

How Queer Identities Have Progressed Within the Music Industry

History of queer identity within the music industry

The recent trend towards more visibility in the music industry is enigmatic of a larger trend as the pride movement gained momentum. The Stonewall Riots of 1969 marked a turning point in queer identity, demanding rights and protection against police brutality - particularly towards gay men and trans women of colour. The Stonewall Riots launched queer identity into the public mainstream, and for the first time queer identity was not only legalised in the UK but also visible. This started in the rock scene of the 1970s, a genre characterised by its defiance of the mainstream. Naturally in such an unashamedly individualistic environment like rock, queer identity flourished, although still when it reached mainstream it had to be censored behind metaphors and slights of hand. The most famous example of rock's queer sexuality was Queen, fronted by queer icon Freddie Mercury, although the full extent of his queer identity within his music is often debated. One popular interpretation of Bohemian Rhapsody, Queen's three part rock ballad, is that it's a song about a gay or queer man coming out, being rejected, and then coming into his own – not proud in spite of their sexuality, but because of it. As comedian Guy Branum wrote in his memoir *My Life As a Goddess*, later posted to Pitchfork in 2018, “Bohemian Rhapsody is a breakup song for your mum,”¹ in an article when he links his own fraught coming out with his parents to the murder depicted in the song. Freddie Mercury's sexuality continues to be read into one of possibly the most well known songs from Queen's discography, We Will Rock You, often linked to pride parades which – unlike today's commercialised parades – during the 70s were often messy, chaotic, and in common places illegal affairs. Another popular interpretation follows Bicycle, where Freddie Mercury sings about his desires to ride his bike, which many have linked to his want to publicly talk about his queer identity.

Queer identity changes considerably during the 80s in the midst of the AIDS epidemic, where being queer was not only linked but often times blamed for the disease. The epidemic had huge impacts on queer life as a whole, death rates being incredibly high in queer populations – hitting people of colour and those disenfranchised particularly hard. The epidemic also saw a shift in queer music, with queer artists like Frankie Goes to Hollywood, Pet Shop Boys, and Bronski Beat moving into the new synthwave pop and new wave scenes that characterised the 80s. Frankie Goes to Hollywood was particularly divisive, the music video for Relax – a song almost explicitly about gay sex – being almost universally banned for its overt depiction of a gay club with heavy implications of BDSM. Despite the fear mongering that surrounded it, Relax shot straight to number one as well as the other single of their debut album, Welcome to the Pleasuredome, of the same name. Two Tribes, although not a single from the album, also grew in popularity in the midst of not only the epidemic but the resolution of the Cold War, serving as an anthem of unity. The Pet Shop Boys also occupied a similar place in the 1980s, occupying the dance pop genre of the 80s. Although their sexuality was far less explicit than Frankie Goes to Hollywood, their songs resonated with their queer audiences none the less, It's A Sin speaking to many queer folk's experience of religious persecution. So much so that It's A Sin was covered by the electro-dance act Years & Years – fronted by Olly Alexander, an openly gay man – in 2021 for a BBC show of the same name. The show covered the lives of queer people during the AIDS epidemic and explored the intricacies of queer relationships during this time. Rent also explored their queer identity, written from the perspective of a gay man in a relationship with an older man the conflicted emotions it brings, something that was a reality for many gay men.

¹ “Is Queen's “Bohemian Rhapsody” Actually About Coming Out?” by Guy Branum
<https://pitchfork.com/the-pitch/is-queens-bohemian-rhapsody-actually-about-coming-out-guy-branum-book-excerpt/>

While the 90s contained no major queer releases, it is important to note the cultural context that queer identity – especially of women – was beginning to grow into. *Lesbian Chic* began to emerge in 1993 – popularised by a cover of *Vanity Fair* in which supermodel Cindy Crawford pretended to shave singer-songwriter K.D.Lang while Lang was dressed as a man. As Kara Swisher wrote in the Washington Post during the movement “the pop-culture attention to lesbians smacks of zoo-going -- an outing to view the latest kind of exotic animal on display,” while ignoring the realities of many queer women at the time. In her video *Queer* ✨ - Abigail Thorn pins this new movement of “Lesbian Chic,” back to the Lesbian Avengers – a 70s protest group that set out to show the hypocrisy in the treatment of queer identities by the extensively heterosexual academic world. Where academia asked all discussion to be civil and courteous, if a women tried to play into that idea they’d be accused to being shrill and mannish – and colloquially, “lesbian” became synonymous with this idea of stuck up women. In their march, the Avengers deliberately fought against this perception of academia and made their point with brazen displays of comedy and sexuality – sometimes deliberately sexualising themselves to establish their point. Similarly with the rise in queer visibility in the 90s this catapulted lesbian identity – while largely ignoring the politics both parties were trying to promote. This insistent sexualisation – to this day – goes hand in hand with the frequent sexualisation of women, a pattern that largely has remained unbroken.

The next major development for queer identities came in 2003 with the legalisation of civil partnerships for gay couples. While full marriage wouldn’t be legalised until 2015, the 2000s offered a new light of legal visibility which hadn’t been offered to gay couples before hand. Also included in this time was the repeal of Section 28 – a piece of legislation put in place during the Thatcher administration that limited the teaching of anything “promoting homosexuality as a pretend family relationship.”. The repeal permitted education of homosexuality within schools – although same sex partnerships wouldn’t enter the school syllabuses until it’s legalisation. This new addition of legalisation lead to another burst of queer visibility in the media – particularly in the music industry – and kick started a trend towards the commodification of queer identity. This, in some ways, is an example of Karl Marx’s idea of commodity fetishism – where ideas and politics get replaced with the commodity that could be bought. The commodification of queer identity is far more apparent within the 2010s and the rise of dance pop and ties with queer identity – although it certainly starts in the 90s with drag and voguing hitting the mainstream and largely dominating the queer conversation - replacing the very real concerns of queer people about queerphobic violence and legality with *Drag Race*.

This can be seen in the rise of 2000s’ and 2010s’ trend towards performative bisexuality – particularly with references to female sexuality. Major events here include the MTV 20th Anniversary which included Madonna, Britney Spears and Christina Aguilera sharing a passionate kiss for the display of it – once again hacking back to the idea of commodification of queer identity being used as a publicity stunt instead of any declaration of queer identity. In a similar vein, 2008’s release of Katy Perry’s *I Kissed A Girl* fell along a similar pattern of queer identity being commodified. Although Katy Perry would later come out as bisexual, none of the evidence of the time pointed towards this being the case. 2008 still saw the “promotion” of this identity as taboo at best.

TikTok and the rise of queer identity

Another major hub in the rise of queer identity is TikTok – a social media app centered around sharing 15-60 second videos on the app. The app saw initial popularity as Musical.ly before it was rebranded by its parent company to TikTok, at the time a controversial move, which didn't stop the app from being propelled to one of the most popular social media platforms of the modern age.

TikTok had major impacts on the music industry due to its format colliding with 2020’s COVID-19 pandemic freezing the music industry. TikTok thrives on dance trends and repeatable

trends that anyone can take part in - the renegade being one of the most popular in 2020, set to Lottery by K Camp, named after a female sample repeating the word. By result, Lottery entered the hit 40. As the most popular form of content generated by the app is dance challenges like the renegade creating new visibility for the song. Controversially, this is counted by companies like Billboard Top 40 – resulting in some quiet comedic cases filed by TikTok like the recent re-emergence of *Rasputin* by Boney M., and *The Wellerman* - a revised 17th century sea shanty. TikTok has drastically changed how artists get onto the top 40 and opened avenues for smaller queer artists to break through, and revolutionised the visibility of queer identities by result.

The first of these artists to breakthrough during this using this method was SALES with their hit Chinese New Year. Although the lyrics were never explicitly queer in their content, SALES does have several times within the discography. Other songs such as *Ivy* touch on queer love and sexuality, although the oddities of growing up in Gen Z and the modern world tends to be a more prominent lyrical focus in SALES' work – making it no wonder that the quirky tune of Chinese New Year was going to be one of the first major TikTok hits. Another early climber was Willow with Wait A Minute!, a song that climbed very quickly because it's breezy atmosphere and the ease to which TikTok took to it. Wait A Minute is expressively queer, even if the 15 seconds that got popular on the app don't mention the queer love featured in the song. In fact, it's only really clear that the song is queer upon listening to the whole album. Instead, TikTok reduced the well known early bridge of the song “because I'm here right now, right now, just sitting in a cloud, oh wow,” to a mellow bridge instead of the joys a new romantic relationship brings it actually is about. Regardless of the difficulty with the queer context, TikTok opened avenues for queer creators that wouldn't have been as open to them as before.

It's important to note that TikTok hits really get popular because of their lyrical content. In fact, TikTok has led to many artists championing queer communities despite often being far removed from their cultural context. Hozier has long since associated with lesbian pride, as Frida Silva wrote in her article “I Should Have Worshipped Her Sooner: How Hozier has Connected with the Lesbian Community,”² and the indie-rock band Mother Mother became enigmatic of the non-binary and gender queer community on tiktok – so much so that Mother Mother themselves have come out loud and proud about their support for the community. The commodification of cis and heterosexual artists such as Hozier and Mother Mother are not a new trends to tiktok – Hozier being an obvious example, and cisgender and heterosexual artists like Ariana Grande and Taylor Swift were long since stereotyped to represent commercial interest for the queer community. However, there's a new wave of importance of these songs in relation to these communities – for a good while, the opening guitar riff to Hayloft by Mother Mother was an indicator of a non-binary identity – a frequent joke on the app being someone figuring out their sexuality and then The Hayloft guitar interrupting that with doubts of their gender instead. It's this enigmatic that is quite new to tiktok – while they were associations with the queer community and stereotypes, TikTok spawned a new era of queer communities finding their niche within in fan basis of bigger artists, both Mother Mother and Hozier pointing towards a more inclusive future for their queer fans.

More visible queer identities include clario's Sofia, which directly addresses the troubles of being out and in a queer relationship and encouraging her partner by saying “I think we can do it if we try,”. Although Sofia speaks to the much needed conversation surrounding young queer identities and the relationship it has with coming out and new relationships, it's rather ironic that soon after becoming popular on TikTok, a sample of the song with a voice over from *Skins* depicting Sid and Cassie took over the public conversation – alike Wait A Minute! Somewhat defeating the purpose of the song. This commodification of queer identities into a more conventional heterosexual and cisgender lens is a common issue of tiktok, by the time that these “sounds” – the name for the samples of the songs used – leave the community of their origins and into the wider sphere, they frequently lose the context of their original meaning.

One rather stark example outside of this was Ashnikko's Slumber Party of her debut album Demidevil featuring Princess Nokia, which does include explicitly sexual lyrics and has not had its queer context removed. This is partly due to how unabashedly sexual the lyrical context is – harking back to levels of Relax by Frankie Goes to Hollywood. The track quickly took off on TikTok with mainly women mouthing – and in some cases mimicking – the lyrics. It's very difficult to remove the queer context from Slumber Party; giving that sexuality permeates the lyrics that are unique to its genre as part of Ashnikko's tendency towards defying and shocking convention. Even if the specific mentions of parts of anime culture – something that has been growing since the 90s but recently bit the mainstream – went over the listener's head, the main thesis of the song is clear: Ashnikko likes your girlfriend, and she's not shy about it.

While the popularity of works like Slumber Party or the previously mentioned *I Kissed A Girl* do provide more visibility - it's important to evaluate its popularity and cultural context. While it is fantastic that unlike *I Kissed A Girl - Slumber Party* actually comes from a queer creator who is clear about her bisexuality (something she clarified upon her release of No Brainer –a song that features a similarly confident and borderline callous display of queer sexuality with the bold declaration of “your girlfriend wanna marry you, but now she's here with me,”) it does lie in junction with myths and stereotypes about bisexuality that hinder the full acceptance of the identity. Namely, that bisexuality will lead to an increased chance of infidelity.

Bedroom Pop

While talking about queer identity within the music industry, one would be remissed to not mention the influence of TiKToK has had on bedroom pop. Bedroom pop as a genre is fairly nebulous although it is most commonly characterized by little production coupled with personal lyrics about love and relationships. Like the later to be mentioned hyperpop, bedroom pop became a safe haven for queer artists to explore their identity in a manner that is non sexualized and – in most cases – not commercialised. One very famous example of bedroom pop in its influence on the queer community is that of girl in red - a Norwegian based solo act who has dominated the landscape of queer music with her breakout hit *girls*. *Girls* is unapologetically queer in a way that was seldom seen prior to its release, the chorus commenting in a wistful tone “*they're so pretty it hurts, I'm not talking about boys I'm talking about girls,*” – a sentiment that resonated with a lot of young queer women. So much so, after her release of *I want to be your girlfriend*, “do you listen to girl in red” became somewhat of an in joke within queer spaces.

Bedroom pop also - rather uniquely - seems to encapsulate a lot of queer identities. As well *girl in red*, there are many other wlw artists in this genre – the formerly mentioned *SALES* and *Clairo* are often considered bedroom pop, with their chill production and relatable lyrics. *King Princess* is another one, with her releases *1945* and *Pussy Is God* speaking to women loving women. Both King Princess and Canadian artist *Cavetown* also represent the transgender community – King Princess (as her name may suggest) is gender fluid, and *Cavetown* is both aromantic and asexual and a trans man, speaking of both his struggles with masculinity in *Boys Will Be Bugs*, and his former queer relationships in *Pyjama Pants*.

Bedroom pop encapsulates many young people's feared desires with its largely younger artist pool. *Girl in red* frequently touches on very heavy subjects of mental illness in her songs like *dead girl in the pool* and *I need to be alone*, in the last one lamenting “*I need to be alone or I'm gunna lose my sh*t,*” – a crude but very relatable sentiment to many one queer teens dealing with the ups and downs of adolescence. Cavetown's posits about gender also speak to many queer men, tackling the pervasive toxic masculinity in his song *Lemons* with Brye. While it may be natural for queer youth to gravitate bedroom pop because of its ease of listening to and ability to involve very personal, self confessional lyrics, the popularity of bedroom pop collides with the growing popularity of things like cottagecore – an aesthetic movement playing off a romanced size version of European countryside living. In her video *Why Is Cottagecore So Gay?* Rowan Ellis posits the rise in cottagecore and queer identity as, in some way, a kind of wish fulfillment. The sentiment is echoed by many queer people who follow the aesthetic; fundamentally, it's a desire to escape. Bedroom pop's collision with this is

no coincidence, many bedroom pop songs including *I want to be your girlfriend* and *girls* frequently accompany TikToks with scenes of forests or picnics in sunbathed fields. And many bedroom pop songs like the work of *SALES* point to an overall desire to escape – or at least escape the current mentality they're in.

MONTERO (Call Me By Your Name) - Case study

One important release to mention from this time is *MONTERO (Call Me By Your Name)* – a song that represents a small micro-cosm of the difficulties that queer identities face. On the 26th of March 2021, *Lil Nas X* released his teased single from his new album by the same name – hitting streaming platforms together with a message *Lil Nas X* posted on Instagram, meeting almost immediate acclaim and backlash.

With currently 152 million hits on YouTube, the song – and video – gained a lot of attention from queer audiences and critiques alike. The video starts off with a voice over and *Lil Nas X* sitting in the Garden of Eden and getting seduced by the snake, moving to show a message in greek letters engraved into the tree roughly translating to “because nature was divided into two, each piece seeks its other half” – referencing Plato's Symposium and his theory of the split soul. The next scene shows *Lil Nas X* being led into a colosseum, chained and judged by versions of himself until an object gets thrown at his head from the screaming crowd. This crowd in a biblical display violence then stones him to death: the first of many indicators of *Lil Nas X*'s intentions with the song. *Lil Nas X* then makes his way into Satan's palace, a pentagram with the latin phrase “*Damnatio quod non intelligunt*” in it being shown around Satan's throne right before the camera cuts to a close up of Satan, translating to “they will condemn what they don't understand” – echoing a sentiment often repeated amongst queer circles. The final scene depicts *Lil Nas X* giving Satan a lapdance – something a lot of news outlets have focused on – until he stands behind him, breaks his neck, and takes his crown, and taking up the symbolic mantle of both the iconography of Satan and the cultural power he holds.

MONTERO is an official, unapologetic coming out, that doesn't just make a gay Black man the face of queer music but evens out a path for new generations of queer artists. The title itself is representative of this – harking back to the novel *Call Me By Your Name* by Andre Aciman – a widely celebrated queer novel about an intense summer love between two men. *Lil Nas X* seeks to reclaim this identity by placing his own name in the full title – *Montero* – in one of the many symbolic moves of reclamation that this video represents for *Lil Nas X* and his fans. Lyrics such as “*Want that jet lag from fuckin' and flyin'/Shoot a child in your mouth while I'm ridin,*”, that take gay sexual practices and deliberately make a first step into destigmatising them to the music industry. The song celebrates queerness, while the video makes a clear statement about all the pain queer people endure, the judgement from the outside and one self and – above all – about queer rage, a concept that is mostly expressed and defined through defiance: defiance against social norms that try to limit and tell queer people how to be, defiance against queerphobia and transphobia, and most prominently defiance of persecution in the name of religion.

The video itself was labeled as “immoral” and “harmful to children”, with the main reasoning being the large audience of children *Lil Nas X* had after his song *Old Town Road*, that now were listening to *MONTERO*. *Lil Nas X* quickly shut down those claims on Twitter, saying that “There is a mass shooting every week that our government does nothing to stop. Me sliding down a CGI pole isn't what's destroying society.” and “I am an adult. I am not gonna spend my entire career trying to cater to your children. That is your job.” – to name a few examples. Some of the other most prominent complaints were that *Lil Nas X* was “turning children gay”, “worshipping the devil”, “disgusting” and “disrespecting christianity”, which, ironically, was exactly what the video was satirizing.

Even with the backlash, *MONTERO (Call Me By Your Name)* keeps its first place in the charts of multiple countries and lays important groundwork for a new generation of queer music and queer liberation. *MONTERO* offers a very interesting case study into the representation of

queer identity within the music industry – such a bold statement being seldom seen in the music landscape since the age of *Relax* and Frankie Goes To Hollywood. The backlash particularly highlights the hypocrisy in its critics, in the same breath they declare the video devil worship, furthering proving the point the music video and its contents seeks to highlight. There is also a case this song makes for the difference in representation that queer men and queer women receive – while queer women tend to be the subject of fetishisation and commodification, queer men are instead the subject of outrage. This can be seen in the differences between the backlash of the formerly mentioned *Slumber Party* and *MONTERO* – despite the similar level of lyrical vulgarity, only one ended up sparking national outrage that reached the US White House.

Ultimately the song represents a positive shift in the music industry – while it received international backlash, what set it apart from its former like *Relax* was the outpour of love the track received. Many big names came out in defense: Harry Styles, Lizzo, Calvin Klein, and many others all supported the track and the ultimate meaning behind it. As Lil Nas X wrote on his Instagram in a brief letter titled “*dear 14 year old montero,*” - “this will open doors for many queer people to simply exist. You see this very scary for me, people will be angry, they will say I’m pushing an agenda. But the truth is, I am. The agenda to make people stay the f*ck out of other people’s lives and stop dictating who they should be.”

Hyperpop

One area in the modern music scene that queer identity has flourished is in the new emergence of the genre hyperpop, characterised by its blaring bass, stripped-down production and pitched up vocals. It’s also – as MicTheSnare said in his video assessing the genre – “Extremely online.” Hyperpop is bubblegum pop taken to its utter extreme, first being tracing back to the early 2010s with artists such as Charli XCX, A.G. Wood, and Kero Kero Bonito. For the majority of the 2010s, it remained a niche genre – although a few breaks did escape into the mainstream. SOPHIE, although never reaching a top 40 hit, has been highly respected by critics from her debut album *Oil of Every Pearl’s Un-insides* to her passing in 2021. However, hyperpop has really emerged within 2020. The first album to be dubbed a “quarantine album,” was Charli XCX’s fourth studio album “*how i’m feeling now,*” characterised by the unmistakable Hyperpop sound and speaking to feelings of isolation and a desire for life as normal once again. However, while it may have roots with artists like Charli XCX and A.G. Cook, the genre is now being lead by largely trans and non-binary artists like Dorian Electra, Kim Petras, Arca, and 100 Geecs, a duo of Dylan Brandy and prior known trans icon Laura Les. 100 Geecs, with their 2019 hit money machine from their debut album *1000 geecs* have quickly begun to dominate the hyperpop space. The single begins with a jarring proclamation of “hey little p*ss baby, you think you’re so f*ucking cool huh? You think you’re so f*cking tough? You speak a big game for someone with such a little truck,” before promising to “smoke” her rival, ensuring they’ll fall in love with her, only for her to ghost them. This attitude is common in Hyperpop – also present in one of hyperpop’s predecessors Kim Petras, whose hyper materialist attitudes of *Designer* perpetrated her music or the aggressive instrumentals of Dorian Electra in tracks like “*Sorry Bro (I love you)*” where Dorian confesses their love to a friend with blaring bass. This is all representative of the - as the name may suggest - *hyper* attitudes within hyperpop where gender presentation is pushed into its extreme, almost bordering on parody.

In Judith Butler’s book *Gender Troubles* (1990) - Butler outlines her theory of gender performativity. Gender performativity makes the first distinction between biological sex and gender – sex being the characteristics usually applied to male and female bodies, and gender being the societal norms and expectations associated with either gender. Gender performativity never seeks to deny the reality of the male and female differentiation of sex, instead it argues that the socially constructed idea of gender is a finely tuned performance of presentation, mannerisms, and characteristics associated with either gender. As a result, there’s a lot of pressure on trans folks to conform to their desired performance. In her coming out video *Identity: A Trans Coming Out Story* Abigail Thorn described this conformity as working a job you hate, one that slowly wears you down, which is an experience that many trans and gender non-conforming folks – including myself – have felt. Poppy’s song “*Am I A Girl?*” talks to this experience within the lyrics - spending the chorus flipping between asking “Am

I a girl? Am I a boy?" and expressing her frustration at not being able to differentiate between the two concepts.

When viewing hyperpop through the lens of Butler's gender performativity, its inclusivity of trans artists becomes clear, as its stripped-back production and abrasive vocals allow for sometimes intensely personal lyrics (as with glaive's song p*ssed, or ElyOtto's song SugarCrash! – both of which express suicidal intent in their lyrics) that also open the door to expressing the anger and confusion that comes along with a gender non-conforming identity. Faceshopping by SOPHIE portrays this in its janky production and lyrics speaking to the public fascination with transitioning. As the song continues it grows more distorted, particularly surrounding the proclamation "I'm real when I shop my face," – a likely reference to photoshop and its powers with trans identity. This is before the song breaks into an angelic ballad that speaks of trans identity in the public eye. The aesthetics facilitated in hyperpop also lend themselves to trans identity, many artists stretching their performance of their gender so far it becomes an almost satirical presentation. This is clear with artists like Dorian Electra, whose music video for Flamboyant, another song criticising gender presentation, stretches the typical understanding of the male presentation. In lead up to their recent album, they then pushed gender presentation once again – My Agenda's release coupled with autumn aesthetics that play up femininity. Other artists like 100 Gecs pushes androgyny, the hyped-up production and aggressive lyrics push all notions of gender – conformity or otherwise – far from production. 100 gecs also represents a practical reason for gender non-conformity within hyperpop. In one interview, Laura Les revealed that the pitched-up vocals help to alleviate dysphoria sprung from their voice, something that sounds at home within the chaotic absurdist visuals of hyperpop. The maximalist sound is characteristic of the trans influences in the genre, pushing their gender performances to the absolute extreme, within both lyrical content and the hyped-up production. This even spreads to the cisgender performers of the genre – Slayyyter famous for her abrasive sexuality within her music – many of her songs like Daddy AF positioning herself in the traditionally masculine role of a playboy – saying so even in the opening lyrics, proclaiming "I been poppin' bottles all night, playboy in the grotto". The aesthetics of hyperpop have also bled into other gender non-conforming artists outside of the genre: Jazmin Bean is widely agreed to produce somewhere between R&B and metal, although takes clear inspiration from hyperpop with a hyper-feminine aesthetic, bows and pink tones partnered in direct contrast with frequent references to violence and torture within their music.

Bibliography

Primary

Questionnaire

As part of my

Video Essays

Queer 🌈 | Philosophy Tube

Queer 🌈 was very helpful for writing the essay and informed a lot of my eventual conclusions. Abigail Thorne covers the history of queer identity in the media in comprehensive manner while still staying informal and friendly enough for the conclusion to remain approachable. The only thing that didn't accomplish was the direct references to queer music and the music industry at large – however the links between the topics she raised in Queer 🌈 and my subject were not difficult to make at all. However, while watching Queer 🌈 I did remain vigilant that she was one person – and there were aspects of queer identity that she didn't cover that I thought would be important to mention like the legal changes around Section 28. Overall, a very interesting and useful source, but definitely not one to be mentioned on it's own.

Transphobia: An Analysis | Philosophy Tube

While Transphobia: An Analysis was very helpful in informing my section on hyperpop, I did find overall it did little to inform my overall conclusion. However, for the section of gender performativity and its relationship with Hyperpop it was very useful for once again breaking down complex theories into something manageable. Alike Queer 🌈, the same critiques apply: Abigail is

only one person and in her video she neglects to mention that the idea of gender performativity is heavily criticised within the trans community – mainly because many understand it be backing the view points of self-proclaimed trans exclusionary radical feminists (TERF for short). While her book very handily explains the trans experience, neglecting to mention the part it had in harming the trans community is ultimately disingenuous.

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Is Queen’s “Bohemian Rhapsody” Actually About Coming Out?

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girls - girl in red

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i need to be alone. - girl in red

It’s a Sin - Pet Shop Boys

It’s A Sin - Years & Years

Ivy - SALES

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Lottery - K CAMP

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MONTERO (Call Me By Your Name) - Lil Nas X

My Agenda - Dorian Electra

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Two Tribes - Frankie Goes To Hollywood

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Welcome To The Pleasure Dome - Frankie Goes To Hollywood

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