The Erotic Dream Machine Interviews With Alain Robbe-Grillet On His Films


This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day. The contributors, who include leading historians and film scholars, provide an indispensable introduction to key topics and debates in French film history. Each chronological section addresses seven key themes - people, business, technology, forms, representations, spectators and debates, providing an essential overview of the cinema industry, the people who worked in it, including technicians and actors as well as directors, and the culture of cinema going in France from the beginnings of cinema to the contemporary period. Contains over two thousand entries, arranged alphabetically within four volumes, that provide information about significant films, actors and actresses, directors, and writers and production artists in North American, British, and West European cinematic history. Includes photographs and indexes.

"Transforming bewilderment into understanding and pleasure while preserving a sense of Robbe-Grillet's considerable richness and complexity, Smith elucidates the defining elements of the writer's fictional world - characters that barely exist, changeable narrators, plots that defy logic, notoriously meticulous descriptions that never quite form a complete story. Smith examines Robbe-Grillet's embrace of discontinuity, circularity, indeterminacy, and linguistic play. Smith also poses questions about how we should view this perplexing writer: as an author of hyperobjective novels and short stories, a subjective novelist, a realist, or a writer who undermines the narrative's claim to represent reality. In addition Smith evaluates the sado-erotic imagery of Robbe-Grillet's middle and late novels as a metaphorical play with textual and social conventions." --BOOK JACKET.

Alain Robbe-Grillet uses techniques from film to make his novels, and adapts novel techniques to construct and then shatter his film narratives. Both forms of art are indebted to painters' and printmakers' visual perceptions of their material and their use of space and spatial relationships to construct artistic illusions.

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- Qu'est ce que le Nouveau Roman ? - Ce livre pose qu'il n'est pas uniquement constitué par l'ensemble d'œuvres rangées sous cette étiquette, mais bien plus par les différents discours qui ont accompagné la production romanesque. Manifestes, entretiens, débats... ont peut-être plus fait pour imposer cette notion littéraire que les textes eux-mêmes, très novateurs certes, mais aussi très divers dans leurs enjeux et leurs pratiques. Bien que les « nouveaux romanciers » aient écrit des romans « nouveaux », ils ne sont en effet reconnus comme tels que par les commentaires que leurs œuvres suscitent, et par leurs propres prises de position. Aussi est-ce à ces textes décisifs et à leurs dispositifs énonciatifs que se consacre le présent ouvrage, plus particulièrement aux essais et interventions de Nathalie Sarraute et Alain Robbe-Grillet. Gala Yanoshevsky montre ainsi comment les discours s'emploient à fonder une esthétique et à lui donner corps au delà de la diversité des textes.

In addition to his philosophical works and innovative novels, the eighteenth-century writer Denis Diderot is most often recognized as one of the major authors of the Encyclopédie. Described by scholars as a modern and provocative thinker and writer, Diderot inspired intellectual discussion with his theories of artistic mimesis, in which he placed special emphasis on what is not stated in words, but is conveyed through gestures and other non-verbal methods of communication. This book explores Diderot's representation of the body as a tableau vivant - a literary painting in which the narrator portrays his characters as if suspended in a state of oscillation between paralysis and movement. The Function of the Dream and the Body in Diderot's Works discusses how Diderot's depiction of the body poses problems of interpretation for the serious reader/spectator, who, as in Freudian dream analysis, must generate a narrative based on a visual painting of the body's silent speech.

This book follows the hybrid and contradictory historical functioning of magic realism through the writings of three key figures - art historian Franz Roh, novelist Alejo Carpentier, and cultural critic Fredric Jameson - drawing links between their political, aesthetic, and philosophical ideas on art's relationship to reality. Magic realism is vast in scope, spanning almost a century, and is often confused with neighbouring styles of literature or art, most notably surrealism. The fascinating conditions of modernist Europe are complex and contradictory, a spirit that magic realism has taken on as it travels far and wide. The filmmakers and writers in this book acknowledge the importance of context and modernist history, and move beyond this to challenge capitalism. Theirs is the history of magic-realist cinema. The book explores this history through the modernist avant-garde in search of a new theory of cinematic magic realism. It uncovers a resistant, geopolitical form of world cinema - moving from Europe, through Latin America and the former Soviet Union, to Thailand - that emerges from these ideas. This book is invaluable to any reader interested in world modernism(s) in relation to contemporary cinema and geopolitics. Its sustained analysis of film as a sensory, intermedial medium is of interest to scholars working across the visual arts, literature, critical theory, and film philosophy.

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

A Postmodern Cinema: The Voice of the Other in Canadian Film is both an informative description of postmodern and poststructuralist theory and an enlightening illustration of how Canadian filmmakers have used postmodernist and poststructuralist cinematic technique in Canadian film. The book explores four films, Atom Egoyan's Family Viewing, Denys Arcand's Jesus of Montreal, Patricia Rozema's I've Heard the Mermaids Singing, and Bill MacGillivray's Life Classes. Using Canadian culture as an example of a marginalized culture, each film illustrates a different aspect of the marginalized experience. This book proposes a new scheme for a poststructuralist film theory. The author deals with the transition from modernism to postmodernism in literature and film and focuses on the relationship of Canadian film history to the formation of a Canadian identity.

"An invaluable collection for anyone researching or teaching cult cinema..." The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." Science Fiction Film and Television "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they
can call their own. The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves. "Brett Sullivan, Director of Ginger Snaps Unleashed and The Chair "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of The Blues Brothers, An American Werewolf in London and Michael Jackson's Thriller "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, exploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unripest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study – The Conceptions of Cult; Cult Case Studies; National and International Cults; and Cult Consumption – to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, The Cult Film Reader dissects some of biggest trends, icons, auteurs and periods of global cult film production. Films discussed include Casablanca, The Rocky Horror Picture Show, Eraserhead, The Texas Chainsaw Massacre, Showgirls and Ginger Snaps. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezih Erdogan; Welsh Everman; John Fiske; Joan Hawkins; Gary Hentzi; Matt Hills; Ramanaswami Harinratham; J.Hoberman; Leon Hunt; I.Q. Hunter; Mark Janovich; Henry Jenkins; Anne Jessel; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Shelita J. Nayar; Annalene Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu A Who's Who of Western culture, from Woody Allen to Emile Zola... Containing four hundred essay-style entries, and covering the period from 1850 to the present, The Concise New Makers of Modern Culture includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, with John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. With its global reach, The Concise New Makers of Modern Culture provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing as well as an index of names and key terms. This collection of essays—the first major account of surrealism in Latin America that covers both literary and visual production—explores the role the movement played in the construction and recuperation of cultural identities and the ways artists and writers contended, embraced, and adapted surrealist ideas and practices. Surrealism in Latin America provides new Latin American–centric scholarship, not only about surrealism's impact on the region but also about the region's impact on surrealism. It reconsiders the relation between art and anthropology, casts new light on the aesthetics of "primitivism", and makes a strong case for Latin American artists and writers as the makers of an alternative movement that effectively went underground after World War II. In so doing, it expands our understanding of important, fascinating figures who are less well known than their counterparts active in Europe and New York. Deriving from a conference held at the Getty Research Institute, the book is rich in new materials drawn from the GRI's diverse Mexican and South American surrealist collections, which include the archives of Vicente Huidobro, Enrique Gómez-Correa, César Moro, Enrique Lihn, and Emilio Westphalen. Presents brief bibliographical sketches which provide vital statistics as well as information on the importance of the person listed. Duras and Robbe-Grillet are considered to be prominent and influential French writers whose output has reflected the main preoccupations of the avant-garde in the recent era. Julia Waters compares their work, ideology and relationship. A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art—as well as architecture, science, and culture. Robbe-Grillet is a visionary who seeks to discover unfamiliar ways of seeing and interpreting. His films, like his novels, challenge the limits of expected narrative structures and question the comfortable assumptions of conventional realism. In the interviews, conducted from 1982 until 1991, Fragola and Smith examine all nine of the films that Robbe-Grillet has created, specifically exploring the cultural milieu to which they are so closely and problematically related. This study argues that the evolution of the French novel has been towards cinema, because chaos and complexity theories. In its attempt to break away from the frozen forms of hierarchical thought inherent to the Monarchy and the Bourgeoisie, to engender a new order of thought, novels have developed techniques and structures such as fragmentation, doublings, flashbacks, or metaphorical representations that are cinematic because they engender a sense of spatial and temporal simultaneity whereas the traditional novel is condemned to the linearity of words. This evolution is significant because the new techniques suspend the reader's habitual frame of reference and engage him/her in a consideration of new relationships. New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth-Century Culture, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty-five years and the changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, New Makers of Modern Culture includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Saidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, New Makers of Modern Culture provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms. Examining connections between the cinematic and literary avant-gardes, this book locates France's filmmaking revolution as a part of a wider re-evaluation of the mid-20th century.
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The English Association of Pennsylvania State Universities held its annual meeting in 2006 at Mansfield University in Pennsylvania. The conference theme was “Literature, Writing, and the Natural World.” This collection grows out of the conference and indicates the desire to understand all aspects of our relationship with the natural world, the function of literature in clarifying that relationship (in ways science and politics cannot), and the role of the literature teacher-scholar wanting to respond to pressures of environmental change. In these times, interpretation is a vital task, not only for the way it educates us about our attitudes toward nature, but because it develops the crucial skills of looking closely, engaging, reflecting, and responding. One could argue that, as a culture, Americans are behind the curve in understanding the ways we depend upon a healthy relationship with nature, and one way (among many) depends upon examining it through texts and textual representation. When the writers here dig into The Main Woods, Jayber Crow, the poetry of Pablo Guevara, or the movie Crash, they are contributing to our understanding of the ways in which we view nature and how that view plays a role in the way we relate to nature. These days, many disciplines engage global warming and other environmental issues routinely, and the literature classroom should be no different. Just as we read a book and address fundamental themes such as “What does it mean to love?” or “How do we develop identity?” we should also be asking “What is my responsibility when I decide what resources to use?” If we understand literature as equipment for living in a warming world, we may be able to help students make some sense out of their world and some decisions about how to act.

La mort d’Alain Robbe-Grillet, en 2008, est à l’origine du colloque international Alain Robbe-Grillet : balises pour le XXIe siècle, tenu à l’Université d’Ottawa en juin 2009 et dont cet ouvrage constitue les Actes. Cette réunion avait pour objectifs de faire le point sur Robbe-Grillet et son œuvre, tant littéraire que cinématographique, désormais achevé, de la remettre en perspective avec les auteurs qui ont précédé l’écrivain, qui ont été ses contemporains ou avec les romanciers d’aujourd’hui, de marquer un bilan d’étape de la recherche et de lancer des pistes de réflexion pour l’avenir. L’ensemble est complété par de nombreux témoignages d’écrivains actuels et comporte plusieurs documents inédits.

The term ‘New Wave’ conjures up images of Paris in the early 1960s: Jean Seberg and Jean Paul Belmondo, the young Jean-Pierre Leaud, the three protagonists of Jules and Jim capering across a bridge, all from the films of French filmmakers Jean-Luc Godard and François Truffaut. The impact of the French New Wave continues to be felt, and its ethos of shooting in real places, with non-professional actors and small crews would influence filmmakers as diverse as John Cassavetes and Martin Scorsese to Lars von Trier's Dogme 95 movement, all of whom sought to challenge the dominance of traditional Hollywood methods of both filmmaking and storytelling. But the French were not the only new wave, and they were not even the first. In New Waves in Cinema, Sean Martin explores the history of the many New Waves that have appeared since the birth of cinema, including their great forebears the German Expressionists, the Soviet Formalists and the Italian Neorealists. In addition, Martin looks at the movements traditionally seen as the French New Wave's contemporaries and heirs, such as the Czech New Wave, the British New Wave, the New German Cinema, the Hollywood Movie Brats and Brazilian Cinema Novo. The book also covers other new waves, such as those of Greece, Hungary, documentary - Cinema Verité and Direct Cinema - animation, avant garde and the so-called No Wave filmmakers. New Waves in Cinema also explores the differences - and similarities - between the concept of a 'new wave' and a national cinema, citing, among others, the example of the new Iranian cinema, which has given us directors as important as Abbas Kiarostami and the Mahkmalbaf family, examines resurgent trends in the national cinemas of Mexico, Japan, American independent cinema and concludes with an examination of the most celebrated movement of the 1990s and 2000s, Dogme 95. New Waves in Cinema makes a convincing case for the necessity for the continued existence of new waves and national cinemas in the face of Hollywood and American cultural imperialism.

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Casting fresh light on the renowned productions of auteurs like Antonioni, Fellini, and Bresson and drawing out from the shadows a range of important but lesser-known works, Screening Modernism is the first comprehensive study of European art cinema's postwar heyday. Spanning from the 1950s to the 1970s, András Bálint Kovács's encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art. Illustrating how the concepts of modernism and the avant-garde variously manifest themselves in film, Kovács begins by tracing the emergence of art cinema as a historical category. He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation. Finally, drawing on modernist theory and philosophy along the way, he provides an innovative history of the evolution of modern European art cinema. Exploring not only modernism's origins but also its stylistic, thematic, and cultural avatars, Screening Modernism ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film.

The Collective Unconscious Corporation weaves humanity's dreams. The cosmos is thrown off balance when romance novelist, Zeke King, is appointed to the position of erotic dream coordinator. Excerpts from criticism of the works of novelists, poets, playwrights, and other creative writers, 1900-1960. Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

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