



1960

THE CRITERION COLLECTION

PEEPING TOM

Produced and directed by
MICHAEL POWELL



Peeping Tom Criterion Collection

A Loxley



Peeping Tom Criterion Collection:

Peeping Tom Kiri Bloom Walden, 2020-12-12 Reviled on its release *Peeping Tom* 1960 all but ended the career of director Michael Powell previously one of Britain's most revered filmmakers The story of a murderous cameraman and his compulsion to record his killings Powell's film stunned the same critics who had acclaimed him for the work he'd made with writer producer Emeric Pressburger *The Life and Death of Colonel Blimp* 1943 *A Matter of Life and Death* 1946 resulting in the film falling out of circulation almost as soon as it was released It took the 1970s Movie Brat generation to rehabilitate the director and the film which is now regarded as a masterpiece In this *Devil's Advocate* published to coincide with the film's 60th anniversary Kiri Walden charts the origins production and devastating critical reception of *Peeping Tom* comparing it to the treatment meted out to its contemporary horror classic Alfred Hitchcock's *Psycho* 1960 **Hidden in Plain Sight** Nathan Abrams, 2016-08-15 *Hidden in Plain Sight* Jews and Jewishness in British Film Television and Popular Culture is the first collection of its kind on this subject The volume brings together a range of original essays that address different aspects of the role and presence of Jews and Jewishness in British film and television from the interwar period to the present It constructs a historical overview of the Jewish contribution to British film and television which has not always been sufficiently acknowledged Each chapter presents a case study reflective of the specific Jewish experience as well as its particularly British context with cultural representations of how Jews responded to events from the 1930s and 40s including World War II the Holocaust and a legacy of antisemitism through to the new millennium *Recovering 1940s Horror Cinema* Mario DeGiglio-Bellemare, Charlie Ellbé, Kristopher Woofter, 2014-12-11 *The 1940s* is a lost decade in horror cinema undervalued and written out of most horror scholarship This collection revises reframes and deconstructs persistent critical binaries that have been put in place by scholarly discourse to label 1940s horror as somehow inferior to a classical period or canonical mode of horror in the 1930s especially as represented by the monster films of Universal Studios The book's four sections re-evaluate the historical political economic and cultural factors informing 1940s horror cinema to introduce new theoretical frameworks and to open up space for scholarly discussion of 1940s horror genre hybridity periodization and aesthetics Chapters focused on Gothic and Grand Guignol traditions operating in forties horror cinema 1940s proto slasher films the independent horrors of the Poverty Row studios and critical reevaluations of neglected hybrid films such as *The Vampire's Ghost* 1945 and slippery auteurs such as Robert Siodmak and Sam Neufield work to recover a decade of horror that has been framed as having fallen victim to repetition exhaustion and decline **Shocking Representation** Adam Lowenstein, 2005-11-09 In this imaginative new work Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II Hiroshima and the Vietnam War Lowenstein centers *Shocking Representation* around readings of films by Georges Franju Michael Powell Shindo Kaneto Wes Craven and David Cronenberg He shows that through allegorical representations these directors films

confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas Borrowing elements from art cinema and the horror genre these directors disrupted the boundaries between high and low cinema Lowenstein contrasts their works often dismissed by contemporary critics with the films of acclaimed New Wave directors in France England Japan and the United States He argues that these New Wave films which were embraced as both art and national cinema often upheld conventional ideas of nation history gender and class questioned by the horror films By fusing film studies with the emerging field of trauma studies and drawing on the work of Walter Benjamin Adam Lowenstein offers a bold reassessment of the modern horror film and the idea of national cinema

Smirk, Sneer and Scream Mark Clark, 2003-12-31 While you may think the old adage about oil and water being unable to mix applies perfectly to the cinema of terror and the craft of great acting many a grease painted scare and fluid performance have been combined in the strange alchemy that is the horror film From the silent mastery of Lon Chaney's *The Phantom of the Opera* to the cultured cannibalism of Anthony Hopkins in *The Silence of the Lambs* the genre has seen an impressive number of noteworthy portrayals far removed from the stereotypical leering monster and terrified maiden Part One of this work highlights the stars of this screen style those whose numerous roles and outstanding performances made their names synonymous with horror cinema Part Two covers actors who although not normally associated with the genre still contributed to its history Part Three covers the great actresses in horror films and highlights their acting achievement An appendix lists all the Academy Award nominations and winners in the horror genre

Horror Film Steffen Hantke, 2004 Essays on the rise of the horror film and on how moviemakers package and promote fright

Surveillance and Film J. Macgregor Wise, 2016-09-08 Examines the ways that surveillance has been represented in cinema over the last forty years especially themes of voyeurism ethics trust and control

Feeling Colour Bregt Lameris, 2025-03-06 The shift back from quasi monochrome to coloured motion picture during the 1950s and 1960s famously provided moviegoers the dazzling opportunity to more fully engage their senses all the while opening new modes of affective possibilities for filmmakers Set against the intersection of media studies emotion theory biology and digital humanities *Feeling Colour* Chromatic Embodiment in Film Culture 1950s 1960s delves into the role colour played in the oft fraught relationship between cinema and its audiences This transnational analysis of an extensive range of midcentury cinematography examines the multilayered effects which extend beyond the silver screen offering a high level theoretical elaboration and in depth historical exploration of both experimental and mainstream movies Lameris takes an interdisciplinary perspective examining the different ways colour creates or was believed to create embodied reactions From perception theory and putting the nerves in motion to colour psychology and how to steer the spectator to cross modal perception or synaesthesia Lameris asks how how colours and feelings in film are entangled in the colour cultures discourses and beliefs of a particular historical context With its influential cultural scholarly contribution and accessible writing style this book will delight both students and specialists in

film and media studies In addition those interested in the history and use of color in advertising neuroscience gender studies and emotion will find the book engaging and useful

Madness at the Movies James Charney, 2023-01-31 A unique detailed look at depictions of mental illness in films

Reading Phineas, Watching Slashers Brandon R. Grafius, 2018-03-20 The tale of the zeal of Phineas expressed when he killed an Israelite man and a Midianite woman having sex and thus stopped a plague of consorting with idolatrous neighbors in the Israelite camp Numbers 25 has long attracted both interest and revulsion Scholars have sought to defend the account to explain it as pious fiction or to protest its horrific violence Brandon R Grafius seeks to understand how the tale expresses the latent anxieties of the Israelite society that produced it combining the insights of historical criticism with those of contemporary horror and monster theory Grafius compares Israelite anxieties concerning ethnic boundaries and community organization with similar anxieties apparent in horror films of the 1980s then finds confirmation for his method in the responses of Roman period readers who reacted to the tale of Phineas as a tale of horror The combination of methods allows Grafius to illumine the concern of an ancient priestly class to control unsettled and unsettling community boundaries and to raise questions of implications for our own time

Closed Circuits Garrett Stewart, 2015-01-30 The recent uproar over NSA dataveillance can obscure the fact that surveillance has been part of our lives for decades And cinema has long been aware of its power and potential for abuse In *Closed Circuits* Garrett Stewart analyzes a broad spectrum of films from *M* and *Rear Window* through *The Conversation* to *D j Vu* *Source Code* and *The Bourne Legacy* in which cinema has articulated and performed the drama of inspection s unreturned look While mainstays of the thriller both the act and the technology of surveillance Stewart argues speak to something more foundational in the very work of cinema The shared axis of montage and espionage with editing designed to draw us in and make us forget the omnipresence of the narrative camera extends to larger questions about the politics of an oversight regime that is increasingly remote and robotic To such a global technopticon one telltale response is a proliferating mode of digitally enhanced surveillancinema

Male Bodies Unmade Jongwoo Jeremy Kim, 2023-11-14 *Male Bodies Unmade* explores white men s disunified physicality in modern and contemporary art while attending to erotic polysemy that questions the visual ethos of Occidental patriarchy Art historian Jongwoo Jeremy Kim s approach is informed by his own status as an immigrant a polyglot queen drawn to extravagant fantasies of misbehaving bodies that are in truth foreign territories colonies of misbelief In six case studies focusing on configurations of irrational anatomy and horny self extinction this book celebrates the lessons and pleasures of disrupting art history s hegemonically Western narratives

A Grammar of Murder Karla Oeler, 2009-12-15 The dark shadows and offscreen space that force us to imagine violence we cannot see The real slaughter of animals spliced with the fictional killing of men The missing countershot from the murder victim s point of view Such images or absent images Karla Oeler contends distill how the murder scene challenges and changes film Reexamining works by such filmmakers as Renoir Hitchcock Kubrick Jarmusch and Eisenstein Oeler traces the murder scene s intricate

connections to the great breakthroughs in the theory and practice of montage and the formulation of the rules and syntax of Hollywood genre She argues that murder plays such a central role in film because it mirrors on multiple levels the act of cinematic representation Death and murder at once eradicate life and call attention to its former existence just as cinema conveys both the reality and the absence of the objects it depicts But murder shares with cinema not only this interplay between presence and absence movement and stillness unlike death killing entails the deliberate reduction of a singular subject to a disposable object Like cinema it involves a crucial choice about what to cut and what to keep

Ghouls, Gimmicks, and Gold Kevin Heffernan, 2004-03-25 The history of horror films and the horror film industry in the 1950s and 1960s

TCM Imports Alicia Malone, 2025-04-22 Whether you re a longtime film buff or new to foreign movies TCM Imports is an essential accessible guide to an absorbing selection of cinema from around the world curated by Turner Classic Movies host Alicia Malone International cinema offers a one of a kind window to the world allowing viewers to experience foreign cultures and unique expressions of cinematic art but it can feel daunting to approach for newcomers or to expand upon even for seasoned movie buffs Let TCM Imports be your guide to a wide ranging and engrossing collection of movies from around the world Featuring films from every continent touching on international waves including but by no means limited to those renowned from Europe and spanning a century of moviemaking this resource is comprehensive but accessible TCM Imports includes an eclectic list of films including those that have been called high art low art or cult classics There are obvious choices and some weird ones but all are a good time and all will inspire you to explore a different side of cinema Each movie is covered with just enough description to get you excited no spoilers behind the scenes stories background on the filmmakers stars genres and movements the films were a part of and illustrated by full color and black and white photos With a thematic organization by seasons and moods inspired by time of year this guide will set you up to enjoy a movie each week for a full year of foreign treasures or allow you to dive into a binge watch Viewer s choice Among the films included *Amelie* 2001 *Ikiru* 1952 *Lady Snowblood* 1973 *The Girls* 1968 *In the Mood For Love* 2000 *Ali* *Fear Eats the Soul* 1974 *Bicycle Thieves* 1948 *Daisies* 1966 *Spring in a Small Town* 1948 *Dilwale Dulhania Le Jayenge* 1995 *Late Spring* 1949 *Went the Day Well* 1942 *The Passion of Joan of Arc* 1928 *Black Girl* 1966 *The Young Girls of Rochefort* 1967 *Purple Noon* 1960 *Cl o From 5 to 7* 1962 *Parasite* 2019 *L Avventura* 1960 *Metropolis* 1926 *The Rules of the Game* 1939 *Devi* 1960 *Death of a Cyclist* 1955 *Pale Flower* 1964 *Fanny and Alexander* 1982 *Black Christmas* 1974 *My Night at Maud s* 1969

Envisaging Death Michele Aaron, 2014-07-18 Envisaging Death Visual Culture and Dying enters the expanding field of Death Studies and connects some of its key interpretive frameworks such as issues of internment practice trauma or end of life care to visual culture and more than that to visual culture s socio political geographic and aesthetic specificities Where the prevailing picture of death within this field is as a Western experience framed by its denial on one side and its sensationalism on the other this collection confronts the specifics of death s marginalisation its experience as local rather

than universal and the precise relationship between the context and the cultural mediation of death Who and where you are which part of the world you live in whether you are famous or wealthy subject to natural catastrophe civil unrest or high tech healthcare has enormous influence on how your death is marked imaged and imagined As such this book addresses the socio cultural factors permeating and styling the visual and inevitably material treatment of death and dying in a broad array of personal and national settings Advanced society has been characterised by an increased distancing of death from the everyday and its distortion or invisibility within the public sphere The essays collected here return some shape and context and geo politics to the treatment of death and dying within contemporary culture and specifically within contemporary visual culture which provides an ever more dominating forum for society's depiction of and dealings with death Charting important new interdisciplinary terrain scholars and practitioners from a wide range of fields address an assortment of cultural mediations of real fictional or fictionalised death They navigate in different ways the fraught policed but always relative distance between the living and the dead which characterises these mediations a distance which works inevitably to reassure and re secure those supposedly untouched by death and dying Envisaging Death whether through discussion of the cemetery landscape the still or moving image the therapeutic or educational art practice addresses how such a distance is reinforced It also crucially explores countless cases of and increasing possibilities for the disruption of this distance With the various crises of current times be they economic environmental or regional such possibilities for this disruption and the altered dynamics of human connection that they represent can only gain in significance Reclaiming Popular Documentary

Christie Milliken, Steve F. Anderson, 2021-07-06 The documentary has achieved rising popularity over the past two decades thanks to streaming services like Netflix and Hulu Despite this documentary studies still tends to favor works that appeal primarily to specialists and scholars Reclaiming Popular Documentary reverses this long standing tendency by showing that documentaries can be and are made for mainstream or commercial audiences Editors Christie Milliken and Steve Anderson who consider popular documentary to be a subfield of documentary studies embrace an expanded definition of popular to acknowledge the many evolving forms of documentary such as branded entertainment fictional hybrids and works with audience participation Together these essays address emerging documentary forms including web docs virtual reality immersive journalism viral media interactive docs and video on demand and offer the critical tools viewers need to analyze contemporary documentaries and consider how they are persuaded by and represented in documentary media By combining perspectives of scholars and makers Reclaiming Popular Documentary brings new understandings and international perspectives to familiar texts using critical models that will engage media scholars and fans alike **The DVD Stack** Nick

Bradshaw, 2006 **Saludos Hispanos**, 2000 **Early Modern Tragedy and the Cinema of Violence** S.

Simkin, 2005-12-15 This study considers parallel issues in revenge tragedies of the early seventeenth century and violent cinema of the last thirty years It offers a series of provocative explorations of death revenge and justice and gender and

violence What happens when we connect *The White Devil* with *Basic Instinct* *The Changeling* or *Titus Andronicus* with *Straw Dogs* *Doctor Faustus* with *Se7en* *Taxi Driver* with *The Spanish Tragedy* Appealing to those with an interest in either drama or film written in an engaging style the book also reconsiders the high popular culture divide and reflects on the enduring significance of the revenge motif in Western culture over the past four hundred years particularly in the post 9 11 context

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