



The Uses of Excess in Visual and Material Culture, 1600–2010

Edited by
JULIA SKELEY



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The Uses Of Excess In Visual And Material Culture 1600 2010

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The Uses of Excess in Visual and Material Culture 1600-2010 Taylor & Francis Group, 2018-02-19 **The Uses of Excess in Visual and Material Culture, 1600-2010** Julia Skelly, 2014 Directing unprecedented attention to how the idea of excess has been used by both producers and consumers of visual and material culture this collection examines the discursive construction of excess in relation to art material goods and people in various global contexts The contributors illuminate how excess has been perceived quantified and constructed revealing in the process how beliefs about excess have changed over time and how they have remained consistent The collection as a whole underscores the fact that the concept of excess must always be considered critically whether in scholarship or in lived experience Although the idea of excess has often been used to shame and degrade many of the essays in this collection demonstrate how it has also been used as a strategy for self fashioning transgression and empowerment particularly by women and queer subjects This volume examines a range of material including diamonds ceramics paintings dollhouses caricatures interior design and theatrical performances Each case study sheds new light on how excess was used in a specific cultural context including canonical sites of study such as the Netherlands in the eighteenth century Victorian Britain and Paris in the 1920s and under studied contexts such as Canada and Sweden Provided by publisher

"The Uses of Excess in Visual and Material Culture, 1600-2010 " Julia Skelly, 2017-07-05 Directing unprecedented attention to how the idea of excess has been used by both producers and consumers of visual and material culture this collection examines the discursive construction of excess in relation to art material goods and people in various global contexts The contributors illuminate how excess has been perceived quantified and constructed revealing in the process how beliefs about excess have changed over time and how they have remained consistent The collection as a whole underscores the fact that the concept of excess must always be considered critically whether in scholarship or in lived experience Although the idea of excess has often been used to shame and degrade many of the essays in this collection demonstrate how it has also been used as a strategy for self fashioning transgression and empowerment particularly by women and queer subjects This volume examines a range of material including diamonds ceramics paintings dollhouses caricatures interior design and theatrical performances Each case study sheds new light on how excess was used in a specific cultural context including canonical sites of study such as the Netherlands in the eighteenth century Victorian Britain and Paris in the 1920s and under studied contexts such as

Canada and Sweden **Approaching Historical Sources in their Contexts** Sarah Barber, Corinna M.

Peniston-Bird, 2020-04-13 In *Approaching Historical Sources in Their Contexts* 12 academics examine how space time and performance interact to co create context for source analysis The chapters cover 2000 years and stretch across the Americas and Europe They are grouped into three themes with the first four exploring aspects of movement within and around an environment buildings the tension between habitat and tourist landscape cemeteries and war memorials Three chapters look at different aspects of performance masque and opera in which performance is re constructed from several media radio and television The final group of chapters consider objects and material culture in which both spatial placement and performance influence how they might be read as historical sources archaeological finds and their digital management the display of objects in heritage locations clothing photograph albums and scrapbooks Supported by a range of case studies the contributors embed lessons and methodological approaches within their chapters that can be adapted and adopted by those working with similar sources offering students both a theoretical and practical demonstration of how to analyse sources within their contexts Drawing out common threads to help those wishing to illuminate their own historical investigation this book encourages a broad and inclusive approach to the physical and social contexts of historical evidence for those undertaking source analysis

Theatre in Transformation Wolfgang Schneider, Lebogang L. Nawa, 2019-01-23 Are artists seismographs during processes of transformation Is theatre a mirror of society And how does it influence society offstage To address these questions this collection brings together analyses of cultural policy in post apartheid South Africa and actors of the performing arts discussing political theatre and cultural activism Case studies grant inside views of the State Theatre in Pretoria the Market Theatre in Johannesburg and the Baxter Theatre in Cape Town followed by a documentation of panel discussions on the Soweto Theatre The texts collected here bring to the surface new faces and voices who advance the performing arts with their images and lexicons revolving around topics such as patriarchy femicide and xenophobia

Radical Decadence Julia Skelly, 2017-05-04 This pioneering book explores the notion of radical decadence as concept aesthetic and lived experience and as an analytical framework for the study of contemporary feminist textile art Gendered discourses of decadence that perpetuate anxieties about women s power consumption and pleasure are deconstructed through images of drug use female sexuality and excessive living in artworks by several contemporary textile artists including Orly Cogan Tracey Emin Allyson Mitchell and Rozanne Hawksley Perceptions of decadence are invariably bound to the negative connotations of decay and degradation particularly with regard to the transgression of social norms related to femininity and the female body Excessive consumption by women has historically been represented as grotesque and until now women s pleasure in relation to drug and alcohol use has largely gone unexamined in feminist art history and craft studies Here representations of female consumption from cupcakes to alcohol and cocaine are opened up for critical discussion Drawing on feminist and queer theories Julia Skelly considers portrayals of bad girls in artworks that explore

female sexuality performative pieces designed to subvert and exceed feminine roles In this provocative book decadence is understood not as a destructive force but as a liberating aesthetic **Skin Crafts** Julia Skelly,2022-02-10 **Skin Crafts** discusses multiple artists from global contexts who employ craft materials in works that address historical and contemporary violence These artists are deliberately embracing the fragility of textiles and ceramics to evoke the vulnerability of human skin and in so doing are demanding visceral responses from viewers Drawing on a range of theories including affect theory material feminism skin studies phenomenology and global art history the book illuminates the various ways in which artists are harnessing the affective power of craft materials to address and cope with violence Artists from Mexico Africa China the Netherlands and Indigenous artists based in the unceded territory known as Canada are examined in relation to one another to illuminate the connections and differences across their bodies of work **Skin Crafts** interrogates ongoing material violence towards women and marginalized others and demonstrates the power of contemporary art to force viewers and scholars into facing their ethical responsibilities as human beings **Censoring Art** Roisin Kennedy,Riann Coulter,2018-10-30 Art is continuously subjected to insidious forms of censorship This may be by the Church to guard against moral degeneration by the State to promote a specific political agenda or by the art market to elevate one artist above another Now and in the last century artwork that touches on ethnic religious sexual national or institutional sensitivities is liable to be destroyed or hidden away ignored or side lined Drawing from new research into historical and contemporary case studies **Censoring Art** Silencing the Artwork provides diverse ways of understanding the purpose and mechanisms of art censorship across distinct geopolitical and cultural contexts from Iran Japan and Uzbekistan to Britain Ireland Canada Macedonia Soviet Russia and Cyprus Its contributions uncover the impact of this silent control of the production and exhibition of art and consider how censorship has affected art practice and public perceptions of artworks *"Addiction and British Visual Culture, 1751-1919"* Julia Skelly,2017-07-05 Highly innovative and long overdue this study analyzes the visual culture of addiction produced in Britain during the long nineteenth century The book examines well known images such as William Hogarth's *Gin Lane* 1751 as well as lesser known artworks including Alfred Priest's painting *Cocaine* 1919 in order to demonstrate how visual culture was both informed by and contributed to discourses of addiction in the period between 1751 and 1919 Through her analysis of more than 30 images Julia Skelly deconstructs beliefs and stereotypes related to addicted individuals that remain entrenched in the popular imagination today Drawing upon both feminist and queer methodologies as well as upon extensive archival research *Addiction and British Visual Culture 1751-1919* investigates and problematizes the long held belief that addiction is legible from the body thus positioning visual images as unreliable sources in attempts to identify alcoholics and drug addicts Examining paintings graphic satire photographs advertisements and architectural sites Skelly explores such issues as ongoing anxieties about maternal drinking the punishment and confinement of addicted individuals the mobility of female alcoholics through the streets and spaces of nineteenth century London and soldiers use of addictive substances such

as cocaine and tobacco to cope with traumatic memories following the First World War

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