

PETER GREENAWAY'S POSTMODERN/ POSTCONSTRUCTURALIST CINEMA



edited by

Paula Willoquet-Maricondi and
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Peter Greenaways Postmodern Poststructuralist Cinema

Edward Eliscu, David Eliscu



Peter Greenaway's Postmodern Poststructuralist Cinema:

Peter Greenaway's Postmodern / Poststructuralist Cinema Paula Willoquet-Maricondi, Mary Alemany-Galway, 2008-07-17 Since the 1960s British multi media artist Peter Greenaway has shocked and intrigued audiences with his avant garde approach to filmmaking and other artistic ventures From early experimental films to provocative features Greenaway has deployed strategies associated with structuralist cinema only to challenge or critique the very limits of that cinema and of film in general In this collection of essays scholars from a variety of disciplines explore various postmodern and poststructuralist aspects of Greenaway s films starting with his early shorts and delving into his feature length works including *The Draughtman s Contract* *The Belly of an Architect* *A Zed and Two Noughts* *The Cook the Thief His Wife and Her Lover* *The Baby of M con* and *The Pillow Book* Other artistic productions including his paintings and installations are also discussed These essays examine the filmmaker s position within British and avant garde cinema and his interest in constructing and deconstructing representational systems In the years since the first edition of this book Greenaway has enjoyed continued success in creating hybridized media projects for the stage and screen as evidenced by additional essays for this revised edition A new chapter addresses how Dutch political events and Dutch art have been crucial in shaping Greenaway s aesthetic focusing on *The Draughtsman s Contract* the 1991 opera *Writing to Vermeer* and *Nightwatching* the audio visual installation and 2007 film of the same name which were inspired by Rembrandt s *Night Watch* Also new to this collection is an essay that examines Greenaway s most ambitious endeavor to date *The Tulse Luper Suitcases* which exists as four feature films multiple websites an online game several books and installations and a number of theatrical events Peter Greenaway s *Postmodern Poststructuralist Cinema Revised Edition* explores the cultural historical and philosophical implication

Peter Greenaway's Postmodern/Poststructuralist Cinema Paula Willoquet-Maricondi, Mary Alemany-Galway, 2001-07-17 This collection of essays from scholars in various disciplines explores various postmodern and poststructuralist aspects of Greenaway s films starting with *The Falls* and his early shorts and ending with *The Pillow Book* Other artistic productions including his paintings and the installation *The Stairs* are discussed as well Erzählen im Film Susanne Kaul, Jean-Pierre Palmier, Timo Skrandies, 2015-07-15 Die Anwendung des Erz hlbegriffs auf Medien jenseits der Literatur erfordert eine interdisziplinäre Verst ndigung darüber welche spezifische Form und Erkenntnisfunktion das Erz hlen haben kann Bilder Ton und Musik haben für die Erzeugung der Ereignisse in der erz hten Geschichte einen eigenen Anteil und erweitern bzw verschieben die Möglichkeiten und Formen des Erz hlens wesentlich Insbesondere das unzuverlässige Erz hlen ist zu einer wichtigen Str mung des Gegenwartsfilms geworden und es lohnt zu fragen wie es dazu kommt und warum audiovisuelle Medien gerade für diese narrative Möglichkeit prädestiniert zu sein scheinen What's Eating You? Cynthia J. Miller, A. Bowdoin Van Riper, 2017-02-23 Divided into four thematic sections *What s Eating You* explores the deeper significance of food on screen the ways in which they reflect or challenge our deepest fears about consuming and being

consumed Among the questions it asks are How do these films mock our taboos and unsettle our notions about the human condition How do they critique our increasing focus on consumption In what ways do they hold a mirror to our taken for granted about food and humanity asking if what we eat truly matters Horror narratives routinely grasp those questions and spin them into nightmares Monstrous others dine on forbidden fare the tables of consumption are turned and the consumer becomes the consumed Overindulgence as *Le Grande Bouffe* 1973 and *Street Trash* 1987 warn can kill us and occasionally as films like *The Stuff* 1985 and *Poultrygeist* 2006 illustrate our food fights back From *Blood Feast* 1963 to *Sweeney Todd* 2007 motion pictures have reminded us that it is an eat or be eaten world Animal Life and the Moving Image Michael

Lawrence, Laura McMahon, 2019-07-25 From the proto cinematic sequencing of animal motion in the nineteenth century to the ubiquity of animal videos online the histories of animal life and the moving image are enigmatically interlocked *Animal Life and the Moving Image* is the first collection of essays to offer a sustained focus on the relations between screen cultures and non human animals The volume brings together some of the most important and influential writers working on the non human animal s significance for cultures and theories of the moving image It offers innovative analyses of the representation of animals across a wide range of documentary fiction mainstream and avant garde practices from early cinema to contemporary user generated media Individual chapters consider *King Kong* *The Birds* *The Misfits* *The Cove* *Grizzly Man* and *Microcosmos* the work of Sergei Eisenstein Robert Bresson Malcolm Le Grice Peter Greenaway Carolee Schneemann and Isabella Rossellini and YouTube stars Christian the lion and Maru the cat Landscape and Film Martin

Lefebvre, 2007-05-07 Landscape is everywhere in film but it has been largely overlooked in theory and criticism This volume of new work will address fundamental questions What kind of landscape is cinematic landscape How is cinematic landscape different from landscape painting How is landscape deployed in the work of such filmmakers as Greenaway Rossellini or Antonioni to name just three What are differences between the use of landscape in Western filmmaking and in the work of Middle Eastern and Asian filmmakers How is cinematic landscape related to the idea of a national cinema and questions of identity The first collection on the idea of landscape and film this volume will present an impressive international cast of contributors among them Jacques Aumont Tom Conley David B Clarke Marcus A Doel Peter Rist and Antonio Costa *Peter Greenaway's Post-cinematic Art-world* Paula Willoquet-Maricondi, 1999 *A Postmodern Cinema* Mary

Aleman-Galway, 2002 Alemany Galway media studies Massey University New Zealand engages with a trend in Canadian cinema that speaks for those who are marginalized by society She develops a rationale for a postmodern film theory to explore this trend and then focuses closely on four films *Jesus of Montreal* *I've Heard the Mermaids Singing* *Family Viewing* *Life Classes* Annotation copyrighted by Book News Inc Portland OR Cinema Inferno Robert G. Weiner, John

Cline, 2010-07-17 This is a provocative collection of essays that provide cutting edge original research in film studies discussing a number of transgressive films that have never before had such in depth analysis and treatment From 70s Italian

horror films and extreme European cinema to *Journal of Dramatic Theory and Criticism*, 2014 **Designing for the Movies** Laurence Irving, 2005-10-06 Laurence Irving came from a prominent British theatrical family. He was the grandson of the legendary Sir Henry Irving and the son of actors H. B. Irving and Dorothea Baird. Unlike his forebears, however, Laurence chose not to enter the acting profession but gained an international reputation as an artist set designer and art director. In this memoir, Irving recounts his World War I flying career, his art studies and painting in the early 1920s up to the moment in 1927 when Douglas Fairbanks asked him to design *The Iron Mask* in Hollywood. In *Designing for the Movies*, Irving vividly recounts working in Hollywood for such distinguished figures as Mary Pickford, Charlie Chaplin, and William Cameron Menzies. Upon his return to the United Kingdom, he worked on other notable films including *Moonlight Sonata* and *George Bernard Shaw's Pygmalion*. Irving's time in Hollywood marked the end of the silent film years, and this memoir depicts the effect on all those concerned with astute and penetrating portraits of the professionals who felt this change so dramatically. Anyone with even the slightest interest in the history of filmmaking and the early characters involved with it will not want to miss this insightful account. **Young Man in Movieland** Jan Read, 2004 Sponsored by the Commonwealth Fund, an organization dedicated to encouraging young British children to explore the United States and its institutions, Read abandoned a promising academic career in 1946 and set sail on a rusting liberty ship headed for New York. *BFI Film and Television Handbook 2003* Eddie Dyja, 2002-12-01 No Marketing Blurb **With Or Without a Song** Edward Eliscu, David Eliscu, 2001-07-03 He traces his career as a songwriter in the pre-Tin Pan Alley era and describes encounters with such luminaries as Vincent Youmans, Billy Rose, Moss Hart, Leonard Sillman, Oscar Hammerstein, the Gershwins, and many others. Additionally, he details his careers and travels between East and West coast, including Hollywood in the 1930s and 40s, return to New York as a television writer, and his eventual recognition as a celebrity in the entertainment field.

Confessions of a Hollywood Director Richard L. Bare, 2001-08 The excitement then continues as Bare takes us through the highs and lows of his life and career, always with humor. **BOOK JACKET** **Revisiting Space** Wendy Ellen Everett, Axel Goodbody, 2005 How does film construct space, and what is the relationship between space and time in film? These and other questions are explored in this collection of wide-ranging, challenging essays that re-evaluate and extend recent theoretical debate in relation to the regional and national cinemas of Europe. **Picture Perfect** Herbert L. Strock, 2000 Herbert Strock has been involved in nearly every phase of film production, as his career developed from his first job as an assistant editor at MGM Studios to his current ownership of a production company. His book is structured to be an in-depth guide for burgeoning filmmakers, covering topics such as pre-planning, producing, screenplay writing, directing, acting, camera, insurance, publicity, budget, and union relations. The multifarious subjects are easily accessible for the beginner, but Strock's decades of experience make this work useful for anyone involved in film production. Also included are several forms: production budget, editorial, and script supervision, which filmmakers will find invaluable for their own use. A cornucopia of information that

spans innumerable facets of the film industry *Picture Perfect* is a reference work that no serious film student or film practitioner will want to be without *Life is Beautiful, But Not for Jews* Kobi Niv, 2003-09-29 Roberto Benigni's romantic comedy *Life is Beautiful* enjoyed tremendous success everywhere it was shown In addition to winning almost every possible film award including three Oscars lavish praise and film reviews it grossed over a quarter of a billion dollars the most profitable Italian movie ever Very few have questioned the movie until now With sharp uncompromising logic and eye opening insight Niv analyzes the film and its script scene by scene to show why *Life is Beautiful* is very far from being the innocent charming and heartwarming film it appears to be The author argues that the film not only lends support to the central arguments of Holocaust deniers but is actually a quasi theological Christian parable which seeks to justify the extermination of Jews in the 20th century as divine punishment for the sin of the crucifixion of Jesus two thousand years ago *Life is Beautiful But Not for Jews* is a riveting book that simply and concisely raises some important and complex ideas about film and psychology in post Holocaust civilization It also serves as an elementary course in the appreciation of films and artistic texts in general and in deciphering their deeper meanings teaching the reader to more clearly grasp the hidden significance of cultural processes This is the first English translation of the Hebrew text **Shakespeare Quarterly**, 2003

No Film in My Camera Bill Gibson, 2000-11-08 Why would you purposefully shoot scenes with no film in your camera To find the answer you will need to read this memoir in which internationally known Director Cameraman Bill Gibson recounts some of his most exciting assignments of the past six decades His career as a combat cameraman propelled him through World War II with the Navy the Korean Conflict with the Air Force and to Vietnam as a civilian on assignment with the U S Marines His stories begin with the harrowing retelling of a kamikaze and torpedo attack against the USS *Hornet* the Aircraft Carrier that brought the Doolittle Raiders within striking distance of the Japanese homeland and continue through time and across space taking the reader on a rollicking ride through history as told through one man's camera Gibson offers up riots in Indonesia uprisings in Africa and coverage of world leaders that reads like a twentieth century who's who FDR Harry Truman Gen Douglas MacArthur Charles Lindbergh Albert Schweitzer DeGaulle John F Kennedy Reagan and many others He also provides insights into the frustrations and triumphs of America's space program from his vantage point as a consultant to NASA on the photographic coverage of Apollo 11 In *No Film in My Camera* Gibson brings all of these scenes to life not only with his photography but also with detail and emotion

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