

Flowers Of Perversion The Delirious Cinema Of Jesus Franco 2

Troy Howarth examines the Giallo genre from its inception through its inevitable decline

May 1968. Paris is awash with violence and public unrest. In a small cinema, where a surreal film is showing, another riot is taking place. Here, the enraged audience smashes up the auditorium, tear out the seats, and chase the film’s director onto the street. This is the premiere of Jean Rollin’s feature debut, The Rape of the Vampire. An outsider of French cinema, Rollin’s films are unique and dreamlike. They offer tales of mystery and nostalgia, obsolescence and seductive female vampires with a thirst for blood and sex. It is a cinema at once strange, evocative and deeply personal. Funding his own projects, Rollin defiantly made the films he wanted to make and in so doing created a fantastique genre unlike any other. The Nun, Vampire, The Living Dead Girl and The Grapes of Death are among those films now celebrated as the work of an auteur, one who confounds preconceived notions of ‘Eurotrash’ cinema. This book is devoted to the director and all his work, across all genres, including a nascent French hardcore pornographic film industry. Written with full co-operation from Jean Rollin shortly before his death in 2010, it contains exclusive interviews and archive material.

An appealing and intelligent eighteen-year-old girl to whom Freud gives the pseudonym "Dora" is the subject of a case history that has all the intrigue and unexpected twists of a first-rate detective novel. Freud pursues the secrets of Dora's psyche by using as clues her nervous mannerisms, her own reports on the peculiarities of her family, and the content of her dreams. The personalities involved in Dora's disturbed emotional life were, in their own ways, as complex as she: an obsessive mother, an adulterous father, her father's mistress, Frau K., and Frau K.'s husband, who had made amorous advances toward Dora. Faced with the odd behavior of her family and friends, and unable to confront her own forbidden sexual desires, Dora falls into the destructive pattern of a powerful hysteria. in this influential and provocative case history, Freud uses all his analytic genius and literary skill to reveal Dora's inner life and explain the motives behind her fixation on her father's mistress. -- from back cover.

Here, Barthes addresses the language of love, a language of solitude, of mythology, of what he calls an 'image repertoire'. It is aimed at those who have been in love, and those who've not. A range of examples are included, from Nietzsche to Zen.

Flowers of Perversion, Volume 2

Fear

Deleuze and Guattari's Anti-Oedipus

The Autobiography of Dario Argento

The Democracy of Objects

Political Parties

The Films of Lucio Fulci

Set against the backdrop of Europe's slide into Fascism, Blue of Noon is a blackly compelling account of depravity and violence. As its narrator lurches despairingly from city to city in a surreal sexual and mental nightmare of squalor, sadism and drunken encounters, his internal collapse mirrors the fighting and marching on the streets outside. Exploring the dark forces beneath the surface of civilization, this is a novel torn between identifying with history's victims and being seduced by the monstrous glamour of its terrible victors, and is one of the twentieth century's great nihilist works.

Japanese film director Seijun Suzuki began his career making increasingly outrageous B movies for Nikkatsu Studios in the 1950s and 1960s (he was eventually fired for his stylistic excesses). More than ten years later, he reinvented himself as an independent filmmaker with a uniquely eccentric vision. He remains a cult figure outside of Japan and his influence can be seen in the work of directors as diverse as Jim Jarmusch, Baz Luhrmann, and Quentin Tarantino. Time and Place Are Nonsense, the first book-length study of his work in English, aims to enhance the appreciation of his films by analyzing them in light of the cultural and political turmoil of post-World War II Japan and the aesthetic traditions that inform them.

Chronicle of a Death Foretold is a compelling, moving story exploring injustice and mob hysteria by the Nobel Laureate Gabriel Garcia Marquez, author of One Hundred Years of Solitude and Love in the Time of Cholera. 'On the day they were going to kill him, Santiago Nasar got up at five-thirty in the morning to wait for the boat the bishop was coming on' Santiago Nasar is brutally murdered in a small town by two brothers. All the townspeople knew it was going to happen - including the victim. But nobody did anything to prevent the killing. Twenty seven years later, a man arrives in town to try and piece together the truth from the contradictory testimonies of the townsfolk. To at last understand what happened to Santiago, and why. . . 'A masterpiece' Evening Standard 'A work of high explosiveness - the proper stuff of Nobel prizes. An exceptional novel' The Times 'Brilliant writer, brilliant book' Guardian

Widely acclaimed as Naguib Mahfouz's best novel, Midaq Alley brings to life one of the hustling, teeming back alleys of Cairo in the 1940s. From Zaita the cripple-maker to Kirsha the hedonistic cafe owner, from Abbas the barber who mistakes greed for love to Hamida who sells her soul to escape the alley, from waiters and widows to politicians, pimps, and poets, the inhabitants of Midaq Alley vividly evoke Egypt's largest city as it teeters on the brink of change. Never has Nobel Prize-winner Mahfouz's talent for rich and luxurious storytelling been more evident than here, in his portrait of one small street as a microcosm of the world on the threshold of modernity.

Forbidden Flowers

Midaq Alley

A Lover's Discourse

You Bright and Risen Angels

Dora

Murderous Passions, revised and expanded edition, Volume 1

An Analysis of a Case of Hysteria

From the dawn of the sound era through the mid-1950s, action-loving moviegoers patronized their local picture palaces every week to see the latest thrill-packed episode of their favorite chapter plays. And while they were primarily drawn to the intrepid heroes who battled dastardly villains in pursuit of lost treasures or secret formulas, they also paid close attention to the distressed damsels in constant need of rescue. Of course, not every woman in serials required saving; a few were pro-active partners in peril, willing and eager to mix it up with brutish heavies whenever the occasion demanded. But all of them were sweetly sexy, even if they rarely got the chance to show off their charms. In this book serial historian Ed Hulse has gathered more than a hundred rare photos showing the serial queens at their sexiest and most provocative. Some are clad in swimsuits, others in neglig é es, still others in their skivvies. You'll see the most familiar--Kay Aldridge, Frances Gifford, Noel Neill, Jean Rogers, Linda Stirling--as well as the obscure actresses who appeared in only a single chapter play. Hulse provides informative captions summarizing the careers of these cliffhanging cuties of yesteryear.

Dazzling, highly stylised, excessively violent and brimming with sex, blaxploitation films enjoyed a brief but memorable moment in motion picture history. Never before, and never since, have so many African-American performers been featured in films, not in bit parts, but in name-above-the title starring roles. Here's a new and appreciative look back at a distinctly American motion picture phenomenon, the first truly comprehensive examination of the genre, its films, its trends and its far-reaching impact, covering more than 240 Blaxploitation films in detail. This is the primary reference book on the genre, covering not just the films' heyday (1971-1976) but the entire decade (1970-1980). Includes: film posters and ads

In The Democracy of Objects Bryant proposes that we break with the epistemological tradition and once again initiate the project of ontology as first philosophy. Bryant develops a realist ontology, called -onticology-, which argues that being is composed entirely of objects, properties, and relations. Bryant proposes that objects are dynamic systems that relate to the world under conditions of operational closure. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

The search for physical perfection began with the Greeks, who first competed nude in athletic games in the 8th century BCE and created their gods in the ideal human form. Peak of Perfection celebrates the universal fascination with the nude and the power of beauty. The richly detailed, black and white, fine art photographs portray the apex of youthful vitality and the sublime architecture of the body. Alternately meditative and exhilarating, these dynamic performers express their sensuality and acrobatic skills so dramatically that the images leap off the page and grab you by the heart. Couples express the passion of romantic love and soloists display their virtuosity, the result of countless hours of training. Meticulously selected quotes from poets, artists, and philosophers throughout history complement the intimate portraits. This deluxe collection is a compelling invitation to contemplate beauty and to share with someone you love.

A Mind-Twisting Tour Through the Grindhouse Cinema of Times Square

The Delirious Cinema of Jes ú s Franco

Bodies That Matter

The Philosophy of History

A Celebration of the World's Most Unheralded Fright Flicks

Blue of Noon

Black Skin, White Masks

The disturbing, exciting, and defiantly avant-garde films of Jesús “Jess” Franco, director of such films as Vampyros Lesbos and Lilian the Perverted Virgin. Jesús “Jess” Franco is an iconic figure in world cinema. His sexually charged, fearlessly personal style of filmmaking has never been in vogue with mainstream critics, but for lovers of the strange and sado-erotic he is a magician, spinning his unique and disturbing dream worlds from the cheapest of budgets. In the world of Jess Franco freedom was the key, and he pushed at the boundaries of taste and censorship repeatedly, throughout an astonishingly varied career spanning sixty years. The director of more than 180 films, at his most prolific he worked in a supercharged frenzy that yielded as many as twelve titles per year, making him one of the most generative auteurs of all time. Franco’s taste for the sexy and horrific, his lifelong obsession with the Marquis De Sade, and his roving hand-held camera style launched a whole new strain of erotic cinema. Disturbing, exciting, and defiantly avant-garde, films such as Necronomicon, Vampyros Lesbos, Virgin Among the Living Dead, and Venus in Furs are among the jewels of European horror, while a plethora of multiple versions, re-edits and echoes of earlier works turn the Franco experience into a dizzying hall of mirrors, further entrancing the viewer who dares enter Franco’s domain. Stephen Thrower has devoted five years to examining each and every Franco film. This book—the second in a two-volume set—delves into the latter half of Franco’s career, covering titles including Shining Sex, Barbed Wire Dolls, Swedish Nympho Slaves, and Lilian the Perverted Virgin. Assisted by the esteemed critic and researcher Julian Grainger, Thrower shines a light into the darkest corners of the Franco filmography and uncovers previously unknown and unsuspected facts about their casts, crews, and production histories. Unparalleled in scope and ambition, Flowers of Perversion brings Franco’s career into focus with a landmark study that aims to provide the definitive assessment of Jess Franco’s labyrinthine film universe.

Black Skin, White Masks is a classic, devastating account of the dehumanising effects of colonisation experienced by black subjects living in a white world. First published in English in 1967, this book provides an unsurpassed study of the psychology of racism using scientific analysis and poetic grace.Franz Fanon identifies a devastating pathology at the heart of Western culture, a denial of difference, that persists to this day. A major influence on civil rights, anti-colonial, and black consciousness movements around the world, his writings speak to all who continue the struggle for political and cultural liberation.With an introduction by Paul Gilroy, author of There Ain't No Black in the Union Jack.

The giallo--a specifically Italian brand of lurid thriller--emerged in the 1960s and became a commercial force to be reckoned with throughout the 1970s. While not all of these films achieved the success and notoriety as the most popular efforts by the likes of Mario Bava, Dario Argento or Lucio Fulci, they nevertheless proved to be immensely popular--with latter-day entries emerging well into the 21st century. They also proved to be influential on films from across the globe; for instance, they helped to set the stage for the slasher movie boom of the late 70s and early 80s, and they would go on to inspire contemporary filmmakers looking to pay homage to their baroque excesses. So Deadly, So Perverse: Volume 3 shines a light on some of these films, some of which are well-known for capturing the off-kilter vibe of these beloved cult classics, and some of which display an influence in more surprising ways. Covering titles produced everywhere from America and Great Britain to Turkey and Japan, this final volume in the So Deadly, So Perverse trilogy offers a final summation of the genre and its lasting cult popularity and appeal. In addition to in-depth coverage of an eclectic range of titles, there are also a number of deliciously sensational and exploitative images, many in full color.The giallo--a specifically Italian brand of lurid thriller--emerged in the 1960s and became a commercial force to be reckoned with throughout the 1970s. While not all of these films achieved the success and notoriety as the most popular efforts by the likes of Mario Bava, Dario Argento or Lucio Fulci, they nevertheless proved to be immensely popular--with latter-day entries emerging well into the 21st century. They also proved to be influential on films from across the globe; for instance, they helped to set the stage for the slasher movie boom of the late 70s and early 80s, and they would go on to inspire contemporary filmmakers looking to pay homage to their baroque excesses. So Deadly, So Perverse: Volume 3 shines a light on some of these films, some of which are well-known for capturing the off-kilter vibe of these beloved cult classics, and some of which display an influence in more surprising ways. Covering titles produced everywhere from America and Great Britain to Turkey and Japan, this final volume in the So Deadly, So Perverse trilogy offers a final summation of the genre and its lasting cult popularity and appeal. In addition to in-depth coverage of an eclectic range of titles, there are also a number of deliciously sensational and exploitative images, many in full color.

From Quentin Tarantino (Kill Bill) to Eli Roth (Hostel), the young guns of modern Hollywood just can't get enough of that exploitation film high. That's because, between 1970 and 1985, American Exploitation movies went berserk. Nightmare USA is the reader's guide to what lies beyond the mainstream of American horror, dispelling the shadows to meet the men and women behind 15 years of screen terror: The Exploitation Independents! Ranging from cult favourites like I Drink Your Blood to stylish mind-benders like Messiah of Evil.

An Inquiry Into Its Laws and Consequences

The God of Small Things

Love in the Time of Cholera

Inner Experience

A Memoir

So Deadly, So Perverse: Giallo-Style Films From Around the World, Vol. 3

Race, Gender, and Sexuality in the Colonial Contest

Jamie Gillis, portrayed in Boogie Nights by Burt Reynolds, created "reality porn." These are transcripts of his films.

Eugene W. Holland provides an excellent introduction to Gilles Deleuze and Felix Guattari's Anti-Oedipus which is widely recognized as one of the most influential texts in philosophy to have appeared in the last thirty years. He lucidly presents the theoretical concerns behind Anti-Oedipus and explores with clarity the diverse influences of Marx, Freud, Nietzsche and Kant on the development of Deleuze & Guattari's thinking. He also examines the wider implications of their work in revitalizing Marxism, environmentalism, feminism and cultural studies.

In Bodies That Matter, Judith Butler further develops her distinctive theory of gender by examining the workings of power at the most "material" dimensions of sex and sexuality. Deepening the inquiries she began in Gender Trouble, Butler offers an original reformulation of the materiality of bodies, examining how the power of heterosexual hegemony forms the "matter" of bodies, sex, and gender. Butler argues that power operates to constrain "sex" from the start, delimiting what counts as a viable sex. She offers a clarification of the notion of "performativity" introduced in Gender Trouble and explores the meaning of a citational politics. The text includes readings of Plato, Irigaray, Lacan, and Freud on the formation of materiality and bodily boundaries; "Paris is Burning," Nella Larsen's "Passing," and short stories by Willa Cather; along with a reconsideration of "performativity" and politics in feminist, queer, and radical democratic theory.

Italy's Master of the Macabre Lucio Fulci is celebrated in this lavishly illustrated in-depth study of his extraordinary films. From horror masterpieces like The Beyond and Zombie Flesh-Eaters to erotic thrillers like One On Top of the Other and A Lizard in a Woman's Skin; from his earliest days as director of manic Italian comedies to his notoriety as purveyor of extreme violence in the terrifying slasher epic The New York Ripper, his whole career is explored. Supernatural themes and weird logic collide with flesh-ripping gore to breathtaking effect. Bleak horrors are transformed into bloody poetry - Fulci's loving camera technique, and the decayed splendour of his art design, make the films more than just a gross endurance test. Lucio Fulci built up a fanatical following, who at last will have another chance to own this epic book - five years in the making - which is the ultimate testament to 'The Godfather of Gore'. Since its first publication in 1999, Beyond Terror has sold out three print runs, and continues to be one of the most frequently requested FAB Press reprints. Without doubt, by far and away the largest collection of Fulci posters, stills, press-books and lobby cards ever seen together in print. We have scoured the Earth to find the most stunning, rare and eye-catching Fulci images. Out of print for ten years, it's back again in 2018, bigger and better than ever! Featuring a foreword by Fulci's devoted daughter Antonella, and produced with her blessing and full co-operation, this book is quite simply the last word on Fulci. His whole cinematic career is studied in obsessive depth. Huge supplementary appendices make this volume essential for all serious students of the Italian horror movie scene.

Peak of Perfection

50 Years of Italian Giallo Films

The Untold Story of the Exploitation Independents

Introduction to Schizoanalysis

The Essential Reference Guide

Chronicle of a Death Foretold

Nude Portraits of Dancers, Athletes, and Gymnasts

A collection of women’s intimate erotic thoughts by the #1 New York Times–bestselling author of The Secret Garden and “liberator of the female libido” (Newsday). The publication of the groundbreaking expose on women's sexual fantasies, My Secret Garden, ushered in a revolution in women's sexual freedom of expression. In Forbidden Flowers, Nancy Friday reveals even more erotic, wild, and explicit fantasies expressed by women all over the world, from all ethnic and socioeconomic backgrounds. Like My Secret Garden before it, Forbidden Flowers is a celebration of the depth, potency, and imaginative breadth of women’s inner erotic lives. By giving female readers a glimpse into the ordinary and often extraordinary fantasies of other women, it offers to some an exhilarating freedom from the guilt and shame so often associated with sexual fantasy—and to others, provides fascinating insight into the psychology of female sexual response. “The author whose books about gender politics helped redefine American women’s sexuality.” —The New York Times

A FEAST OF FRIGHTFUL FLICKS WAITING TO BE REDISCOVERED As the leading name in the world of horror, Fangoria magazine has been the source of information for fans of fright flicks for more than twenty years—covering feature films, video games, comic books, collectibles, and all aspects of horror entertainment. Working closely with Fangoria’s experts, including Editor in Chief Anthony Timpone, Adam Lukeman has compiled a must-have guide for casual horror fans and hardcore horror junkies with Fangoria’s 101 Best Horror Films You’ve Never Seen. With a brief synopsis for each of the included films, lists of cast and crew, “Terror Trivia,” and little-known facts about these lesser-known but must-see gems, Fangoria’s 101 Best Horror Films You’ve Never Seen offers a feast of gruesome information. Featured here are flicks that were dumped by their distributors or were initially flops, like Cherry Falls, Manhunter, and Pumpkinhead, foreign winners such as Cronos, The Vanishing, and Funny Games, and straight-to-video sleepers waiting to be discovered, including Shadowbuilder, Jack Be Nimble, and Nomads. There are even surprise entries directed by industry giants—movies like George A. Romero’s Day of the Dead, Brian De Palma’s Sisters, or Dario Argento’s Opera—that are frequently overshadowed by the filmmakers’ other, better-known works but are worthy of further examination. Entertaining and informative, Fangoria’s 101 Best Horror Movies You’ve Never Seen offers more than a hundred reasons to look beyond the often ho-hum Hollywood hype fests . . . when you’re really in the mood to feel your flesh crawl.

Imperial Leather chronicles the dangerous liaisons between gender, race and class that shaped British imperialism and its bloody dismantling. Spanning the century between Victorian Britain and the current struggle for power in South Africa, the book takes up the complex relationships between race and sexuality, fetishism and money, gender and violence, domesticity and the imperial market, and the gendering of nationalism within the zones of imperial and anti-imperial power.

One of the great classics of Western thought develops concept that history is not chance but a rational process, operating according to the laws of evolution, and embodying the spirit of freedom.

Degeneration

Writings on Sex and Horror in the Cinema from the Pages of Eyeball Magazine, 1989-2003

The World's Most Dangerous Filmmaker

The Films of Seijun Suzuki

More Women's Sexual Fantasies

On the Discursive Limits of "Sex"

The Celluloid Dreams Of Jean Rollin

Still, to say that it all began when Sophie Mol came to Ayemenem is only one way of looking at it . . . It could be argued that it actually began thousands of years ago. Long before the Marxists came. Before the British took Malabar, before the Dutch Ascendancy, before Vasco da Gama arrived, before the Zamorin’s conquest of Calicut. Before Christianity arrived in a boat and seeped into Kerala like tea from a teabag. That it really began in the days when the Love Laws were made. The Laws that lay down who should be loved, and how. And how much.

Forthcoming from the MIT Press

Editor of one of the smartest and most stylish magazines on alternative, cult and art cinema since 1989, Stephen Thrower now brings readers a complete collection of every issue of the hugely influential EYEBALL - plus a vast amount of new material - all in one affordable, fully illustrated book. Contents include: interviews with Alejandro Jodorowsky, Michele Soavi, Andrzej Sulawski, Ulli Lommel and many more; features on Argento, Fulci, Avati, Cronenberg, Freda, Warhol and more; plus reviews from writers such as Ramsey Campbell, Alan Jones and Kim Newman. In b/w.

WITH AN INTRODUCTION BY HELEN SIMPSON From familiar fairy tales and legends â€" Red Riding Hood, Bluebeard, Puss in Boots, Beauty and the Beast, vampires and werewolves â€" Angela Carter has created an absorbing collection of dark, sensual, fantastic stories.

Eyeball Compendium

Blaxploitation Cinema

Those Sexy Serial Queens

So Deadly, So Perverse

Hereditary Genius

Time and Place Are Nonsense

The Glass Castle

This comic and surreal novel about the beastliness and pain in the world focuses on the stories of assorted young American misfits, reactionaries and revolutionaries, young lovers, and raging old tyrants

From the ivory tower to the barricades! Radical intellectuals explore the relationship between research and resistance.

Featuring +60 of the most important and well-recognized female-identifying artists, writers and creative thinkers of the last century as they explore the idea of pleasure - and empowerment - in all its forms. Iconic and never-before-published works by Georgia O’Keeffe, Louise Bourgeois, Judy Chicago, Tracey Emin, Jenny Holzer, Marlene Dumas and Alice Neel run alongside contributions from photographers like Cindy Sherman, Carrie Mae Weems, Marilyn Minter and Nan Goldin, as well as by emerging talent such as Mickalene Thomas, Martine Gutierrez, Harley Weir and Nina Chanel Abney, as well as an exclusive coloring book by RIP Bambi. With forewords by New York Times best-selling authors Erica Jong and Roxane Gaye, and original essays and texts by Stoya, Erika Lust, Pussy Riot and the late cult author, Kathy Acker, among others.

To his legion of admirers Dario Argento is a legend, and to his filmmaking contemporaries he’s an inspiration and an icon.For many years Argento’s ground-breaking shockers like Deep Red, Suspiria, Inferno and Opera meant box-office gold. Now the maverick auteur, lauded as the Italian Hitchcock and the Horror Fellini, has written his autobiography, revealing all about his fascinating life, his dark obsessions, his talented family, his perverse dreams, and his star-crossed work. With candour and honesty, Fear lifts the lid on Argento’s glittering career, from his childhood mixing with glamorous Italian movie stars to his start in the fledgling field of cinema criticism, Argento shares compelling anecdotes about his life growing up in La Dolce Vita Rome.Born into a family that breathed cinema, as a child Dario Argento was a voracious devourer of books and films. Bored by school so much that he fled to Paris, the young Dario felt at ease only in the darkness of a cinema - where he found fertile soil in which his solitary nature and overflowing imagination could flourish. But it was his experience as a journalist that led to his life-changing encounter with Sergio Leone, for whom he and Bernardo Bertolucci wrote the script for Once Upon a Time in the West.Meanwhile, the mind of the future director developed a desire as ambitious as it was magnificent: to make a film in a new style, distinct from all others. Channelling the films of Hitchcock, Lang and Antonioni triggered a wealth of ideas that changed the history of cinema.His first film came out in 1970 - The Bird with the Crystal Plumage. In no time at all the name of Dario Argento was known across the globe. And soon enough a series of classic films including Deep Red and Suspiria saw the light of the projector beam.Dario Argento is a maverick auteur who captured his personal demons on celluloid. At last, his fascinating life story can be told: his passions, his loves, his fears. In his autobiography, alongside the tale of an inspirational film director making his mark on the world, one glimpses the anxieties of a driven but shy man, in love with cinema and life itself.Adapted from the Italian translation and illustrated with rare photographs, the award-winning and critically acclaimed Master of Terror tells all. So put on your black leather gloves and start turning the pages of Fear for the answer to every question you’ve ever wanted to ask about the weird and wonderful world of Dario Argento.

Constituent Imagination

Imperial Leather

Beyond Terror

A Woman’s Right to Pleasure

Sleazoid Express

Nightmare USA

Fascination

Outlines a mystical theology and experience of the sacred founded on the absence of god. Originally published in 1943, Inner Experience is the single most significant work by one of the twentieth century’s most influential writers. It outlines a mystical theology and experience of the sacred founded on the absence of god. Bataille calls Inner Experience a “narrative of despair,” but also describes it as a book wherein “profundity and passion go tenderly hand in hand.” Herein, he says, “The mind moves in a strange world where anguish and ecstasy take shape.” Bataille’s search for experience begins where religion, philosophy, science, and literature leave off, where doctrines, dogmas, methods, and the arts collapse. His method of meditation, outlined and documented here, commingles horror and delight. Laughter, intoxication, eroticism, poetry, and sacrifice are pursued not as ends in and of themselves but as means of access to a sovereign realm of inner experience. This new translation is the first to include Method of Meditation and Post-Scriptum 1953, the supplementary texts Bataille added to create the first volume of his Summa Atheologica. This edition also offers the full notes and annotations from the French edition of Bataille’s Oeuvres Complètes, along with an incisive introductory essay by Stuart Kendall that situates the work historically, biographically, and philosophically.

Jess Franco was a Spanish director, cinematographer, writer, composer, editor, producer and actor in more than 150 fiercely independent films he made from 1959 to 2013. Kristofer Upjohn celebrates Franco in a collection of essays that examines his individual movies for the first time.

'Sleazoid Express' reproduces the experience of watching a movie in the grindhouse setting. Each chapter focuses on a unique exploitation genre (blood horror, celebrity crime, etc.) and paints a close, intimate portrait of its directors, stars and showcases.

Journalist Walls grew up with parents whose ideals and stubborn nonconformity were their curse and their salvation. Rex and Rose Mary and their four children lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children’s imagination, teaching them how to embrace life fearlessly. Rose Mary painted and wrote and couldn’t stand the responsibility of providing for her family. When the money ran out, the Walls retreated to the dismal West Virginia mining town Rex had tried to escape. As the dysfunction escalated, the children had to fend for themselves, supporting one another as they found the resources and will to leave home. Yet Walls describes her parents with deep affection in this tale of unconditional love in a family that, despite its profound flaws, gave her the fiery determination to carve out a successful life. -- From publisher description.

Militant Investigations//collective Theorization

The Bloody Chamber and Other Stories

Pure Filth

Fangoria’s 101 Best Horror Movies You’ve Never Seen

Jess Franco

Fragments

Nobel prize winner and author of One Hundred Years of Solitude Gabriel Garcia Marquez tells a tale of an unrequited love that outlasts all rivals in his masterpiece Love in the Time of Cholera. 'It was inevitable: the scent of bitter almonds always reminded him of the fate of unrequited love' Fifty-one years, nine months and four days have passed since Fermina Daza rebuffed hopeless romantic Florentino Ariza's impassioned advances and married Dr Juvenal Urbino instead. During that half-century, Florentino has fallen into the arms of many delighted women, but has loved none but Fermina. Having sworn his eternal love to her, he lives for the day when he can court her again. When Fermina's husband is killed trying to retrieve his pet parrot from a mango tree, Florentino seizes his chance to declare his enduring love. But can young love find new life in the twilight of their lives? 'The most important writer of fiction in any language' Bill Clinton 'An exquisite writer, wise, compassionate and extremely funny' Sunday Telegraph 'An amazing celebration of the many kinds of love between men and women' The Times