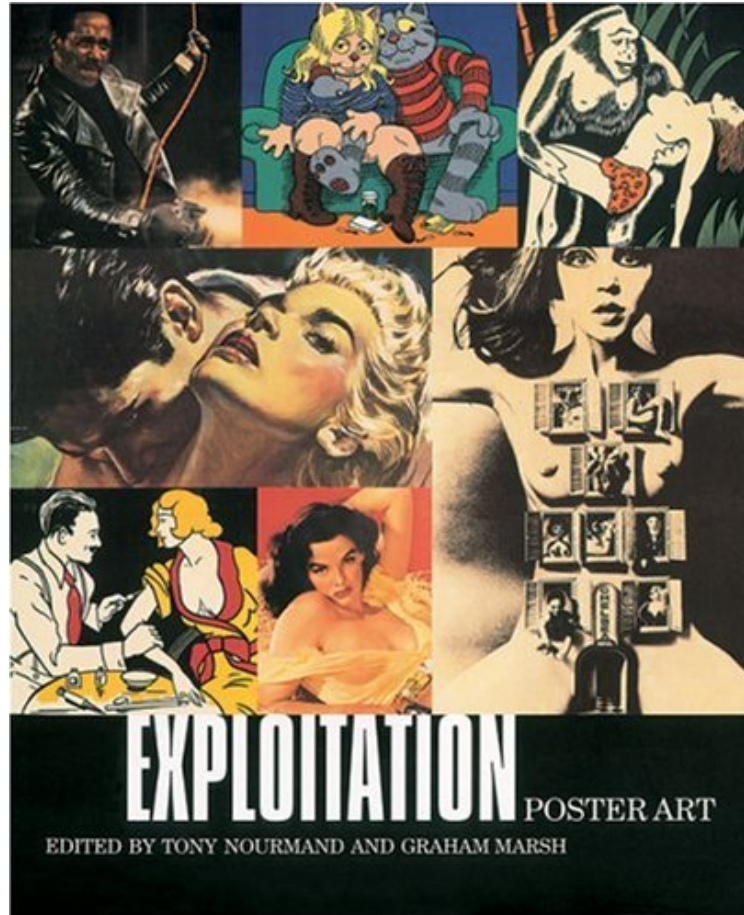


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[Library ebook] Exploitation Poster Art

Exploitation Poster Art

From Brand: Aurum Press : Exploitation Poster Art before purchasing it in order to gage whether or not it would be worth my time, and all praised Exploitation Poster Art:

6 of 10 people found the following review helpful. Amazing!By Kamyar BroumandAnother great release from Tony Nourmand. I just received this one today in the mail, and it was hard to put it down. If you are a fan of movies you should look into all of the collection from Nourmand. I have discovered many movies i had never heard of just by seeing the poster in these books. This book covers a great part of cinema, Exploitation movies. Next time you are in a book store you should check these titles out if not just go ahead and make a blind purchase from , you will not be disappointed.

Sex, drugs, delinquency, Black Power, and rock n rollthese are just a few of the themes that have inspired B-movie makers over the past 80 years. The posters created to promote these movies are fantastic period pieces that evoke all the taboos of bygone eras. Before the Hayes Code of 1934, Hollywood had few inhibitions: the poster for Girl Without a Room, for example, left little doubt as to how the young woman would find accommodation. In the 50s, Beats and

juvenile delinquents attracted teens to the drive-ins; in the 60s and 70s came Blaxploitation films like Shaft and the first of Russ Meyers mammary-obsessed epics, Faster Pussycat, Kill, Kill. The posters for these films are masterpieces of visual innuendo, offering, in most cases, far more than the movies themselves actually delivered. Tony Nourmand is co-owner of the Reel Poster Gallery in London and a poster consultant to Christies; Graham Marsh is a designer and art director. Together, they have produced Horror Poster Art and Science Fiction Poster Art, and collections of 20th-century film posters by decade.

From Publishers Weekly With 10 film poster anthologies already under their belts, editors Nourmand and Marsh turn to "the one genre defined not by content but by attitude": exploitation films. White slavery, motorcycle psychos, crazed beatnik dope fiends and "the seemingly widespread menace of gorillas having sex with young white women" with enough exclamation points to fill a DD cup, the posters promise it all and ultimately deliver more than did the films themselves. "Teenage killers taking their thrills unashamed!" "The shock by shock confessions of a Sorority Girl." From Fast and Loose to Curse of a Teenage Nazi, High School Hellcats, The Love Wanga and beyond, the huckster's allure of these posters' salacious images takes us back to some oddly quaint times. Accompanying the posters is a well-written minihistory of the genre's dance with the Hays Code, as well as brief insights into the films, their directors and the poster artists themselves. The large format book covers films from the 1910s through the mid-'70s, after which the genre fell off the map. As film critic Dave Kehr writes in the foreword: "Now that nothing was forbidden, there was nothing left to exploit the audience's expectations, once so artfully teased, could now be bluntly and banally fulfilled." (Apr. 1) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. Nourmand and Marsh bring their discerning eye, knowledge of history, and, most important, sense of fun to this collection. -- Library Journal About the Author Tony Nourmand is the co-owner of The Reel Poster Gallery in London. Graham Marsh is an illustrator, art director and writer, Together they have edited Science Fiction Poster Art, Horror Poster Art and Film Posters of the 30s, 40s, 50s, 60s, 70s, 80s, and 90s.