

The Supernatural Cinema Of Guillermo Del Toro Cri

THANK YOU VERY MUCH FOR DOWNLOADING **THE SUPERNATURAL CINEMA OF GUILLERMO DEL TORO CRI**. MOST LIKELY YOU HAVE KNOWLEDGE THAT, PEOPLE HAVE SEE NUMEROUS TIME FOR THEIR FAVORITE BOOKS NEXT THIS THE SUPERNATURAL CINEMA OF GUILLERMO DEL TORO CRI, BUT STOP UP IN HARMFUL DOWNLOADS.

RATHER THAN ENJOYING A FINE BOOK ONCE A MUG OF COFFEE IN THE AFTERNOON, THEN AGAIN THEY JUGGLED BEHIND SOME HARMFUL VIRUS INSIDE THEIR COMPUTER. **THE SUPERNATURAL CINEMA OF GUILLERMO DEL TORO CRI** IS MANAGEABLE IN OUR DIGITAL LIBRARY AN ONLINE ENTRY TO IT IS SET AS PUBLIC FOR THAT REASON YOU CAN DOWNLOAD IT INSTANTLY. OUR DIGITAL LIBRARY SAVES IN COMBINED COUNTRIES, ALLOWING YOU TO ACQUIRE THE MOST LESS LATENCY ERA TO DOWNLOAD ANY OF OUR BOOKS LATER THAN THIS ONE. MERELY SAID, THE THE SUPERNATURAL CINEMA OF GUILLERMO DEL TORO CRI IS UNIVERSALLY COMPATIBLE FOLLOWING ANY DEVICES TO READ.

CONTEMPORARY SPANISH GOTHIC ANN DAVIES 2016-10-27 EXAMINES SPAIN'S CONTRIBUTION TO INTERNATIONAL INTEREST IN GOTHIC CULTURE, FILM AND LITERATURE WITH THE SUCCESS OF NOVELS SUCH AS *THE SHADOW OF THE WIND* AND FILMS LIKE *THE OTHERS*, CONTEMPORARY SPANISH CULTURE HAS CONTRIBUTED A GREAT DEAL TO THE IMAGERY AND EXPERIENCE OF THE GOTHIC, ALTHOUGH SUCH CONTRIBUTIONS ARE NOT ALWAYS RECOGNISED AS BEING SPECIFICALLY SPANISH IN ORIGIN. *CONTEMPORARY SPANISH GOTHIC* IS THE FIRST BOOK TO STUDY HOW THE GOTHIC MODE INTERSECTS WITH CULTURAL PRODUCTION IN SPAIN TODAY, CONSIDERING SOME OF THE WAYS IN WHICH SUCH PRODUCTION FEEDS OFF AND SIMULTANEOUSLY FEEDS INTO GOTHIC PRODUCTION MORE WIDELY. EXAMINING THE WORKS OF WRITERS AND FILMMAKERS LIKE CARLOS RUIZ ZAFAN, ARTURO PA(C)REZ-REVERTE, PEDRO ALMODAVAR AND ALEJANDRO AMENABAR, AS WELL AS THE FURTHER REACHES OF SPANISH GOTHIC INFLUENCE IN THE TWILIGHT FILM SERIES, THE BOOK CONSIDERS IMAGES AND THEMES LIKE THE MAD SURGEON AND THE VULNERABLE BODY, THE ROLE OF THE HAUNTED HOUSE, AND THE HERITAGE BIOPICS OF FRANCISCO DE GOYA.

CONTEMPORARY FAIRY-TALE MAGIC 2020-01-13 CONTEMPORARY FAIRY-TALE MAGIC STUDIES THE IMPACT OF FAIRY TALES ON CONTEMPORARY CULTURES FROM AN INTERDISCIPLINARY PERSPECTIVE, WITH SPECIAL EMPHASIS ON HOW LITERATURE AND FILM ARE RETELLING CLASSIC FAIRY TALES FOR MODERN AUDIENCES.

THE UNCANNY CHILD IN TRANSNATIONAL CINEMA JESSICA BALANZATEGUI 2018-12-11 THIS BOOK ILLUSTRATES HOW GLOBAL HORROR FILM IMAGES OF CHILDREN RE-CONCEPTUALISED CHILDHOOD AT THE BEGINNING OF THE TWENTY-FIRST CENTURY, UNRAVELLING THE CHILD'S LONG ENTRENCHED BINDING TO IDEOLOGIES OF GROWTH, FUTURITY, AND PROGRESS. *THE UNCANNY CHILD IN TRANSNATIONAL CINEMA* ANALYSES AN INFLUENTIAL BODY OF HORROR FILMS FEATURING SUBVERSIVE DEPICTIONS OF CHILDREN THAT EMERGED AT THE BEGINNING OF THE TWENTY-FIRST CENTURY, AND CONSIDERS THE CULTURAL CONDITIONS SURROUNDING THEIR EMERGENCE. THE BOOK PROPOSES THAT COMPLEX CULTURAL AND INDUSTRIAL SHIFTS AT THE TURN OF THE MILLENNIUM RESULTED IN POTENT CINEMATIC RENEGOTIATIONS OF THE CONCEPT OF CHILDHOOD. IN THESE TRANSNATIONAL FILMS-LARGELY STEMMING FROM SPAIN, JAPAN, AND AMERICA-THE CHILD RESISTS EMBODYING GROWTH AND FUTURITY, CONCEPTS TO WHICH THE CHILD'S SYMBOLIC FUNCTION IS TYPICALLY BOUND. BY DEMONSTRATING BOTH THE CULTURALLY SPECIFIC AND GLOBALLY RESONANT PROPERTIES OF THESE FRIGHTENING VISIONS OF CHILDREN WHO REFUSE TO GROW UP, THE BOOK OUTLINES THE CONCEPTUAL AND AESTHETIC MECHANISMS BY WHICH LONG ENTRENCHED IDEOLOGIES OF FUTURITY, NATIONAL PROGRESS, AND TELEOLOGICAL HISTORY STARTED TO WAVER AT THE TURN OF THE TWENTY-FIRST CENTURY.

THE VAMPIRE IN SCIENCE FICTION FILM AND LITERATURE PAUL MEEHAN 2014-06-23 VAMPIRES HAVE BEEN A POPULAR SUBJECT FOR WRITERS SINCE THEIR INCEPTION IN 19TH CENTURY GOTHIC LITERATURE AND, LATER, BECAME POPULAR WITH FILMMAKERS. NOW THE CLASSICAL VAMPIRE IS EXTINCT, AND IN ITS PLACE ARE NEW VAMPIRES WHO EMBRACE THE HI-TECH WORLDS OF SCIENCE FICTION. THIS BOOK IS THE FIRST TO EXAMINE THE HISTORY OF VAMPIRES IN SCIENCE FICTION. THE FIRST PART CONSIDERS THE ROLE OF SCIENCE AND PSEUDO-SCIENCE, FROM LATE VICTORIAN TO MODERN TIMES, IN THE CREATION OF THE VAMPIRE, AS WELL AS THE "SENSATION FICTION" OF J. SHERIDAN LE FANU, BRAM STOKER, ARTHUR CONAN DOYLE AND H.G. WELLS. THE SECOND PART FOCUSES ON THE HISTORY OF THE SCIENCE FICTION VAMPIRE IN THE CINEMA, FROM THE SILENT ERA TO THE PRESENT. MORE THAN SIXTY FILMS ARE DISCUSSED, INCLUDING FILMS FROM SUCH ACCLAIMED DIRECTORS AS ROGER CORMAN, DAVID CRONENBERG, GUILLERMO DEL TORO AND STEVEN SPIELBERG, AMONG OTHERS.

VAMPIRE FILMS AROUND THE WORLD JAMES AUBREY 2020-10-09 VAMPIRES ARE ARGUABLY THE MOST POPULAR AND MOST PARADOXICAL OF GOTHIC MONSTERS: LIFE DRAINING YET PASSIONATE, FEARED YET FASCINATING, DEAD YET IMMORTAL. VAMPIRE CONTENT PRODUCES EXQUISITELY SUSPENSEFUL STORIES THAT, COMBINED WITH MOTION PICTURE FILMMAKING, REVEAL MUCH ABOUT THE CULTURES THAT ENABLE VAMPIRE FILM PRODUCTION AND THE AUDIENCES THEY ATTRACT. THIS COLLECTION OF ESSAYS IS GENEROUSLY ILLUSTRATED AND RANGES ACROSS SIXTEEN CULTURES ON FIVE CONTINENTS, INCLUDING THE FILMS LET THE RIGHT ONE IN, WHAT WE DO IN THE SHADOWS, CRONOS, AND WE ARE THE NIGHT, AMONG MANY OTHERS. DISTINCTLY DIFFERENT KINDS OF EUROPEAN VAMPIRES HAVE ORIGINATED IN IRELAND, GERMANY, SWEDEN, AND SERBIA. NORTH AMERICAN VAMPIRES ARE REPRESENTED BY FILMS FROM MEXICO, CANADA, AND THE USA. MIDDLE EASTERN LOCATIONS INCLUDE TANGIER, MOROCCO, AND A FICTIONAL CITY IN IRAN. SOUTH ASIA HAS PRODUCED BOLLYWOOD VAMPIRE FILMS, AND EAST ASIAN VAMPIRES ARE REPRESENTED BY FILMS FROM KOREA, CHINA, AND JAPAN. SOME OF THE MOST RECENT VAMPIRE MOVIES HAVE COME FROM AUSTRALIA AND NEW ZEALAND. THESE ESSAYS ALSO LOOK AT VAMPIRE FILMS THROUGH LENSES OF GENDER, POST-COLONIALISM, CAMP, AND OTHERNESS AS WELL AS THE EVOLUTION OF THE VAMPIRIC CHARACTER IN CINEMA WORLDWIDE, TOGETHER CONSTITUTING A MOSAIC OF THE CINEMATIC UNDEAD.

STUDIES IN THE HORROR FILM: STANLEY KUBRICK'S THE SHINING TONY MAGISTRALE 2015-06-09 MASSIVE COLLECTION OF NEW ESSAYS ON THE SHINING WITH NEW INTERVIEWS WITH THE CAST AND CREW.

GUILLERMO DEL TORO'S NIGHTMARE ALLEY: THE RISE AND FALL OF STANTON CARLISLE GINA MCINTYRE 2021-12-17 JOIN OSCAR-WINNING FILMMAKER GUILLERMO DEL TORO FOR AN INTIMATE EXPLORATION OF HIS DARKLY ELECTRIFYING PSYCHOLOGICAL THRILLER NIGHTMARE ALLEY. COMPREHENSIVE AND INSIGHTFUL, GUILLERMO DEL TORO'S NIGHTMARE ALLEY: THE RISE AND FALL OF STANTON CARLISLE, IS THE ULTIMATE COMPANION TO THE MASTER DIRECTOR'S LATEST WORK. • DISCOVER A RIVETING STORY: INSPIRED BY WILLIAM LINDSAY GRESHAM'S CULT 1947 NOVEL, NIGHTMARE ALLEY STARS BRADLEY COOPER AS STANTON "STAN" CARLISLE, A TALENTED BUT TROUBLED DRIFTER WHO TAKES UP WITH A TRAVELING CARNIVAL. INGRATIATING HIMSELF WITH ITS TROUPE OF MISFITS, STAN SWINDLES HIS WAY TO FORTUNE AND FAME, BUT WHEN HE MEETS PSYCHIATRIST LILITH RITTER (CATE BLANCHETT), HIS GREED AND DUPLICITY WILL PUT HIM ON THE PATH TO SELF-DESTRUCTION. ALSO STARRING TONI COLLETTE, WILLEM DAFOE, RICHARD JENKINS, AND ROONEY MARA, NIGHTMARE ALLEY IS DEL TORO'S MOST AMBITIOUS FILM TO DATE, AN ENGROSSING YET DISTURBING JOURNEY INTO THE PSYCHE OF A TRAGIC SWINDLER WHOSE OWN NATURE SEALS HIS FATE. • EXCLUSIVE INTERVIEWS: THIS DELUXE VOLUME DELVES INTO THE CREATION OF ALL ASPECTS OF THE FILM THROUGH EXTENSIVE INTERVIEWS WITH DEL TORO AND HIS CAST AND CREW, INCLUDING WRITER KIM MORGAN, WITH WHOM HE COLLABORATED CLOSELY ON THE SCRIPT. • NEVER-BEFORE-SEEN CONCEPT ART AND PHOTOS: THIS INCISIVE COMMENTARY IS ILLUSTRATED WITH A BROAD RANGE OF STRIKING VISUALS FROM THE PRODUCTION—INCLUDING CONCEPT ART AND UNIT PHOTOGRAPHY—THAT ILLUMINATE THE FILM'S TWO DISTINCT WORLDS: THE RAMSHACKLE LIFE OF THE TRAVELING CARNIVAL AND THE SOPHISTICATED ART DECO TRAPPINGS OF 1940s BUFFALO, NEW YORK. • INSIGHTS FROM DEL TORO HIMSELF: TRACING THE ARC OF A PRODUCTION THAT FACED MULTIPLE CHALLENGES, NOT LEAST OF ALL THE ONSET OF A PANDEMIC THAT THREATENED TO DERAIL SHOOTING, DEL TORO AND HIS TEAM GIVE DEEP INSIGHTS INTO THE COMPLEX PSYCHOLOGY OF THE FILM'S PROTAGONISTS AND THE PROCESS OF BRINGING THEM TO LIFE ON SET.

COLLECTIVE TRAUMA AND THE PSYCHOLOGY OF SECRETS IN TRANSNATIONAL FILM DEBORAH LYNN PORTER 2018-01-31 COLLECTIVE TRAUMA AND THE PSYCHOLOGY OF SECRETS IN TRANSNATIONAL FILM ADVANCES A METHODOLOGICAL LINE OF INQUIRY BASED ON A FRESH INSIGHT INTO THE WAYS IN WHICH CINEMATIC MEANING IS GENERATED AND CAN BE ASCERTAINED. PREMISED ON A CRITICAL READING STRATEGY INFORMED BY A METAPSYCHOLOGY OF SECRETS, THE BOOK FEATURES ANALYSES OF INTERNATIONALLY ACCLAIMED FILMS—GUILLERMO DEL TORO'S PAN'S LABYRINTH, ANDREY ZVYAGINTSEV'S THE RETURN, JEE-woon KIM'S A TALE OF TWO SISTERS, AND ALEJANDRO AMENÁBAR'S THE OTHERS. IT DEMONSTRATES HOW A RETHINKING OF THE FIGURE OF THE SECRET IN NATIONAL FILM YIELDS A NEW VANTAGE POINT FOR EXAMINING HERETOFORE UNRECOGNIZED CONNECTIONS BETWEEN COLLECTIVE HISTORICAL EXPERIENCE, CINEMATIC PRODUCTION AND A TRANSNATIONAL AESTHETIC OF CONCEALMENT AND HIDING.

GUILLERMO DEL TORO'S THE DEVIL'S BACKBONE SIMON ABRAMS 2017-11-28 EXPLORE THE CREATION OF GUILLERMO DEL TORO'S EARLY MASTERPIECE THROUGH THIS VISUALLY STUNNING AND INSIGHTFUL LOOK AT THE SPINE-CHILLING CLASSIC. RELEASED IN 2001, GUILLERMO DEL TORO'S THE DEVIL'S BACKBONE ANNOUNCED THE DIRECTOR AS A SINGULAR TALENT WITH A UNIQUE ABILITY TO MIX THE MACABRE WITH THE SUBLIME. A SPIRITUAL COMPANION PIECE TO HIS OSCAR-WINNING PAN'S LABYRINTH (2006), THE FILM SHARES SIMILAR THEMES AND IS ALSO SET AGAINST THE BACKDROP OF THE SPANISH CIVIL WAR, A BRUTAL CONFLICT THAT TURNED ORDINARY MEN INTO MONSTERS. THROUGH A SERIES OF IN-DEPTH AND EXTREMELY CANDID INTERVIEWS WITH THE DIRECTOR, THIS DELUXE VOLUME NOT ONLY EXPLORES THE SHOOTING OF THE FILM BUT ALSO DELVES INTO A RANGE OF OTHER TOPICS WITH DEL TORO, INCLUDING HIS INFLUENCES, HIS UNIQUELY NUANCED APPROACH TO FILMMAKING, AND THE TRAUMATIC

PERSONAL EVENTS THAT COLORED THE CREATION OF *THE DEVIL'S BACKBONE*. THE BOOK ALSO DRAWS ON INTERVIEWS WITH KEY CONTRIBUTORS IN THE FILM'S CREATION, INCLUDING CINEMATOGRAPHER GUILLERMO NAVARRO AND COMPOSER JAVIER NAVARRETE, TO GIVE READERS AN EXCLUSIVE, BEHIND-THE-SCENES LOOK AT HOW THIS GOTHIC HORROR MASTERPIECE WAS CRAFTED. FEATURING A WEALTH OF EXQUISITE CONCEPT ART AND RARE UNIT PHOTOGRAPHY, GUILLERMO DEL TORO'S *THE DEVIL'S BACKBONE* IS THE ULTIMATE BEHIND-THE-SCENES LOOK AT AN UNFORGETTABLE SPANISH-LANGUAGE CLASSIC.

THE SUPERNATURAL SUBLIME RAÚL RODRÍGUEZ-HERNÁNDEZ 2019-07 *THE SUPERNATURAL SUBLIME* EXPLORES THE LONG-NEGLECTED ELEMENT OF THE SUPERNATURAL IN FILMS FROM SPAIN AND MEXICO BY FOCUSING ON THE SOCIAL AND CULTURAL CONTEXTS OF THEIR PRODUCTION AND RECEPTION, THEIR ADAPTATIONS OF CODES AND CONVENTIONS FOR CHARACTERS AND PLOT, AND THEIR USE OF CINEMATIC TECHNIQUES TO CREATE THE EXPERIENCE OF EMOTION WITHOUT EXPLANATION. DEPLOYING THE OVERARCHING CONCEPTS OF THE SUPERNATURAL AND THE SUBLIME, RAÚL RODRÍGUEZ-HERNÁNDEZ AND CLAUDIA SCHAEFER DETAIL THE DOVETAILING OF THE UNNATURAL AND THE EXPERIENCE OF LIMITLESSNESS ASSOCIATED WITH THE SUBLIME. *THE SUPERNATURAL SUBLIME* EMBEDS THE FILMS IN THE SOCIAL HISTORIES OF TWENTIETH- AND TWENTY-FIRST-CENTURY MEXICO AND SPAIN, BOTH OF WHICH MADE A FORCED LEAP INTO MODERNITY AFTER HISTORICAL PERIODS FOUNDED ON OFFICIAL IDEOLOGIES AND CIRCUMSCRIBED VISIONS OF THE NATION. EVOKING KANT'S DEFINITION OF THE EXPERIENCE OF THE SUBLIME, RODRÍGUEZ-HERNÁNDEZ AND SCHAEFER CONCENTRATE ON THE UNREPRESENTABLE AND THE CONTRADICTION THAT OPPOSE PURPORTED UNIVERSAL TRUTHS AND INSTEAD OFFER UP ILLUSION, DECEPTION, AND IMAGINATION THROUGH CINEMA, ITSELF A TYPE OF ILLUSION: WRITING WITH LIGHT.

PLANET AUSCHWITZ BRIAN E. CRIM 2020-05-15 *PLANET AUSCHWITZ* EXPLORES THE DIVERSE WAYS IN WHICH THE HOLOCAUST INFLUENCES AND SHAPES SCIENCE FICTION AND HORROR FILM AND TELEVISION BY FOCUSING ON NOTABLE CONTRIBUTIONS FROM THE LAST FIFTY YEARS. *THE SUPERNATURAL AND EXTRATERRESTRIAL* ARE RICH AND COMPLEX SPACES WITH WHICH TO EXAMINE IMPORTANT HOLOCAUST THEMES - TRAUMA, GUILT, GRIEF, IDEOLOGICAL FERVOR AND PERVERSION, INDUSTRIALIZED KILLING, AND THE DANGEROUS AFTERLIFE OF NAZISM AFTER WORLD WAR II. *PLANET AUSCHWITZ* EXPLORES WHY THE HOLOCAUST CONTINUES TO SET THE STANDARD FOR HORROR IN THE MODERN ERA AND ASKS IF THE HOLOCAUST IS IMAGINABLE HERE ON EARTH, AT LEAST BY THOSE WHO PERPETRATED IT, WHY NOT IN A GALAXY FAR, FAR AWAY? THE PERVASIVE USE OF HOLOCAUST IMAGERY AND PLOTLINES IN HORROR AND SCIENCE FICTION REFLECTS BOTH OUR PREOCCUPATION WITH ITS ENDURING TRAUMA AND OUR PERSISTENT NEED TO "WORK THROUGH" ITS MANY LEGACIES. *PLANET AUSCHWITZ* WEBSITE ([HTTPS://PLANETAUSCHWITZ.COM](https://planetauschwitz.com))

HORROR COMES HOME CYNTHIA J. MILLER 2019-06-20 HOME, WE ARE TAUGHT FROM CHILDHOOD, IS SAFE. HOME IS A REFUGE THAT KEEPS THE MONSTERS OUT--UNTIL IT ISN'T. THIS COLLECTION OF NEW ESSAYS FOCUSES ON GENRE HORROR MOVIES IN WHICH THE HOME IS CENTRAL TO THE NARRATIVE, WHETHER AS REFUGE, PRISON, MENACE OR SUPERNATURAL BATTLEGROUND. THE CONTRIBUTORS EXPLORE THE SHIFTING ROLE OF THE HOME AS BOTH A SOURCE AND A MITIGATOR OF THE TERRORS OF THIS WORLD, AND THE NEXT. WELL KNOWN FILMS ARE COVERED--INCLUDING *PSYCHO*, *GET OUT*, *INSIDIOUS: THE LAST KEY* AND *WINCHESTER HOUSE*--ALONG WITH FILMS PRODUCED OUTSIDE THE U.S. BY DIRECTORS SUCH AS ALEJANDRO AMENABAR (*THE OTHERS*), HIDEO NAKATA (*RINGU*) AND GUILLERMO DEL TORO (*THE ORPHANAGE*), AND OFTEN OVERLOOKED CLASSICS LIKE ALFRED HITCHCOCK'S *THE LODGER*.

TRACKING CLASSICAL MONSTERS IN POPULAR CULTURE LIZ GLOYN 2019-10-31 WHAT IS IT ABOUT ANCIENT MONSTERS THAT POPULAR CULTURE STILL FINDS SO ENTHRALLING? WHY DO THE MONSTERS OF ANTIQUITY CONTINUE TO STRIDE ACROSS THE MODERN WORLD? IN THIS BOOK, THE FIRST IN-DEPTH STUDY OF HOW POST-CLASSICAL SOCIETIES USE THE CREATURES FROM ANCIENT MYTH, LIZ GLOYN REVEALS THE TRENDS BEHIND HOW WE HAVE USED MONSTERS SINCE THE 1950S TO THE PRESENT DAY, AND CONSIDERS WHY THEY HAVE REMAINED SUCH A POWERFUL PRESENCE IN OUR SHARED CULTURAL IMAGINATION. SHE PRESENTS A NEW MODEL FOR INTERPRETING THE EXTRAORDINARY VITALITY THAT CLASSICAL MONSTERS HAVE SHOWN, AND THEIR ENORMOUS ADAPTABILITY IN FINDING PLACES TO DWELL IN POPULAR CULTURE WITHOUT SACRIFICING THEIR CONNECTION TO THE ANCIENT WORLD. HER ARGUMENT TAKES HER READERS THROUGH A COMPREHENSIVE TOUR OF MONSTERS ON FILM AND TELEVISION, FROM THE MUCH-LOVED CREATIONS OF RAY HARRYHAUSEN IN *CLASH OF THE TITANS* TO THE MONSTER OF THE WEEK IN *HERCULES: THE LEGENDARY JOURNEYS*, BEFORE LOOKING IN DETAIL AT THE AFTERLIVES OF THE MEDUSA AND THE MINOTAUR. SHE DEVELOPS A BROAD THEORY OF THE ANCIENT MONSTER AND ITS LIFE AFTER ANTIQUITY, INVESTIGATING ITS RELATION TO GENDER, GENRE AND SPACE TO OFFER A BOLD AND NOVEL EXPLORATION OF WHAT KEEPS DRAWING US BACK TO THESE MYTHICAL BEASTS. FROM THE SIREN TO THE CENTAUR, ALL MONSTER LOVERS WILL FIND SOMETHING TO ENJOY IN THIS STIMULATING AND ACCESSIBLE BOOK.

DIVINE HORROR CYNTHIA J. MILLER 2017-05-15 FROM *ROSEMARY'S BABY* (1968) TO *THE WITCH* (2015), HORROR FILMS USE RELIGIOUS ENTITIES TO BOTH INSPIRE AND COMBAT FEAR AND TO CALL INTO QUESTION OR AFFIRM THE MORAL ORDER. CHURCHES PROVIDE SANCTUARY, CLERGY CAST OUT EVIL, RELIGIOUS ICONS BECOME WEAPONS, HOLY GROUND BECOMES BATTLEGROUND—BUT ALL OF THESE MAY BE TURNED FROM THEIR ORIGINAL PURPOSE. THIS COLLECTION OF NEW ESSAYS EXPLORES FIFTY YEARS OF GENRE

HORROR IN WHICH MANIFESTATIONS OF THE SACRED OR PROFANE PLAY A MATERIAL ROLE. THE CONTRIBUTORS EXPLORE PORTRAYALS OF THE WAR BETWEEN GOOD AND EVIL AND THEIR ARCHETYPES IN SUCH CLASSICS AS *THE OMEN* (1976), *THE EXORCIST* (1973) AND *DRACULA HAS RISEN FROM THE GRAVE* (1968), AS WELL AS IN POPULAR FRANCHISES LIKE *HELLRAISER* AND *HELLBOY* AND CULT FILMS SUCH AS *GOD TOLD ME TO* (1976), *THIRST* (2009) AND *FRAILITY* (2001).

THE PALGRAVE HANDBOOK OF CHILDREN'S FILM AND TELEVISION CASIE HERMANSSON 2019-05-28 THIS VOLUME EXPLORES FILM AND TELEVISION FOR CHILDREN AND YOUTH. WHILE CHILDREN'S FILM AND TELEVISION VARY IN FORM AND CONTENT FROM COUNTRY TO COUNTRY, THEIR YOUTH AUDIENCE, RANGING FROM INFANTS TO "SCREENAGERS", IS THE DEFINING FEATURE OF THE GENRE AND IS WRITTEN INTO THE DNA OF THE MEDIUM ITSELF. THIS COLLECTION OFFERS A CONTEMPORARY ANALYSIS OF FILM AND TELEVISION DESIGNED FOR THIS IMPORTANT AUDIENCE, WITH PARTICULAR ATTENTION TO NEW DIRECTIONS EVIDENT IN THE LATE TWENTIETH AND EARLY TWENTY-FIRST CENTURIES. WITH EXAMPLES DRAWN FROM IRAN, CHINA, KOREA, INDIA, ISRAEL, EASTERN EUROPE, THE PHILIPPINES, AND FRANCE, AS WELL AS FROM THE UNITED STATES AND THE UNITED KINGDOM, CONTRIBUTORS ADDRESS A VARIETY OF ISSUES RANGING FROM CONTENT TO PRODUCTION, DISTRIBUTION, MARKETING, AND THE USE OF FILM, BOTH AS OBJECT AND MEDIUM, IN EDUCATION. THROUGH A DIVERSE CONSIDERATION OF MEDIA FOR YOUNG INFANTS UP TO YOUNG ADULTS, THIS VOLUME REVEALS THE NEWEST TRENDS IN CHILDREN'S FILM AND TELEVISION AND ITS ROLE AS BOTH A SOURCE OF ENTERTAINMENT AND PEDAGOGY.

GUILLERMO DEL TORO'S THE SHAPE OF WATER GINA MCINTYRE 2017

TRACING THE BORDERS OF SPANISH HORROR CINEMA AND TELEVISION JORGE MARTEL 2017-04-07 THIS CRITICAL ANTHOLOGY SETS OUT TO EXPLORE THE BOOM THAT HORROR CINEMA AND TV PRODUCTIONS HAVE EXPERIENCED IN SPAIN IN THE PAST TWO DECADES. IT USES A RANGE OF CRITICAL AND THEORETICAL PERSPECTIVES TO EXAMINE A BROAD VARIETY OF FILMS AND FILMMAKERS, SUCH AS WORKS BY ALEJANDRO AMENÁBAR, LEX DE LA IGLESIA, PEDRO ALMODÓVAR, GUILLERMO DEL TORO, JUAN ANTONIO BAYONA, AND JAUME BALAGUER AND PACO PLAZA. THE VOLUME REVOLVES AROUND A SET OF FUNDAMENTAL QUESTIONS: WHAT ARE THE CAUSES FOR THIS NEW SPANISH HORROR-MANIA? WHAT CULTURAL ANXIETIES AND DESIRES, IDEOLOGICAL MOTIVES AND PRACTICAL INTERESTS MAY BE BEHIND SUCH BOOM? IS THERE ANYTHING SPECIFICALLY "SPANISH" ABOUT THE SPANISH HORROR FILM AND TV PRODUCTIONS, ANY DISTINCTIVE TRAITS DIFFERENT FROM HOLLYWOOD AND OTHER EUROPEAN MODELS THAT MAY BE ASSOCIATED TO THE PARTICULAR POLITICAL, SOCIAL, ECONOMIC OR CULTURAL CIRCUMSTANCES OF CONTEMPORARY SPAIN?

THE SUPERNATURAL CINEMA OF GUILLERMO DEL TORO JOHN W. MOREHEAD 2015-05-21 OSCAR WINNER GUILLERMO DEL TORO IS ONE OF THE MOST PROLIFIC ARTISTS WORKING IN FILM. HIS DIRECTORIAL WORK INCLUDES *CRONOS* (1993), *MIMIC* (1997), *THE DEVIL'S BACKBONE* (2001), *BLADE II* (2002), *HELLBOY* (2004), *PAN'S LABYRINTH* (2006), *HELLBOY II* (2008) AND *PACIFIC RIM* (2013). HE HAS ALSO WORKED EXTENSIVELY AS A PRODUCER, WITH SEVERAL SCREENWRITING CREDITS TO HIS NAME. AS A NOVELIST HE COAUTHORED *THE STRAIN TRILOGY* (2009-2011), WHICH HE ALSO DEVELOPED INTO A TELEVISION SERIES FOR FX IN 2014. DEL TORO HAS SPOKEN OF THE "PRIMAL, SPIRITUAL FUNCTION" OF HIS ART, WHICH GIVES EXPRESSION TO HIS FASCINATION WITH MONSTERS, MYTH, ARCHETYPE, METAPHOR, JUNGIAN PSYCHOLOGY, THE PARANORMAL AND RELIGION. THIS COLLECTION OF NEW ESSAYS DISCUSSES CULTURAL, RELIGIOUS AND LITERARY INFLUENCES ON DEL TORO'S WORK AND EXPLORES KEY THEMES OF HIS FILMS, INCLUDING THE CHILD'S EXPERIENCE OF HUMANITY THROUGH ENCOUNTERS WITH THE MONSTROUS.

THE TRANSNATIONAL FANTASIES OF GUILLERMO DEL TORO A. DAVIES 2014-10-02 OFFERING A MULTIFACETED APPROACH TO THE MEXICAN-BORN DIRECTOR GUILLERMO DEL TORO, THIS VOLUME EXAMINES HIS WIDE-RANGING OEUVRE AND TRACES THE CONNECTIONS BETWEEN HIS SPANISH LANGUAGE AND ENGLISH LANGUAGE COMMERCIAL AND ART FILM PROJECTS.

VUCKOVIC'S HORROR MISCELLANY JOVANKA VUCKOVIC 2013-10-14 FROM 'FRANKENSTEIN' AND 'DRACULA' TO 'NIGHT OF THE LIVING DEAD' AND 'THE OMEN', THIS GRISLY GRIMOIRE CONJURES UP GHOULS, DEMONS AND ALL MANNER OF THINGS THAT GO BUMP IN THE NIGHT. CRAMMED WITH ENDLESS FACTS, TRIVIA, AND STORIES ABOUT EVERY ASPECT OF HORROR FROM 1950S EC COMICS AND TV SERIES 'THE TWILIGHT ZONE'; TO THE MUSIC OF BLACK SABBATH AND JAPANESE HORROR FILMS THIS LITTLE GEM OF SPOOKINESS IS GUARANTEED TO KEEP READERS UP ALL NIGHT. INTRIGUING INSIGHTS INTO THE LIVES AND WORK OF CLASSIC HORROR WRITERS LIKE H.P. LOVECRAFT, EDGAR ALLAN POE, CLIVE BARKER, AND STEPHEN KING ARE COMPLEMENTED BY FASCINATING BEHIND-THE-SCENES PEEKS INTO THE PRODUCTIONS OF 'PSYCHO', 'THE THING', AND 'HALLOWEEN'. VUCKOVIC'S MANY AUTHORITATIVE LISTS INCLUDE: THE TOP 13 VAMPIRE FILMS; SCARIEST HORROR VIDEO GAMES; AND THE BEST HORROR MOVIE TAGLINES: ? THE GOOD NEWS IS YOUR DATE IS HERE! THE BAD NEWS IS ... HE'S DEAD!? REVEALING HUMOR IN THE HORROR. 'VUCKOVIC'S HORROR MISCELLANY' IS THE IDEAL PRESENT FOR 'THE WALKING DEAD' AND 'WORLD WAR Z' FAN IN YOUR LIFE. JUST DON'T READ IT ALONE!

OXFORD BIBLIOGRAPHIES ILAN STAVANS "AN EMERGING FIELD OF STUDY THAT EXPLORES THE HISPANIC MINORITY IN THE UNITED

STATES, LATINO STUDIES IS ENRICHED BY AN INTERDISCIPLINARY PERSPECTIVE. HISTORIANS, SOCIOLOGISTS, ANTHROPOLOGISTS, POLITICAL SCIENTISTS, DEMOGRAPHERS, LINGUISTS, AS WELL AS RELIGION, ETHNICITY, AND CULTURE SCHOLARS, AMONG OTHERS, BRING A VARIED, MULTIFACETED APPROACH TO THE UNDERSTANDING OF A PEOPLE WHOSE ROOTS ARE ALL OVER THE AMERICAS AND WHOSE PERMANENT HOME IS NORTH OF THE RIO GRANDE. OXFORD BIBLIOGRAPHIES IN LATINO STUDIES OFFERS AN AUTHORITATIVE, TRUSTWORTHY, AND UP-TO-DATE INTELLECTUAL MAP TO THIS EVER-CHANGING DISCIPLINE."--EDITORIAL PAGE.

GOLEM, CALIGARI, NOSFERATU - A CHRONICLE OF GERMAN FILM FANTASY ROLF GIESEN 2022-02-02 NIGHTMARES AND CHILDREN'S STORIES, FAIRIES, WITCHES AND WARLOCKS, GIANTS, DRAGONS AND TALKING ANIMALS, GOLEMS, LIVING STATUES, DOPPELGÄNGER, VANISHING SHADOWS AND THE INCARNATION OF THE DEVIL, NOSFERATU, THE ICONIC VAMPIRE, EPITOME OF THE SPANISH FLU THAT FOLLOWED WW1, ROBOTS, ALCHEMISTS AND MAD SCIENTISTS, OCCULTISM AND STORIES OF THE SUPERNATURAL, MIRACLE WEAPONS, ROCKETS AND SPACESHIPS, ALIENS, ZOMBIES AND POST-APOCALYPTIC FICTION. PAUL WEGENER, CONRAD VEIDT, FRITZ LANG, F. W. MURNAU, PAUL LENI, WERNER HERZOG, KLAUS KINSKI, UDO KIER, ROLAND EMMERICH - THESE ARE THE NAMES USUALLY ASSOCIATED WITH THE GERMAN CINEMA OF THE FANTASTIC. BUT THERE ARE MORE—MANY MORE. THIS BOOK IS THE FIRST ATTEMPT TO CHRONICLE GERMAN FILM FANTASY, YEAR BY YEAR: BIRTHDAYS, DYING DAYS, SPECIAL EVENTS AND FILM PREMIERES OF FAIRY TALES, ANIMATION, SCIENCE FICTION, AND HORROR - FROM ITS ORIGIN TILL NOWADAYS. DR. ROLF GIESEN HAS WRITTEN 60 BOOKS, MOSTLY DEVOTED TO ANIMATION, VFX, HORROR, FANTASY AND SCIENCE FICTION. HE LECTURED IN GERMANY AND CHINA AND AMASSED A HUGE COLLECTION OF MOVIE ARTIFACTS STORED AT DEUTSCHE KINEMATHEK BERLIN AND FILMMUSEUM DUSSELDORF.

THE LURKER IN THE LOBBY: A GUIDE TO THE CINEMA OF H. P. LOVECRAFT ANDREW MIGLIORE 2006-02-01 THE DEFINITIVE GUIDE TO FILM AND TELEVISION INFLUENCED BY THE WRITINGS OF H.P. LOVECRAFT. FROM ALIEN TO HELLBOY TO ROUGH MAGIK IT'S ALL HERE. COVERAGE OF FEATURE FILMS, TELEVISION SHOWS, INDEPENDENT FILMS, INTERVIEWS WITH GUILLERMO DEL TORO, JOHN CARPENTER AND MORE. SKYHORSE PUBLISHING, UNDER OUR NIGHT SHADE AND TALOS IMPRINTS, IS PROUD TO PUBLISH A BROAD RANGE OF TITLES FOR READERS INTERESTED IN SCIENCE FICTION (SPACE OPERA, TIME TRAVEL, HARD SF, ALIEN INVASION, NEAR-FUTURE DYSTOPIA), FANTASY (GRIMDARK, SWORD AND SORCERY, CONTEMPORARY URBAN FANTASY, STEAMPUNK, ALTERNATIVE HISTORY), AND HORROR (ZOMBIES, VAMPIRES, AND THE OCCULT AND SUPERNATURAL), AND MUCH MORE. WHILE NOT EVERY TITLE WE PUBLISH BECOMES A NEW YORK TIMES BESTSELLER, A NATIONAL BESTSELLER, OR A HUGO OR NEBULA AWARD-WINNER, WE ARE COMMITTED TO PUBLISHING QUALITY BOOKS FROM A DIVERSE GROUP OF AUTHORS.

FAIRY TALE FILMS PAULINE GREENHILL 2010-08-06 TO SET THE FIELD: FAIRY TALES ARE TRADITIONAL OR LITERARY FICTIONAL NARRATIVES THAT COMBINE HUMAN AND NON-HUMAN PROTAGONISTS WITH ELEMENTS OF WONDER AND THE SUPERNATURAL. SCHOLARS OF LITERATURE AND FILM EXPLORE HOW SUCH NARRATIVES MANIFEST IN FILM, EITHER NATIVE TO IT OR CHANGELINGS FROM WRITTEN LITERATURE OR ORAL TRADITION. AMONG THE TOPICS ARE THE COMMODIFICATION OF CHILDHOOD IN CONTEMPORARY FAIRY TALE FILM, GUILLERMO DEL TORO'S PAN'S LABYRINTH/EL LABERINTO DEL FAUNO AND NEOMAGICAL REALISM, FEMINISM AND PLACE IN THE JUNIPER TREE, PATRIARCHAL BACKLASH AND NOSTALGIA IN DISNEY'S ENCHANTED, FEMINIST CULTURAL PEDAGOGY IN ANGELA CARTER AND NEIL JORDAN'S THE COMPANY OF WOLVES, AND A SECRET MIDNIGHT BALL AND A MAGIC CLOAK IN STANLEY KUBRICK'S EYES WIDE SHUT.

THE BEST FILM YOU'VE NEVER SEEN ROBERT K. ELDER 2013 THIRTY-FIVE DIRECTORS REVEAL WHICH OVERLOOKED OR CRITICALLY SAVAGED FILMS THEY BELIEVE DESERVE A LARGER AUDIENCE WHILE OFFERING ADVICE ON HOW TO WATCH EACH FILM.

DON'T BE AFRAID OF THE DARK: BLACKWOOD'S GUIDE TO DANGEROUS FAIRIES GUILLERMO DEL TORO 2011-08-15 DON'T BE AFRAID OF THE DARK: BLACKWOOD'S GUIDE TO DANGEROUS FAIRIES IS A DARK AND DISTURBING ILLUSTRATED NOVEL BASED ON THE WORLD OF GUILLERMO DEL TORO'S FILM "DON'T BE AFRAID OF THE DARK." TAKING PLACE A HUNDRED YEARS BEFORE THE MOVIE BEGINS, THE BOOK CHRONICLES THE TRAVELS AND EXPLORATIONS OF EMERSON BLACKWOOD, A YOUNG AND AMBITIOUS NATURAL SCIENTIST WHO QUICKLY DISCOVERS THERE IS A MYSTERIOUS WORLD BEYOND WHAT HIS EDUCATION AND PEERS UNDERSTAND. FOLLOW BLACKWOOD AS HE TRAVELS, DISCOVERING MORE AND MORE ABOUT THIS SECRET WORLD AND THE CREATURES THAT INHABIT IT -- CREATURES THAT BLACKWOOD QUICKLY REALIZES ARE JUST AS INTERESTED IN HIM AS HE IS IN THEM, PARTICULARLY A LONG-LIVED AND DANGEROUS GROUP OF BEINGS THAT HAVE HAD CENTURIES OF ENCOUNTERS WITH HUMANITY, CREATURES THAT LIVE BY EATING ENAMEL AND BONE.... THE BOOK, CO-WRITTEN BY DEL TORO AND THE AWARD-WINNING CHRISTOPHER GOLDEN, FEATURES ILLUSTRATIONS BY THE DIRECTOR OF "DON'T BE AFRAID OF THE DARK," TROY NIXEY.

THEOLOGY AND HORROR BRANDON R. GRAFIUS 2021 SCHOLARS OF RELIGION HAVE BEGUN TO EXPLORE HORROR AND THE MONSTROUS, NOT ONLY WITHIN THE CONFINES OF THE BIBLICAL TEXT OR THE TRADITIONS OF RELIGION, BUT ALSO AS THEY PROLIFERATE INTO POPULAR CULTURE. THIS EXPLORATION EMERGES FROM WHAT HAS LONG BEEN PRESENT IN HORROR: AN

ENGAGEMENT WITH THE SAME QUESTIONS THAT ANIMATE RELIGIOUS THOUGHT – QUESTIONS ABOUT THE NATURE OF THE DIVINE, HUMANITY'S PLACE IN THE UNIVERSE, THE DISTRIBUTION OF JUSTICE, AND WHAT IT MEANS TO LIVE A GOOD LIFE, AMONG MANY OTHERS. SUCH EXPLORATION OFTEN INVOLVES A THEOLOGICAL CONVERSATION. THEOLOGY AND HORROR: EXPLORATIONS OF THE DARK RELIGIOUS IMAGINATION PURSUES QUESTIONS REGARDING NON-PHYSICAL REALITIES, SPACES WHERE BOTH DIVINITY AND HORROR DWELL. THROUGH AN EXPLORATION OF THEOLOGY AND HORROR, THE CONTRIBUTORS EXPLORE HOW QUESTIONS OF SPIRITUALITY, DIVINITY, AND RELIGIOUS STRUCTURES ARE RAISED, COMPLICATED, AND EVEN SOMETIMES ANSWERED (AT LEAST PARTIALLY) BY WORKS OF HORROR.

THE SUPERNATURAL CINEMA OF GUILLERMO DEL TORO JOHN W. MOREHEAD 2015-05-23 OSCAR WINNER GUILLERMO DEL TORO IS ONE OF THE MOST PROLIFIC ARTISTS WORKING IN FILM. HIS DIRECTORIAL WORK INCLUDES *CRONOS* (1993), *MIMIC* (1997), *THE DEVIL'S BACKBONE* (2001), *BLADE II* (2002), *HELLBOY* (2004), *PAN'S LABYRINTH* (2006), *HELLBOY II* (2008) AND *PACIFIC RIM* (2013). HE HAS ALSO WORKED EXTENSIVELY AS A PRODUCER, WITH SEVERAL SCREENWRITING CREDITS TO HIS NAME. AS A NOVELIST HE COAUTHORED *THE STRAIN TRILOGY* (2009-2011), WHICH HE ALSO DEVELOPED INTO A TELEVISION SERIES FOR FX IN 2014. DEL TORO HAS SPOKEN OF THE "PRIMAL, SPIRITUAL FUNCTION" OF HIS ART, WHICH GIVES EXPRESSION TO HIS FASCINATION WITH MONSTERS, MYTH, ARCHETYPE, METAPHOR, JUNGIAN PSYCHOLOGY, THE PARANORMAL AND RELIGION. THIS COLLECTION OF NEW ESSAYS DISCUSSES CULTURAL, RELIGIOUS AND LITERARY INFLUENCES ON DEL TORO'S WORK AND EXPLORES KEY THEMES OF HIS FILMS, INCLUDING THE CHILD'S EXPERIENCE OF HUMANITY THROUGH ENCOUNTERS WITH THE MONSTROUS.

CRIMSON PEAK: THE ART OF DARKNESS MARK SALISBURY 2015-10-16 A POWERFUL BLEND OF PSYCHOLOGICAL THRILLER, GOTHIC HORROR, AND ROMANCE, 'CRIMSON PEAK' SEES DEL TORO RETURN TO THE GENRE HE HELPED DEFINE. THIS BOOK CHRONICLES THE CREATIVE JOURNEY BEHIND THE FILM, SHOWING HOW DEL TORO'S SUBLIMELY SINISTER STORY WAS DYNAMICALLY RENDERED FOR THE SCREEN. IT FEATURES A NUMBER OF SPECIAL REMOVABLE ITEMS, INTERVIEWS WITH THE DIRECTOR AND CREW AND A BROAD RANGE OF SPECTACULAR CONCEPT ART.

GUILLERMO DEL TORO AT HOME WITH MONSTERS GUILLERMO DEL TORO 2016-08

GRIEF IN CONTEMPORARY HORROR CINEMA ERICA JOAN DYMOND 2022-10-03 OVER THE COURSE OF THE PAST TWO DECADES, HORROR CINEMA AROUND THE GLOBE HAS BECOME INCREASINGLY PREOCCUPIED WITH THE CONCEPT OF LOSS. *GRIEF IN CONTEMPORARY HORROR CINEMA: SCREENING LOSS* EXAMINES THE THEME OF GRIEF AS IT IS REPRESENTED IN BOTH INDIE AND MAINSTREAM FILMS, INCLUDING WORKS SUCH AS JENNIFER KENT'S WATERSHED FILM *THE BABADOOK*, JUAN ANTONIO BAYONA'S AWARD-SWEEPING *EL ORFANATO*, ARI ASTER'S GENRE-STRADDLING *MIDSOMMAR*, AND LARS VON TRIER'S VISUALLY STUNNING *MELANCHOLIA*. ANALYZING DEPICTIONS OF GRIEF RANGING FROM THE INTIMATE GRIEF OF A SMALL FAMILY TO THE COLLECTIVE GRIEF OF AN ENTIRE NATION, THE ESSAYS ILLUSTRATE HOW THESE WORKS SERVE TO PROVIDE UNITY, CATHARSIS, AND—SOMETIMES—HEALING.

THE THREE AMIGOS DEBORAH SHAW 2015 THIS IS THE FIRST ACADEMIC BOOK DEDICATED TO THE FILMMAKING OF THE MEXICAN BORN DIRECTORS GUILLERMO DEL TORO, ALEJANDRO GONZÁLEZ IÑÉRITU, AND ALFONSO CUARÓN. THE BOOK EXAMINES THE CAREER TRAJECTORIES OF THE DIRECTORS AND PRESENTS A DETAILED ANALYSIS OF THEIR MOST SIGNIFICANT FILMS. THESE INCLUDE STUDIES ON DEL TORO'S *CRONOS/CHRONOS*, *EL LABERINTO DEL FAUNO/PAN'S LABYRINTH*, *HELLBOY II: THE GOLDEN ARMY*; IÑÉRITU'S *AMORES PERROS*, *21 GRAMS* AND *BABEL*; AND CUARÓN'S *SOLO CON TU PAREJA/LOVE IN THE TIME OF HYSTERIA*, *Y TU MAMÁ TAMBIÉN*, AND *CHILDREN OF MEN*. ALL THREE HAVE WORKED IN DIVERSE INDUSTRIAL CONTEXTS, AND BETWEEN THEM THEY HAVE MADE KEY FILMS THAT HAVE CHANGED THE NATURE OF FILMMAKING IN MEXICO, HOLLYWOOD BLOCKBUSTERS, US INDEPENDENT FILMS, 'EUROPEAN' ART FILMS, AND FILMS THAT DEFY EASY CLASSIFICATION. THEY HAVE HAD UNPRECEDENTED INTERNATIONAL SUCCESS AND HAVE CROSSED LINGUISTIC, NATIONAL AND GENERIC BORDERS, CUTTING THROUGH TRADITIONAL DIVISIONS CREATED BY FILM MARKETS. AS A RESULT, THIS BOOK CHALLENGES THE WAYS BOTH MARKETS AND CRITICS HAVE CREATED CLEAR-CUT DISTINCTIONS BETWEEN MAINSTREAM COMMERCIAL AND INDEPENDENT ART CINEMA, AND THE WAYS THEY HAVE CONCEPTUALISED US, LATIN AMERICAN AND EUROPEAN CINEMA AS DISCRETE ENTITIES. THE WORK OF THE THREE DIRECTORS CREATES NEW HYBRID FORMATIONS AND MAKES US RETHINK WAYS IN WHICH WE HAVE UNDERSTOOD THE AUTEUR LABEL. THE MAIN THEORETICAL APPROACHES APPLIED IN THIS BOOK TO ANALYSE THE DIRECTORS' WORKING PRACTICES AND TEXTS CENTRE ON NEW READINGS OF AUTEURISM AND TRANSNATIONAL FILM THEORIES. THIS BOOK WILL BE OF INTEREST TO UNDERGRADUATE AND POSTGRADUATE STUDENTS OF FILM STUDIES AND HISPANIC STUDIES, AND GENERAL CINEMA ENTHUSIASTS WHO ARE INTERESTED IN THE FILMS OF THE THREE DIRECTORS.

LATINX CINEMA IN THE TWENTY-FIRST CENTURY FREDERICK LUIS ALDAMA 2019-09-24 TODAY'S LATINX MOTION PICTURES ARE BUILT ON THE STRUGGLES—AND VICTORIES—OF PRIOR DECADES. EARLIER FILMMAKERS THREW OPEN DOORS AND CLEARED NEW PATHS FOR THOSE OF THE TWENTY-FIRST CENTURY TO WILLFULLY RECONSTRUCT LATINX EPICS AS WELL AS THE DAILY TRAGEDIES

AND TRIUMPHS OF LATINX LIVES. TWENTY-FIRST-CENTURY LATINX FILM OFFERS MUCH TO CELEBRATE, BUT AS NOTED POP CULTURE CRITIC FREDERICK LUIS ALDAMA WRITES, THERE'S STILL ROOM TO BE PURPOSEFULLY CRITICAL. IN *LATINX CINEMA IN THE TWENTY-FIRST CENTURY* CONTRIBUTORS OFFER GROUNDBREAKING SCHOLARSHIP THAT DOES BOTH, BRINGING TOGETHER A COMPREHENSIVE PRESENTATION OF CONTEMPORARY FILM AND FILMMAKERS FROM ALL CORNERS OF LATINX CULTURE. THE BOOK'S SEVEN SECTIONS COVER PRODUCTION TECHNIQUES AND EVOLVING GENRES, PROFILE THOSE BEHIND AND IN FRONT OF THE CAMERA, AND EXPLORE THE DISTRIBUTION AND CONSUMPTION OF CONTEMPORARY LATINX FILMS. CHAPTERS DELVE INTO ISSUES THAT ARE TIMELY, RELEVANT, AND INFLUENTIAL, INCLUDING REPRESENTATION OR THE LACK THEREOF, IDENTITY AND STEREOTYPES, HYBRIDITY, IMMIGRATION AND DETENTION, HISTORICAL RECUPERATION, AND HISTORICAL AMNESIA. WITH ITS CAPACIOUS RANGE AND DEPTH OF VISION, THIS TIMELESS VOLUME OF CUTTING-EDGE SCHOLARSHIP BLAZES NEW PATHS IN UNDERSTANDING THE FULL COMPLEXITIES OF TWENTY-FIRST CENTURY LATINX FILMMAKING. CONTRIBUTORS CONTRIBUTORS IV IN EUSEBIO AGUIRRE DARANCOU FREDERICK LUIS ALDAMA JUAN J. ALONZO LEE BEBOUT DEBRA A. CASTILLO NIKOLINA DOBREVA PAUL ESPINOSA MAURICIO ESPINOZA CAMILLA FOJAS ROSA-LINDA FREGOSO DESIRE E. J. GARCIA ENRIQUE GARCIA CLARISSA GOLDSMITH MATTHEW DAVID GOODWIN MONICA HANNA SARA VERONICA HINOJOS CARLOS GABRIEL KELLY JENNIFER M. LOZANO MANUEL M. MARTIN-RODRIGUEZ J. V. MIRANDA VALENTINA MONTERO ROMAN DANIELLE ALEXIS OROZCO HENRY PUENTE JOHN D. "RIO" RIOFRIO RICHARD T. RODRIGUEZ ARIANA RUIZ SAMUALE SALDVAR III JORGE SANTOS REBECCA A. SHEEHAN

GUILLERMO DEL TORO IAN NATHAN 2021-11-09 AN ENGAGING AND IN-DEPTH EXAMINATION OF THE WORK OF GUILLERMO DEL TORO, ONE OF THE MOST REVERED DIRECTORS WORKING IN MODERN CINEMA.

GUILLERMO DEL TORO KEITH McDONALD 2015-08-27 A CRITICAL EXPLORATION OF ONE OF THE MOST EXCITING, ORIGINAL AND INFLUENTIAL FIGURES TO EMERGE IN CONTEMPORARY FILM, *GUILLERMO DEL TORO: FILM AS ALCHEMIC ART* IS A MAJOR CONTRIBUTION TO THE ANALYSIS OF GUILLERMO DEL TORO'S CINEMATIC OUTPUT. IT OFFERS AN IN-DEPTH DISCUSSION OF DEL TORO'S OEUVRE AND INVESTIGATES KEY IDEAS, RECURRENT MOTIFS AND SUBTLE LINKS BETWEEN HIS MOVIES. THE BOOK EXPLORES THE SOURCES THAT DEL TORO DRAWS UPON AND TRANSFORMS IN THE CREATION OF HIS RICH AND COMPLEX BODY OF WORK. THESE INCLUDE THE LITERARY, ARTISTIC AND CINEMATIC INFLUENCES ON FILMS SUCH AS *PAN'S LABYRINTH*, *THE DEVIL'S BACKBONE*, *CRONOS* AND *MIMIC*, AND THE DIRECTOR'S ENGAGEMENT WITH COMIC BOOK CULTURE IN HIS TWO *HELLBOY* FILMS, *BLADE II* AND *PACIFIC RIM*. AS WELL AS OFFERING EXTENSIVE CLOSE TEXTUAL ANALYSIS, THE AUTHORS ALSO CONSIDER DEL TORO'S CONSIDERABLE IMPACT ON WIDER POPULAR CULTURE, INCLUDING A DISCUSSION OF HIS ROLE AS PRODUCER, AMBASSADOR FOR 'GEEK' CULTURE AND FIGUREHEAD IN NEW INTERNATIONAL CINEMA.

HORROR COMES HOME CYNTHIA J. MILLER 2019-06-12 HOME, WE ARE TAUGHT FROM CHILDHOOD, IS SAFE. HOME IS A REFUGE THAT KEEPS THE MONSTERS OUT--UNTIL IT ISN'T. THIS COLLECTION OF NEW ESSAYS FOCUSES ON GENRE HORROR MOVIES IN WHICH THE HOME IS CENTRAL TO THE NARRATIVE, WHETHER AS REFUGE, PRISON, MENACE OR SUPERNATURAL BATTLEGROUND. THE CONTRIBUTORS EXPLORE THE SHIFTING ROLE OF THE HOME AS BOTH A SOURCE AND A MITIGATOR OF THE TERRORS OF THIS WORLD, AND THE NEXT. WELL KNOWN FILMS ARE COVERED--INCLUDING *PSYCHO*, *GET OUT*, *INSIDIOUS: THE LAST KEY* AND *WINCHESTER HOUSE*--ALONG WITH FILMS PRODUCED OUTSIDE THE U.S. BY DIRECTORS SUCH AS ALEJANDRO AMENABAR (*THE OTHERS*), HIDEO NAKATA (*RINGU*) AND GUILLERMO DEL TORO (*THE ORPHANAGE*), AND OFTEN OVERLOOKED CLASSICS LIKE ALFRED HITCHCOCK'S *THE LODGER*.

ODILON REDON DOUGLAS W. DRUICK 1997-11

THE MIGRATION AND POLITICS OF MONSTERS IN LATIN AMERICAN CINEMA GABRIEL ELJAIK-RODRIGUEZ 2018-09-26 *THE MIGRATION AND POLITICS OF MONSTERS IN LATIN AMERICA* PROPOSES A CINEMATIC CARTOGRAPHY OF CONTEMPORARY LATIN AMERICAN HORROR FILMS THAT TAKE UP THE IDEA OF THE AMERICAN CONTINENT AS A SPACE OF RADICAL OTHERNESS, OR MONSTROSITY, AND USE IT FOR POLITICAL PURPOSES. THE BOOK EXPLORES HOW LATIN AMERICAN FILM DIRECTORS MIGRATE FOREIGN HORROR TROPES TO CREATE CINEMATOGRAPHIC HORROR HYBRIDS THAT RECLAIM AND TRANSFORM MONSTROSITY AS A FORM OF HISTORICAL REWRITING. BY EMPHASIZING THE SPECIFICITIES OF THE LATIN AMERICAN EXPERIENCE, THIS BOOK CONTRIBUTES TO BROAD SCHOLARSHIP ON HORROR CINEMA, AT THE SAME TIME CONNECTING THE HORROR TRADITION WITH CONTEMPORARY DISCUSSIONS ON VIOLENCE, MIGRATION, FEAR OF IMMIGRANTS, AND THE REWRITING OF COLONIAL DISCOURSES.

THE STRAIN GUILLERMO DEL TORO 2010-06-29 IN ONE WEEK, MANHATTAN WILL BE GONE. IN ONE MONTH, THE COUNTRY. IN TWO MONTHS . . . THE WORLD. AT NEW YORK'S JFK AIRPORT AN ARRIVING BOEING 777 TAXIING ALONG A RUNWAY SUDDENLY STOPS DEAD. ALL THE SHADES HAVE BEEN DRAWN, ALL COMMUNICATION CHANNELS HAVE MYSTERIOUSLY GONE QUIET. DR. EPH GOODWEATHER, HEAD OF A CDC RAPID-RESPONSE TEAM INVESTIGATING BIOLOGICAL THREATS, BOARDS THE DARKENED PLANE . . . AND WHAT HE FINDS MAKES HIS BLOOD RUN COLD. A TERRIFYING CONTAGION HAS COME TO THE UNSUSPECTING CITY, AN

UNSTOPPABLE PLAGUE THAT WILL SPREAD LIKE AN ALL-CONSUMING WILDFIRE—LETHAL, MERCILESS, HUNGRY . . . VAMPIRIC. AND IN A PAWNSHOP IN SPANISH HARLEM AN AGED HOLOCAUST SURVIVOR KNOWS THAT THE WAR HE HAS BEEN DREADING HIS ENTIRE LIFE IS FINALLY HERE . . .

THE MAKING OF PAN'S LABYRINTH NICK NUNZIATA 2016-10