

# Notes On Camp

## Susan Sontag

**Notes on "Camp"** Susan Sontag, 2019-06-14 From one of the greatest prose stylists of any generation, the essay that inspired the theme of the 2019 Met Gala, *Camp: Notes on Fashion* Many things in the world have not been named; and many things, even if they have been named, have never been described. One of these is the sensibility—unmistakably modern, a variant of sophistication but hardly identical with it—that goes by the cult name of “Camp.” So begins Susan Sontag’s seminal essay “Notes on ‘Camp.’ ” Originally published in 1964 and included in her landmark debut essay collection *Against Interpretation*, Sontag’s notes set out to define something that even the most well-informed could describe only as “I know it when I see it.” At once grounded in a sweeping history (Louis XIV was pure Camp) and entirely provisional, Camp delights in low and high culture alike. Tiffany lamps, the androgynous beauty of Greta Garbo, King Kong (1933), and Mozart all embody the Camp sensibility for Sontag—an almost ineffable blend of artifice, extravagance, playfulness, and a deadly seriousness. At the time Sontag published her essay, Camp, as a subversion of sexual norms, had also become a private code of signification for queer communities. In nearly every genre and form—from visual art, décor, and fashion to writing, music, and film—Camp continues to be redefined today, as seen in the 2019 Met Gala that took Sontag’s essay as the basis for its theme. “Style is everything,” Sontag tells us, and as Time magazine points out, “ ‘Notes on “Camp” ’ launched a new way of thinking,” paving the way for a whole new style of cultural criticism, and describing what is, in many ways, the defining sensibility of our culture today.

**Sontag and the Camp Aesthetic** Bruce E. Drushel, Brian M. Peters, 2017-02-15 Sontag and the Camp Aesthetic: *Advancing New Perspectives* marks 50 years of writing and cultural production on the phenomenon of camp since Susan Sontag’s 1964 cornerstone essay “Notes on ‘Camp.’ ” It provides cutting-edge theory and understanding on ways to read and interpret camp through a collection of essays from historical, theoretical, and cultural perspectives. It includes varied subject areas including camp icons, stylistic periods, and important and representative texts from television, film, and literature. These essays create a scholarly conversation that understands camp as not only signifier or aesthetic but also a language, mode, and style that goes beyond its initial linguistic and semiotic guise. The contributors, representing a diverse group of established and rising scholars, explore camp as a largely queer genre that includes varying modes of understanding of desire and of the self outside a hegemonic model of heteronormativity.

**Alice in Bed** Susan Sontag,1993-06 Alice in Bed is a free dramatic fantasy which merges the life of Alice James, the brilliant sister of William and Henry James, with the heroine of Lewis Carroll's Alice in Wonderland. It is a play about the anguish and grief and rage of women; and about the triumphs and limitations of the imagination.

*Camp* Andrew Bolton,Karen Van Godtsenhoven,Amanda Garfinkel,Fabio Cleto,2019-05-06 Indeed, the essence of Camp is its love of the unnatural: of artifice and exaggeration. —Susan Sontag, 1964 Although an elusive concept, camp can be found in most forms of artistic expression, revealing itself to be a complex aesthetic that challenges the status quo. As an expression of the playful dynamics between high art and popular culture, fashion both embraces and flaunts such camp modes as irony, humor, parody, pastiche, artifice, theatricality, and exaggeration. Drawing from Susan Sontag's seminal 1964 essay Notes on 'Camp', this multifaceted publication presents the sartorial manifestations of the camp sensibility while contributing new theoretical and conceptual insights to the camp canon through texts and images. Stunning new photography by Johnny Dufort highlights works by exceptional fashion designers including Thom Browne, John Galliano, Jean Paul Gaultier, Marc Jacobs, Karl Lagerfeld, Alessandro Michele, Franco Moschino, Yves Saint Laurent, Jeremy Scott, Anna Sui, Gianni Versace, and Vivienne Westwood.

*Styles of Radical Will* Susan Sontag,2013-10-01 Styles of Radical Will, Susan Sontag's second collection of essays, extends the investigations she undertook in *Against Interpretation* with essays on film, literature, politics, and a groundbreaking study of pornography.

*Camp* Fabio Cleto,1999 The complete guide to c& an anthology of the best writing on its history and current theory in cultural studies and lesbian and gay studies

Camp Notes and Other Writings Mitsuye Yamada,1998 Mitsuye Yamada was born in Kyushu, Japan, and raised in Seattle, Washington, until the outbreak of World War II when her family was removed to a concentration camp in Idaho. *Camp Notes and Other Writings* recounts this experience. Yamada's poetry yields a terse blend of emotions and imagery. Her twist of words creates a twist of vision that make her poetry come alive. The weight of her cultural experience - the pain of being perceived as an outsider all of her life - permeates her work. Yamada's strength as a poet stems from the fact that she has managed to integrate both individual and collective aspects of her background, giving her poems a double impact. Her strong portrayal of individual and collective life experience stands out as a distinct thread in the fabric of contemporary literature by women.

The World in the Evening Christopher Isherwood,2013-11-19 A deeply introspective book about war, religion, and sexuality Against the backdrop of World War II, *The World in the Evening* charts the emotional development of Stephen Monk, an aimless Englishman living in California. After his second marriage suddenly ends, Stephen finds himself living with a relative in a small Pennsylvania Quaker town, haunted by memories of his prewar affair with a younger man during a visit

to the Canary Islands. The world traveler comes to a gradual understanding of himself and of his newly adopted homeland. When first published in 1953, *The World in the Evening* was notable for its clear-eyed depiction of European and American mores, sexuality, and religion. Today, readers herald Christopher Isherwood's frank portrayal of bisexuality and his early appreciation of low and high camp.

**Camp So-and-So** Mary McCoy, 2017-03-01 The letters went out in mid-February. Each letter invited its recipient to spend a week at Camp So-and-So, a lakeside retreat for girls nestled high in the Starveling Mountains. Each letter came with a glossy brochure with photographs of young women climbing rocks, performing Shakespearean theatre under the stars, and spiking volleyballs. Each letter was signed in ink by the famed and reclusive businessman and philanthropist, Inge F. Yancey IV. By the end of the month, twenty-five applications had been completed, signed, and mailed to a post office box in an obscure Appalachian town. Had any of these girls tried to follow the directions in the brochure and visit the camp for themselves on that day in February, they would have discovered that there was no such town and no such mountain and that no one within a fifty-mile radius had ever heard of Camp So-and-So. The DNA of this singular book winds strands of M. C. Escher, Joss Whedon, and Heathers—Mary McCoy has created something wonderful, wild, and weird. Don't miss it.—Martha Brockenbrough, author of *The Game of Love and Death*

Making Camp Helene A. Shugart, Catherine Egle Waggoner, 2008-04-15 The rhetorical power of camp in American popular culture *Making Camp* examines the rhetoric and conventions of “camp” in contemporary popular culture and the ways it both subverts and is co-opted by mainstream ideology and discourse, especially as it pertains to issues of gender and sexuality. Camp has long been aligned with gay male culture and performance. Helene Shugart and Catherine Waggoner contend that camp in the popular media—whether visual, dramatic, or musical—is equally pervasive. While aesthetic and performative in nature, the authors argue that camp—female camp in particular—is also highly political and that conventions of femininity and female sexuality are negotiated, if not always resisted, in female camp performances. The authors draw on a wide range of references and figures representative of camp, both historical and contemporary, in presenting the evolution of female camp and its negotiation of gender, political, and identity issues. Antecedents such as Joan Crawford, Wonder Woman, Marilyn Monroe, and Pam Grier are discussed as archetypes for contemporary popular culture figures—Macy Gray, Gwen Stefani, and the characters of Xena from *Xena: Warrior Princess* and Karen Walker from *Will & Grace*. Shugart and Waggoner find that these and other female camp performances are liminal, occupying a space between conformity and resistance. The result is a study that demonstrates the prevalence of camp as a historical and evolving phenomenon in popular culture, its role as a site for the rupture of conventional notions of gender and sexuality, and how camp is configured in mainstream culture and in ways that resist its being reduced to merely a style.

A Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies George E. Haggerty, Molly McGarry, 2015-06-29

A Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies is the first single volume survey of current discussions taking place in this rapidly developing area of study. Recognizing the multidisciplinary nature of the field, the editors gather new essays by an international team of established and emerging scholars Addresses the politics, economics, history, and cultural impact of sexuality Engages the future of queer studies by asking what sexuality stands for, what work it does, and how it continues to structure discussions in various academic disciplines as well as contemporary politics

**Susan Sontag: Essays of the 1960s & 70s (LOA #246)** Susan Sontag,2013-09-26 With the publication of her first book of criticism, *Against Interpretation*, in 1966, Susan Sontag placed herself at the forefront of an era of cultural and political transformation. "What is important now," she wrote, "is to recover our senses . . . . In place of a hermeneutics we need an erotics of art." She would remain a catalyzing presence, whether writing about camp sensibility, the films of Jean-Luc Godard and Alain Resnais, her experiences as a traveler to Hanoi at the height of the Vietnam War, the aesthetics of science-fiction and pornography, or a range of modern thinkers from Simone Weil to E. M. Cioran. She opened dazzling new perspectives on any subject she addressed, whether the nature of photography or cultural attitudes toward illness. This volume, edited by Sontag's son David Rieff, presents the full texts of four essential books: *Against Interpretation*, *Styles of Radical Will* (1969), *On Photography* (1977), and *Illness as Metaphor* (1978). Also here as a special feature are six previously uncollected essays including studies of William S. Burroughs and the painter Francis Bacon and a series of reflections on beauty, aging, and the emerging feminist movement. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

**How to Camp Out** John Gould,2018-12-02

**Camp** Michael D. Eisner,2005-06-01 A rousing coming-of-age story from Disney CEO Michael Eisner about his time in camp and the indispensable lessons he learned there that continue to influence him. Over the years, as a camper and a counselor, Disney CEO Michael Eisner absorbed the life lessons that come from sitting in the stern of a canoe or meeting around a campfire at night. With anecdotes from his time spent at Keewaydin and stories from his life in the upper echelons of American business that illustrate the camp's continued influence, Eisner creates a touching and insightful portrait of his own coming-of-age, as well as a resounding declaration of summer camp as an invaluable national institution.

**P.S. I Hate It Here** Diane Falanga,2011-11-30 Heartwarming and hilarious real-life letters from kids at summer camp sure to amuse anyone who's ever been a homesick child or a parent of one. In the bestselling tradition of nostalgic looks at classic rites of passage, such as *Camp Camp* and *Bar Mitzvah Disco*, *P.S. I Hate It Here: Kids' Letters from Camp* captures a

childhood experience shared by millions. This collection of real letters written by children ages eight to sixteen to their parents about their adventures at summer camp are laugh-out-loud funny and will have readers reminiscing about their own camp days. More than 150 letters cover all the imaginable scenarios of sleep away camp, from acing the cabin lice inspection, to rowing in the “ricotta” race, to breaking the bad news about a retainer lost in the wilderness. These letters reveal that kids are wittier and more sophisticated than we might assume, and that the experience of being away from home for the first time creates hilarious and lasting memories. “Trust me when I tell you that not only will your kids get a kick out of the amazingly funny letters contained in this book, you and your friends will too.” —Chicago Parent Magazine “P.S. I Hate It Here” compiles notes home from camp with love—a handsome, actually quite beautiful, little book.” —Chicago Tribune “Whether your kid is in camp or you cherish your own memories of s'mores and Color Wars, you'll get a kick out of P.S. I Hate It Here!, a book of real-life, laugh-out-loud letters from camp.” —Redbook Magazine

**Queer as Camp** Kenneth B. Kidd, Derritt Mason, 2019-05-21 Named the #1 Bestselling Non-Fiction Title by the Calgary Herald To camp means to occupy a place and/or time provisionally or under special circumstances. To camp can also mean to queer. And for many children and young adults, summer camp is a formative experience mixed with homosocial structure and homoerotic longing. In *Queer as Camp*, editors Kenneth B. Kidd and Derritt Mason curate a collection of essays and critical memoirs exploring the intersections of “queer” and “camp,” focusing especially on camp as an alternative and potentially nonnormative place and/or time. Exploring questions of identity, desire, and social formation, *Queer as Camp* delves into the diverse and queer-enabling dimensions of particular camp/sites, from traditional iterations of camp to camp-like ventures, literary and filmic texts about camp across a range of genres (fantasy, horror, realistic fiction, graphic novels), as well as the notorious appropriation of Indigenous life and the consequences of “playing Indian.” These accessible, engaging essays examine, variously, camp as a queer place and/or the experiences of queers at camp, including Vermont’s Indian Brook, a single-sex girls’ camp that has struggled with the inclusion of nonbinary and transgender campers and staff; the role of Jewish summer camp as a complicated site of sexuality, social bonding, and citizen-making as well as a potentially if not routinely queer-affirming place. They also attend to cinematic and literary representations of camp, such as the Eisner award-winning comic series *Lumberjanes*, which revitalizes and revises the century-old Girl Scout story; Disney’s *Paul Bunyan*, a short film that plays up male homosociality and cross-species bonding while inviting queer identification in the process; *Sleepaway Camp*, a horror film that exposes and deconstructs anxieties about the gendered body; and Wes Anderson’s critically acclaimed *Moonrise Kingdom*, which evokes dreams of escape, transformation, and other ways of being in the world. Highly interdisciplinary in scope, *Queer as Camp* reflects on camp and Camp with candor, insight, and often humor. Contributors: Kyle Eveleth, D. Gilson, Charlie Hailey, Ana M. Jimenez-Moreno, Kathryn R. Kent, Mark Lipton, Kerry Mallan, Chris McGee, Roderick McGillis, Tammy Mielke, Alexis Mitchell, Flavia Musinsky, Daniel Mallory Ortberg, Annabella

Pollen, Andrew J. Trevarrow, Paul Venzo, Joshua Whitehead

**Picnic at Camp Shalom** Jacqueline Jules,2014-01-01 When Carly unthinkingly makes fun of Sara's last name at mail call, her bunkmate refuses to be consoled. But their mutual love of music brings harmony to Shabbat dinner as well as to their friendship, and Carly finally gets the chance to reveal a secret of her own.

*Camp Notes and Other Poems* Mitsuye Yamada,1992 Mitsuye Yamada's family was placed in an Idaho concentration camp during World War II, and these poems recount that experience. Her reflections of the camp are vivid, pain-filled, weighted with irony... -- Los Angeles Times

Sontag and the Camp Aesthetic Bruce E. Drushel,Brian M. Peters,2017-02-15 This collection uses Susan Sontag's Notes on 'Camp' as a foundation from which to explore current topics related to camp. It recognizes Sontag's work as significant in spurring examination of the phenomenon but also limited in its descriptive rather than philosophical, theoretical, and conceptual nature.

**The Superhero Reader** Charles Hatfield,Jeet Heer,Kent Worcester,2013-06-14 With contributions from Will Brooker, Jeffrey A. Brown, Scott Bukatman, John G. Cawelti, Peter Coogan, Jules Feiffer, Charles Hatfield, Henry Jenkins, Robert Jewett and John Shelton Lawrence, Gerard Jones, Geoff Klock, Karin Kukkonen, Andy Medhurst, Adilifu Nama, Walter Ong, Lorrie Palmer, Richard Reynolds, Trina Robbins, Lillian Robinson, Roger B. Rollin, Gloria Steinem, Jennifer Stuller, Fredric Wertham, and Philip Wylie Despite their commercial appeal and cross-media reach, superheroes are only recently starting to attract sustained scholarly attention. This groundbreaking collection brings together essays and book excerpts by major writers on comics and popular culture. While superhero comics are a distinct and sometimes disdained branch of comics creation, they are integral to the development of the North American comic book and the history of the medium. For the past half-century, they have also been the one overwhelmingly dominant market genre. The sheer volume of superhero comics that have been published over the years is staggering. Major superhero universes constitute one of the most expansive storytelling canvases ever fashioned. Moreover, characters inhabiting these fictional universes are immensely influential, having achieved iconic recognition around the globe. Their images and adventures have shaped many other media, such as film, videogames, and even prose fiction. The primary aim of this reader is twofold: first, to collect in a single volume a sampling of the most sophisticated commentary on superheroes, and second, to bring into sharper focus the ways in which superheroes connect with larger social, cultural, literary, aesthetic, and historical themes that are of interest to a great many readers both in the academy and beyond.

Unveiling the Magic of Words: A Review of "**Notes On Camp** "

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Notes On Camp**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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