

Alternative Europe: Eurotrash and Exploitation Cinema Since 1945 (Alterimage)



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Alternative Europe Eurotrash And Exploitation Cinema Since 1945

Frank Burke



Alternative Europe Eurotrash And Exploitation Cinema Since 1945:

Alternative Europe Ernest Mathijs,Xavier Mendik,2004 Whether defined by comic excesses cult horrors or surreal vampire experimentations trash and exploitation cinema represents the alternative face of European film Although extremely popular with post war audiences these historically significant traditions of Eurotrash have often been ridiculed or ignored by an established film criticism eager to define legitimate European cinema as either avant garde or socially realist **Alternative Europe Eurotrash and Exploitation Cinema Since 1945** investigates these previously under explored national traditions of film culture with essays and festival reports uncovering the social and cultural trends and tensions within a wide range of European exploitation movies The volume considers such engaging and challenging topics as Russian Belgian and Italian horror cinema Gothic musclemen movies Nazi sexploitation cycles German erotic cinema and 1970s European rogue cop thrillers **Alternative Europe** also includes interviews with trash directors and icons such as Brian Yuzna J rg Buttgereit and Giovanni Lombardo Radice **Popular Culture in Europe since 1800** Tobias Becker,Len Platt,2023-09-28 This book tells the story of the history of popular culture in Europe since 1800 providing a framework which challenges traditional associations that have formulated popular culture firmly in relation to the post 1945 period and the economic power of the USA Focusing on key themes associated with modernity secularisation industrialisation social cohesion and control globalisation and technological change this synthesis of research across a very wide field fills a gap that has long been felt by students and educators working in the field of popular culture While it is organised as a history of cultural forms it can also be used across a wide range of social science and humanities programmes including media and cultural studies literary studies sociology and European studies Covering the subject with a broad number of themes this book discusses popular culture through visual culture and performance games music film television and video games **Popular Culture in Europe since 1800** will be of interest to anyone looking for an engaged but concise overview of how book production and reading practices visual cultures music performance and sports and games developed across Europe in the modern period **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 **East European Cinemas** Anikó Imre,2005-09-14 Eastern Europe has produced rich and varied film cultures Czech Hungarian and Serbian among them whose histories have been intimately tied to the transition from Soviet domination to the complexities of post Communist life This latest volume in the AFI Film Readers series presents a long overdue reassessment of East European

cinemas from theoretical psychoanalytic and gender perspectives moving the subject beyond the traditional area studies approach to the region's films. This ambitious collection situating Eastern Europe's many cinemas within global paradigms of film study will be an essential work for all students of cinema and for anyone interested in the relation of film to culture and society.

Nazisploitation! Daniel H. Magilow, Elizabeth Bridges, Kristin T. Vander Lugt, 2012-01-01. A brilliant line up of international contributors examine the implications of the portrayals of Nazis in low brow culture and that culture's re emergence today.

Bodies of Desire and Bodies in Distress Xavier Mendik, 2015-09-18. In recent years there has been an explosion of critical interest in the icons, genres and traditions of 1970s Italian cult film. Thanks to the international success of directors such as Dario Argento and Sergio Martino and the influential giallo thriller cycle in which they worked, these unconventional and often controversial films are now impacting on new generations of filmmakers, scholars and moviegoers alike. *Bodies of Desire and Bodies in Distress: The Golden Age of Italian Cult Cinema 1970-1985* considers the current interest in specific Italian directors and cult genres, exploring the social, political and cultural factors that spawned a decade of cinema dominated by extreme yet stylish images of sexuality and violence. *Bodies of Desire and Bodies in Distress* situates the explosion of 1970s Italian cult excess against the toxic backdrop of political violence and terrorist activity that produced shocking images of carnage and crime during this period. The volume also considers why the iconography of the sexually liberated female became recast as a symbol of fear and violation in a range of Italian cult film narratives. In addition, the book also analyses how longstanding regional distinctions between Italy's urban North and the much maligned rural South fed into sex and death cycles produced between 1970 and 1985. *Bodies of Desire and Bodies in Distress* profiles leading 1970s Italian directors and performers including Aristide Massaccesi, Joe D. Amato, Laura Gemser and Dario Argento, who also provides an interview discussing his work and 1970s Italian society. The volume also provides case studies of the giallo cycle, rape and revenge dramas, the Italian rogue cop series, post-apocalypse films, barbarian movies and sex comedy formats. By considering the icons and genres from the golden age of Italian cult film alongside the crucial social and sexual tensions that influenced their creation, this book will be of interest to film scholars and cult movie fans alike.

The Cinema of the Low Countries Ernest Mathijs, 2004. Films from the Netherlands, Belgium and Luxembourg have long been regarded as isolated texts. *The Cinema of the Low Countries* points to the interconnectedness between these national cinemas from the point of view of genre, language and format, and their local and international importance by explicitly focusing on 24 key feature films and documentaries from the region. Building on each film's relationship with its particular cultural context, this volume presents twenty-four specially commissioned essays that explore the particular significance and influence of a wide range of exemplary films. Covering the work of internationally acclaimed directors such as Joris Ivens, Henri Stock, Paul Verhoeven and the Dardenne Brothers, and featuring the films *Turkish Delight*, *The Vanishing Daughters of Darkness*, *Rosetta*, *Soldiers of Orange* and *Man Bites Dog*, this collection offers an original approach to the appreciation of a diverse and increasingly

important regional cinema Cult Cinema Ernest Mathijs, Jamie Sexton, 2012-03-30 Cult Cinema an Introduction presents the first in depth academic examination of all aspects of the field of cult cinema including audiences genres and theoretical perspectives Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions aesthetics genres theories of cult cinema as well as historical insights into the topic Trash Cinema Guy Barefoot, 2017-11-21 This volume explores the lower reaches of cinema and its paradoxical appeal It looks at films from the B movies of the 1930s to the mockbusters of today and from the New York underground to the genre variations of Turkey s Yesil am studios and their YouTube afterlife Critically examining the reasons for studying denigrating or celebrating the detritus of film history it also considers the place of a trash aesthetic within and beyond 1960s American avant garde and looks at the cult of trash in the fanzines of the 1980s It draws on debates about cult paracinema and camp arguing that trash cinema exists in relation to these but brings with it a particular history that includes the ordinary as well as the strange Trash Cinema places these debates and the strand of self proclaimed low culture that emerged in the second half of the twentieth century within a historical and international perspective It focuses on American cinema history but addresses Eurotrash reception as well as the related field of garbology examining trash cinema as a distinct but fluid category *Exploring Film through Bad Cinema* David C. Wall, 2025-08-08 Exploring Film through Bad Cinema offers an overview of the practice of film analysis through a specific focus on the concept of bad cinema within a series of broad cultural and historical contexts Providing a wide ranging discussion of film from multiple perspectives including history aesthetics and criticism this broad theoretical engagement illustrates the ways in which the registers of value that we apply to film are inseparable from the wider discourses of taste that shape our culture While loosely chronological it is largely thematic in arrangement as it applies the traditional methods of film studies to in depth discussions of some of the most notoriously and compellingly bad films in cinema history Situating its analysis of a wide variety of films and filmmakers in terms of period genre and issues such as the emergence of narrative cinema canon formation and the politics of cultural hierarchy it provides an in depth consideration of the multiple and complex social and aesthetic discourses that shape our qualitative assessments of film Designed for both the lay reader and student of film Exploring Film through Bad Cinema engages with a wide range of topics from film history and film theory to postmodernism exploitation and cult cinema This theoretically and historically sophisticated analysis will appeal to researchers and scholars in film studies as well as cognate disciplines such as screen studies visual studies and cultural studies *The Pleasure and Pain of Cult Horror Films* Bartłomiej Paszyk, 2009-06-08 The horror genre harbors a number of films too bold or bizarre to succeed with mainstream audiences but offering unique startling and often groundbreaking qualities that have won them an enduring following Beginning with Victor Sjöström s *The Phantom Carriage* in 1921 this book tracks the evolution and influence of underground cult horror over the ensuing decades closing with William Winckler s *Frankenstein vs the Creature*

from Blood Cove in 2005 It discusses the features that define a cult film trends and recurring symbols and changing iconography within the genre through insightful analysis of 88 movies Included are works by popular directors who got their start with cult horror films including Oliver Stone David Cronenberg and Peter Jackson A Companion to Italian Cinema Frank Burke, 2017-04-17 Written by leading figures in the field A Companion to Italian Cinema re maps Italian cinema studies employing new perspectives on traditional issues and fresh theoretical approaches to the exciting history and field of Italian cinema Offers new approaches to Italian cinema whose importance in the post war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars with new takes on traditional critical issues and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism stardom queer cinema immigration and postcolonialism self reflexivity and postmodernism popular genre cinema and digitalization A comprehensive collection of essays addressing the prominent films directors and cinematic forms of Italian cinema which will become a standard resource for academic and non academic purposes alike

Transitions and Dissolving Boundaries in the Fantastic Christine Lötscher, Petra Schrackmann, Ingrid Tomkowiak, Aleta-Amirée von Holzen, 2014 By creating hybrid zones of autonomy the fantastic a subgenre of literary works provides alternatives to conventional understandings of the world knowledge or identity The fantastic raises a number of significant questions about cultural and social developments and challenges existing boundaries With regard to fantastic fiction in literature and different media representations the articles in this volume explore crossings into other worlds time travel metamorphoses hybrid creatures and a variety of other transitions and transgressions The book analyzes hybrid genres inter media adaptations transpositions into new media as well as various forms of crossover as exemplified in the increasing trend of generation spanning all age literature Series Research in the Fantastic Fantastikforschung Vol 2 The Cinema of John Carpenter Ian Conrich, David Woods, 2004 The aim of this book is to give John Carpenter s output the sustained critical treatment it deserves It comprises essays that address the whole of Carpenter s work as well as others which focus on a small number of key films **Focus On: 100 Most Popular English-language Film Directors** Wikipedia contributors, **A New History of German Cinema** Jennifer M. Kapczynski, Michael David Richardson, 2012 A dynamic event centered exploration of the hundred year history of German language film This dynamic event centered anthology offers a new understanding of the hundred year history of German language film from the earliest days of the Kintopp to contemporary productions like The Lives of Others Each of the more than eighty essays takes a key date as its starting point and explores its significance for German film history pursuing its relationship with its social political and aesthetic moment While the essays offer ample temporal and topical spread this book emphasizes the juxtaposition of famous and unknown stories granting attention to a wide range of cinematic events Brief section introductions provide a larger historical and film historical framework that illuminates the essays within it offering both scholars and the general reader a setting for the

individual texts and figures under investigation Cross references to other essays in the book are included at the close of each entry encouraging readers not only to pursue familiar trajectories in the development of German film but also to trace particular figures and motifs across genres and historical periods Together the contributions offer a new view of the multiple intersecting narratives that make up German language cinema The constellation that is thus established challenges unidirectional narratives of German film history and charts new ways of thinking about film historiography more broadly Jennifer Kapczynski is Associate Professor of German at Washington University St Louis and Michael Richardson is Associate Professor of German at Ithaca College

Celluloid Revolt Christina Gerhardt, Marco Abel, 2019 Provides new insights into German language cinema around 1968 and its relationship to the period's epoch making cultural and political happenings The epoch making revolutionary period universally known in Germany as 68 can be argued to have predated that year and to have extended well into the 1970s It continues to affect German and Austrian society and culture to this day Yet while scholars have written extensively about 1968 and the cinema of other countries relatively little sustained scholarly attention has thus far been paid to 1968 and West German East German and Austrian cinemas Now five decades later Celluloid Revolt sets out to redress that situation generating new insights into what constituted German language cinema around 1968 and beyond Contributors engage a range of cinemas spanning experimental and avant garde cinema installations and exhibits short films animated films and crime films collectively produced cinemas feminist films and Arbeiterfilme workers films as well as their relationship to cinemas of other countries such as French cinema and US direct cinema Contributors Marco Abel Tilman Baumgärtel Madeleine Bernstorff Timothy Scott Brown Michael Dobstadt Sean Eedy Thomas Elsaesser Ian Fleishman Christina Gerhardt Lisa Haegle Randall Halle Priscilla Layne Ervin Malakaj Kalani Michell Evelyn Preuss Patricia Anne Simpson Fabian Tietke Andrew Stefan Weiner Christina Gerhardt is Associate Professor of German and Film Studies at the University of Hawai'i at Manoa Marco Abel is Professor of English and Film Studies at the University of Nebraska Lincoln

Harry Alan Towers Dave Mann, 2014-11-03 Harry Alan Towers reputation rests upon a corpus of 95 low budget productions shot post haste in every corner of the globe He took an integral part however in the development of the protocols that now underpin much transnational film production and he must be regarded as a pioneer Towers slash and burn strategy focused on parasitic back to back productions funded by rights bundles that were pre sold globally This strategy was substantially derived from his early days in broadcasting wherein he acted as a go between in the American and the British Commonwealth markets Though he became adept at procuring funds from pariah regimes and black market economies primarily he continued to act as a broker bringing together American equity investment and European finance under the auspices of EC co production agreements He was also quick to exploit the burgeoning niche markets becoming available in the wake of technological developments and government initiatives

Traditions in World Cinema Linda Badley, R. Barton Palmer, Steven Jay Schneider, 2006 The core volume in the Traditions in World Cinema series this book

brings together a colourful and wide ranging collection of world cinematic traditions national regional and global all of which are in need of introduction investigation and in some cases critical reassessment Topics include German expressionism Italian neorealism French New Wave British new wave Czech new wave Danish Dogma post Communist cinema Brazilian post Cinema Novo new Argentine cinema pre revolutionary African traditions Israeli persecution films new Iranian cinema Hindi film songs Chinese wenyi

The Marquis de Sade and the Avant-Garde Alyce Mahon, 2020-05-26 This is the first book to examine the cultural history of Marquis de Sade's 1740-1814 philosophical ideas and their lasting influence on political and artistic debates An icon of free expression Sade lived through France's Reign of Terror and his writings offer both a pitiless mirror on humanity and a series of subversive metaphors that allow for the exploration of political sexual and psychological terror Generations of avant garde writers and artists have responded to Sade's philosophy as a means of liberation and as a radical engagement with social politics and sexual desire writing fiction modelled on Sade's novels illustrating luxury editions of his works and translating his ideas into film photography and painting In *The Sadean Imagination* Alyce Mahon examines how Sade used images and texts as forms that could explore and dramatize the concept of terror on political physical and psychic levels and how avant garde artists have continued to engage in a complex dialogue with his works Studying Sade's influence on art from the French Revolution through the twentieth century Mahon examines works ranging from Anne Desclos's *The Story of O* to images texts and films by Man Ray Pier Paolo Pasolini Guillaume Apollinaire Jean Jacques Lebel and Peter Brook She also discusses writings and responses to Sade by feminist theorists including Angela Carter and Judith Butler Throughout she shows how Sade's work challenged traditional artistic expectations and pushed the boundaries of the body and the body politic inspiring future artists writers and filmmakers to imagine and portray the unthinkable

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