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HOUSE OF PSYCHOTIC WOMEN

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Women review bipolar episode

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HOUSE OF PSYCHOTIC WOMEN -

(1974) HD Trailer A Gardener And

His \ "Butterflies\ " (Kidnapped

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Women In Horror A Woman Over

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Katherine Knight: Cannibal,

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(Crime Documentary) Woman

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with 2,500 personalities says they saved her from shocking child abuse | 60 Minutes Australia The Yellow Wallpaper: Crash Course Literature 407 Narcissist dad recorded Jodi thought the camera was off A Day in the Life of Interabled Lovers Sweet Sophia

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~~(Dissociative Identity Disorder)~~
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Bass: The Woman Who Forgave
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Her | Megyn Kelly TODAY
Symposium House of Psychotic
Women ~~Living with Williams~~

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Say He's a Miracle) Cecilia's Life
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Hallucinations) An Interview with
a Sociopath (Antisocial

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Psychotic Women An
House of Psychotic Women is an
examination of these characters
through a daringly
autobiographical lens. Anecdotes
and memories interweave with

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Autobiographical, film history, criticism, trivia and confrontational imagery to create a personal history and a celebration of female madness, onscreen and off.

Janisse

House of Psychotic Women
(Paperback): Amazon.co.uk ...

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Autobiographical Women is an autobiographical exploration of female neurosis in horror and exploitation films. Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen.

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House of Psychotic Women: An
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memories interweave with film
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confrontational imagery to create a reflective personal history and examination of female madness, both onscreen and off.

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House of Psychotic Women: An
Autobiographical Topography ...

A penniless woman meets a

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strange girl who insists she is her long-lost mother, and becomes enmeshed in a web of deception, and perhaps madness, in this powerful psychological thriller.

Director: Joseph Losey | Stars:
Elizabeth Taylor, Robert Mitchum,
Mia Farrow, Peggy Ashcroft.

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Votes: 1,900

Topography Female
House of Psychotic Women Watch
List - IMDb

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of Female Neurosis in Horror and
Exploitation Films by Kier-La

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a reflective personal history and a
celebration of female madness,
both onscreen and off.

House of Psychotic Women: An
Autobiographical Topography ...

The lone survivor of a suicide cult
wakes from a thirteen-year coma

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in a psychiatric ward, where other patients suddenly start dying under mysterious and gruesome circumstances. Director: Andrew Fleming|Stars: Jennifer Rubin, Bruce Abbott, Richard Lynch, Dean Cameron.

Votes: 3,336|Gross: \$9.80M. 13.

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House of Psychotic Women - IMDb
Published on Feb 17, 2017 Poor
man's Rod Serling narrates this
mysterious HD trailer for giallo
movie 'House of Psychotic
Women' which is far better known
under it's original title of 'Blue

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HOUSE OF PSYCHOTIC WOMEN -
(1974) HD Trailer - YouTube

House of Psychotic Women is an
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female neurosis in horror and
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Autobiographical memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and examination of female madness, both onscreen and off.

House of Psychotic Women

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paperback - FAB Press

House of Psychotic Women: An
Autobiographical Topography of
Female Neurosis in Horror and
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Oct. 15 2012 by Kier-La Janisse
(Author) 4.8 out of 5 stars 20
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House of Psychotic Women: An
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Los Ojos Azules de la Muñeca La
Rota is a Spanish horror-giallo
film from 1974 directed by Carlos
Aured and starring Paul Naschy,

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Diana Lorys, Maria Perschy, and
Eva Leon. The film was released
on VHS as House Of Psychotic
Women, and was shown on
television as House of Doom.
While not prosecuted for
obscenity, the film was seized
and confiscated in the UK under

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Section 3 of the Obscene
Publications Act 1959 during the
video nasty panic

Blue Eyes of the Broken Doll - La
Wikipedia

Directed by Carlos Aured. With
Paul Naschy, Diana Lorys,

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Eduardo Calvo, Eva León. An ex-convict, troubled by dreams that he strangles women, is hired as the caretaker on an estate owned by three very strange sisters. Soon after his arrival, a serial killer begins slaughtering blonde, blue-eyed women - and leaving

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Autobiographical
their eyeballs in a bowl of water.

Topography Female
Blue Eyes of the Broken Doll
(1974) - IMDb

Exploitation Films Kier La
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Working at a fishing resort in an
idyllic location, but surrounded by
various facets of human
unpleasantness, a young mute

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woman falls in love with a man on the run from the law for committing murder. Director: Ki-duk Kim | Stars: Jung Suh, Yu-seok Kim, Jae-Hyun Cho, Hang-Seon Jang. Votes: 12,564 | Gross: \$0.02M. 46.

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Autobiographical Women - IMDb

New House Rules Find out

everything you need to know
before your first visit back to

Alamo Drafthouse.. Learn More

Janisse

HOUSE OF PSYCHOTIC WOMEN |

Alamo Drafthouse Cinema

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The exhibition took as its starting point the book "House of Psychotic Women - An autobiographical topography of female neurosis in horror and exploitation films" (Fab Press, 2012), by Canadian author, Kier-La Janisse.

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House Of Psychotic Women on
Vimeo

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House of Psychotic Women ...

Exploitation Films Kier La
House of Psychotic Women July 6

· FYI: The Sarah Jacobson Film

Janisse
Grant is accepting applications,
open to women and gender

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nonconforming individuals from
any country.

Neurosis In Horror And Exploitation Films Kier La

Cinema is full of neurotic
personalities, but few things are
more transfixing than a woman

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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

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Autobiographical 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

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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

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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

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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,

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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

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Autobiographical Topography Female Neurosis In Horror And Exploitation Films Kier La Janisse

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

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written: an extraordinary blend of
deeply researched academic
analysis and revealing memoir." –
Iain Banks, author of 'The Wasp
Factory'

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Cinema is full of neurotic
personalities, but few things are

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more transfixing than a woman losing her mind onscreen. Unlike her male counterpart, the female neurotic lives a shamed existence, making these films rare places where her destructive emotions get to play. House of Psychotic Women is an

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Autobiographical examination of these characters through a daringly autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a personal history and a celebration of female madness,

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onscreen and off.

Topography Female

"House of Psychotic Women is an autobiographical exploration of female neurosis in horror and exploitation films. Anecdotes and memories interweave with film history, criticism, trivia and

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confrontational imagery to create a reflective personal history and examination of female madness, both onscreen and off."--Publisher description.

Janisse

"But women were never out there making horror films, that's why

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they are not written about – you can't include what doesn't exist.”

“There are really, very few women horror filmmakers working today, that's why so few are coming up.” “Women are just not that interested in making horror films.” “How can you be a woman

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and be a fan of horror?" 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

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thinking about the genre. Women
Make Horror sets right these
misconceptions. Women have
always been making horror, they
have always been an audience for
the genre, and today, as this book
reveals, women academics, critics
and filmmakers alike remain

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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* is the first book-length study of women

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filmmakers in horror film, the first all-women edited book on horror film, and the first book to call out the male-bias in written histories of horror and then to illuminate precisely how, and where, these histories are lacking. It re-evaluates existing literature on

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the history of horror film, on women practitioners in the film industry and approaches to undertaking film industries research. It establishes new approaches for studying women practitioners and illuminates their unexamined contribution to the

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formation and evolution of the horror genre. The book focuses on women directors and screenwriters but also acknowledges the importance of women producers, editors and cinematographers. It explores narrative and experimental

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cinema, short, anthology and feature-filmmaking, and offers case studies of North American, Latin American, European, East Asian and Australian filmmakers, films and festivals. Women Make Horror is designed to not only engage and inspire dialogue

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between the academy,
filmmakers, industry gatekeepers,
festival programmers and horror
film fans. With this book we can
transform how we think about
women filmmakers and genre.

A family relocates to a small

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Neurosis In Horror And
house on Ash Tree Lane and
discovers that the inside of their
new home seems to be without
boundaries

Exploitation Films Kier La

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From King Kong to Candyman, the
boundary-pushing genre of the
horror film has always been a site

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for provocative explorations of race in American popular culture. In *Horror Noire: Blacks in American Horror Films from 1890's to Present*, Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema, and

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examines key levels of black participation on screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative, or racist, images seen in other media outlets, and to

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portray greater diversity within the concept of blackness itself. Horror Noire presents a unique social history of blacks in America through changing images in horror films. Throughout the text, the reader is encouraged to unpack the genre's racialized

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imagery, as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive chronological survey of the genre, this book addresses a full range of black horror films, including mainstream Hollywood fare, as

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well as art-house films,
Blaxploitation films, direct-to-DVD
films, and the emerging U.S./hip-
hop culture-inspired Nigerian
"Nollywood" Black horror films.
Horror Noire is, thus, essential
reading for anyone seeking to
understand how fears and

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anxieties about race and race relations are made manifest, and often challenged, on the silver screen.

Exploitation Films Kier La

#1 NEW YORK TIMES BESTSELLER

□ OPRAH'S BOOK CLUB PICK The heartrending story of a

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midcentury American family with twelve children, six of them diagnosed with schizophrenia, that became science's great hope in the quest to understand the disease. "Reads like a medical detective journey and sheds light on a topic so many of us face:

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mental illness." —Oprah Winfrey
Don and Mimi Galvin seemed to
be living the American dream.
After World War II, Don's work
with the Air Force brought them
to Colorado, where their twelve
children perfectly spanned the
baby boom: the oldest born in

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1945, the youngest in 1965. In those years, there was an established script for a family like the Galvins--aspiration, hard work, upward mobility, domestic harmony--and they worked hard to play their parts. But behind the scenes was a different story:

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psychological breakdown, sudden shocking violence, hidden abuse. By the mid-1970s, six of the ten Galvin boys, one after another, were diagnosed as schizophrenic. How could all this happen to one family? What took place inside the house on Hidden Valley Road

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was so extraordinary that the Galvins became one of the first families to be studied by the National Institute of Mental Health. Their story offers a shadow history of the science of schizophrenia, from the era of institutionalization, lobotomy, and

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the schizophrenogenic mother to the search for genetic markers for the disease, always amid profound disagreements about the nature of the illness itself. And unbeknownst to the Galvins, samples of their DNA informed decades of genetic research that

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Autobiographical continues today, offering paths to treatment, prediction, and even eradication of the disease for future generations. With clarity and compassion, bestselling and award-winning author Robert Kolker uncovers one family's unforgettable legacy of suffering,

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love, and hope.

Topography Female

A charmingly illustrated and timely tribute to the women who broke glass ceilings in film and television, debuting during an historic time of change in the entertainment industry.

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Renegade Women in Film and TV
blends stunning illustrations,
fascinating biographical profiles,
and exclusive interviews with
icons like Barbra Streisand, Rita
Moreno, and Sigourney Weaver to
celebrate the accomplishments of
50 extraordinary women

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throughout the history of entertainment. Each profile highlights the groundbreaking accomplishments and essential work of pioneers from the big and small screens, offering little-known facts about household names (Lucille Ball, Oprah

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Winfrey, Nora Ephron) and crucial introductions to overlooked pioneers (Alla Nazimova, Anna May Wong, Frances Marion). From 19th century iconoclast Alice Guy Blaché to 21st century trailblazer Ava DuVernay, *Renegade Women* honors the women who

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succeeded against all odds,
changing their industry in front of
the camera and behind the
scenes.

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#1 New York Times Bestseller –
Soon to be a Major Motion Picture
starring Amy Adams, Julianne

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Moore, and Gary Oldman –

Available on Netflix on May 14,

2021 “Astounding. Thrilling.

Amazing.” —Gillian Flynn

“Unputdownable.” —Stephen King

“A dark, twisty confection.”

—Ruth Ware “Absolutely

gripping.” —Louise Penny For

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readers of Gillian Flynn and Tana French comes one of the decade's most anticipated debuts, to be published in thirty-six languages around the world and already in development as a major film from Fox: a twisty, powerful Hitchcockian thriller

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Janisse
about an agoraphobic woman
who believes she witnessed a
crime in a neighboring house. It
isn't paranoia if it's really
happening . . . Anna Fox lives
alone—a recluse in her New York
City home, unable to venture
outside. She spends her day

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Kirsten La
Janisse

drinking wine (maybe too much), watching old movies, recalling happier times and spying on her neighbors. Then the Russells move into the house across the way: a father, a mother, their teenage son. The perfect family. But when Anna, gazing out her

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Autobiographical, sees
something she shouldn't, her
world begins to crumble—and its
shocking secrets are laid bare.
What is real? What is imagined?
Who is in danger? Who is in
control? In this diabolically
gripping thriller, no one—and

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nothing—is what it seems. Twisty and powerful, ingenious and moving, *The Woman in the Window* is a smart, sophisticated novel of psychological suspense that recalls the best of Hitchcock.

Shinya Tsukamoto has become

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one of the most widely praised filmmakers in Japan today. Edgy, intense and overwhelming, Tsukamoto's films are nightmarish visions of a world in which man's greatest enemy is his own environment of cold concrete and twisted technology.

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Illustrated with hundreds of stills, behind-the-scenes pictures and rare photographs from the director's own collection, *Iron Man* reveals the mind, methods and madness of Japan's most unique and influential filmmaker.

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