

The Memory Of Tiresias Intertextuality And Film

The Memory of Tiresias Film and Literary Modernism Rethinking Art and Visual Culture Ethics of Documentary Film The Gus Van Sant Touch Show Sold Separately Cinematic TV Quarterly of Film, Radio and Television Intertextuality and the Reading of Midrash Transfigurations Journal of Dramatic Theory and Criticism Plays of Expectations Performative Histories, Foundational Fictions Schirmer Encyclopedia of Film Slavic Review Interlitteraria The Best Books for Academic Libraries The Wooster Group and Its Traditions American Journal of Philology Crowd Scenes M. B. ĠAmpol'skiġ Robert P. McParland Asbjørn Skarsvåg Grønstad Agnieszka Piotrowska Justin Vicari Jonathan Gray Rashna Wadia Richards Daniel Boyarin Asbjørn Grønstad Andrew Wachtel Anu Koivunen Barry Keith Grant Johan Callens Charles William Emil Miller Michael Tratner

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iampolski deals with concepts and ideas that are highly complex and frequently very abstract yet his discussion and the progression of his analyses is always precise and easy to follow each of his points is grounded in a careful examination of a specific text and most of the texts are well known to american

audiences vladimir padunov university of pittsburgh

in film and literary modernism the connections between film modernist literature and the arts are explored by an international group of scholars the impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films avant garde cinema european filmmaking and key directors and personalities from charlie chaplin sergei eisenstein and alain renais to alfred hitchcock and mae west contributors investigate the impact of film upon t s eliot time and stream of consciousness in virginia woolf and henri bergson the racial undercurrents in the film adaptations of ernest hemingway s fiction and examine the film writing of william faulkner james agee and graham greene robert mcparland assembles an international group of researchers including independent film makers critics and professors of film creative writers teachers of architecture and design and young doctoral scholars who offer a multi faceted look at modernism and the art of the film

this is the first book to offer a systematic account of the concept of opacity in the aesthetic field engaging with works by ernie gehr john akomfrah matt saunders david lynch trevor paglen zach blas and low the study considers the cultural epistemological and ethical values of images and sounds that are fuzzy indeterminate distorted degraded or otherwise indistinct rethinking art and visual culture shows how opaque forms of art address problems of mediation knowledge and information it also intervenes in current debates about new systems of visibility and surveillance by explaining how indefinite art provides a critique of the positivist drive behind these regimes a timely contribution to media theory cinema studies american studies and aesthetics the book presents a novel and extensive analysis of the politics of transparency

documentary film has been an important vehicle to interrogate the world since the inception of film more than a hundred years ago the ethics of documentary film reformulate some of the foundational notions in documentary films studies and practice relating to archive and the production of knowledge published in a particular moment in time post pandemic and in the middle of the climate change debates and the traumas of new conflicts in the world it gives voice to all of the important contemporary debates and offers ideas about different international approaches to documentary with particular focus on the question of to what

extent a documentary film can be defined as an ethical project the various contributions look at issues of history the hidden stories and issues of the ethics of representation to provide new insights into the role documentary film can play within society

beloved controversial influential the creator of such fascinating and award winning films as my own private idaho good will hunting elephant and milk gus van sant stands among the great international directors equally at home in hollywood and the avant garde examining his films thematically this book finds consistency of vision in van sant s unique approach to cinema which deploys postmodernist techniques such as appropriation nonlinear narrative and queering not in the service of the chic but to apply an all inclusive viewpoint to ageless tales of life love and death van sant s films are viewed through a multi genre prism including the work of bruce weber and derek jarman the westerns of sam peckinpah the music of the velvet underground and nirvana the fiction of sam d allesandro and especially the cut up collage practice of intertextual authorship pioneered by william burroughs

this work examines the world of film and television that exists before and after the show it may rewrite the rules of what we look at when we want to understand how audiences make meaning of media franchises as profoundly as tony bennett and janet woollcott s bond and beyond did for a previous generation

for decades after its invention television was considered by many to be culturally deficient when compared to cinema as analyses rooted in communication studies and the social sciences tended to focus primarily on television s negative impact on consumers more recently however denigration has largely been replaced by serious critical consideration of what television represents in the post network era once derided as a media wasteland tv is now praised for its visual density and complexity in the last two decades media scholars have often suggested that television has become cinematic serial dramas in particular are acclaimed for their imitations of cinema s formally innovative and narratively challenging conventions but what exactly does cinematic tv mean in cinematic tv author rashna wadia richards takes up this question comprehensively arguing that tv dramas quote copy and appropriate primarily american cinema in multiple ways and toward multiple ends constructing an innovative theoretical framework by combining

intertextuality and memory studies cinematic tv focuses on four modalities of intermedial borrowings homage evocation genre and parody through close readings of such exemplary shows as *Stranger Things* *Mad Men* *Damages* and *Dear White People* the book demonstrates how serial dramas reproduce and rework undermine and idolize and in some cases compete with and outdo cinema

proceeding by means of intensive readings of passages from the early midrash on exodus the mekilta boyarin proposes a new theory of midrash that rests in part on an understanding of the heterogeneity of the biblical text and the constraining force of rabbinic ideology on the production of midrash in a forceful combination of theory and reading boyarin raises profound questions concerning the interplay between history ideology and interpretation

in many senses viewers have cut their teeth on the violence in american cinema from anthony perkins slashing janet leigh in the most infamous of shower scenes to the 1970s masterpieces of martin scorsese sam peckinpah and francis ford coppola to our present day undertakings in imagining global annihilations through terrorism war and alien grudges transfigurations brings our cultural obsession with film violence into a renewed dialogue with contemporary theory grnstad argues that the use of violence in hollywood films should be understood semiotically rather than viewed realistically transfigurations thus alters both our methodology of reading violence in films and the meanings we assign to them depicting violence not as a self contained incident but as a convoluted network of our own cultural ideologies and beliefs

expectation is an integral part of the reading experience as we read a text we begin to classify it and compare it to others with which it seems to share a family resemblance drama is a particularly rich and rewarding field for studying the complex ways in which such expectations are created theatre audiences and readers of plays are encouraged in a variety of ways to guess at what might unfold on the stage and on the page and much of the pleasure of the theatrical experience revolves around this guessing game plays of expectations explores these expectations through the lens of twentieth century russian drama in the operas and plays considered here dramatists tell stories that for the most part already existed in the cultural repertoire of the contemporary russian audience in each case the dramatists and their texts invite readers

or audiences to compare a new version of a familiar story with previous versions scholar andrew wachtel presents each of these dramatic texts as a nexus of intertextual play a space in which various incarnations of a storyline can interact to create a new synthesis which itself can become a self standing version of the story plays of expectations illuminates the sometimes coded or subconscious and sometimes open and deliberate "conversations" modernist russian dramatists had with their antecedents their rivals their readers and themselves in the course of their creations they quote rearrange dispute deconstruct and otherwise grapple with stories and assertions made by their antecedents and fellow artists russian audiences were capable of recognizing these references and links thus sharing a similar horizon of expectations that would shape and dictate the reception of the work in a clear and engaging style wachtel explores this fantastic web of artistic and intellectual interconnectedness a nexus that links generations of dramatists to one another and to their audience bringing each into the work of unfolding a story andrew wachtel is dean of the graduate school bertha and max dressler professor in the humanities and director of the center for international and comparative studies at northwestern university for more information on the treadgold papers visit jsis.washington.edu/ellison/outreach/treadgold.shtml

anu koivunen analyses the historicity as well as the intertextuality and intermediality of film reception by focusing on a cycle of finnish family melodrama and its key role in thinking about gender sexuality nation and history koivunen argues that the niskavuori films have mobilised readings in terms of history and memory feminist nationalism and men's movement left wing allegories and right wing morality as well as realism and melodrama

this reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

american quarterly of soviet and east european studies varies

books recommended for undergraduate and college libraries listed by library of congress classification numbers

this is the first collection of critical essays to appear about the wooster group since the 1970s this groundbreaking new york based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions as demonstrated by the assembled critics each of them an authority in the field these traditions extend into the past as well as into the future through the wooster group s impact on the latest generation of performance artists the company s consequent institutionalization is posited and challenged in the essays constituting part i of the collection part ii tackles the work in progress mapping its idiomatic stage vocabulary and providing case studies ranging from frank dell s the temptation of st antony to to you the birdie phedre part iii presents productions by kindred artists such as elevator repair service the builders association cannon company and richard maxwell lavishly illustrated with photographs this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional artistic and historical contexts

each number includes reviews and book notices

the movies and the masses erupted on the world stage together in a few decades around the turn of the twentieth century millions of persons who rarely could afford a night at the theater and had never voted in an election became regular paying customers at movie palaces and proud members of new political parties the question of how to represent these new masses fascinated and plagued politicians and filmmakers alike michael tratner examines the representations of masses the crowd scenes in hollywood films from the birth of a nation through such popular love stories as gone with the wind the sound of music and dr zhivago he then contrasts these with similar scenes in early soviet and nazi films what emerges is a political debate being carried out in filmic style in both sets of films the crowd is represented as a seething cauldron of emotions

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