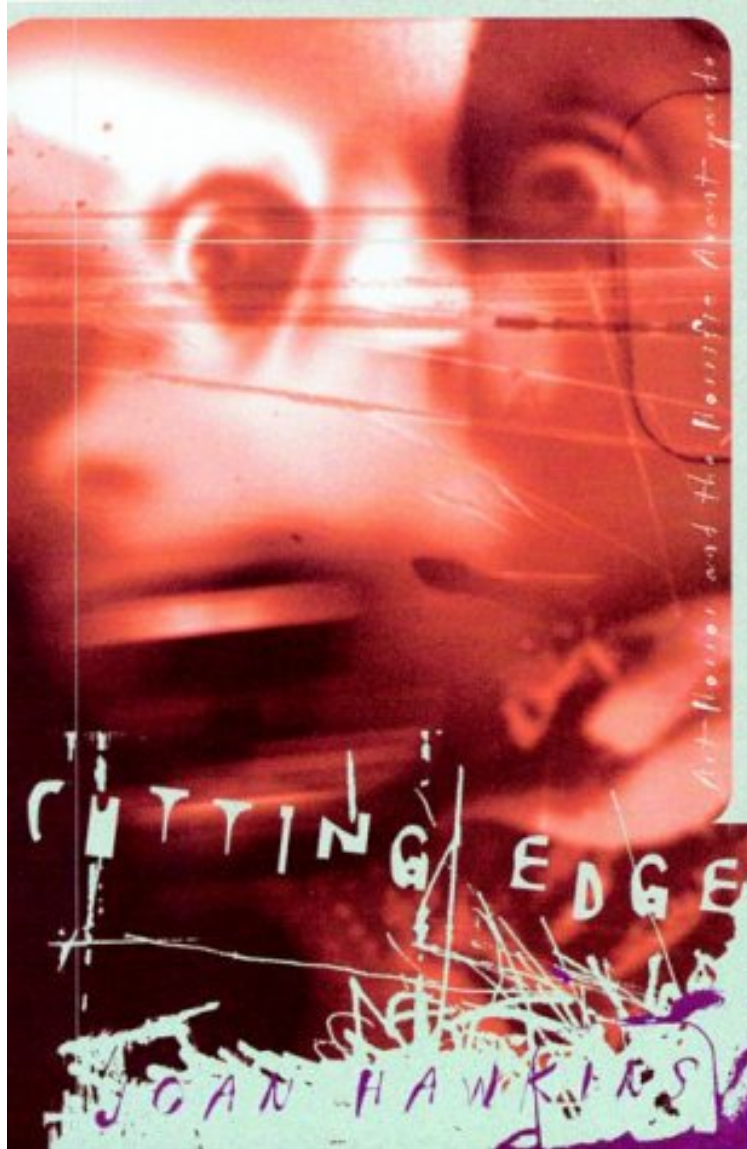


[Download pdf ebook] Cutting Edge: Art-Horror and the Horrific Avant-garde

Cutting Edge: Art-Horror and the Horrific Avant-garde

Joan Hawkins

ePub | *DOC | audiobook | ebooks | Download PDF



[Download](#)

[Read Online](#)

#1453270 in Books 2000-05-08Original language:EnglishPDF # 1 9.00 x .90 x 5.881, 1.00 #File Name: 0816634149320 pages | File size: 47.Mb

Joan Hawkins : Cutting Edge: Art-Horror and the Horrific Avant-garde before purchasing it in order to gage whether or not it would be worth my time, and all praised Cutting Edge: Art-Horror and the Horrific Avant-garde:

14 of 14 people found the following review helpful. Avante-gardism vs Exploitation - Is there a difference?By A CustomerCutting Edge investigates the differences/relationships between avant-garde cinema and exploitation (what she terms as `paracinema') - how viewers of both types tend to divorce themselves from mainstream cinema. The difference between the two types of cinema is that though both tend to use shocking material to explore certain themes

whilst attempting to jolt the viewer out of complacency, 'paracinema' maintains a more ironical distance. The films used to illustrate this hypothesis are interesting choices. George Franju's LES YEUX SANS VISAGE/ EYES WITHOUT A FACE is used in a lengthy chapter as an example of a horror film that has transcended its origins to become a respected art house film. An equal amount of space is given to Jess Franco's GRITOS EN LA NOCHE and FACELESS, both as examples of the how Franco approaches the material in a different way. Other examples explored in depth are ANDY WARHOL'S FRANKENSTEIN, an exploitation film whose genesis was in the avant-garde scene, and Tod Browning's FREAKS, a horror which has once again been appropriated by the avant-garde. But most fascinating for me however was a detailed description of Yoko Ono's RAPE. It was meant to be an allegory of the media's "rape" of Lennon, McCartney and the rest of the Beatles and their wives/families, though it raises some interesting points about the nature of spectator/victim in the role of cinema, a la PEEPING TOM. Is this "art" or "exploitation". Undeniably it's the latter, BUT the film was never released commercially into cinemas, just a few specialist screenings for an "art" market. The author contrasts this film with SNUFF, a fake film which masquerades itself as reality. Well worth a read, this book. Very thought-provoking stuff indeed.

Even before Jean-Luc Godard and other members of the French New Wave championed Hollywood B movies, aesthetes and cineasts relished the raw emotions of genre films. This contradiction has been particularly true of horror cinema, in which the same images and themes found in exploitation and splatter movies are also found in avant-garde and experimental films, blurring boundaries of taste and calling into question traditional distinctions between high and low culture. In Cutting Edge, Joan Hawkins offers an original and provocative discussion of taste, trash aesthetics, and avant-garde culture of the 1960s and 1970s to reveal horror's subversiveness as a genre. In her treatment of what she terms "art-horror" films, Hawkins examines home viewing, video collection catalogs, and fanzines for insights into what draws audiences to transgressive films. Cutting Edged provides the first extended political critique of Yoko Ono's rarely seen Rape and shows how a film such as Franju's Eyes without a Face can work simultaneously as an art, political, and splatter film. The rediscovery of Tod Browning's Freaks as an art film, the "eurotrash" cinema of Jess Franco, camp cults like the one around Maria Montez, and the "cross-over" reception of Andy Warhol's Frankenstein are all studied for what they reveal about cultural hierarchies. Looking at the low aspects of high culture and the high aspects of low culture, Hawkins scrutinizes the privilege habitually accorded "high" art -- a tendency, she argues, that lets highbrow culture off the hook and removes it from the kinds of ethical and critical social discussions that have plagued horror and porn. Full of unexpected insights, Cutting Edge calls for a rethinking of high/low distinctions -- and a reassigning of labels at the video store.