

1. Record Nr.	UNINA9910483329403321
Autore	Mooney William H. <1948->
Titolo	Adaptation and the New Art Film : Remaking the Classics in the Twilight of Cinema // by William H. Mooney
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2021
ISBN	9783030629342 3030629341
Edizione	[1st ed. 2021.]
Descrizione fisica	1 online resource (283 pages)
Collana	Palgrave Studies in Adaptation and Visual Culture, , 2634-6303
Disciplina	791.436
Soggetti	Adaptation (Literary, artistic, etc.) Motion pictures, American Motion pictures Adaptation Studies American Film and TV Global Film and TV
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Introduction -- Part 1: Rainer Werner Fassbinder and Douglas Sirk -- Chapter 1: The Recreation of All that Heaven Allows as Angst Essen Seele Auf (Fear Eats the Soul, 1974) -- Part 2: Derivations and Procedural Challenges -- Chapter 2. The Palimpsestuous Ghost of Rome Open City (1945) in The Lives of Others (2006) -- Chapter 3. Clouds of Sils Maria and All about Eve: Adapting a Classic Paradigm -- Chapter 4. Leos Carax: Les Amants du Pont-Neuf and City Lights -- Part 3: Nostalgic Adventures and Aesthetic Complications -- Chapter 5. Chantal Akerman in the Labyrinth of Desire: La Captive, Marcel Proust, and Vertigo -- Chapter 6. The Coen Brothers' Retrospective Foreboding -- Chapter 7. Baz Luhrmann's Outsized Ambition: The Great Gatsby and Citizen Kane -- Chapter 8. Conclusion.
Sommario/riassunto	Since the 1990s, the expropriation of canonical works of cinema has been a fundamental dimension of art-film exploration. Rainer Werner Fassbinder provides an early model of open adaptation of film classics, followed ever more boldly by the Coen Brothers, Chantal Akerman, Alex

Carax, Todd Haynes, Florian Henckel von Donnersmarck, Baz Luhrmann, and Olivier Assayas. This book devotes chapters to each of these directors to examine how their films redeploy landmark precursors such as *City Lights* (1931), *Citizen Kane* (1941), *Rome Open City* (1945), *All About Eve* (1950), and *Vertigo* (1958) in order to probe our psychological, philosophical, and historical situations in a postmodern *société du spectacle*. In broadly diverse ways, each of these directors complicates received notions of the past and its representation, while probing the transformative media evolution and dislocation of the present, in film art and in society.
