

1. Record Nr.	UNINA9910255246903321
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Titolo	Celebrity and the Feminist Blockbuster // by Anthea Taylor
Pubbl/distr/stampa	London : , : Palgrave Macmillan UK : , : Imprint : Palgrave Macmillan, , 2016
ISBN	1-137-37334-2
Edizione	[1st ed. 2016.]
Descrizione fisica	1 online resource (308 pages)
Disciplina	305.42
Soggetti	Motion pictures and television Film genres Printing Publishers and publishing Social media Screen Studies Genre Printing and Publishing Social Media
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Introduction -- 1. 'Blockbuster' feminism and celebrification -- Part I: The '60s and '70s Blockbuster and Ongoing Feminist Stardom -- 2. Helen Gurley Brown: Prototypical celebrity feminism, cultural intermediaries, and self-branding -- 3. Betty Friedan: The 'Mother' of feminism self-fashioning, and the celebrity mystique -- 4. Germaine Greer: 'The Star Feminism Had to Have', unruliness, and the adaptable celebrity -- Part II: The New Bestsellers, Online Media, and 'Branding' Feminism in the 21st Century -- 5. Naomi Wolf: Twitter and The Transformation of A Third- Wave Celebrity -- 6. Sheryl Sandberg and Roxane Gay: The Limits and Possibilities of Contemporary Blockbuster Feminism -- 7. Amy Poehler and Lena Dunham: Celebrity memoirs, comedy, and digital activism -- Conclusion. The Future of Celebrity Feminism: Contemporary Celebrity Culture, The Blockbuster, and Feminist Star Studies .

'Celebrity and the Feminist Blockbuster makes an important contribution to current debates about the media's role in the construction of feminism and the popular appeal and celebritisation of female public intellectuals. The arguments made in this bold and engaging book require us to think again and think harder about both the values and the impact of celebrity feminism.' – Anita Biressi, University of Roehampton, UK

In the first book-length study of celebrity feminism, Taylor convincingly argues that the most visible feminists in the mediasphere have been authors of bestselling works of non-fiction: feminist 'blockbusters'. *Celebrity and The Feminist Blockbuster* explores how the authors of these popular feminist books have shaped the public identity of modern feminism, in some cases over many decades. Maintaining a distinction between women who are famous because of their feminism and those who later add feminism to their 'brand', Taylor contends that Western celebrity feminism, as a political mode of public subjectivity, cannot in any simple way be seen as homologous with other forms of stardom. Moving deftly from the 1960s to the present, focusing on how feminist authors have actively worked to manufacture their public personas, she demonstrates that the blockbuster remains crucial to feminist celebrification but is now often augmented with digital media. Advancing celebrity studies by placing the figure of the feminist front and centre, *Celebrity and the Feminist Blockbuster* is essential reading for all those interested in gender, popular feminism, and the politics of renown. .
