

Annotated bibliography

Student: Saffron Harrison 2404035

Module: Independent project

Word count: 1,045 (excluding title page and referencing)

Thesis proposal – ‘Is vulnerability socially outcasted, resulting intoxication as the hidden alternative?’

My annotated bibliography supports my research area within the building of my thesis.

Constructed and influenced from the stated question 'is vulnerability socially outcasted, resulting intoxication as the hidden alternative?'. The selected texts, differing in perspective, writing styles and structure give in-depth reference material I aim to constructively bind together.

Although all writings touch on a specific field I enquire, they begin from a wide range of purpose. Writings of artist researchers, confessional auto-ethnographers and nostalgic recorders follow a found through line of my investigation. Engaging with these writers will allow space not to answer a direct question of issue, yet offer an academically engaged viewpoint following themes of intoxication, vulnerability and honest confessionalism.

First source

Emin, Tracey. *Tracey Emin: Love Is What You Want*. Hayward Publishing, 2011.

Love is what you want a book that examines artist Tracy Emin through her exhibitions, practise and our found underlying interpretations. Hayward gallery curated multiple authors within this writing, developing a resource filled with fresh narratives through a collection of interpreters. Building contextual narratives through important subject areas of vulnerability, such works that intently explore themes of love, desire, trauma, sex, relationships, memory, substance use, abortion, belonging and displacement. Emin's work creates power within confessional art, asserting some-what difficult thought-provoking imagery and conversations to the viewer. Successfully exploring the

importance of confident vulnerability. The authors of these writings offer a precise breakdown of Emin's journey with a starting point to the opening of *The Tracy Emin Museum* 1995 – 97, discussing the ambitious statement this created as a young artist, and of which continues through the writings.

Emin's work holds great emotional context, resembled through vast range of confessional and confidently vulnerable works. Providing a walk through with great discussion and interrogation in a non-chronological format, providing mounds of important contextual support and theory.

Second source

Goldin, Nan, and Marvin Heiferman. *Nan Goldin. The Ballad of Sexual Dependency*. Aperture, 1986, www.goodreads.com/book/show/98865.The_Ballad_of_Sexual_Dependency. Accessed 17 Oct. 2026.

The Ballad of Sexual Dependency a photographic series interpreted as a visual diary created by photography artist Nan Goldin. This book holds not a heavy weight in writing by Goldin herself however, the short entries Goldin wrote are submitted with a profound sense of emotion lead through her vulnerable honesty. An intense foundation of imagery covering a vast field of studies. Sex, drugs, addiction, intoxication and vulnerability are of some thematic examples found within this classic contemporary series. With rich intensity, stories of an urban life, a captured 'element fundamental to humanity', the need and desire to connect. Goldin's writings are vulnerable, honest,

confessional and confidently wrote alongside intensely raw material. Addressing the epidemic of drug addiction, sex addiction and the devastating effect of aids in the eighties.

Highlighting the 'limitations of gender distinction', urging and creating the space to redefine what we were taught and ought to understand. Empowering the 'tenderness' and 'vulnerable sexuality' of a man, followed with the 'solidarity' and 'almost Amazonian strength' of a woman. All of which, said to be found within the participants of the series *The Ballad of Sexual Dependency*.

Third source

Roberts, Peter. *Pub Life*. Y Lolfa Cyf, 1 Feb. 2023.

Pub life a nostalgic recording of 'pubs and clubs through the past and present' in the heart of the Rhondda valleys, Wales. Claiming pubs are not a sanctuary with sole purpose for one's intoxication but rather a beating heart within a community. Commenting on a numerous amount of the population of whom choose the pub as an area of permanence within their lives, shared within a balance and of equal importance between their home and work life. A documented series record of pubs that are open within the Rhondda valleys, highlighting their cultural impact, provident of fun and life within a community. Equally sharing a perspective of heartache highlighting the decline of such avenue, a decrease and closure of such loved businesses. A purposeful reminder and capturing put forward to aid such fear, 'before this culture is

possibly lost forever'. A sharing of collective experience through humour, storytelling, shared social infrastructure, intoxication, and the working-class identity, existing in a place described as an 'egalitarian public forum'. Of which is said to be a safe space, a 'modern social movement' in which people can feel equal through political, social and economic fields.

Fourth source

Scruton, Roger. *I Drink Therefore I Am : A Philosopher's Guide to Wine*. London ; New York, Continuum, 2009.

A philosopher's guide to wine an independent long duration of study examining the spiritual, cultural and philosophical presence of wine within society. Split between an additional sense of auto-ethnographical style of writing and secondly a researched philosophical standpoint. Involving themes of community, culture, belonging, people and place. Scruton encourages the presence of wine as a bind to connection and of what a cultural solution. Scruton impressions wine imperial to the significance of 'terrain' as a symbol of place, as wine to be more significant following the act of 'Oikophilia'. Of which describes to represent the 'love of home'.

Wine consumption believed to be a formal act of participating in the embedded 'civilisational inheritance' and 'historical value' of a place. Scruton uses this writing as a described antidote towards the 'pretentious claptrap', an academic yet light-hearted defence on the grounds that support wine as a fundamental element and additionally a sacred

part of human civilisation. Applied across fields of religion, community, agriculture, and of which he believes to be cultural development.

Fifth source

Whitaker, Holly. *Quit Like a Woman: The Radical Choice to Not Drink in a Culture Obsessed With Alcohol*. Bloomsbury Publishing, 2020.

Quit like a Woman a confessional biography taking a vulnerable and engaging perspective,

enticing the reader into the autoethnographic style of writing. An unfiltered examination into alcohol marketing aimed towards women, describes 'a radicalised feminist approach of sobriety'. A memoir of one woman's healing journey through intoxication, urging readers to examine their relationship with alcohol through the cultural viewpoint that society is 'obsessed' with drinking. Questioning alcohols ubiquity blending with the human desire for belonging, Whitaker describes society to 'uphold alcohol as some sort of magic elixir'.

Highlighting the feminine cultural contradiction between wellness obsession and the consumption of disguised toxicity. Statistics and health research fuelling the evidence of alcohol dependence and 'social control' phrased behind female empowerment lead marketing. Whitaker states 'Mommy-wine', 'Rosé-as-feminism' and 'Toxic eyeliner and goop cocktails' as substantial language starting points for the cultural critique of female intoxication, thought-provoking women to reclaim 'sobriety as liberation from

patriarchal expectations'. Written in an honest and confessional manner, Whitaker highlights key points in her life that lead her to realise the dangers of alcohol and the role it grasped within her normality. Playfully yet light-heartedly igniting such subject matter of substance use to abuse, guilt, embarrassment, the human desire for connection.