



Taschen
HORROR CINEMA - #BIBLIOTHECAUNIVERSALIS

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Film da paura

I migliori horror di tutti i tempi

L'horror è un genere cinematografico molto popolare e geograficamente eterogeneo; si potrebbe quasi dire che ogni Paese produca, in un modo o nell'altro, film horror. Portando sulla scena le paure più profonde e archetipiche, e al tempo stesso facendo leva su specifiche ansie sociali e culturali, l'horror è un genere senza tempo e tuttavia profondamente radicato nel luogo e nel tempo a cui appartiene. Questo intrigante volume, ricco di immagini uniche provenienti dall'archivio di David Del Valle, esplora questo genere dal punto di vista tematico, storico ed estetico.

La collana

Bibliotheca Universalis – Compatte guide culturali che celebrano l'ecclettico universo TASCHEN a un prezzo democratico e imbattibile! Da quando abbiamo intrapreso il nostro lavoro di archeologi della cultura negli anni '80, il nome TASCHEN è diventato sinonimo di editoria accessibile a tutti e mentalità aperta. Bibliotheca Universalis raccoglie quasi un centinaio dei nostri titoli più amati di sempre in un nuovo e pratico formato che, senza alleggerirvi troppo le tasche, vi consentirà di allestire la vostra libreria di arte, antropologia e aphrodisia.

Bookworm's delight — never bore, always excite!

Gli autori:

Jonathan Penner scrive per il cinema, la televisione, la carta stampata e il web, oltre a lavorare come attore, sceneggiatore e produttore. Tra i lavori a cui ha partecipato figurano il film cult *Una cena quasi perfetta*, *Il diavolo dentro*, ispirato all'*Amleto*, e il cortometraggio per cui ha ricevuto una candidatura all'Oscar, *Down on the Waterfront*.

Steven Jay Schneider si è laureato al Birkbeck College, University of London, e attualmente si sta addottorando in Cinema alla New York University. Ha scritto o curato numerose pubblicazioni di cinema.

Il curatore:

Paul Duncan ha curato 50 libri sui film per TASCHEN, tra cui il premiato *The Ingmar Bergman Archives*, *The James Bond Archives*, *The Charlie Chaplin Archives* e *The Godfather Family Album*.

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CARRIE

"They're all gonna laugh at you!"

High school can be quite a blood bath. It's a world dominated by vanity, envy, and petty fears. For those who don't fit the mold, teasing, sneering, and even total ostracism can be in store. But can't this clichéd view of the growing years be partly attributed to countless soap operas and teen flicks? Maybe so. Nevertheless, real reports of rampant violence repeatedly hit the headlines, a testament to the fact that the social microcosms within schools are no place for kids who journey the path less traveled.

Carrie (Sissy Spacek) is one such person. She is the daughter of the mentally ill Margaret (Piper Laurie), who became a religious fanatic after Carrie's father left them. In her relentless crusade to protect Carrie from earthly sins, Margaret beats the word of God into her daughter. Thus, while showering in the girls' locker room, the innocent Carrie is horrified when she menstruates for the first time.

Only gym teacher Miss Collins (Betty Buckley) extends Carrie her support. Still, her efforts to discipline the malevolent, traumatizing girls present for the event only add fuel to their sadistic fire. When one of the girls, Chris (Nancy Allen), is prohibited from attending the prom as a result of the embarrassing incident, she swears revenge on Carrie, which meets with disastrous consequences... For mean-

while Carrie has discovered that she possesses an extraordinary gift. She is a telepathic medium. When faced with the eternal callousness of her immediate environment, this seemingly mousy homebody turns into a ticking time bomb.

Even though the image forever engrained in the memories of world audiences is that of the young Sissy Spacek drenched in pig's blood, Carrie cannot be deemed a horror film in the classic sense. It is at its most gruesome when it shakes the audience with images of the true-to-life, spiteful machinations of the snide cliques led by John Travolta and De Palma's later wife Nancy Allen. Carrie is not, however, a scathing critique of American high schools. Above all else, the film is a heart-pounding thriller that keeps you on the edge of your seat even though the story's ending is clear from the start.

De Palma takes great pleasure in torturing his audience to the bitter end, manipulating its voyeuristic expectations and then tweaking the plot in such a way as to leave everyone hung out to dry. Which, according to Brian De Palma, is giving the audience their just desserts. For when it comes down to it, moviegoers are not that different from the on-screen juvenile frat pack, eager to put a rise in Carrie's sails on prom night. With diabolic precision, he

SISSY SPACEK The German newspaper *Der Zeit* once described Sissy Spacek, an actress born in Quitman, Texas in 1949, as "the phenomenology of backroads America captured in a single face." Spacek's America is one filled with characters from the nooks and crannies of small towns, like the awkward, intimidated schoolgirl, Carrie, and the birthhouse-building handicapped daughter in David Lynch's *The Straight Story* (1999). It is the America associated with romanticized hospitality that Spacek is most familiar with. At one time, this seemingly meek, homely-looking woman toured the nation's foothills as a country music singer, performing under the name "Rainbow" and relying on her fire and brimstone constitution to forge her way. After completing her acting studies with Lee Strasberg and winning critical acclaim for Terrence Malick's *Badlands* (1973), she dominated her career with her performance as Carrie (1976). Shortly thereafter, she was cast as country singer Lonetta Lynn in *Coal Miner's Daughter* (1980), a role that must have fit like a glove, and was awarded the Best Actress Academy Award for her outstanding performance. The following year, Spacek received another Oscar nomination for her work opposite Jack Lemmon in *Missing* (1981). Oscar nodded twice more in her direction, for her portrayal of a farmer's wife in *The River* (1984) and for her artistry in *The Bedroom* (2001), for which she won a Golden Globe. In 2005 she performed alongside Glenn Close, Jason Isaacs, and Holly Hunter in Rodrigo Garcia's *Nine Lives* as well as in Nikk Carol's *North Country* with Charlize Theron and Frances McDormand. In 2008 she played alongside Vince Vaughn and Reese Witherspoon in the Christmas comedy *Four Christmases*. Since March 2015 Sissy Spacek can be seen on Netflix as matriarch Sally Rayburn in the series *Bloodline*.

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Titoli correlati



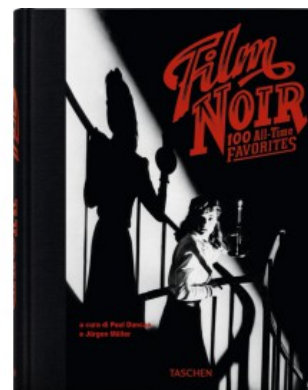
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