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Sex And Horror: The Art Of Emanuele Taglietti



Synopsis

A long overdue look at the famed fumetti work of Emanuele Taglietti, a legendary comic book cover artist known for his outrageous artwork. In the course of his acclaimed career in the 1970s and 1980s, Emanuele Taglietti painted more than 500 covers for such books as Zora the Vampire, Sukia, Mafia, and 44 Magnum. Taglietti was one of most outstanding artists of the golden age of Italian comics, and crime and horror were his specialties. His iconic work, overflowing with violence and eroticism, is unforgettable. This highly visual biography displays dozens of his amazing full-color paintings, explores his fascinating life and career, and takes a look behind the scenes at his exacting technique. A must-have for comic book fans, artists, and popular culture aficionados alike, the book features never-before-seen photos and art. A unique collection of retrospective of the work of one of the greats of the golden age of Italian comics, this book will appeal to pulp art, comic, and illustration fans.

Book Information

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Customer Reviews

Inspired by the art of Frank Frazetta and Averardo Ciriello, Emanuele Taglietti left an established career in Italian cinema to become a comic book cover artist. Throughout the 1970s-80s, he painted over 500 covers for the likes of "Zora the Vampire," "Vampirissimo," "Playcolt," and "Sukia." Horror and sex have been intertwined, to various degrees, across all mediums of popular culture--but were exploited to the extreme in what English-speakers generally refer to as "fumetti" magazines, or

Italian pulp comic books. This beautiful volume celebrates Taglietti's art, collecting some of his most brilliant, provocative, and erotic work. Some of my favorites are, of course, his vampire paintings, many of which were featured on the covers of "Sukia" (published 1978-86). The author, Mark Alfrey, notes that Sukia Dragomic was one of the most popular vampire characters ever created, and she was based on Italian actress Ornella Muti. Sukia was a descendant of Count Dragomic, and although she drank blood to survive, she didn't have too many other 'classic' vampire powers. (Background information about these comics is included in the book, which is another great feature.) Taglietti's body of work also included other creatures of the night. Another popular magazine, "Ulula" (published 1981-84), followed the adventures of Ulla von Hagen. After being hurt in a horrific car accident in the Black Forest, she receives a blood transfusion administered by her uncle; but because there's no human blood available, he injects her with that of a wolf. Ulla survives; but every full moon, she turns into a hideous female werewolf named Ulula. The artist didn't limit himself to the realm of the supernatural; his work also graced the covers of many more mainstream titles. These included "44 Magnum," which featured a Tom Selleck look-alike (as "Magnum, P.I."); and "Fox," which featured a Sylvester Stallone look-alike. Emanuele Taglietti is still an active painter and illustrator. I highly recommend you purchase this book in order to better appreciate his body of work. It's definitely a must-have for fans of the era of pulp magazines, as well as for those interested in pop culture horror and illustration.

The title says it all!! Anyone, male or female, who loves monsters, fairy tales, or mobster dramas, will get a kick out of this compilation of Master Painter Taglietti's original fumetti art. Not for the faint of heart, these Italian "comics" or fumettis blend sex and violence in an 'in your face' most imaginative way. It delivers what is promised, a lavish display of the original art itself, unencumbered by excessive text. Thanks to the collectors whose art is prominently featured in this work, Americans can enjoy a colorful European art form which is little known in the U.S. Fans of Pulp Art, Men's Adventure Magazines, and horror fans should not miss this!! The skill and talent demonstrated by Taglietti are remarkable and show off his unique style. If you like this genre, you will love "Sex And Horror, the Art of Emanuele Taglietti"!

Amazing book, incredible art! If you are a fan of this genre, this is a GREAT addition to your library! Very high quality print; with a LOT of full-color, full-page examples. I would definitely recommend.

As a fan of 70's schlock, I simply couldn't put this book down. Amazing reproductions of some truly

powerful illustrations without regard to American puritanical standards. Some images are a bit shocking but must be viewed in the context of their intended use: To entice young man to spend hard-earned cash on violent, sexy stories.

Amazing book highlighting the incredible work of Emanuele Taglietti. Taglietti's covers to Italian horror and crime comics each tell a story all by themselves. In the tradition of the early pulp magazines they offer excitement and adventure with a solid dose of T & A. Those unfamiliar with his work will be stunned and those familiar with fumetti covers will finally find a beautiful collection of his work to enjoy.

This is a great collection of art from a terrific artist whose work is not as well known as his talent and skill deserve. This book features over 100 full-color images of Taglietti's art, about half of which are full page pictures. The pictures are grouped by the book or comic series which they were from, with a little history on each series giving some context to the images, which I also enjoyed. The print quality and binding are top-notch. All in all a great collection for fans of pulp art.

The cover says it all. The interior contains much more explicit art. I was unfamiliar with Taglietti's work and this book served as a great introduction. The book looks nice and is what I expected quality and printing wise. No complaints. Pick it up before it goes out of print.

THIS IS AN INCREDIBLE BOOK. Not just for the obvious reason of looking at fantastic artwork of nudes and monsters, but for the insight into the process of this artist. I want to know more about this and other Italian fumetti cover artists.... Get on that, Mr. Alfrey!

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