

The Memory Of Tiresias Intertextuality And Film

The Memory of Tiresias Film and Literary Modernism Narrative, Intertext, and Space in Euripides' "Phoenissae" Rethinking Art and Visual Culture The Gus Van Sant Touch Show Sold Separately Screen Culture Cinematic TV Quarterly of Film, Radio and Television Transfigurations The Wooster Group and Its Traditions Plays of Expectations Intertextuality and the Reading of Midrash Performative Histories, Foundational Fictions Schirmer Encyclopedia of Film American Journal of Philology Current Contents. Arts & Humanities Interlitteraria Journal of Dramatic Theory and Criticism The Best Books for Academic Libraries M. B. Iampolski Robert P. McParland Anna A. Lamari Asbjørn Skarsvåg Grønstad Justin Vicari Jonathan Gray John Fullerton Rashna Wadia Richards Asbjørn Grønstad Johan Callens Andrew Wachtel Daniel Boyarin Anu Koivunen Barry Keith Grant Charles William Emil Miller Institute for Scientific Information

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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

euripides phoenissae bears one of the richest tragic plots multiple narrative levels are interwoven by means of various anachronies focalizers offer different and often challenging points of view while a complex mythical matrix is deftly employed as the backdrop against which the exploration of the mechanics of tragic narrative takes place after providing a critical perspective on the ongoing scholarly dialogue regarding narratology and drama this book uses the former as a working tool for the study and interpretation of the latter the phoenissae is approached as a coherent narrative unit and issues like the use of myth narrators intertext time and space are discussed in detail it is within these contexts that the play is seen as a theban mythical thesaurus both exploring previous mythical ramifications and making new additions the result is rewarding euripides constructs a handbook of the theban saga that was informative for those mythically untrained fascinating for those theatrically demanding but also dexterously open upon each one s reception

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

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

highlights the trailers merchandising and cultural conversations that shape our experiences of film and television it is virtually impossible to watch a movie or tv show without preconceived notions because of the hype that precedes them while a host of media extensions guarantees them a life long past their air dates an onslaught of information from print media trailers internet discussion merchandising podcasts and guerilla marketing we generally know something about upcoming movies and tv shows well before they are even released or aired the extras or paratexts that surround viewing experiences are far from peripheral shaping our understanding of them and informing our decisions about what to watch or not watch and even how to watch before we even sit down for a show show sold separately gives critical attention to this ubiquitous but often overlooked phenomenon examining paratexts like dvd bonus materials for the lord of the rings spoilers for lost the opening credits of the simpsons star wars actions figures press reviews for friday night lights the framing of batman begins the videogame of the thing and the trailers for the sweet hereafter plucking these extra materials from the wings and giving them the spotlight they deserve jonathan gray examines the world of film and television that exists before and after the show

screen culture history and textuality explores the impact of digital culture on the discipline of film and television studies whether the notion of screen culture is used to designate the technological platforms common to present day digital media or whether it refers to the support material on which moving images have historically been projected scanned or displayed the 15 previously unpublished essays included here are primarily concerned with the intermedial appraisal of film television and digital culture contributors are richard abel william boddy ben brewster john fullerton douglas gomery alison griffiths vreni hockenjos jan holmberg arne lunde peter lunenfeld charles musser jan olsson barry salt michele l torre william uricchio and malin wahlberg stockholm studies in cinema series distributed for john libbey publishing

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

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

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

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

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

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

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