

Pastiche Cultural Memory In Art Film Literature

Forthcoming Books
Metamorphosing Shakespeare
Journal of Finnish Studies
The Sandman Papers
Symbolism
The Last World
A Handbook to Literature
Direct from the Disciplines
The Déjà-vu and the Authentic
Ballads and Diversity
Fashion
Impassioned Sarcasm and Militant Irony
Pastiche
Pastiche, Fashion, and Galanterie in Chardin's Genre Subjects
Recycled Culture in Contemporary Art and Film
South Asia Bulletin
V for Vendetta as Cultural Pastiche
A Theory of Parody
Pastiche
P.P.P., Pier Paolo Pasolini
Remembering Abraham
Adaptation and the Avant-Garde
Studies in Medievalism
The Art Bulletin
The China Project
BFI Film and Television Handbook 2003
Artists' Video
Identity and Cultural Memory in the Fiction of A. S. Byatt
Yearbook of Comparative and General Literature
Reading Revelation as Pastiche
Transfiguration vol. 6:2. Nordic Journal of Christianity and the Arts
Science-fiction Studies
Annual Report on English and American Studies
Poetica
The Eighteenth Century
Tattoos in American Visual Culture
Hamlet the Sign
Screen
Keeping Memory Fresh
Graphic Subjects

Forthcoming Books

by Various Besides its mass appeal, The Sandman has long interested students and teachers in myriad disciplines, and they have shared their reactions through analytical essays. This book gathers som

Metamorphosing Shakespeare

Journal of Finnish Studies

95 s / £15.50 Contents
A Discourse History of Pasticcio and Pastiche
Pastiche in the Visual Arts
Cinematic Pastiche
Literary Pastiche
Pastiche Culture beyond High and Low: Advertising Narratives, MTV, Performance Styles
Coda

The Sandman Papers

Controversial and unconventional, this collection examines Canadian identity in terms of the fashion worn and designed over the last three centuries, and the internal and external influences of those socio-cultural decisions.

Symbolism

The Last World

In Graphic Subjects, Michael A. Chaney brings together a lively mix of scholars to examine the use of autobiography within graphic novels. These essays, accompanied by visual examples, illuminate the new horizons that illustrated autobiographical narrative creates -- from cover.

A Handbook to Literature

Scholars have often read the book of Revelation in a way that attempts to ascertain which Old Testament book it most resembles. Instead, we should read it as a combined and imitative text which actively engages the audience through signalling to multiple texts and multiple textual experiences: in short, it is an act of pastiche. Fletcher analyses the methods used to approach Revelation's relationship with Old Testament texts and shows that, although there is literature on Revelation's imitative and multi-vocal nature, these aspects of the text have not yet been explored in sufficient depth. Fletcher's analysis also incorporates an examination of Greco-Roman imitation and combination before providing a better way to understand the nature of the book of Revelation, as pastiche. Fletcher builds her case on four comparative case studies and uses a test case to ascertain how completely they fit with this assessment. These insights are then used to clarify how reading Revelation as imitative and combined pastiche can challenge previous scholarly assumptions, transforming the way we approach the text.

Direct from the Disciplines

The definitive, contemporary reference on literature and literary criticism in English, this handbook provides an alphabetical listing of more than 2,000 important terms and facts in literature, linguistics, rhetoric, criticism, printing, bookselling, and information technology. Covers a wide range of terms, most centered in literature, but extending into other areas, such as film, radio, TV, printing, linguistics and literary theory, music, graphic arts, classical studies, and computing and information science terms. For anyone interested in literature and literary criticism.

The Déjà-vu and the Authentic

Ballads and Diversity

Fashion

Impassioned Sarcasm and Militant Irony

Pastiche

Pastiche, Fashion, and Galanterie in Chardin's Genre Subjects

Recycled Culture in Contemporary Art and Film

This book analyzes the genre subjects created by Jean Siméon Chardin in the

1730s and 1740s as exemplars of a period-specific aesthetic known as the *goût moderne* or Modern taste, a category shaped by the literary Quarrel of the Ancients versus the Moderns.

South Asia Bulletin

The correlated concepts of the *déjà-vu* and the authentic suggest that all cultural productions are per se palimpsests whose construction is the result of such processes as reprise, recycling, and recuperating. Reprise is approached as various forms of citation, reference and intertextuality; recycling is defined as commodification and intellectual impoverishment; while recuperating implies the ideological process that makes reappropriation possible. By covering a wide spectrum of research interests, from literature to music, art and the cinema, the seventeen contributions in English or in French explore the political and ethical implications inherent in the creation of culture.

V for Vendetta as Cultural Pastiche

Adaptations have occurred regularly since the beginning of cinema, but little recognition has been given to avant-garde adaptations of literary or other texts. This compelling study corrects such omissions by detailing the theory and practice of alternative adaptation practices from major avant-garde directors. Avant-Garde films are often relegated to the margins because they challenge our traditional notions of what film form and style can accomplish. Directors who choose to adapt previous material run the risk of severe critical dismay; making films that are highly subjective interpretations or representations of existing texts takes courage and foresight. An avant-garde adaptation provokes spectators by making them re-think what they know about film itself, just as much as the previous source material. *Adaptation and the Avant-Garde* examines films by Peter Greenaway, Jean-Luc Godard, Guy Maddin, Jan Svankmajer and many others, offering illuminating insights and making us reconsider the nature of adaptation, appropriation, borrowing, and the re-imagining of previous sources.

A Theory of Parody

Pastiche

P.P.P., Pier Paolo Pasolini

Remembering Abraham

Pasolini and Death: Pier Paolo Pasolini 1922-1975~ISBN 3-7757-1633-5 U.S. \$45.00 / Hardcover, 8.75 x 10.75 in. / 208 pgs / 30 color and 60 b&w. ~Item / February / Film The mark which has dominated all my work is this longing for life, this sense of exclusion, which doesn't lessen but augments this love of life. --Pasolini

Adaptation and the Avant-Garde

The 2005 James McTeigue and Wachowski Brothers film *V for Vendetta* represents a postmodern pastiche, a collection of fragments pasted together from the original Moore and Lloyd graphic novel of the same name, along with numerous allusions to literature, history, cinema, music, art, politics, and medicine. Paralleling the graphic novel, the film simultaneously reflects a range of authorial contributions and influences. This work examines in detail the intersecting texts of *V for Vendetta*. Subjects include the alternative dimensions of the cinematic narrative, represented in the film's conspicuous placement of the painting *The Lady of Shalott* in *V*'s home; the film's overt allusions to the AIDS panic of the 1980s; and the ways in which antecedent narratives such as Terry Gilliam's *Brazil*, Huxley's *Brave New World*, and Bradbury's *Fahrenheit 451* represent shadow texts frequently crossing through the overall *V for Vendetta* narrative.

Studies in Medievalism

The Art Bulletin

According to an old tradition preserved in the Palestinian Targums, the Hebrew Bible is "the Book of Memories." The sacred past recalled in the Bible serves as a model and wellspring for the present. The remembered past, says Ronald Hendel, is the material with which biblical Israel constructed its identity as a people, a religion, and a culture. It is a mixture of history, collective memory, folklore, and literary brilliance, and is often colored by political and religious interests. In Israel's formative years, these memories circulated orally in the context of family and tribe. Over time they came to be crystallized in various written texts. The Hebrew Bible is a vast compendium of writings, spanning a thousand-year period from roughly the twelfth to the second century BCE, and representing perhaps a small slice of the writings of that period. The texts are often overwritten by later texts, creating a complex pastiche of text, reinterpretation, and commentary. The religion and culture of ancient Israel are expressed by these texts, and in no small part also created by them, as they formulate new or altered conceptions of the sacred past. *Remembering Abraham* explores the interplay of culture, history, and memory in the Hebrew Bible. Hendel examines the Hebrew Bible's portrayal of Israel and its history, and correlates the biblical past with our own sense of the past. He addresses the ways that culture, memory, and history interweave in the self-fashioning of Israel's identity, and in the biblical portrayals of the patriarchs, the Exodus, and King Solomon. A concluding chapter explores the broad horizons of the biblical sense of the past. This accessibly written book represents the mature thought of one of our leading scholars of the Hebrew Bible.

The China Project

An exhibition publication based on works in the Gallery's Collection, encompassing three contemporary art projects: *The China Project*, Zhang Xiaogang and William Yang

BFI Film and Television Handbook 2003

This multicultural and international survey of artists' videotapes reflects the extraordinary richness and diversity of independent media art production from the late 1960s to the early 1990s. Presenting video's current investigations as well as milestones in its historical evolution, this volume resonates with the dynamic, often radical forms and strategies that define video as one of the most provocative modes of contemporary artistic practice. Included are more than 1,500 works by over 120 artists from the United States, Europe, Latin America, Australia, and Japan. From Vito Acconci's psychodramatic performance monologues to Julie Zando's analytical narratives of sexuality and power, *Artists' Video: An International Guide* offers important examples of virtually every area of inquiry that has engaged independent videomakers in the past twenty-five years. Although not intended as the definitive history of video art, this volume, through its close look at the artists and their works, inevitably traces the major thematic and technical developments and directions that have distinguished video as an art form. Experimental narrative, media critique, technological documentary, "guerrilla television," and performance and conceptual exercises are among the many genres represented in the Electronic Arts Intermix collection of artists' videotapes--one of the most extensive and significant in the world--upon which this survey is based. Video art's influential pioneers and major innovators--Nam June Paik, Bill Viola, Dara Birnbaum, William Wegman, Joan Jonas, Peter Campus, Vito Acconci, and the Vasulkas, for example--are at the center of the presentation. Contributions from well-known figures such as Jean-Luc Godard, John Baldessari, and Robert Wilson directly reflect video's relationship to the cinema, the visual arts, and avant-garde theater. Dynamic works by young artists and activists bring video art into the 1990s. In addition to biographical information, descriptive material on his or her works, and recognition of specific contributions to video art, each artist is also accorded a videography, a chronological listing of every videotape and video installation produced by that person. A selected international bibliography is also included. No other such comprehensive survey of video art exists. Its extensive written text and valuable research material make this publication an essential resource for scholars, art historians, educators, curators, and others involved in art and media. It also provides the general public with much-needed introduction to artists' video.

Artists' Video

Writing with his customary wit and style, Richard Dyer argues that while pastiche can be used to describe works which contain montage or collage, it can also be used to describe works which are a kind of imitation of previous works. Investigating a wide range of cultural texts drawn from films, videos, novels, poetry, rap tracks, music and painting, Richard Dyer explores issues of text, genre, and the use of pastiche as a resource within a work. The final chapter draws together the underlying concern of the book with affect and poetics and discusses the politics of pastiche.

Identity and Cultural Memory in the Fiction of A. S. Byatt

No Marketing Blurp

Yearbook of Comparative and General Literature

In this major study of a flexible and multifaceted mode of expression, Linda Hutcheon looks at works of modern literature, visual art, music, film, theater, and architecture to arrive at a comprehensive assessment of what parody is and what it does. Hutcheon identifies parody as one of the major forms of modern self-reflexivity, one that marks the intersection of invention and critique and offers an important mode of coming to terms with the texts and discourses of the past. Looking at works as diverse as Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Brian de Palma's *Dressed to Kill*, Woody Allen's *Zelig*, Karlheinz Stockhausen's *Hymnen*, James Joyce's *Ulysses*, and Magritte's *This Is Not a Pipe*, Hutcheon discusses the remarkable range of intent in modern parody while distinguishing it from pastiche, burlesque, travesty, and satire. She shows how parody, through ironic playing with multiple conventions, combines creative expression with critical commentary. Its productive-creative approach to tradition results in a modern recoding that establishes difference at the heart of similarity. In a new introduction, Hutcheon discusses why parody continues to fascinate her and why it is commonly viewed as suspect--for being either too ideologically shifty or too much of a threat to the ownership of intellectual and creative property.

Reading Revelation as Pastiche

Includes section: Notes and reviews.

Transfiguration vol. 6:2. Nordic Journal of Christianity and the Arts

Science-fiction Studies

Annual Report on English and American Studies

This book provides innovative readings of the key texts of A.S. Byatt's oeuvre by analysing the negotiations of individual identity, cultural memory, and literature which inform Byatt's novels. Steveker explores the concepts of identity constructed in the novels, showing them to be deeply rooted in British literary history and cultural memory.

Poetica

Since the rise of the dime museum in the 19th century, tattooed bodies have been parading across stages both live and mediated. This book takes a close look at images of tattooed bodies in live performance, advertising, and photography. In so doing, the book combines the craft of cultural analysis with theories of performance while also generating a largely untold history of the tattooed body on display in the United States. Because of this unique combination, the book is truly

interdisciplinary and appeals to multiple audiences. At the same time, it sustains a deep theoretical engagement with the central concepts of social and visual agency and the disruption of restrictive social norms. In the end, this study of the visual argues that the agency of images is located within, and not only in opposition to, cultural discourses such as gender, class, and exoticism.

The Eighteenth Century

Tattoos in American Visual Culture

A man goes in search of the Roman poet Ovid, banished to the end of the world. He finds that Ovid's personality and stories have undergone a sea-change, and have fragmented themselves into lots of clues - people, bizarre events, odd stretches of landscape, and a story emerges.

Hamlet the Sign

Table of contents

Screen

Keeping Memory Fresh

In Direct from the Disciplines, representatives from a broad range of disciplines at Quinnipiac University recount how they worked together to bring about a writing-across-the-curriculum program that really works.

Graphic Subjects

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#) [HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)