

Fleshpot Cinemas Sexual Myth Makers And Taboo Breakers

From the Arthouse to the Grindhouse John Cline 2010-07-17 This collection of essays represents key contributions to 'transgression cinema:' overlooked, forgotten, or under-analyzed movies that walk the fine line between 'arthouse' and 'grindhouse' film.

San Francisco Art Institute 2002

Trashfilm Roadshows Johannes Schönherr 2002 For author Johannes Schonherr, no place is too distant or strange that he cannot screen or hunt down obscure underground trash movies. From the bowels of New York's Lower East Side and punk clubs in San Francisco, to Moscow on a fake visa and Pyongyang, North Korea, Schonherr is a cineaste on a mission. Plus extra features such as Nick Zedd being attacked by German feminists, advice on how to run a no-budget rathouse of a cinema, GG Allin's final gig and discovering wild cinematic treats at New York's cheapest film-to-video store.

Headpress Guide to the Counter Culture Temple Drake 2004 An indispensable sampling of the vast assortment of publications which exist as an adjunct to the mainstream press, or which promote themes and ideas that may be defined as pop culture, alternative, underground or subversive. Updated and revised from the pages of the critically acclaimed Headpress journal, this is an enlightened and entertaining guide to the counter culture - including everything from cult film, music, comics and cutting-edge fiction, by way of its books and zines, with contact information accompanying each review.

Cinema Studies Susan Hayward 2017-08-18 *Cinema Studies: The Key Concepts* is essential reading for anyone interested in film. Providing accessible coverage of a comprehensive range of genres, movements, theories and production terms, this is a must-have guide to a fascinating area of study and arguably the greatest art form of modern times. Now fully revised and updated for its fifth edition, the book includes entries on topics such as: Acting Audience CGI Convergence Cult cinema Digitisation and globalization Distribution Experimental film Transnational cinema World cinemas

Virtual Traumasces and Exploring the Roots of Dark Tourism Korstanje, Maximiliano 2017-07-12 Mankind has been fascinated with and drawn to the macabre for many years. This is particularly evident in the growing popularity of dark tourism, which centers on locations known for death and suffering. *Virtual Traumasces and Exploring the Roots of Dark Tourism* is a pivotal reference source featuring the latest scholarly research in which the rise of new technology platforms is not only changing tourism worldwide, but also facilitating the access to areas of war, mourning, and disaster. Including coverage on a number of topics such as sexual tourism, disaster recovery, and capitalism, this publication is ideally designed for academicians, researchers, and students seeking current research on concepts and methodologies of the dark tourism industry.

Lars Von Trier Jack Stevenson 2019-07-25 With the international success of *Breaking the Waves* (1996) and *Dancer in the Dark* (2000), Lars von Trier has established himself as a one of the most provocative and daring film directors working today. The founding father of Dogma 95, he made the movement's most controversial film, *The Idiots* (1998), and has played a leading role in the recent resurgence of Danish cinema. Yet despite his success, von Trier remains something of an polarising and enigmatic figure hailed as the new Godard by some and a charlatan by others. In this new study, Jack Stevenson explores the achievements as well as the paradoxes of Lars von Trier, assessing his life, work, and critical reception. The book follows von Trier from his early life as a troubled son of 'Cultural Radical' parents through to his student days at the Danish Film School, diligently spent making films that were as innovative and disturbing as his later features have proved to be. These films (consisting of the Europa and Gold-Hearted trilogies) are fully examined together with considerations of his creative detours into other media and his current work in progress, *Dogville*. Based in Denmark, the author brings a unique perspective to Lars von Trier creating a multi-dimensional portrait of the director. Utilising sources heretofore unavailable in English, Stevenson's lively yet fact-filled narrative is accessible to students and film enthusiasts alike. The book is indispensable to anyone interested in Lars von Trier and the broader issues that surround modern Danish film and its current renaissance.

Icons of Danish Modernity Julie K. Allen 2013-07-15 Julie Allen utilizes the lives and friendship of the Danish literary critic George Brandes (1842-1927) and the silent film star Asta Nielsen (1881-1972) to explore questions of culture and national identity in early twentieth-century Denmark. Danish culture and politics were influenced in this period by the country's deeply ambivalent relationship with Germany. Brandes and Nielsen, both of whom lived and worked in Germany for significant periods of time, were seen as dangerously cosmopolitan by the Danish public, even while they served as international cultural ambassadors for the very society that rejected them during their lifetimes. Allen argues that they were the prototypical representatives of a socially liberal and culturally modern "Danishness" (Danskhed) that Denmark itself only gradually (and later) grew into. This lively study brings its central characters to life while offering an original, thought provoking analysis of the origins and permutations of Danish modernism and Danish national identity--issues that continue to be significant in today's multi-ethnic Denmark. *Icons of Danish Modernity* is a book about the uneasy waves that arise when celebrities take on national symbolism, and the beginnings of this formula in the early twentieth century.

Scandinavian Blue Jack Stevenson 2015-09-02 This book traces the development of modern Scandinavian erotic cinema as it evolved in Denmark and Sweden, from the gentle Swedish naturalist films, starting with *One Summer of Happiness* in the 50s, to the controversial groundbreakers like *I Am Curious (Yellow)* of the 60s and on through to the dawn of "Liberated Denmark," where, in the early 70s, the abolition of censorship was celebrated in films like *24 Hours with Ilse* and the production of a number of other films that were blatantly pornographic. Also considered is the influence of these films on other countries, particularly the United States, where Scandinavian erotic cinema helped to set in motion the sexual revolution and contributed to the end of film censorship.

Soft in the Middle David Andrews 2006 *Soft in the Middle* positions the contemporary softcore feature as a middlebrow form of pornography. In meticulous detail, *Soft in the Middle* demonstrates that softcore's under-the-radar success and pervasive cultural devaluation may be understood in terms of the "postfeminist" strategies employed by successive generations of producers and distributors, each intent on overcoming obstacles to the mainstream distribution of pornographic material. Softcore and its American precursors became more "feminized" and "female friendly" as their distribution widened, a process hastened in the 1980s by the industry's transition to private, non-theatrical modes of distribution and exhibition (e.g., home-video outlets and premium-cable networks). One of the byproducts of this development is that contemporary softcore has frequently resorted to what are arguably anti-male or "misandristic" attitudes and depictions. Clearly, the genre challenges traditional assumptions about pornography, including those held by feminists on both sides of "the porn debates." Drawing on original industrial research, extensive sampling, and wide-ranging scholarship, *Soft in the Middle* offers a nuanced look at a discreetly indecent genre whose central commodity has always been female nudity. Book jacket.

Headpress 2002

Anton LaVey and the Church of Satan Carl Abrahamsson 2022-02-01 • Includes never-before-published material from LaVey, including transcripts from his never-released "Hail Satan!" video • Shares in-depth interviews with intimate friends and collaborators, including LaVey's partner Blanche Barton, his son Xerxes LaVey, and current heads of the Church of Satan Peter Gilmore and Peggy Nadramia • Provides inside accounts of the Church of Satan and activities at the Black House, personal stories and anecdotes from the very colorful life of the Black Pope, and firsthand explanations of key principles of LaVey's philosophy With his creation of the infamous Church of Satan in 1966 and his bestselling book *The Satanic Bible* in 1969, Anton Szandor LaVey (1930-1997) became a controversial celebrity who basked in the attention and even made a successful career out of it. But who was Anton LaVey behind the public persona that so easily provoked Christians and others intolerant of his views? One of privileged few who spent time with the "Black Pope" in the last decade of his life, Carl Abrahamsson met Anton LaVey in 1989, sparking an "inferentially" empowering friendship. In this book Abrahamsson explores what LaVey was really about, where he came from, and how he shaped the esoteric landscape of the 1960s. The author shares in-depth interviews with the notorious Satanist's intimate friends and collaborators, including LaVey's partner Blanche

Barton; his son, Xerxes LaVey; current heads of the Church of Satan, Peter Gilmore and Peggy Nadramia; occult filmmaker Kenneth Anger; LaVey's personal secretary Margie Bauer; film collector Jack Stevenson; and film historian Jim Morton. Abrahamsson also shares never-before-published material from LaVey himself, including discussions between LaVey and Genesis P-Orridge and transcribed excerpts from LaVey's never-released "Hail Satan!" video. Providing inside accounts of the Church of Satan and activities at the Black House, this intimate exploration of Anton LaVey reveals his ongoing role in the history of culture and magic.

Books In Print 2004-2005 Bowker Editorial Staff 2004

Sweet and Savage Mark Goodall 2018-02-19 "The Mondo Cane films were an important key to what was going on in the media landscape of the 1960s, especially post the JFK assassination. Nothing was true, and nothing was untrue..." J G Ballard Being the first ever English-language title devoted exclusively to the controversial and influential mondo documentary film cycle, this revised edition of Sweet and Savage remains the only serious study of mondo as a global film phenomenon, and includes a detailed examination of the key films of this cult genre. Sweet and Savage identifies the principle stylistic aspects of the mondo genre through a fascinating 'non-linear' approach that echoes the collage shock effects of the original films. In so doing it features exclusive interviews and many unique material contributions. It is lavishly illustrated with rare photographs, stills, posters, and record sleeves. Foreword by Jeremy Dyson.

Let's Go Stag! Dan Erdman 2021-11-18 For much of the 20th century, the underground pornography industry - made up of amateurs and hobbyists who created hardcore, explicit "stag films" - went about its business hounded by reformers and law enforcement, from local police departments all the way up to the FBI. Rumors of this illicit activity circulated and became the stuff of urban myth, but this period of pornography history remains murky. Let's Go Stag! reveals the secrets of this underground world. Using the archives of civic groups, law enforcement, bygone government studies and similarly neglected evidence, archivist Dan Erdman reconstructs the means by which stag films were produced, distributed and exhibited, as well as demonstrate the way in which these practices changed with the times, eventually paving the way for the pornographic explosion of the 1970s and beyond. Let's Go Stag! is sure to point the way for countless future researchers and remain the standard work of history for this era of adult film for a long time to come.

British Trash Cinema Ian Hunter 2017-11-07 BRITISH TRASH CINEMA is the first overview of the wilder shores of British exploitation and cult paracinema from the 1950s onwards. From obscure horror, science fiction and sexploitation, to art-house camp, Hammer's prehistoric fantasies and the worst British films ever made, author I.Q. Hunter draws on rare archival material and new primary research to take us through the weird and wonderful world of British trash cinema. Beginning by outlining the definitions of trash films and their place in British film history, Hunter explores topics including: Hammer's overlooked fantasy films, the emergence of the sexploitation film in the 1950s and 60s, the sex industry in the 1970s, Ken Russell's high camp Gothic and erotic adaptations since the 1980s, gross-out comedies, revenge films, and contemporary straight-to-DVD horror and erotica.

Current Contents. Arts & Humanities Institute for Scientific Information 2001

Sex Scene Eric Schaefer 2014-03-24 Sex Scene suggests that what we have come to understand as the sexual revolution of the late 1960s and early 1970s was actually a media revolution. In lively essays, the contributors examine a range of mass media—film and television, recorded sound, and publishing—that provide evidence of the circulation of sex in the public sphere, from the mainstream to the fringe. They discuss art films such as *I am Curious (Yellow)*, mainstream movies including *Midnight Cowboy*, sexploitation films such as *Mantis in Lace*, the emergence of erotic film festivals and of gay pornography, the use of multimedia in sex education, and the sexual innuendo of *The Love Boat*. Scholars of cultural studies, history, and media studies, the contributors bring shared concerns to their diverse topics. They highlight the increasingly fluid divide between public and private, the rise of consumer and therapeutic cultures, and the relationship between identity politics and individual rights. The provocative surveys and case studies in this nuanced cultural history reframe the "sexual revolution" as the mass sexualization of our mediated world. Contributors. Joseph Lam Duong, Jeffrey Escoffier, Kevin M. Flanagan, Elena Gorfinkel, Raymond J. Haberski Jr., Joan Hawkins, Kevin Heffernan, Eithne Johnson, Arthur Knight, Elana Levine, Christie Milliken, Eric Schaefer, Jeffrey Sconce, Jacob Smith, Leigh Ann Wheeler, Linda Williams

Headpress David Kerekes 2003 The leading journal devoted to all aspects of popular culture and cult media, Headpress 25 turns its attention to the Dream, or Flicker, Machine. Featuring interviews with William Burroughs and Paul Bowles, Headpress 25 also includes a detailed look at the neglected life and career of the late Luis de Jesus, a star of diminutive stature whose film appearances range from sadistic sidekick in the cult 1976 feature *Blood Sucking Freaks*, to numerous hardcore porn features, of which the most notorious is *The Anal Dwarf*.

Hotbeds of Licentiousness Benjamin Halligan 2022-05-13 Hotbeds of Licentiousness is the first substantial critical engagement with British pornography on film across the 1970s, including the "Summer of Love," the rise and fall of the Permissive Society, the arrival of Margaret Thatcher, and beyond. By focusing on a series of colorful filmmakers whose work, while omnipresent during the 1970s, now remains critically ignored, author Benjamin Halligan discusses pornography in terms of lifestyle aspirations and opportunities which point to radical changes in British society. In this way, pornography is approached as a crucial optic with which to consider recent cultural and social history.

The Encyclopedia of British Film Brian McFarlane 2005 Fully updated edition of a comprehensive history of the British film industry from its inception to the present day, with minute listings of the producers, directors, actors and studios behind a century or so of great British cinema. An invaluable addition to the reference shelf of anyone with an interest in British cinema. Brian McFarlane is professor of film history at Monash University in Australia.

Book Review Digest 2002

Transactions of the Royal Historical Society Andrew Pettegree 2015-11-12 A collection of major articles representing some of the best historical research by some of the world's most distinguished historians.

Book Review Index 2003 Vols. 8-10 of the 1965-1984 master cumulation constitute a title index.

Sweet & Savage Mark Goodall 2006 "Sweet & Savage is the first English language book devoted exclusively to the Mondo documentary film. A study of Mondo as a global film phenomenon, it includes a detailed examination of the key films and exclusive interviews with J.G. Ballard and the "godfathers" of this cult genre."--BOOK JACKET.

Perverse Titillation Danny Shipka 2011-07-25 The exploitation film industry of Italy, Spain and France during the height of its popularity from 1960 to 1980 is the focus of this entertaining history. With subject matter running the gamut from Italian zombies to Spanish werewolves to French lesbian vampires, the shocking and profoundly entertaining motion pictures of the "Eurocult" genre are discussed from the standpoint of the films and the filmmakers, including such internationally celebrated auteurs as Mario Bava, Jess Franco, Jean Rollin and Paul Naschy. The Eurocult phenomenon is also examined in relation to the influences that European culture and environment have had on the world of exploitation cinema. The author's insight and expertise contribute to a greater understanding of what made these films special—and why they have remained so popular to later generations.

Film - An International Bibliography Malte Hagener 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Acts of Love and Lust Lisa Featherstone 2014-10-02 The past six decades have seen astonishing changes in the construction of sexuality as an apparatus of knowledge, and as a lived experience. Australia—like much of the West—has undergone a veritable sexual revolution in attitudes and behavior. From early sex therapy to gay marriage, the juggernaut of late modern sexuality has significantly remade Australian social and cultural life. This collection brings together the work of leading historians of sexuality, to consider sixty years of remarkable sexual and social change. Acts of Love and Lust explores the ways both heterosexuality and homosexuality were constructed—by the state, through sex education, in medicine, by the law, political activists, and in the hands of the media. Just as importantly, contributors consider the ways sexuality was experienced, not as a monolithic or imposed institution, but how it was explored and enjoyed by individual bodies across different times and spaces. The authors examine

the pleasures and pains of living in sexual bodies, and explore the manifest ways that love and lust shaped Australia's society and culture.

killing for culture David Kerekes 2016-06-03 Unlike images of sex, which were clandestine and screened only in private, images of death were made public from the onset of cinema. The father of the modern age, Thomas Edison, fed the appetite for this material with staged executions on film. Little over a century later the executions are real and the world is aghast at brutalities freely available online at the click of a button. Some of these films are created by lone individuals using shaky camera phones: Luka Magnotta, for instance, and the teenagers known as the Dnipropetrovsk maniacs. Others are shot on high definition equipment and professionally edited by organized groups, such as the militant extremists ISIS. *KILLING FOR CULTURE* explores these images of death and violence, and the human obsession with looking — and not looking — at them. Beginning with the mythology of the so-called 'snuff' film and its evolution through popular culture, this book traces death and the artifice of death in the 'mondo' documentaries that emerged in the 1960s, and later the faux snuff pornography that found an audience through Necrobabes and similar websites. However, it is when videos depicting the murders of Daniel Pearl and Nick Berg surfaced in the 2000s that an era of genuine atrocity commenced, one that has irrevocably changed the way in which we function as a society.

Underground U.S.A. Xavier Mendik 2002 Whether defined by the carnivalesque excesses of Troma studios (*The Toxic Avenger*), the arthouse erotica of Radley Metzger and Doris Wishman, or the narrative experimentations of Abel Ferrara, Melvin Van Peebles, Jack Smith, or Harmony Korine, underground cinema has achieved an important position within American film culture. Often defined as "cult" and "exploitation" or "alternative" and "independent," the American underground retains separate strategies of production and exhibition from the cinematic mainstream, while its sexual and cinematic representations differ from the traditionally conservative structures of the Hollywood system. *Underground U.S.A.* offers a fascinating overview of this area of maverick moviemaking by considering the links between the experimental and exploitative traditions of the American underground.

Sight and Sound 2001

Grindhouse Austin Fisher 2016-09-22 The pervasive image of New York's 42nd Street as a hub of sensational thrills, vice and excess, is from where "grindhouse cinema," the focus of this volume, stemmed. It is, arguably, an image that has remained unchanged in the mind's eye of many exploitation film fans and academics alike. Whether in the pages of fanzines or scholarly works, it is often recounted how, should one have walked down this street between the 1960s and the 1980s, one would have undergone a kaleidoscopic encounter with an array of disparate "exploitation" films from all over the world that were being offered cheaply to urbanites by a swathe of vibrant movie theatres. The contributors to *Grindhouse: Cultural Exchange on 42nd Street, and Beyond* consider "grindhouse cinema" from a variety of cultural and methodological positions. Some seek to deconstruct the etymology of "grindhouse" itself, add flesh to the bones of its cadaverous history, or examine the term's contemporary relevance in the context of both media production and consumerism. Others offer new inroads into hitherto unexamined examples of exploitation film history, presenting snapshots of cultural moments that many of us thought we already knew.

Loving Animals Joanna Bourke 2020-11-05 Sex with animals is one of the last taboos but, for a practice that is generally regarded as abhorrent, it is remarkable how many books, films, plays, paintings, and photographs depict the subject. So, what does loving animals mean? In this book the renowned historian Joanna Bourke explores the modern history of sex between humans and animals. Bourke looks at the changing meanings of "bestiality" and "zoophilia," assesses the psychiatric and sexual aspects, and she concludes by delineating an ethics of animal loving.

The Cult Film Reader Mathijs, Ernest 2007-12-01 "An invaluable collection for anyone researching or teaching cult cinema ... The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." *Science Fiction Film and Television* "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in *The Cult Film Reader* will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of *Ginger Snaps Unleashed* and *The Chair* "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of *The Blues Brothers*, *An American Werewolf in London* and *Michael Jackson's Thriller* "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, sexploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study - The Conceptions of Cult; Cult Case Studies; National and International Cults; and Cult Consumption - to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, *The Cult Film Reader* dissects some of the biggest trends, icons, auteurs and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls* and *Ginger Snaps*. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezih Erdogan; Welch Everman; John Fiske; Barry Keith Grant; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J.Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu

Crime and Fantasy in Scandinavia Andrew Nestingen 2011-12-31 Scandinavian popular novels and films have flourished in the last thirty years. In *Crime and Fantasy in Scandinavia*, Andrew Nestingen argues that the growth and visibility of popular culture have been at the heart of the development of heterogeneous publics in Scandinavia, in opposition to the homogenizing influence of the post-World War II welfare state. Novels and films have mobilized readers and viewers, serving as a preeminent site for debates over individualism, collectivity, national homogeneity, gender, and transnational relations. *Crime and Fantasy in Scandinavia* provides insight into the changing nature of civil society in Scandinavia through the lens of popular culture. Nestingen develops his argument through the examination of genres where the central theme is individual transgression of societal norms: crime films and novels, melodramas, and fantasy fiction. Among the internationally known writers and filmmakers discussed are Henning Mankell, Aki Kaurismäki, Lukas Moodysson, and Lars von Trier.

Shimmering Images Eliza Steinbock 2019-03-22 In *Shimmering Images* Eliza Steinbock traces how cinema offers alternative ways to understand gender transitions through a specific aesthetics of change. Drawing on Barthes's idea of the "shimmer" and Foucault's notion of sex as a mirage, the author shows how sex and gender can appear mirage-like on film, an effect they label shimmering. Steinbock applies the concept of shimmering—which delineates change in its emergent form as well as the qualities of transforming bodies, images, and affects—to analyses of films that span time and genre. These include examinations of the fantastic and phantasmagorical shimmerings of sex change in Georges Méliès's nineteenth-century trick films and Lili Elbe's 1931 autobiographical writings and photomontage in *Man into Woman*. Steinbock also explores more recent documentaries, science fiction, and pornographic and experimental films. Presenting a cinematic philosophy of transgender embodiment that demonstrates how shimmering images mediate transitioning, Steinbock not only offers a corrective to the gender binary orientation of feminist film theory; they open up new means to understand trans ontologies and epistemologies as emergent, affective, and processual.

The British National Bibliography Arthur James Wells 2001

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 anticommmercialism, whether the film in question is film festival favorite or a midnight movie.

Shakespeare, Film Studies, and the Visual Cultures of Modernity A. Guneratne 2016-04-30 This book is the first in-depth cultural history of cinema's polyvalent and often contradictory appropriations of Shakespearean drama and performance traditions. The author argues that these adaptations have helped shape multiple aspects of film, from cinematic style to genre and narrative construction.

Fleshpot Jack Stevenson 2000 With contributions from experts and cult film personalities worldwide—including Kenneth Anger and George Kuchar—*Fleshpot* covers the sex education film, the secret history of American gay cinema, radical Japanese sci-fi porn, the British hardcore underground, and many other steamy subjects. "Jack Stevenson is a brilliant film scholar."—John Waters

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