

1. Record Nr.	UNINA9910618654703321
Titolo	IEEE/ACM International Conference on Computer Aided Design. ICCAD 2001. IEEE/ACM Digest of Technical Papers (Cat. No.01CH37281)
Lingua di pubblicazione	Non definito
Formato	Materiale a stampa
Livello bibliografico	Periodico
2. Record Nr.	UNINA9910788314703321
Autore	Sperb Jason <1978->
Titolo	Blossoms and blood : postmodern media culture and the films of Paul Thomas Anderson / / Jason Sperb
Pubbl/distr/stampa	Austin : , : University of Texas Press, , [2013] ©2013
ISBN	0-292-75290-3 0-292-75291-1
Descrizione fisica	1 online resource (297 p.)
Classificazione	PER004030
Disciplina	791.4302/33092
Soggetti	Motion picture producers and directors
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Machine generated contents note: Acknowledgments -- Introduction. White-Noise Media Culture and the Films of Paul Thomas Anderson -- Chapter 1. I Remembered Your Face: Indie Cinema, Neo-noir, and -- Narrative Ambiguity in Hard Eight (1996) -- Chapter 2. I Dreamed I Was in a Hollywood Movie: Stars, Hyperreal Sounds of the 1970s, and Cinephiliac Pastiche in Boogie Nights (1997) -- Chapter 3. If That Was in a Movie, I Wouldn't Believe It: Melodramatic Ambivalence, Hypermasculinity, and the Autobiographical Impulse in Magnolia (1999) -- Chapter 4. The Art-House Adam Sandler Movie: Commodity Culture and the Ethereal Ephemerality of Punch-Drunk Love (2002) -- Chapter 5. I Have a Competition in Me: Political Allegory, Artistic Collaboration,

and Narratives of Perfection in *There Will Be Blood* (2007) -- Afterword.
On The Master -- Notes -- Select Bibliography -- Index.

Sommario/riassunto

From his film festival debut *Hard Eight* to ambitious studio epics *Boogie Nights*, *Magnolia*, and *There Will Be Blood*, Paul Thomas Anderson's unique cinematic vision focuses on postmodern excess and media culture. In *Blossoms and Blood*, Jason Sperb studies the filmmaker's evolving aesthetic and its historical context to argue that Anderson's films create new, often ambivalent, narratives of American identity in a media-saturated world. *Blossoms and Blood* explores Anderson's films in relation to the aesthetic and economic shifts within the film industry and to America's changing social and political sensibilities since the mid-1990s. Sperb provides an auteur study with important implications for film history, media studies, cultural studies, and gender studies. He charts major themes in Anderson's work, such as stardom, self-reflexivity, and masculinity and shows how they are indicative of trends in late twentieth-century American culture. One of the first books to focus on Anderson's work, *Blossoms and Blood* reveals the development of an under-studied filmmaker attuned to the contradictions of a postmodern media culture.
