



Salo Criterion Collection

Michael Flynn, Fabiola Fernandez Salek



Salo Criterion Collection:

New Trends in Italian Cinema Carmela Scala, 2014-09-26 Is the legacy of the Neorealist film making mode or should we say mood a withered one If not what is the ideal dialogue between contemporary Italian directors and this momentous page of their cultural history all about The aim of this book is to show that far from being exhausted the vivifying lymph of post Second World War Italian Neorealism continues to sustain the aesthetic praxis of many artists Predominantly the staying power of Neorealism becomes apparent in the stringent moral urgency behind the realization of films such as *Gomorra* *Lamerica* or *Terra Madre* All of them although cinematically very sophisticated retain the anxiety of engagement and the impassionate look upon reality that characterized the masterpieces of Rossellini De Sica and Visconti All the essays in this collection highlight how in responding to the unprecedented challenges of the New Millennium Italian movie makers such as Garrone Amelio or Olmi are able to recapture the ethical and methodological spirit of classic Neorealism in very interesting ways

Focus On: 100 Most Popular French-language Films Wikipedia contributors, *Screening Torture* Michael Flynn, Fabiola Fernandez Salek, 2012-09-18 Before 9 11 films addressing torture outside of the horror slasher genre depicted the practice in a variety of forms In most cases torture was cast as the act of a desperate and depraved individual and the viewer was more likely to identify with the victim rather than the torturer Since the terrorist attacks of September 11 2001 scenes of brutality and torture in mainstream comedies dramatic narratives and action films appear for little other reason than to titillate and delight In these films torture is devoid of any redeeming qualities represented as an exercise in brutal senselessness carried out by authoritarian regimes and institutions This volume follows the shift in the representation of torture over the past decade specifically in documentary action and political films It traces and compares the development of this trend in films from the United States Europe China Latin America South Africa and the Middle East Featuring essays by sociologists psychologists historians journalists and specialists in film and cultural studies the collection approaches the representation of torture in film and television from multiple angles and disciplines connecting its aesthetics and practices to the dynamic of state terror and political domination

The Legacy of World War II in European Arthouse Cinema Sam Deighan, 2021-06-08 World War II irrevocably shaped culture and much of cinema in the 20th century thanks to its devastating global impact that changed the way we think about and portray war This book focuses on European war films made about the war between 1945 and 1985 in countries that were occupied or invaded by the Nazis such as Poland France Italy the Soviet Union and Germany itself Many of these films were banned censored or sharply criticized at the time of their release for the radical ways they reframed the war and rejected the mythologizing of war experience as a heroic battle between the forces of good and evil The particular films examined made by arthouse directors like Pier Paolo Pasolini Rainer Werner Fassbinder and Larisa Shepitko among many more deviate from mainstream cinematic depictions of the war and instead present viewpoints and experiences of WWII which are often controversial or transgressive They explore the often

complicated ways that participation in war and genocide shapes national identity and the ways that we think about bodies and sexuality trauma violence power justice and personal responsibility themes that continue to resonate throughout culture and global politics

Pier Paolo Pasolini Gian Maria Annovi, 2017-02-14 Before his mysterious murder in 1975 Pier Paolo Pasolini had become famous and infamous not only for his groundbreaking films and literary works but also for his homosexuality and criticism of capitalism colonialism and Western materialism In *Pier Paolo Pasolini Performing Authorship* Gian Maria Annovi revisits Pasolini's oeuvre to examine the author's performance as a way of assuming an antagonistic stance toward forms of artistic social and cultural oppression Annovi connects Pasolini's notion of authorship to contemporary radical artistic practices and today's multimedia authorship Annovi considers the entire range of Pasolini's work including his poetry narrative and documentary film dramatic writings and painting as well as his often scandalous essays on politics art literature and theory He interprets Pasolini's multimedia authorial performance as a masochistic act to elicit rejection generate hostility and highlight the contradictions that structure a repressive society Annovi shows how questions of authorial self representation and self projection relate to the artist's effort to undermine the assumptions of his audience and criticize the conformist practices that the culture industry and mass society impose on the author Pasolini reveals the critical potential of his spectacular celebrity by using the author's corporeal or vocal presence to address issues of sexuality and identity and through his strategic self fashioning in films paintings and photographic portraits he destabilizes the audience's assumptions about the author

Equivocal Subjects Shelleen Greene, 2014-03-27 Analysing the depiction of African Italian mixed race subjects from the historical epics of the Italian silent golden era to the contemporary period *Equivocal Subjects* engages the history of Italian nationalism and colonialism through theories of subject formation ideologies of race and postcolonial theory Greene's approach also provides a novel interpretation of recent developments surrounding Italy's status as a major passage for immigrants seeking to enter the European Union This book provides an original theoretical approach to the Italian cinema that speaks to the nation's current political and social climate

Dissecting Cannibal Holocaust Nathan Wardinski, 2024-04-15 Since its 1980 release the Italian horror film *Cannibal Holocaust* has shocked viewers and provoked censors with its graphic imagery and unrelenting nihilism Following a summary of the story and the controversy over its release *Dissecting Cannibal Holocaust* examines the film's relevance to cinematic and literary history anthropology nature studies ethics and censorship media and journalism documentary filmmaking representations of cannibalism and post colonialism and genre cinema The book also addresses some of the most frequent criticisms of *Cannibal Holocaust* including its depictions of native people and the inclusion of real life animal killings Matching the audacity of the film itself *Dissecting Cannibal Holocaust* makes provocative arguments about the influence of corporate media the purpose of art the relationship between industrialized and indigenous people the amorality of nature and the roots of violence

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 **Monsters and Monstrosity from the Fin de Siecle to the Millennium** Sharla Hutchison, Rebecca A. Brown, 2015-10-23 Zombies vampires and ghosts feature prominently in nearly all forms of entertainment in the 21st century including popular fiction film comics television and computer games But these creatures have been vital to the entertainment industry since the best seller books of a century and half ago Monsters don t just invade popular culture they help sell popular culture This collection of new essays covers 150 years of enduringly popular Gothic monsters who have shocked and horrified audiences in literature film and comics The contributors unearth forgotten monsters and reconsider familiar ones examining the audience taboos and fears they embody *Media Review Digest* C. Edward Wall, 1999 **Queer Italy** Miguel Malagreca, Miguel Andrés Malagreca, 2007 Queer Italy is the first multi methodological inquiry into the historical political and representational contexts behind the current plea for civil unions that queers advocate in Italy Concerned with the links between identity subjectivity and sexuality in Italy this book opens Italian studies to previously neglected discussion of queer and migrant subjectivities The author applies Lacanian film analysis and auto ethnographic passages to question the uses of queer politics in Italy Accessible and comprehensive this is an ideal text for undergraduate and graduate courses on Italian culture cultural studies and film studies **Nuns in Popular Culture** Marcus K. Harmes, Meredith A. Harmes, 2024-08-14 Films and television programs about nuns women in a religious order are among the most successful and popular we watch from old favorites like *The Sound of Music* to recent smash hits like *Call the Midwife* and *Mrs Davis* This new collection studies the fascinating and often controversial ways nuns have been portrayed in popular media such as warriors career women and agents of supernatural horror Specialist contributors in popular culture study more than a century of works from around the globe in genres as diverse as musicals horror films and even heavy metal music videos **Film and the Holocaust** Aaron Kerner, 2011-05-05 When representing the Holocaust the slightest hint of narrative embellishment strikes contemporary audiences as somehow a violation against those who suffered under the Nazis This anxiety is at least in part rooted in Theodor Adorno s dictum that To write poetry after Auschwitz is barbaric And despite the fact that he later reversed his position the conservative opposition to all artistic representations of the Holocaust remains powerful leading to the insistent demand that it be represented as it really was And yet whether it s the girl in the red dress or a German soldier belting out Bach on a piano during the purge of the ghetto in *Schindler s List* or the use of tracking shots in the documentaries *Shoah* and *Night and Fog* all genres invent or otherwise embellish the narrative to locate meaning in an event that we commonly refer to as unimaginable This wide ranging book surveys and discusses the ways in which the Holocaust has been represented in cinema covering a deep cross section of both national cinemas and genres **Genre Trouble and Extreme Cinema** Troy Bordun, 2017-11-10 This volume re evaluates theories of genre and spectatorship in light of a critic

defined tendency in recent art cinema coined extreme cinema In *Genre Trouble* and *Extreme Cinema* Bordun argues that the films of Mexican director Carlos Reygadas and French director Catherine Breillat expand generic classifications Bordun contends that their films make it apparent that genre is not established prior to the viewing of a work but is recollected and assembled by spectators in ways that matter for them in both personal and experiential terms The author deploys contemporary film theories on the senses both phenomenological and affect theory and partakes in close readings of the films forms and narratives The book thus adds to the present literature on extreme cinema and film theory yet sets itself apart by fully deploying genre theory alongside the methodological and stylistic approaches of Stanley Cavell Vivian Sobchack Laura U Marks and Eugenie Brinkema

The New Yorker Harold Wallace Ross, William Shawn, Tina Brown, David Remnick, Katharine Sergeant Angell White, Rea Irvin, Roger Angell, 2008-08 Torture and Impunity Alfred W. McCoy, 2012-08-24 Many Americans have condemned the enhanced interrogation techniques used in the War on Terror as a transgression of human rights But the United States has done almost nothing to prosecute past abuses or prevent future violations Tracing this knotty contradiction from the 1950s to the present historian Alfred W McCoy probes the political and cultural dynamics that have made impunity for torture a bipartisan policy of the U S government During the Cold War McCoy argues the U S Central Intelligence Agency covertly funded psychological experiments designed to weaken a subject's resistance to interrogation After the 9 11 terrorist attacks the CIA revived these harsh methods while U S media was flooded with seductive images that normalized torture for many Americans Ten years later the U S had failed to punish the perpetrators or the powerful who commanded them and continued to exploit intelligence extracted under torture by surrogates from Somalia to Afghanistan Although Washington has publicly distanced itself from torture disturbing images from the prisons at Abu Ghraib and Guantanamo are seared into human memory doing lasting damage to America's moral authority as a world leader

Grand-Guignol Cinema and the Horror Genre Mario DeGiglio-Bellemare, 2023-02-14 *Grand Guignol Cinema and the Horror Genre* traces important contributions of the Parisian Grand Guignol theatre's Golden Age as theoretical considerations of embodiment and affect in the development of horror cinema in the twentieth century This study traces key components of the Grand Guignol stage as a means to explore the immersive and corporeal aspects of horror cinema from the sound period to today The book is a means to explore the Grand Guignol not only as a historical place and genre but also theoretically as a conceptual framework that opens up an affective mapping of Grand Guignol attractions in cinema This study's restoration of a long Grand Guignol tradition in cinema makes it a significant contribution to new theorizations of horror It brings seemingly disparate traditions into conversation as American Canadian French and Italian cinema are all important sites for thinking through cinematic embodiment These four countries have developed their own important genres and movements of Grand Guignol cinema the slasher the French Films of Sensation Canadian body horror and the giallo The Grand Guignol famously operated in a dead end of Chaptal Street in the Pigalle district of Paris this study

offers affective and corporeal readings that open up new byways beyond the dead end of psychoanalytic readings that continues to be dominant in horror genre scholarship 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 Video Watchdog, 1994 *Parasite: A Philosophical Exploration*, 2022-08-22 Parasite is a philosophically interesting film because it presents the ethico biological problem of parasitism in a metaphorical and artistic fashion Michel Serres in his book called The Parasite holds that parasites are not in fact useless but that they establish communications between different spheres and are thus able to transform large scale organisms Parasites import coincidences activate defence systems and establish new links with the host In this book philosophers explore the film from various angles using the ancient satirist Lucian's De Parasito Nietzsche's concept of the vengeance of the weak Dostoyevsky's underground Marxism and many more

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