

NO LAW CITY: GENDER, VISUALITY, AND AUTONOMY IN HEAVY METAL

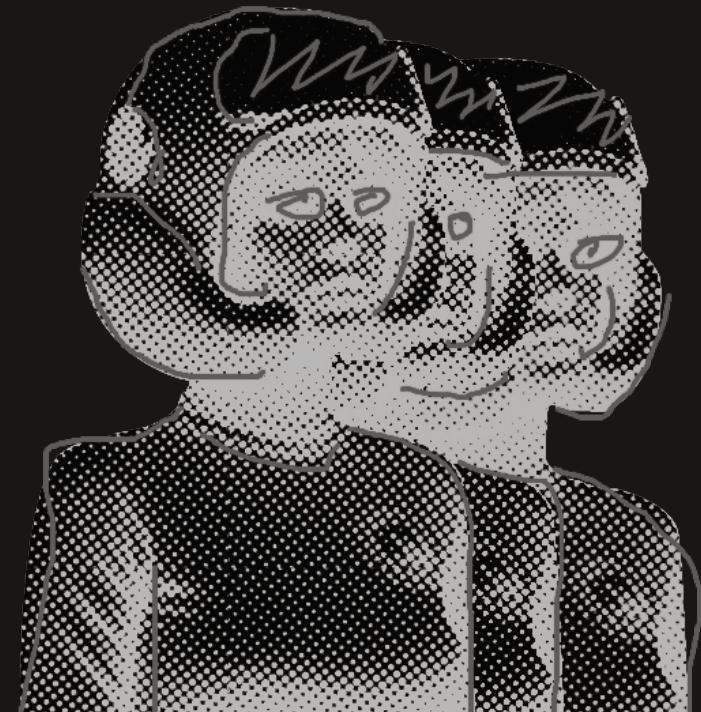


This article examines the intersections of gender, visual culture, and practices of autonomy within the heavy metal scene through a case study of the Spanish band Lizzies. The analysis focuses on the music video *No Law City* (directed by Gorka Hopkins, 2018), understood here as a privileged site for observing how audiovisual narratives, performance, and DIY ethos intersect in the construction of feminine identities in contemporary metal. Two central questions guide the study: (1) in what ways have DIY practices (understood as forms of self-management, independent creativity, and control over production processes) shaped the band's positioning strategies within the alternative scene? and (2) how do these practices manifest in the visual, narrative, and performative choices present in the music video? Adopting a qualitative approach, the article combines critical visual analysis, a review of literature on DIY, gender, and heavy metal, and engagement with recent debates on the representation of women in non-hegemonic music cultures. The video's subversive aesthetic illuminates how the band mobilizes DIY not only as a mode of independent production but also as a symbolic and political strategy, encompassing an ethic of creative autonomy and female agency within a genre historically shaped by patriarchal structures. The analysis contributes to contemporary discussions on agency, sustainability, and the representation of women in non-Anglophone alternative music scenes.

KEYWORDS: Lizzies; heavy metal; DIY; music video.



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25