

## The Mystery Of Irma Vep And Other Plays

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the crime serials by french filmmaker louis feuillade provide a unique point of departure for film studies presenting modes rarely examined within early cinematic paradigms made during 1913 to 1920 the series of six films share not only a consistency of narrative structure and style but also a progressive revelation of the criminal threat a dislocation of both cinematic and ideological subjectivity as it shifts realms of social cultural and aesthetic disturbance feuillade s work raises significant questions of cinema authorship film history and film aesthetics all of which are examined in vicki callahan s groundbreaking work zones of anxiety the first study to address the crime serials of louis feuillade from a feminist perspective zones of anxiety merges cultural history and feminist film theory arguing for a different kind of film history a poetic history that is shaped by the little examined cinematic mode of uncertainty often obscured by film technique and film historians this quality of uncertainty endemic to the cinema comes in part from the formal structures of repetition and recursion found in feuillade s serials however callahan argues that uncertainty is also found in the poetic body of the actress musidora who is featured in two of the serials it is the mobility of the musidora figure socially culturally sexually and textually that makes her a powerful image and also a place to view the historical blind spots of film studies and feminist studies with regard to questions

of race class and sexuality callahan's substantial focus on archival research builds a foundation for a host of compelling arguments for a new feminist history of film other studies have touched on the issue of gender in early cinema though until now neither feuillade's work nor french silent film have been examined in light of feminist film theory and history zones of anxiety opens up the possibility of alternate readings in film studies illuminating our understanding of subjectivity and situating a spectatorship that acknowledges social and cultural differences

with great sensitivity and originality olivia khoo shows us how to read popular films female movie stars quotidian cultural artifacts novels and other chinese exotic phenomena in contemporary global circulation rey chow brown university olivia khoo is a lecturer in film studies at the university of new south wales australia

this magisterial book offers comprehensive accounts of the professional itineraries of three women in the silent film in the netherlands france and north america annette förster presents a careful assessment of the long career of dutch stage and film actress adrienne solser an exploration of the stage and screen careers of french actress and filmmaker musidora and canadian born actress and filmmaker nell shipman an analysis of the interaction between the popular stage and the silent cinema from the perspective of women at work in both realms fresh insights into dutch stage and screen comedy the french revue and the american northwest drama of the 1910s and much more all grounded in a wealth of archival research

ludlam's is a dazzling and significant body of work and it should be accorded a place of greatest regard and honor in the american dramatic literary canon the plays are funny erudite poetic transgressive erotic moving and so theatrical they seem the platonic ideal of everything we mean when we use that word the plays are the sublime expressions of what ludlam insisted was not an aesthetic but a moral vision anti puritan unsentimentally utopian sexually destabilizing a transporting a transcendence by means of deflation a joyous and subversive even dangerous revelry leading to revelation a wise and ecstatic celebration of the world tony kushner from his preface artistic director playwright director designer and star of new york's acclaimed ridiculous theatrical company the late charles ludlam ransacked theatrical and literary history in an evolutionary quest for a modern art of stage comedy his more than 30 plays are among the most thought provoking entertainments in the modern repertoire as ludlam himself put it this is farce not sunday school this collection includes an introduction by tony kushner alongside ludlam's most famous and celebrated works for the stage the mystery of irma vep ludlam's most famous play this is a hilarious send up of daphne de maurier jane eyre and victorian cross dressing one of the most produced plays in the united states the mystery of irma vep is the most perfect expression of ludlam's approach to theatre a play that simultaneously provokes terror laughter and a grotesque mockery of all gender literary and special boundaries village voice camille based on la dame aux camélias this satirical take on the tubercular courtesan brings any audience to unexpected heights of pathos and laughter san francisco chronicle galas the life of opera singer maria callas imagined as a modern tragedy in which ludlam himself assayed the part of the diva stage blood ludlam's take on shakespeare with actors putting on hamlet both on stage and back stage somehow in this tragedy everything comes out for the best bluebeard somewhat based on h g wells island of dr moreau bluebeard tells the story of a mad vivisectionist in search of a third sex

why do the dead return do they remain part of the world of the living this book examines these questions as they emerge in areas as diverse as film holocaust testimony and the works of jacques derrida nicolas abraham and maria torok the book suggests it may be as difficult for the living to get rid of the dead as it is to live without them

by focusing on chinese cultural formations and critical discourses of the last decade of the century the author dissects the intellectual economic and political contradictions of a turbulent era this wide ranging deeply interdisciplinary work demarcates the cultural terrain by examining diverse media film television avant garde art and literature as well as critical theory and intellectual history

winner of the the lord ruthven assembly award for non fiction 2024 this handbook mrw is a unique encompassing overview of the figure of the vampire not only covering the list of usual suspects this volume provides coverage from the very first reports of vampire like creatures in the 17th century to film and media representations in the 21st century the palgrave handbook of the vampire shows that what you thought you knew about vampires is only a fraction of the real and fascinating story

cover title the ridiculous theatrical co presents charles ludlam s the mystery of irma vep

maggie cheung playing herself has been cast as the latex clad cat burglar in his ill fated remake of the french classic les vampires chaos ensues until the director finally has a breakdown and is replaced amidst all the confusion cheung becomes drawn to her character and is soon pulling on latex and prowling her hotel corridors at night box cover note

following on from phil powrie s french cinema in the 1980s nostalgia and the crisis of masculinity clarendon press 1997 this collection of essays which brings together scholars in the uk and the usa is the first on french films in the 1990s the collection focuses on continuity with the 1980s in terms of genres and preoccupations such as definitions of a national cinema the heritage film gay lesbian issues and ethnic issues but it also focuses on key differences new günter grass s novel der butt is one of his most important and best known works and yet it has not received the critical acclaim enjoyed by his other novels most notably die blechtrommel it is in many ways his most complex work having at its centre a narrator whose past spanning millennia of time through a bizarre procession of female cooks is no less immediate than his fraught domestic present it is a novel which impressively demonstrates grass s ability to hold in vivid balance a multitude of criss crossing themes and figures this volume of essays addresses that complexity it is a collaborative venture the result of a series of discussions during which key issues and techniques of the novel were explored the eleven essays present individual perspectives whilst contributing to a general exposition

ludlam 1943 1987 first brought his unique brand of theater to new york audiences in the late 1960s based in part on traditional comic characters his ridiculous school

included such inspirations as hollywood b movies camp drag opera and theatrical artifice the author provides an overview of ludlam s life exploring the theatrical underpinnings of his work and then the whole ludlam canon a look at ludlam s work in the 1980s concludes the work annotation copyrighted by book news inc portland or

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