

1. Record Nr.	UNINA9910798900603321
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Titolo	Capital and popular cinema : the dollars are coming! // Valentina Vitali [[electronic resource]]
Pubbl/distr/stampa	Manchester : , : Manchester University Press, , 2016
ISBN	1-5261-0977-8
Descrizione fisica	1 online resource : illustrations (black and white)
Disciplina	791.43
Soggetti	Cult films - History and criticism Cult films - Economic aspects Motion picture industry Criticism, interpretation, etc.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Previously issued in print: 2016.
Nota di bibliografia	Includes bibliographical references, filmography and index.
Sommario/riassunto	Popular cinema has mostly been discussed from a 'cult' perspective that celebrates uncritically its 'transgressive' qualities. Capital and popular cinema responds to the need for a more solid academic approach by situating 'low' film genres in their economic and culturally-specific contexts and by exploring the interconnections between those contexts, the immediate industrial-financial interests sustaining the films, and the films' aesthetics. Through the examination of three different cycles in film production - the Italian giallo of Mario Bava, the Mexican films of Fernando Mndez, and the Hindi horror cinema of the Ramsay Brothers - this book proposes a comparative approach that accounts for the whole of a national film industry's production ('popular' and 'canonic'), and is applicable to the study of film genres globally.