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Biopics on artists influence the popular perception of artists' lives and work. Projected Art History highlights the narrative structure and images created in the film genre of biopics, in which an artist's life is being dramatized and embodied by an actor. Concentrating on the two case studies, Basquiat (1996) and Pollock (2000), the book also discusses larger issues at play, such as how postwar American art history is being mediated for mass consumption. This book bridges a gap between art history, film studies and popular culture by investigating how the film genre of biopics adapts written biographies. It identifies the functionality of the biopic genre and explores its implication for a popular art history that is projected on the big screen for a mass audience.

This book offers trans-historical and trans-national perspectives on the image of "the artist" as a public figure in the popular discourse and imagination. Since the rise of notions of artistic autonomy and the simultaneous demise of old systems of patronage from the late eighteenth century onwards, artists have increasingly found themselves confronted with the necessity of developing a public persona. In the same period, new audiences for art discovered their fascination for the life and work of the artist. The rise of new media such as the illustrated press, photography and film meant that the needs of both parties could easily be satisfied in both words and images. Thanks to these "new" media, the artist was transformed from a simple producer of works of art into a public figure. The aim of this volume is to reflect on this transformative process, and to study the specific role of the media themselves. Which visual media were deployed, to what effect, and with what kind of audiences in mind? How did the artist, critic, photographer and filmmaker interact in the creation of these representations of the artist's image?

How Hollywood biopics both showcase and modify various notions of what it means to be an American. Biopics—films that chronicle the lives of famous and notorious figures from our national history—have long been one of Hollywood's most popular and important genres, offering viewers various understandings of American national identity. Invented Lives, Imagined Communities provides the first full-length examination of US biopics, focusing on key releases in American cinema while treating recent developments in three fields: cinema studies, particularly the history of Hollywood; national identity studies dealing with the American experience; and scholarship devoted to modernity and postmodernity. Films discussed include Houdini, Patton, The Great White Hope, Bound for Glory, Ed Wood, Basquiat, Pollock, Sylvia, Kinsey, Fur, Milk, J. Edgar, and Lincoln, and the book pays special attention to the crucial generic plot along which biopics traverse and showcase American lives, even as they modify the various notions of the national character. "A provocative, critically astute study, this collection examines the biopic as a reflexive, refractive modernist film genre. Admirably researched essays provide close, compelling readings of chosen films, while exploring the multilayered matrices of historical fact, biographical and autobiographical literature, popular media representations, and cultural histories—shaping not only the lives and narratives of the performers, artists, and political/historical figures represented but also the practices of the filmmakers as they worked within or on the margins of the Hollywood industry." — Cynthia Lucia, Rider University "The volume's greatest strengths include its range, its variety of ideas on the significance of the biopic, and its research—definitive in several cases—into the relation between historical figures and their cinematic counterparts." — James Morrison, author of Passport to Hollywood: Hollywood Films, European Directors

This book explores the intersection between adaptation studies and what James F. English has called the "economy of prestige," which includes formal prize culture as well as less tangible expressions such as canon formation, fandom, authorship, and performance. The chapters explore how prestige can affect many facets of the adaptation process, including selection, approach, and reception. The first section of this volume deals directly with cycles of influence involving prizes such as the Pulitzer, the Man Booker, and other major awards. The second section focuses on the juncture where adaptation, the canon, and awards culture meet, while the third considers alternative modes of locating and expressing prestige through adapted and adaptive intertexts. This book will be of interest to students and scholars of adaptation, cultural sociology, film, and literature.

An absorbing portrait of a groundbreaking Black woman filmmaker. Kathleen Collins (1942-88) was a visionary and influential Black filmmaker. Beginning with her short film The Cruz Brothers and Miss Malloy and her feature film Losing Ground, Collins explored new dimensions of what narrative film could and should do. However, her achievements in filmmaking were part of a greater life project. In this critically imaginative study of Collins, L.H. Stallings narrates how Collins, as a Black woman writer and filmmaker, sought to change the definition of life and living. The Afterlives of Kathleen Collins: A Black Woman Filmmaker's Search for New Life explores the global significance and futurist implications of filmmaker and writer Kathleen Collins. In addition to her two films, Stallings examines the broad and expansive and varying forms of writing produced by Collins during her short life time. The Afterlives of Kathleen Collins showcases how Collins used filmmaking, writing, and teaching to assert herself as a poly-creative dedicated to asking and answering difficult philosophical questions about human being and living. Interrogating the ideological foundation of life-writing and cinematic life-writing as they intersect with race and gender, Stallings intervenes on the delimited concepts of life and Black being that impeded wider access, distribution, and production of Collins's personal, cinematic, literary, and theatrical works. The Afterlives of Kathleen Collins definitively emphasizes the evolution of film and film studies that Collins makes possible for current and future generations of filmmakers.

This collection presents a contemporary evaluation of the changing structures of music delivery and enjoyment. Exploring the confluence of music consumption, burgeoning technology, and contemporary culture; this volume focuses on issues of musical communities and the politics of media.

Expanded Internet Art is the first comprehensive art historical study of "expanded" internet art practices. Charting the rise of a multidisciplinary approach to online artistic practice in the past decade, the text discusses recent currents in contemporary artistic practice that parallel the explosion of the internet through advances such as social media, smart phones, and faster bandwidth. Internet art is no longer determined solely by its existence on the web; rather, contemporary artists are making more art about informational culture using various methods of both online and offline means. It asks how artists, such as Seth Price, Harm van den Dorpel, Kari Altmann, Artie Vierkant and Oliver Laric, create a critical language in response to the persuasive influence of informational capture on culture and expression, where the environment itself becomes reorganized to be more legible as information.

Beloved among cult horror devotees for its signature excesses of sex and violence, Italian giallo cinema is marked by switchblades, mysterious killers, whisky bottles and poetically overinflated titles. A growing field of English-language giallo studies has focused on aspects of production, distribution and reception. This volume explores an overlooked yet prevalent element in some of the best known gialli—an obsession with art and artists in creative production, with a particular focus on painting. The author explores the appearance and significance of art objects across the masterworks of such filmmakers as Dario Argento, Lucio Fulci, Sergio Martino, Umberto Lenzi, Michele Soavi, Mario Bava and his son Lamberto.

Breaking new ground as the first transdisciplinary reader on video theory, Video Theories is a resource that will form the basis for further research and teaching. With video regarded as a ubiquitous medium, it's surprising that video theory as an academic discipline has not yet been established in comparison to the more canonized theories of photography, film, and television. This "video gap" in media theory is remarkable considering today's omnipresence of the medium through online video portals (such as Youtube, Vimeo, Snapchat or Instagram). Video technologies address us in our everyday online tasks, and they have opened up and superseded text-based web browsers in many aspects. Consisting of a selection of annotated source texts and chapter introductions written by the editors, this book takes into account fifty years of scholarly and artistic reflections on the topic, representing an intergenerational and international set of voices. This is also accompanied by a timeline to help contextualize and frame the techno-cultural developments of video since the analog days. Theorists and artists old and new, like Jacques Derrida, Marshall McLuhan, Jean-Luc Godard and Paul Virilio, are joined together in this unique collection with almost half the work translated into English for the first time. This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints, following up the continuous transformations of what was / is / will be video.

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