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Note on Authors' Names

We wish to add a note on the transcribing of authors' names. In some Asian countries, family names are placed before first names, and it is our policy to respect this practice and observe our authors' preferences. To indicate family names, we carry them in the upper case on the first page of each author's contribution. We would appreciate it if prospective authors could indicate their family names to us clearly and endorse our policy.

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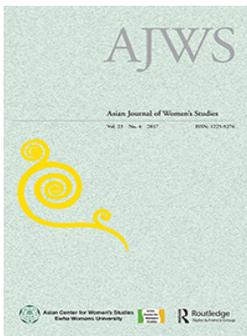
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Postfeminist celebrity and motherhood: Brand mom

Aquarini Priyatna

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BOOK REVIEW

Postfeminist celebrity and motherhood: Brand mom, by Jorie Lagerwey, Routledge, 2017, 136 pp., US\$131.49 (Hardcover), ISBN: 978-113-8640-38-2.

Jorie Lagerwey's *Postfeminist Celebrity and Motherhood* is an interesting elaboration of how celebrity culture meets motherhood in its different aspects, which shows "popular culture's contemporary obsession with moms" (p. 1), also called "Mommy Culture," which started to boom in the 2000s and 2010s. The book examines how the "loving, compassionate, and devoted to her children ... self-sacrificing" mother is the "hallmark of postfeminist culture and has become an integral part of how we understand adult women in popular media" (p. 2). More importantly, the author aims at showing how motherhood has become a significant factor in the establishment of the persona and self-brand of celebrities and self-brand in such a way that the branded identities are used to "navigate the contradictory demands of post-feminism, a neoliberal emphasis on individualism and entrepreneurialism" (p. 3). Finally, by comparing the different manifestations of brand motherhood, she seeks to discover the types of motherhood that actually have the most cultural value.

Drawn by the overwhelming flow of mommy media engendered by the Mommy Culture, Lagerwey found herself immersed in different programs of the media that were especially targeted at moms or were about moms. Working on reality television as well as the different supplementary texts such as social media, magazines and gossip blogs, and various other "modes of self-performance" (p. 16), she takes on various representations of motherhood and relates these to issues of body, age, race, class, and geography. She catalogues how celebrities are depicted as successful postfeminist subjects who embody contradictions and excess concerning their motherhood and pregnancy. As she emphasizes, in popular culture, the anxiety is about whether women can 'have it all.' Thus, the book examines "women who are represented as 'successful' postfeminist, self-branded entrepreneurs [and] represent an ideal, but they can nearly always be read simultaneously as figures of aspiration and derision" (p. 17).

While the subjects, with the exception of Kate Middleton, who are discussed may not be familiar to those who are not conversant with American popular culture, media or social media, this book still delivers an intriguing argument on how postfeminist celebrity-hood and motherhood have impacted perspectives on motherhood and pregnancy and how a new approach to these and feminism might be carried out through the exact same site, namely celebrity culture. The book is divided into five chapters, each focusing on the specific type and context of celebrity motherhood. The first chapter discusses pregnant bodies, ageing bodies and the cultural values attached to certain pregnancies. It also elaborates how pregnancy has become a public spectacle since its arguably first appearance in the Lucy Show in 1952, followed by the highly discussed Demi