



SEX MURDER ART

**The films
of
Jörg Buttgereit**

David Kerekes

Sex Murder Art The Films Of Jorg Buttgereit

Jack Sargeant



Sex Murder Art The Films Of Jorg Buttgereit:

Sex Murder Art David Kerekes, 1994 The Films Of Jorg Buttgereit **Cult Epics** Nico B, 2018-01-31 Celebrating the 25th anniversary of Cult Epics the controversial arthouse horror and erotica video label this commemorative hardcover book covers essential releases from filmmakers such as Tinto Brass Fernando Arrabal Radley Metzger Walerian Borowczyk Jean Genet Abel Ferrara George Barry Rene Daalder Agusti Villaronga Jorg Buttgereit Gerald Kargl Nico B Irving Klaw and pinup legend Bettie Page Includes in depth reviews of films interviews and essays on directors by film critics Nathaniel Thompson Mark R Hasan Michael den Boer Ian Jane Stephen Thrower Marcus Stiglegger Heather Drain and others fully illustrated in color with rare photos poster art and memorabilia **The Pleasure and Pain of Cult Horror Films** Bartłomiej Paszylk, 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 *Hardcore Horror Cinema in the 21st Century* James Aston, 2018-09-04 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 *German Film. Volume 9: 1980-1989* Deutsche Kinemathek - Museum für Film und Fernsehen, 2024-10-23 This e book is part of a twelve volume series documenting the history of German film from its beginnings in 1895 to the present day using the collection holdings of the Deutsche Kinemathek Each volume in ePUB format focuses on a decade and offers a concise overview of the cinematic masterpieces and milestones of that era highlights famous films and films to be rediscovered and pays tribute to the cinema its audience and the creative minds behind the diversity of German film The complete work which comprises over 2 700 objects from all areas of the collection and spans 130 years is also available as a printed book and as a PDF in German and English The DEUTSCHE KINEMATHEK is one of the world's leading institutions for the collection preservation and presentation of audio visual heritage Hundreds of thousands of objects are permanently preserved in its archives and are available for research into film and television history In addition to scripts photos posters costumes and designs the collection also includes film equipment The Kinemathek curates film series and exhibitions and restores and digitizes films Its diverse activities including

installations publications educational formats and conferences encourage visitors to discover the world of moving images

The A to Z of Horror Cinema Peter Hutchings, 2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten disturb shock provoke delight irritate amuse and bemuse audiences Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity Above all however it is the audience's continual desire to experience new frights and evermore horrifying sights that continue to make films like *The Exorcist* *A Nightmare on Elm Street* *Halloween* *Night of the Living Dead* *The Texas Chainsaw Massacre* *Psycho* *Ringu* and *The Shining* captivate viewers *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries Entries cover all the major movie villains including Frankenstein and his monster the vampire the werewolf the mummy the zombie the ghost and the serial killer the film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped to shape horror history significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror cinema as well as horror's most popular themes formats conventions and cycles

Light Motives Randall Halle, Margaret McCarthy, 2003 **Light Motives** undertakes a long overdue critical reassessment of German popular cinema challenging the traditional view of German film history and offering new ways to think about popular cinema in general

From the Arthouse to the Grindhouse John Cline, Robert G. Weiner, 2010-07-17 While there are numerous books on art and exploitation cinema very few attempt to examine both Covering the first 100 years of cinematic transgressions *From the Arthouse to the Grindhouse* is a collection of numerous essays representing key contributions to overlooked forgotten or under analyzed parts of film history From cult favorites like Arch Hall Jr to revered but under documented marquee names like Lon Chaney filmmakers both major and minor are covered here Starting with a section that pairs exploitation pioneers like Dwain Esper alongside cutting edge auteurs like Erich Von Stroheim the volume documents the bleeding edge of the high low cultural divide Other essays examine the sexual melodramas of Weimer German cinema explore the concept of Borat as a model for the new standardized cult film and discuss the films of directors Tod Browning Pier Pasolini and Peter Watkins This volume also contains a section devoted to the idea of reality inside and outside the documentary sphere emphasizing audiences desire to believe that this is really happening whether they're horrified or titillated Addressing many aspects of transgression in cinema these essays suggest that the distance between the venues and the audiences may not be quite as wide as viewers might imagine

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 Snuff Neil Jackson,Shaun Kimber,Johnny Walker,Thomas Joseph Watson,2016-01-28 The phenomenon of so called snuff movies films that allegedly document real acts of murder specifically designed to entertain and sexually arouse the spectator represents a fascinating socio cultural paradox At once unproven yet accepted by many as emblematic of the very worst extremes of pornography and horror moral detractors have argued that the mere idea of snuff constitutes the logical and terminal extension of generic forms that are dependent primarily upon the excitement stimulation and ultimately corruption of the senses Snuff Real Death and Screen Media brings together scholars from film and media studies to assess the longevity of one of screen media s most enduring cultural myths Thorough provocative and well argued the contributions to this volume address areas ranging from exploitation movies the video industry trends in contemporary horror cinema pornography and Web 2 0 **Offbeat (Revised & Updated)** Julian Upton,2022-04-07 For years there has been consensus about the merits of Britain s cult films Peeping Tom Witchfinder General The Italian Job but what of The Mark Unearthly Stranger The Strange Affair and The Squeeze Revisionist critics wax lyrical over Get Carter and The Wicker Man but what of Sitting Target Quest for Love and The Black Panther OFFBEAT redresses this imbalance by exploring Britain s obscurities curiosities and forgotten gems from the buoyant leap in film production in the late fifties to the dying days of popular domestic cinema in the early eighties Featuring essays interviews and in depth reviews OFFBEAT provides an exhaustive enlightening and entertaining guide through a host of neglected cinematic trends and episodes including The last great British B movies Anti swinging sixties films Sexploitation from Yellow Teddy Bears to Emmanuelle in Soho The British rock n roll movie CIA funded British cartoons Asylums in British cinema The Children s Film Foundation The demise of the short as supporting feature Val Guest Sidney Hayers and the forgotten journeyman of British film Swashbucklers crime thrillers and other non horror Hammers Now updated with more than 150 pages of new reviews and essays featuring The Beatles in Colour The History of the AA Certificate Ken Russell s 1980s Films Iris Murdoch s A Severed Head Curating Offbeat films in the Digital Age And much more When Highbrow Meets Lowbrow Peter Swirski,Tero Eljas Vanhanen,2017-06-27 This book examines nobrow a cultural formation that intertwines art and entertainment into an identifiable creative force In our eclectic and culturally turbocharged world the binary of highbrow vs lowbrow is incapable of doing justice to the complexity and artistry of cultural production Until now the historical power aesthetic complexity and social significance of nobrow arertainment have escaped analysis This book rectifies this oversight Smart funny and iconoclastic it scrutinizes the many faces of nobrow throwing surprising light on the hazards and rewards of traffic between high entertainment and genre art *Spectatorship, Embodiment and Physicality in the Contemporary Mutilation Film* Laura Wilson,2015-07-28 Spectatorship

Embodiment and Physicality in the Contemporary Mutilation Film explores physical spectatorship the representation of mutilation on the screen and the physical responses this evokes The book is organised around the study of a series of dynamic engagements that reconfigure the film viewer relationship *Historical Dictionary of Horror Cinema* Peter Hutchings, 2017-11-22 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from subtle and poetic to graphic and gory but what links them together is their ability to frighten disturb shock provoke delight irritate and amuse audiences Horror's capacity to take the form of our evolving fears and anxieties has ensured not only its notoriety but also its long term survival and international popularity This second edition has been comprehensively updated to capture all that is important and exciting about the horror genre as it exists today Its new entries feature the creative personalities who have developed innovative forms of horror and recent major films and cycles of films that ensure horror's continuing popularity and significance In addition many of the other entries have been expanded to include reference to the contemporary scene giving a clear picture of how horror cinema is constantly renewing and transforming itself The *Historical Dictionary of Horror Cinema* traces the development of the genre from its beginnings to the present This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries The entries cover all major movie villains including Frankenstein and his monsters the vampire the werewolf the mummy the zombie the ghost and the serial killer film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped shape horror history significant production companies major films that are milestones in the development of the horror genre and different national traditions in horror cinema as well as popular themes formats conventions and cycles **Deathtripping** Jack Sargeant, 2007-12-01 This exhaustive study focuses on the New York filmmakers that coalesced around the radical manifesto espoused by downtown filmmaker Nick Zedd none shall emerge unscathed Placing their work within the wider alternative film and downtown post punk scenes *Deathtripping* offers detailed analyses of the movement's films alongside interviews with the filmmakers and their collaborators including Richard Kern Nick Zedd Tommy Turner Beth B Joe Coleman and Lydia Lunch Also discussed are seminal influences such as the Kuchar brothers Jack Smith and Andy Warhol as well as the history of underground and trash cinema **killing for culture** David Kerekes, David Slater, 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

The wounds of nations Linnie Blake,2013-07-19 The wounds of nations Horror cinema historical trauma and national identity explores the ways in which the unashamedly disturbing conventions of international horror cinema allow audiences to engage with the traumatic legacy of the recent past in a manner that has serious implications for the ways in which we conceive of ourselves both as gendered individuals and as members of a particular nation state Exploring a wide range of stylistically distinctive and generically diverse film texts its analysis ranges from the body horror of the American 1970s to the avant garde proclivities of German Reunification horror from the vengeful supernaturalism of recent Japanese chillers and their American remakes to the post Thatcherite masculinity horror of the UK and the resurgence of hillbilly horror in the period following September 11th 2001 In each case it is argued horror cinema forces us to look again at the wounds inflicted on individuals families communities and nations by traumatic events such as genocide and war terrorist outrage and seismic political change wounds that are all too often concealed beneath ideologically expedient discourses of national cohesion By proffering a radical critique of the nation state and the ideologies of identity it promulgates horror cinema is seen to offer us a disturbing yet perversely life affirming means of working through the traumatic legacy of recent times *Are You In The House Alone?* Amanda Reyes,2017-04-05 Beginning in the 1960s through its heyday in the 1970s and beyond the telefilm remains an important cultural artefact masquerading as disposable entertainment Made specifically for the small screen within the tight constraints of broadcasting standards what these humble movies lacked in budget and star appeal they made up for in other ways Often they served as an introduction to genre films particularly horror mirroring their theatrical counterparts with a focus on sinister cults women in prison haunted houses and even animals in revolt They were also a place to address serious contemporary issues drugs prostitution sexual violence and justice albeit in a cosy domestic environment Production of telefilms continues to this day but their significance within the history of mass media remains under discussed *Are You in the House Alone* seeks to address this imbalance in a series of reviews and essays by fans and critics alike It looks at many of the films the networks and names behind them and also specific genres everything from Stephen King adaptations to superheroes to true life dramas So kickback and crack open the TV guide once more for the event that is the Movie of the Week **Serial Killer Cinema** Robert Cettl,2007-10-18 The release of *Silence of the Lambs* in 1991 which swept the major Academy Awards categories legitimized the serial killer movie a genre that dates back as far as the silent era From *Absence of the Good* to *Zodiac Killer* this reference work allows a detailed study of the development of the serial killer film as a distinct genre with its own character types narrative patterns and styles An introduction outlines the historical evolution of

this film genre and covers the whole range of cinematic interpretations from the response to Jack the Ripper and other real life serial killers through the late 1960s to the current state of the genre Arranged alphabetically by title the filmography covers over 500 feature films and select television movies Each entry contains a listing of the film s main credits a synopsis of the film a summary of the film s respective merits and a discussion of how they fit into the themes and structures outlined in the introduction Only films that portray the serial killer as a repeat pattern killer and directly or by suggestion reveal the killer s aberrant sexual motivations or their craving for manipulation domination and control with subsequent desires to punish women or society are included Nekromantik Linnie Blake,2007

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