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Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics

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From Brand: Duke University Press Books : Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics before purchasing it in order to gauge whether or not it would be worth my time, and all praised Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics:

0 of 0 people found the following review helpful. It is fun to read film school level treatments of the B ...By Chris P. Housh It is fun to read film school level treatments of the B Movies that usually would not get that style of review. The articles in this are a mixed bag of styles though. There are some very insightful ones that are fun reads ("Goon Histories", Doris Wishman, "Pornography and Documentary" for how items from one style was used to get other the

exploitation allowed). But there are some that go too over-analytical to the point that you wish they would get back to discussing the films ("Video Nasties" is actually a long discussion of how the author thinks that synthesizers are less warm of musical instruments thus the scores that used them caused the movies to be banned instead of what was shown in the films). It is still a nice add in to a film criticism library. Just don't expect to get introduced to new films the way you are in the works of Tohill. 4 of 8 people found the following review helpful. Another excellent collection of writing on cult film! By J. Coffman Excellent collection of essays on various cult cinema topics, including a chapter on Doris Wishman, an argument for "Friday the 13th" as para-paracinema, and a really funny and fascinating examination of boredom in the giallo (specifically Umberto Lenzi's "Spasmo"). Highly recommended. 0 of 0 people found the following review helpful. It's alright By Eli Academic book on b films. Thought provoking for this greenhorn.

Bad Girls Go to Hell. Cannibal Holocaust. Eve and the Handyman. Examining film cultures ongoing fascination with the low, bad, and sleazy faces of cinema, Sleaze Artists brings together film scholars with a shared interest in the questions posed by disreputable movies and suspect cinema. They explore the ineffable quality of sleaze in relation to a range of issues, including the production realities of low-budget exploitation pictures and the ever-shifting terrain of reception and taste. Writing about horror, exploitation, and sexploitation films, the contributors delve into topics ranging from the place of the Aztec horror film in debates about Mexican national identity to a cycle of 1960s films exploring homosexual desire in the military. One contributor charts the distribution saga of Mario Bava's 1972 film *Lisa and the Devil* through the highs and lows of art cinema, fringe television, grindhouse circuits, and connoisseur DVD markets. Another offers a new perspective on the work of Doris Wishman, the New York housewife turned sexploitation director of the 1960s who has become a cult figure in bad-cinema circles over the past decade. Other contributors analyze the relation between image and sound in sexploitation films and Italian horror movies, the advertising strategies adopted by sexploitation producers during the early 1960s, the relationship between art and trash in Todd Haynes' oeuvre, and the ways that the *Friday the 13th* series complicates the distinction between trash and legitimate cinema. The volume closes with an essay on why cinephiles love to hate the movies. Contributors: Harry M. Benshoff, Kay Dickinson, Chris Fujiwara, Colin Gunckel, Joan Hawkins, Kevin Heffernan, Matt Hills, Chuck Kleinhans, Tania Modleski, Eric Schaefer, Jeffrey Sconce, Greg Taylor

There is a certain thrill inherent in a scholarly anthology that wholly embraces those films usually deemed disreputable, disgusting, cheap, and perhaps even anti-intellectual. . . . A satisfyingly subversive addition to film studies and cultural studies. . . . - Adam Dodd, M/C s