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A cultural history of the first truly modern art market, *Marketing Art in the British Isles, 1700 to the Present* furthers the burgeoning exploration of Britain's struggle to carve a niche for itself on the international art scene. Bringing together scholars from the UK, US, Europe, and Asia, this collection sheds new light on such crucial notions as the internationalization of the art market; the emergence of an increasingly complex exhibition culture; issues of national rivalry and emulation; artists' individual and collective strategies for their own promotion and survival; the persistent anti-commercialism of an elite group of art lovers and critics and accusations of philistinism

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levelled at the middle classes; as well as an unquestionable native British genius at reconciling jarring discourses. Essays explore the unresolved tension between artistic aspirations and commercial interest - a tension that has come to shape Britain's national artistic tradition - from the perspectives of artists, dealers and (super-) collectors, and the upwardly mobile middle classes whose consumerism gave rise to the British art market as it is known today. Specific case studies include Whistler, Roger Fry, Damien Hirst, and Charles Saatchi; essays consider art markets from London and Manchester to Paris and Flanders.

A collection of letters between J.M. Whistler and the editor, Harry Quilter, Oscar Wilde et al.

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"The Deceivers explores the intersections among artistic crime, literary narrative, and the definition of identity. Through close reading of literary narratives such as Trilby and The Marble Faun as well as newspaper accounts of forgery scandals, The Deceivers reveals the identities - both authentic and fake - that emerged from the Victorian culture of forgery."--BOOK JACKET.

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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

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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

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contexts such as Canada and Sweden.

The Many Faces of Art Forgery: From the Dark Side to Shades of Gray provides a broad treatment that delves into historical highlights, philosophical insights, psychological profiles, economic theories, and legal statutes and cases.

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