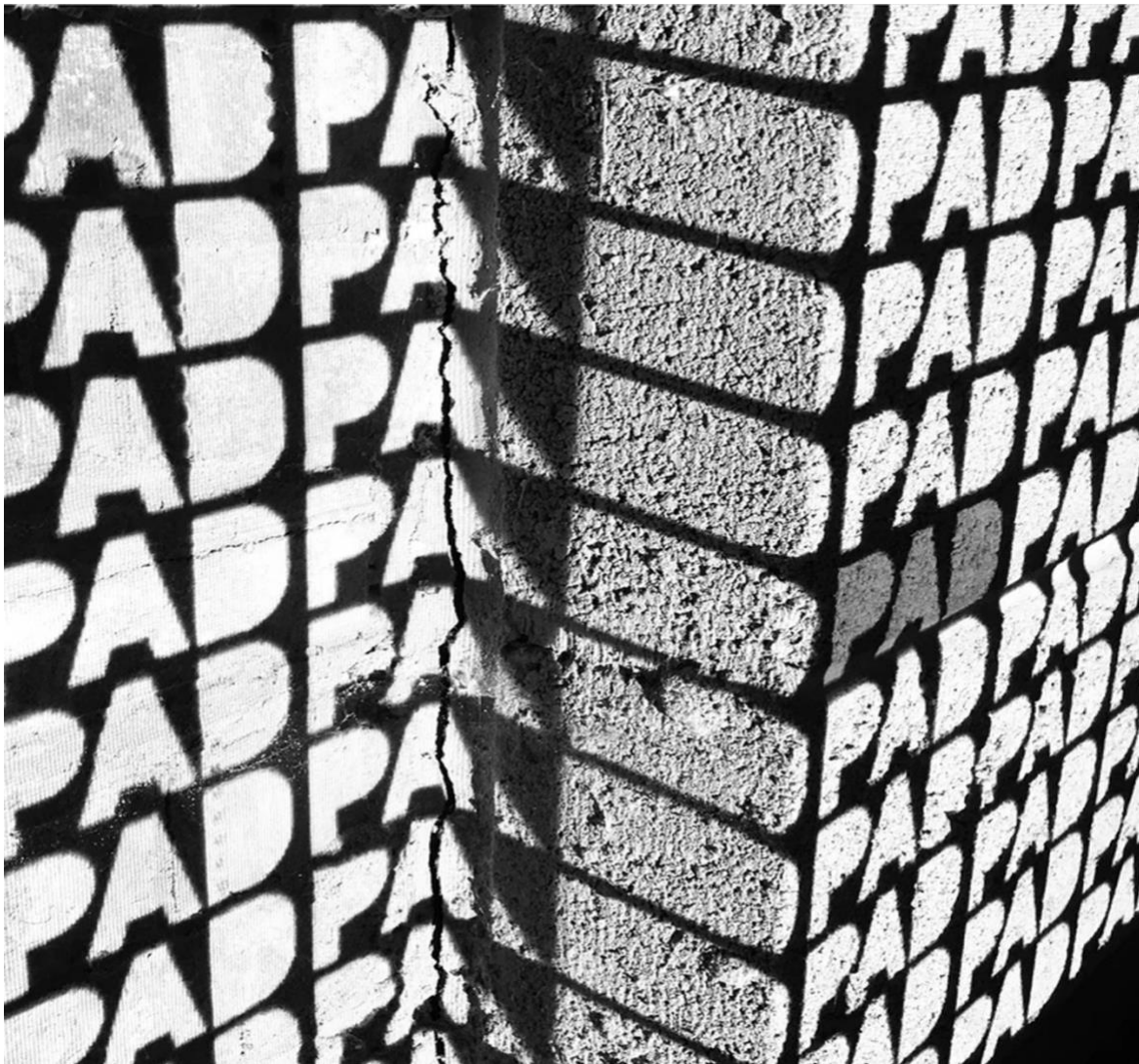


# ***Putting The Art on the Soup Can: Artistic Influences on Lady Gaga's ARTPOP and its Impact on Pop Culture***

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## **Recommended Citation**

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## Introduction

'*My ARTPOP could mean anything*' Lady Gaga (2013) proclaims on the title track of her third studio album *ARTPOP*. The paper will take a critical look at the album, 10 years on from its release, reflecting on the critical underpinning of it within the context of art history. Looking at the long line of influences on Gaga, particularly within art, how they impacted the conceptualisation and creation of *ARTPOP*, and then in turn how *ARTPOP* was received by the public and how it has impacted popular culture. Placing the roots of the album within the Pop Art Scene of the 1970's-1980's, with Andy Warhol a prominent figure within influences cited by Gaga (O'Brien, 2017, p.32). To do so, it is vital to take a journey from Gaga's upbringing in Manhattan, the college she attended, and the scene she started her music career within.



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Analysing the contents of the album, including the album art, lyrics, and music videos, taking into consideration the interpretive groundwork behind it, including historical art references such as Botticelli's *The Birth of Venus* featured within the album art as well as art from Jeff Koons, and the social and political context of the time it was created and released.

The paper will then look the intersections of art and music, where these boundaries blur, using *ARTPOP* as a case study. How the narrative can extend outside of the album; *ARTPOP* was always intended to be an experience, not just an album. This will then expand into fandom and fan cultures. After looking at how culture impacted Gaga and the creation of *ARTPOP*, the paper will investigate how *ARTPOP* went on to impact the culture, its critical reception at the time, and its critical reception ten years on.

In my research I will be looking at *The Performance Identities of Lady Gaga* by Richard J. Gray II (2012) which explores Gaga's work through the lens of gender and sexuality, queer theory, the art of performance, sociopolitical discourse and challenging societal standards. Similarly, *Lady Gaga and Popular Music: Performing Gender, Fashion, and Culture* by Martin Iddon and Melanie Marshall (2017) is one of the first scholarly volumes dedicated to Lady Gaga and is an interdisciplinary examination of Lady Gaga's music and self. Focusing on how Lady Gaga has shaped and influenced culture within both scholarly and

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everyday culture. *Gaga Feminism: Sex, Gender, and the End of Normal* by Jack Halberstam (2013) focuses more on cultural shifts within sex and gender politics within recent years using Gaga as a symbol for the new era that we live in.

Other books I will be using to conduct my research include *Thoughttrave: An Interdimensional Conversation with Lady Gaga* by Robert Craig Baum (2016), a conversation between author and artist on the music industry and Gaga's evolution. *Lady Gaga and the remaking of celebrity culture*, Amber L. Davisson (2013) offers a perspective on Gaga's relationship with fans and the idea of fandom, which is vital for research on audience response to the release of *ARTPOP*.

This paper will also pull from several articles wrote about the album at the time of its release and compare them to articles wrote in the last few years, examining how public opinion may have shifted.

## **Putting The Art on the Soup Can: Artistic Influences on Lady Gaga's ARTPOP and its Impact on Pop Culture**

November 6th, 2013, the release date of Lady Gaga's third studio album *ARTPOP*. An album release steeped with controversy, delays, and feuds. But it is essential to look at what led up to the conceptualisation of *ARTPOP*, starting from the beginning. Born in New York as Stefani Joanne Angelina Germanotta, Lady Gaga grew up in the Upper West

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Side (Reszutek, 2017), and was schooled at Convent of the Sacred Heart (Gray, 2012, p.111). Later, she attended the Tisch School of the Arts where she studied art history and wrote a thesis on various pop artists such as Andy Warhol, Damien Hirst, and Spencer Tunick (Gray and Rutnam, 2017).

In early 2006, Gaga dropped out of college to focus on her music career moving into the cheapest apartment she could find in the Lower East Side (Hughes, 2020, NPR). At this time, she would perform in clubs as the *Stefani Germanotta Band* with a following of roughly 20 people who would attend each show. A week before her 20th birthday, Gaga performed in the same space as singer songwriter Wendy Starland who introduced Gaga to producer Rob Fusari (Grigoriadis, 2010, New York Magazine).

For a moment, Gaga was signed to Def Jam, but was dropped from the label within three months after showing them the music she had been working on. Although this devastated her, she picked herself up and continued to perform her music in clubs which eventually landed her a deal with Interscope and led to the production of her debut album *The Fame* (Grigoriadis, 2010, New York Magazine).

During this difficult transition period, Grigoriadis (2010, New York Magazine) repeats a story told by Brendan Sullivan -DJ and friend of Gaga- in which Gaga was questioning herself, particularly her appearance. Sullivan showed her Andy Warhol's painting *Before and*

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*After I*, depicting the before and after of a rhinoplasty. After this, Gaga bought several books about Warhol, treating them as sacred text, studying, and highlighting them (Grigoriadis, 2010, New York Magazine).



Figure 2: Portrait of American actress Sylvia Miles, pop artist Andy Warhol, and actress Candy Darling (1972)

O'Brien (2017, p.32) ascertains that Pop Art and Andy Warhol appear frequently in reference to Gaga's influences citing Gaga describing her

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work as *'It's part pop show, part performance art, part fashion installation.'*

This influence is close to home as Gaga grew up in New York where in the 1960's Pop Art was taking the city by storm, artists like Andy Warhol, Roy Liechtenstein, and Claes Oldenburg to name a few, were suddenly obsessed with pop culture (Scherman 2001). Pop Art, in simple terms, can be described as an ironic use of imagery from mass and popular culture, highlighting the kitschy or mundane elements of culture, often challenging the traditions of fine art (Croix, 1987).

A direct reference to Andy Warhol from Gaga is the character Candy Warhol featured during her 2009 tour The Fame Ball, the name a combination of Andy Warhol (Figure 2) and his muse, transgender actress Candy Darling (Horn, 2012). In addition to this, taking Warhol's idea that 'everyone can become famous to the logical extreme that anyone can make themselves famous' as states Horn (2012, p.102), Gaga formed The Haus of Gaga, an evolution of Warhol's Factory.

The Factory referring to Andy Warhol's studio which underwent four location changes between 1963 and 1987 and became a notorious party location for artists and celebrities (Watson 2003). Horn (2012, p.102) compares the connotations between the names, inferring that Factory separates the personal and public spaces as it alludes to a working environment, whereas Haus brings manufactured identities to private spaces, going against those traditional notions. Aside from visual

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influence, the idea of Warhol carries on through Gaga's use of autotune, a feature commonly used to enhance a poor performance, but as that level of enhancement is not necessary for Gaga's vocal talents, it becomes a conscious performance of the concept of pop and the popstar commenting on fame and the concept of celebrity (Horn, 2012, p.102). This level of consciousness is reminiscent on Warhol's (1980, p.39-40) views on the notion of Pop within America:

The farther West we drove, the more Pop everything looked on the highways. Suddenly we all felt like insiders because even though Pop was everywhere—that was the thing about it, most people still took it for granted, whereas we were dazzled by it—to us, it was the new Art. Once you 'got' Pop, you could never see a sign the same way again. And once you thought Pop, you could never see America the same way again.

Pop is ingrained within the culture, and whilst it is commonplace, the understanding of Pop itself is a rarity. Gaga's understanding of Pop and commentary on such is what elevates her music and almost appears as a precursor on the genre Hyperpop which will be discussed later within this paper. Warhol (1983, p.66) has always expressed a captivation with the inauthentic:

I love Hollywood. They're beautiful. Everybody's plastic, but I love plastic. I want to be plastic.

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Figure 3: Lady Gaga Bubble Dress (2013)

Hollywood as a symbol of fame and glamour is not a foreign concept within Gaga's work with the standout example being *Paparazzi* and its accompanying music video which depicts the obsession the culture has with celebrities and the sinister implications of such. Plasticity, in turn, is commonplace within Gaga's performances, outfits, and music, as Switaj (2012, p.38) comments on it allowing her to revolt against typical beauty, whilst profiting from it at the same time – a truly paradoxical production. Plastic can appear in the literal sense – her 2013 bubble dress (Figure 3) – or in a metaphorical commentary on the malleable way Gaga

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presents her body. Switaj cited Jaffe's (2010) commentary on the relationship between Gaga and American imperialism:

she is blonde and thin and scantily clad -- American as blonde-apple-pie -- but also consciously twists and misshapes her body, slathers on makeup and impossible shoes, adds oversized eyes and a protruding spine. She's a female-to-female drag queen, playing with the artifice of Western femininity, showing it for the performance it is, showing the ugliness just below the surface.

On the topic of Western femininity, Horn (2012, p.103) ruminates on Warhol's mass production of images, whilst similar, never completely identical. In particular, Marilyn Diptych (Figure 4) with Marilyn Monroe being the pinnacle of Western beauty standards and places emphasis on her blonde hair and red lips.

The concept of a *Pop Ancestry* is commented on by both Horn (2012, p.101) and Davisson (2013, p.101) which refers to the idea that Gaga's work would be unreadable without the work of those who came before her, just like Warhol's prints wherein the appearance is a direct result of the print that came before it. Whilst Gaga is ultimately aware of these reference points and the tradition of imitating art to replicate its success, the public often mistakes a homage for copying (Davisson, 2013, p.110). When asked about such accusations, Gaga (2009, V Magazine) responded with:

Look, when I was a brunette they called me Amy Winehouse.  
When I was a blonde, they called me Madonna. Then they called

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me Christina, then Gwen. I just don't think people's reference points go back very far.

Between Warhol's prints and Gaga's pop predecessors, art begins to become cannibalistic, it cannot exist without what came before it, but will eventually inspire future art, which produces questions on how any art can be original and what is the line between inspiration and plagiarism. Lady Gaga wrote about her thoughts on the matter for V Magazine (2011):

Maybe it's just that the resolution is: art gives birth to new art. There is no chicken or egg. It's molecular. Cells give birth to cells. To put it more bluntly, the Hussein Chalayan vessel I wore at the Grammys wasn't inspired by a chicken. It was stolen from an egg.

This correlation between Warhol and Gaga is vital to the conception of *ARTPOP* (2013). At this point in time, Gaga had released two studio albums: *The Fame* (2008) and *Born This Way* (2011) and had begun production on *ARTPOP* almost immediately after *Born This Way*'s release (Knopper, 2013, Rolling Stone). Gaga was writing, recording, and producing songs in hotel rooms whilst on the *Born This Way Ball* tour, but ten months into touring, she broke her hip causing her to cancel the remaining tour (Renshaw, 2013, NME). This six month break from touring allowed Gaga to heal her body and mind, as well as work more on the album. Prior to the release of *ARTPOP*, Gaga (2013, Digital Spy) described the album as a reverse Warholian experience:

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So the intention of the album was to put art culture into pop music, a reverse of Warhol. Instead of putting pop onto the canvas, we wanted to put the art onto the soup can.



Figure 4: Marilyn Diptych, 1962, Silkscreen ink and acrylic paint on 2 canvases, Andy Warhol

Of course, the album title is a literal depiction of this, reversing the phrase Pop Art, however, initially the album title was going to be *PopArt* (Davisson, 2013, p.149). During this time, Gaga had considered splitting *ARTPOP* into two albums, separating the songs based on which ones

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were pop and which ones were art, but eventually decided this went against the notion of *ARTPOP* (Corner, 2013, Digital Spy). Gaga revealed the album's title on the third of August 2012 through an Instagram post in which she showcased a tattoo of the title.

The album upon release consisted of fifteen tracks:

1. Aura
2. Venus
3. G.U.Y
4. Sexxx Dreams
5. Jewels n' Drugs ft. T.I., Too Short, and Twista
6. MANiCURE
7. Do What U Want ft. R.Kelly
8. ARTPOP
9. Swine
10. Donatella
11. Fashion!
12. Mary Jane Holland
13. Dope
14. Gypsy

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15. Applause

In 2019, *Do What U Want* was removed from all streaming platforms and future physical copies of the album in wake of the documentary *Surviving R.Kelly* released in the same year (Clark, 2019, Vulture).



Figure 5: ARTPOP Album Cover (2013)

In the lead single *Applause*, Gaga sings ‘*One second I’m a Koons, then suddenly the Koons is me,*’. Koons referring to the American Contemporary artist Jeff Koons. Metaphorically, she is commenting on the ephemerality of art wherein she switches between being the artist and the art. However, the literal reading of those lyrics is Jeff Koons

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designing the cover art for the album (Figure 5) in which he was tasked with representing Gaga's shifting state within a single image. The album cover features a statue of Lady Gaga – created by Koons – cupping her breasts with her legs open, a large blue orb in between them. Behind the statue is chopped up images of Gian Lorenzo Bernini's *Apollo and Daphne* and Sandro Botticelli's *Birth of Venus*.

The sculpture of Gaga draws upon two of Koons previous works; *Woman in Tub* (1988), in which the porcelain figure is posed in the exact same way as Gaga, and his *Gazing Ball* series where Koons replicates classical sculptures and places metallic blue orbs in front of them. Koons (2013, MTV) recalls Gaga attending his show at the David Zwirner Gallery and appreciating the *Gazing Ball* works. The *Gazing Ball* is a symbol of the ephemerality Gaga was trying to capture within *ARTPOP* as Koons (2013, MTV) describes:

What was beautiful about that work was the accessibility of the ball -- that reflective ball that many people have in their yards as a symbol of generosity to your neighbors. But when you'd look at it you'd feel this transcendence where the ball would become everything and it would be about a mass dialogue about people not only wanting transcendence for themselves, but involved with the community discussing transcendence and what the possibilities are for humans.

Koons (2013, MTV) goal was to have a Gaga as a three-dimensional form -hence the sculpture- with the *Gazing Ball* as a symbol of everything, transcendence, reflection, affirmation. What Koons didn't

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want was for Gaga to be isolated, which is where Gian Lorenzo Bernini's *Apollo and Daphne* and Sandro Botticelli's *Birth of Venus* come in. Apollo represents transcendence as the God of music, he would change when performing, becoming more feminine and Koons describes this as the changes that exist as a result of life and art '*Your being can change, your possibilities can change, your perimeters can change*'. Gaga is Venus, *Birth of Venus* symbolising the energy of life and its eternal continuation as well as the pursuit of beauty and the delight in aesthetics (Koons, 2013, MTV).



Figure 6: Screenshot from Judas Music Video (2011)

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This is not the first time Gaga has referenced Birth of Venus, the first being in the music video for her 2011 single Judas (Figure 6). A clip of Gaga stood alone on a rock as waves crash into her is spliced between clips of her washing Jesus' feet. Whereas Botticelli's Venus is lit luxuriously with gentle colouring and long flowing hair, Gaga is in stark greys, blacks, and blues, perched precariously on a rocky cliff (Hawkins, 2017, p.14).

*Birth of Venus* is next referenced in the music video for Applause (Figure 7), where Lady Gaga stands in a paddling pool costumed in a seashell bikini with flowers covering her genitalia and a golden wig. Instead of being surrounded by Zephyr and Horis, Gaga has two illustrated hands positioned like claws around her. Although Gaga is in a dark room, she is lit well and appears much brighter and warmer than she did in the *Judas* music video, a truer to life version of Botticelli's painting. The third allusion to this painting is in the lyrics to *Venus* where she sings '*Aphrodite lady seashell bikini, garden panty (venus)*'.

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Figure 7: Screenshot from Applause Music Video (2013)

Gompertz (2013, NME) indicates the potential nod to Warhol's *Marilyn Diptych* (Figure 4) within the *ARTPOP* cover. A diptych can refer to ancient painting displayed on an altar, typically the left side being a representation of the living, and the right of the dead. In *Marilyn Diptych*, the left side is presented in colour, whilst the right is black and white, alluding to the actresses' death. And in the *ARTPOP* cover, *Birth of Venus* is in full colour, whilst *Apollo and Daphne* is black and white (Gompertz, 2013, NME). The *ARTPOP* cover also deals with themes of popular imagery, obsession with appearance, and consumerism culture, which are common topics within the genre of Pop Art.

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Koons' statue was unveiled at the artRAVE event, on the 10th of November 2013, the two-day album launch party held at the Brooklyn Navy Yard. The event featured four more of Koons' works, two bars with contortionists performing upon them, and large screens playing videos of Gaga produced by performance artist Marina Abramović. Alongside this, there was displays of iconic Gaga fashion looks, food trucks handing out *ARTPOP* lollipops, and a room committed to the *ARTPOP* app. (Phillips, 2013, Pitchfork) Artist Benjamin Rollins Caldwell was commissioned to make a room installation which contained only computer parts making up everything in the space, including furniture. Most notably was the debut of what Gaga dubbed as the world's first flying dress, which Amy Phillips of Pitchfork (2013) details as looking like '*a department store mannequin attached to a bunch of streetlights*'. The spectacle of artRAVE garnered mixed opinions from the press with David Drake for Complex (2013) summarising the event as:

Like all things Gaga, it was a blend of the high-brow and the trashy, depth and superficiality, the thoughtful and the impulsive, and lots of other contradictions that make you think about the nature of philosophy and life and art, or maybe just make you say "fuck it" and enjoy it for its colorful, entertaining ridiculousness. For Gaga, the pretentious and the populist are intertwined, inextricably.

Carl Swanson for Vulture (2013) on the other hand, labelled Gaga's collaboration with Koons as '*borderline gibberish*' going on to say, '*It's less of a collaboration than a feeling that she is searching to attach*

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*herself to something bigger than herself, something less evanescent than pop, or maybe just something to contain herself before she flames out completely’.*

Released simultaneously with the album was the *ARTPOP* app that Gaga (2013, Billboard) described as ‘*a musical and visual engineering system that combines music, art, fashion and technology*’. In an interview with Matt Schichter for MSN Canada (2013), Gaga went into further detail on the app, stating that upon opening up the app the user would be greeted by a software named *Petga* which would generate the user’s aura by scanning them as well as asking for information on the user’s interests and their location (optional).

Another feature was *ArtHaus*, a software to make GIFs which was intended to be upgraded weekly based on fan engagement. Gaga also announced that in a few months from the app’s release, it would include *TrackStar*, an audio engineering software which would allow fans to make music from the tracks on the album. Finally, *GagaTV* was intended to be a more direct route of communication between Gaga and fans, ‘*So the app is really a way for you to just engage in my creative process, as me in the Haus Of Gaga go on this up journey together’.*

Although there were big plans for the app, the plans never came to fruition with countdown timers for new features that would hit 0 and do nothing. The app was removed from the app store and decommissioned in 2015 (Dommu, 2019, Paper Magazine). The collapse of the app was

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likely due to a lack of funding for two large reasons; the *ARTPOP* era was a commercial and critical failure, and Gaga's split with her management team (Dommu, 2019, Paper Magazine).

In the week leading up to the release of *ARTPOP* news dropped that Gaga had split with her manager Troy Carter after six years working together (Hampp, 2013, Billboard). The struggles with management during the making of the album caused several issues with the production and promotion as Gaga expressed in a 2014 blog post published in the Mirror and reported by James Robertson:

Those who have betrayed me gravely mismanaged my time and health and left me on my own to damage control any problems that ensued as a result... unfortunately after my surgery I was too sick, too tired, and too sad to control the damage on my own. My label was not aware that this was going on... Please forgive me that I did not foresee this coming, I never thought after all the years of hard work that those I called friends and partners would ever care so little at a time I needed them the most.

Within this blog post Gaga mentions being given only one week to prepare for the *Applause* music video, as well as the *Do What U Want* music video, which was scrapped completely. Whether these issues were the cause, it is hard to say, but *ARTPOP* is notably Gaga's worst received albums by critics and the general public (Baum, 2016, p.15). Although the album debuted at No.1 on the Billboard 200 albums, it sold 258,000 copies within the first week, a quarter of the 1.1 million copies

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*Born This Way* sold within that same time frame. (Caulfield, 2013, Billboard). In the second week of its release, sales dropped to 46,000 and the album charted at No.8, an 82 percent decrease putting it in the top 5 list of largest second-week percentage drops of all time (Kaufman, 2013, MTV).

Andy Gill for the Independent (2013) labelled *ARTPOP* as underwhelming, stating '*but the title-track contains the real message of ARTPOP. "My art pop could mean anything," she sings – the corollary being that it could also mean nothing at all.*' Similarly, Adam Markovitz for Entertainment Weekly (2013) commented that the album failed to make an impression, expressing that Lady Gaga's music had not evolved, even as Gaga herself was notorious for being a chameleon. The album has since been dubbed as 'Artflop' due to the negative reception, with one of the first instances being Jeremy Blacklow (2013, Yahoo! Entertainment) who gave five reasons for *ARTPOP* being a 'flop'; too highbrow, inconsistency, badly produced music, couldn't compete with other releases, and finally the public appeared to be tired of Gaga.

During a twitter Q&A in October 2013, Lady Gaga began teasing the idea of a sequel titled *ARTPOP ACT II*. This sequel would continue to be teased throughout the years with Gaga claiming the second act was complete but not ready to go in an interview with John Norris for SXSW (2014), also suggesting that *ARTPOP* could have multiple sequels. In

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2021, fans created a petition for the release of *ARTPOP ACT II*, receiving over 39,000 signatures (Langford, 2021, NME), to which Gaga (2021) responded with a tweet expressing:

The petition to #buyARTPOPoniTunes for a volume II has inspired such a tremendous warmth in my heart. Making this album was like heart surgery, I was desperate, in pain, and poured my heart into electronic music that slammed harder than any drug I could find.

The most recent update on the sequel came in April 2023, almost ten years on from the release of *ARTPOP*. Marcus Wratten (2023, Pink News) reported on DJ White Shadow – producer for *ARTPOP*-announcing via Instagram story:

No longer talking about ARTPOP. I am officially finished. Don't ask me about it. Don't talk to me about it.

Officially shelving the hopes for the long-awaited *ARTPOP ACT II*, and sparking disappointment within Gaga's fans (Wratten, 2023, Pink News). In Gaga's response to the fan petition, she released another tweet (2021) revealing how difficult the release of *ARTPOP* was for her, thanking fans for celebrating it and claiming, '*We always believed it was ahead of its time*'. A sentiment shared by many in recent years as people have revisited the album.

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Since 2019, there has been a multitude of articles and reviews taking another look at *ARTPOP*. In 2020 Vice released an article discussing this shift in public opinion, suggesting that this U-turn was kickstarted by Gaga herself when she tweeted '*i don't remember ARTPOP*' causing fans to begin a #JusticeForARTPOP campaign on twitter (O'Neil, 2020, Vice). Googling the phrase 'ARTPOP revisited' brings up an abundance of articles, YouTube 'video essays' and tweets defending the album. Searching similar terms on twitter brings up posts (Escano, 2023) titled '*Why Lady Gaga's ARTPOP Era was Ahead of its Time (A Thread)*'.

This switch happened at the same time as an emergence of a new genre called *Hyperpop*, which became popular within internet spaces during late 2019 (Madden, 2021, Billboard). *Hyperpop* is less defined by formal music conventions, and more focused on experimental sound design, particularly inspired by pop and electronic dance music of the 2010's. The *Hyperpop* subculture is particularly popular within queer communities, especially as key figures -Sophie, 100 Gecs, Rina Sawayama, Dorian Electra- within the movement identify as LGBTQ+ (Pritchard, 2020, Independent).

Lady Gaga has always been heavily linked to the queer community, which Katrin Horn discusses at length within *Follow the Glitter Way* (2012, pp.85-106). Lady Gaga's queerness isn't the only link to *Hyperpop*. The genre is described as self-referential, particularly to pop-culture of the 2010's and internet culture and often takes on an ironic or

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tongue in cheek tone (Pritchard, 2020, Independent) similarly to *ARTPOP*'s purposeful acknowledgment of celebrity, pop, and art culture. Douglas Greenwood wrote an article (2021, i-D Magazine) pronouncing *ARTPOP* as the predecessor to *Hyperpop* and pointing out the chaos to be found in both the album and the genre.

Interestingly, *ARTPOP* seems to have re-emerged spiritually within Gaga's work through her sixth studio album *Chromatica* (2020). Between *ARTPOP* and *Chromatica*, Gaga appeared to step away from her EDM roots and releasing country and jazz inspired albums, which some people consider a response to the backlash *ARTPOP* received as she appeared to be focusing on showcasing her vocal abilities (Hughes, 2020, NPR). *Chromatica* was Gaga's return to dance music, but more importantly a return to some of Lady Gaga's initial intentions for *ARTPOP*. A year after the release of *Chromatica*, Gaga released *Dawn of Chromatica* (2021) a remix album featuring up and coming artists, particularly artists popular within the *Hyperpop* scene (Rettig, 2021, Stereogum). A concept reminiscent of the scrapped *ARTPOP ACT II*.

## Conclusion

Ten years on from the release of *ARTPOP*, this paper has revisited the era, contextualising it with information from Lady Gaga's upbringing and artistic influence, taking a deep look at the conceptualisation, production, and promotion of the album. Then looking at the impact *ARTPOP* had on popular culture in the years after its release. Firstly, using books such as

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*The Performance Identities of Lady Gaga* by Richard J. Gray II (2012) and *Lady Gaga and Popular Music: Performing Gender, Fashion, and Culture* by Martin Iddon and Melanie Marshall (2017) to frame Gaga within a sociopolitical lens as a public figure. Then linking information about her childhood and linking it to influences on her work as a musician and artist.

The most relevant case being Andy Warhol, where this paper identified the cross sections between *ARTPOP* and Pop Art, investigating their commentary on celebrity and consumerism as well as popular imagery. Leading into the concept of a Pop Ancestry, term coined by Katrin Horn (2012), which is vital to the understanding of *ARTPOP*. Without the lineage of people who came before Gaga, *ARTPOP* would not exist, as would be the case for most art. In turn, creates a discussion around the core of this essay on the cannibalistic nature of art as it copies and reuses from itself to create new art. Other artistic influences such as Botticelli's *Birth of Venus*, and Jeff Koons are discussed, extending the extensive pool of references Gaga pulls from.

The release of the album is also talked about, examining what Gaga's intentions were including unsuccessful endeavours such as the *ARTPOP* App and the planned sequel. This information is crucial for the scale of *ARTPOP* as a project, and how Gaga always viewed it as more than album, instead seeing it as a concept or experience. Also, going into detail on the challenges Gaga faced during this time which may have impacted the final product and public perception of the album.

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Using Billboard charts and critic reviews from the time of release, this paper establishes the negative opinions surrounding the album during its initial release, which frames the dialogue on the notion of the album being ahead of its time. Comparing this data to reviews and think pieces within the last few years to establish the shift in opinion. Establishing a line of connectivity between this shift and what changes were occurring within the music scene at that time, specifically the rise of *Hyperpop*, and thinking about *ARTPOP* through that lens.

Finally, the impact of *ARTPOP* within Lady Gaga's own work is deliberated as it is compared to her most recent albums *Chromatica* and *Dawn of Chromatica*, and how certain unsuccessful ideas or concepts were reused or reworked for the 2020's in comparison to the 2010's. Completing the cycle as all phases have been thoroughly examined; the influences that came before, the album itself, and the influence it had on future art.

As Lady Gaga confidently stated in *Applause* (2013), '*Pop culture was in art, now art's in pop culture, in me*'.

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## Figure Listing

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Figure 3: Flint, H. (2013) *Lady Gaga Bubble Dress*. [online image] Available from: <https://www.dailymail.co.uk/tvshowbiz/article-2408654/Lady-Gaga-wears-dress-bubble-machines-strips-leotard.html> [Accessed 31 May 2023].

Figure 4: Warhol, A. (1962) *Marilyn Diptych*. [online image] Available from: <https://www.tate.org.uk/art/artworks/warhol-marilyn-diptych-t03093> [Accessed 31 May 2023].

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Figure 7: Gaga, L. (2013) Applause Music Video. [screenshot] Available from: <https://www.youtube.com/watch?v=pco91kroVgQ> [Accessed 31 May 2023].

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