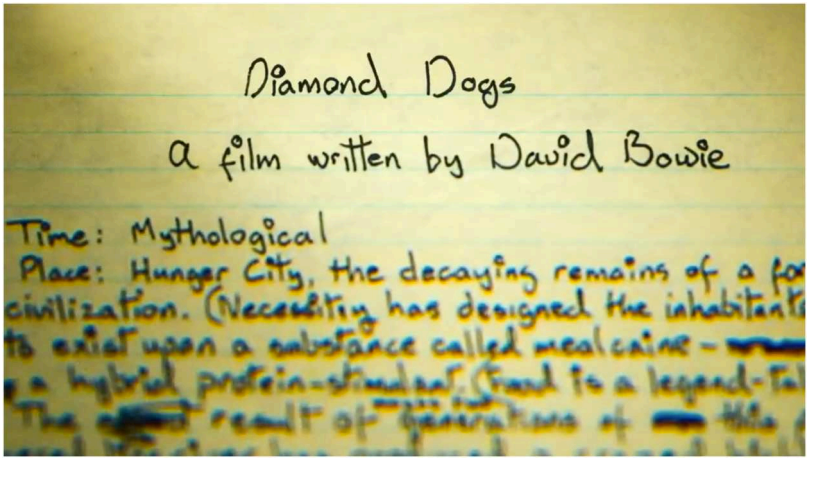

Figure 4.2. A photograph of David Bowie's handwritten script for for his unrealised Diamond Dogs film. Framegrab from Moonage Daydream (Brett Morgen, 2022).

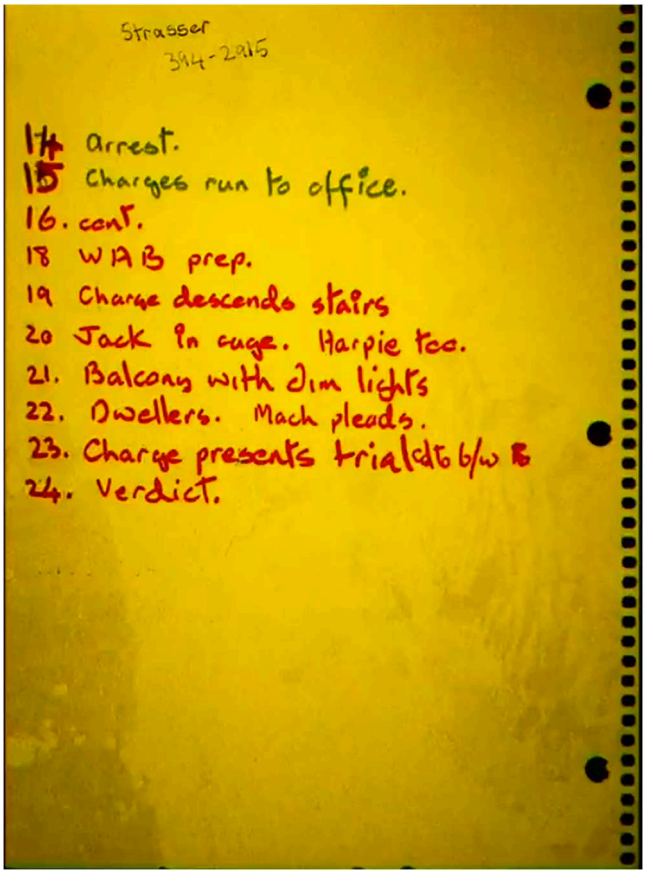

Figure 4.3. A photograph of a hole-punched page showing David Bowie's handwritten notes for his Diamond Dogs project. Framegrab from Moonage Daydream (Brett Morgen, 2022).

Figure 5. A menagerie of monstrous characters drawn by Bowie for the *Diamond Dogs* storyworld. Framegrab from *Moonage Daydream* (Brett Morgen, 2022).

with other strange figures drawn by Bowie to populate his dystopian storyworld. Images from films that inspired Bowie, such as *Nosferatu* (Murnau 1922) appear as projections onto a background screen.

For the viewer, this sensation of moving through an illusory three dimensional space feels more like the virtual experience of playing a digital game than watching a film. We are pulled forwards into the frame, then backwards away from the centre of the frame, then down to the depths of the base of the frame. We are turned upside down and around, through windows and past two-dimensional cutouts of Bowie's drawings. This disorienting rollercoaster ride through virtual space enables the viewer to imagine a giddy semblance of the film Bowie had visualised in 1974. By using digital technologies to remediate Bowie's felt-tip drawings, Morgen situates these within a 3D animated context, thus converging handmade and digital art, and estranging the aesthetic affordances of old and new media. Further exemplifying the process of remediation, Morgen brings the storyworld of Hunger City to life as a moving image experience; something that Bowie had intended but never achieved during his lifetime. This segment concludes by returning us to a live clip of Bowie singing the end of *Rock' n' Roll with Me* on stage; thereby the timeframe of the song serves as a package for the many disparate visual elements, and provides a dramatic structure for the segment to unfold and conclude.

Focusing on this segment in particular, Wilson's (2022) journalistic review opines that the song is 'intercut with similarly heavyhanded and garish imagery of monsters and demons in cages from somewhere or other'. Showing little appreciation for the creative strategies of remediation, cut-up and collage employed by Morgen, Wilson also fails to recognise that the monstrous characters are Bowie's own drawings. While overlooking the historical lineage and suitability of Morgen's artistic strategies, Wilson describes being 'pungently disappointed' that *Moonage Daydream* did not satisfy his expectations of documentary. He quips 'what don't you get from a rollercoaster that you might want from a documentary? Just little things like any sense of context or chronology, the identification of key figures, et cetera'. While these are reasonable expectations of certain types of documentary representation, their absence are not grounds to render this documentary 'a mess' or 'full of sound and vision – signifying nothing', as indicated by the title of Wilson's article. As for the rollercoaster experience, is this not an innovative example of media convergence and remediation? Where a new sensorial experience emerges from the merging of documentary, video games, synaesthetic visual music art, music video aesthetics, theme park kinetics, and the materiality of film and videotape?

Materiality

Morgen has also been criticised for his inclusion of poor quality and degraded footage. In his journalistic review of *Moonage Daydream*, Spencer Kansa (2022) complained that 'the *Ashes to Ashes* promo, 'is marred by the oversaturation of colour that renders it a blur'. Similarly, journalist Josh Steinberg (2022) laments:

> Its hodgepodge of low-quality source elements often make it anything but 'cinematic.' … David Mallet's shot-on-video promos look incredibly grainy on the big screen – particularly *Ashes to Ashes* and *Boys Keep Swinging*'.

While expressing a similar complaint in another journalistic review, Steve Pafford (2022) offers a solution:

> The source material is so low-grade it somehow feels like they're better suited to viewing via a phone screen – say the David Bowie Is app where some of the material was apparently premiered, for instance – rather than a hook up on the silver screen.

From the perspective of technical perfection and a smooth viewing experience, there is some logic in this argument that certain grades of footage may be more suitably presented on small versus large screens. But the point is missed by those who evaluate this film primarily on the basis of the quality of some of the footage. With David Mallet's music video for *Ashes to Ashes* (1980), it is precisely the graininess (or fuzziness), pastel colours, and other video-tape affordances that conjure that moment in time when music videos were beginning to be shot on video instead of film; not to mention, that moment when an accidental camera setting led to this video's suitably estranged rendition of colour and light (Perrott 2023a, 170). This example reminds us that the materiality of bygone mediums can be exploited in ways that generate a type of nostalgic resonance with the absent-presence of the visual and sonic texture of a moment in time (Perrott 2019), a phenomenon described by Mark Fisher (2011) as 'the surface noise of obsolete materiality'. In his article *What is Hauntology?* Fisher (2012) elucidates the specific affordances of music and screen media – such as the crackle of vinyl, the grain and scratch of film, and the fuzziness and glitch of videotape – arguing that such affordances play a vital role in triggering a haptic engagement with audio and visual cultures of the past and future. Extending upon this argument, there is another compelling reason to resist obscuring or digitally enhancing medium-specific imperfections. In this time when digital technologies and Artificial Intelligence are promoted as time-saving necessities to achieve flawless, smooth, or non-disruptive writing, images and sounds, the oversaturation of digitally modified and artificially generated media may fuel a yearning to engage with the obsolete materiality afforded by analogue mediums (Niemeyer and Siebert 2023). Sean O'Hagan (2011) observes such a phenomenon, which presents as an expressed desire to engage with obsolete technologies and materials, or to experience the rawness and disruption of perceived imperfections such as the scratch, fuzz, or glitch. In this light, one could view Morgen's refusal to erase such imperfections, not as indicating poor direction, but as signalling an astute awareness of the artistic value of obsolete materiality.

Visual effects and remediation

Just as Morgen was criticised for his big screen representation of certain archive footage that emphasise traces of the distinctive materiality produced by film and video, he was also criticised in Wilson's (2022) journalistic review, for his use of animation and visual effects. While Morgen had the audacity to cut-up some of Bowie's artworks and storyboard sketches and animate them using 3D software, he also used digital technologies to dismantle, decay, and distort footage from the Bowie archive. He collaborated with animation director, Vello Virkhous and the Xitelabs Creative team to create 'immersive, era-inspired visual art-pieces for the film'. According to the Xitelabs Creative Sciences (2024) website:

> The visuals that made the cut came from a powerful and spirited collaboration with Director Brett Morgen exploring themes around leaving reality, timelessness and transitioning. The works created took deep inspiration from the concept of time and signal decay to transcendence … During the creative process our team was given access to rare footage selects of live Bowie performances from filmmaker Pennebaker. These film clips from the Bowie Estate were scanned back to digital files. Our job was to Re imagine the original 35 mm films and create visual art that captured the energy and vibe of Bowie in a period vibe appropriate to era, yet contemporary in style.

The Xitelabs creative team also note the use of 'analog and digital video processing by Tachyons + Resolume and Touch Designer' to create a series of 'unique visual treatments' which were then 'layered together' by Morgen to appear in selected segments of the film. While this description provides technical insight into the creative possibilities of remediation, the process images published on the Xitelabs website show how new artworks can be created by using digital technologies to 'mess with' the temporal and material affordances of 35 mm film. Processes such as 'signal decay' have created a new artwork out of digitally distorting frames from Donn Pennebaker's iconic documentary *Ziggy Stardust and the Spiders from Mars* (1979), which was shot on film in 1973.[3] In the creatively reverential spirit of remediation, the resultant stretching, striation and echoing of the images connects the contemporary moment with the materiality and aesthetics of cinematic experimentation in the 1970s. While the kaleidoscopic and striated images in *Moonage Daydream* appear as a homage to the eclectic energy of Bowie's Ziggy Stardust persona, they also remediate the experimental techniques used in early music videos (Figures 6.1 and 6.2). For instance, a similar type of reiterated visual echo of Bowie's silhouette can be seen in the *Space Oddity* video that was originally screened on *Hits à Gogo* in 1969 (Figure 7).[4]

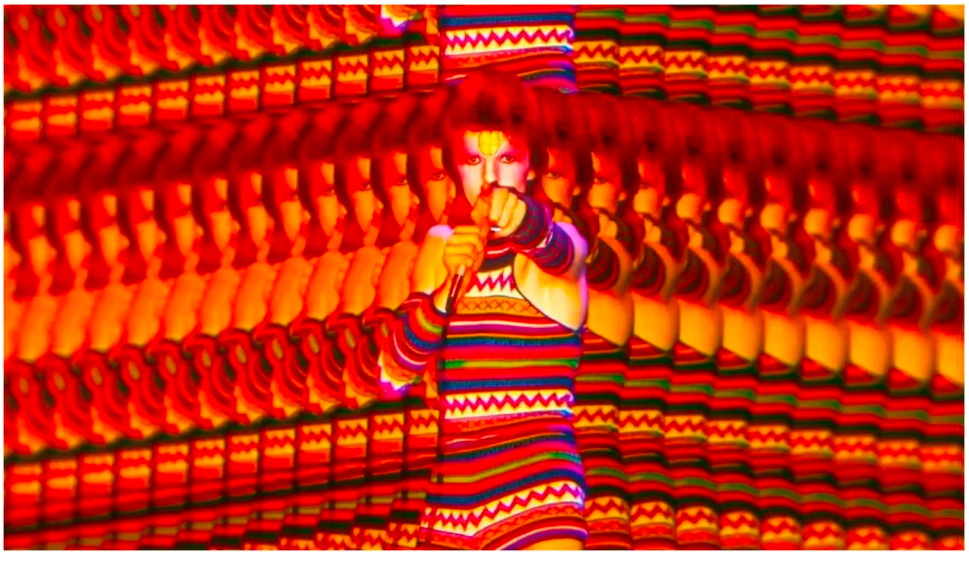

Figure 6.1. Digitally remediating the aesthetics of late 1960s televised music videos. Framegrab from Moonage Daydream (Brett Morgen, 2022).

Figure 6.2. Digitally remediating the aesthetics of late 1960s televised music videos. Framegrab from Moonage Daydream (Brett Morgen, 2022).

Figure 7. A reiterated visual echo of Bowie's silhouette from a 1969 video of *Space Oddity* on the television show *Hits à Gogo*.

Conclusion

By undertaking a multimodal analysis of *Moonage Daydream*, I aimed to address a gap identified across the field of existing publications about this film. While the journalistic publications and fan commentary discussed here are not representative of the wider population, they provide insight into some of the expectations of a limited, yet diverse selection of audience members. Furthermore, my survey of scholarly and non-academic literature about *Moonage Daydream* located only a few publications that explore the film in relation to the historical development of documentary, or the experimental assemblage and avant-garde strategies of found footage documentaries and music films. By excavating the strata of this convergent lineage, I have identified Morgen's use of assemblage techniques that were pioneered by filmmakers such as Lipsett and Brakhage.

My analytical discussion of *Moonage Daydream* invites readers to participate in an in-depth examination of the visual and sonic assemblage of the film. While my analysis enables a consideration of how creative strategies are utilised in specific segments, it is important to pull back and consider the film as a whole – as a densely layered bricolage of voice, music, sound, and image – a remediation of past and present artforms, mediums, and technologies. It is this holistic multimodal configuration of found footage that sparks an alchemy of archive materials, thus generating infinite interpretations and sensory responses. As discussed earlier, this alchemical capacity of found footage film is usefully articulated by Rogers's (2017) theorisation of experimental found footage film. By applying Rogers's concept of a 'vertical form of deconstruction (between sound and image)', one can see how *Moonage Daydream* prompts audioviewers to critique documentary conventions, while also creating new possibilities for a double form of engagement in which critical awareness occurs simultaneously alongside a sensorial experience of documentary as 'poetic ambiguity' (Rogers 2017, 187). Viewing the film through this lens obliterates those assumptions that Morgen was mindlessly throwing random footage together in the edit room, and sheds light on his idiosyncratic 'stylistic audacity'. While I am not suggesting he is an artistic genius or vanguard as has been ascribed to Bowie, my analysis reveals Morgen's use of avant-garde strategies to create a reverential work of art that has the capacity to transport us across time, space, and media. In doing so, *Moonage Daydream* provides a pertinent exemplar of how the process of remediation can be utilised – not only to enliven and re-enchant art and cultural forms relegated to the past, but to invigorate our perceptions of the form, function and future of music documentary.

Notes

1. The set was designed in 1984 by Broadway set designers Jules Fisher and Mark Ravitz, who followed directions provided by Bowie, which included wanting "something like the town in *The Cabinet of Dr Caligari*", along with the clues "power, Nuremberg, and Fritz Lang's *Metropolis*"; 'How David Bowie outlined his vision for the Diamond Dogs tour stage set'. *The Young American*, https://www.theyoungamerican.co.uk/diamond_dogs_tour-set_design.htm; David Bowie's original "Diamond Dogs" tour "Hunger City" set design model, *Heritage Auctions*, https://entertainment.ha.com/itm/movie-tv-memorabilia/david-bowie-s-original-diamond-dogs-tour-hunger-city-set-design-model/a/997027-2869.s
2. This footage previously appeared in the documentary films *Cracked Actor* (1975), directed by Alan Yentob, United Kingdom, BBC; *David Bowie: Five Years* (2013), directed by Francis

Whately, London: BBC; and in Nacho's fan-edited music video for Bowie's song 'Right' (1974), 'Nacho's 45th Anniversary Right Redux', *YouTube* (26 September 2020), https://www.youtube.com/watch?v=4zw8iDKiqgE (accessed 1 October 2022).

3. D. A. Pennebaker [director], *Ziggy Stardust and the Spiders from Mars* [documentary film], shot on 3 July 1973 at the Hammersmith Odeon, London. First released 1979.
4. Nacho Video, 'David Bowie, Space Oddity (2019 Tony Visconti Full Length Mix), 1969', YouTube video, 00:05:19, 19 November 2019, https://youtu.be/PbNsWll5ufw.

Disclosure statement

No potential conflict of interest was reported by the author(s).

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