

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



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Alternative Europe Eurotrash And Exploitation Cinema Since 1945

Simon Hobbs



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

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

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

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.

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 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.

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 Yesilçam 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

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

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 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 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 **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 *Film and the Holocaust* Aaron Kerner, 2011-05-05 A sweeping survey of how global filmmakers have treated the subject of the Holocaust **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 **New Punk Cinema** Nicholas Rombes, 2019-08-07 New Punk Cinema is the first book to examine a new breed of film that is indebted to the punk spirit of experimentation do it yourself ethos and an uneasy often defiant relationship with the mainstream An array of established and emerging scholars trace and map the contours of new punk cinema from its roots in neorealism and the French New Wave to its flowering in the work of Lars von Trier and the Dogma 95 movement Subsequent chapters explore the potentially democratic and even anarchic forces of digital filmmaking the influences of hypertext and other new media the increased role of the viewer in arranging and manipulating the chronology of a film and the role of new punk cinema in plotting a course beyond the postmodern The book examines a range of films including The Blair Witch Project Time Code Run Lola Run Memento The Celebration Gummo and Requiem for a Dream New Punk Cinema is ideal for classroom use at the undergraduate and graduate levels as well as for film scholars interested in fresh approaches to the emergence of this vital new turn in cinema Features Offers a comprehensive examination of the term new punk cinema Provides several new approaches for the study of digital cinema Includes close analysis of several key new punk films and directors

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 **New Blood** Eddie Falvey,Jonathan Wroot,Joe Hickinbottom,2021-01-15 This book signifies innovative developments in horror cinema research as well as the current state of the genre within the film and media industries It is an injection of fresh insights into horror cinema scholarship This is a book that includes academic studies from established scholars and early career researchers as well as fans of horror cinema The Cult Film Reader Mathijs, Ernest,Mendik, Xavier,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 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 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 **Cultivating Extreme Art Cinema** Simon Hobbs, 2018-08-01 Using paratextual theory to address the accusations of gimmickry often directed towards extreme art films Cultivating Extreme Art Cinema focuses upon the DVD and Blu ray object analysing how sleeve designs blurbs and special features shape the identity of the film

Enjoying the Melody of Phrase: An Psychological Symphony within **Alternative Europe Eurotrash And Exploitation Cinema Since 1945**

In a global used by monitors and the ceaseless chatter of quick communication, the melodic elegance and psychological symphony created by the published word usually diminish in to the backdrop, eclipsed by the constant noise and disruptions that permeate our lives. But, nestled within the pages of **Alternative Europe Eurotrash And Exploitation Cinema Since 1945** a stunning fictional prize brimming with raw emotions, lies an immersive symphony waiting to be embraced. Constructed by an outstanding musician of language, this captivating masterpiece conducts viewers on an emotional journey, well unraveling the hidden melodies and profound affect resonating within each carefully constructed phrase. Within the depths with this poignant examination, we can examine the book is key harmonies, analyze its enthralling publishing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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