

Lady Gaga And Popular Music Performing Gender Fashion And Culture

[#Lady Gaga](#) [#popular music](#) [#gender performance](#) [#fashion icon](#) [#cultural influence](#)

Explore Lady Gaga's transformative impact on popular music, where her artistry uniquely blends performance, evolving gender expressions, and boundary-pushing fashion. This analysis delves into her significant role in shaping contemporary culture and challenging traditional norms within the music industry.

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Lady Gaga and Popular Music

This book is a multi-faceted, interdisciplinary examination of the music and figure of Lady Gaga, combining approaches from scholars in cultural studies, art, fashion, and music. It represents one of the first scholarly volumes devoted to Lady Gaga, who has become, over a few short years, central to both popular (and, indeed, populist) as well as more scholarly thought in these areas and who, the contributors argue, is helping to shape—directly and indirectly—thought and culture both in the fields of the "scholarly" and the "everyday." Lady Gaga's output is firmly embedded in a self-consciously intellectual pop culture tradition, and her music videos are intertextually linked to icons of pop culture intelligentsia like Alfred Hitchcock and open to multiple interpretations. In examining her music and figure, this volume contributes both to debates on the status of intertextuality, held in tension with originality, and to debates on the figuring of the sexualized female body, and representations of disability. There is interest in these issues from a wide range of disciplines: popular musicology, film studies, queer studies, women's studies, gender studies, disability studies, popular culture studies, and the burgeoning sub-discipline of aesthetics and philosophy of fashion.

The Performance Identities of Lady Gaga

Three years after entering the pop music scene, Lady Gaga became the most well-known pop star in the world. These thirteen critical essays explore Lady Gaga's body of work through the interdisciplinary filter of performance identity and cover topics such as gender and sexuality, body commodification, visual body rhetoric, drag performance, homosexuality and heteronormativity, Surrealism and the theatre of cruelty, the carnivalesque, monstrosity, imitation and parody, human rights, and racial politics. Of particular interest is the way that Lady Gaga's oeuvre, however popular, strange, raw or controversial, enters into the larger sociopolitical discourse, challenging the status quo and altering our perceptions of reality.

Global Glam and Popular Music

This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day, and from an international perspective. Focus is given to a number of representative artists, bands, and movements, as well as national, regional, and cultural contexts from around the globe. Approaching glam music performance and style broadly, and using the glam/glitter rock genre of the early 1970s as a foundation for case studies and comparisons, the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts. Glam rock, in its original, term-defining inception, had its birth in the UK in 1970/71, and featured at its forefront acts such as David Bowie, T. Rex, Slade, and Roxy Music. Termed "glitter rock" in the US, stateside

artists included Alice Cooper, Suzi Quatro, The New York Dolls, and Kiss. In a global context, glam is represented in many other cultures, where the influences of early glam rock can be seen clearly. In this book, glam exists at the intersections of glam rock and other styles (e.g., punk, metal, disco, goth). Its performers are characterized by their flamboyant and theatrical appearance (clothes, costumes, makeup, hairstyles), they often challenge gender stereotypes and sexuality (androgyny), and they create spectacle in popular music performance, fandom, and fashion. The essays in this collection comprise theoretically-informed contributions that address the diversity of the world's popular music via artists, bands, and movements, with special attention given to the ways glam has been influential not only as a music genre, but also in fashion, design, and other visual culture.

Women, Camp, and Popular Culture

This innovative study claims camp as a critical, yet pleasurable strategy for women's engagement with contemporary popular culture as exemplified by 30 Rock or Lady Gaga. In detailed analyses of lesbian cinema, postfeminist TV, and popular music, the book offers a novel take on its subject. It defines camp as a unique mode of detached attachment, which builds on affective intensity and emotional investment, while strongly encouraging a critical edge.

The Routledge Research Companion to Popular Music and Gender

Why is gender inseparable from pop songs? What can gender representations in musical performances mean? Why are there strong links between gender, sexuality and popular music? The sound of the voice, the mix, the arrangement, the lyrics and images, all link our impressions of gender to music. Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans, and how tastes and preferences become associated with gender. This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender. The contributors are drawn from a range of disciplines including musicology, sociology, anthropology, gender studies, philosophy, and media studies, providing new reference points for studies in this interdisciplinary field. Stan Hawkins's introduction sets out to situate a variety of debates that prompts ways of thinking and working, where the focus falls primarily on gender roles. Amongst the innovative approaches taken up in this collection are: queer performativity, gender theory, gay and lesbian agency, the female pop celebrity, masculinities, transculturalism, queering, transgenderism and androgyny. This Research Companion is required reading for scholars and teachers of popular music, whatever their disciplinary background.

Celebrity Memoir

In this timely analysis of the economics of access that surround contemporary female celebrity, Hannah Yelin reveals a culture that requires women to be constantly 'baring all' in physical exposure and psychic confessions. As famous women tell their story, in their 'own words', constellations of ghostwriters, intermediaries and market forces undermine assertions of authorship and access to the 'real' woman behind the public image. Yelin's account of the presence of the ghostwriter offers a fascinating microcosm of the wider celebrity machine, with insights pertinent to all celebrity mediation. Yelin surveys life-writing genres including fiction, photo-diary, comic-strip, and art anthology, as well as more 'traditional' autobiographical forms; covering a wide range of media platforms and celebrity contexts including reality TV, YouTube, pop stardom, and porn/glamour modelling. Despite this diversity, Yelin reveals seemingly inescapable conventions, as well as spaces for resistance. *Celebrity Memoir: from Ghostwriting to Gender Politics* offers new insights on the curtailment of women's voices, with ramifications for literary studies of memoir, feminist media studies, celebrity studies, and work on the politics of production in the creative industries.

Queerness in Pop Music

This book investigates the phenomenon of queering in popular music and video, interpreting the music of numerous pop artists, styles, and idioms. The focus falls on artists, such as Lady Gaga, Madonna, Boy George, Diana Ross, Rufus Wainwright, David Bowie, Azealia Banks, Zebra Katz, Freddie Mercury, the Pet Shop Boys, George Michael, and many others. Hawkins builds his concept of queerness upon existing theories of opacity and temporality, which involves a creative interdisciplinary approach to musical interpretation. He advocates a model of analysis that involves both temporal-specific listening and biographic-oriented viewing. Music analysis is woven into this, illuminating aspects of parody, nostalgia, camp, naivety, masquerade, irony, and mimesis in pop music. One of the principal aims is to

uncover the subversive strategies of pop artists through a wide range of audiovisual texts that situate the debates on gender and sexuality within an aesthetic context that is highly stylized and ritualized. Queerness in Pop Music also addresses the playfulness of much pop music, offering insights into how discourses of resistance are mediated through pleasure. Given that pop artists, songwriters, producers, directors, choreographers, and engineers all contribute to the final composite of the pop recording, it is argued that the staging of any pop act is a collective project. The implications of this are addressed through structures of gender, ethnicity, nationality, class, and sexuality. Ultimately, Hawkins contends that queerness is a performative force that connotes futurity and utopian promise.

Pop Masculinities

Pop Masculinities explores the many ways in which twenty-first century pop artists perform masculinity through their songs, music videos, and public appearances. This offers a point of entry for addressing broader gender issues in contemporary popular culture and society.

Gaga Aesthetics

Pop art has traditionally been the most visible visual art within popular culture because its main transgression is easy to understand: the infiltration of the “low” into the “high”. The same cannot be said of contemporary art of the 21st century, where the term “Gaga Aesthetics” characterizes the condition of popular culture being extensively imbricated in high culture, and vice-versa. Taking Adorno and Horkheimer's “The Culture Industry” and Adorno's Aesthetic Theory as key touchstones, this book explores the dialectic of high and low that forms the foundation of Adornian aesthetics and the extent to which it still applied, and the extent to which it has radically shifted, thereby ‘upending tradition’. In the tradition of philosophical aesthetics that Adorno began with Lukács, this explores the ever-urgent notion that high culture has become deeply enmeshed with popular culture. This is “Gaga Aesthetics”: aesthetics that no longer follows clear fields of activity, where “fine art” is but one area of critical activity. Indeed, Adorno's concepts of alienation and the tragic, which inform his reading of the modernist experiment, are now no longer confined to art. Rather, stirring examples can be found in phenomena such as fashion and music video. In addition to dealing with Lady Gaga herself, this book traverses examples ranging from Madonna's *Madam X* to Moschino and Vetements, to deliberate on the strategies of subversion in the culture industry.

Voicing Girlhood in Popular Music

This interdisciplinary volume explores the girl's voice and the construction of girlhood in contemporary popular music, visiting girls as musicians, activists, and performers through topics that range from female vocal development during adolescence to girls' online media culture. While girls' voices are more prominent than ever in popular music culture, the specific sonic character of the young female voice is routinely denied authority. Decades old clichés of girls as frivolous, silly, and deserving of contempt prevail in mainstream popular image and sound. Nevertheless, girls find ways to raise their voices and make themselves heard. This volume explores the contemporary girl's voice to illuminate the way ideals of girlhood are historically specific, and the way adults frame and construct girlhood to both valorize and vilify girls and women. Interrogating popular music, childhood, and gender, it analyzes the history of the all-girl band from the Runaways to the present; the changing anatomy of a girl's voice throughout adolescence; girl's participatory culture via youtube and rock camps, and representations of the girl's voice in other media like audiobooks, film, and television. Essays consider girl performers like Jackie Evancho and Lorde, and all-girl bands like Sleater Kinney, The Slits and Warpaint, as well as performative ‘girlishness’ in the voices of female vocalists like Joni Mitchell, Beyoncé, Miley Cyrus, Taylor Swift, Kathleen Hanna, and Rebecca Black. Participating in girl studies within and beyond the field of music, this book unites scholarly perspectives from disciplines such as musicology, ethnomusicology, comparative literature, women's and gender studies, media studies, and education to investigate the importance of girls' voices in popular music, and to help unravel the complexities bound up in music and girlhood in the contemporary contexts of North America and the United Kingdom.

Beyoncé

Who runs the world? The Beyhive knows. From the Destiny's Child 2001 hit single “Survivor” to her 2019 jam “7/11,” Beyoncé Knowles-Carter has confronted dominant issues around the world. Because her image is linked with debates on race, sexuality, and female empowerment, she has become a central

figure in pop music and pop culture. *Beyoncé: At Work, On Screen, and Online* explores her work as a singer, activist, and artist by taking a deep dive into her songs, videos, and performances, as well as responses from her fans. Contributors look at Beyoncé's entire body of work to examine her status as a canonical figure in modern music and do not shy away from questioning scandals or weighing her social contributions against the evolution of feminism, critical race theory, authenticity, and more. Full of examples from throughout Beyoncé's career, this volume presents listening as a political undertaking that generates meaning and creates community. *Beyoncé: At Work, On Screen, and Online* contends that because of her willingness to address societal issues within her career, Beyoncé has become an important touchstone for an entire generation—all in a day's work for Queen Bey.

Rock Concert Performance from ABBA to ZZ Top

This book presents an analysis of 100 rock concert performances and answers the question "What makes a truly great rock performance?" Peter Smith delves into his own recollections of experiencing rock performances and covers themes of icons, persona, energy, fandom, venues, communities, politics, art-rock, authenticity, and maturity.

Digital Signatures

How sonically distinctive digital "signatures"—including reverb, glitches, and autotuning—affect the aesthetics of popular music, analyzed in works by Prince, Lady Gaga, and others. Is digital production killing the soul of music? Is Auto-Tune the nadir of creative expression? Digital technology has changed not only how music is produced, distributed, and consumed but also—equally important but not often considered—how music sounds. In this book, Ragnhild Brøvig and Anne Danielsen examine the impact of digitization on the aesthetics of popular music. They investigate sonically distinctive "digital signatures"—musical moments when the use of digital technology is revealed to the listener. The particular signatures of digital mediation they examine include digital reverb and delay, MIDI and sampling, digital silence, the virtual cut-and-paste tool, digital glitches, microrhythmic manipulation, and autotuning—all of which they analyze in specific works by popular artists. Combining technical and historical knowledge of music production with musical analyses, aesthetic interpretations, and theoretical discussions, Brøvig and Danielsen offer unique insights into how digitization has changed the sound of popular music and the listener's experience of it. For example, they show how digital reverb and delay have allowed experimentation with spatiality by analyzing Kate Bush's "Get Out of My House"; they examine the contrast between digital silence and the low-tech noises of tape hiss or vinyl crackle in Portishead's "Stranger"; and they describe the development of Auto-Tune—at first a tool for pitch correction—into an artistic effect, citing work by various hip-hop artists, Bon Iver, and Lady Gaga.

Hip-Hop Authenticity and the London Scene

This book explores the highly-valued, and often highly-charged, ideal of authenticity in hip-hop — what it is, why it is important, and how it affects the day-to-day life of rap artists. By analyzing the practices, identities, and struggles that shape the lives of rappers in the London scene, the study exposes the strategies and tactics that hip-hop practitioners engage in to negotiate authenticity on an everyday basis. In-depth interviews and fieldwork provide insight into the nature of authenticity in global hip-hop, and the dynamics of cultural appropriation, globalization, marketization, and digitization through a combined set of ethnographic, theoretical, and cultural analysis. Despite growing attention to authenticity in popular music, this book is the first to offer a comprehensive theoretical model explaining the reflexive approaches hip-hop artists adopt to 'live out' authenticity in everyday life. This model will act as a blueprint for new studies in global hip-hop and be generative in other authenticity research, and for other music genres such as punk, rock and roll, country, and blues that share similar issues surrounding contested artist authenticity.

In the Culture Society

How do different artistic and cultural practices develop in the contemporary consumer culture? Providing a new direction in cultural studies as well as a vigorous defence of the field, Angela McRobbie's new collection of essays considers the social consequences of cultural proliferation and the social basis of aesthetic innovation. In the wake of postmodernism, McRobbie offers a more grounded and even localised account of key cultural practices, from the new populism of young British artists, including Damien Hirst and Tracy Emin, to the underground London sounds of drum'n'bass, discussing music by artists such as Tricky, Talvin Singh and Goldie; from the new sexualities in girls' and women's magazines

like *More!* and *Sugar* to the dynamics of fashion production and consumption. Throughout the essays the author returns to issues of livelihoods and earning a living in the cultural economy, while at the same time pressing the issue of cultural value.

Theorizing Music Videos of the Late 2010s

The work formulates a status quo of the music video medium in the late 2010s and shows which trends, aesthetics and (new) standards have established themselves. Particularly the role of the prosumer amidst evolved technical conditions is highlighted in this context, which strongly influences the evolution of music video in this period. Moreover, the author understands music videos as socio-political actors and examines the resulting questions of their interaction with culture.

Independent Music and Digital Technology in the Philippines

Since the turn of the century, the impact of digital technologies on the promotion, production and distribution of music in the Philippines has both enabled and necessitated an increase in independent musical practices. In the first in-depth investigation into the independent music scene in the Philippines, Monika E. Schoop exposes and portrays the as yet unexplored restructurings of the Philippine music industries, showing that digital technologies have played an ambivalent role in these developments. While they have given rise to new levels of piracy, they have also offered unprecedented opportunities for artists. The near collapse of the transnational recording industry in the Philippines stands in stark contrast to a thriving independent music scene in the country's national capital region, Metro Manila, which cuts across musical genres and whose members successfully adjust to a rapidly evolving industry scenario. Independent practices have been facilitated by increased access to broadband Internet, the popularity of social media platforms and home recording technology. At the same time, changing music industry structures often leave artists with no other option but to operate independently. Based on extensive fieldwork online and offline, the book explores the diverse and innovative music production, distribution, promotion and financing strategies that have become constitutive of the independent music scene in twenty-first-century Manila.

Popular Music Industries and the State

This volume studies the relationships between government and the popular music industries, comparing three Anglophone nations: Scotland, New Zealand and Australia. At a time when issues of globalization and locality are seldom out of the news, musicians, fans, governments, and industries are forced to reconsider older certainties about popular music activity and their roles in production and consumption circuits. The decline of multinational recording companies, and the accompanying rise of promotion firms such as Live Nation, exemplifies global shifts in infrastructure, profits and power. Popular music provides a focus for many of these topics—and popular music policy a lens through which to view them. The book has four central themes: the (changing) role of states and industries in popular music activity; assessment of the central challenges facing smaller nations competing within larger, global music-media markets; comparative analysis of music policies and debates between nations (and also between organizations and popular music sectors); analysis of where and why the state intervenes in popular music activity; and how (and whether) music fits within the 'turn to culture' in policy-making over the last twenty years. Where appropriate, brief nation-specific case studies are highlighted as a means of illuminating broader global debates.

Globalization and Popular Music in South Korea

This book offers an in-depth study of the globalization of contemporary South Korean idol pop music, or K-Pop, visiting K-Pop and its multiple intersections with political, economic, and cultural formations and transformations. It provides detailed insights into the transformative process in and around the field of Korean pop music since the 1990s, which paved the way for the recent international rise of K-Pop and the Korean Wave. Fuhr examines the conditions and effects of transnational flows, asymmetrical power relations, and the role of the imaginary "other" in K-Pop production and consumption, relating them to the specific aesthetic dimensions and material conditions of K-Pop stars, songs, and videos. Further, the book reveals how K-Pop is deployed for strategies of national identity construction in connection with Korean cultural politics, with transnational music production circuits, and with the transnational mobility of immigrant pop idols. The volume argues that K-Pop is a highly productive cultural arena in which South Korea's globalizing and nationalizing forces and imaginations coincide, intermingle, and counteract with each other and in which the tension between both of these poles is played out musically,

visually, and discursively. This book examines a vibrant example of contemporary popular music from the non-Anglophone world and provides deeper insight into the structure of popular music and the dynamics of cultural globalization through a combined set of ethnographic, musicological, and cultural analysis. Widening the regional scope of Western-dominated popular music studies and enhancing new areas of ethnomusicology, anthropology, and cultural studies, this book will also be of interest to those studying East Asian popular culture, music globalization, and popular music.

Living in the Limelight: Dynamics of the Celebrity Experience

To enable readers to grasp the cumulative complexity of contemporary celebrity culture, this book explores dynamics of the celebrity experience in recent centuries and up to the present day.

Sexualities, Textualities, Art and Music in Early Modern Italy

Taking as axiomatic the concept that artistic output does not simply reflect culture but also shapes it, the essays in this interdisciplinary collection take a holistic approach to the cultural fashioning of sexualities, drawing on visual art, theatre, music, and literature, in sacred and secular contexts. Although there is diversity in disciplinary approach, the interpretations and readings offered in each essay have a historical basis. Approaching the topic from the point of view of both visual and auditory media, this volume paints a comprehensive picture of artists' challenges to erotic boundaries, and contributes to new historicizing thinking on sexualities. Collectively, the essays demonstrate the role played by artistic production-visual arts, literature, theatre and music-in fashioning, policing, and challenging early modern sexual boundaries, and thus help to identify the ways in which the arts contributed to both the disciplining and the exploration of a range of sexualities.

Gaga Feminism

A roadmap to sex and gender for the twenty-first century, using Lady Gaga as a symbol for a new kind of feminism Why are so many women single, so many men resisting marriage, and so many gays and lesbians having babies? In *Gaga Feminism: Sex, Gender, and the End of Normal*, J. Jack Halberstam answers these questions while attempting to make sense of the tectonic cultural shifts that have transformed gender and sexual politics in the last few decades. This colorful landscape is populated by symbols and phenomena as varied as pregnant men, late-life lesbians, SpongeBob SquarePants, and queer families. So how do we understand the dissonance between these real lived experiences and the heteronormative narratives that dominate popular media? We can embrace the chaos! With equal parts edge and wit, Halberstam reveals how these symbolic ruptures open a critical space to embrace new ways of conceptualizing sex, love, and marriage. Using Lady Gaga as a symbol for a new era, Halberstam deftly unpacks what the pop superstar symbolizes, to whom and why. The result is a provocative manifesto of creative mayhem, a roadmap to sex and gender for the twenty-first century, that holds Lady Gaga as an exemplar of a new kind of feminism that privileges gender and sexual fluidity. Part handbook, part guidebook, and part sex manual, *Gaga Feminism* is the first book to take seriously the collapse of heterosexuality and find signposts in the wreckage to a new and different way of doing sex and gender.

Stardom in Cinema, Television and the Web

In the last 50 years, the social importance of stars has steadily grown, to the point that stars have now become key role models who strongly influence people's behaviours. This book considers the connections between the three main media (cinema, television and the web) and each of the three phases into which the history of stardom can be divided. The first phase can largely be credited with the creation and codification of contemporary stardom, while the second is linked to the spread of television, which weakened the Hollywood stardom model and gradually transformed the figure of the star, making it more intimate and familiar. In the last of these phases, we have many 'outsiders' (personalities from a variety of professional domains and experiences) who are able to achieve considerable social visibility thanks to their skilful use of the web.

Multivocality

Multivocality frames vocality as a way to investigate the voice in music, as a concept encompassing all the implications with which voice is inscribed-the negotiation of sound and Self, individual and culture, medium and meaning, ontology and embodiment. Like identity, vocality is fluid and constructed

continually; even the most iconic of singers do not simply exercise a static voice throughout a lifetime. As 21st century singers habitually perform across styles, genres, cultural contexts, histories, and identities, the author suggests that they are not only performing in multiple vocalities, but more critically, they are performing multivocality-creating and recreating identity through the process of singing with many voices. Multivocality constitutes an effort toward a fuller understanding of how the singing voice figures in the negotiation of identity. Author Katherine Meizel recovers the idea of multivocality from its previously abstract treatment, and re-embodies it in the lived experiences of singers who work on and across the fluid borders of identity. Highlighting singers in vocal motion, Multivocality focuses on their transitions and transgressions across genre and gender boundaries, cultural borders, the lines between body and technology, between religious contexts, between found voices and lost ones.

Lady Gaga and the Sociology of Fame

This book investigates the stardom of Lady Gaga within a cultural-sociological framework. Resisting a reductionist perspective of fame as a commodity, Mathieu Deflem offers an empirical examination of the social conditions that informed Lady Gaga's rise to fame. The book delves into topics such as the marketing of Lady Gaga; the legal issues that have dogged her career; the media; her audience; her activism; issues of sex, gender, and sexuality; and Lady Gaga's unique artistry. By training a spotlight on this singular pop icon, *Lady Gaga and the Sociology of Fame* invites readers to consider the nature of stardom in an age of celebrity.

Populism in Sport, Leisure, and Popular Culture

This book examines and establishes the sociological relevance of the concept of populism and illuminates the ideological use of sport, leisure, and popular culture in socio-political populist strategies and dynamics. The first part of the book — Themes, Concepts, Theories — sets the scene by reviewing and evaluating populist themes, concepts, and theories and exploring their cultural-historical roots in and application to cultural forms such as mega-sports events, reality television programmes, and the popular music festival. The second part — National Contexts and Settings — examines populist elements of events and regimes in selected cases in South America and Europe: Argentina, Brazil, Greece, Italy, and England. In the third part — Trump Times — the place of sport in the populist ideology and practices of US president Donald Trump is critically examined in analyses of Trump's authoritarian populism, his Twitter discourse, Lady Gaga at the Super Bowl, and populist strategy on the international stage. The book concludes with a discussion of the strong case for a fuller sociological engagement with the populist dimensions of sport, leisure, and popular cultural forms. Written in a clear and accessible style, this volume will be of interest to sociologists and social scientists beyond those specialising in popular culture and cultural politics of sport and leisure, as the topic of populism and its connection to popular cultural forms and practices has come increasingly into prominence in the contemporary world.

Global Glam and Popular Music

This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day, and from an international perspective. Focus is given to a number of representative artists, bands, and movements, as well as national, regional, and cultural contexts from around the globe. Approaching glam music performance and style broadly, and using the glam/glitter rock genre of the early 1970s as a foundation for case studies and comparisons, the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts. Glam rock, in its original, term-defining inception, had its birth in the UK in 1970/71, and featured at its forefront acts such as David Bowie, T. Rex, Slade, and Roxy Music. Termed "glitter rock" in the US, stateside artists included Alice Cooper, Suzi Quatro, The New York Dolls, and Kiss. In a global context, glam is represented in many other cultures, where the influences of early glam rock can be seen clearly. In this book, glam exists at the intersections of glam rock and other styles (e.g., punk, metal, disco, goth). Its performers are characterized by their flamboyant and theatrical appearance (clothes, costumes, makeup, hairstyles), they often challenge gender stereotypes and sexuality (androgyny), and they create spectacle in popular music performance, fandom, and fashion. The essays in this collection comprise theoretically-informed contributions that address the diversity of the world's popular music via artists, bands, and movements, with special attention given to the ways glam has been influential not only as a music genre, but also in fashion, design, and other visual culture.

Feminism and Gender Politics in Mediated Popular Music

What does it mean, in a polarized political climate, that feminism was popular in mainstream popular music of the 2010s? Engaging with feminist theory and previous research about gender and music, this book investigates the meaning of current trends relating to gender, feminism and woman-identified artists in mediated popular music. The examples discussed throughout the book include Netflix documentaries by Beyoncé, Lady Gaga and Taylor Swift, the Swedish music industry #MeToo petition #närmusikentystnar, music streaming services' gender equality work and the project Keychange striving to bring underrepresented genders to the stage. The volume discusses the media specificity of the different examples, introduces and explains feminist theories and concepts and analyzes the position of women, gender politics and feminisms in popular music.

Lady Gaga and the Remaking of Celebrity Culture

Lady Gaga represents both the height of celebrity and a disruption of the norms surrounding the social position. This book charts the way the pop star manages the celebrity persona in her relationships with her fans, the development of her gender identity, her parodying of other celebrities, and her navigation of the legal and economic system that make up the music industry. Much of Gaga's ability to maintain ownership of her identity comes from her early decisions to characterize herself as a performance artist. For Gaga, this means living the persona 24 hours a day, seven days a week. Gaga mimicks celebrity life in a self-conscious way that makes the mimicry apparent. Her performance of celebrity is an on-going project--despite what she may claim, she was not born this way. The excess of her celebrity is magnified by her title: Mother Monster. Historically, media narratives of celebrities, monsters, and mothers have centered on uncontrolled excesses that must be contained. Gaga adopts these personas, but refuses to submit to the containment that comes with each. Instructors considering this book for use in a course may request an examination copy [here](#).

Lady Gaga

Stefani Joanne Angelina Germanotta is known to most of her fans as Lady Gaga. This singer, songwriter, actress, and dancer has become a fixture in both pop music and pop culture. Her rise to fame in the late 2000s was accompanied by elaborate outfits, a handful of popular singles, and an unforgettable stage presence. Since then Lady Gaga has become the first woman to have four albums reach number one on the billboards, making her one of the world's best-selling artists. In addition to her passion for music, Lady Gaga is also a fierce advocate for the LGBTQ community and uses her wide outreach to speak out against bullying. This compelling volume tracks Lady Gaga's rise to fame, from her childhood and early career to her provocative and popular innovations in music, fashion, performance, and advocacy.

Lady Gaga

We're all going gaga for Gaga. The first biography of the international superstar, style icon and pop princess... Pop princess. Fashionista. Icon. Rebel. Eccentric. Superstar. She's known all over the world for her catchy music, outlandish style and often controversial opinions. A paparazzi favourite, she manages to grab headlines whilst remaining enigmatic. Whether she's carrying a purple teacup, fuelling the fire about her gender or stealing the limelight with her creative performances, no one can deny this twenty-first-century sensation is turning heads wherever she goes. She is Lady Gaga. But Stefani Joanne Angelina Germanotta was always destined to be a star. Just Dance is the first unauthorised biography to reveal how she achieved popworld domination to become one of the globe's most exciting new entertainers - an artist who constantly pushes the boundaries of music, fashion and culture. Find out why we're all going gaga for Gaga...

Lady Gaga

ABOUT THE BOOK Lady Gaga is an enigmatic pop star with a large following of fans that essentially (and rightfully) fawn over everything she does. Equal parts distant and vulnerable, Gaga is known for songs that are intimate and catchy, but she retains a wall of mystery behind her avant-garde fashion and flashy musical style. Lady Gaga rose to pop prominence in 2009 when her debut single, Just Dance, reached number one on the charts in five countries. A platinum blonde pop starlet upon hitting mainstream success, Gaga has since experimented with several incarnations of her image. A natural brunette, she started donning blonde wigs to distinguish herself from Amy Winehouse, whom she

was often mistaken for early in her career. [Back] then everyone had dark hair and I used to wear my hair big and wear lots of eyeliner before Amy came out and then [she was everywhere and] I thought: 'Oh s**t.' So I dyed my hair," (MetroLyrics). MEET THE AUTHOR Seth Leeper is a professional writer, blogger, and singer. He has written fashion columns and feature articles for AND and Xpress Magazines, maintained his own fashion blog, and contributed stories and poetry to Outspoken! e-zine. He has a B.A. in Creative Writing and Fashion Journalism from San Francisco State University. When he's not setting word to processor, he swims, jogs, and sings Linda Ronstadt classics. EXCERPT FROM THE BOOK After graduating from Convent of the Sacred Heart, Gaga was enrolled in New York University's Tisch School of the Arts, in their Collaborative Arts Project 21 program, but left by the age of 19 to pursue her music career. The week before the end of a year-long deal she made with her father to support her while she focused on music, Gaga was introduced to Rob Fusari, a producer who had had success with songs written for Destinys Child and Will Smith. After a false start with the Def Jam record label, Gaga met Lady Starlight, a performance artist who would become influential in forming Gagas evolving sound and look. Gaga focused on performing with Starlight, go go dancing, and immersing herself in a niche culture that still celebrated 80s hair metal. Fusari managed to get Gaga a meeting with Jimmy Iovine, the head of Interscope Records, who agreed to give her a shot... Buy a copy to keep reading! CHAPTER OUTLINE Wikipedia+: Lady Gaga + Introduction + Origins of Gaga + Music Career + Music Tours + ...and much more

Gender, Branding, and the Modern Music Industry

Gender, Branding, and The Modern Music Industry combines interview data with music industry professionals with theoretical frameworks from sociology, mass communication, and marketing to explain and explore the gender differences female artists experience. This book provides a rare lens on the rigid packaging process that transforms female artists of various genres into female pop stars. Stars -- and the industry power brokers who make their fortunes -- have learned to prioritize sexual attractiveness over talent as they fight a crowded field for movie deals, magazine covers, and fashion lines, let alone record deals. This focus on the female pop star's body as her core asset has resigned many women to being "short term brands," positioned to earn as much money as possible before burning out or aging ungracefully. This book, which includes interview data from music industry insiders, explores the sociological forces that drive women into these tired representations, and the ramifications on the greater social world. This book is for Sociology of Media and Sociology of Popular Culture courses.

Queerness in Pop Music

This book investigates the phenomenon of queering in popular music and video, interpreting the music of numerous pop artists, styles, and idioms. The focus falls on artists, such as Lady Gaga, Madonna, Boy George, Diana Ross, Rufus Wainwright, David Bowie, Azealia Banks, Zebra Katz, Freddie Mercury, the Pet Shop Boys, George Michael, and many others. Hawkins builds his concept of queerness upon existing theories of opacity and temporality, which involves a creative interdisciplinary approach to musical interpretation. He advocates a model of analysis that involves both temporal-specific listening and biographic-oriented viewing. Music analysis is woven into this, illuminating aspects of parody, nostalgia, camp, naivety, masquerade, irony, and mimesis in pop music. One of the principal aims is to uncover the subversive strategies of pop artists through a wide range of audiovisual texts that situate the debates on gender and sexuality within an aesthetic context that is highly stylized and ritualized. Queerness in Pop Music also addresses the playfulness of much pop music, offering insights into how discourses of resistance are mediated through pleasure. Given that pop artists, songwriters, producers, directors, choreographers, and engineers all contribute to the final composite of the pop recording, it is argued that the staging of any pop act is a collective project. The implications of this are addressed through structures of gender, ethnicity, nationality, class, and sexuality. Ultimately, Hawkins contends that queerness is a performative force that connotes futurity and utopian promise.

Popular Music and the Politics of Hope

In today's culture, popular music is a vital site where ideas about gender and sexuality are imagined and disseminated. Popular Music and the Politics of Hope: Queer and Feminist Interventions explores what that means with a wide-ranging collection of chapters that consider the many ways in which contemporary pop music performances of gender and sexuality are politically engaged and even radical. With analyses rooted in feminist and queer thought, contributors explore music from different

genres and locations, including Beyoncé's *Lemonade*, A Tribe Called Red's *We Are the Halluci Nation*, and celebrations of Vera Lynn's 100th Birthday. At a bleak moment in global politics, this collection focuses on the concept of critical hope: the chapters consider making and consuming popular music as activities that encourage individuals to imagine and work toward a better, more just world. Addressing race, class, aging, disability, and colonialism along with gender and sexuality, the authors articulate the diverse ways popular music can contribute to the collective political projects of queerness and feminism. With voices from senior and emerging scholars, this volume offers a snapshot of today's queer and feminist scholarship on popular music that is an essential read for students and scholars of music and cultural studies.

Fashioning Indie

In 2005, British supermodel Kate Moss went to Glastonbury with her then-boyfriend, indie rocker Pete Doherty. Their unwashed appearance captured widespread attention, propelling the British indie music scene and its signature look-slender bodies clad in skinny jeans-to the center of popular fashion. Using this fashionable watershed as a launching point, *Fashioning Indie* narrates indie's evolution: from a 1980s British music subculture into a 21st-century international fashion phenomenon. It explores the lucrative transformation of indie style, first into high concept menswear and later into "festival fashion"-a womenswear phenomenon that remade what indie looked like and provided a launching point to reimagine who the ideal subject of indie could be. *Fashioning Indie* is essential reading for academic and popular audiences, offering an original account of what happens when a subculture is incorporated into the commercial fashion system. As the music and fashions of festivals face increasing scrutiny in debates about diversity and inclusion, and the transformations of indie style coincide with the global expansion of the second-hand retail sector, the book offers also essential insights into the broader culture of popular fashion in the 21st century and the values that inform it.

Sex and Gender in Pop/Rock Music

Following the 1960's sexual revolution, rock and pop have continued to map the societal understanding of sexuality, feminism, and gender studies. Although scholarship has well established how early rock and roll encouraged and affected issues of sex in the baby boomer generation, this book asks how subsequent pop music has maintained that tradition. The text discusses the gendered performances and biographical experiences of individual musicians, including Patti Smith, Rufus Wainwright, Etta James, and Frank Ocean, and how their invented personae contribute to musical representations of sexuality. It evaluates lyric structure and symbolic language of these artists, and overall emphasizes how pop music, while a commodity art form, reflects the diversity of human sex and gender.

The Bloomsbury Handbook of Popular Music Video Analysis

Music videos promote popular artists in cultural forms that circulate widely across social media networks. With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites, the music video has become available to millions worldwide, and continues to serve as a fertile platform for the debate of issues and themes in popular culture. This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video, with the specific aim of examining the industry contexts, cultural concepts, and aesthetic materials that videos rely upon in order to be both intelligible and meaningful. Easily accessible to viewers in everyday life, music videos offer profound cultural interventions and negotiations while traversing a range of media forms. From a variety of unique perspectives, the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production. With chapters that address music video authorship, distribution, cultural representations, mediations, aesthetics, and discourses, this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form.

Fashion and Music

The relationship between popular music and fashion has been a culturally significant one since the 1950s, and this book explores how music and musicians play a key role in the shaping of identity, taste and consumption. Using a range of historical and contemporary examples, this book uncovers the way in which fashion and music have worked to shape contemporary attitudes to bodies and identities. Focusing on performers as much as fans, on the mainstream as much as the underground, *Fashion*

and Music provides a lens through which to examine themes of gender, sexuality, ageing and youth, ethnicity, body image, consumer culture, fandom and postmodernity.

Lady Gaga

Featuring more than 40 full-color photographs and a short but comprehensive bio, Lady Gaga, a celebrity-focused minibiography by Sarah Parvis, provides in rich detail how Lady Gaga rose to fame. Everything a fan could want to know about Lady Gaga--where she grew up, how she broke in to the entertainment industry, what she likes and dislikes--can be found within Lady Gaga. From her eccentric couture ensembles to her soulful pipes, Lady Gaga has officially established herself as an international pop culture icon. Her albums have been certified multiplatinum in 16 countries, and she continually tops the Billboard and iTunes charts.