
**CELLULOID EXPLOSIONS
FROM THE CULTURAL MARGINS**

CINEMA INFERNO



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

Cinema Inferno Celluloid Explosions From The Cultural Margins 2010 07 17

David Church



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German Popular Cinema and the Rialto Krimi Phenomenon Nicholas G. Schlegel, 2022-01-28 German Popular Cinema and the Rialto Krimi Phenomenon Dark Eyes of London examines the Kriminalfilme or Krimis based on the novels of English author Edgar Wallace released by Rialto Film between 1959 and 1972 as part of the post World War II era of German popular cinema that enjoyed extraordinary popularity with the German public Nicholas G Schlegel analyzes how this group of West German thrillers not only nurtured a convalescing film industry but also provided unequaled national entertainment while canonizing Rialto's Krimi productions in terms of their historical genesis aesthetic characteristics and social reception Schlegel surveys the Krimi's enduring legacy calculable global influence inevitable decline and eventual migration to television in the 1970s where it thrived but ultimately took on a more somber tone Scholars of film television history and German culture will find this book particularly useful

Theorizing Art Cinemas David Andrews, 2013-11-15 The term art cinema has been applied to many cinematic projects including the film d'art movement the postwar avant gardes various Asian new waves the New Hollywood and American indie films but until now no one has actually defined what art cinema is Turning the traditional highbrow notion of art cinema on its head Theorizing Art Cinemas takes a flexible inclusive approach that views art cinema as a predictable way of valuing movies as art movies an activity that has occurred across film history and across film subcultures rather than as a traditional genre in the sense of a distinct set of forms or a closed historical period or movement David Andrews opens with a history of the art cinema super genre from the early days of silent movies to the postwar European invasion that brought Italian Neorealism the French New Wave and the New German Cinema to the forefront and led to the development of auteur theory He then discusses the mechanics of art cinema from art houses film festivals and the academic discipline of film studies to the audiences and distribution systems for art cinema as a whole This wide ranging approach allows Andrews to develop a theory that encompasses both the high and low ends of art cinema in all of its different aspects including world cinema avant garde films experimental films and cult cinema All of these art cinemas according to Andrews share an emphasis on quality authorship and anticommercialism whether the film in question is film festival favorite or a midnight movie

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 Devil's 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 cinema's continuing allure and is a bold contribution to our

understanding of fandom taste politics film distribution and home video *Hardcore Horror Cinema in the 21st Century* James Aston, 2018-08-23 The first of its kind this study examines the exemplars of hardcore horror Fred Vogel's August Underground trilogy Shane Ryan's Amateur Porn Star Killer series and Lucifer Valentine's vomit gore films The author begins with a definition and critical overview of this marginalized subgenre before exploring its key aesthetic convention the pursuit of realist horror Production practices exhibition and marketing strategies are discussed in an in depth interview with filmmaker Shane Ryan Audience reception is covered with a focus on fan interaction via the Internet Dissecting Cannibal Holocaust Nathan Wardinski, 2024-04-15 Since its 1980 release the Italian horror film Cannibal Holocaust has shocked viewers and provoked censors with its graphic imagery and unrelenting nihilism Following a summary of the story and the controversy over its release *Dissecting Cannibal Holocaust* examines the film's relevance to cinematic and literary history anthropology nature studies ethics and censorship media and journalism documentary filmmaking representations of cannibalism and post colonialism and genre cinema The book also addresses some of the most frequent criticisms of Cannibal Holocaust including its depictions of native people and the inclusion of real life animal killings Matching the audacity of the film itself *Dissecting Cannibal Holocaust* makes provocative arguments about the influence of corporate media the purpose of art the relationship between industrialized and indigenous people the amorality of nature and the roots of violence **The Mad Max Effect** James Newton, 2021-06-03 The Mad Max Effect provides an in depth analysis of the Mad Max series and how it began as an inventive concoction of a number of influences from a range of exploitation genres including the biker movie the revenge film and the car chase cinema of the 1970s to eventually inspiring a fresh cycle of international low budget road warrior movies that appeared on home video in the 1980s The Mad Max Effect is the first detailed academic study of the most famous and celebrated post apocalypse film series and examines how a humble Australian action movie came from the cultural margins of exploitation cinema to have a profound impact on the broader media landscape

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 **Robert Rodriguez** Zachary Ingle, 2012-03-09 A collection of interviews with Robert Rodriguez that discuss his life and filmmaking career **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 V ctor Hern ndez 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 **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

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