Camping with the Stars: Queer Perfomativity, Pop Intertextuality, and Camp in the Pop Art of Lady Gaga

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Abstract

The article is concerned with the possibility of employing countercultural and subversive strategies in U.S. mainstream media. The concept in question is camp, historically rooted in gay subculture, as performed by pop artist Lady Gaga. She is presented as challenging gender as well as aesthetic norms in her performances via the employment of camp—thus opening her public persona to queer readings.

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Just as Pop Art got started here, a variant developed in France called Nouveau Réalisme—which, like its American counterpart, looked to daily life as a source for materials and inspiration. One pivotal figure in that movement was Armand Fernandez, who went by his first name. Arman was known for his “accumulations” of found objects, like the toy pistols in this satirical look at the prevalence of violence in society.

No work aside from Warhol’s is as associated with Pop Art in the public imagination as Robert Indiana’s LOVE. Made at the height of counterculture, LOVE appropriates as its theme a sentiment synonymous with hippies. But in a move that could almost be taken for satire, the work corporatizes its subject through the sort of graphic design found on Madison Avenue. Gaga is the ultimate Pop Artist. She is super talented, has a lot of stage presence, a gorgeous unique voice, charisma, and creativity. She knows how to get lyrics stuck in your head and for you to pay attention to her. No matter what you say about her, she knows how to get you talking about her. Her Art is expressed in many ways and is very unique. - TuneGod92. V 267 Comments.

Name the ONLY artist in the industry who is a vocalist and a dancer and a musical genius all while wearing heels and jamming along with an all female band. Name someone who is classy enough to not talk trash about others on social media. Name a hard working artist. Camp can effectively combine high art and pop culture in a way that is not kitsch (which is simply awful). Left: Crayon-inspired “Rothola” dresses by Christian Francis Roth, 1990; Pop-Art stamped ensembles by Marc Jacobs, 2016. The picture of Lady Gaga in her infamous “meat dress” is a study in camp, and just as high camp was the pop star’s recent water-taxi arrival at the Venice Film Festival to promote A Star is Born—as a “platinum Aphrodite borne on the waves, black stilettos skimming the sea foam,” according to the New York Times. The pop star and actress carries off these performances with a devastatingly deadpan delivery, recalling again Sontag’s words: “In naïve, or pure, Camp, the essential element is seriousness, a seriousness that fails.”