

CONTENTS

ACKNOWLEDGMENTS • VII

INTRODUCTION • IX

1. A Discourse History of Pasticcio and Pastiche • 1

2. Pastiche in the Visual Arts • 16

3. Cinematic Pastiche • 45

4. Literary Pastiche • 80

5. Pastiche Culture Beyond High and Low: Advertising
Narratives, MTV, Performance Styles • 104

Coda • 118

NOTES • 121

WORKS CITED • 127

INDEX • 133

INDEX

- Adam and Eve motif, 75
- adaptation, 10, 71
- Adorno, Theodor W., x, 82
- advertising, 104–12
- Aertsen, Pieter, 75
- Aldobrandini Wedding fresco, 2
- allegory, 24–27, 35, 72–73, 122n4, 123n5
- Amor Victorious* (Caravaggio), 65–67
- anachronism, 65, 86–87, 91
- Anderson, Laurie, 115–16
- Andriessen, Louis, 73
- Ankoné, Franciscus, 107
- Anthologie du Pastiche* (Deffoux/Dufay), 14, 81, 121n8
- Anti-Aesthetic, The* (Foster), ix–x, 119
- apocalypse motif, 97–99
- appropriation, 10
- architecture, 24, 31–38, 44, 47, 108–109, 121n6
- “Architecture of the Ecole de Beaux Arts” (Museum of Modern Art), 32
- Arcimboldo, Giuseppe, 75
- Aristophanes, 80
- Aristotle, 31, 79, 99
- Aristotle Contemplating the Bust of Homer* (Rembrandt), 31
- Arlekan, Henri, 54
- art deco, 36–39
- Artaud, Antonin, 72
- arte povera, 50
- assemblage, 19–25
- Astor, Josef, 107–109
- authenticity, 16–17, 82
- Bacon, Roger, 96
- Bakhtin, Mikhail, 99, 102
- Bakhtin, Nikolai, 102
- Baldinucci, Filippo, 3
- Ballard Design, 40
- Banquet of the Officers of the St. George Civic Guard* (Hals), 73–74
- Barnes, Julian, 103
- baroque, the, 27–29, 35–36, 42, 56, 67
- Barr, Jean-Marc, 59
- Barthelme, Donald, 87–88
- Barthes, Roland, 29
- Battle of Greeks and Amazons*, Halicarnassus, 20
- Baudrillard, Jean, 29, 48, 52
- Bauhaustreppe* (Schlemmer), 108–109
- Beatus of Liébana, 97
- Beggar's Opera* (Gay), 71
- Bely, Andrei, 93
- Benjamin, Walter, 13, 29, 35, 115
- Berlin* (Ruttman), 55
- Bernhard, Thomas, 86–87, 125n6
- Bernini, Gian Lorenzo, 2
- Beuys, Joseph, 21, 41
- Bibliophile, The* (Arcimboldo), 75
- Birth of Venus* (Botticelli), 16–17
- “Black and White” (Jackson), 114
- Black Rider* (Burroughs/Waits/Wilson), 116–17
- Blade Runner* (Scott), 46–54, 60
- Blue Velvet* (Lynch), 46, 77
- Bofill, Ricardo, 35–36
- Bois, Curt, 53
- Borges, Jorge Luis, 54, 83–85, 96
- Bosch, Hieronymous, 98
- Brecht, Bertolt, 45–46, 59, 71–72
- bricolage, 10, 38
- Broch, Hermann, 91
- Broich, Ulrich, 94
- Bruegel, Pieter, 98
- Bruno, Giuliana, 47–48, 52
- Brunot, Ferdinand, 4–6
- Bryan, Robert, 107–109
- Bunuel, Luis, 77

Index

- Burgers, Marianne, 43
 Burroughs, William S., 117
 Byatt, A. S., 91–92, 101
- Cabinet of Dr. Caligari, The* (Wiene), 62–63, 117
 Caesar's Palace Mall, Las Vegas, 34
 Caffè Bongo, Tokyo (Coates/Nato), 39–40
 Calasso, Roberto, 102–103
 capriccio, 10–11
 Caravaggio, Michelangelo Merisi, 24, 60–69, 75, 110, 124n7
Caravaggio (Jarman), 46, 53, 60–69, 91
 cento form, 9, 11, 80–81, 83, 93, 95–101
 Cervantes, Miguel de, 83–85
 Cézanne, Paul, 29
Chien Andalou, Un (Bunuel), 77
Christian III's Monument (Norgaard), 21–25
 cinema, pastiche in, 45–79
Citizen Kane (Welles), 44
City of Angels (Silbering), 57
CIVILwarS (Wilson), 102, 116
 Cixous, Hélène, 92
 classical, the, 19–21, 24, 32–38
 Classical Symphony No. 1 in D-minor (Prokofiev), 8
Close Reading (Tansey), 29–30
 Coates, Nigel, 39–40
Coena Cypriani, 98, 99
 collage, 11, 96
 column motif, 20, 35–36, 40
 comparative arts discipline, xii, 83
Contradiction and Complexity in Architecture (Venturi), 32
 contrefaçon, 11
 "Conversation with Goethe" (Barthelme), 87–88
Conversation with Goethe (Eckermann), 86–87
Conversations sur la Connaissance de la Peinture . . . (de Piles), 4–5
Cook, the Thief, His Wife and Her Lover, The (Greenaway), 46, 48, 70–77
 copying tradition, 2–6, 11–12, 24
 "Corinthian Capitals Shower Curtain," 40
Crack Wars: Literature, Addiction, Mania (Ronell), 103
 critical theory, 18, 21
 Cronenweth, Jordan, 50
 "Crouching Aphrodite" figure, 20
 Curry, Ramona, 114
 cyberspace, 103
- Dada aesthetic, 21, 101, 115–16
 Dali, Salvador, 24
Dancing Ledge (Jarman), 62
 "Dans un roman de Balzac" (Proust), 81
 Danto, Arthur C., x, 29, 85
 David, Jean-Louis, 67–68
 de Man, Paul, 30–31
 de Piles, Roger, 4–6, 122n5
Dead End (Wyler), 51
Death of Marat (David), 67–68
Death of Virgil (Broch), 91
 Deffoux, Léon, 14, 81, 121n8
Demoiselles d'Avignon (Picasso), 107
Deposition (Caravaggio), 24
 Derrida, Jacques, 29–31, 94, 103, 123n9
Derrida Queries Paul de Man (Tansey), 30–31
Descent from the Cross (Fiorentino), 62–63
 design, postmodern, 38–41
 digital simulation, 119
 Dimytrik, Edward, 58
Don Quixote (Cervantes), 83–85
 double-coding, 35, 95, 100
 Doyle, Arthur Conan, 30–31
Draughtsman's Contract, The (Greenaway), 73
 Dubos, Jean Baptiste, 6
 Duchamp, Marcel, 24
 Dufay, Pierre, 14, 81, 121n8
Dying Slave (Michelangelo), 23–24
- Eagleton, Terry, 102
 Echelles du Baroque, Les, Paris (Bofill), 35–36
 Eckermann, Johann Peter, 86–87
 Eco, Umberto, 56–57, 95–99, 125n10
Eléments de littérature (Marmontel), 7
 encyclopedic tradition, 4–6
Encyclopédie, 3–6
 Ernst, Max, 19
 Erté, 107
Europa (von Trier). See *Zentropa*
 "Everything Hurts" (REM), 57
 "Express Yourself" (Madonna), 114
- "fake" term, 11–12, 16–17, 78
 Falconia, Proba, 80
 Falk, Peter, 55
False Mirror, The (Magritte), 48, 54–55
 fashion photography, 107–10
 fictional biography, 101–103
film noir, 46, 51–52, 58, 60
 "Final Problem, The" (Doyle), 30–31
 Fiorentino, Rosso, 62–63

- Flaubert's Parrot* (Barnes), 103
 Fluxus group, 21
 Ford, Harrison, 52
 forgery, 7–8, 12, 42, 73
 Forstner, Leopold, 16–17
 Foster, Hal, ix–x, 119
 Franco, Jean, 84
 Frankfurt School, x, 82, 123n9
Frieschütz, Der (von Weber), 116–17
Frogs, The (Aristophanes), 80
- Gambon, Michael, 72
Garden of Delights (Bosch), 98
 Gastel, Giovanni, 110
 Gaudi, Antonio, 43
 Gaultier, Jean-Paul, 70
 Gay, John, 71
 Gehry, Frank, 109
genus grande style, 56
 Georges, Paul, 77
 Gielgud, John, 77
 Giordano, Luca, 2–3
 "Glove, The" (Schiller), 92–93
 Goethe, Johann Wolfgang von, 57, 81–82, 85–90
 "Goethe Dies" (Bernhard), 86–87
 Grand Hotel Wiesler mosaic (Forstner), 16–17
grand Odalisque, La (Ingres), 105
 Graves, Michael, 36–38
 Greenaway, Peter, 46, 48, 70–77, 124n13
 Greenberg, Clement, 82
 Grosseteste, Robert, 96
Grove Dictionary of Art, 17–18
- Hallucinogenic Toreador* (Dali), 24
 Hals, Frans, 73–74
Hamletmaschine (Müller), 102
Hand Submits to the Intellect, The (Mariani), 25–27, 60–61
 Handke, Peter, 52–57, 123n3
 Hanna, Daryl, 51
Harlequin (Hockney), 43–44
Head of Medusa (Caravaggio), 110
 Hearst, William Randolph, 44
 Heartfield, John, 12–13
 Heffernan, Julie, 42
Histoire de la Langue Française (Bruno), 4–6
 Hockney, David, 43–44
 Hoffman, E. T. A., 77
 Hollein, Hans, 39
 Hollier, Denis, 85
- Holmes, Sherlock, 30, 96
 homage, 80–83, 85–94, 108–109
 Hopper Edward, 77
 Howard, Alan, 72
 Humana Building, Louisville (Graves), 36–38
- imitation, 12
Immortality (Kundera), 88
 influence, anxiety of, 81–88
 Ingres, Jean-Auguste-Dominique, 105–107
 intertextuality, 90–94, 99, 100
 Irigaray, Luce, 92
 Itami, Juzo, 78
- J. Peterman catalog, 110–12
 Jackson, Michael, 114
 Jameson, Fredric, ix–x, 47, 113–14
 Jarman, Derek, 46, 53, 60–69, 75, 91
 Jaucourt, Chevalier de, 6–7
 Jencks, Charles, 32, 35, 36, 38, 47, 123n8
Joan d'Arc of Mongolia (Ottinger), 78
 Johnson, Philip, 33, 44, 108–109
 Judith and Holofernes motif, 27–29
- Kabakov, Ilya, 88–90
 Kafka, Franz, 13, 58–60, 78
Kafka (Soderbergh), 13, 78
 Keitel, Harvey, 79
 Kettelhut, Erich, 49
 Kieper, Jürgen, 54
Killing of Frank O'Hara, The (Leslie), 24
 kitsch, 40, 44, 87
 Klein, Calvin, 105
 Knox, Bob, 105–107
 Koons, Jeff, 42–43
 Krauss, Rosalind, 18–19
 Kundera, Milan, 88
- Lacan, Jacques, 29, 92
 Lang, Fritz, 46, 49, 55–56, 60, 114
 language games, 104–105
Language of Post-Modern Architecture, The (Jencks), 32, 35, 36, 38, 123n8
Last Word, The (Ransmayr), 90–91
 "Late Entry into the Chicago Tower Competition" (Stern), 36
 Ledoux, Claude-Nicolas, 44
 Leslie, Alfred, 24
 "Library of Babel, The" (Borges), 54
 Lichtenstein, Roy, 19
 literature, pastiche in, 80–103

- Lodge, David, 102
Looking Up, Reading the Words . . . (Kabakov), 88–90
 Loos, Adolf, 36
 Luhmann, Niklas, 104–105
 Lutens, Serge, 107
 Lynch, David, 46, 60, 77
 Lyotard, Jean-François, 104
- Macpherson, James, 81–82
Madame Bovary (Flaubert), 103
 Madonna, 114–15
 Magritte, René, 48, 54–55, 109
Man Ray Contemplating a Bust of Man Ray (Wegman), 31
Man with the Golden Helmet (Rembrandt), 42
 mannerism, 75–76
 Mariani, Carlo Maria, 25–27, 60–61
 Marmontel, Jean-François, 7, 58, 81
 Marsilius of Padua, 96
 martyr motif, 23
 Marxism, x, 52, 99, 101, 104
 McKenna, Stephen, 19–21
 Mead, Syd, 50
Meat Stall, The (Aertsen), 75
 Memphis group, 38–39
Metamorphoses (Ovid), 90–91
Metropolis (Lang), 46, 49, 60, 114
Michael Jackson and Bubbles (Koons), 42–43
 Michelangelo, 2–3, 23–24
Mimesis (Paolini), 25–26
 Mirren, Helen, 72
 modernism, 18–19, 82, 101
Mont Sainte-Victoire (Tansey), 29
 montage, 12–13, 53, 55, 102
 motifs, reworking of, 18
 Moore, Charles, 33–34
 MTV, xi, 113–15
 Müller, Heiner, 102, 119
 Murnau (director), 78, 117
 muse motif, 25–27
 music, 7–9, 112–15
- Name of the Rose, The* (Eco), 95–99
 Nato (designer), 39–40
Natural History (Anderson), 115
 neo-classicism, 19–21, 25–27
 Nerdrum, Odd, 41–42
 Neue Staatsgalerie, Stuttgart (Stirling), 34–35
 “New Pluralism,” x
New Yorker, The, 105–107
 Noland, Kenneth, 108, 126n2
- Norgaard, Bjorn, 21–25
Nosferatu (Murnau), 78, 117
 Nyman, Michael, 8, 76
- O, Ilium* (McKenna), 19–21
 Ockham, William, 96
 opera, 8–9
 originality, 16–17, 24, 82, 122n2
Ossian (Macpherson), 81–82
 Ottinger, Ulrike, 78
 Ovid, 90–91
- Paget, Sidney, 30–31
 painting: in film, 60–77; forgery of, 7–8, 11–12, 16–17; modern, 18–19, 43–44; postmodern, 19–21, 25–31; Renaissance, 1–4; and the-ory, 29–31
 Panini, Giampaolo, 20–21
 Paolini, Giulio, 25–26
 parody, 13–14, 80–81, 86–87, 92, 100
 Pasolini (director), 62–63
 “pasticcio” term, 1–2, 4
 pastiche: in advertising, 104–12; in cinema, 45–79; in culture, ix–xiii; as homage, 80–83, 85–94; lack of study on, xii–xiii, 1; in literature, 80–103; in music, 7–9, 112–15; negative connotations, ix–x, 21, 82; as term, 1, 2, 4–7, 16; ubiquity of, 118–19
Pastiches et mélanges (Proust), 9
Perfume (Süskind), 100–101
Petersburg (Bely), 93
 Piazza d’Italia, New Orleans (Moore), 33–34
 Picasso, Pablo, 43, 107
 “Pierre Menard, author of Don Quixote” (Borges), 83–85
 plagiarism, 14
Poetics (Aristotle), 99
 poetry, 93
 “Politics of Friendship, The” (de Man), 30–31
 pop art, 24, 31, 34–35
Possession (Byatt), 91–92, 101
 postmodernism: in architecture, 24, 31–38, 44, 47; in design, 38–41; in film, 46–79, 83; in literature, 83–103; and pastiche, ix–xiii, 9–15, 24; in philosophy, 94; quotation in, 24; theft in, 68–69; in visual art, 19–31, 41–44, 88–90, 94
 “Postmodernism, or The Cultural Logic of Late Capitalism” (Jameson), ix–x
Postscript to the Name of the Rose (Eco), 97
 Pottery Barn, 39, 40
 Prokofiev, Serge, 8

- Prospero's Books* (Greenaway), 76–77
 Proust, Marcel, 9, 81, 85, 122n10, 125n5
Pulp Fiction (Tarantino), 46, 79

 Ransmayr, Christoph, 90–91
 Raphael, 3
 Ray, Charles, 42
 refiguration, 14–15
 REM, 57
 Rembrandt, 31, 41–42
 Reni, Guido, 2–3
 Renaissance, 1–4, 23, 122n4
Ricotta (Pasolini), 62–63
 rococo, 42–43
Roma Antica (Panini), 20–21
 Romanticism, 100–101
 Ronell, Avital, 103
Rosenkavalier, Der (Strauss), 9
 Rubens, Peter Paul, 18
 ruin motif, 35, 38
Ruin of Kasch, The (Calasso), 102–103
 Ruttman, Walter, 55

Saints and Scholars (Eagleton), 102
 Saks Fifth Avenue Folio catalog, 75, 110
 sampling, 113
 San Simeon mansion, 44
 San Vitale mosaics, Ravenna, 97
 “Sandman, The” (Hoffman), 77
 Santrot, Claire, 15
 Sarto, Andrea del, 3
 Sassoferrato (copyist), 3
 Schiller, Friedrich, 92–93
 Schlemmer, Oskar, 108–109
 School of Architecture building, Houston (Johnson), 44
 Scott, Ridley, 46–54
 sculpture, 19–25, 88–90
 Shakespeare, William, 76–77, 102, 110
 Sherman, Cindy, 27–29, 51
Sick Bacchus (Caravaggio), 63–65, 69
Siegfried (Lang), 55–56
 Silberling, Brad, 57
 simulacrum, 15
Small World (Lodge), 102
 Soderbergh, Steven, 13, 78
Sorrow of Young Werther (Goethe), 57, 81–82, 90
 Sottass, Ettore, 39
 “Stairs and Stripes” (Astor/Bryan), 107–109
 Stern, Robert, 36
 Sting, 113

 Stirling, James, 34–35
 Stoppard, Tom, 101
 Strauss, Richard, 9
 Struth, Thomas, 42
 Süskind, Patrick, 100–101

Tampopo (Itami), 78
 Tansey, Mark, 29–31
 Tarantino, Quentin, 46, 79
Tempest, The (Shakespeare), 76–77
 Terry, Nigel, 63
 theft, 68–69
Theory of Aesthetics (Adorno), x
Thomas Howard, Earl of Arundel (Rubens), 18
Threepenny Opera (Brecht/Weill), 71–72
Touch of Evil (Welles), 51
Touched by an Angel (CBS), 57
Travesties (Stoppard), 101
 travesty, 15, 31, 97–101
Trial, The (Kafka), 58–60, 78
Trial, The (Welles), 78
 Trumbull, Douglas, 50
Two Children Are Threatened by a Nightingale (Ernst), 19

Untitled No. 224 (Sherman), 69
Untitled No. 228 (Sherman), 27–29

 V-effect, the, 45–46
 Van Meegeren (forger), 73
 Venice Biennale 1980, 33
 Venturi, Robert, 32, 47
 Venus motif, 16, 18, 24, 105–107
 Vermeer, Jan, 73
 “Versace Watches” (Gastel), 110
 Vierny, Sacha, 74, 76
 Virgil, 80
Vogue, 107
 Volterra, Daniel da, 3
 von Sydow, Max, 58
 von Trier, Lars, 48

 Waits, Tom, 117
 Watteau, Antoine, 16–17
 Weber, Carl Maria von, 116–17
 Wedgwood Jasperware, 24
 Wegman, William, 31
 Weill, Kurt, 71–72
 Welles, Orson, 44, 51, 78
 Wenders, Wim, 46, 52–58, 60
 West, Cornel, xi
 Wiene, Robert, 62–63, 117

Index

- Williams-Sonoma catalog, 109
Wilson, Robert, 76, 102, 116–17
Wings of Desire (Wenders), 46, 52–58
Wittgenstein, Ludwig, 86–87, 96, 102, 104,
111
Writing to Vermeer (Andriessen/Greenaway), 73
Wyler, William, 51
Young Lions, The (Dimytrik), 58
Zed and Two Noughts, A (Greenaway), 73
Zentropa (von Trier), 46, 48, 58–60
“Zeus with Thunderbolt,” 19–20
Zeuxis (painter), 2