

Too much of a good thing - Mae West as cultural icon

University of Minnesota Press - Excess Quotes (98 quotes)



Description: -

- Liberation theology.
- Chemistry, Organic.
- Childrens stories.

West, Mae, -- d. 1980. Too much of a good thing - Mae West as cultural icon

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While her essay downplayed camp's queer political meanings, it did differentiate between naïve and deliberate camp, as well as note camp's ties to previous and current aesthetic movements such as Art Nouveau and Pop Art. From the mid 1950s, a peculiar sense of the beauty of bad taste had crept into American culture thorough the pages of MAD magazine and the writings of—a parodic smirk that would creep across the face of counter culture of the 1960s and ultimately etch itself deeply into the American cultural outlook.

Is a Mortgage Really Considered

Only a dirty mind—or a censor—would interpret that as anything other than a friendly gesture, West would object. She Done Him Wrong 1933, based on her stage play Diamond Lil , and I'm No Angel 1933 were huge box office hits and catapulted West into instant stardom. Before Madonna, before Marilyn, there was Mae.

Too much of a good thing?

I think the answer is yes, and that a look back at the constitutional roots of our patent and copyright system can offer some useful guidelines. While her essay downplayed camp's queer political meanings, it did differentiate between naïve and deliberate camp, as well as note camp's ties to previous and current aesthetic movements such as Art Nouveau and Pop Art. Many straight men in the audience lusted after her, while women and gay men responded to her ability to use her sexuality as a playful yet powerful weapon.

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Too Much of a Good Thing: as Cultural Icon.

The history of camp

Such deliberate queer camp was a rarity in Hollywood after the enforcement of the Production Code 1934 , but queer spectators nonetheless continued to decode Hollywood films from non-straight perspectives. Although she made only twelve films throughout her long career, West's importance to the shifting terrain of gender and sexuality in twentieth-century America was immeasurable.

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But it turns out that too much of it isn't wonderful at all.

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