



Peter Greenaway's Postmodern / Poststructuralist Cinema

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Since the 1960s, British multi-media artist Peter Greenaway has shocked and intrigued audiences with his avant-garde approach to filmmaking and other artistic ventures. From early experimental films to provocative features, Greenaway has deployed strategies associated with structuralist cinema, only to challenge or critique the very limits of that cinema and of film in general.

In this collection of essays, scholars from a variety of disciplines explore various postmodern and poststructuralist aspects of Greenaway's films, starting with his early shorts and delving into his feature-length works, including *The Draughtman's Contract*, *The Belly of an Architect*, *A Zed and Two Noughts*, *The Cook, the Thief, His Wife and Her Lover*, *The Baby of Mâcon*, and *The Pillow Book*. Other artistic productions, including his paintings and installations are also discussed. These essays examine the filmmaker's position within British and avant-garde cinema and his interest in constructing and deconstructing representational systems.

In the years since the first edition of this book, Greenaway has enjoyed continued success in creating hybridized media projects for the stage and screen, as evidenced by additional essays for this revised edition. A new chapter addresses how Dutch political events and Dutch art have been crucial in shaping Greenaway's aesthetic, focusing on *The Draughtsman's Contract*, the 1991 opera *Writing to Vermeer*, and *Nightwatching*

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