

Masters Of Cinema Tim Burton Masters Of Cinema

Most Tim Burton films are huge box-office successes, and several are already classics. The director's mysterious and eccentric public persona attracts a lot of attention, while the films themselves have been somewhat overlooked. Here, Alison McMahan redresses this imbalance through a close analysis of Burton's key films () and their industrial context. She argues that Burton has been a crucial figure behind many of the transformations taking place in horror, fantasy, and sci-fi films over the last two decades, and demonstrates how his own work draws on a huge range of artistic influences: the films of George Melies, surrealism, installation art, computer games, and many more. The Films of Tim Burton is the most in-depth analysis so far of the work of this unusual filmmaker – a director who has shown repeatedly that it is possible to reject mainstream Hollywood contentions while maintaining critical popularity and commercial success.

The concepts and theories surrounding the aesthetic category of the grotesque are explored in this book by pursuing their employment in the films of American auteurs Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch. The author argues that interpreting these directors’ films through the lens of the grotesque allows usito situate both the auteurs and the films within a long history of the grotesque in art and aesthetics. This cultural tradition effectively subsumes the contribution of any artist origines that intersects it but also affords the artist or genre–the auteur and the genre filmmaker–a pantheon and an abundance of images, themes, and motifs through which he/or she can subversively represent the world and our place in it. Since his early days at Disney, Tim Burton has shown a unique talent and vision. His writing and directing credits range from big-budget features such as Batman (1989) and Batman Returns (1992), to the comically grisly The Nightmare Before Christmas (1993) and Corpse Bride (2005), to the twisted fairy tale Edward Scissorhands (1990), to literary adaptations like Big Fish (2003), Charlie and the Chocolate Factory (2005) and Sweeney Todd (2007). Though his name has become synonymous with the macabre and the odd, Burton’s films often reveal and champion the flawed human in us all. This collection of new essays brings together scholarship on many of his popular films, adaptations, and innovations in stop-motion animation and his collaborative relationship with actor Johnny Depp, providing an in-depth exploration of one of the most prominent figures on the pop culture landscape in recent decades.

In this provocative study of cinematic and televisual representations of "sex radicalism," Carol Siegel explores how representations of sexually explicit content on film have shaped American cultural visions of sex and sexual politics in the 21st century. Siegel distinguishes between a liberal approach to visual representations, which has over-emphasized normative equal opportunity while undervaluing our distinctive erotic selves, and a radical approach to visual representation, which portrays forbidden sexualities and desires. She illustrates how visual media participates in and even drives political policies related to pedophilia, prostitution, interracial relationships, and war. By examining such popular film and television shows as Mystic River, The Wire, Fifty Shades of Grey, Batman Returns, and the HBO hits, Sex and the City and Girls, Siegel takes the discussion of radical sex in the movies out of the margins of political discussions and puts it in the center, where, she argues, it has belonged all along.

Gotham City Living
Groteak!
Das Grotleske in den Filmen Jan Svankmajers
Masters of Cinema: Tim Burton
Digital Imaging in Popular Cinema
Medium, Object, Metaphor

Guillermo del Toro is a complete and intimate study of the life and work of one of modern cinema's most truly unique directors, whose distinct aesthetic and imagination are unmatched in contemporary film. Widely regarded as one of the most imaginative directors working in cinema today, Guillermo del Toro has built up a body of work with his dark beauty and edge-of-the-seat set pieces. In this book, acclaimed author Ian Nathan charts the progression of a career that has produced some of contemporary cinema's most revered scenes and idiosyncratic characters. This detailed examination looks at how the strands of del Toro's career have woven together to create one of modern cinema's most ground-breaking bodies of work. Delving deep into del Toro's psyche, the book starts by examining his beginnings in Mexico, the creative but isolated child surrounded by ornate catholicism and monster magazines, filming stop motion battles between his toys on a Super-8 film camera. It follows him to film school, where we learn of his influences, from Kafka to Bunuel, and explores his 1993 debut Cronos, the independent horror debut which draws on the religious and occult themes which would recur throughout del Toro's work. It goes on to cover his development as a director with 1997's Mimic, his blockbuster success with the Hellboy films and goes on to study the films which have cemented his status as a legendary auteur, Oscar award winners Pan's Labyrinth and The Shape of Water, as well as his sci-fi masterpiece Pacific Rim, as well as looking at his exciting upcoming projects Nightmare Alley and Pinocchio. An enlightening look into the mind of an auteur blessed with a singular creative vision, Guillermo del Toro analyses the processes, themes and narratives that have come to be recognised as distinctly del Toro, from practical effects to an obsession with folklore and paganism. It looks into the narrative techniques, stylistic flourishes and creative decisions which have made him a true master of modern cinema. Presented in a slipcase with 8-page gatefold section, with sections of film, as well as his sci-fi masterpiece Pacific Rim, as well as looking at his exciting upcoming projects Nightmare Alley and Pinocchio. An enlightening look into the mind of an auteur blessed with a singular creative vision, Guillermo del Toro analyses the processes, themes and narratives that have come to be recognised as distinctly del Toro, from practical effects to an obsession with folklore and paganism. It looks into the narrative techniques, stylistic flourishes and creative decisions which have made

Antoine de Baecque proposes a new historiography of cinema, investigating how cinematic representation changes the very nature of history.

Though it lasted just two seasons, Twin Peaks (1990-1991) raised the bar for television and is now considered one of the great dramas in TV history. Its complex plots and sensational visuals both inspired and alienated audiences. After 25 years, the cult classic is being revived. This collection of new essays explores its filmic influences, its genre-bending innovations and its use of horror and science fiction conventions, from the original series through the earlier film prequel Twin Peaks: Fire Walk with Me and subsequent video releases.

Twenty-first-century culture is obsessed with books. In a time when many voices have joined to predict the death of print, books continue to resurface in new and unexpected ways. From the proliferation of #shelfies to Jane Austen-themed leggings and from decorative pillows printed with beloved book covers to bookwork sculptures exhibited in prestigious collections, books are everywhere and are not just for reading. Writers have caught up with this trend: many contemporary novels depict books as central characters or fetishize paper and print thematically and formally. In Bookishness, Jessica Pressman examines the new status of the book as object and symbol. She explores the rise of 'bookishness' as an identity and an aesthetic strategy that proliferates from store-window décor to experimental writing. Ranging from literature to kitsch objects, stop-motion animation films to book design, Pressman considers the multivalent meanings of books in contemporary culture. Books can represent shelter from/or a weapon against/the dangers of the digital; they can act as memorials and express a sense of loss. Examining the works of writers such as Jonathan Safran Foer, Jennifer Egan, Mark Z. Danielewski, and Leanne Shapton, Pressman illuminates the status of the book as a fetish object and its significance for understanding contemporary fakery. Bringing together media studies, book history, and literary criticism, Bookishness explains how books still give meaning to our lives in a digital age.

The Works of Tim Burton

Ungeheuerliche Künste und ihre Wiederkehr

Kung Fu Cult Masters

Tim Burton: The Monster and the Crowd

Margins to Mainstream

A Research Guide to Gothic Literature in English

This book brings together experts from different areas to show how creativity drives design and innovation in different kind of businesses. It presents theories and best practices demonstrating how creativity generates technological invention, and how this, combined with entrepreneurship, leads to business innovation. It also discusses strategies to teach entrepreneurial competencies and support business developments, including aspects such as corporate social responsibility and sustainability. Moreover, the book discusses the role of human factors in understanding, communicating with and engaging users, reporting on innovative approaches for product design, development, and branding. It also discusses applications in education and well-being. Based on the AHFE 2021 Conferences on Creativity, Innovation and Entrepreneurship, and Human Factors in Communication of Design, held virtually on July 25–29 July, 2021, from USA, the book addresses a broad audience of business innovators, entrepreneurs, designers, and marketing and communication experts alike.

Design for Nov. 1957- include section: Accessions. Aawinste. Sept. 1957.
Ises is at the essence of storytelling, but how does a production find its style and identity? This book explains how to approach design, whether for film, television, video promo or commercial making, and introduces the techniques needed to make ideas happen. Through theory and practical exercises, it looks at design in a different way and shows how the simplest decisions can become powerful ideas on screen. Explains the roles of the design team, including the production designer and art director; Explains how to extract design information from a script and how to identify key themes that can be used to support the telling of the story; Looks at how and how to research ideas, and suggests ways to illustrate them; Explores the importance of images, colour, texture and space to captivate an audience; Shows how to prepare drawings and models using various media; Refers to film and television productions, and shows how design decisions contribute to the story.

Der Regisseur Faith Akin ist auf nationalen und internationalen Filmfestspielen vielfach ausgezeichnet worden, er gilt als Aushängeschild des Deutschen Films. Gerade ist seine hochgelobte Literaturverfilmung Tschick im Kino zu sehen. Dennoch wurde in vielen Veröffentlichungen der letzten Jahre häufig sein Migrationshintergrund hervorgehoben und dabei auch zum Ausgangspunkt von Filmanalysen gemacht. Stefanie Klos löst Faith Akin aus diesem einseitigen Blickwinkel heraus und liefert eine analytische Gesamtschau seines bisherigen Schaffens als Filmemacher, die es vermag, alle ästhetischen und narrativen Elemente im Sinne eines transkulturellen Mix zu integrieren und als gleichwertig nebeneinander zu stellen. Faith Akin setzt kultursermistischen Bedrohungszenarien wie dem Kampf der Kulturen und dem Negativbild von babylonischer Sprachverwirrung seine Filme gegenüber. Er begreift Vielsprachigkeit als Chance und nutzt sie darüber hinaus auch als kreatives Element für seine Filmgestaltung. Der transkulturelle Lebensentwurf zwischen individueller Mischung globaler Einflüsse und der Bewahrung lokaler Eigenheiten funktioniert in seinen Filmen. Akins wichtigster Verbündeter, um dabei auch das Publikum mitzunehmen, ist das Vermögen des Mediums Film, Emotionen zu steuern und Zuschauersympathie zu lenken. Es ist sein „Schmuggelprinzip“, mit dem er Fremdes im Gewand von Bekanntem vorführt. So gibt der dem Zuschauer die Möglichkeit, eine emotionale Beziehung zum Unbekannten aufzubauen, Ängste vor dem Unbekannten abzubauen und es als Teil seiner Lebenswelt zu akzeptieren.

Transkulturelle Visionen

Bookshness

Perfect Films for Every Occasion, Holiday, Mood, Ordeal, and Whim

Doctor Nobody and the Lower Animals

Dark of the Center Line

The decade from 2000 to 2009 is framed, at one end, by the traumatic catastrophe of the 9/11 attacks on the World Trade Center and, at the other, by the election of the first African American president of the United States. In between, the United States and the world witnessed the rapid expansion of new media and the Internet, such natural disasters as Hurricane Katrina, political uprisings around the world, and a massive meltdown of world economies. Amid these crises and revolutions, American films responded in multiple ways, sometimes directly reflecting these turbulent times, and sometimes indirectly couching history in traditional genres and stories. In American Cinema of the 2000s, essays from ten top film scholars examine such popular series as the groundbreaking Matrix films and the gripping adventures of former CIA covert operative Jason Bourne; new, offbeat films like Juno; and the resurgence of documentaries like Michael Moore ’ s Fahrenheit 9/11. Each essay demonstrates the complex ways in which American culture and American cinema are bound together in subtle and challenging ways.

From Scorsese and Lynch to Wenders and Godard, interviews with twenty of the world's greatest directors on how they make films—and why Each great filmmaker has a secret method to his moviemaking—but each of them is different. In Moviemaker Master Class, Laurent Tirard talks to twenty of today's most important filmmakers to get to the core of each director's approach to film, exploring the filmmaker's vision as well as his technique, while allowing each man to speak in his own voice. Martin Scorsese likes setting up each shot very precisely ahead of time—so that he has the opportunity to change it all if he sees the need. Lars Von Trier, on the other hand, refuses to think about a shot until the actual moment of filming. And Bernardo Bertolucci tries to dream his shots the night before: if that doesn't work, he reams the set alone with a viewfinder, imagining the scene before the actors and crew join him. In these interviews—which originally appeared in the French film magazine Studio and are being published here in English for the first time—enhanced by exceptional photographs of the directors at work, Laurent Tirard has succeeded in finding out what makes each filmmaker—and his films—so extraordinary, shedding light on both the process and the people behind great moviemaking. Among the other filmmakers included are Woody Allen, Tim Burton, Joel and Ethan Coen, and John Woo.

The word "house" has evolved throughout the millennia and infused itself into many languages; however, the basic reference to covering and sheltering has always been preserved. Housing in the contemporary sense refers to a relatively complex structure comprising different shapes and sizes accommodating various functionalities, evolving in accordance with cultural, social, technological, and natural progresses. A house provides more than basic protection, but is the backdrop for the daily lives of occupants, and even a reflection of an individual ' s character, beliefs, and socioeconomic status. This book discusses an array of critical contemporary issues on housing design pertaining to sustainable practices, emerging technologies, heritage conservation, humanitarian efforts, fictional environments and their effects on occupants ' physical and psychological experience and well-being. As such, it will serve to develop further understanding and to enrich the perspectives of any designer and educator invested in the subject.

This book seeks to answer the question, " What is holiness? " What do we talk about when we talk about holiness? We might describe many things as holy, but as Socrates says, what is " the essential aspect, by which all holy acts are holy? " Sanctum Sanctorum gives an account of the holy from within the Christian participatory tradition, and argues that holiness is included in a special category of divine names that Christian metaphysics calls " transcendentalis " (which are five: being, one, truth, goodness, and beauty). Moreover, holiness stands in a hierarchical relationship to the other five transcendentalis, as the culmination or concentration of the rest. Only by understanding holiness as the " head " of the transcendentalis, as " the " transcendental, can one account for all the complexity the idea of the holy contains. Therefore, holiness is the transcendental of the transcendentalis. It adds the aspect of reverence to existence and, as such, it is constituted by the formula sanctum sanctorum (Holy-of-holies) which extends from the divine nature through the triune life to all creation.

Private Lessons from the World's Foremost Directors

Sex Radical Cinema

American Cinema of the 2000s

Camera Historica

Kaapse bibliotekaris

Mondbeglänzte Zaubernächte

The concepts and theories surrounding the aesthetic category of the grotesque are explored in this book by pursuing their deployment in the films of American auteurs Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch. The author argues that interpreting these directors’ films through the lens of the grotesque allows us to situate both the auteurs and the films within a long history of the grotesque in art and aesthetics. This cultural tradition effectively subsumes the contribution of any artist or genre that intersects it but also affords the artist or genre–the auteur and the genre filmmaker–a pantheon and an abundance of images, themes, and motifs, etc. though which he or she can subversively represent the world and our place in it.

Framing Gotham City as a microcosm of a modern-day metropolis, Gotham City Living posits this fictional setting as a hyper-aware archetype, demonstrative of the social, political and cultural tensions felt throughout urban America. Looking at the comics, graphic novels, films and television shows that form the Batman universe, this book demonstrates how the various creators of Gotham City have imagined a geography for the condition of America, the cast of characters acting as catalysts for a reevaluation of established urban values. McCrystal breaks down representations of the city and its inhabitants into key sociological themes, focusing on youth, gender, sexuality, race and ethnicity, class disparity and criminality. Surveying comic strip publications from the mid-20th century to modern depictions, this book explores a wide range of material from the universe as well as the most contemporary depictions of the caped crusader not yet fully addressed in a scholarly context. These include the works of Tom King and Gal Simone; the films by Christopher Nolan and Tim Burton; and the Batman animated series and Gotham television shows. Covering characters from Batman and Robin to Batgirl, Catwoman and Poison Ivy, Gotham City Living examines the Batman franchise as it has evolved, demonstrating how the city presents a timeline of social progression (and regression) in urban American society.

This essay collection explores the cultural functions the printed book performs in the digital age. It examines how the use of and attitude toward the book form have changed in light of the digital transformation of American media culture. Situated at the crossroads of American studies, literary studies, book studies, and media studies, these essays show that a sustained focus on the medial and material formats of literary communication significantly expands our accustomed ways of doing cultural studies. Addressing the changing roles of authors, publishers, and readers while covering multiple bookish formats such as artists' books, bestselling novels, experimental fiction, and zines, this interdisciplinary volume introduces readers to current transatlantic conversations on the history and future of the printed book.

The Historical Dictionary of American Cinema provides broad coverage of the people, films, companies, techniques, themes, and genres that have made American cinema such a vital part of world cinema. This is done through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries. This book is an excellent access point for students, researchers, and anyone wanting to know more about the history of American Cinema.

The Iconic Filmmaker and his Work

Moviemakers' Master Class

Das filmische Universum von Tim Burton

Loving Books in a Digital Age

The Printed Book in Contemporary American Culture

Guillermo del Toro

To what extent has cinema been transformed by the advent of digital imaging? Have digital solutions to production challenges begun to change our experience of films, and their characters, action and narratives? And what impact does the inclusion of digital imaging in the film frame have on our interpretation and analysis of film texts?Digital Imaging in Popular Cinema explores these issues through analysis of specific film moments and extended case studies of films including Minority Report, King Kong, 300 and Hugo. It discusses how digital imaging can mirror the implications are for how we "read" films, and explores how cultural ideas about digital imaging can influence meaning within a film, a scene or even a single shot.The increasingly widespread use of digital imaging in cinema means that we can no longer afford to ignore it when critically analysing and interpreting film texts. This innovative and engaging book provides a blueprint for approaching digital imaging in contemporary film, and is therefore essential reading for all those working in the field of Film Studies.

Abraham Jacobsen is misfit for this world. His peculiar gifts have cursed him with a past of good deeds he cannot escape, with dreams and visions he cannot explain, with a future as stone-set as the etchings on a grave marker. Now, just as he has found a suitable place to loose his haunted thoughts in the outer blanks of rural Illinois, Abraham finds himself the prime suspect in the murder of a local girl. He is edged in upon by a priest who wants to see him canonized, an ancient vigilante group with ties to the county's founding fathers, the dead girl's father and scarring as many as he has helped or healed. And the journey has only taken him deeper within the dark of the center line, into a country nothing-world of fields, farms, and roads, a place that seems peopled with his own inner demons and bad memories. But does the dark of the center line lead somewhere too?

Unlike anything currently available, A Critical Companion to Tim Burton is a comprehensive, up-to-date analysis of all the works of one of the world's most renowned directors and artists. Written by some of the top scholars working in fields as diverse as philosophy, film and media studies, and literature, all chapters of this book illuminate for both scholars and fans alike the entire artistic career of Burton, giving attention to both his early works and his global blockbusters.

Dutch cinema, when discussed, is typically treated only in terms of pre-war films or documentaries, leaving post-war fictional film largely understudied. At the same time, a "Hollandse school," a term first coined in the 1980s, has developed through deadpan, ironic film like those of director and actor Alex van Warmerdam. Using seminal theories on humour and comedy, this book explores a number of Dutch films using the notion of categories, such as low-class comedies, neurotic romances, deliberate camp, and grotesque satire. With its original approach, this

The Century in Cinema

Essays on the Films

On the One Whose Name Is Holy

Flickipedia

Approaching Twın Peaks

Tim Burton

Orson Welles (USA, 1915-1985) was a complete auteur, a brilliant director and scriptwriter, a prodigious actor of memorable physique and a figure of legend. He began his directing career in 1940, at the age of twenty-five, with Citizen Kane, an undisputed, ground-breaking masterpiece of cinema history. Welles' stature as a baroque, impetuous and profoundly free artist made the studios uncomfortable. He had control of every detail on the twelve feature films he was able to make, including Lady from Shanghai with Rita Hayworth (1947), Touch of Evil with Charlton Heston (1958), adaptations of Shakespeare's plays including Macbeth (1948) and Othello (1952) and Kafka's The Trial (1962). Orson Welles remains a unique figure in cinema history and a real source of inspiration for future generations of film-makers.

This is an examination of film-maker Tim Burton's diverse body of work. Ranging from the 1982 short "Vincent" to 2000's "Sleepy Hollow", his work includes animated projects, offbeat fantasies and big-budget extravaganzas, all of which explore his fascination with the darker side of human nature.

The Gothic began as a designation for barbarian tribes, was associated with the cathedrals of the High Middle Ages, was used to describe a marginalized literature in the late eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and artistic forms). Unlike other recent books in the field that focus on certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine what materials best suit their needs. A Research Guide to Gothic Literature in English covers Gothic cultural artifacts such as literature, film, graphic novels, and videogames. This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

Chinese Martial Arts films have captured audiences' imaginations around the world. In this wide-ranging study, Hunt looks at the mythic allure of the Shaolin Temple, the 'Clones' of Bruce Lee, gender-defying swordswomen, and the knockabout comedy of Sammo Hung, bringing new insights to a hugely popular and yet critically neglected genre. 12 photos.

Advances in Creativity, Innovation, Entrepreneurship and Communication of Design

Proceedings of the AHFE 2021 Virtual Conferences on Creativity, Innovation and Entrepreneurship, and Human Factors in Communication of Design, July 25-29, 2021, USA

The Cinema of Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch

The Films of Tim Burton

Contemporary Issues in Housing Design

Faith Akin

Hopkins Carver, a detective in a small town in Illinois, is caught between the Society, a white supremacist group headed by a disgraced pastor, and ARAFO, a violent anti-fascist resistance movement. The situation becomes critical when a black girl is found dead in an abandoned farmhouse. Is she just another victim in a local suicide epidemic, or is The Society involved? The town is on edge, and Carver may be losing his mind to Grief Machine, a new drug that has hit the town. Reality and memory blend with history and hallucination, and the lines between man and animal, between one's own mind and the rest of the world, are blurred as the war reaches a fever pitch.

Er ist der große Märchenerzähler von Hollywood: Seit dreißig Jahren dreht Tim Burton, der Mann mit der zerzausten Lockenfisur, den schwarzen Künstler-Outfits und der blauen Sonnenbrille, Filme, die zum Träumen einladen. In seinem schillernden Kino-Kosmos, der sich zwischen gruselig backerkernen Halloween-Kürbissen und den verschneiten Lichterketten der Vorweihnachtszeit entfaltet, wandeln die absonderlichsten Geschöpfe umhor: eine schüchterne Kreatur mit Scherenhänden, ein Fledermaus-Mann und eine Katzenfrau, Marsmenschen, Untote und ein bizarrer Chocolatier. Fast allesamt sind sie kreative Sonderlinge – Freaks, für die ihre Andersartigkeit Fluch und Segen zugleich bedeutet. Ihr auffälliges Schwanken zwischen selbstgewählter Abgrenzung und dem Verlangen nach Wärme, Zuneigung und Liebe kommt nicht von ungefähr. Tim Burton weiß, wovon er spricht, sein Werk ist durchzogen von verschlüsselten autobiographischen Erfahrungen: Aufgewachsen in einem sterilen Spießbühl vor den Toren Hollywoods, floh er vor dem allgegenwärtigen Konformitätsdruck schon früh in ein phantastisches Paralleluniversum. Als Kind malte der spätere Blockbuster-Regisseur Monstergeschöpfe, schaute sich im Fernsehen stundenlang Gruselfilme an und spann sich absonderliche Geschichten über den örtlichen Friedhofsgärtner zusammen. Nach dem Schulabschluss heuerte er bei der Walt Disney Company als Trickzeichner an, verfiel dort über dem Zeichen niedlicher Tiergeschöpfe in Depressionen und ergrartete schließlich nur mit viel Glück und Beharrlichkeit den langersehnten Platz auf dem Regiestuhl. Die abschätzigen Unkenrufe, die seine eigenwilligen Filme zu Beginn noch als "weird" (verrückt) bezeichneten, sind inzwischen längst verstummt. Spätestens seit dem kommerziellen Erfolg seiner phantastischen Charakterstudien BATMAN (1989) und EDWARD MIT DEN SCHERENHÄNDEN (1990) gilt Tim Burton als einer der wenigen wahren Künstler in Hollywood, als Filmemacher, der den ständigen Drahtseilakt zwischen Massen-Appeal und persönlichem Stillwilen virtuos zu meistern versteht: Sein Werk verdichtet sich zu poetischen Blockustern mit unverwechselbarem Charme, mythischem Zauberkino, das der Realität den Spiegel vorhält – melancholisch, komisch und von atemberaubender Schönheit. Die vorliegende Monographie entstand in jahrelanger Recherche und liefert auch im internationalen Vergleich das erste Mal einen fundierten und umfassenden Überblick über Tim Burtons Schaffen. Sie beschränkt sich nicht nur auf die detaillierte Darstellung und Analyse seiner großen Spielfilm-Projekte, sondern bezieht auch seine Arbeiten als Produzent, Darsteller, Zeichner, Fotograf und Multimedia-Designer lückenlos mit ein. Burtons frühe, für die Öffentlichkeit zum Großteil absolut unzugängliche Kurzfilmprojekte werden ebenso ausführlich vorgestellt wie seine Werbelcipl, Web-Konzepte und Musikvideos. Zahlreiche Interview-Aussagen von Freunden und Weggefährten ermöglichen erstmals eine differenzierte und relativierte Sicht auf die legendenunrannte Biographie des Regisseurs. Die Diskussion des bisherigen Forschungsstandes, eine Phänomenologie burtonesker Stil-Merkmale sowie Anmerkungen zur Bedeutung des Regisseurs für die heutige Jugendkultur runden den umfanglichen, reichhaltig bebilderten Band ab. Die Werkschau richtet sich nicht nur an Film-, Kunst- und Kulturwissenschaftler, sondern vor allem an die große Burton-Fangemeinde. Für die Neuaufage wurde der Band durchgesehen und erweitert.

Kürzose Figuren, minutiöse Studien nicht ebenmäßiger Gesichter, szenische Wimmelbilder und Maskenfignren der Commedia all'Improvviso: 125 Zeichnungen Ludovico Ottavio Burnacini (1636–1707) im Bestand des Theatermuseums in Wien sind den Themen Grottesko und Comedie zuzuordnen. Geprägt von leuchtenden Farben und lustvoller Veränderung ‚natürlicher‘ Proportionen, zeugen sie von einem Menschenbild, in dem die Grenzen zwischen dem Pflanzlichen, Tierischen, Mechanischen und Humanen verschwimmen. In dieser Konfusion erzeugt die Unheimlichkeit des Un- oder Andersförmigen das Lachen. Die Wiederentdeckung der ikonografisch bemerkenswerten Blätter Burnacini regte zu einer multidisziplinären Auseinandersetzung mit dem Thema der Grotteske und ihrer Rezeption an. Die zwei Abschnitte dieses Bandes befassen sich mit den Vorbildern Burnacini und der zeitgenössischen Ikonografie des Grottesken, mit grottesken Praktiken in Literatur, Theater und Film bis in die Gegenwart sowie mit der Grotteske als ästhetischer Kategorie. Alison McMahan offers a close analysis of Tim Burton's key films - Beetlejuice, Ed Wood, Batman, Edward Scissorhands, Sleepy Hollow - and their industrial context. She argues that he has been a crucial figure behind many of the transformations taking place in horror, fantasy and sci-fi films over the last two decades.

Humour and irony in Dutch post-war fiction film

Critical Essays on the Original Series

A Post-Jungian Perspective

Historical Dictionary of American Cinema

Horror 213:

Masters of the Grotesque

Published to accompany a major retrospective at the Museum of Modern Art, an accessible chronicle of the Academy Award-winning filmmaker's creative process includes early childhood drawings, moving-image stills, puppets, storyboards and other examples of his work as a graphic artist from non-film projects.

Tim Burton's films are well known for being comic and emotionally powerful. In this book, Helena Bassi-Morozow employs Jungian and post-Jungian concepts of unconscious mental processes along with film semiotics, analysis of narrative devices and cinematic history, to explore the reworking of myth and fairytale in Burton's gothic fantasy world. The book explores the idea that Burton's lonely, rebellious "monstrous" protagonists roam the earth because they are unable to fit into the normalising tendencies of society and become part of "the crowd". Divided into six chapters the book considers the concept of the archetype in various settings focusing on: the child the monster the superhero the mad scientist the mad scientist. Tim Burton: The Monster and the Crowd offers an entirely fresh perspective on Tim Burton's works. The book is essential reading for students and scholars of film or Jungian psychology, as well as anyone interested in critical issues in contemporary culture. It will also be of great help to those fans of Tim Burton who have been searching for a profound academic analysis of his works.

Tim Burton has had a massive impact on twentieth and twenty-first century culture through his films, art, and writings. This book examines how his aesthetics, influences, and themes reflect the shifting social expectations in American culture by tracing his Burton's move from a peripheral figure in the 1980s to the center of Hollywood filmmaking.

"Horror 213" covers the best horror movies and radio and TV episodes of the Twentieth Century. Volume Two begins in 1961 with "The Weird Tailor" on "Thriller" and concludes with "The Sixth Sense" in 1999. "Whatever Happened to Baby Jane?" "The Birds," "The Exorcist," "The Texas Chainsaw Massacre," "Halloween" and "The Silence of the Lambs" are discussed as well as episodes of "The Twilight Zone," "The Outer Limits," "The Alfred Hitchcock Hour" and "Night Gallery." In all, some 105 movies and episodes are discussed in this volume.

Animating Live Action in Contemporary Hollywood

Print and Electronic Sources

Sanctum Sanctorum

Production and Art Direction Explained

The Social Dynamics in the Batman Comics and Media

Themes and Variations

From the jolting summer electricity of "Jaws" to mending a broken heart with "When Harry Met Sally," this entertaining and unique guide takes movies off the silver screen, offering viewing recommendations tailored to everyday situations. Equipped with more than 1,300 movie suggestions, this informative resource covers every landmark event, social situation, and annual occurrence from having a baby to watching the Super Bowl. Organized by categories such as holidays, seasonal passages, life phases, and emotional trials and eruptions, this guide recommends movies that readers may not be familiar with, while also featuring the popular classic movie pairings, such as "It's a Wonderful Life" at Christmas and "The Ten Commandments" at Passover. Whether readers are looking for a scare on Halloween, packing for a road trip, or yearning for a bygone era, this innovative movie guide has the perfect recommendation.

This book contains fascinating interviews with the world's leading horror filmmakers. Unlike most film books, this book goes behind-the-scenes of shock films to their creators to learn all the secrets behind the production of such films. The book allows the filmmakers to express their interests, aspirations, and disappointments. Die Philosophie des Grottesken: Soll man die Lieberlichen und sozialen Lebens bewahren oder über sie lachen? Grottesken schaffen eine Position der Intimität und Zurechenlichkeit, die beides möglich macht. Die Filme des tschechischen Filmemakers und Künstlers Jan Svankmajer zeigen dies deutlich: Das Grotleske im Sinne eines spezifischen Grotleskeins schlägt sich als Weltsicht nieder, als eine Art und Weise, Realitäten zu verstehen und zu erleben. Als Monographie zu diesem wenig bekannten Künstler richtet sich der Band an ein akademisches sowie filminteressiertes Publikum, an Leser_innen mit film-, kunst- und literaturwissenschaftlichem Interesse sowie Filmliebhaber_innen des surrealistischen und Animationsfilms.

A Critical Companion to Tim Burton

Designing for Screen

Das Innerste denken

Shock Masters of the Cinema