

The Love Witch Film

Eelco F. M. Wijdicks

#31Days: A Collection of Horror Essays, Vol. 1 Robert J Gannon, 2020-12-22 Imagine immersing yourself in a world of unimaginable horrors for a month. Now imagine doing it every year for 16 years. Horror critic Robert J Gannon does it every year. The #31Days challenge is to watch and review a different horror property--film, TV series, book, game, play, etc.--every day for the month of October. In this newly revised and expanded collection of essays, Robert J Gannon celebrates the horror genre with a focus on film and television. #31Days features 65 essays and reviews covering everything from Don Coscarelli's Phantasm series to the anthology horror show Masters of Horror. This non-fiction collection follows the spirit of Sketching Details, Robert's long-running entertainment media criticism website. Horror deserves the same level of respect and analysis as any other genre. Robert J Gannon has built a career out of analyzing and sharing a passion for genre fiction--horror, sci-fi, and fantasy--and he's ready to show the world in his debut non-fiction collection.

A Century of Composition by Women Linda Kouvaras, Maria Grenfell, Natalie Williams, 2022-08-01 This book presents accounts of creative processes and contextual issues of current-day and early-twentieth century women composers. This collection of essays balances narratives of struggle, artistic prowess, and of breaking through the obstacles in the profession. Part I: Creative Work - Then and Now illuminates historical and present-day women's composition and various iterations and conceptions of the "feminine voice"; Part II: The State of the Industry in the Present Day provides solutions from the frontline to sector inequities; and Part III: Creating; Collaborating; Composer and Performer Reflections offers personal stories of current creation in music. A Century of Composition by Women: Music Against the Odds draws together topical issues in feminist musicology over the past century. This volume provides insight into the professional and compositional procedures of creative women in music and stands to be relevant for composers, performers, industry professionals, students, and feminist and musicological scholars for many years to come.

The Cinema Coven Alexandra Heller-Nicholas, 2024-11-11 Witches and witchcraft are potent metaphors for feminine power, with a history that predates the advent of cinema. The figure of the witch represents a particularly fraught, contested kind of gendered power, and has long inspired filmmakers to explore themes of race, class, trauma, motherhood, grief, and identity. This book examines the relationship between women, witchcraft, and filmmaking, exploring types of storytelling and the central themes in these movies. Such films span the globe and have starred prominent figures like Madonna, Bette

Midler, Bjork, and Nicole Kidman, as well as lesser-known women behind the scenes. Some of these filmmakers have premiered their works at major film festivals, while others have produced content for television and video releases. While notable in their diversity, these movies share one crucial thing: they were all created by women in an industry broadly dominated by men.

International Perspectives on Rethinking Evil in Film and Television Tüysüz, Dilan, 2020-12-22 Aestheticization of evil is a frequently used formula in cinema and television. However, the representation of evil as an aesthetic object pushes it out of morality. Moral judgments can be pushed aside when evil is aestheticized in movies or TV series because there is no real victim. Thus, situations such as murder or war can become a source of aesthetic pleasure. Narratives in cinema and television can sometimes be based on a simple good-evil dichotomy and sometimes they can be based on individual or social experiences of evil and follow a more complicated method. Despite the various ways evil is depicted, it is a moral framework in film and television that must be researched to study the implications of aestheticized evil on human nature and society. *International Perspectives on Rethinking Evil in Film and Television* examines the changing representations of evil on screen in the context of the commonness, normalization, aestheticization, marginalization, legitimization, or popularity of evil. The chapters provide an international perspective of the representations of evil through an exploration of the evil tales or villains in cinema and television. Through looking at these programs, this book highlights topics such as the philosophy of good and evil, the portrayal of heroes and villains, the appeal of evil, and evil's correspondence with gender and violence. This book is ideal for sociologists, professionals, researchers and students working or studying in the field of cinema and television and practitioners, academicians, and anyone interested in the portrayal and aestheticization of evil in international film and television.

Bloody Women Aislinn Clarke, Victoria McCollum, 2022-04-04 *Bloody Women* traces changing gender dynamics in the horror film industry to explore how women have played a crucial role in defining the genre of horror understood as a scholarly discipline, cultural institution, and site of pleasure. While acknowledging that women in the industry face ongoing challenges, this book focuses on their diverse contributions as creators, consumers, and critics of horror, showing how women have been essential in shaping the goals and methods of the genre. Aimed at both scholarly and general readers, the chapters bring together the expertise of filmmakers, festival programmers, and scholars to argue that women have effected a reimagining of horror. To this end, the volume considers a range of historical and theoretical issues relevant to gender and the genre of horror, broadly conceived. The collection explores, for example, female-directed horror films as a distinctive enterprise, one that is potentially marked by unique cinematic techniques and topical concerns. The book also moves into a more public domain, probing how the cultural experience of horror is transformed when the genre's major festivals and conventions are developed and directed by women. Together, these essays offer a wide-ranging investigation into the stakes

of women's growing prominence in the horror industry. Most centrally, *Bloody Women* analyzes how the ethics, investments, and objectives of the genre shift when women deploy horror for their own enjoyment.

The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie Sexton, 2019-11-22 The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema – films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules, offend, and challenge understandings of achievement (some are so bad they're good, others so good they remain inaccessible). Cult cinema is no longer only comprised of the midnight movie or the extreme genre film. Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty-first century. Sections are introduced with the major theoretical frameworks, philosophical inspirations, and methodologies for studying cult films, with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large. Case studies include the worst films ever; exploitation films; genre cinema; multiple media formats cult cinema is expressed through; issues of cultural, national, and gender representations; elements of the production culture of cult cinema; and, throughout, aspects of the aesthetics of cult cinema – its genre, style, look, impact, and ability to yank viewers out of their comfort zones. The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia, continental Europe, the Middle East, and Latin America, making it an innovative and important resource for researchers and students alike.

Global Horror Cinema Today Jon Towlson, 2021-07-28 The horror film is thriving worldwide. Filmmakers in countries as diverse as the USA, Australia, Israel, Spain, France, Great Britain, Iran, and South Korea are using the horror genre to address the emerging fears and anxieties of their cultures. This book investigates horror cinema around the globe with an emphasis on how the genre has developed in the past ten years. It closely examines 28 international films, including *It Follows* (2014), *Grave* (Raw, 2016), *Busanhaeng* (Train to Busan, 2016), and *Get Out* (2016), with discussions of dozens more. Each chapter focuses on a different country, analyzing what frightens the people of these various nations and the ways in which horror crosses over to international audiences.

Lights, Camera, Witchcraft Heather Greene, 2021-10-08 Follow the Witch Through Decades of American Entertainment Deviant mistress of the dark arts. Goddess worshipper dancing in the moonlight. Crystal-wielding bookworm with a black hat and broom. We recognize the witch because no industry has been quite so influential in shaping our vision of her as Hollywood. This comprehensive book delves into the fascinating history of witchcraft and witches in American film and television. From Joan the Woman and The Wizard of Oz to Carrie and Charmed, author and film scholar Heather Greene explores how these movies and TV shows helped influence the public image of the witch and profoundly affected how women negotiate their power in a patriarchal society. Greene presents more than two hundred examples spanning silent reels to

present-day blockbusters. As you travel through each decade, you'll discover compelling insights into the intersection of entertainment, critical theory, gender studies, and spirituality.

Prevenge Andrew Graves, 2021-11-16 *Prevenge* (2016) is an entertainingly dark 21st-century horror movie detailing the serial killing journey of heavily pregnant Ruth. It's a cleverly crafted narrative full of stark social commentary, traversing the delicate line between comedy and tragedy by fusing together a kitchen sink approach with a supernatural revenge plot. This book, as part of the Devil's Advocates series, examines how the film deconstructs the slasher mythology and the sexism therein, and upends stereotypical representations of the 'weak' woman and 'delicate' mother. With new exclusive input from writer, director and star Alice Lowe, the text also looks at the production's inception and development, assesses its debts to cult British cinema, and inspects its umbilical connections to Rosemary's Baby, Alien, Village of the Damned and many other 'Monstrous Child' silver screen features.

Rediscovering Renaissance Witchcraft Marion Gibson, 2017-11-27 *Rediscovering Renaissance Witchcraft* is an exploration of witchcraft in the literature of Britain and America from the 16th and 17th centuries through to the present day. As well as the themes of history and literature (politics and war, genre and intertextuality), the book considers issues of national identity, gender and sexuality, race and empire, and more. The complex fascination with witchcraft through the ages is investigated, and the importance of witches in the real world and in fiction is analysed. The book begins with a chapter dedicated to the stories and records of witchcraft in the Renaissance and up until the English Civil War, such as the North Berwick witches and the work of the 'Witch Finder Generall' Matthew Hopkins. The significance of these accounts in shaping future literature is then presented through the examination of extracts from key texts, such as Shakespeare's *Macbeth* and Middleton's *The Witch*, among others. In the second half of the book, the focus shifts to a consideration of the Romantic rediscovery of Renaissance witchcraft in the eighteenth century, and its further reinvention and continued presence throughout the nineteenth, twentieth and twenty-first centuries, including the establishment of witchcraft studies as a subject in its own right, the impact of the First World War and end of the British Empire on witchcraft fiction, the legacy of the North Berwick, Hopkins and Salem witch trials, and the position of witchcraft in culture, including filmic and televisual culture, today. Equipped with an extensive list of primary and secondary sources, *Rediscovering Renaissance Witchcraft* is essential reading for all students of witchcraft in modern British and American culture and early modern history and literature.

Women Make Horror Alison Peirse, 2020-09-17 Winner of the the 2021 Best Edited Collection Award from BAFTSS Winner of the 2021 British Fantasy Award in Best Non-Fiction Finalist for the 2020 Bram Stoker Award® for Superior Achievement in Non-Fiction Runner-Up for Book of the Year in the 19th Annual Rondo Halton Classic Horror Awards "But women were never out there making horror films, that's why they are not written about - you can't include what doesn't

exist.” “Women are just not that interested in making horror films.” This is what you get when you are a woman working in horror, whether as a writer, academic, festival programmer, or filmmaker. These assumptions are based on decades of flawed scholarly, critical, and industrial thinking about the genre. *Women Make Horror* sets right these misconceptions. Women have always made horror. They have always been an audience for the genre, and today, as this book reveals, women academics, critics, and filmmakers alike remain committed to a film genre that offers almost unlimited opportunities for exploring and deconstructing social and cultural constructions of gender, femininity, sexuality, and the body. *Women Make Horror* explores narrative and experimental cinema; short, anthology, and feature filmmaking; and offers case studies of North American, Latin American, European, East Asian, and Australian filmmakers, films, and festivals. With this book we can transform how we think about women filmmakers and genre.

Folk Horror Adam Scovell, 2017-10-24 Interest in the ancient, the occult, and the *wyrd* is on the rise. The furrows of Robin Hardy (*The Wicker Man*), Piers Haggard (*Blood on Satan's Claw*), and Michael Reeves (*Witchfinder General*) have arisen again, most notably in the films of Ben Wheatley (*Kill List*), as has the *Spirit of Dark of Lonely Water*, Juganets, cursed Saxon crowns, spaceships hidden under ancient barrows, owls and flowers, time-warping stone circles, wicker men, the goat of Mendes, and malicious stone tapes. *Folk Horror: Hours Dreadful And Things Strange* charts the summoning of these esoteric arts within the latter half of the twentieth century and beyond, using theories of psychogeography, hauntology, and topography to delve into the genre's output in film, television, and multimedia as its sacred demon of ungovernableness rises yet again in the twenty-first century.

Genre, Authorship and Contemporary Women Filmmakers Katarzyna Paszkiewicz, 2018-06-06 Examining the significance of women's work in popular film genres, this text sheds light on women's contribution to genre cinema through an exploration of filmmakers like Kathryn Bigelow, Diablo Cody, Sofia Coppola, and Kelly Reichard.

Bell, Book and Camera Heather Greene, 2018-04-20 The witch as a cultural archetype has existed in some form since the beginning of recorded history. Her nature has changed through technological developments and sociocultural shifts--a transformation most evident in her depictions on screen. This book traces the figure of the witch through American screen history with an analysis of the entertainment industry's shifting boundaries concerning expressions of femininity. Focusing on films and television series from *The Wizard of Oz* to *The Craft*, the author looks at how the witch reflects alterations of gender roles, religion, the modern practice of witchcraft, and female agency.

Frames of Minds Eelco F. M. Wijdicks, 2024 As a medium that aims to connect people through the communication and interpretation of experiences, cinema is uniquely positioned to showcase cultural misunderstandings around issues of mental health. *Frames of Minds* traces a history of psychiatry in film, concentrating on the major paradigm shifts in neuropsychiatry over the last century. Oftentimes, representations of psychiatry, mental illness, and psychotic breakdown are reduced to

tropes and used by filmmakers as a tool for plot progression. Conversely, films can be used as an avenue to voice common concerns about the missteps of psychiatry, including overdiagnosis and mistreatment. Dr. Eelco Wijdicks provides fresh insights into the minds of filmmakers and how they creatively tackle this complex topic. How do filmmakers use psychiatry, and what do they want us to see? What is their frame of mind--psychoanalytically, biologically, sociologically, anthropologically? Were they influenced by their own prejudices about the origins of mental illness? How does this influence the direction of their films? Examining the history of film alongside developments in neuropsychiatry, *Frames of Minds* uncovers a cinematic language of psychiatry. By taking chances to portray mental illness, filmmakers aim to achieve a sense of reality, and provide catharsis for viewers through the act of dramatization. Ultimately, the history of psychiatry in film is a history of the public perception of medicine, and the ways psychiatry is understood by directors, writers, actors, and audiences.

A Spell in the Wild Alice Tarbuck, 2020-10-01 'Witches occupy a clear place in contemporary imagination. We can see them, shadowy, in the corners of the past: mad, glamorous, difficult, strange. They haunt the footnotes of history - from medieval witches burning at the stake to the lurid glamour of the 1970s witchcraft revival. But they are moving out of history, too. Witches are back. They're feminist, independent, invested in self-care and care for the world. They are here, because they must be needed.' What it means to be a witch has changed radically throughout history; where 'witch' was once a dangerous - and often deadly - accusation, it is now a proud self-definition. Today, as the world becomes ever more complicated and as we face ecological, political and economic crisis - witchcraft is experiencing a resurgence. Witches are back. In *A Spell in the Wild*, Alice Tarbuck explores what it means to be a witch today. Rooted in the real world, but filled with spells, rituals and recipes, this book is an accessible, seasonal guide to witchcraft in the twenty-first century. Following the course of a witch's calendar year while also exploring the history and politics of witchcraft, *A Spell in the Wild* is the perfect primer for the contemporary witch.

Cook As You Are Ruby Tandoh, 2022-11-08 A BON APPETIT BEST BOOK OF THE YEAR • A cookbook for the real world: a beautifully illustrated, inclusive, and inspiring collection of delectable and doable recipes for home cooks of all kinds that shows you don't have to be an aspiring chef to make great food—or for cooking to be a delight. Just cook as you are. Not simply a recipe book, but a warm invitation to relax into and enjoy the experience of cooking and eating. Ruby Tandoh offers understanding, encouragement and completely glorious food.” —NIGELLA LAWSON, author of *Cook, Eat, Repeat* From last-minute inspiration for feeding an entire family to satisfying meals for just one person, easy one-pot dinners to no-chop recipes, in these pages Ruby Tandoh shares a feast of homey, globally inspired dishes, such as: •Carrot, Lemon and Tahini Soup •Smoky Chicken, Okra and Chorizo Casserole •Gnocchi with Harissa Butter and Broccoli •Lightning-Quick Asparagus and Chili Linguine •Tofu and Greens with Hot and Sour Chili Sauce •Rosemary Baby Buns •Lemon Mochi Squares A no-

nonsense collection of more than 100 accessible, affordable, achievable—and, most importantly, delicious—recipes (plus countless variations), *Cook As You Are* is an essential resource for every taste, every kitchen, and every body.

A Year On Earth With Mr. Hell Young Kim, 2024-02-11 A controversial but highly acclaimed memoir by writer Young Kim, *A Year on Earth with Mr. Hell*, traces her intense relationship with pioneering punk rocker Richard Hell. An erotic account that retains sensitivity and taste, Kim's book has been celebrated by luminaries including Bret Easton Ellis, Nick Hornby and Edmund White and has received plaudits in *GQ* and *The Times*. Noted journalist Matthew D'Ancona likened the text to the work of Nin and Bataille. Set in a Warholian swirl in the worlds of art, music, and fashion, spanning continents, the narrative is as much about Kim's processing her grief for Malcolm McLaren (most famous for his role as the conceptualizer, art director, and manager of the Sex Pistols, as well as designing the punk style with his then-partner Vivienne Westwood), her romantic and business partner for the last 12 years of his life until his untimely death in 2010. Though written as it happened like a diary, in its cinematic sweep, it reads like a novel.

The Horror Film Rick Worland, 2024-09-16 A lively and reliable narrative account of the horror genre, featuring new and revised material throughout *The Horror Film: An Introduction* surveys the history, development, and social impact of the genre. Covering American horror cinema from its earliest period to the present, this reader-friendly volume explores the many ways horror movies have been received by filmmakers, critics, and general audiences throughout the decades. Concise, easily accessible chapters describe historical instances of the genre's social reception based on primary research, analyze landmark films such as *Frankenstein*, *Invasion of the Body Snatchers*, and *The Texas Chain Saw Massacre*, and more. Incorporating recent scholarship on the genre, the second edition of *The Horror Film* contains new discussion and context for Hollywood horror films in the 1980s and 1990s, as well as notable developments in the genre such as “torture porn,” found-footage horror, remakes and reboots of past horror films, zombies, and the “elevated horror” debate. This edition explores the rise of new filmmakers such as Ari Aster, Robert Eggers, and Jordan Peele, surveys horror films made by women and African American filmmakers, and investigates contemporary issues in the production and consumption of horror films. Combining historical narrative with close readings of significant works, *The Horror Film*: Covers major works in the genre such as *Cat People*, *Halloween*, and *Bram Stoker's Dracula* Examines important antecedents including gothic literature and the Grand Guignol Theater Offers thorough analyses of the style, context, and themes of specific horror milestones Provides examples of close analysis that can be applied to a wide range of other horror films Discusses important representative titles across the genre's evolution, including more recent films such as 2017's *Get Out* *The Horror Film: An Introduction, Second Edition*, is an ideal textbook for undergraduate surveys of the horror genre and other courses in American film history, and an invaluable resource for scholars, lecturers, and general readers with an interest in the subject.

New Blood in Contemporary Cinema Patricia Pisters, 2020-08-18 The book investigates contemporary women

directors who put 'a poetics of horror' to new use in their work, expanding the range of gendered and racialized perspectives in the horror genre.

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