Decadence and Cinema


Call for Papers

*Volupté* invites contributions to a special issue devoted to decadence and cinema guest-edited by David Weir to appear in winter 2019.

Areas of (overlapping) interest include filmic adaptations of specific works in the decadent canon (e.g., Ernst Lubitsch’s adaptation of Oscar Wilde’s *Lady Windermere’s Fan*); the relationship of certain film genres (e.g., film noir) to the decadent tradition; the work of particular directors whose films can be construed as decadent because of some combination of mise-en-scène and scenario (e.g., Kenneth Anger, Luchino Visconti, Federico Fellini, Pier Paolo Pasolini, Nagisa Ôshima, Derek Jarman, Peter Greenaway, David Lynch, John Waters); the relationship between decadence and camp, whether deliberate (Ken Russell’s *Salome’s Last Dance*) or inadvertent (Charles Bryant’s and Alla Nazimova’s 1923 *Salomé*); the interest in decadent narratives and themes during the silent era (e.g., the vamp persona, the Babylon segment of D. W. Griffith’s *Intolerance*, Erich von Stroheim’s explorations of aristocratic corruption and decline, etc.); representations of societal decay in different national cinemas (especially the Weimar Era in Germany); and the relationship between the aesthetic constructs of classicism and decadence in the cinematic context (e.g., the decline of poetic realism in French cinema of the 1930s into the ‘tradition of quality’ in the 1950s prior to the rejuvenation of cinema in the form of the *nouvelle vague* of the late 1950s and early 1960s).

Prospective contributors should send essay drafts to volupte@gold.ac.uk by 30 September 2019.