

Pastiche Cultural Memory In Art Film Literature

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Pastiche: Cultural Memory in Art, Film, Literature

Pastiche Cultural Memory in Art, Film, Literature
Ingeborg Hoesterey Traces the rise of the pastiche in the arts and popular culture. In the last two decades cultural theorists and artists have redefined a genre of artistic expression that for centuries was regarded as both elusive and notorious: the pastiche, or pasticcio.

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Postmodern pastiche is about cultural memory as a history of seeing and writing. One of the markers that sets aesthetic postmodernism apart from modernism is artistic practice that borrows ostentatiously from the archive of Western culture, which modernism, in its search for the unperformed, tended to dismiss.

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To begin with, the subtitle of this book, Cultural Memory in Art, Film, Literature, is misleading. The book is much more than that, and pastiche is much more than that, as indeed the book demonstrates. Ingerborg Hoesterey is Professor of comparative literature and Germanic Studies at Indiana University.

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While short on theory and long on example, Pastiche: Cultural Memory in Art, Film, Literature is nonetheless a useful addition to the continuing postmodern debates about intertextuality and self-reflexivity in a variety of art forms. Even more important, however, it does a good job of rescuing pastiche from its detractors, past and present.

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A pastiche is a work of visual art, literature, theatre, or music that imitates the style or character of the work of one or more other artists. Unlike parody, pastiche celebrates, rather than mocks, the work it imitates. The word pastiche is a French cognate of the Italian noun pasticcio, which is a pâté or pie-filling mixed from diverse ingredients. Metaphorically, pastiche and pasticcio describe works that are either composed by several authors, or that incorporate stylistic elements of ...

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