

Ep #56 | Met Gala Madness

The Tea of the Messy Met

2021's Messy Met Gala

Pegging the Patriarchy

Should We Be Pegging the  
Patriarchy?

Feels Like 2010 White Feminism

The Tea of the Messy Met

Should We Really Be Pegging the  
Patriarchy?

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**M: The joy of GRWM videos, activist slogans at the Met Gala receive mixed reviews, and should artists' estates be releasing music after they've died?**

**J: We're Jasmine and Maggie and you're listening to Culture Club, our weekly chat about pop culture, current affairs, the internet and our lives.**

## Welcome + Acknowledgement of Country

**M:** We acknowledge that the Wurundjeri and Boonwurrung people are the traditional custodians of this land we are on today. We would like to pay our respects to elders past, present and emerging.

**J:** We'd also like to celebrate their rich history of culture and storytelling that we can learn from. Always was, always will be Aboriginal land.

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Hi friends!

Welcome back to another ep of Culture Club. We jump right into it this week discussing our thoughts on Sex Education and our King Lil Nas X' new album. There's also an update on last week's story about the reality series [The Activist](#). We read from judge Julianne Hough's Instagram [apology](#).

The biggest night in fashion, the Met Gala took place last week. We chat about the behind the scenes [GRWM videos](#) and the appeal of BTS film photos.

[Activist slogans](#) were front and centre on the red carpet. We break down if Cara Delevigne's 'Peg the Patriarchy' vest was giving what it was supposed to give and whether or not AOC's 'Tax the Rich' dress was performative. We read from [Luna Matatas'](#) Instagram post about her copyrighted phrase 'Peg the Patriarchy'.

Last week, Mac Miller's estate re-released a single off his 2014 mixtape 'Faces'. Three years after his untimely death of an accidental drug overdose, it seems fans are still lapping up his music.

This sparked a discussion into whether posthumous album releases are ethical. We reference Tupac Shakur's haunting 2012 Coachella hologram and the exploitation of [Amy Winehouse](#) (even after her death).

In this segment we read from a 2012 MTV article by James Montgomery titled '[Tupac's Coachella Hologram and the Rise of the Not-So Live Revue](#)' and '[When I'm Gone: Is it Ethical to Release Music by Deceased Artists?](#)' by Dean Van Nguyen for The Face magazine.

Maggie recommends a comedy murder mystery series starring Selena Gomez called '[Only Murders in the Building](#)' available on Disney+ while Jas recommends a podcast called '[9/12](#)'. It's an audio documentary on how 9/11 the day became 9/11 the idea.

Katie Zhou created our fab cover art and India Raine is our wonderful producer and composer of our jingle. Email us at [cultureclubmail@gmail.com](mailto:cultureclubmail@gmail.com), find us on Instagram [@cultureclubpod](#), or on our personal accounts [@jasmineeskye](#) and [@yemagz](#).

Chat to you next week everyone.

Jas & Mags xo

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### Chit Chat:

- Any nice moments from the week to share? Lol
- <https://theface.com/music/posthumous-aaliyah-pop-smoke-dmx-anderson-paak-tattoo-nirvana>
- 
- 
- Started Sex Education

- New Lil Nas X album - what's your fave songs?
- The Activist has been turned into a documentary
- We love it when Internet backlash turns into something productive!
- Last week we chatted about The Activist, a Hunger Games-like show hosted by Usher, Priyanka Chopra-Jonas, and Julianne Hough, which pits activists against each other in a reality TV show
- But due to public scrutiny, the producers have changed direction. A statement by production company CBS and Global Citizen, the international advocacy organisation that is co-producing the show said, "*The Activist* was designed to show a wide audience the passion, long hours and ingenuity that activists put into changing the world, hopefully inspiring others to do the same. "However, it has become apparent the format of the show as announced distracts from the vital work these incredible activists do in their communities every day. The push for global change is not a competition and requires a global effort."
- One of the judges, Julianne Hough even came out and said:
- <https://www.instagram.com/p/CT0SRywB-5-/>

## Met Gala's Recap

- **Lighthearted BTS action**
- Post Met Gala gives me after formal vibes! There's gossip about who went to which after party, which duo was snapped together, and snaps of best dressed people
- The rabbit hole of Vogue GRWM videos was truly a highlight, with Emma Chamberlain, Shawn Mendes and Camila Cabello, Billie Eilish, Kendal Jenner and Olivia Rodrigo some of the names we got to follow
  - Cue hours of getting ready, insights into their ritual (Shawn Mendes' healer?), and other tidbits, like Emma Chamberlain's five hour nail manicure
- There's something very cute about the whole thing, and seeing film photos and low quality selfies made it feel touching

- **Activist slogans**

- Activist slogans also took over the red carpet, causing mixed reactions from many. Cara Delevingne donned a white vest that read “peg the patriarchy” in red capital letters, and US congresswoman Alexandria Ocasio-Cortez wore a white sleeveless dress that had “tax the rich” splashed out in red letters.
- What did you first think?

- **Let's start with Cara**

- When asked about her provocative statement, the model and actress [said](#), "It's about women empowerment, gender equality — it's a bit like, 'stick it to the man,'".
- Gesturing towards the word 'peg,' she says, "If anyone doesn't know what this word means, you're gonna have to look it up because I'm not going to explain it right now."
- There was a flurry of backlash, most of which I hadn't thought of before
- Sex worker and writer Tilly Lawless wrote on her Instagram story, *Maggie to read out*
- So pair that with Cara's inability to articulate what the meaning behind her top was, made this feel like a 2010 Tumblr approach to white feminism
- Then, it came out that the “peg the patriarchy” slogan was created by Luna Matatas in 2015, which was copyrighted in 2018.
- She said on Instagram, “While I'm giddy that Peg the Patriarchy® made it to The Met Gala, [@caradelevingne](#) co-owner of Lora DiCarlo (a sex toy company) tried to pull it off as their own. No credit to me, the creator and owner of the trademark. This happens to small artists all the time. So much so that I have an assistant whose job includes finding and tracing people printing and selling Peg the Patriarchy. Remember that as a fat, queer, POC I am working twice as hard just to do what I'm already amazing at. From censorship to patriarchy to racism, all biz barriers specific to my social location. Enter sex shop co-owner at Met Gala with a custom designed vest with Peg the Patriarchy on it. What's grossest for me is the media interviews - with

Cara blatantly owning it as if it wasn't already owned. Sound familiar?  
\*Coughs in colonialism\*

- Speaking to R29, she described what “peg the patriarchy” means to her, “I wanted to start these conversations about the ways in which equity is connected to our empowerment but also our erotic side. We play a lot with fantasy and power and we can use those metaphors in our social activism. It really is a metaphor. Pegging is a fantasy about anal penetration. But it’s not so much about anal sex. It’s not so much about cis-men. Because [patriarchy has no gender](#) — it’s a system and it affects everybody. We’re all in a position of either power or subservient under patriarchy. Which doesn’t work for anybody. So ‘peg the patriarchy’ is kind of saying, ‘Let’s subvert this. Let’s not obey and be subservient. Let’s use this fantasy metaphor to shake things up.”
- Moving onto AOC, whose Cruella-like gown caused quite a stir, from both the left and the right.
- People were quick to point out that individual tickets were \$35,000 USD, so approx \$48,000) and that the dress was probably really expensive
- AOC defended her message and presence on Instagram, saying, “BEFORE anybody starts wilding out - NYC elected officials are regularly invited to and attend the Met due to our responsibilities in overseeing our city’s cultural institutions that serve the public. I was one of several in attendance. Dress is borrowed from Brother Vellies”. also pointing out that she worked with Aurora James, a sustainably focused, Black woman immigrant designer on the gown.
- "We really started having a conversation about what it means to be a working class woman of colour at the Met," AOC said while on the red carpet. "And we said we can't just play along, but we need to break the fourth wall and challenge some of the institutions."
- Aurora James said to Vogue, “We can never get too comfortable in our seats at the table once they’ve been given. We must always

continue to push ourselves, push our colleagues, push the culture, and push the country forward. Fashion is changing; America is changing. And as far as this theme goes, I think Alexandria and I are a great embodiment of the language fashion needs to consider adding to the general lexicon as we work towards a more sustainable, inclusive, and empowered future.”

- An opinion piece in The Washington Post by Karen Attiah talked about AOC’s privilege saying, “And, there is still the question of who gets to make political statements during such big cultural moments. In some ways, it’s a massive privilege that AOC has the opportunity and the platform to wear her “Tax the Rich” dress during what is considered the Super Bowl week of the fashion calendar, without fear of being blackballed or banned from competition — unlike, say, actual Olympic athletes. We need to keep an eye on who the gatekeepers *don’t* let through. True activism is risky, and often life-threatening. Lucky for us, AOC is someone with the hard-earned privilege and power to enact policy changes for those that need it. AOC didn’t need that dress — and we don’t need to be distracted by pompous institutions that, in the end, are trying to resist change. Let’s stop with the performances and get back to work.”
- What are your thoughts?
- For me, I am annoyed at the immense backlash AOC got, regardless, I think, of where you stand with her politics. What was the alternative? Not attending and having some rich famous person take a space, and waste this opportunity? Wear a nice, normal gown and probably be criticised for that? I highly doubt that she is changing the world because of this dress, but it sparks conversation. And it was worn in front of the people who need to hear it, and I’m sure it made people uncomfortable, that’s the point. All in all, yeah, it’s performative if you look at it as an isolated dress, but the Met Gala is a performance, what do you expect?

## **Mac Miller: releasing music after someone's died**

- This week, Mac Miller (or should we say, Mac Miller's estate) released more music.
  - Originally released in 2014, Mac's fan-favourite mixtape Faces will be re-released onto streaming platforms on October 15.
  - The mixtape uses a bunch of samples so apparently it was hard to get it cleared to be streamed.
  - His haunting single, Colors and Shapes was re-released, three years after his death, this week alongside a brand new music video. As well as the EP being able to be streamed, fans will also be able to buy vinyl copies of the album.
  - How did you first feel when you saw his new single?
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- Last year, Mac Miller's estate also released a posthumous album, Circles.
  - Mac was working on the album before his death of an accidental drug overdose. It was supposed to complement his 2018 album Swimming.
  - Record producer Jon Brion finished off the album that he and mac were working on "based on his time and conversations" with mac.
  - Swimming and Circles were said to be the first two albums of a trilogy with the final album being a full-blown hip hop album that sadly, Mac never got to write.
  - Seeing Mac's new single it got us thinking about posthumous music releases. Are they ethical?
  - From the comments on Mac's YouTube account, it seems that his fans are overjoyed to have new content to enjoy.
  - User Brax 1100 said: "Who ever is in charge of releasing Mac's music to his fans thank you from the bottom of my heart for treating his art how it should be treated and making it feel as if he was still here with us all, we have seen lots of people art get treated miserably after their passing but you guys are the best example of how to treat an artists music with respect."
  - CezaMVO said: Let's commend Mac's family, team, friends and whoever else has had a hand in not ruining Mac's legacy by putting

out half baked projects just for a quick cash grab, actually handling his work with care.”

- When I hear the word posthumous release, all I can think of is the Tupac hologram. Do you remember it?
- At the 2012 Coachella Festival Snoop Dog and Dr. Dre were headlining. Suddenly a hologram of Tupac Shakur who was murdered in a drive by shooting in 1996 rises from below the stage.
- It was honestly like seeing a ghost, such a feat of technology. I remember thinking that holograms were going to be everywhere now.
- The hologram cost nearly half a million dollars to make and other entertainers had used them before but this was the first time a deceased person had been used in that setting.
- [This article for MTV by James Montgomery in 2012 sums up the feelings:](#)
- Part séance, part neo-necromancy, Holo-pac also almost certainly heralds the coming of a brave new era of revenue-grabbing, legacy-tarnishing spectacle. At the moment, beaming your favorite deceased star onto a stage night after night is probably cost prohibitive, but soon, it won't be. And once that final hurdle falls, how long until every hotel in Las Vegas is lining up their own digital Elvis Presleys, Michael Jacksons or John Lennons for full-blown revues? In 2010 alone, Jackson's estate **generated** more than \$170 million in revenue, so how much would fans pay to see him, uh, "live"? The mind boggles, and, to be honest, the heart aches.
- And yes, I understand there is a market for all of this. The idea of seeing the Beatles or Jimi Hendrix live is appealing even to me. But if you care even the slightest bit about the legacies of your favorite artists, then you probably don't want their likenesses exploited for *anything*, let alone a borderline ghastly holo-deck puppet show.
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- And to be honest, the appeal of most great, long-gone artists lies in the fact that they're no longer with us: They are certainly timeless, yet

they are also of a certain time. They define an era, an ethos, and they most certainly don't deserve to be resurrected. Or exploited.

- This deceased hologram almost happened with the musician Prince in 2018 at a Superbowl but it was scrapped after it had come out that Prince had described posthumous holograms as 'demonic'.
- Interestingly this posthumous album release seems to be very popular in the hip-hop genre.
- Other artists who have released posthumous albums include: Lil Peep who was just 21 when he died of a drug overdose in 2017. Because of his death his fanbase actually grew and his sales increased. The first official posthumous release came just 24 hours after his death when a music video was released. Nearly every year since then an album or single has been released.
- Juice WRLD is another artist who also died of a drug overdose at 21. Two months after his death his feature on Eminem's single Godzilla was released. He's since had albums released.
- Are these posthumous releases happening because there are drug addiction issues within this sub culture and then they have so much work just sitting there that it's released?
- Amy Winehouse tragically died of alcohol poisoning at just 27 in 2011 and had one album released posthumously: Lioness: Hidden Treasures which were described as "a decade's worth of odds and ends by the singer"
- But the head of Amy's label, David Joseph actually destroyed the rest of the demo's as a "moral thing".
- Washington Post Lavanya Ramanathan - "Posthumous releases are a thorny subject in the music business. They can be seen as one final, exploitative attempt to wean money from an artist no longer around to cash the check — the musical equivalent of [a creepy Tupac hologram](#). And also, they can be terrible, so rough around the edges that they can serve to undo a legacy. (Please see, again: Tupac, who has had [seven albums released after his death](#).) Michael Jackson's

“Xscape,” drew a mixed reaction: “Most of the new tracks on ‘Xscape’ are Timbaland songs featuring Michael Jackson, not the other way around,” [wrote Post pop music critic Chris Richards](#).”

- The ethics of posthumous albums are so fuzzy that artist Anderson .Paak (who actually worked with Mac Miller) debuted a new tattoo that reads: “When I’m gone, please don’t release any posthumous albums or songs with my name attached. Those were just demos and never intended to be heard by the public.”
- The message was [co-signed by Lana Del Rey](#), who shared the photo via Instagram. “It’s in my will but it’s also on his tattoo,” she captioned the post.
- The Face Dean Van Nguyen: Ultimately, posthumous music is best presented as close to the artist’s original vision as possible, and with heavy contextualization that makes it clear what the fans are listening to. Still, it’s impossible to put structures in place to guarantee legacies are treated respectfully. More artists might follow Anderson .Paak in putting their wishes into permanent text. In the music business, the end is not always the end.

### **Jas recommends:**

#### **9/12 Podcast by Wondery**

- This documentary podcast series follows the days, weeks and years following 9/11.
- Starts off with this group of people who were filming a reality TV show... how they found out.
- Beautifully done podcast and it weaves storytelling, interviews and emotions throughout each episode.

- The gist of the series is to explore the world after 9/11. We don't know what the world was like before 9/11 and this series really showed me how much everything changed.
- It's hosted by journalist and director Dan Taberski and discusses how 9/11 the day became 9/11 the idea.
- I think we've seen so much of 9/11 and there were so many documentaries created for the 20th year anniversary and of course it's important to remember but I really liked listening to this because it's not so much about the day itself, it's about the days around it so I felt less voyeuristic.
- 7 episodes and I'll play a bit of the trailer here:
- 0:35 - 1:00
- Would recommend if you're interested in how 9/11 changed the world rather than trauma porn of the day itself.

## **Maggie recommends:**

### **Only Murders In The Building**

- Comedy mystery drama on Disney+ starring Selena Gomez, Steve Martin, and Martin Short.
- About three strangers who live in the same apartment block who share a love of true crime podcasts. A murder then happens in their own building, which encourages them to start a podcast themselves, trying to uncover who did it
- Lies and mystery build throughout the season, and it's a fun, suspenseful watch
- The fashion is also a highlight, and in a Vulture article, costume designer Dana Covarrubias talks about how the mix of high-fashion pieces and thrift-store finds act as clues as well as reflection of the characters emotional states. For instance, Steve Martin plays a former TV star who is obsessed with repetition so he's "the kind of guy who wants to wear the same thing essentially every day," she says. Aspiring interior decorator Mabel, played by Selena Gomez, is hiding something big, which is why she "uses her clothing as armor."

And Martin Short's character, who is a struggling theater director, has a bit of P.T. Barnum in him: He may not be the greatest showman, but "he knows how to get what he wants and uses his clothing to do it."