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Pastiche: Cultural Memory in Art, Film, Literature. Bloomington: Indiana University Press, 2001. xiii + 138 pp. \$39.95/\$18.95. Ingeborg Hoesterey brings her double disciplinary training in literary narratology and art history to bear on the postmodern topic of pastiche--a much maligned form which she aims to salvage from the postmodern scrap heap to which Jamesonian disdain had consigned it.

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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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 other artists' work. Pastiche is an example of eclecticism in art. Allusion is not pastiche. A literary allusion may refer to another work, but it does not reiterate it. Moreover, allusion requires the audience to share ...

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A pastiche combining elements of two paintings (original 1 and original 2), using Photoshop 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.

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Recent contestations of the ascendancy of Fredric Jameson's definition of pastiche (Ingeborg Hoesterey, *Pastiche: Cultural Memory in Art, Film, Literature*, 2001; Richard Dyer, *Pastiche*, 2007) harmonise with Judith Butler's endorsement of the "pastiche-effect" of certain forms of parody that employ subversive repetition to illuminate the artificiality of categories that pose as ...

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