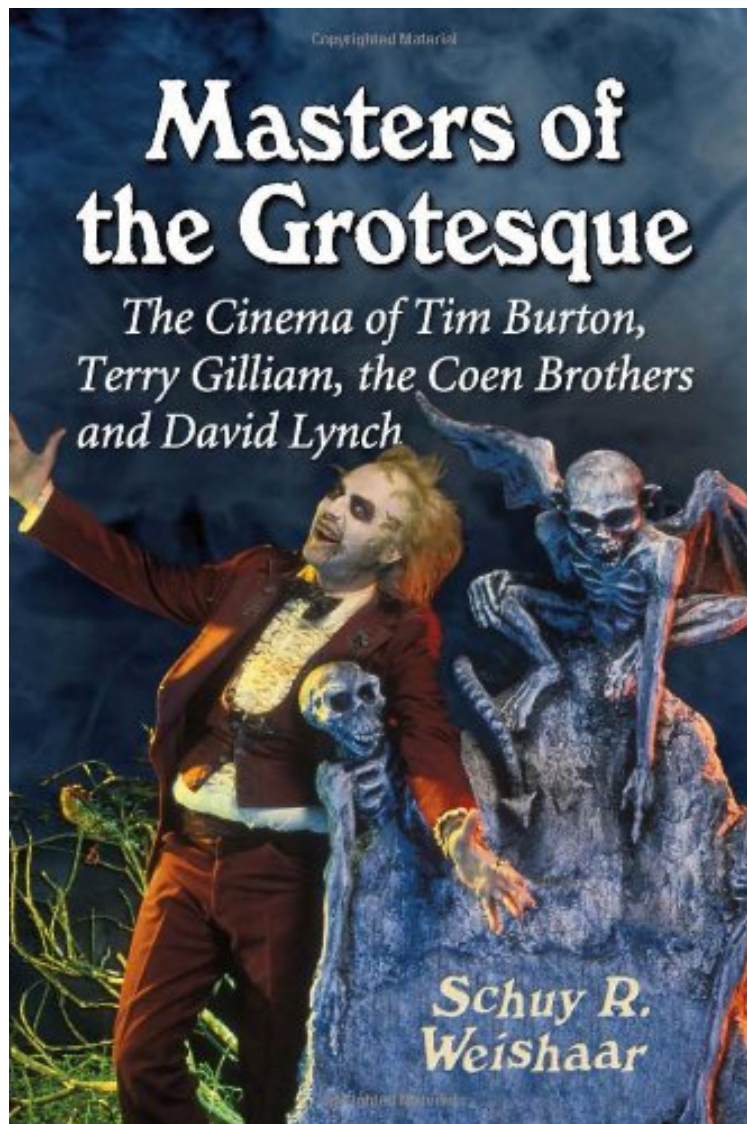


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Masters of the Grotesque: The Cinema of Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch

Schuy R. Weishaar

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Schuy R. Weishaar : Masters of the Grotesque: The Cinema of Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch before purchasing it in order to gage whether or not it would be worth my time, and all praised Masters of the Grotesque: The Cinema of Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch:

7 of 7 people found the following review helpful. Weishaar's GrotesqueBy doebuckeyIn a world continually saturated

with cinema, Weishaar (pronounced "wish-er") provides the reader with language to critically engage and navigate the intellectual workings of cinematic art, particularly the grotesque. Weishaar names the grotesque to encourage further thought in philosophy and politics. By exhibiting a grasp of not only cinema but of the philosophical presuppositions of grotesquery, the book also provides the reader with some fascinating interpretations of movies widely enjoyed yet often without examination. Taking us beyond a simple night of entertainment watching Edward Scissorhands or other films, Weishaar challenges the reader to notice the philosophical underpinnings of film and the world in which we find ourselves. Weishaar invites the reader to revisit film art, through a play of theory, culture and philosophy. Weishaar's treatment of grotesque theory through five directors (Burton, Gilliam, the Coen Brothers and Lynch) provides a look into the theories that shape our understanding of the grotesque in culture and philosophy. Leviticus 21:18-20 says, "For no one who has a blemish shall draw near, one who is blind or lame, or one who has a mutilated face or a limb too long, or one who has a broken foot or a broken hand, or a hunchback, or a dwarf, or a man with a blemish in his eyes or an itching disease or scabs or crushed testicles." Weishaar's theory of the grotesque critiques and affirms, all in the same gesture, the reality of those who may not "draw near," making a case that the grotesque opens spaces for making "meaning" in humanity's philosophical quest. All of this in a book about movies? Yes. Be warned: this book takes up more of your time than the initial read, you will want to watch the films that Weishaar treats in order to see them again for the first time.

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. through which he or she can subversively represent the world and our place in it.

About the Author Schuy R. Weishaar teaches writing and literature at Trevecca Nazarene University in Nashville, Tennessee. His fiction and essays have appeared in *The Other Journal*. "I must begin by confessing that *Masters of the Grotesque* is a book I wish I had written. *Masters of the Grotesque* is, however, a better book than I ever could have done...more theoretically sophisticated, more incisive, more far-reaching. Weishaar is a gifted writer, able to wrestle big ideas down to earth, drag them out of that very-20th-century Plato's cave we know as a movie theatre and into the light, putting them to critical use and then plunging back into the cave once again, more than ready to persuade the still-imprisoned of his new understanding." --David Lavery, Middle Tennessee State University