

SELEZIONE UFFICIALE FESTIVAL DI CANNES 1993

Un Film di PETER GREENAWAY

THE BABY OF MÂCON



Allato presenta in co-produzione con UOC - La Sept e in associazione con Cine Electra (El) Ltd - Channel Four - Filmstiftung Nordrhein Westfalen - Canada
The Baby of Mâcon (Il Bambino di Mâcon) - Scritto e Diretto da Peter Greenaway

Julia Ormond - Ralph Fiennes - Philip Sims - Jonathan Lacey - Dan Henderson - Jeff Nuttall - Kathryn Hunter - Gabrielle Byrne - Jessica Stevenson -
Direttore della Fotografia Sacha Vierny - Scenografie Ben Van Oo e Jan Ruelis - Costumi Ben Van Straalen - Suono Garth Marshall - Montaggio Chris Wyatt
Prodotto da Kevin Kussler - Produttore Esecutivo Denis Wignani - Co-Produttore Yves Marmion - Produttore Associato Roland Wignani

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The Baby Of Macon

Martin Barker, Julian Petley



The Baby Of Macon:

The Films of Peter Greenaway Douglas Keeseey, 2015-01-09 British filmmaker Peter Greenaway says life offers only two subjects One is sex and the other is death Greenaway uses both and romanticizes neither indeed his goal is the antithesis of the sanitary and sentimental portrayal of humanity Although his films have met with outrage from some viewers cult audiences praise them for insightful messages that people are detached from violence because they fail to see others bodies as identical to their own that predatory capitalism has caused humans to lose sight of our shared physicality and mortality and that taboos are simply a system allowing people to exercise power over others This book examines nine of Greenaway's feature films dedicating a chapter to each *The Draughtsman's Contract* *A Zed and Two Noughts* *The Belly of an Architect* *Drowning by Numbers* *The Cook the Thief His Wife and Her Lover* *Prospero's Books* *The Baby of Macon* *The Pillow Book* and *8 1 2 Women* The author examines the characters and plot studies the structure and elements of the story explores Greenaway's motives and reactions and reveals audience reactions including comments from viewers A filmography lists films written and directed by Peter Greenaway from 1962 to 2004

The Abject of Desire Konstanze Kutzbach, Monika Mueller, 2007 *The Abject of Desire* approaches the aestheticization of the unaesthetic via a range of different topics and genres in twentieth century Anglophone literature and culture The experience of disgust which Winfried Menninghaus describes as an acute crisis of self preservation is correlated with conceptualizations of gender in theories of the abject abjection In view of this general crisis of identity in the experience of disgust the contributions to this volume discuss examples of the aestheticization of the unaesthetic in cultural representations and locate conceptual re codings of the body gender and identity with regard to the abject as an immediate and uncompromising experience on the one hand and a social and political phenomenon on the other Considering a variety of cultural narratives by writers as diverse as Samuel Delany Sarah Schulman Joyce Carol Oates Leslie Marmon Silko Paul Magrs J G Ballard Stevie Smith T C Boyle Joseph Conrad Poppy Z Brite and Will Self by film directors John Waters and Peter Greenaway playwrights Girish Karnad and Mahesh Dattani and body artist Gunter von Hagens the contributors to this volume scrutinize different implications of the ambivalent concept of the abject abjection

Peter Greenaway David Pascoe, 1997-11 Peter Greenaway is one of the most distinctive and provocative personalities to emerge in European cinema in the last two decades This extensively illustrated critical study examines Greenaway's vision from a number of perspectives

The Reel Shakespeare Lisa S. Starks, Courtney Lehmann, 2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare's Hollywood celebrity taking the reader on a practical and theoretical tour through important non mainstream films and the oppositional messages they convey The collection includes essays on early silent adaptations of *Hamlet* Greenaway's *Prospero's Books* Godard's *King Lear* Hall's *A Midsummer Night's Dream* Taymor's *Titus* Polanski's *Macbeth* Welles' *Chimes at Midnight* and Van Sant's *My Own Private Idaho*

Peter Greenaway Peter Greenaway, 2000 Twenty one

interviews with the controversial director of films such as *Prospero's Books* and *The Cook The Thief His Wife and Her Lover*

Ill Effects Martin Barker, Julian Petley, 2013-08-21 *Ill Effects* is a radical re examination of the whole media effects debate It questions not only whether the media is capable of directly influencing people's views and actions but also whether the idea of effects is the most useful way of conceptualising the relationship between the media and audiences *Ill Effects* looks at the reasons why the media are routinely blamed for horrific events such as the murders of James Bulger and Suzanne Capper and the Hungerford massacre as well as for perceived trends such as the alleged death of the family and the rise of yob culture The authors concern goes beyond individual cases they discuss the development and current state of play of research into media effects the remarkable power of common sense notions of media effects and the way in which the effects issue has become embroiled in debates about freedom of expression and censorship They suggest how audiences really respond to media texts and argue that there is an urgent need for informed and interdisciplinary approaches to the study of the media Martin Barker University of the West of England UK Julian Petley Brunel University UK Pat Holland David Buckingham The Anneberg School for Communication UK David Mi

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 Paul Melia, Peter Greenaway, Alan Woods, Cornerhouse (Gallery : Manchester, England), 1998 Morality plays were the main form of theatre in England between about 1400 and 1600 They

usually portrayed a representative Christian figure locked in spiritual conflict They have recently been revived as early examples of living theatre

British Trash Cinema Ian Hunter, 2019-07-25 BRITISH TRASH CINEMA is the first overview of the wilder shores of British exploitation and cult paracinema from the 1950s onwards From obscure horror science fiction and sexploitation to art house camp Hammer's prehistoric fantasies and the worst British films ever made author I Q Hunter draws on rare archival material and new primary research to take us through the weird and wonderful world of British trash cinema Beginning by outlining the definitions of trash films and their place in British film history Hunter explores topics including Hammer's overlooked fantasy films the emergence of the sexploitation film in the 1950s and 60s the sex industry in the 1970s Ken Russell's high camp Gothic and erotic adaptations since the 1980s gross out comedies revenge films and contemporary straight to DVD horror and erotica

Stage-Play and Screen-Play Michael Ingham, 2016-12-08 Dialogue between film and theatre studies is frequently hampered by the lack of a shared vocabulary Stage Play and Screen Play sets out to remedy this mapping out an intermedial space in which both film and theatre might be examined Each chapter's evaluation of the processes and products of stage to screen and screen to stage transfer is grounded in relevant applied contexts Michael Ingham draws upon the growing field of adaptation studies to present case studies ranging from Martin McDonagh's *The Cripple of Inishmaan* and RSC Live's simulcast of *Richard II* to F W Murnau's silent *Tartuffe* Peter Bogdanovich's film adaptation of Michael Frayn's *Noises Off* and Akira Kurosawa's *Ran* highlighting the multiple interfaces between media Offering a fresh insight into the ways in which film and theatre communicate dramatic performances this volume is a must read for students and scholars of stage and screen

The Music of Louis Andriessen Louis Andriessen, 2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company

Being Naked--Playing Dead Alan Woods, 1996 Peter Greenaway has an international reputation as one of the most innovative stylish and intelligent of contemporary film makers His eight feature films from *The Draughtsman's Contract* to *The Pillow Book* have variously and sometimes simultaneously prompted controversy infamy acclaim and delight However Greenaway is an artist whose work also includes painting collage experimental TV the novel opera *Rosa* and numerous exhibitions installations including *The Stairs* a continuing series of ten projects in ten cities exploring the basic components of cinema *Being Naked Playing Dead* explores the complete oeuvre but centres firmly on Greenaway's insistence that his is a cinema of ideas not plots Each film is discussed within a thematic analysis of the full range of Greenaway's output and the wider contexts within which it is conceived In conclusion there are two extended interviews making this book essential reading for all Greenaway enthusiasts

Reproducing Narrative Michael Thomson, 2018-12-20 First published in 1998 *Reproducing Narrative* sets out to interrogate a number of medico legal reproductive discourses Recognizing that these dialogues are heavily imprecated in broader social political and economic discourses it is contended that responses to reproductive issues are influenced and possibly determined by non reproductive concerns both at a parochial and more general level Whilst a

number of such influential narratives are recognized the book concentrates on the narratives of gender which appear implicit within the discourses and practices considered Given the productive nature of discourse and the traditional premising of gender on sexual difference it becomes apparent that the explicit figuring of the female reproductive body becomes a means of realizing the implicit gender narratives within these discourses Privileged medico legal discourses become understood as a technology of gender an important site at which gender is constituted

Reel Food Anne Bower, 2004 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company

ThirdWay, 1993-12 Monthly current affairs magazine from a Christian perspective with a focus on politics society economics and culture

Mr. Skin's Skincyclopedia Mr. Skin, Skin, 2005 Cult hero radio personality and internet maven Mr Skin is the foremost authority on celebrity nudity At last the inimitable Mr Skin has compiled his vast knowledge into this truly entertaining reference work With skinfo on more than 2000 actresses the films in which they appeared naked and their best nude scenes this is presented in a very easy to use alphabetical format This is both a hilariously alternative take on Hollywood culture and an educational guide to movie stars and really is a one of a kind book

ThirdWay, 1994-01 Monthly current affairs magazine from a Christian perspective with a focus on politics society economics and culture

Hammer Complete Howard Maxford, 2019-11-08 Think you know everything there is to know about Hammer Films the fabled Studio that Dripped Blood The lowdown on all the imperishable classics of horror like The Curse of Frankenstein Horror of Dracula and The Devil Rides Out What about the company's less blood curdling back catalog What about the musicals comedies and travelogues the fantasies and historical epics not to mention the pirate adventures This lavishly illustrated encyclopedia covers every Hammer film and television production in thorough detail including budgets shooting schedules publicity and more along with all the actors supporting players writers directors producers composers and technicians Packed with quotes behind the scenes anecdotes credit lists and production specifics this all inclusive reference work is the last word on this cherished cinematic institution

Contemporary British and Irish Film Directors Yoram Allon, Del Cullen, Hannah Patterson, 2001 The guide encompasses the careers of over 350 directors from the last 20 years A must for any film studies library it is a unique reference to the changing dynamics of these cinemas

Directors in British and Irish Cinema Robert Murphy, 2019-07-25 A guide to directors who have worked in the British and Irish film industries between 1895 and 2005 Each of its 980 entries on individuals directors gives a resume of the director's career evaluates their achievements and provides a complete filmography It is useful for those interested in film making in Britain and Ireland

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