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B Is for Bad Cinema: Aesthetics, Politics, and Cultural Value (SUNY series, Horizons of Cinema)

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Considers films that lurk on the boundaries of acceptability in taste, style, and politics.

B Is for Bad Cinema continues and extends, but does not limit itself to, the trends in film scholarship that have made cult and exploitation films and other "low" genres increasingly acceptable objects for critical analysis. Springing from discussions of taste and value in film, these original essays mark out the broad contours of "bad"—that is, aesthetically, morally, or commercially disreputable—cinema. While some of the essays share a kinship with recent discussions of B movies and cult films, they do not describe a single aesthetic category or represent a single methodology or critical agenda, but variously approach bad cinema in terms of aesthetics, politics, and cultural value. The volume covers a range of issues, from the aesthetic and industrial mechanics of low-budget production through the terrain of audience responses and cinematic affect, and on to the broader moral and ethical implications of the material. As a result, *B Is for Bad Cinema* takes an interest in a variety of film examples—overblown Hollywood blockbusters, *faux* pornographic works, and European art house films—to consider those that lurk on the boundaries of acceptability.

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