

**The Academy of Performing Arts in Prague
Film and TV School**

Film, Television, Photography, and New Media
Department of Photography

BACHELOR'S THESIS

Visual aesthetics of the musical microgenre Hyperpop

Vladislav Svestka

Thesis supervisor: Mgr. Josef Ledvina, Ph.D.

Awarded academic title: BcA.

Prague, 2024

Akademie múzických umění v Praze
Filmová a televizní fakulta Akademie múzických umění
Fotografie

BAKALÁŘSKÁ PRÁCE

Vizuální estetika hudebního mikrožánru Hyperpop

Vladislav Švestka

Vedoucí práce: Mgr. Josef Ledvina, Ph.D.

Přidělovaný akademický titul: BcA.

Praha, 2024

D e c l a r a t i o n

I declare that I have elaborated the Bachelor's thesis entitled

Visual aesthetics of the musical microgenre Hyperpop

independently, under the expert supervision of my thesis supervisor, and using only the literature and sources cited therein, and that the thesis was not used within the scope of a different university programme of study or to obtain the same degree or a different degree. I consent to the publication of the thesis in accordance with legislation and with AMU internal regulations.

Prague,

.....

Vladislav Svestka

Abstract

This thesis explores the intersection of photographic realistic images and the Hyperpop music genre, analyzing its role in emancipation within online communities. Hyperpop, originating from internet subcultures, has risen to mainstream prominence, characterized by a unique visual aesthetic blending glitches, errors, and hyperrealistic imagery. Rooted in nostalgia, Hyperpop's visuals are a reinterpretation of 90s and 10s aesthetics, striving for hyperrealistic perfection through the fusion of photographic imagery and CGI.

Abstrakt

Tato práce zkoumá vizualitu foto realistických obrazů a hudební žánr Hyperpop, a jeho roli emancipace v online komunitách. Hyperpop, pocházející z internetových subkultur se dostal do popředí mainstreamu, díky charakteristické povaze, jedinečné vizuální estetice spojující vady a hyperrealistické obrazy. Vizuální prvky Hyperpopu jsou reinterpetací vizuální estetiky z 90. a 10. let, usilující o hyperrealistickou dokonalost prostřednictvím spojení fotografických obrazů a CGI.

Contents

Introduction.....	1
1. Brief history and evolution of Hyperpop.....	2
1.1. PC Music.....	2
1.2. SOPHIE's vision	3
1.3. 100 geecs reform	5
1.4. Hyperpop now	7
2. Streaming services and Hyperpop playlist	9
2.1. Algorithm normalisation.....	9
2.2. Playlist depriving authenticity of micro-genres	10
2.3. Resurrection into new varied forms	11
3. Hyperpop Feminism	13
3.1. Glitch Feminsm/CyberFeminism within Hyperpop	13
3.2. Glitch as a form of resistance.....	13
3.3. SOPHIE and transhumanism	14
3.4. Dorian Electra beyond gender.....	16
4. Haunted era of consumerism	19
4.1. New from past	19
4.2. Apocalypse for change.....	20
Conclusion.....	23
List of Works Cited	24

Introduction

In my thesis, I aim to analyze the visual use of photography within the musical microgenre known as Hyperpop and its potential for emancipation. This genre initially emerged within an internet community and gradually transitioned into commercial mainstream popularity. The visual, along with the musical aspect, is frequently described as an error, bug, or glitch, typically inspired by internet aesthetics. Another evident aesthetic component within glitch involves the use of exaggerated, seductive, hyperrealistic photos as an appropriation of former pop artists' visual appearance. Since then, it has become an embracing trademark for internet subculture communities, framing viral visual content online; furthermore, it has merged into mainstream streaming services and various forms of contemporary art, music, and fashion. Similarly, as the internet embraces the entire spectacle, recent forms are still based on these characteristics and various other random artifacts as well.

Along with that, photography serves as a crucial medium and a vessel for other forms to be displayed on the internet. It places photography in a specific position as an in-between aspect, especially on social media platforms, giving it a new purpose. Although redefining photography and making it a democratic tool of inclusion sets it in a prominent position, even though photography remains transparent for viewers. This is why it best serves the purposes of presenting certain content.

Specifically, in the context of Hyperpop, the images are carefully crafted to market content effectively, presenting a sweet polished product that someone might potentially purchase. It originally draws from the nostalgic visual aesthetics of the 90s and 10s, which are usually ironically reinterpreted and cleansed of the imperfections of obsolete technology. As it strives for hyperrealistic perfection, it uses artificially stylized photography or combines photographic images with CGI striving for anti-hauntology within consumerist capitalist culture.

For those in these internet communities, it is almost as if a brand new world would open up from the shattered pieces for individuals who identify as queer Cyber/Glitch feminists, affected by this condition. For those having issues integrating into society, it enables them to act as they truly are, or it provides them comfort in reidentifying their bodies. Besides, glitch allows them to express themselves and embrace their disadvantaged position in society as an advantage. This creates a diverse community that also extends into real life. Over time, these visual and musical tendencies are defined by online algorithms, as seen with Hyperpop, which brings both positives and negatives that I would also like to address.

1. Brief history and evolution of Hyperpop

To better understand hyperpop, it's helpful to explore its origins and how it formed. However, identifying its key features and where it originates from—both in terms of its visual style and music—isn't straightforward. The genre is relatively contemporary, being formed over the past decade and gaining prominence in 2019, with streaming services playing a significant role in popularizing its characteristics.

1.1. PC Music

As far as I know and understand, hyperpop is closely linked to PC Music, an internet-based label originally from London founded by A. G. Cook. This label is known for its unique and exaggerated aesthetics, featuring artists like Hannah Diamond, felicita, EasyFun, caro♡, Danny L Harle and others, including affiliated artists like SOPHIE.

Together, they collectively established a distinct aesthetic, with each artist expressing it in their own methods. A.G. Cook, in an interview with Dazed magazine celebrated the 10th anniversary of PC Music, remarked, "I'm happy that PC's never had a dogma of what makes someone a PC Music artist."¹

PC Music typically features dreamy, bubblegum-like compositions, blending cute, pinkish scenes meging with bouncing kick drums and flashy metallic snares. Their visual aesthetic often draws from 2000s computer photographic imagery, incorporating various default

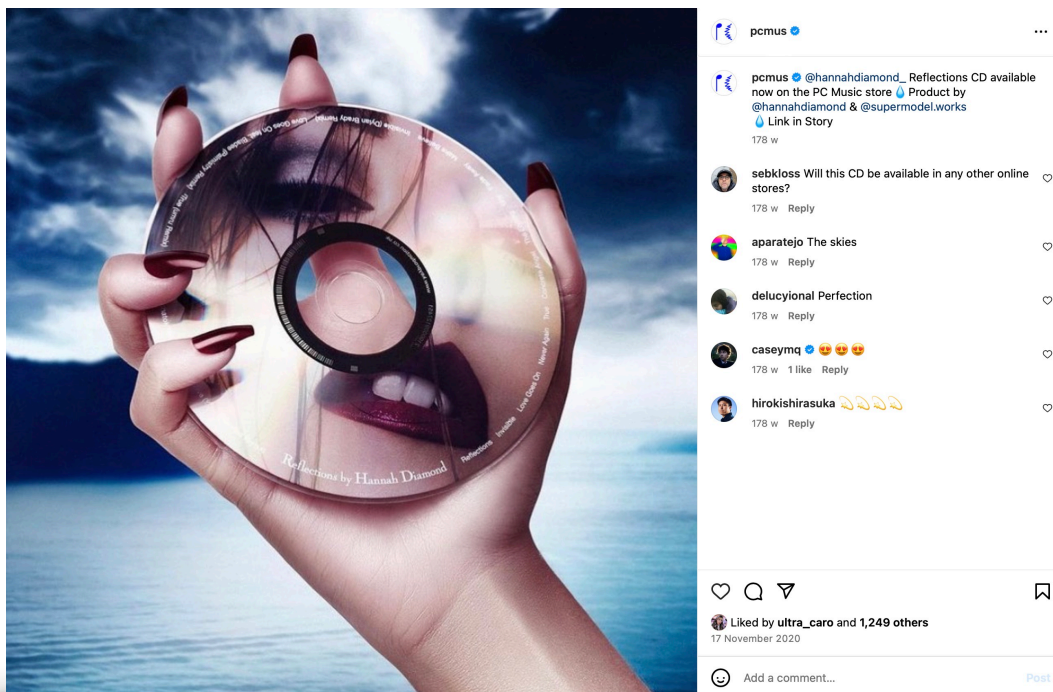


Figure 1. Hannah Diamond's single Reflection visualiser

¹ YALCINKAYA, Günseli, 2023. A. G. Cook: how PC Music defined a generation of pop. *Dazed*. Online. 12 December 2023. Available from: <https://www.dazeddigital.com/music/article/61554/1/a-g-cook-pc-music-takeover-dazed-2023-defined-generation-pop>

wallpapers, screensavers, and icons.² Typically, their visuals combine hyper-realistic photos with FX and 2D animation, creating an illusion of 3D depth. (see fig. 1)

Another crucial aspect is the omnipresent crispy clean digitality, which saturates the entire picture of what PC Music and other Hyperpop-associated artists create. These distinctive features beautifully illustrate how PC Music's aesthetic is both minimalist and excessively appealing, evident in both their visuals and their music.

1.2. SOPHIE's vision

SOPHIE, previously mentioned as an affiliate, shares a fashion akin to PC Music. She is a highly influential experimental pop artist with a significant aesthetic and a revolutionary vision of pop. Her work is perceived as both alternative and mainstream simultaneously,³ and she has had a massive impact on the development of hyperpop and other microgenres.⁴

Her remarkable synthetic, plastic, or metallic sound design, transitioning into infantile, danceable melodies, is both aggressive and sweet, blending seamlessly with her visuals. These visuals are equally dynamic, featuring literal signs of plastic toboggans or slides, whether symbolizing the music itself or reflecting her lyrics. (see fig. 2)

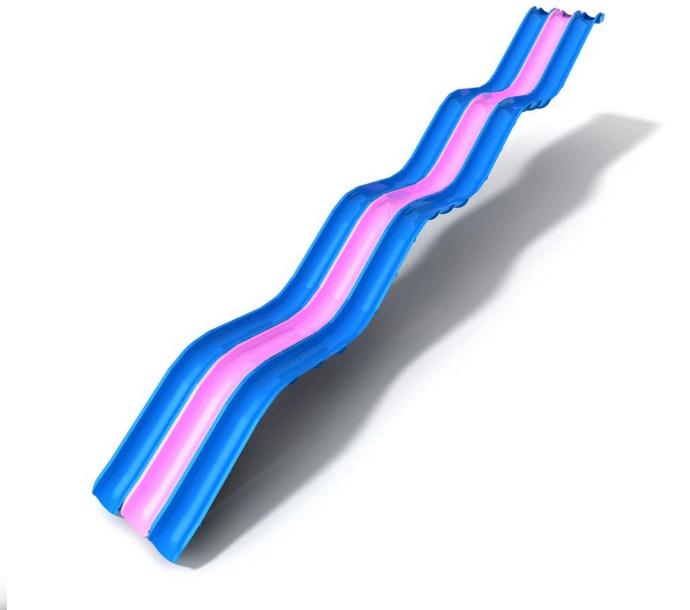


Figure 2. SOPHIE's song bipp artwork

² MARTIN, Felicity, 2023. A trip inside PC Music's visual universe with designer Timothy Luke. *Dazed*. Online. 11 December 2023. Available from: <https://www.dazeddigital.com/music/article/61533/1/pc-music-guest-edit-timothy-luke-visuals-2023>

³ GEFFEN, Sasha, 2021. Profile: Sophie. *Vulture*. Online. 30 January 2021. Available from: <https://www.vulture.com/2021/01/profile-sophie.html>

⁴ niche musical/visual genre

SOPHIE gained prominence with the release of singles like "Bipp" and "Lemonade,"⁵ while already associated with A. G. Cook and his PC Music, which was also steadily achieving popularity. Soon after, she began producing music for other artists such as Charli XCX, or including a feature on Madonna's song "Bitch I'm Madonna," which showcased her beautiful production and emotional harmonies. She fully unveiled her visionary approach to new worlds with the release of her industrial pop studio album "Oil of Every Pearl's Un-Insides."⁶ To delve deeper into the brilliant release "Oil of Every Pearl's Un-Insides," let's focus on the track "Faceshopping," which portrays its theme quite literally. SOPHIE addresses the consumerist narrative of capitalism while cleverly subverting it. For instance, she ironically states, "My face is the real shop front, My shop is the face I front, I'm real when I shop my face."⁷ (see fig. 3)

The accompanying visuals showcase a hyperrealistic 3D model of SOPHIE's head being shrunk, distorted, and hashed. Despite the deformation, the face's commercial appearance suggests it could almost be an actual campaign for some beauty product.



Figure 3. SOPHIE's Video Faceshopping extract

⁵ JUZWIAK, Rich, 2018. SOPHIE on her new album, Old Disco, and expressing trans identity in music. *Jezebel*. Online. 15 June 2018. Available from: <https://www.jezebel.com/sophie-on-her-new-album-old-disco-and-expressing-tran-1826863700>

⁶ COOK, Alexander Guy, 2021. Sophie. *Sophie*. Online. February 2021. Available from: <https://agcook.com/msmsmsm/>

⁷ SOPHIE – Faceshopping, 2018. *Genius*. Online. Available from: <https://genius.com/Sophie-faceshopping-lyrics>

1.3. 100 geecs reform

Completing spectrum of Hyperpop examples of what this internet microgenre embodies, is a duo 100 geecs from St. Louis, Missouri. They gained viral fame in 2019, especially due to their raw, glitchy aesthetics, which seem to merge almost every searchable material online. Their approach differs drastically from PC's, as they aim for non-coherent aesthetics that somehow peculiarly still fit together.

Additionally, their background is quite distinct, with 100 geecs starting their journey by referencing meme culture extensively, and having an influence in a microgenre called scenecore, which is a derivative of the Myspace emo subculture, primarily known in the United States.⁸

Their visuals vary, sometimes straightforward with lo-fi oversaturated video footage of basic scenes, and other times meticulously edited with special effects. For instance, in their 2021 "mememe" music video, they employ a 360-degree fisheye camera and special effects, utilizing built-in video editor presets to enhance their style. This is especially noticeable towards the end where Laura Les is depicted flying like a wizard, enhanced by their trademark costumes. (see fig. 4)



Figure 4. 100 geecs visual scheme of "mememe" music video

The variety of bizarreness showcased by 100 geecs within their iconic work accurately embodies Post-Internet aesthetics, as if they were directly created by the internet itself. In their lyrics, they ironically utilize motifs of consumerism, but in a unconventional fashion than

⁸ CUMMINS, Evan, 2021. 100 Geecs: Post-irony, Tumblr, and the Music Elite - evan cummins - Medium. *Medium*. Online. 14 December 2021. Available from: <https://medium.com/@aecummins/100-geecs-post-irony-tumblr-and-the-music-elite-1c06591f9965>

artists like SOPHIE, implying listeners to enjoy consumerism and its entertainment rather than imposing subversion.⁹

In the current context of Hyperpop, 100 geecs have introduced a fresh perspective by seamlessly blending acoustic punk rock guitars with electronic trap production or EDM synths.

These elements are also evident in the recent work of artists like the sister duo Frost Children and their latest release "Hearth Room." This album incorporates raw videos documenting their work in progress, featuring takes from the studio or relaxing outdoors near a lake, among others. While influenced by punk rock and electronic production as others, they primarily remain rooted in hybrid electroacoustic music compared to their predecessors. This narrative, as showcased by Frost Children, concludes the evolution of Hyperpop up to this point, alongside other major Hyperpop names like Dorian Electra, Petal Supply, felicity, and Mood Killer, who are also heading in similar directions.

⁹ the same

1.4. Hyperpop now

Similar tendencies, as seen with 100 geecs and other younger Hyperpop artists, are also evident after PC Music announced on the occasion of their 10th anniversary that they will stop releasing new music. The label is now focusing on archival and reissue purposes.

Soon after, A. G. Cook and EasyFun, also known as Finn Keane, founded a new band called Thy Slaughter, serving as a reboot and a reflection of their past. They now incorporate acoustic instruments to some extent but still maintain their original experimental approach, breaking down established norms of rock music and exploring new ones.¹⁰

All of this is once again wrapped in Timothy Luke's lo-fi dungeon medieval stone architecture, sword visuals, as he has been PC Music's long-term court's graphic designer.¹¹ (see fig. 5)

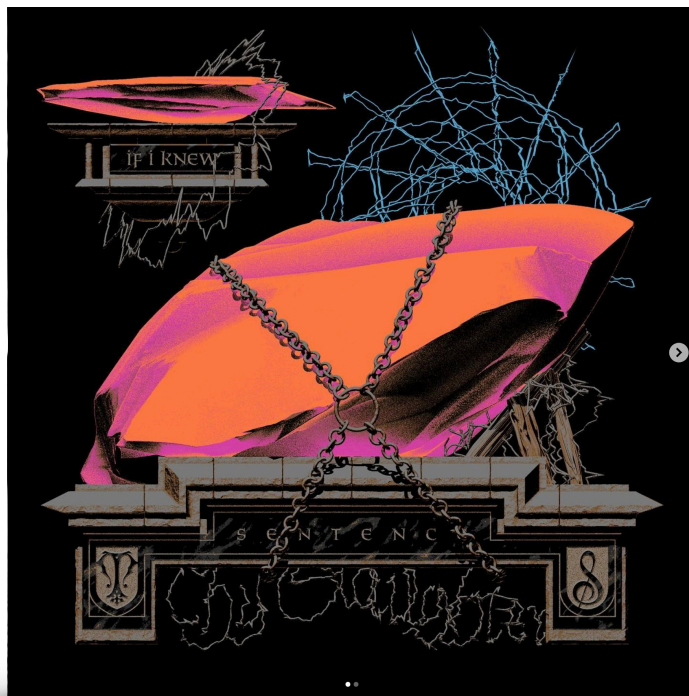


Figure 5. Thy Slaughter EP visual artwork

Alongside this, it feels as if a new epoch of Hyperpop is on the horizon as A. G. Cook announces the release of his new album "Britpop," scheduled for May 2024 under his recently founded label, New Alias.

In the meantime, the release is visualized by the britpop.online website, featuring hypnotic 2D graphics of the British flag in a pink and green colorway.

The last and perhaps affirming matter of fact of this unique cult's new phase is a new single titled "Von Dutch" from Charli XCX's upcoming album "Brat," set to release in summer 2024, produced by A. G. Cook and EasyFun.

¹⁰ YALCINKAYA, Günseli, 2023. A. G. Cook: how PC Music defined a generation of pop. *Dazed*. Online. 12 December 2023. Available from: <https://www.dazeddigital.com/music/article/61554/1/a-g-cook-pc-music-takeover-dazed-2023-defined-generation-pop>

¹¹ MARTIN, Felicity, 2023b. A trip inside PC Music's visual universe with designer Timothy Luke. *Dazed*. Online. 11 December 2023. Available from: <https://www.dazeddigital.com/music/article/61533/1/pc-music-guest-edit-timothy-luke-visuals-2023>

From the brief visual implications of "Von Dutch" and the video clip of the same name, it appears that Charli continues with cinematic references to David Cronenberg's thriller "Crash" [1996], as well as her previous album of the same name. In addition, she is incorporating the visual aspect of the classic O.G.¹² clothing brand Von Dutch.¹³

¹² something that is authentic

¹³ HOROWITZ, Steven J., 2024. *Variety*. *Variety*. Online. 29 February 2024. Available from: <https://variety.com/2024/music/news/charli-xcx-von-dutch-brat-1235926646/>

2. Streaming services and Hyperpop playlist

For further context, I explore the attempts of streaming services to conceptualize and market niche micro-genres like Hyperpop, which has an impact on both the visual and musical aspects. The issue regarding streaming services, such as the well-known corporate entity Spotify, usually involves capturing these genres for profit and creating playlists without a broader understanding of the community behind them.

In other words, they're essentially appropriating the core of these genres for their own purposes and misleading listeners about these subculture communities by selecting seemingly random artists who may not be affiliated with the original Hyperpop community, but still pronouncing them as Hyperpop. That's how streaming services misrepresent underground artists and create micro-trends based on internet communities, artificially codifying these vulnerable genres and detaching them from their original background.¹⁴

Although Hyperpop is known for its undefinable merging of non-coherent aesthetics, in their visuals and music, they must still fall into algorithms of streaming services. In a sense, major music labels and streaming services are stealing their authenticity and key visual/musical features, reducing them to consumerist canon. Not to mention the advantage enjoyed by label-endorsed musicians, who receive more credit due to the comprehensive marketing support they receive, often overshadowing independent artists.¹⁵

The aim is not necessarily to guard Hyperpop, etc., from all outside influence, as these genres are already rooted heavily in building upon previous established genres, as seen in the visuality of PC music rooted in computer aesthetics from the beginning of the millennium. However, the crucial point is to challenge codification, as each genre has its own unique characteristics tied to particular artists. Merely sharing a core aspect of a related genre does not automatically classify an artist within the same genre, which can lead to confusion for unfamiliar listeners later on.

Artists, manifesting non-coherent aesthetics and undefinable traces in their work, strive to evade categorization. However, within micro-genres, the trend has increasingly seen artists associated with internet groups diverge from one another in solitude, each crafting their unique style tailored for a specific project or label.

2.1. Algorithm normalisation

With the rise of 100 geecs and the release of their album "1000 geecs" in 2019, Spotify seized the opportunity and launched the Hyperpop playlist. Subsequently, spreading during the COVID-19 pandemic, when these online communities congregated on platforms like SoundCloud or Discord to create music or play video games.

¹⁴ YALCINKAYA, Günseli, 2022. Goodbye hyperpop: the rise and fall of the internet's most hated 'genre.' *Dazed*. Online. 28 January 2022. Available from: <https://www.dazeddigital.com/music/article/55293/1/the-rise-and-fall-of-hyperpop-the-internets-most-confusing-music-genre>

¹⁵ PRESS-REYNOLDS, Kieran, 2023. Can a streaming platform create a niche music genre? *No Bells*. Online. 7 February 2023. Available from: <https://nobells.blog/webcore-hyperpop-phonk-playlist/?fbclid=IwAR2G0o2uxfocD0NuUy0x5mxkddnx60Bx-XTKRcJ5FRE8bv0gSMej4Soebl8>

The definitions imposed by streaming services narrow and normalize the scope of what artists associated with Hyperpop create.¹⁶ This curation often includes irrelevant names in what is deemed the "best selection," devoid of actual context, and labels them as Hyperpop, making it commercially convenient to grasp and sell.

Similarly, big fashion brands often steal the authenticity of visual attraction from small contemporary artists. Spotify use their craft as a form of cosumerist construct to earn money on a trend rather than supporting the artists by featuring them. It's common for these artists to draw inspiration from outside influences and reference them subtextually.

2.2. Playlist depriving authenticity of micro-genres

The omnipresent confusion spread within streaming services, with Apple Music reacting to Spotify business success by launching their own playlist called "Glitchcore," which more or less involved the same artists. *This upset younger artists from SoundCloud and Discord communities such as Osquinn, among others, who were also included with their collaboration with Blackwinterwells on a track called "Bad Idea" to the Hyperpop playlist.*¹⁷ For that reason, Osquin, along with d0llywood1, angelus, Blackwinterwells, waifu, and MISOGI, led to define their own peaceful label as Digicore. They state that Hyperpop represents polished, metallic, soft, rubber aesthetics which are perfectly crafted, while they lean more to harsh, immature digital bit crushed raw data, distorted 808 beats, and generally, the genre structurally they represent comes out of rap instead of pop.¹⁸ (see fig. 6)



Figure 6. Osquinn's cover art for her single i hate it here "Bad Idea"

¹⁶ the same

¹⁷ YALCINKAYA, Günseli, 2022. Goodbye hyperpop: the rise and fall of the internet's most hated 'genre.' *Dazed*. Online. 28 January 2022. Available from: <https://www.dazeddigital.com/music/article/55293/1/the-rise-and-fall-of-hyperpop-the-internets-most-confusing-music-genre>

¹⁸ the same

In the visual spectrum, in comparison with PC music, Digicore artists usually use meme aesthetics or collages of internet photos in bad quality, following amateur SoundCloud aesthetics generated by underground producers or DJs. It illustrates how the misconception of Hyperpop playlist arises because it merges other genres already labeled as Cloud rap, Drain rap, phonk, or basically every genre that uses auto-tune.¹⁹

So, the exploitation of Hyperpop within playlists, the theft of authenticity, and the labeling are arguably pathetic and vague, given how the context they assemble is broad and clueless, even though the micro-genres are normalized thanks to algorithms. Exactly, because of that, these artists will push back by manifesting their identity, already proved in the broad work they produce, to break free from algorithms and determine their course for themselves, creating a unique community rather than a chaotic crowd of playlists.²⁰

2.3. Resurrection into new varied forms

Over the years till now, Hyperpop communities have proven themselves capable of resistance and opposition against major corporations, despite the credibility of this genre has somewhat dissolved or been shattered into their own online music publication sites.

Even major Hyperpop artists like A. G. Cook have redefined own environments for sharing and distributing art. Cook later in 2023 discontinued PC Music, the iconic Hyperpop label that has contributed the genre's aesthetics since its foundation. Despite facing appropriation by streaming services, which have boosted the popularity of unrelated artists, PC Music remains influential in shaping Hyperpop's legacy. His and Finn Keane's effort to deviate from glossy Hyperpop culminated in Thy Slaughter's latest album, "Soft Rock," released under PC Music. The album exhibits tendencies to appropriate rock music while still distorting it with their significant aesthetics, creating something new from the ruins. The visual aesthetics are saturated with elements of cartoons, Dungeons & Dragons, and wizardry, evoking romantic and slightly medieval architecture.

Furthermore, for that reason, PC Music eventually reflected on this situation and dissolved their own strong establishment. In 2024, A. G. Cook established the label New Alias under PC Music. He announced a new album called "BritPop," (see fig. 7) sharing its 2D visual aesthetics, but now with a more cheesy tone, reflecting Hyperpop's serious professional presence.

His release of the music video "Soulbreaker," featuring visuals of cartoon animation depicting a magical knight across three periods—medieval, biblical, and modern, with skyscrapers—has themes reminiscent of anime. Directed by Gustaf Holtenäs, the video draws inspiration from the Hyperpop genre and incorporates the use of AI. The visuals hold the same level of

¹⁹ PRESS-REYNOLDS, Kieran, 2023. Can a streaming platform create a niche music genre? *No Bells*. Online. 7 February 2023. Available from: <https://nobells.blog/webcore-hyperpop-phonk-playlist/?fbclid=IwAR2G0o2uxfocD0NuUy0x5mxkddnx60Bx-XTKRcJ5FRE8bv0gSMej4Soebl8>

²⁰ YALCINKAYA, Günseli, 2022. Goodbye hyperpop: the rise and fall of the internet's most hated 'genre.' *Dazed*. Online. 28 January 2022. Available from: <https://www.dazeddigital.com/music/article/55293/1/the-rise-and-fall-of-hyperpop-the-internets-most-confusing-music-genre>

elegance typical of PC Music fashion or A. G. Cook's vision.²¹ However, the animation itself introduces imperfections that deviate from the original aesthetic.

The change also comes from the label and fans gathering within the Discord social platform, where they don't limit the canon to just a few selected names but make it accessible for anyone participating in the community. The label also created their own platform, WandCamp, which is a reference to the independent platform BandCamp. This platform allows artists to earn money for their music with minimal commission, unlike Spotify. Also Creating their own online music publication site, Withfork, is also a significant move, clearly alluding to the well-known Pitchfork online music reporting platform. Together, collectively striving to create their own ecosystem, which is autonomous and engaged by community participants exchanging ideas, relating to events, or simply connecting because of the shared passion, all contributing to the art within these platforms.

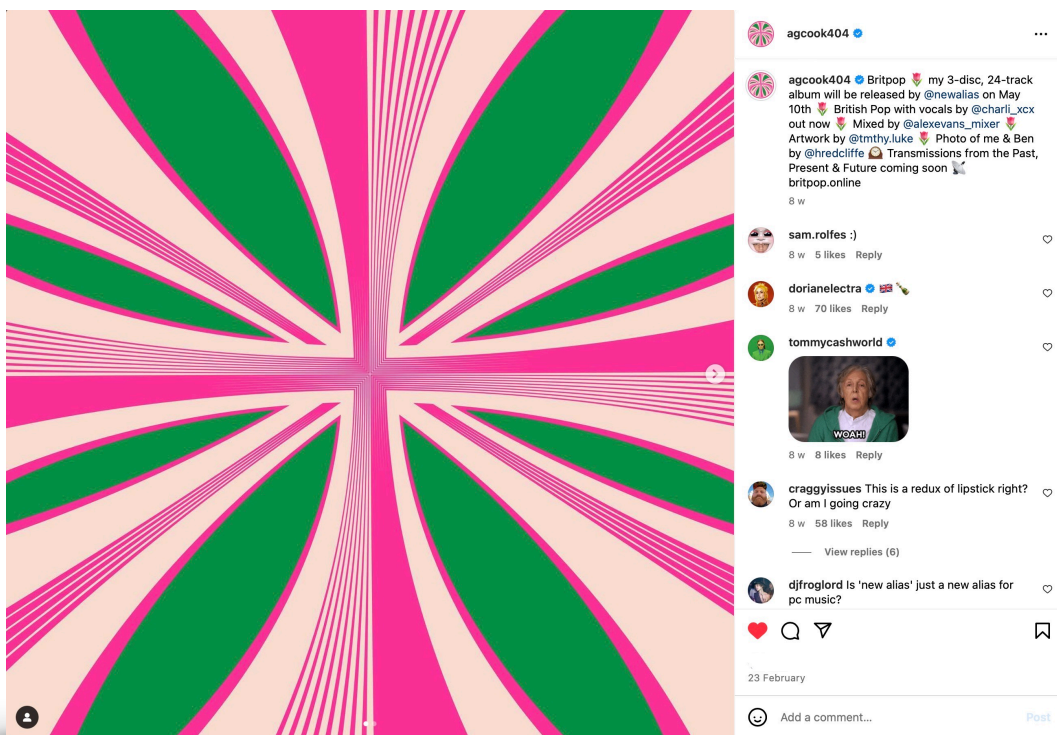


Figure 7. A. G. Cook Britpop album artwork

²¹ ASSASSIN, Analog, 2021. The future of anime and AI according to Gustaf Holtenäs, the director of black midi's new music video. *TOKION - Cutting Edge Culture and Fashion Information*. Online. 19 July 2021. Available from: <https://tokion.jp/en/2021/07/20/the-future-according-to-gustaf-holtenas/>

3. Hyperpop Feminism

In the next passage, I will elaborate on how certain Hyperpop producer-artists accentuate their agenda or identity within the overall presentation and embody their presence through their appearance. This is something that, especially thanks to the development of current computer technology to its maximum and accessibility to it, opens up a wide range of expression for artists.

3.1. Glitch Feminism/CyberFeminism within Hyperpop

The technology in relation to Hyperpop is particularly important as it primarily includes LGBTQIA+ minorities, enabling them to suddenly compete with the majority. This is evident on a broader scale, as the unorthodox, glitchy approach to music production and the use of non-coherent aesthetics by Hyperpop artists often lack a personally emotional background²² aligning with their unique imagination, akin to glitch feminists, who differ in their cryptic individual positions and social perspectives within society.

According to cyberfeminists, as they associate themselves in in-between spaces, they find their range of expression in multiplied and varied selves.²³ Hyperpop artists express this shatter between online social collectives, appearing on platforms like Discord, SoundCloud, or Instagram, and digital audio workstations (DAWs), which enhances their expression. By doing so, they resist being easily comprehensible and thus become unidentifiable by the normative hegemony.

This exactly proves the use of Hyperpop artists' cryptic language, which is embraced by similar agendas seeking comfort within the online realm, finding glitched shards spread throughout the entire internet.

Everyone who feels deeply connected to this content becomes increasingly drawn to it, and as a result, followers read it fluently, especially since it is primarily entangled with the generation of digital natives.²⁴

3.2. Glitch as a form of resistance

Furthermore, by embracing the glitch, it encourages individuals to challenge the boundaries of the world, while simultaneously prompting them to create new worlds. Therefore, the glitch serves as a vessel transporting them to new destinations, empowered by the latest technology they are experiencing.²⁵

²² HARAWAY, Donna, 2016. AN IRONIC DREAM OF A COMMON LANGUAGE FOR WOMEN IN THE INTEGRATED CIRCUIT. In: *A Cyborg Manifesto*. University of Minnesota Press.

²³ RUSSELL, Legacy, 2020. GLITCH GHOSTS. In: *Glitch Feminism*. Verso Books.

²⁴ RUSSELL, Legacy, 2020. GLITCH IS COSMIC. In: *Glitch Feminism*. Verso Books.

²⁵ RUSSELL, Legacy, 2020. INTRODUCTION. In: *Glitch Feminism*. Verso Books.

In that sense, this somehow also applies to Hyperpop community within their approach, subverting conventional procedures. Through these strategies, they tend to present utopic/dystopic ideas and imaginary worlds hashed through the visual and music spectrum.

The early Hyperpop's tendencies perfectly fit this description, showcasing unrealistic visuals while distorting them and simultaneously changing its followers' reality for the better. In other words, it's a reaction to the world's rigid status quo constructs, which can feel impossible to escape. However, Hyperpop shows a way out through cyberfeminist online communities.

In addition, the rich and advanced sound engineering of Hyperpop's music production, in harmony with the visuals as illustrated above, allows these beings to escape to something almost akin to blockbuster sci-fi/fantasy scenes,²⁶ which bring a new peak of visual and sound design qualities into the mainstream. By means of the building upon the availability of computational technology, it creates an exceptional opportunity for minorities and those lacking privilege to enter the pop music industry.

3.3. SOPHIE and transhumanism

Further in this passage, I would like to examine specific details pursuing individual identity standpoints and how Hyperpop artists achieve this.

As music producers generally involve other musicians in their projects to perform instruments or feature their songs with specific voices, SOPHIE, while being a pop star and a producer, transcends conventional producer narratives. Her personality was associated with transhumanism and transgender themes throughout her artwork, which aligns well with the usage of different voices seamlessly merging with her existence and vice versa.²⁷ She usually used voices that were post-processed to be high or low pitched in a way that they feel like synthetic, saturated, and well-defined flawless voices.

Along with her genius skill to sculpt her own sound design structures, SOPHIE similarly approached the manipulation of voices. Through this process, she began to embrace someone else's voice as if she would physically embody it. It was as though she was becoming a new species or even a cyborg through the merging of music and visuality with the human body and technology. Not to mention the rest of the musical material, which feels like an articulation of either future or alternative worlds. Taken as a whole, it completely underlines SOPHIE's trans addressing within her work, manifesting it and sharing her story with others who find within the internet a light of hope and affirmation.

The strong pitched vocals are noticeable in all of SOPHIE's work, but for better understanding the precision of her vocals, it is profoundly evident in a song like "Immaterial," which showcases the crispy, clean, energetic, and bodiless vocals of Cecile Believe merging with SOPHIE's production, simultaneously elevating her identity on her album "OOEPII."

²⁶ HARAWAY, Donna, 2016. THE HOMEWORK ECONOMY "OUTSIDE THE HOME." In: *A Cyborg Manifesto*. University of Minnesota Press.

²⁷ JUZWIAK, Rich, 2018. SOPHIE on her new album, Old Disco, and expressing trans identity in music. *Jezebel*. Online. 15 June 2018. Available from: <https://www.jezebel.com/sophie-on-her-new-album-old-disco-and-expressing-trans-1826863700>

The vocals are processed to emulate a post-human voice, precise as a machine, intensely pitch-corrected, spreading SOPHIE's insight and inviting spectators into her world.

With another track, SOPHIE officially shares her idea of gender and challenges the misconceptions about trans beings through a video clip, particularly in a ballad titled "It's Okay To Cry," performed by her emulated voice as well.

The video authentically shows SOPHIE naturally performing the song against a plain background of the sky, featuring varying weather conditions such as dawn, a blue sky with clouds, a night sky with stars, and finally, a storm with lightning, contrasting the dynamics of the song. (see fig. 8)



Figure 8. "It's Okay To Cry" music video

The cover photo of the album "OOEPI" hides gems as it appropriately interprets the motives. SOPHIE similarly shows her ideal physical identity in the center within a surreal scene with synthetic water and a dreamy pinkish background sky with clouds. Particularly in tracks like "Immaterial" and "Faceshopping," she emphasizes the physical existence of bodies altered by individual desires, almost as glitch feminists declare their goal of transforming their true selves by using avatar skins online.²⁸

Despite SOPHIE using extensions of her body as avatar vocals and music itself, or her "skin" in other words, she also incorporated aesthetic cheek prosthetics to express her beauty and the particular message of the song "Immaterial," implying that she can be anything she wants to be.²⁹

²⁸ RUSSELL, Legacy, 2020. GLITCH IS SKIN. In: *Glitch Feminism*. Verso Books.

²⁹ JUZWIAK, Rich, 2018. SOPHIE on her new album, Old Disco, and expressing trans identity in music. *Jezebel*. Online. 15 June 2018. Available from: <https://www.jezebel.com/sophie-on-her-new-album-old-disco-and-expressing-trans-1826863700>

The next essential layer of the artwork (see fig. 9) involves fashion designs by artists Emily Schubert and Coco Campbell, both of whom work with themes beyond the binary and transness. These fashion designs correspond to the rest of the artwork, incorporating materials such as a plastic transparent dress, stockings, a metal corset, latex gloves, and a crystal choker.

It is known that SOPHIE drew inspiration from these specific substances for sculpting her own sound designs as a form of sound reproduction and a depiction of herself. Her innovative thinking and aesthetic values have redefined fashion trends and visual arts.



Figure 9. SOPHIE "Oil of Every Pearl's Un-Insides" album cover

3.4. Dorian Electra beyond gender

Another contrasting approach to emancipation in Hyporpop is shown by the non-binary artist Dorian Electra from Houston, Texas, who follows in a way the tradition of Hyperpop established by acts like 100 gecs. Their work is worth attention as they visually stylize themselves into male roles, aligning with the theme of their album.

In their work, Dorian Electra typically appropriates genres such as rock, metal, and pop-punk, which are typically associated with men and not usually inclusive for other genders.³⁰ Despite this, Dorian still bases their work on experimental pop or Hyperpop, sometimes combining it with EDM music production.

Besides relating to some nostalgic genres within queer communities, their coping strategy involves taking over their space as feminists from subculture communities such as emo etc.³¹

³⁰ HWANG, Sam, 2023. 'Fanfare' is Dorian Electra's most challenging album yet — Ringtone mag. *Ringtone Mag*. Online. 16 December 2023. Available from: <https://www.ringtonemag.com/articles/fanfare-is-dorian-electras-most-challenging-album-yet>

³¹ JOHNSON, Nic, 2022. How Hyperpop gives trans artists a voice — Ringtone Mag. *Ringtone Mag*. Online. 12 August 2022. Available from: <https://www.ringtonemag.com/articles/how-hyperpop-gives-trans-artists-a-voice>

As back in the days, these individuals were excluded, but now they are thriving within these reappearing queer communities.

Thus, they usually wear typically men's clothes, such as a formal fancy neoclassicism blue dress with a collar and a white blouse. They wear distinctive makeup, including a moustache, eyelines, a red light line over the nose, and freckles, along with dyed blue hair. (see fig. 9)

However, they often tend to combine clothing beyond age or aesthetics to highlight their gender.



Figure 9. Dorian Electra Flamboyant album cover

As Dorian primarily functions as a singer-songwriter in their music, their vocals are a very significant part of it. According to their commentary and visual appropriation of manhood, they also use autotune to modulate their original voice to a man's tonal range. The character of Dorian's voice is so iconic that it blends seamlessly with their physical presence, much like in SOPHIE's case.

Dorian's latest album, titled "Fanfare" (2023), features theatrical and operatic extravagant scenes, with old red and white infantry uniforms (see fig. 10) reminiscent of an army marching band. As in their previous albums, they explore themes of gender, sex, and toxic masculinity.³² They also explore apocalyptic scenarios, as seen in the song "Manmade Horrors," where they mention a "Che Guevara shirt from Zara on sale,"³³ subsequently warning against the ironic commodification of these motifs. With visual references taken over to pursue their aim regarding this album, they incorporate emo aesthetics seen in clothing and theatricality reminiscent of My Chemical Romance's album "The Black Parade."

The pop-punk emo influence in the alarming ballad "Warning Signs" is indisputably evident through its American anthem musical structure supported by marching drums rhythm. This stylization is complemented by Dorian's videos or live show visuals, which include plain 2D

³² HWANG, Sam, 2023. 'Fanfare' is Dorian Electra's most challenging album yet — Ringtone mag. *Ringtone Mag*. Online. 16 December 2023. Available from: <https://www.ringtonemag.com/articles/fanfare-is-dorian-electras-most-challenging-album-yet>

³³ Dorian Electra – Manmade Horrors, *Genius*. Online. Available from: <https://genius.com/Dorian-electra-manmade-horrors-lyrics>

effective cartoon scenery of candles, red curtains with trumpets, Happy-Sad Theatre Masks, or puppet gloves.



Figure 10. Dorian Electra "Fanfare" album visuality

The recently released track "WE INVENTED LOVE," made with Frost Children and atgrandma during their tour in the United States, once again features similar raw visuals as mentioned before, reminiscent of the aesthetics of the proto-Hyperpop band 100 gecs. The video depicts them performing in everyday locations like hotel rooms, concert halls, or on a tour bus. These scenes are scattered with dynamic cuts featuring cheesy video editor stock effects, all wrapped in pure EDM music production. This complements the occasion during the tour and adds to the party atmosphere along the way.

4. Haunted era of consumerism

In the last section, I aim to argue how Hyperpop brings shock in an age of post-capitalism, despite the prevailing notion that everything has already been consumed and constantly reverberating marketing purposes.

The phenomenon capitalizes on the effect of nostalgia, leveraging it as a familiar feature for spectators to easily embrace. Therefore, certain products strive to be simply acknowledged, allowing receivers to instantly relate to them. The downside of this infinite colossus is primarily that it does not bring any shock or anything revolutionary that could change capitalist realist hauntology.³⁴ Thus, our society is immanently haunted by our past without any apparent way out.

Despite being partially derived from nostalgia, Hyperpop inherently merges aesthetics from the '00s or '10s, but with an emphasis on irony. The appropriation of the past is inseparable, as nothing arises isolated from its ancestry, not even Hyperpop. Despite feeling like it's created in a vacuum, every artist within Hyperpop has influences from their past. They subvert these influences with irony, combining them with the unique distortions of Hyperpop aesthetics.

4.1. New from past

Irony serves as a coping mechanism against the entrenched canon that no one can truly escape but can at least push back against. It offers a way to deactivate from it rather than blindly following along.

Although there's no immediate solution to dismantle capitalism, some artists affirm with irony and innovate, pushing boundaries regardless. Inherently, Hyperpop continues to evolve and create anew from the past, bypassing the conservation of capitalist values that cyclically haunt our society and instead growing a more fertile ground for innovation. They have a sense for racial democratic dialogue within wide unities, depriving the notion of a dominant party. This quite changes in relation to Hyperpop, as it distorts our global cultural values into something entirely new or even their own recent ones.³⁵

Hence, the past never stays solely preserved by its lore. Within Hyperpop, the past is saturated, distorted, hashed, and reshaped into a completely new history, also not meant to be naturally well-kept by authorities. In essence, it's always meant to be transformed into something new, never witnessed before, thus inherently shocking.

This idea among critics like Mark Fisher who argued that our post-capitalist status quo omnipresently preoccupies our minds.³⁶ The nostalgic curse of our own creation haunting us

³⁴ FISHER, Mark, 2009. It's easier to imagine the end of the world than the end of capitalism. In: *Capitalist Realism*. Zor0 Books.

³⁵ BLUEMINK, Matt, 2023. Anti-Hauntology: Mark Fisher, SOPHIE, and the Music of the Future. *Blue Labyrinths*. Online. 4 January 2023. Available from: <https://bluelabyrinths.com/2021/02/02/anti-hauntology-mark-fisher-sophie-and-the-music-of-the-future/>

³⁶ FISHER, Mark, 2009. It's easier to imagine the end of the world than the end of capitalism. In: *Capitalist Realism*. Zor0 Books.

suggests that we cannot transcend capitalism with our minds, as every creation turns against us, serving as a marketing weapon.

Unless glitch feminists step in, with their lack of fetish nostalgic comprehension along with their distinctive perception of the world, to produce something fragile yet otherworldly. Albeit the risk of being exploited by capitalist mass production, glitch feminists' ever-changing style and aesthetics remain unpredictable and challenging to grasp, serving as a form of resistance against the prevailing regime.

4.2. Apocalypse for change

Anti-hauntology is closely tied up with Hyperpop artists who bring new and strive for unthinkable change. They often symbolize reality-testing aspects in contradiction to our physical laws. Breaking away from the conservative mainstream culture to construct our own new corporeality from the ashes. The concepts described above could be accurately envisioned in Sam Rolfes's artificial worlds, showing distortion, digital ruins, and abstract architecture in the VR metaverse. His apocalyptic visuals reflect a future world that appears to be smashed, forming something else entirely, which slowly begins to shape a new culture. The environment itself accommodates cyborg creatures, as their natural habitat provides them with comfort and fragments to build upon.

Sam's aesthetics exceptionally capture what Hyperpop music personifies. The blend of objects, places, and nature depicted in the visuals aligns seamlessly with the sound design and music production represented in the music. As showcased in his 180 Fact residencies, Sam eclectically breaks down his worlds consolidated as his worlds are presented as one VR presentation. (see fig. 11)

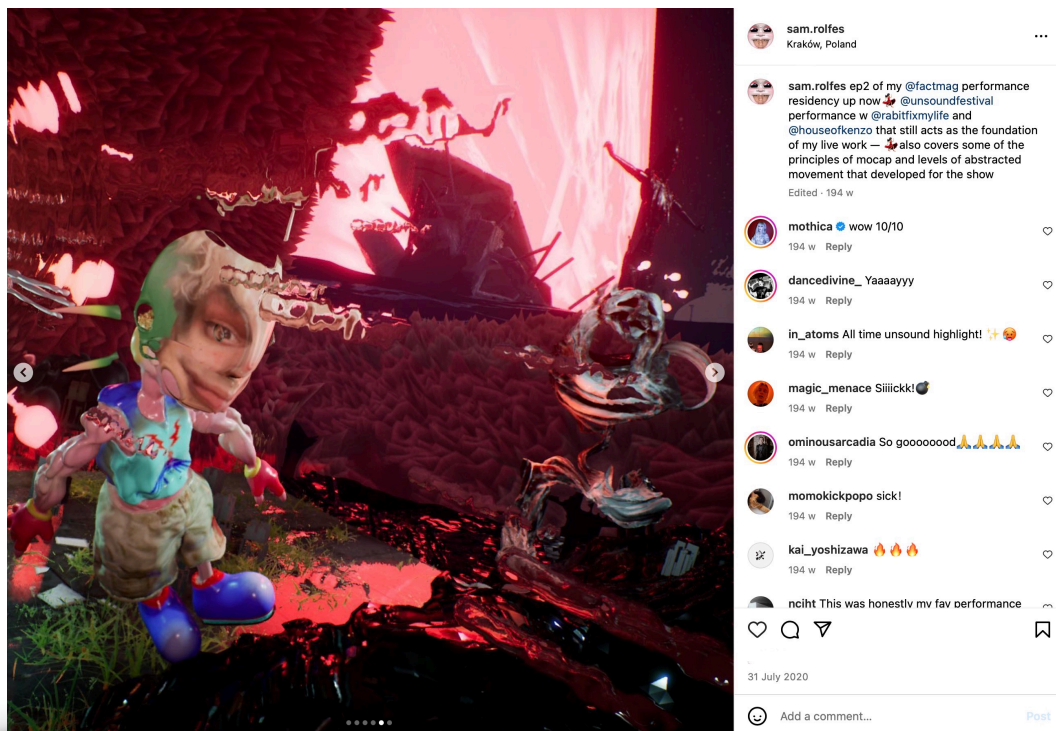


Figure 11. Sam Rolfes Fact mag performance render

His works often intersect with PC Music and other Hyperpop musicians. For example, his participation in a Danne L Harle track featuring singer Caroline Polachek called "Ashes of Love" demonstrates this entanglement. It showcases a dance electro-pop song, structurally pretty much straightforward, leaving space for Caroline's expressive voice and essence to take over the song. The lyrics of the song derive from the catchy and relatable theme of coping with losing love, interpreting it in a cheesy way. Along with underscoring Danny's music production and composition itself, laughing at club scene trance or house radio hits. He brings a new combination of sonic synthesis to music, disintegrating nostalgia through its unorthodoxy.

And to this firm part only remains the significant visuals of Sam Rolfes's sense of dystopia. In the video for "Ashes of Love," Sam Rolfes's Team created a stage design in a 3D scene that was somewhat architecturally ruined. (see fig. 12) Within the stage design, we can also see emitting LED projections scattered on the sides, along with one big piece of projection in the back.



Figure 12. Danny L Harle "Ashes of Love" music video render

On them, there is a screened visual of Caroline, along with Caroline's avatar performing in the middle of the stage design, dancing in the purplish water leaking on the floor of the stage everywhere. Throughout the fluid elements, crucial camera movements and its lens poor focusing escalate the whole picture of the scene, defining why it is so shattering and apocalyptic. Completing the scene with small digital flares showing in the apparatus and shards dropping within the stage design dramatizes the impact of the end of the world.

Almost as if it were a literal appropriation, the Sam's visuals has a notable resemblance to SOPHIE's "OOEPI" album cover world. Similarly, the album depicts SOPHIE in the center of the scene, sitting amidst a flooded floor. SOPHIE's talent for vision captures these

apocalyptic motives and elevates them to the finest quality. As these motifs of distorted landscapes, synthetic, sterile materials, and fluidity are woven throughout all her work, in "OOEPI," the apocalyptic undertones are particularly pronounced, establishing new shocking physicalities. This is especially highlighted in the last track of the album titled "Whole New World/Pretenting World."

Conclusion

At the end, I'd like to assess how Hyperpop and its associated microgenres persist in evolving and finding their platforms even amidst challenging circumstances, continually seeking fresh avenues to challenge or alter the status quo. Hyperpop gradually redefines our values while relinquishing the old ones. This evolution is evident in the visual or musical expressions of the mentioned artists, as each of them emphasizes their individual identity or a unique intention.

Despite the criticism leveled against streaming giants in relation to Hyperpop, I don't necessarily view the impact of streaming platforms as disastrous, but rather as a model that confines a certain perception of our culture to consumerist narratives, rather than being more receptive to artists employing non-coherent aesthetics in their work, which naturally also possess societal and mainstream value, but redefines it. This goes beyond merely producing aesthetically pleasing, marketable art like Hyperpop, which finds context within platforms such as Spotify or Apple Music. Therefore, I perceive glitch feminism as a pertinent approach within the agenda of emancipation and enlightenment for artists like SOPHIE and Dorian Electra, enabling them to resist through technological means and thereby potentially liberating themselves from the clutches of streaming platforms to articulate their own identity. This aligns with the theme of Anti-hauntology, utilizing unconventional visuals to disrupt norms for change and emancipation or the inclusion of minority groups, whether online or in the real world, amidst a consumerist era lacking in substance. Showing strong innovative vision of their current corporality showed in their the photo-realistic imagery depiction of exaggerated worlds at the same time supposing dystopia or utopia as a way freeing us from capitalist consumerist regime we can not imagine our life without.

List of Works Cited

Literature

- ASSASSIN, Analog, 2021. The future of anime and AI according to Gustaf Holtenäs, the director of black midi's new music video. TOKION - Cutting Edge Culture and Fashion Information. Online. 19 July 2021. Available from: <https://tokion.jp/en/2021/07/20/the-future-according-to-gustaf-holtenas/>
- BLUEMINK, Matt, 2023. Anti-Hauntology: Mark Fisher, SOPHIE, and the Music of the Future. Blue Labyrinths. Online. 4 January 2023. Available from: <https://bluelabyrinths.com/2021/02/02/anti-hauntology-mark-fisher-sophie-and-the-music-of-the-future/>
- COOK, Alexander Guy, 2021. Sophie. Sophie. Online. February 2021. Available from: <https://agcook.com/msmsmsm/>
- CUMMINS, Evan, 2021. 100 Geecs: Post-irony, Tumblr, and the Music Elite - evan cummins - Medium. Medium. Online. 14 December 2021. Available from: <https://medium.com/@aecummins/100-geecs-post-irony-tumblr-and-the-music-elite-1c06591f9965>
- FISHER, Mark, 2009. It's easier to imagine the end of the world than the end of capitalism. In: Capitalist Realism. Zor0 Books.
- GEFFEN, Sasha, 2021. Profile: Sophie. Vulture. Online. 30 January 2021. Available from: <https://www.vulture.com/2021/01/profile-sophie.html>
- HARAWAY, Donna, 2016. AN IRONIC DREAM OF A COMMON LANGUAGE FOR WOMEN IN THE INTEGRATED CIRCUIT. In: A Cyborg Manifesto. University of Minnesota Press.
- HARAWAY, Donna, 2016. THE HOMEWORK ECONOMY "OUTSIDE THE HOME." In: A Cyborg Manifesto. University of Minnesota Press.
- HOROWITZ, Steven J., 2024. Variety. Variety. Online. 29 February 2024. Available from: <https://variety.com/2024/music/news/charli-xcx-von-dutch-brat-1235926646/>
- HWANG, Sam, 2023. 'Fanfare' is Dorian Electra's most challenging album yet — Ringtone mag. Ringtone Mag. Online. 16 December 2023. Available from: <https://www.ringtonemag.com/articles/fanfare-is-dorian-electras-most-challenging-album-yet>
- JOHNSON, Nic, 2022. How Hyperpop gives trans artists a voice — Ringtone Mag. Ringtone Mag. Online. 12 August 2022. Available from: <https://www.ringtonemag.com/articles/how-hyperpop-gives-trans-artists-a-voice>
- JUZWIAK, Rich, 2018. SOPHIE on her new album, Old Disco, and expressing trans identity in music. Jezebel. Online. 15 June 2018. Available from: <https://www.jezebel.com/sophie-on-her-new-album-old-disco-and-expressing-tran-1826863700>
- MARTIN, Felicity, 2023. A trip inside PC Music's visual universe with designer Timothy Luke. Dazed. Online. 11 December 2023. Available from: <https://www.dazeddigital.com/music/article/61533/1/pc-music-guest-edit-timothy-luke-visuals-2023>
- PRESS-REYNOLDS, Kieran, 2023. Can a streaming platform create a niche music genre? No Bells. Online. 7 February 2023. Available from: <https://nobells.blog/webcore-hyperpop-phonk-playlist/?fbclid=IwAR2G0o2uxfocD0NuUy0x5mxkddnx60Bx-XTKRcJ5FRE8bv0gSMej4Soebl8>

- RUSSELL, Legacy, 2020. GLITCH GHOSTS. In: Glitch Feminism. Verso Books.
- RUSSELL, Legacy, 2020. GLITCH IS COSMIC. In: Glitch Feminism. Verso Books.
- RUSSELL, Legacy, 2020. GLITCH IS SKIN. In: Glitch Feminism. Verso Books.
- RUSSELL, Legacy, 2020. INTRODUCTION. In: Glitch Feminism. Verso Books.
- SOPHIE – Faceshopping, 2018. Genius. Online. Available from: <https://genius.com/Sophie-faceshopping-lyrics>
- YALCINKAYA, Günseli, 2022a. Goodbye hyperpop: the rise and fall of the internet's most hated 'genre.' *Dazed*. Online. 28 January 2022. Available from: <https://www.dazeddigital.com/music/article/55293/1/the-rise-and-fall-of-hyperpop-the-internets-most-confusing-music-genre>
- YALCINKAYA, Günseli, 2023. A. G. Cook: how PC Music defined a generation of pop. *Dazed*. Online. 12 December 2023. Available from: <https://www.dazeddigital.com/music/article/61554/1/a-g-cook-pc-music-takeover-dazed-2023-defined-generation-pop>

Images

- Figure 1. Hannah Diamond's single Reflection visualiser. PC MUSIC, 2020. Instagram. 2020. Online. Available from: https://www.instagram.com/p/CHtAlb0YqH/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==
- Figure 2. SOPHIE's song bipp artwork. WIKI, Contributors to Sophie, Bipp. *SOPHIE Wiki*. Online. Available from: <https://msmsmsm.fandom.com/wiki/Bipp>
- Figure 3. SOPHIE's Video Faceshopping extract. RETTIG, James, 2018. SOPHIE smashes, shapes and slices a digital face in new video for 'Faceshopping' *Billboard*. Online. 5 April 2018. Available from: <https://www.billboard.com/culture/pride/sophie-faceshopping-video-8289655/>
- Figure 4. 100 geecs visual scheme of "mememe" music video. 100 GECS, 2021. Instagram. . Online. Available from: https://www.instagram.com/p/CRZVN8kDK0v/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==
- Figure 5. Thy Slaughter EP visual artwork. LUKE, Timothy, 2023. Instagram. . Online. Available from: https://www.instagram.com/p/CzwFb9fO_DW/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==
- Figure 6. Osquinn's cover art for her single i hate it here "Bad Idea", OSQUINN, [no date]. i hate it here. *SoundCloud*. Online. Available from: <https://soundcloud.com/p4rkr/i-hate-it-here>
- Figure 7. A. G. Cook Britpop album artwork, AGCOOK404, 2024. Instagram. . Online. 2024. Available from: https://www.instagram.com/p/C3spXMXPLO/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==
- Figure 8. "It's Okay To Cry" music video. VOZICK-LEVINSON, Simon, 2021. Sophie Is Gone, and It's Okay to Cry. *Rolling Stone*. Online. 31 January 2021. Available from: <https://www.rollingstone.com/music/music-features/sophie-okay-to-cry-1121468/>
- Figure 9. SOPHIE "Oil of Every Pearl's Un-Insides" album cover. FADER, 2021. 12 essential tracks by SOPHIE, the producer of a generation. *The FADER*. Online. 3 February 2021. Available from: <https://www.thefader.com/2021/02/01/12-essential-tracks-sophie-list-in-memori-am-2021>

- Figure 9. Dorian Electra Flamboyant album cover. PAXTON HAVEN / UNIVERSITY OF TEXAS AT AUSTIN, 2019. The sound of queer masculinity in Dorian Electra's flamboyant Paxton Haven / University of Texas at Austin – Flow. . Online. 29 July 2019. Available from: <https://www.flowjournal.org/2019/07/the-sound-of-queer-masculinity-in-dorian-electras-flamboyant/>
- Figure 10. Dorian Electra "Fanfare" album visuality. DORIANELECTRA, Instagram. . Online. Available from: https://www.instagram.com/p/CyolV6zRacQ/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==
- Figure 11. Sam Rolfes Fact mag performance render. SAM.ROLFES, 2020. Instagram. . Online. Available from: https://www.instagram.com/p/CDUfS4Nhpat/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==
- Figure 12. Danny L Harle "Ashes of Love" music video render. CANTALINI, Chris, 2016. video: Danny L Harle + Caroline Polachek - Ashes of Love. *GORILLA VS. BEAR*. Online. 19 May 2016. Available from: <https://www.gorillavsbear.net/video-danny-l-harle-caroline-polachek-ashes-of-love/>