The Supernatural Cinema Of Guillermo Del Toro Crit

The high-concept thriller with a supernatural edge from the world-famous director, whose films include Pan’s Labyrinth and Hellboy.

**Vampire Films Around the World** - James Aubrey 2020-10-08
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 continent’s undead.

**The Strain** Part 1, Sections 1 to 6 inclusive - Guillermo del Toro 2014-10-09
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**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, Arik Apter’s genre-straddling Midsummer, 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.

**Squid Cinema From Hell** - William Brown 2020-04-02
Here be Kraken! The Squid Cinema From Hell draws upon writers like Vilem Flusser, Donna J. Haraway, Graham Harman and Eugene Thacker to offer up a critical analysis of cephalopods and other tentacular creatures in contemporary media, while also speculating that digital media might themselves constitute a 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 continent’s undead.

**The Strain** Part 2, Sections 7 to 9 inclusive - Guillermo del Toro 2014-10-09
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**Ivive 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 elicit 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 against 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 Frailty (2001).
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 "primordial, spiritual function" of his art, which gives expression to his fascination with monst... 

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 "primordial, 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.

**Tracing the Borders of Spanish Horror Cinema and Television** - Jorge Mari 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, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró 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?

**Our Fears Are Our Mothers** - Ashley Jay Carranza 2021-01-27

The beginning of the 21st century was a time of unprecedented events in American society: Y2K, 9/11 and the wars that followed, partisan changes in government and the rapid advancements of the Internet and mass consumerism. In the two decades since, popular culture—particularly film—has manifested the underlying anxieties of the American psyche. This collection of new essays examines dozens of movies released 1998-2020 and how they drew upon and spoke to mass cultural fears. Contributors analyze examples across a range of genres—horror, teen rom-coms, military flicks, slow-burns, and animated children's films—covering topics including gender and sexuality, environmental politics, technophobia, xenophobia, and class and racial inequality.

**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 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 Zafón, Arturo PA(c)rez-Reverte, Pedro Almodovar and Alejandro Amenábar, 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.

**The Strain: Part 3, Sections 10 to 13 inclusive** - Guillermo del Toro 2014-10-09

The high-concept thriller with a supernatural edge from the world-famous director, whose films include Pan's Labyrinth and Hellboy.

**American Supernatural Tales** - S. T. Joshi 2013-10-01

Part of a six-volume series of the best in classic horror, selected by Academy Award-winning director of The Shape of Water Guillermo del Toro American Supernatural Tales is the ultimate collection of weird and frightening American short fiction. As Stephen King will attest, the popularity of the occult in American literature has only grown since the days of Edgar Allan Poe. The book celebrates the richness of this tradition with chilling contributions from some of the nation's brightest literary lights, including Poe himself, H. P. Lovecraft, Shirley Jackson, Ray Bradbury, Nathaniel Hawthorne, and—of course—Stephen King. This volume also includes "The Yellow Sign," the most horrific story from The King in Yellow, the classic horror collection by Robert W. Chambers featured on HBO's hit TV series True Detective. By turns phantasmagoric, spectral, and demonic, this is a frighteningly good collection of stories. Filmmaker and longtime horror literature fan Guillermo del Toro serves as the curator for the Penguin Horror series, a new collection of classic tales and poems by masters of the genre. Included here are some of del Toro's favorites, from Mary Shelley's Frankenstein and Ray Russell's short story "Sardonicus," considered by Stephen King to be "perhaps the finest example of the modern Gothic ever written," to Shirley Jackson's The Haunting of Hill House and stories by Ray Bradbury, Joyce Carol Oates, Ted Klein, and Robert E. Howard. Featuring original cover art by Penguin Art Director Paul Buckley, these stunningly creepy deluxe hardcovers will be perfect additions to the shelves of horror, sci-fi, fantasy, and paranormal aficionados everywhere.

**Faith and the Zombie** - Simon Bacon 2023-04-05

Themes of faith and religion have been threaded through popular representations of the zombie so often that they now seem inextricably linked. Whether as mindless servants to a Vodou Bokor or as evidence of the impending apocalypse, the ravenous undead have long captured something of society's relationships with spirituality, religion and belief. By the start of the 21st century, religious beliefs are as varied as the many manifestations of the zombie itself, and both themes intersect with various ideological, environmental and even post-human concerns. This book surveys the various modern religious associations in zombie media, whether undead are part of a larger post-human environment or might be saving itself or that zombies might be predicting life and hybridity beyond human existence. Timely and important, this work is a meditation on how faith might not just be a forerunner to the apocalypse, but the catalyst to new kinds of life beyond.

**Latín Cine in the Twenty-First Century** - Frederic Luis Almadia 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 Frederic Luis Almadia writes, there's still room to be purposefully critical. In Latinx Cine 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 Contributors Iván Eusebio Aguirre Darancou Frederic Luis Almadia Juan J. Alonso Lee Behoudt Debra A. Castillo Nikolina Dobreva Paul Espinosa Mauricio Espinosa Camilla Fojas Rosa-Linda Fregoso Desiree J. Garcia Enrique García Clarissa Goldsmith Matthew David Goodwin Monica Hanna Sara Verónica Hincapie Carlos Gabriel Gelly Jennifer M. Lozano Manuel M. Martín-Rodríguez J. V. Miranda Valente Montero Román Daniel Alexis Orozco Henry Puente John D. "Rio" Rieffrich Richard T. Rodríguez Ariana Ruiz Samuale Saldivar III Jorge Santos Rebecca A. Sheehan

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