

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse

****House of Psychotic Women: An Autobiographical Topography Female Neurosis in Horror and Exploitation Films Kier La Janisse****

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse is not just a mouthful of words but a profound exploration into the intersection of gender, trauma, and the macabre realm of cinema. Kier-La Janisse's groundbreaking book dives deep into the portrayal of women in horror and exploitation films, unraveling a unique tapestry of female neurosis, mental illness, and societal fears. Through a deeply personal lens, Janisse dissects how these films reflect and distort the female psyche, offering readers both a scholarly and intimate journey into a niche yet vital area of film criticism.

Exploring the Core of House of Psychotic Women

At its heart, **House of Psychotic Women** is an autobiographical topography—a mapping of mental landscapes experienced by women, especially as depicted in horror and exploitation cinema. Kier-La Janisse uses her own experiences with anxiety and depression as a roadmap to understand how female neurosis is portrayed on screen. The book is less about traditional film critique and more about the emotional and psychological resonance these movies evoke, particularly through the lens of women's mental health struggles.

Janisse's narrative style is conversational and deeply engaging, making the complex topic approachable for both cinephiles and casual readers alike. Her analysis goes beyond surface-level tropes of "psycho women" in horror, revealing how these characters often embody real-world fears, stigmas, and realities that women face. This approach gives the book a unique place in film studies, feminist critique, and mental health discourse.

Female Neurosis in Horror and Exploitation Films

One of the central themes of **house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse** is the nuanced depiction of female mental illness. Horror and exploitation films have historically been a fertile ground for exploring psychological turmoil, often through characters labeled as "psychotic," "hysterical," or "unstable." Janisse argues that these portrayals, while sometimes problematic, also offer a glimpse into the lived experience of women grappling with their inner demons.

The Archetype of the “Psychotic Woman”

In many classic and cult horror films, women are depicted as the “madwoman,” a trope that can be traced back to gothic literature and early cinema. Janisse examines how this archetype has evolved but still functions as a symbol of societal anxieties about female autonomy and mental health. Films like **Repulsion** (1965) and **Carrie** (1976) serve as prime examples where female neurosis is central to the narrative, illustrating the tension between repression and expression.

Exploitation Cinema’s Role in Female Neurosis Portrayal

Exploitation films, often dismissed for their sensationalism, play a crucial role in Janisse’s analysis. These movies frequently amplify female psychological distress for shock value, but they also reveal deeper cultural fears about women’s bodies and minds. Janisse’s book highlights how exploitation cinema can be both exploitative and empathetic, sometimes unintentionally shining a light on marginalized female experiences.

Kier-La Janisse’s Autobiographical Approach

What sets **House of Psychotic Women** apart is its autobiographical foundation. Janisse doesn’t merely analyze films from a detached perspective; she intertwines her personal struggles with anxiety and depression throughout the book. This blending of memoir and criticism creates a layered reading experience where the boundaries between viewer and subject blur.

Why Personal Narrative Matters in Film Criticism

Janisse’s use of autobiography challenges traditional academic approaches to film analysis. By sharing her own neuroses and emotional reactions, she invites readers to consider how personal context shapes film interpretation. This method fosters empathy and encourages a more inclusive understanding of horror films’ cultural significance, particularly regarding female mental health.

Connecting Mental Health to Cinematic Representation

The book’s unique perspective sheds light on how horror and exploitation films can serve as mirrors for mental health struggles. Janisse’s reflections underscore the importance of acknowledging trauma and neurosis as valid narrative elements rather than mere plot devices. This insight is valuable for filmmakers, critics, and audiences interested in the intersection of psychology and media.

Impact and Legacy of House of Psychotic Women

Since its publication, **house of psychotic women an autobiographical topography female neurosis in*

horror and exploitation films *Kier la Janisse** has garnered a cult following among horror enthusiasts, feminist scholars, and mental health advocates. Its influence extends beyond film criticism into broader conversations about representation, trauma, and gender politics.

Shaping Feminist Film Criticism

Janisse's work contributes significantly to feminist film theory by centering female neurosis as a legitimate and complex subject. Rather than dismissing "psychotic" women characters as mere villains or monsters, the book encourages a reevaluation of their narrative function and cultural implications. This has inspired other writers and filmmakers to explore female mental health with greater nuance.

Encouraging Dialogue on Mental Health in Genre Films

By openly discussing her own experiences alongside film analysis, Janisse helps destigmatize mental illness within genre cinema. Her approach invites viewers to recognize the emotional depth behind horror tropes, fostering a more compassionate and informed discussion about how films portray psychological disorders.

Why Readers Should Engage with This Book

For anyone fascinated by horror films, feminist theory, or the portrayal of mental illness in media, **House of Psychotic Women** offers a compelling and insightful read. It challenges preconceived notions about "psychotic" female characters and reveals the complex ways cinema can reflect and shape our understanding of female neurosis.

How This Book Enhances Film Appreciation

Understanding the autobiographical topography that Janisse maps out enriches the viewing experience of horror and exploitation films. Readers learn to spot subtle nuances in character development and thematic content that might otherwise be overlooked. This deeper appreciation makes watching these films not just entertaining but intellectually and emotionally rewarding.

Tips for Exploring Female Neurosis in Horror Cinema

If you're intrigued by the themes Janisse explores, here are some ways to dive deeper:

- Watch classic horror films with a focus on female protagonists, such as **The Babadook** or **Silent Night, Deadly Night 2.**

- Read feminist film critiques that discuss mental health representation to broaden your perspective.
- Engage with online communities or forums that analyze horror films from a psychological or gendered lens.
- Reflect on your own emotional reactions to horror films and consider how they relate to gender and mental health themes.

These approaches will help you connect more personally with the material and appreciate the intricate layers Janisse highlights.

The Intersection of Horror, Exploitation, and Female Identity

Ultimately, *House of Psychotic Women* is an autobiographical topography of female neurosis in horror and exploitation films. Kier-La Janisse's work is a testament to the power of cinema as a medium for exploring female identity, especially in its most vulnerable and complex forms. Horror and exploitation films, often maligned as mere entertainment, become rich texts for understanding societal anxieties, gender dynamics, and the silent struggles of neurosis.

Janisse's work encourages us to look beyond the scares and sensationalism to find stories of real pain, resilience, and humanity. It's this depth that makes her book a must-read for anyone interested in the crossroads of film, feminism, and mental health.

Frequently Asked Questions

What is 'House of Psychotic Women' by Kier-La Janisse about?

House of Psychotic Women is an autobiographical exploration by Kier-La Janisse that examines female neurosis as depicted in horror and exploitation films. It blends personal memoir with film analysis to understand how these genres portray women's psychological experiences.

How does Kier-La Janisse connect personal experiences with horror films in the book?

Janisse interweaves her own struggles with mental health and identity with the themes and characters found in horror and exploitation films, using these movies as a lens to discuss female neurosis and trauma.

What types of films are discussed in 'House of Psychotic

Women'?

The book focuses on horror and exploitation films, particularly those that portray complex and often troubled female characters, including cult classics, psychological horror, and lesser-known genre films.

Why is 'House of Psychotic Women' considered important in film criticism?

It offers a unique combination of memoir and scholarly analysis, shedding light on how horror films represent female mental illness and trauma, thus contributing to feminist film theory and genre studies.

What is meant by 'female neurosis' in the context of the book?

Female neurosis refers to the psychological disturbances and emotional struggles experienced by women, as depicted in horror and exploitation films, highlighting themes like anxiety, trauma, and identity crises.

How has 'House of Psychotic Women' influenced discussions on gender and horror cinema?

The book has sparked conversations about the portrayal of women in horror, challenging stereotypes and encouraging deeper analysis of female characters' psychological complexity within the genre.

Additional Resources

****House of Psychotic Women: An Autobiographical Topography Female Neurosis in Horror and Exploitation Films by Kier-La Janisse****

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse is a seminal work that delves deeply into the representation and exploration of female neurosis within horror and exploitation cinema. Kier-La Janisse's book stands out as a meticulously researched and profoundly personal investigation, blending autobiographical elements with critical film analysis. The book not only sheds light on the often misunderstood or overlooked portrayals of women in genre films but also contextualizes these depictions within the broader cultural and psychological frameworks that shape them.

Janisse's work is far more than a conventional film critique; it is a rich, layered exploration of how horror and exploitation films reflect, distort, and amplify female mental health struggles and societal anxieties about femininity. By focusing on these "psychotic women," Janisse crafts a unique topography that maps the emotional, psychological, and cinematic terrain these characters inhabit. This article aims to dissect the critical aspects of **House of Psychotic Women**, exploring its themes, methodology, and contribution to film scholarship and feminist discourse.

In-depth Analysis of House of Psychotic Women

Kier-La Janisse approaches her subject with a dual lens—both personal and academic. Her autobiographical narrative enriches the analysis, providing readers with a visceral understanding of how the films resonate on an emotional level. The book's subtitle, **An Autobiographical Topography Female Neurosis in Horror and Exploitation Films**, signals the intertwining of the author's lived experiences with her critical insights, making it a compelling hybrid of memoir and scholarly critique.

Janisse's exploration transcends mere plot summaries or genre categorizations. Instead, it interrogates the cultural significance of female neurosis within horror and exploitation films, deconstructing how these portrayals are shaped by and reflect societal fears about women's mental health, sexuality, and agency. Her analysis spans a wide array of films—from cult classics to obscure titles—highlighting recurring motifs such as madness, isolation, trauma, and the body as a site of horror.

Female Neurosis as a Cinematic Theme

Central to Janisse's thesis is the concept of female neurosis, which she frames not only as a psychological condition but also as a metaphor for women's marginalized experiences in patriarchal societies. The films she reviews often depict women grappling with internal and external conflicts, where their psychological distress becomes a narrative catalyst.

These portrayals frequently oscillate between victimhood and empowerment, with characters navigating oppressive environments—be it domestic spaces, institutional settings, or uncanny supernatural realms. Janisse's analysis reveals how horror and exploitation films uniquely visualize female neurosis, often through unsettling imagery and narrative ambiguity that challenge viewers' perceptions.

Autobiographical Elements and Personal Connection

One of the distinguishing features of **House of Psychotic Women** is Janisse's candid incorporation of her own struggles with mental health. This autobiographical dimension provides an intimate perspective, allowing readers to comprehend the emotional resonance these films hold beyond their cinematic value. Janisse writes not just as a critic but as someone whose personal history informs her engagement with the material.

This approach adds a layer of authenticity to the critique, as Janisse's reflections on trauma, anxiety, and identity parallel the experiences of many female protagonists in the films she discusses. The interweaving of memoir with film analysis creates a powerful dialogue between lived experience and cultural representation.

Critical Reception and Scholarly Impact

Since its publication, **House of Psychotic Women** has garnered acclaim for its innovative approach

and depth of insight. The book is frequently cited in discussions about feminist film theory, genre studies, and the psychology of cinematic characters. It challenges traditional boundaries between film criticism and personal narrative, offering a model for how subjective experience can enrich academic discourse.

Moreover, Janisse's work contributes significantly to the study of horror and exploitation films, genres often dismissed as lowbrow or exploitative themselves. By focusing on the nuanced portrayals of female characters within these films, she elevates their cultural relevance and encourages a reevaluation of their artistic and social significance.

Comparative Perspectives: Horror and Exploitation Genres

Janisse's examination distinguishes between horror and exploitation films, though she acknowledges their frequent overlap, particularly in the depiction of female psychosis. Horror films often delve into supernatural or psychological terror, whereas exploitation films may emphasize sensationalism and shock value.

Despite these differences, Janisse identifies a shared thread: the use of female neurosis as a narrative and thematic device. She argues that exploitation films, while sometimes criticized for objectifying women, can also subvert traditional gender roles by centering female subjectivity and trauma in ways that provoke empathy and critical reflection.

Key Films and Case Studies

Throughout the book, Janisse engages with a diverse selection of films, including:

- *The Brood* (1979) – David Cronenberg's exploration of psychosexual trauma and bodily horror.
- *Repulsion* (1965) – Roman Polanski's psychological portrait of a woman's descent into madness.
- *Possession* (1981) – A film blending marital breakdown with surreal horror and neurosis.
- *The House on the Edge of the Park* (1980) – An exploitation film that interrogates violence and power dynamics.

These case studies illustrate how Janisse identifies recurring patterns of female mental distress, often linked to external pressures such as patriarchal violence, societal expectations, or personal trauma.

Features and Contributions of the Book

House of Psychotic Women stands out for its:

1. **Interdisciplinary Approach:** Combining film studies, psychology, and autobiography for a multifaceted analysis.
2. **Focus on Female Subjectivity:** Centering women's experiences rather than relegating them to mere plot devices or stereotypes.
3. **Extensive Filmography:** Covering mainstream cult films and obscure exploitation titles to provide a comprehensive overview.
4. **Cultural Contextualization:** Situating films within broader societal attitudes toward women's mental health and gender roles.

This combination enriches the reader's understanding of both the films and the social dynamics that influence their creation and reception.

Pros and Cons of Janisse's Methodology

Like any pioneering work, Janisse's book has its strengths and limitations:

- **Pros:** The blending of personal narrative with scholarly critique creates a compelling and empathetic approach. The detailed film analyses encourage a deeper appreciation of genre cinema's complexity.
- **Cons:** The autobiographical content, while powerful, might challenge readers expecting a purely academic text. Additionally, the focus on female neurosis may overlook other intersecting identities or broader socio-political factors.

Nevertheless, these factors contribute to the book's originality and depth.

House of Psychotic Women in the Context of Feminist Film Criticism

Janisse's work aligns with and expands feminist critiques of cinema by emphasizing the psychological dimensions of female characters in genres historically dominated by male perspectives. Her focus on neurosis challenges simplistic representations of women as either victims or villains, offering more nuanced portrayals that reflect real-world complexities.

This approach invites further discussion about how horror and exploitation films can both reinforce and subvert gender norms. By dissecting the layers of female psychosis on screen, Janisse highlights the potential for these genres to serve as sites of resistance and self-expression for female subjectivity.

The book also contributes to ongoing conversations about mental health stigma and representation in media, advocating for a more empathetic and informed engagement with such themes.

House of Psychotic Women: An Autobiographical Topography Female Neurosis in Horror and Exploitation Films Kier-La Janisse remains a vital resource for scholars, cinephiles, and anyone interested in the intersection of gender, psychology, and genre cinema. Its rich analysis and heartfelt narrative continue to inspire new ways of seeing and understanding the complex portrayals of women caught at the crossroads of horror, trauma, and survival.

House Of Psychotic Women An Autobiographical Topography Female Neurosis In Horror And Exploitation Films Kier La Janisse

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *House of Psychotic Women* Kier-La Janisse, 2015-01-09 Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart - 'the eccentric' - the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play. HOUSE OF PSYCHOTIC WOMEN is an examination of these characters through a daringly personal autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and a celebration of female madness, both onscreen and off. This critically-acclaimed publication is packed with rare images that combine with family photos and artifacts to form a titillating sensory overload, with a filmography that traverses the acclaimed and the obscure in equal measure. Films covered include *The Entity*, *Paranormal Activity*, *Singapore Sling*, *3 Women*, *Toys Are Not for Children*, *Repulsion*, *Let's Scare Jessica to Death*, *The Haunting of Julia*, *Secret Ceremony*, *Cutting Moments*, *Out of the Blue*, *Mademoiselle*, *The Piano Teacher*, *Possession*, *Antichrist* and hundreds more. Prior to this ebook edition, Kier-La's highly acclaimed book has already been issued twice in hardcover and twice in paperback, garnering extensive press coverage. Endorsement including the following: "God, this woman can write, with a voice and intellect that's so new. The truth in the most deadly unique way I've ever read." - Ralph Bakshi, director of 'Fritz the Cat', 'Heavy Traffic', 'Lord of the Rings', etc. "Fascinating, engaging and lucidly written: an extraordinary blend of deeply researched academic analysis and revealing memoir." - Iain Banks, author of 'The Wasp Factory'

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *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.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la jannis: Recovering 1940s Horror Cinema Mario

DeGiglio-Bellemare, Charlie Ellb , Kristopher Woofert, 2014-12-11 The 1940s is a lost decade in horror cinema, undervalued and written out of most horror scholarship. This collection revises, reframes, and deconstructs persistent critical binaries that have been put in place by scholarly discourse to label 1940s horror as somehow inferior to a "classical" period or "canonical" mode of horror in the 1930s, especially as represented by the monster films of Universal Studios. The book's four sections re-evaluate the historical, political, economic, and cultural factors informing 1940s horror cinema to introduce new theoretical frameworks and to open up space for scholarly discussion of 1940s horror genre hybridity, periodization, and aesthetics. Chapters focused on Gothic and Grand Guignol traditions operating in forties horror cinema, 1940s proto-slasher films, the independent horrors of the Poverty Row studios, and critical reevaluations of neglected hybrid films such as *The Vampire's Ghost* (1945) and "slippery" auteurs such as Robert Siodmak and Sam Neufeld, work to recover a decade of horror that has been framed as having fallen victim to repetition, exhaustion, and decline.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la jannis: Sidney J. Furie Daniel Kremer, 2015-11-12 Known for his visual style as well as for his experimentation in virtually every genre of narrative cinema, award-winning director Sidney J. Furie also has the distinction of having made Canada's first ever feature-length fictional film in English, *A Dangerous Age* (1957). With a body of work that includes *The Ipccress File* (1965), *Lady Sings the Blues* (1972), and *The Entity* (1982), he has collaborated with major stars such as Marlon Brando, Frank Sinatra, Robert Redford, and Michael Caine, and his films have inspired some of Hollywood's most celebrated directors, including Stanley Kubrick and Quentin Tarantino. In this first biography of the prolific filmmaker, author Daniel Kremer offers a comprehensive look at the director's unique career. Furie pioneered techniques such as improvisation in large-scale film productions, and sometimes shot his films in sequence to develop the characters from the ground up and improve the performers' in-the-moment spontaneity. Not only has Stanley Kubrick acknowledged that Furie's *The Boys in Company C* (1978) informed and influenced *Full Metal Jacket* (1987), but Martin Scorsese has said that he considers *The Entity* to be one of the scariest horror films of all time. However, Furie was often later criticized for accepting lowbrow work, and as a result, little serious study has been devoted to the director. Meticulously researched and enhanced by Kremer's close relationship with the filmmaker, this definitive biography captures the highs and lows of an exceptional but underexamined career, taking readers behind the scenes with a director who was often ahead of his time.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la jannis: The Art of Darkness S. Elizabeth, 2022-09-20 S. Elizabeth curates a sourcebook of more than 200 artworks inspired and informed by the morbid, melancholic and macabre.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la jannis: Ms. 45 Alexandra Heller-Nicholas, 2017-02-28 Despite its association with the broadly disparaged rape-revenge category, Abel Ferrara's *Ms. 45* is today considered one of the most significant feminist cult films of the 1980s. Straddling mainstream, arthouse, and exploitation film contexts, *Ms. 45* is a potent case study for cult film analysis. At its heart lies two figures: Ferrara himself, and the movie's star, the iconic Zoe Lund, who would further collaborate with Ferrara on later projects such as *Bad Lieutenant*. This book explores the entwining histories and contexts that led to *Ms. 45*'s creation and helped establish its enduring legacy,

particularly in terms of feminist cult film fandom, and the film's status as one of the most important, influential, and powerful rape-revenge films ever made.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *Reappraising Cult Horror Films* Lee Broughton, 2024-05-16 Identifies key – and in some cases previously overlooked – cult horror films from around the world and reappraises them by approaching and interrogating them in new ways. New productions in the horror genre occupy a prominent space within the cinematic landscape of the 21st century, but the genre's back catalogue of older films refuses to be consigned to the motion picture graveyard just yet. Interest in older horror films remains high, and an ever-increasing number of these films have enjoyed an afterlife as cult movies thanks to regular film festival screenings, television broadcasts and home video releases. Similarly, academic interest in the horror genre has remained high. The frameworks applied by contributors to the collection include genre studies, narrative theory, socio-political readings, aspects of cultural studies, gendered readings, archival research, fan culture work, interviews with filmmakers, aspects of film historiography, spatial theory and cult film theory. Covering a corpus of films that ranges from recognised cult horror classics such as *The Wicker Man*, *The Shining* and *Candyman* to more obscure films like *Daughters of Darkness*, *The Legend of the 7 Golden Vampires*, *Shivers*, *Howling III: The Marsupials* and *Inside*, Broughton has curated an international selection of case studies that show the diverse nature of the cult horror subgenre. Be they star-laden, stylish, violent, bizarre or simply little heard-of obscurities, this book offers a multitude of new critical insights into a truly eclectic selection of cult horror films.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *Twenty First Century Horror Films* Douglas Keesey, 2017-03-23 This lively and illuminating book explores over 100 contemporary horror films, providing insightful and provocative readings of what they mean while including numerous quotes from their creators. Some of these films, including *The Babadook*, *The Green Inferno*, *It Follows*, *The Neon Demon*, *Pride and Prejudice and Zombies*, and *The Witch*, are so recent that this will be one of the first times they are discussed in book form. The book is divided into three main sections: nightmares, nations, and innovations. Nightmares looks at new manifestations of traditional fears, including creepy dolls, haunted houses and demonic possession as well as vampires, werewolves, witches and zombies; and also considers more contemporary anxieties such as dread of home invasion and homophobia. Nations explores fright films from around the world, including Australia, Canada, Czechoslovakia, France, Germany, India, Japan, Norway, Russia, Serbia, Spain and Sweden as well as the UK and the U.S. Innovations focuses on the latest trends in terror from 3D to found-footage films, from *Twilight* teen romance to torture porn, and from body horror and eco-horror to techno-horror. Parodies, remakes and American adaptations of Asian horror are also discussed.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *The Horror of It All* Adam Rockoff, 2015-05-19 Pop culture history meets blood-soaked memoir as Adam Rockoff, “a passionate fan of the horror genre in all its forms,” (*The New York Times*) recalls a life spent watching blockbuster slasher films, cult classics, and everything in between. Horror films have simultaneously captivated and terrified audiences for generations, racking up millions of dollars at the box office and infusing our nightmares with chainsaws, goblins, and blood-spattered machetes. Today’s hottest television shows feature classic horror elements, from marauding zombies and sexy vampires to myriad incarnations of the devil himself. Yet the horror genre and its controversial offshoots continue to occupy a nebulous space in our critical dialogue. *The Horror of It All* is a memoir from the front lines of the horror industry that dissects (and occasionally defends) the massively popular phenomenon of scary movies. Author Adam Rockoff delivers “the sharpest pop culture criticism you’ll find in any medium today,” (*Rue Morgue*) as he traces the highs and lows of the genre through the lens of his own obsessive fandom, which began in the horror aisles of his childhood video store and continued with a steady diet of cable trash. From the convergence of horror and heavy metal, to Siskel and Ebert’s crusade against the slasher flick, to the legacy of the *Scream* franchise, and the behind-the-scenes work of horror

directors and make-up artists, Rockoff mines the rich history of the genre, braiding critical analysis with his own firsthand experiences as a horror writer and producer. Filled with mordant wit and sharp insight, *The Horror of It All* “is an amiable and often amusing guide” (Kirkus Reviews) that explains why horror films not only endure, but continue to prosper. Be afraid. Be very afraid.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *The Giallo Canvas* Alexandra Heller-Nicholas, 2021-01-22 Beloved among cult horror devotees for its signature excesses of sex and violence, Italian giallo cinema is marked by switchblades, mysterious killers, whisky bottles and poetically overinflated titles. A growing field of English-language giallo studies has focused on aspects of production, distribution and reception. This volume explores an overlooked yet prevalent element in some of the best known gialli—an obsession with art and artists in creative production, with a particular focus on painting. The author explores the appearance and significance of art objects across the masterworks of such filmmakers as Dario Argento, Lucio Fulci, Sergio Martino, Umberto Lenzi, Michele Soavi, Mario Bava and his son Lamberto.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *Dead Blondes and Bad Mothers* Sady Doyle, 2019-08-13 Kirkus Reviews Best Book of the Year This “witty, engaging analysis” of female monsters in pop culture offers “provocative and incisive” commentary on society’s fear of female rage and power (Soraya Chemaly, author of *Rage Becomes Her*) Women have always been seen as monsters. Men from Aristotle to Freud have insisted that women are freakish creatures, capable of immense destruction. Maybe they are. And maybe that’s a good thing. Sady Doyle, hailed as “smart, funny and fearless” by the Boston Globe, takes readers on a tour of the female dark side, from the biblical Lilith to Dracula’s Lucy Westenra, from the T-Rex in Jurassic Park to the teen witches of *The Craft*. She illuminates the women who have shaped our nightmares: Serial killer Ed Gein’s “domineering” mother Augusta; exorcism casualty Anneliese Michel, who starved herself to death to quell her demons; author Mary Shelley, who dreamed her dead child back to life. These monsters embody patriarchal fear of women, and illustrate the violence with which men enforce traditionally feminine roles. They also speak to the primal threat of a woman who takes back her power. In a dark and dangerous world, *Dead Blondes and Bad Mothers* asks women to look to monsters for the ferocity we all need to survive. “Some people take a scalpel to the heart of media culture; Sady Doyle brings a bone saw, a melon baller, and a machete.” —Andi Zeisler, author of *We Were Feminists Once*

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *The Maternal Imagination of Film and Film Theory* Lauren Bliss, 2020-09-03 This book challenges common sense understandings of the unconscious effects of cinema and visual culture. It explores the castrating power of the early modern witch and the historical belief that pregnant women could manipulate and distort body image as figurative analogies for feminist theories of objectification and the male gaze. Through developing this history as an impure but lively analogy, this book serves as a provocation against the dominant imagining of objectification. It offers innovative analyses of a wide-ranging selection of films and topics including Joyce Wieland’s *Water Sark* (1964) and its resonance with the works of John Cage and Stan Brakhage; the documentary *Histoires d’A* (History of Abortion, 1973), which contributed to the successful legalisation of abortion in France; the Hong Kong horror film *Dumplings* (Jiaozi, 2004), where foetal cannibalism serves up an image of censorship; and the dual productions *The Book of Mary* (*Le livre de Marie*) and *Hail Mary* (*Je vous salue, Marie*, 1985) by Anne-Marie Miéville and Jean-Luc Godard that figure a self-reproducing virgin who hears herself while remaining a virgin, unseen.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *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.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: *Are You In The House Alone?* Amanda Reyes, 2017-04-05

Beginning in the 1960s through its heyday in the 1970s and beyond, the telefilm remains an important cultural artefact masquerading as disposable entertainment. Made specifically for the small screen, within the tight constraints of broadcasting standards, what these humble movies lacked in budget and star appeal, they made up for in other ways. Often they served as an introduction to genre films, particularly horror, mirroring their theatrical counterparts with a focus on sinister cults, women in prison, haunted houses and even animals in revolt. They were also a place to address serious contemporary issues—drugs, prostitution, sexual violence and justice—albeit in a cosy domestic environment. Production of telefilms continues to this day, but their significance within the history of mass media remains under-discussed. *Are You in the House Alone?* seeks to address this imbalance in a series of reviews and essays by fans and critics alike. It looks at many of the films, the networks and names behind them, and also specific genres—everything from Stephen King adaptations to superheroes to true-life dramas. So, kickback and crack open the TV guide once more for the event that is the Movie of the Week!

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tracing its roots from ancient folklore to contemporary science fiction and horror. Readers will encounter a diverse array of essays that examine the moon's role as both a setting and a character in Gothic narratives. From the haunting presence of lunar deities and werewolves to the eerie landscapes of the moon in science fiction, this collection uncovers the moon's dual nature as a symbol of both enlightenment and terror. Contributors explore themes such as gender, identity, and the supernatural, offering fresh perspectives on the moon's enduring impact on the human psyche. A must-read for scholars and enthusiasts of the Gothic, science fiction, and cultural studies, this book invites readers to reconsider the moon's place in our collective imagination. Whether you are a researcher, student, or curious reader, *Lunar Gothic* offers a comprehensive and thought-provoking exploration of the moon's dark allure and its influence on storytelling across time and space.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: Trauma-TV: Gruseln vor der Glotze Patrick Lohmeier, 2023-06-28 In seinem neuen Filmbuch *Trauma-TV* reist Filmkritiker und Podcaster Patrick Lohmeier zurück in seine Kindheit. Dort begegnet er all den Filmen wieder, die ihn als kleinen Hosenscheißer um den Schlaf brachten - aber auch prägten. Von Klassikern des verstörenden Jugendkinos wie *Unten am Fluss* (1978) und *E.T. - Der Außerirdische* (1982) über verstrahlte Fernsehfilme wie *Der Tag danach* (1983) und *Threads* (1984) bis hin zum Nachtprogramm im Privatfernsehen mit reitenden Leichen und mörderischen Alpträumen: In knapp hundert Rezensionen seiner meistgefürchteten Film- und Serienerfahrungen im Alter von sechs bis 13 Jahren sucht der Autor nach Antworten auf die wirklich wichtigen Fragen des Lebens. Filmkritikerin Sonja Hartl (Zeilenkino) und Psychologin Christiane Attig (Brainflicks) stehen ihm dabei mit all ihrer Kompetenz zur Seite. Vor allem will Patrick wissen, welche Schrecken zeitlos sind ... oder ob sie so vergänglich wie--- Aaargh!!! Pressestimmen zu Veröffentlichungen des Autors: Nach der Lektüre dieses Standardwerks für die nächsten hundert Jahre sind einfach alle wesentlichen Fragen beantwortet. (epd Film über Columbo, Columbo) *** Für alle, die das Kino in all seinen Formen lieben. (Cinema über Bahnhofskino) *** Ein saftiges Stück Film- und Fernsehgeschichte. (CrimeMag über Columbo, Columbo) *** Beeindruckend. (Daniel Schröckert [Kino+] über den Audiokommentar zu Mandy [2018]) *** Ein kleines Wunder. (nd.aktuell über Columbo, Columbo)

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: Binding and Unbinding Kink Amber R. Clifford-Napoleone, 2023-01-27 This book is a collection of essays highlighting different disciplinary, topical, and practical approaches to the study of kink and popular culture. The volume is written by both academics and practitioners, bringing the essays a special perspective not seen in other volumes. Essays included examine everything from Nina Hartley fan letters to kink shibari witches to kink tourism in a South African prison. The focus is not just on kink as a sexual practice, but on kink as a subculture, as a way of living, and as a way of seeing popular culture in new and interesting ways.

house of psychotic women an autobiographical topography female neurosis in horror and exploitation films kier la janisse: Cockfight Kier-La Janisse, 2025-08 There is no shortage of loaded -- and often gendered -- symbolism in the sport of cockfighting. And this becomes a starting point for author Kier-La Janisse (who broke new ground in film criticism with her 2012 book *House of Psychotic Women*) to investigate the themes of obsession, competition, mobility and nobility that dominate the hyper-masculine world of Monte Hellman's existential and controversial film, *Cockfighter* (1974), based on the 1962 novel by crime writer Charles Willeford (*Miami Blues*). Infamously touted as the only movie that producer Roger Corman ever lost money on, *Cockfighter* stars character actor Warren Oates as Frank Mansfield, a career cocker who has taken a vow of silence until he can win the *Cockfighter of the Year Award*. Surrounded by fellow cockfighters played by Harry Dean Stanton, Ed Begley, Jr, Steve Railsback, Richard B. Shull and even author/screenwriter Charles Willeford himself, the film traverses the underground cockfighting world of the Deep South, with a highly detailed documentation of this unique subculture brought vividly to life by esteemed cinematographer Nestor Almendros. Densely illustrated and featuring

interviews with director Monte Hellman, producer Roger Corman and several surviving cast and crew members, Janisse's study explores the many mythologies that intersect in *Cockfighter*, approaching the story and its backdrop through a variety of lenses, using a combination of cultural criticism, production history and even personal anecdotes, as the author delves into the contradictory world of cockfighting in the American South. At its core it is a story about work, honour, conviction and finding religion and beauty in strange places.

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