

1. Record Nr.	UNINA9910458835303321
Titolo	From the arthouse to the grindhouse [[electronic resource]] : highbrow and lowbrow transgression in cinema's first century // edited by John Cline, Robert G. Weiner
Pubbl/distr/stampa	Lanham, Md., : Scarecrow Press, 2010
ISBN	1-282-71360-4 9786612713606 0-8108-7655-8
Descrizione fisica	1 online resource (363 p.)
Altri autori (Persone)	ClineJohn <1981-> WeinerRobert G. <1966->
Disciplina	791.43/653
Soggetti	Sensationalism in motion pictures Exploitation films Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Foreword; Acknowledgments; Introduction; Part I. EARLY TRANSGRESSIONS; CHAPTER 1. Erotica in the Service of Social Hygiene: Sexual Enlightenment Melodramas in Austro-Hungarian and Weimar German Cinema; CHAPTER 2. Kicking against the Pricks: The Perverseness of Erich von Stroheim; CHAPTER 3. Two Helens and a Host of Tricks: Tod Browning's The Thirteenth Chair; CHAPTER 4. The Prince of Exploitation: Dwain Esper; Part II. SXPLOITATION; CHAPTER 5. Fondling Your Eyeballs: Watching Doris Wishman; CHAPTER 6. Exploring Cinema's Sordid Side: The Films of Sonney and Friedman CHAPTER 7. In Celebration of Going Too Far: WaterpowerCHAPTER 8. The Last Film, the Last Book: Pasolini and Sade; Part III. EXHIBITION; CHAPTER 9. Horror at the Crossroads: Class, Gender, and Taste at the Rialto; CHAPTER 10. Japanese Grindhouse: The Tobita Cinema in Osaka; CHAPTER 11. Grindhouse and Beyond; CHAPTER 12. Art and Grind in Seattle; Part IV. TRANSGRESSIVE STARS; CHAPTER 13. The Humanist Transgressions of Lon Chaney; CHAPTER 14. The Perfect Threat Arch Hall Jr., The Sadist, and the Ideal Teenager; CHAPTER 15. The History of

a Sexual Revolutionary: Jamie Gillis

CHAPTER 16. Cultural Learnings from Borat: A Model for the New Standardized Cult Film Part V.

REALITY/DOCUMENTARY TRANSGRESSIONS; CHAPTER 17. The Transgressive Tote: Art and Misdemeanor in Deadhead Imagery;

CHAPTER 18. The Real Faces of Death: Art Shock in Des Morts;

CHAPTER 19. The Small World of Snuff: Fetish Custom Video; CHAPTER 20. There Is Nothing More Objectionable Than Objectivity: The Films of Peter Watkins;

CHAPTER 21. It's Only a Movie?: Reality as Transgression in Exploitation Cinema; Index; About the Editors and Contributors

Sommario/riassunto

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.
