

CULT FILM STARDOM

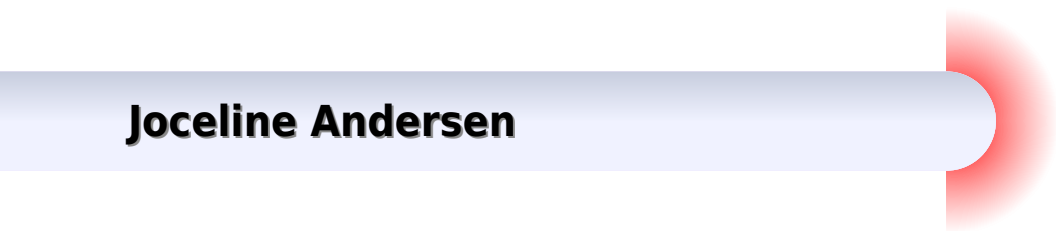
OFFBEAT ATTRACTIONS AND
PROCESSES OF CULTIFICATION

EDITED BY KATE EGAN AND SARAH THOMAS



Cult Film Stardom Offbeat Attractions And Processes Of Cultification

Joceline Andersen



Cult Film Stardom Offbeat Attractions And Processes Of Cultification:

Cult Film Stardom K. Egan, S. Thomas, 2012-11-06 The term cult film star has been employed in popular journalistic writing for the last 25 years but what makes cult stars distinct from other film stars has rarely been addressed This collection explores the processes through which film stars actors become associated with the cult label from Bill Murray to Ruth Gordon and Ingrid Pitt

Cult Film Stardom K. Egan, S. Thomas, 2012-11-06 The term cult film star has been employed in popular journalistic writing for the last 25 years but what makes cult stars distinct from other film stars has rarely been addressed This collection explores the processes through which film stars actors become associated with the cult label from Bill Murray to Ruth Gordon and Ingrid Pitt

Exploiting East Asian Cinemas Ken Provencher, Mike Dillon, 2018-01-11 From the 1970s onward exploitation cinema as a concept has circulated inside and outside of East Asian nations and cultures in terms of aesthetics and marketing However crucial questions about how global networks of production and circulation alter the identity of an East Asian film as mainstream or as exploitation have yet to be addressed in a comprehensive way *Exploiting East Asian Cinemas* serves as the first authoritative guide to the various ways in which contemporary cinema from and about East Asia has trafficked across the somewhat elusive line between mainstream and exploitation Focusing on networks of circulation distribution and reception this collection treats the exploitation cinemas of East Asia as mobile texts produced consumed and in many ways re appropriated across national and hemispheric boundaries As the processes of globalization have decoupled products from their nations of origin transnational taste cultures have declared certain works as art or trash regardless of how those works are received within their native locales By charting the routes of circulation of notable films from Japan China and South Korea this anthology contributes to transnationally accepted formulations of what constitutes East Asian exploitation cinema

Revisiting Star Studies Sabrina Qiong Yu, 2017-04-13 Challenges traditional Hollywood derived models of star studies Is classical Hollywood stardom the last word on film stars How do film stars function in non Hollywood contexts such as Bollywood East Asia and Latin America and what new developments has screen stardom undergone in recent years both in Hollywood and elsewhere Gathering together the most important new research on star studies with case studies of stars from many different cultures this diverse and dynamic collection looks at film stardom from new angles challenging the received wisdom on the subject and raising important questions about image performance bodies voices and fans in cultures across the globe From Hollywood to Bollywood from China to Italy and from Poland to Mexico this collection revisits the definitions and origins of star studies and points the way forward to new ways of approaching the field Key features Features cutting edge research on stardom and fandom from a range of different cultures contributed by a diverse and international range of scholars Generates new critical models that address non Hollywood forms of stardom as well as under researched areas of stardom in Hollywood itself Revisits the definitions of stars and star studies that are previously defined by the study of Hollywood stardom then points the way forward to new ways of approaching the

fieldLooks at stars stardom within a new local translocal model to overcome the Hollywood centrism inherent to the existing national transnational modelBrings into light various types of previously unacknowledged star textsEmploys a dynamic interdisciplinary approachContributorsGuy Austin Newcastle UniversityLinda Berkvens University of Sussex Pam Cook University of Southampton Elisabetta Girelli University of St Andrews Sarah Harman Brunel UniversityStella Hockenhull University of WolverhamptonLeon Hunt Brunel University Kiranmayi Indraganti Srishti Institute of Art Design and TechnologyJaap Kooijman University of AmsterdamMichael Lawrence University of SussexAnna Malinowska University of SilesiaLisa Purse University of ReadingClarissa Smith University of SunderlandNiamh Thornton University of Liverpool Yiman Wang University of California Santa CruzSabrina Qiong Yu Newcastle UniversityYingjin Zhang University of California San Diego

Transnational Cinema Steven Rawle,2018-01-24 This core teaching text provides a thorough overview of the recently emerged field of transnational film studies Covering a range of approaches to analysing films about migrant cross cultural and cross border experience Steven Rawle demonstrates how film production has moved beyond clear national boundaries to become a product of border crossing finance and creative personnel This comprehensive introduction brings together the key concepts and theories of transnational cinema including genre remakes diasporic and exilic cinema and the limits of thinking about cinema as a particularly national cultural artefact It is an excellent course companion for undergraduate students of film cinema media and cultural studies studying transnational and global cinema and provides both students and lovers of film alike with a strong grounding in this timely field of film studies *Fashioning Spanish Cinema* Jorge Pérez,2021-07-26 Costume design is a crucial but frequently overlooked aspect of film that fosters an appreciation of the diverse ways in which film and fashion enrich each other These influential industries offer representations of ideas values and beliefs that shape and construct cultural identities In *Fashioning Spanish Cinema* Jorge P rez analyses the use of clothing and fashion as costumes within Spanish cinema paying particular attention to the significance of those costumes in relation to the visual styles and the narratives of the films The author examines the links between costume analysis and other fields and theoretical frameworks such as fashion studies the history of dress celebrity studies and gender and feminist studies *Fashioning Spanish Cinema* looks at instances in which costumes are essential to shaping the public image of stars such as Conchita Montenegro Sara Montiel Victoria Abril and Pen lope Cruz Focusing on examples in which costumes have discursive autonomy it explores how costumes engage with broader issues of identity and relatedly how costumes impact everyday practices and fashion trends beyond cinema Drawing on case studies from multiple periods films by contemporary directors and genres and red carpet events such as the Oscars and Goya Awards *Fashioning Spanish Cinema* contributes a pivotal Spanish perspective to expanding interdisciplinary work on the intersections between film and fashion *Adam West as a Signature Role TV Star* Carl Sweeney,2025-03-11 This book proposes the signature role TV star as a new theoretical category of stardom by evaluating Adam West as a quintessential example of this type of figure West was best known for

playing the titular role in the 1960s television series *Batman*. After *Batman* was cancelled, West was unable to develop a lasting career as a mainstream leading man, meaning that his signature role remained the defining aspect of his public image. In various ways, West demonstrated that the strong link with a signature televisual role can generate new inflections over time, meaning that he embodies both the advantages and disadvantages of this form of stardom. The analysis of West as an archetypal signature role TV star is accomplished within a star studies theoretical framework that focuses on his onscreen roles, his promotional and publicity appearances, and criticism and commentary materials about him. The signature role TV star category proposed in this book can be utilised to illuminate the significance of other television stars who have been overlooked by scholars. This book will have relevance for undergraduate and postgraduate students of Film Studies, Television Studies, Media and Communication Studies, Cultural Studies, Visual Studies, and Comics Studies.

ReFocus: The Films of Amy Heckerling Frances Smith, 2016-02-19. *ReFocus* The Films of Amy Heckerling is the first book-length study of the work of Amy Heckerling, the phenomenally popular director and screenwriter of *Clueless* and *Fast Times at Ridgemont High*. As such, the book constitutes a significant intervention in Film Studies, prompting a reconsideration of the importance of Heckerling both in the development of Teen cinema and as a figure in Hollywood comedy. As part of the *ReFocus* series, the volume brings together outstanding original essays examining Heckerling's work from a variety of perspectives, including film, television, and cultural studies, and is destined to be used widely in undergraduate teaching.

Stars and Silhouettes Joceline Andersen, 2020-10-13. Extensive account of the cameo's production history and how audiences affirm their mastery of celebrity culture. *Stars and Silhouettes: The History of the Cameo Role in Hollywood* traces the history of the cameo as it emerged in twentieth-century cinema. Although the cameo has existed in film culture for over a century, Joceline Andersen explains that this role cannot be strictly defined because it exists as a constellation of interactions between duration and recognition, dependent on who is watching and when. Even audiences of the twenty-first century, who are inundated by the lives of movie stars and habituated to images of their personal friends on screens, continue to find cameos surprising and engaging. Cameos reveal the links between our obsession with celebrity and our desire to participate in the powerful cultural industries within contemporary society. Chapter 1 begins with the cameo's precedents in visual culture and the portrait, in particular from the Vitagraph executives in the 1910s to the emergence of actors as movie stars shortly after. Chapter 2 explores the fan-centric desire for behind-the-scenes visions of Hollywood that accounted for the success of cameo-laden Hollywood set films that autocratic studios used to make their glamorous line-up of stars as visible as possible. Chapter 3 traces the development of the cameo in comedy, where cameos began to show not only glimpses of celebrities at their best but also of celebrities at their worst. Chapter 4 examines how the television guest spot became an important way for stars and studios to market both their films and stars from other media in trades that reflected an increasingly integrated mediascape. In Chapter 5, Andersen examines auteur cameos and the cameo as a sign of authorship. Director cameos reaffirm the fan's

interest in the film not just as a stage for actors but as a forum for the visibility of the director Cameos create a participatory space for viewers where recognizing those singled out among extras and small roles allows fans to demonstrate their knowledge Stars and Silhouettes belongs on the shelf of every scholar student and reader interested in film history and star studies Film Authorship in Contemporary Transmedia Culture Wikanda Promkhuntong, 2025-10-01 Film Authorship in Contemporary Transmedia Culture The Paratextual Lives of Asian Auteurs examines film authorship in the transmedia era whereby film directors have become public figures through a wide range of textual material and performative practices The book draws on the notion of paratext and its related term palimpsest to bring forth the idea of self reflexive authorship as a method of examining the mediated past present and afterlife of East Asian filmmakers The first part of the book pays attention to materials surrounding film festivals multi platform distribution and cinephile fan creative practices which have been created rewritten and shared to foster and problematize the reputations of selected filmmakers The second part examines alternative modes of self projections and creative productions that address the filmmakers sense of selves and relations with the industry and the public Across different chapters discourses surrounding film authorship and East Asian cinema are revisited and expanded to highlight its multiple histories and possible futures

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