

## **CSCHOOL STUDY GUIDES**

### **C104 Contemporary Feminisms**

Jen Hutton, "God and the "Gaze": A Visual Reading of Lady Gaga," *C Magazine* 104 (Winter, 2009): p. 5-8.

View Lady Gaga's "Bad Romance" music video (available on youtube). Consider the following questions in relation to Jen Hutton's article and "Bad Romance":

1. How does Lady Gaga use screen-based media (including youtube music videos, blog headlines, television and media appearances) to articulate her identity? How do her performances critique the ways that these media produce her own celebrity?
2. What is the relationship between Lady Gaga's body, and her image that appears on screen? What do her performances expose about how female identity and sexuality is represented?
3. In her book, *Body Art / Performing the Subject* (University of Minnesota Press, 1998), the cultural critic Amelia Jones writes "that the subject 'means' always in relationship to others and the locus of identity is always elsewhere (p. 14)." In light of Jen Hutton's comparisons to Andy Warhol, David Bowie and Madonna, how dependant is Lady Gaga's identity on these iconic images and personalities? How is her identity located in those of others?
4. How does Lady Gaga appropriate the symbols, fashions, sexual behaviors and cultural spaces of queer subcultures? Are there limits to how she can be considered representative of queer culture, in relation to her popularity in mainstream communities?

### **Additional News Sources:**

Alexander Cho, "Lady Gaga, Balls-Out: Recuperating Queer Performativity," *FlowTV* 10, no. 2., <http://flowtv.org/?p=4169> (accessed December 1, 2009).

Christopher John Farley, "Lady Gaga: "Bad Romance" Plus Crowns, Kinkiness and Choreography," *The Wall Street Journal*, November 11, 2009,

<http://blogs.wsj.com/speakeasy/2009/11/11/lady-gaga-bad-romance-plus-crowns-kinkiness-and-choreography/>

(accessed December 1, 2009).

“LA MOCA's Gaga Gala,” *The Art Newspaper*, November 16, 2009,

<http://www.theartnewspaper.com/articles/LA%20MOCA%27s%20gaga%20gala/19794>

(accessed December 1, 2009).

Lady Gaga, interview by John Norris (parts 1-5), September 17, 2009, noisevox channel, youtube,

[http://www.youtube.com/user/Noisevox#p/c/476C6FF885FD94B2/0/3n2Usy\\_YT70](http://www.youtube.com/user/Noisevox#p/c/476C6FF885FD94B2/0/3n2Usy_YT70),

(accessed December 1, 2009).

Dan Zalk, “For Gay Activists, The Lady Is a Champ,” *The Washington Post*, October 12, 2009,

<http://www.washingtonpost.com/wpdyn/content/article/2009/10/11/AR2009101101892.html>

(accessed December 1, 2009).

## **Related Theoretical Sources:**

Cynthia Bodonhorst, “The Underskin of the Screen,” *e-misférica: Performance and Politics in the Americas 2*, no. 2, 2005, [http://hemi.nyu.edu/journal/2\\_2/bodenhorst.html](http://hemi.nyu.edu/journal/2_2/bodenhorst.html).

Jacques Lacan, "The Mirror Stage as Formative of the Function of the 'I' as Revealed in Psychoanalytic Experience." *Écrits: A Selection* (New York: Norton, 1977).

Amelia Jones, *Body Art / Performing the Subject* (Minneapolis: University of Minnesota Press, 1998).

Amelia Jones, "Televisual Flesh: Activating Otherness in New Media Art," *Parachute* 113 (2004): 70-91.

Pamela Robertson, *Guilty Pleasures: Feminist Camp from Mae West to Madonna* (Durham: Duke UP, 1996).

Kaja Silverman, *The Threshold of the Visible World* (New York: Routledge, 1996).

Susan Sontag, "Notes on Camp" in *Against Interpretation and Other Essays* (New York: Farrar, Straus & Giroux, 1961): 275-290.

Authored by Jessica Thalmann