

The Mystery Of Irma Vep And Other Plays

The Mystery of Irma Vep and Other Plays The Chinese Exotic Transnational and Postcolonial Vampires Women in the Silent Cinema The Mystery of Irma Vep and Other Plays The Anthem Handbook of Screen Theory Vulgar Beauty New Vampire Cinema Moving Picture World and View Photographer The Moving Picture World Mystery Of Irma Vep French Cinema in the 1990s European Silent Films on Video Camera Obscura Motion Picture Classic A Feminist Reader in Early Cinema Five Directors Irma Vep Yale/theatre Punch Charles Ludlam Olivia Khoo T. Khair Annette Förster Charles Ludlam Hunter Vaughan Mila Zuo Ken Gelder Charles Ludlam Phil Powrie William B. Parrill Jennifer M. Bean Kate Ince Mark Lemon

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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

throughout the ages vampires have transgressed the borders of gender race class propriety and nations this collection examines the vampire as a postcolonial and transnational phenomenon that maps the fear of the other the ravenous hunger of empires and the transcultural rifts and

intercultural common grounds that make up global society today

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 adriënne 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 social 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

the anthem handbook of screen theory offers a unique and progressive survey of screen theory and how it can be applied to a range of moving image texts and sociocultural contexts focusing on the handbook angle the book includes only original essays from established authors in the field and new scholars on the cutting edge of helping screen theory evolve for the twenty first century vistas of new media social shifts and geopolitical change this method guarantees a strong foundation and clarity for the canon of film theory while also situating it as part of a larger genealogy of art theories and critical thought and reveals the relevance and utility of film theories and concepts to a wide array of expressive practices and specified arguments the anthem handbook of screen theory is at once inclusive applicable and a chance for writers to innovate and really play with where they think the field is can and should be heading

in vulgar beauty mila zuo offers a new theorization of cinematic feminine beauty by showing how mediated encounters with chinese film and popular culture stars produce feelings of chineseness to illustrate this zuo uses the vulgar as an analytic to trace how racial gendered and cultural identity is imagined and produced through affect she frames the vulgar as a characteristic that is experienced through the chinese concept of weidao or flavor in which bitter salty pungent sweet and sour performances of beauty produce non western forms of sexualized and racialized femininity analyzing contemporary film and media ranging from actress gong li s post mao movies of the late 1980s and 1990s to joan chen s performance in twin peaks to ali wong s stand up comedy specials zuo shows how vulgar beauty disrupts western and colonial notions of beauty vulgar beauty then becomes the taste of difference by demonstrating how chinese feminine beauty becomes a cinematic invention invested in forms of affective racialization zuo makes a critical reconsideration of aesthetic theory

new vampire cinema lifts the coffin lid on forty contemporary vampire films from 1992 to the present day charting the evolution of a genre that is rather like its subject at once exhausted and vibrant inauthentic and original insubstantial and self sustaining ken gelder s fascinating study begins by looking at francis ford coppola s bram stoker s dracula and fran rubel kuzui s buffy the vampire slayer films that seemed for a moment to take vampire cinema in completely opposite directions new vampire cinema then examines what happened afterwards across a remarkable range of reiterations of

the vampire that take it far beyond its original transylvanian setting the suburbs of sweden let the right one in the forests of north america the twilight films new york city nadja the addiction mexico cronos from dusk till dawn japan blood the last vampire

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

this book is a critical encyclopedia of silent european films currently available on dvd laser disc and vhs it provides concise and accurate summaries of the films evaluates the quality of the prints discusses the changing reputations of both films and filmmakers and considers how the techniques developed during the silent period continue to influence filmmaking today the book cites contemporary and recent criticism of the films and includes an extensive bibliography as well as a list of films by director numerous photos are also included

a journal of feminism and film theory

the first anthology in a rapidly expanding area of cinema studies

auteurism the idea that a director of a film is its source of meaning and should retain creative control over the finished product has been one of film

studies most important paradigms ever since the french new wave of the late 1950s and early 1960s and the adoption of the term auteur by andrew sarris through the popular controversial and critically acclaimed films of olivier assayas jacques audiard the dardenne brothers michael haneke and francois ozon this book looks into how the meaning of auteur has changed over this half century and assesses the current state of francophone auteur cinema it combines french philosophical and sociological approaches with methodologies from the anglo american fields of gender studies queer theory and postmodernism this volume will be of interest to researchers and students of film studies european cinema and french and francophone studies as well as to film enthusiasts

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