

Dario Argento

Peter Bondanella, Federico Pacchioni

Contemporary Film Directors L. Andrew Cooper, 2012-11-13 Commanding a cult following among horror fans, Italian film director Dario Argento is best known for his work in two closely related genres, the crime thriller and supernatural horror. In his four decades of filmmaking, Argento has displayed a commitment to innovation, from his directorial debut with 1970's suspense thriller *The Bird with the Crystal Plumage* to 2009's *Giallo*. His films, like the lurid yellow-covered murder-mystery novels they are inspired by, follow the suspense tradition of hard-boiled American detective fiction while incorporating baroque scenes of violence and excess. This book uses controversies and theories about the films' reflections on sadism, gender, sexuality, psychoanalysis, aestheticism, and genre to declare the anti-rational logic of Argento's oeuvre. Approaching the films as rhetorical statements made through extremes of sound and vision, it places Argento in a tradition of aestheticized horror that includes De Sade, De Quincey, Poe, and Hitchcock.

Dario Argento James Gracey, 2010-10-20 The stylistic and bloody excesses of the films of Dario Argento are instantly recognisable. Vivid, baroque and nightmarish, his films lock violent deaths in a twisted embrace with an almost sexual beauty. Narrative and logic are often lost in a constant bombardment of atmosphere, technical mastery and provocative imagery. It's a body of work which deals explicitly with death and violence, all the while revelling in perversely alluring stylistics and shot through with an unflinching intensity. Setting the tone with earlier gialli films such as *The Animal Trilogy* and *Deep Red*, Argento has steadily pushed the boundaries; through his elaborately gothic fairytales *Suspiria* and *Inferno*, right up to his more recent contributions to TV's *Masters of Horror* compendium and the conclusion of his *Three Mothers* trilogy, *Mother of Tears: The Third Mother*. Along the way, his prowling camera work, pounding scores and stylistic bloodshed have only gained in intensity and opulence. This *Kamera Book* examines his entire output. Hailed as one of horror cinemas most significant pioneers and the twentieth century's major masters of the macabre, Argento continues to create inimitable and feverishly violent films with a level of artistry rarely seen in horror films. His high profile and mastery of the genre is confirmed with his role as producer on celebrated classics such as George A. Romero's *Dawn of the Dead* and Lamberto Bava's *Demons*. His work has influenced the likes of Quentin Tarantino, John Carpenter and Martin Scorsese, to name but a few.

Art of Darkness Chris Gallant, 2001 Dario Argento is the undisputed master of Italian horror cinema. His films disrupt

what is often perceived as an inflexible divide between the artistic and the commercial, high art and exploitation, forging a surprising, exciting, inimitable signature style.

Dario Argento and the Making of "Deep Red" (Profondo Rosso) Luigi Cozzi,2012

Italian Horror Film Directors Louis Paul,2015-06-08 There is no cinema with such effect as that of the hallucinatory Italian horror film. From Riccardo Freda's *I Vampiri* in 1956 to *Il Cartaio* in 2004, this work recounts the origins of the genre, celebrates at length ten of its auteurs, and discusses the noteworthy films of many others associated with the genre. The directors discussed in detail are Dario Argento, Lamberto Bava, Mario Bava, Ruggero Deodato, Lucio Fulci, Umberto Lenzi, Antonio Margheriti, Aristide Massaccesi, Bruno Mattei, and Michele Soavi. Each chapter includes a biography, a detailed career account, discussion of influences both literary and cinematic, commentary on the films, with plots and production details, and an exhaustive filmography. A second section contains short discussions and selected filmographies of other important horror directors. The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled. Stills, posters, and behind-the-scenes shots illustrate the book.

Deep Red Alexia Kannas,2017-02-07 The release of Italian director Dario Argento's *Deep Red* in 1975 saw both a return to form for the director and the crystallization of tropes of the giallo genre. While the film's immense popularity in Italy spawned a wave of copy-cat formula thrillers, this enthusiastic reception was not replicated by English-speaking audiences on its theatrical release. With its loosely woven narrative and hyper-stylized violent set pieces, *Deep Red* was critically panned in the United States and the UK as clichéd and exploitative Euro-schlock. Tracing the film's history of censorship, re-edited releases, and its subsequent celebration by cult film audiences, this book considers how these competing discourses have helped to transform the film's cultural status and to fashion it as an exemplar of cult cinema.

Monsters in the Italian Literary Imagination Keala Jane Jewell,2001 A culture defines monsters against what is essentially thought of as human. Creatures such as the harpy, the siren, the witch, and the half-human all threaten to destroy our sense of power and intelligence and usurp our human consciousness. In this way, monster myths actually work to define a culture's definition of what is human. In *Monsters in the Italian Literary Imagination*, a broad range of scholars examine the monster in Italian culture and its evolution from the medieval period to the twentieth century. Editor Keala Jewell explores how Italian culture juxtaposes the powers of the monster against the human. The essays in this volume engage a wide variety of philological, feminist, and psychoanalytical approaches and examine monstrous figures from the medieval to postmodern periods. They each share a critical interest in how monsters reflect a culture's dominant ideologies.

MURDER BY DESIGN Troy Howarth,2020-11-25 An in-depth look at the films of Dario Argento, Italy's acknowledged master of horror and suspense, has made a career out of exploring the macabre poetry of images of violent death. He did not, however, set out to be a filmmaker. He established himself early on as a progressive voice in film criticism-lavishing praise on

directors like Sergio Leone, who had yet to receive their due from the Italian critical establishment. His efforts attracted the attention of Leone himself, who invited the young critic to help develop the story for his next feature. The end result, *Once Upon a Time in the West*, is often cited as a masterpiece-and from there, Argento went on to enjoy success as a screenwriter before making the all-important switch to directing. His directorial debut, *The Bird with the Crystal Plumage*, became a major hit and helped to popularize the floundering genre of Italian thrillers, also known as gialli. In the years since, Argento has established a high profile as one of Italian cinema's most commercially successful artists, earning a level of celebrity which is almost unheard of among film directors. His filmography includes such beloved gems as *Deep Red*, *Suspiria*, *Inferno*, and *Phenomena*, as well as more hotly-debated titles like *The Stendhal Syndrome*, *The Phantom of the Opera*, *Sleepless*, and *Mother of Tears*. *Murder by Design: The Unsane Cinema of Dario Argento* explores the full scope of his work as a writer, a producer, and a director. Lavishly illustrated and with newly conducted interviews with Dario Argento, as well as such colleagues as actress (and daughter) Fiore Argento, actress Sally Kirkland, actress Irene Miracle, composer Claudio Simonetti, and cinematographer Luciano Tovoli, the book provides a comprehensive overview of Argento's life, career, and rich cinematic legacy.

The Argento Syndrome Derek Botelho, 2014-04 A retrospective of Italian auteur Dario Argento's films; *The Argento Syndrome* is an examination of a career marked by such genre classics as *Suspiria*, *Deep Red*, *Tenebrae*, *The Bird with the Crystal Plumage* and *Opera*. *The Argento Syndrome* is part academic study, with essays on every film, and part personal memoir, detailing the author's time in Italy on a trip to visit the set of *Sleepless*. Also included are several full-length interviews with such personalities as John Carpenter, Tony Musante, Luciano Tovoli, Leigh McCloskey and Asia Argento. Derek Botelho holds a B.A. in Cinema from Columbia College, and is a regular contributor to dailydead.com and has had work published with *Dark Discoveries*, *Little Shoppe of Horrors*, *Moviement*, and *Fangoria*.

100 Cult Films Ernest Mathijs, Xavier Mendik, 2019-07-25 Some films should never have been made. They are too unsettling, too dangerous, too challenging, too outrageous and even too badly made to be let loose on unsuspecting audiences. Yet these films, from the shocking *Cannibal Holocaust* to the apocalyptic *Donnie Darko*, from the destructive *Tetsuo* to the awfully bad *The Room*, from the hilarious *This Is Spinal Tap* to the campy *Showgirls*, from the asylum of *Das Cabinet des Dr. Caligari* to the circus of *Freaks*, from the gangs of *The Warriors* to the gangsters of *In Bruges* and from the flamboyant *Rocky Horror Picture Show* to the ultimate cool of *The Big Lebowski*, have all garnered passionate fan followings. Cult cinema has made tragic misfits, monsters and cyborgs, such as Edward Scissorhands or *Blade Runner's* replicants, heroes of our times. *100 Cult Films* explains why these figures continue to inspire fans around the globe. Cult film experts Ernest Mathijs and Xavier Mendik round up the most cultish of giallo, blaxploitation, anime, sexploitation, zombie, vampire and werewolf films, exploring both the cults that live hidden inside the underground (*Nekromantik*, *Café Flesh*) and the cult

side of the mainstream (Dirty Dancing, The Lord of the Rings, and even The Sound of Music). 100 Cult Films is a true trip around the world, providing a lively and illuminating guide to films from more than a dozen countries, across nine decades, representing a wide range of genres and key cult directors such as David Cronenberg, Terry Gilliam and David Lynch. Drawing on exclusive interviews with some of the world's most iconic cult creators and performers, including Dario Argento, Pupi Avati, Alex Cox, Ruggero Deodato, Jesús Franco, Lloyd Kaufman, Harry Kümel, H. G. Lewis, Christina Lindberg, Takashi Miike, Franco Nero, George A. Romero and Brian Yuzna, and featuring a foreword by cult director Joe Dante, 100 Cult Films is your ultimate ticket to the midnight movie show.

[A History of Italian Cinema](#) Peter Bondanella, Federico Pacchioni, 2017-10-19 A History of Italian Cinema, 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema - which has been published in four landmark editions and will celebrate its 35th anniversary in 2018. Building upon decades of research, Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty-first century but also to the rapidly changing priorities of Italian film studies and film scholars. The new edition brings the definitive history of the subject, from the birth of cinema to the present day, up to date with a revised filmography as well as more focused attention on the melodrama, the crime film, and the historical drama. The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues, immigration, and media politics. Accessible, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film.

Selling the Splat Pack Mark Bernard, 2015-05-29 The role of the DVD market in the growth of ultraviolent horror in the 2000s

[Murder Made in Italy](#) Ellen Nerenberg, 2012-03-29 Looking at media coverage of three very prominent murder cases, Murder Made in Italy explores the cultural issues raised by the murders and how they reflect developments in Italian civil society over the past 20 years. Providing detailed descriptions of each murder, investigation, and court case, Ellen Nerenberg addresses the perception of lawlessness in Italy, the country's geography of crime, and the generalized fear for public safety among the Italian population. Nerenberg examines the fictional and nonfictional representations of these crimes through the lenses of moral panic, media spectacle, true crime writing, and the abject body. The worldwide publicity given the recent case of Amanda Knox, the American student tried for murder in a Perugia court, once more drew attention to crime and punishment in Italy and is the subject of the epilogue.

Horror Films of the 1980s John Kenneth Muir, 2010-07-28 John Kenneth Muir is back! This time, the author of the acclaimed Horror Films of the 1970s turns his attention to 300 films from the 1980s. From horror franchises like Friday the 13th and Hellraiser to obscurities like The Children and The Boogens, Muir is our informative guide. Muir introduces the

scope of the decade's horrors, and offers a history that draws parallels between current events and the nightmares unfolding on cinema screens. Each of the 300 films is discussed with detailed credits, a brief synopsis, a critical commentary, and where applicable, notes on the film's legacy beyond the 80s. Also included is the author's ranking of the 15 best horror films of the 80s.

La Dolce Morte Mikel J. Koven, 2006-10-02 With the exception of die-hard aficionados of European or Italian horror cinema, most people may not have heard of giallo cinema or have seen many films in this subgenre of horror. Most academic film studies tend to ignore horror cinema in general and the giallo specifically. Critics often deride these films, which reveal more about the reviewers' own prejudices than any problem with the works themselves. As a counter to such biases, Mikel J. Koven argues for an alternative approach to studying these films, by approaching them as vernacular cinema—distinct from popular cinema. According to Koven, to look at a film from a vernacular perspective removes the assumptions about what constitutes a good film and how a particular film is in some way artistic. In *La Dolce Morte: Vernacular Cinema and the Italian Giallo Film*, Koven explores the history and evolution of this aspect of cinema, and places these films within the context of Italian popular filmmaking. He addresses various themes, motifs, and tropes in these films: their use of space, the murders, the role of the detective, the identity of the killer, issues of belief, excess, and the set-piece. In addition to being the first academic study of the giallo film in English, this book surveys more than fifty films of this subgenre. In addition to filmmakers like Mario Bava and Dario Argento, Koven also looks at the films of Lucio Fulci, Sergio Martino, Pupi Avati, Umberto Lenzi, and others. In all, the works of twenty-five different filmmakers are considered in this book. Also explored are the inter-relationships between these films: how one influences others, how certain filmmakers take ideas and build off of them, and how those ideas are further transformed by other filmmakers. Koven also explores the impact of the giallo on the later North American slasher genre.

Italian Giallo in Film and Television Roberto Curti, 2022-06-14 Since the release in 1929 of a popular book series with bright yellow covers, the Italian word giallo (yellow) has come to define a whole spectrum of mystery and detective fiction and films. Although most English speakers associate the term giallo with the violent and erotic thrillers popular in the 1960s and 1970s from directors like Mario Bava, Dario Argento, Lucio Fulci and others, the term encompasses a wide range of Italian media such as mysteries, thrillers and detective stories—even comedies and political pamphlets. As films like *Blood and Black Lace* (1964) and *Deep Red* (1975) have received international acclaim, giallo is a fluid and dynamic genre that has evolved throughout the decades. This book examines the many facets of the giallo genre --narrative, style, themes, and influences. It explores Italian films, made-for-TV films and miniseries from the dawn of sound cinema to the present, discussing their impact on society, culture and mores.

The Art of Movies Nicolae Sfetcu, 2014-05-06 Movie is considered to be an important art form; films entertain, educate,

enlighten and inspire audiences. Film is a term that encompasses motion pictures as individual projects, as well as — in metonymy — the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or picture), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly movies.

Suspiria Alexandra Heller-Nicholas,2015-12-01 Considers the complex ways that Sergio Argento weaves together light, sound, and cinema history to construct one of the most breathtaking horror movies of all time, a film as fascinating as it is ultimately unfathomable.

Giallo! Alexia Kannas,2020-11-01 Traces the giallo mystery/horror genre from its genesis in Italian cinema of the 1960s and 1970s to its contemporary place in the global cult-film canon. Italian giallo films have a peculiar allure. Taking their name from the Italian for yellow- reflecting the covers of pulp crime novels-these genre movies were principally produced between 1960 and the late 1970s. These cinematic hybrids of crime, horror, and detection are characterized by elaborate set-piece murders, lurid aesthetics, and experimental soundtracks. Using critical frameworks drawn from genre theory, reception studies, and cultural studies, *Giallo!* traces this historically marginalized genre's journey from Italian cinemas to the global cult-film canon. Through close textual analysis of films including *The Girl Who Knew Too Much* (1963), *Blood and Black Lace* (1964), *The Bird with the Crystal Plumage* (1970), *The Black Belly of the Tarantula* (1971), and *The Case of the Bloody Iris* (1972), Alexia Kannas considers the rendering of urban space in the giallo and how it expresses a complex and unsettling critique of late modernity.

Horror Films by Subgenre Chris Vander Kaay,Kathleen Fernandez-Vander Kaay,2016-02-09 More horror movies are produced and released each year than any other film genre. While horror enjoys broad popularity, many hardcore fans voraciously consume films from their favorite subgenres while avoiding others entirely. This says something interesting about the films and their audiences. This primer and reference guide defines and explores 75 alphabetically listed subgenres of horror film, from *Abduction* to *Witchcraft* and two *Zombie* subgenres. Each sizeable entry provides a critical survey of the subgenre, a detailed examination of its characteristic elements and themes, and a discussion of three or four exemplary titles as well as other titles of interest.

Whispering the Secrets of Language: An Emotional Quest through **Dario Argento**

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pages of **Dario Argento** a interesting fictional treasure sporting with organic feelings, lies an extraordinary journey waiting to be undertaken. Written by a skilled wordsmith, that marvelous opus attracts readers on an introspective trip, delicately unraveling the veiled truths and profound impact resonating within the material of each word. Within the emotional depths of this poignant evaluation, we will embark upon a genuine exploration of the book is primary themes, dissect its charming publishing design, and yield to the powerful resonance it evokes serious within the recesses of readers hearts.

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