
**CELLULOID EXPLOSIONS
FROM THE CULTURAL MARGINS**

CINEMA INFERNO



**EDITED BY
ROBERT G. WEINER AND JOHN CLINE**

Cinema Inferno Celluloid Explosions From The Cultural Margins

Damien Pollard



Cinema Inferno Celluloid Explosions From The Cultural Margins:

Cinema Inferno Robert G. Weiner, John Cline, 2010-07-17 *Cinema Inferno Celluloid Explosions from the Cultural Margins* addresses significant areas and eras of transgressive filmmaking including many subgenres and styles that have not yet received much critical attention This collection of essays covers both contemporary films and those produced in the last 50 years to provide a theoretical framework for looking at transgressive cinema and what that means This volume begins with a number of essays that examine the aesthetic of realism tracing it through the late Italian Neo Realism of Pasolini the early films of Melvin Van Peebles and Canadian filmmaker Guy Maddin Another section focuses on 70s Italian horror and thrillers including a substantially different examination of filmmaker Dario Argento as well as essays on critically underrepresented directors Lucio Fulci and Sergio Martino A section on New York looks at both radical independents like Troma and Andy Milligan as well as the social context from which a view of the metropolis in decay emerged Sections also cover the experimental work of the Vienna Action Group and controversial filmmaker Michael Haneke as well as films and genres too idiosyncratic and disturbing to fit anywhere else including analyses of Nazi propaganda films fundamentalist Christian scare movies and postwar Japanese youth films The final essays try to come to terms with a mainstream flirtation with transgressive film and Grindhouse aesthetics *The Supervillain Reader* Robert Moses Peaslee, Robert G.

Weiner, 2019-12-30 Contributions by Jerold J Abrams Jos Alaniz John Carey Maurice Charney Peter Coogan Joe Cruz Phillip Lamarr Cunningham Stefan Danter Adam Davidson Harden Randy Duncan Richard Hall Richard Heldenfels Alberto Hermida Victor Hernandez Santaolalla A G Holdier Tiffany Hong Stephen Graham Jones Siegfried Kracauer Naja Later Ryan Litsey Tara Lomax Tony Magistrale Matthew McEniry Cait Mongrain Grant Morrison Robert Moses Peaslee David D Perlmutter W D Phillips Jared Poon Duncan Prettyman Vladimir Propp Noriko T Reider Robin S Rosenberg Hannah Ryan Lennart Soberon J Richard Stevens Lars Stoltzfus Brown John N Thompson Dan Vena and Robert G Weiner *The Supervillain Reader* featuring both reprinted and original essays reveals why we are so fascinated with the villain The obsession with the villain is not a new phenomenon and in fact one finds villains who are super going as far back as ancient religious and mythological texts This innovative collection brings together essays book excerpts and original content from a wide variety of scholars and writers weaving a rich tapestry of thought regarding villains in all their manifestations including film literature television games and of course comics and sequential art While *The Supervillain Reader* focuses on the latter it moves beyond comics to show how the vital concept of the supervillain is part of our larger consciousness Editors Robert Moses Peaslee and Robert G Weiner collect pieces that explore how the villain is a complex part of narratives regardless of the original source The Joker Lex Luthor Harley Quinn Darth Vader and Magneto must be compelling stimulating and proactive whereas the superhero or protagonist is most often reactive Indeed whether in comics films novels religious tomes or video games the eternal struggle between villain and hero keeps us coming back to these stories over and over again **The Vampire in Folklore, History,**

Literature, Film and Television ,2015-09-18 This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present More than 6 000 entries document the vampire s penetration of Western culture from scholarly discourse to popular culture politics and cook books Sections by topic list works covering various aspects including general sources folklore and history vampires in literature music and art metaphorical vampires and the contemporary vampire community Vampires from film and television from Bela Lugosi s Dracula to Buffy the Vampire Slayer True Blood and the Twilight Saga are well represented **Robert Rodriguez** Zachary Ingle,2012-03-09 A collection of interviews with Robert Rodriguez that discuss his life and filmmaking career Euro Horror Ian Olney,2013-02-07

Beginning in the 1950s Euro Horror movies materialized in astonishing numbers from Italy Spain and France and popped up in the US at rural drive ins and urban grindhouse theaters such as those that once dotted New York s Times Square Gorier sexier and stranger than most American horror films of the time they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash In this volume Olney explores some of the most popular genres of Euro Horror cinema including giallo films named for the yellow covers of Italian pulp fiction the S M horror film and cannibal and zombie films and develops a theory that explains their renewed appeal to audiences today **Grindhouse Nostalgia** David Church,2015-01-13 Too often dismissed as nothing more than trash cinema exploitation films have become both earnestly appreciated cult objects and home video items that are more accessible than ever In this wide ranging new study David Church explores how the history of drive in theatres and urban grind houses has descended to the home video formats that keep these lurid movies fondly alive today Arguing for the importance of cultural memory in contemporary fan practices Church focuses on both the re release of archival exploitation films on DVD and the recent cycle of retrosploitation films like Grindhouse Machete Viva The Devils Rejects and Black Dynamite At a time when older ideas of subcultural belonging have become increasingly subject to nostalgia Grindhouse Nostalgia presents an indispensable study of exploitation cinemas continuing allure and is a bold contribution to our understanding of fandom taste politics film distribution and home video

Supranational Horrors Rui M. Trindade Oliveira,2022-07-18 Supranational Horrors Italian and Spanish Horror Cinema since 1968 moves beyond national cinema discourse in considering the horror production of two Southern European countries Italy and Spain Rui M Trindade Oliveira examines cultural elements that films from these nations share arguing that a fuller understanding of European horror is possible when we acknowledge the output of Italy and Spain as being interconnected as possessing a supranational common identity Italian Spanishness **Sound and Horror in the Giallo**

Film Damien Pollard,2025 The Italian giallo was a sleazy violent and stylistically baroque form of horror film that was produced in the hundreds from the 1960s to the 1980s Sound and Horror in the Giallo Film listens closely to these films asking how their soundtracks and their use of the human voice can help us understand the giallo s significance at a time when Italy was undergoing profound postwar social economic political and cultural change Throughout the history of Italian

cinema soundtracks have been a site of concerted and sustained intervention by political and economic forces In *Sound and Horror in the Giallo Film* author Damien Pollard argues that because the giallo film pushed the boundaries of film form while also touting unapologetic commercialism the voices on its soundtracks were both aesthetically exaggerated and directly shaped by commercial imperatives which were influenced by Italy's turbulent postwar years Featuring case studies of several well known giallo films including *The Girl Who Knew Too Much* *The Bird with the Crystal Plumage* and *Tenebrae* *Sound and Horror in the Giallo Film* is an original analysis that reveals how the cinematic voice binds film and history

Blood in the Streets Fisher Austin Fisher, 2019-02-20 *Blood in the Streets* investigates the various ways in which 1970s Italian crime films were embedded in their immediate cultural and political contexts The book analyses the emergence proliferation and distribution of a range of popular film cycles or filoni from conspiracy thrillers and vigilante films to mafia and serial killer narratives and examines what these reveal about their time and place With industrial conditions geared around rapid production schedules and concentrated release patterns the engagement in these films with both the contemporary political turmoil of 1970s Italy and the traumas of the nation's recent past offers a range of fascinating insights into the wider anxieties of this decade concerning the Second World War and its ongoing political aftermath

Lethal Repetition Richard Dyer, 2019-07-25 Serial killing is an extremely rare phenomenon in reality that is nonetheless remarkably widespread in the cultural imagination Moreover despite its rarity it is also taken to be an expression of characteristic aspects of humanity masculinity or our times Richard Dyer investigates this paradox focusing on the notion at its heart seriality He considers the aesthetics of the repetition of nastiness and how this relates to the perceptions and anxieties that images of serial killing highlight in the societies that produce them Shifting the focus away from the US which is often seen as the home of the serial killer *Lethal Repetition* instead examines serial killing in European culture and cinema ranging from Scandinavia to the Mediterranean and from Britain to Romania Spanning all brows of cinema including avant garde art mainstream and trash Dyer provides case studies on Jack the Ripper the equation of Nazism with serial killing and the Italian giallo film to explore what this marginal and uncommon crime is being made to mean on European screens

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