

NICHOLAS ROMBES

NEW PUNK CINEMA

EDITED BY NICHOLAS ROMBES



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Edinburgh

New Punk Cinema

L Cohen



New Punk Cinema:

New Punk Cinema Nicholas Rombes, 2019-08-07 *New Punk Cinema* is the first book to examine a new breed of film that is indebted to the punk spirit of experimentation do it yourself ethos and an uneasy often defiant relationship with the mainstream An array of established and emerging scholars trace and map the contours of new punk cinema from its roots in neorealism and the French New Wave to its flowering in the work of Lars von Trier and the Dogma 95 movement Subsequent chapters explore the potentially democratic and even anarchic forces of digital filmmaking the influences of hypertext and other new media the increased role of the viewer in arranging and manipulating the chronology of a film and the role of new punk cinema in plotting a course beyond the postmodern The book examines a range of films including *The Blair Witch Project* *Time Code* *Run Lola Run* *Memento* *The Celebration* *Gummo* and *Requiem for a Dream* *New Punk Cinema* is ideal for classroom use at the undergraduate and graduate levels as well as for film scholars interested in fresh approaches to the emergence of this vital new turn in cinema Features Offers a comprehensive examination of the term new punk cinema Provides several new approaches for the study of digital cinema Includes close analysis of several key new punk films and directors

New Punk Cinema Rombes, *New Punk Cinema* is the first book to examine a vital new breed of film that is indebted to the punk spirit of experimentation do it yourself ethos and an uneasy often defiant relationship with the mainstream

Screening songs in Hispanic and Lusophone cinema Lisa Shaw, Robert Stone, 2019-01-04 In this volume eighteen experts from a variety of academic backgrounds explore the use of songs in films from the Spanish and Portuguese speaking worlds This volume illustrates how rather than simply helping to tell the story of songs in Hispanic and Lusophone cinema commonly upset the hierarchy of the visual over the aural thereby rendering their hearing a complex and rich subject for analysis Screening songs constitutes a ground breaking interdisciplinary collection Of particular interest to scholars and academics in the areas of Film Studies Hispanic Studies Lusophone Studies and Musicology this volume opens up the study of Hispanic and Lusophone cinema to vital new critical approaches The soundtracks of films as varied as *City of God* *All About My Mother* *Bad Education* and *Buena Vista Social Club* are analysed alongside those of lesser known works that range from the melodramas of Mexican cinema's golden age to Brazilian and Portuguese musical comedies from the 1940s and 1950s Fiction films are studied alongside documentaries the work of established directors like Pedro Almodóvar Carlos Saura and Nelson Pereira dos Santos alongside that of emerging filmmakers and performances by iconic stars like Caetano Veloso and Chavela Vargas alongside the songs of Spanish Gypsy groups Mexican folk songs and contemporary Brazilian rap

Japanese Cinema and Punk Mark Player, 2025-05-15 In *Japanese Cinema and Punk* Mark Player examines how the do it yourself ethos of punk empowered a new generation of Japanese filmmakers during a period of crisis and change in Japan's film industry Drawing on rare materials and first hand interviews with key figures from the jishu eiga self made film tradition including Ishii Gakuryu formerly Ishii Sogo Yamamoto Masashi Tsukamoto Shin ya and Fukui Shozin Player explores how

punk's bricolage style was leveraged to create exciting intermedial film aesthetics. These aesthetics were influenced by rock music, graffiti art, street performance, handmade animation, television, and other mass media. By considering the practical, phenomenological, and political ramifications of combining diverse media elements, Player offers in-depth analyses of films such as *Burst City* (1982), *Robinson's Garden* (1987), *Tetsuo: The Iron Man* (1989), and more. He further traces the changing sociocultural position of Japan's punk generation throughout the 1980s, from its euphoric early 80s peak to the growing disillusionment caused by its mainstream co-optation and convergence.

Non-Cinema William Brown, 2018-07-12 *Non Cinema* Global Digital Film making and the Multitude provides an original film philosophy through which to understand low budget digital filmmaking from around the globe. It draws upon a wide range of western and non-western philosophers, physicists, theorists of Third Cinema, and contemporary film theorists and film philosophers in order to argue that the future of cinema lies at the margins, in the extreme, the overlooked, and the underfunded, the sort that distributors, exhibitors, and audiences would not consider to be cinema at all, hence non-cinema. Analysing numerous films, William Brown argues that contemporary low budget digital cinema is also, through its digital form, a political cinema that suggests that we are not detached observers of the world but entangled participants therewith. *Non Cinema* constructs this argument by looking at work by established filmmakers like Jean-Luc Godard, Abbas Kiarostami, Jafar Panahi, and Michael Winterbottom, as well as lesser-known work from places as diverse as Asia, the Middle East, Europe, the Americas, and Africa.

French Queer Cinema Nick Rees-Roberts, 2014-03-17 A full account of the formation and reception of contemporary queer film in France.

A Companion to American Indie Film Geoff King, 2016-10-11 *A Companion to American Indie Film* features a comprehensive collection of newly commissioned essays that represent a state-of-the-art resource for understanding key aspects of the field of indie films produced in the United States. Takes a comprehensive and fresh new look at the topic of American indie film. Features newly commissioned essays from top film experts and emerging scholars that represent the state-of-the-art reference to the indie film field. Topics covered include indie film culture, key historical moments and movements in indie film history, relationships between indie film and other indie media, and issues including class, gender, regional identity, and stardom in the indie field. Includes studies of many types of indie films and film genres, along with various filmmakers and performers that have come to define the field.

Spanish Horror Film Antonio Lazaro-Reboll, 2012-11-20 *Spanish Horror Film* is the first in-depth exploration of the genre in Spain, from the horror boom of the late 1960s and early 1970s to the most recent production in the current renaissance of Spanish genre cinema, through a study of its production, circulation, regulation, and consumption. The examination of this rich cinematic tradition is firmly located in relation to broader historical and cultural shifts in recent Spanish history and as an important part of the European horror film tradition and the global culture of psychotronics.

International Film Musical Corey K. Creekmur, 2013-01-11 A unique study of the film musical, a global cinema tradition.

Slow Cinema Tiago de Luca, 2015-12-31 Focused on a body of films bound together through a cinematic

aesthetic of slowness this book is a pioneering effort to situate theorise and map out slow cinema within contemporary global film production and across world cinema history *Cinematic Chronotopes* Pepita Hesselberth, 2014-06-19 The site of cinema is on the move The extent to which technologically mediated sounds and images continue to be experienced as cinematic today is largely dependent on the intensified sense of being here now and me that they convey This intensification is fundamentally rooted in the cinematic s potential to intensify our experience of time to convey time s thickening of which the sense of place and a sense of self presence are the correlatives In this study Pepita Hesselberth traces this thickening of time across four different spatio temporal configurations of the cinematic a multi media exhibition featuring the work of Andy Warhol 1928 1987 the handheld aesthetics of European art house films a large scale media installation by Rafael Lozano Hemmer and the usage of the trope of the flash forward in mainstream Hollywood cinema Only by juxtaposing these cases by looking at what they have in common this study argues can we grasp the complexity of the changes that the cinematic is currently undergoing

Chinese Martial Arts Cinema Stephen Teo, 2015-11-13 This is the first comprehensive fully researched account of the historical and contemporary development of the traditional martial arts genre in the Chinese cinema known as wuxia literal translation martial chivalry a genre which audiences around the world became familiar with through the phenomenal crossover hit *Crouching Tiger Hidden Dragon* 2000 The book unveils rich layers of the wuxia tradition as it developed in the early Shanghai cinema in the late 1920s and from the 1950s onwards in the Hong Kong and Taiwan film industries Key attractions of the book are analyses of The history of the tradition as it began in the Shanghai cinema its rise and popularity as a serialized form in the silent cinema of the late 1920s and its eventual prohibition by the government in 1931 The fantastic characteristics of the genre their relationship with folklore myth and religion and their similarities and differences with the kung fu sub genre of martial arts cinema The protagonists and heroes of the genre in particular the figure of the female knight errant The chief personalities and masterpieces of the genre directors such as King Hu Chu Yuan Zhang Che Ang Lee Zhang Yimou and films such as *Come Drink With Me* 1966 *The One Armed Swordsman* 1967 *A Touch of Zen* 1970 *71 Hero* 2002 *House of Flying Daggers* 2004 and *Curse of the Golden Flower* 2006

Expressionism in the Cinema Olaf Brill, 2016-02-19 One of the most visually striking traditions in cinema for too long Expressionism has been a neglected critical category of research in film history and aesthetics The fifteen essays in this anthology remedies this by revisiting key German films like *The Cabinet of Dr Caligari* 1920 and *Nosferatu* 1922 and also provide original critical research into more obscure titles like *Nerven* 1919 and *The Phantom Carriage* 1921 films that were produced in the silent and early sound era in countries ranging from France Sweden and Hungary to the United States and Mexico An innovative and wide ranging collection Expressionism in the Cinema re canonizes the classical Expressionist aesthetic extending the critical and historical discussion beyond pre existing scholarship into comparative and interdisciplinary areas of film research that reach across national boundaries Cinema in the Digital Age Nicholas

Rombes,2017-12-19 Have digital technologies transformed cinema into a new art or do they simply replicate and mimic analogue film based cinema Newly revised and expanded to take the latest developments into account Cinema in the Digital Age examines the fate of cinema in the wake of the digital revolution Nicholas Rombes considers Festen 1998 The Blair Witch Project 1999 Timecode 2000 Russian Ark 2002 and The Ring 2002 among others Haunted by their analogue pasts these films are interested not in digital purity but rather in imperfection and mistakes blurry or pixilated images shaky camera work and other elements that remind viewers of the human behind the camera With a new introduction and new material this updated edition takes a fresh look at the historical and contemporary state of digital cinema It pays special attention to the ways in which nostalgia for the look and feel of analogue disrupts the aesthetics of the digital image as well as how recent films such as The Social Network 2010 and The Girl with the Dragon Tattoo 2011 both shot digitally have disguised and erased their digital foundations The book also explores new possibilities for writing about and theorizing film such as randomization

Contemporary Japanese Cinema Since Hana-Bi Adam Bingham,2015-06-23 This book studies the key genres in contemporary Japanese cinema through analysis of their key representative films It considers both those films whose generic lineage is clearly definable samurai yakuza horror as well as the singularity of several recent trends in the country s filmmaking such as magic realist filmmaking

Transnational Film Remakes Iain Robert Smith,2017-03-08 What happens when a film is remade in another national context How do notions of translation adaptation and localisation help us understand the cultural dynamics of these shifts and in what ways does a transnational perspective offer us a deeper understanding of film remaking Bringing together a range of international scholars Transnational Film Remakes is the first edited collection to specifically focus on the phenomenon of cross cultural remakes Using a variety of case studies from Hong Kong remakes of Japanese cinema to Bollywood remakes of Australian television this book provides an analysis of cinematic remaking that moves beyond Hollywood to address the truly global nature of this phenomenon Looking at iconic

contemporary titles such as The Girl with the Dragon Tattoo and Oldboy as well as classics like La Bete Humaine and La Chienne this book interrogates the fluid and dynamic ways in which texts are adapted and reworked across national borders to provide a distinctive new model for understanding these global cultural borrowings

B-Movie Gothic Justin Edwards,2018-05-15 Leading philosophers reconsider the philosophical destiny of education

Traditions in World Cinema Linda Badley,R. Barton Palmer,Steven Jay Schneider,2006 The core volume in the Traditions in World Cinema series this book brings together a colourful and wide ranging collection of world cinematic traditions national regional and global all of which are in need of introduction investigation and in some cases critical reassessment Topics include German expressionism Italian neorealism French New Wave British new wave Czech new wave Danish Dogma post Communist cinema Brazilian post Cinema Novo new Argentine cinema pre revolutionary African traditions Israeli persecution films new Iranian cinema Hindi film songs Chinese wenyi

Cool Characters Lee Konstantinou,2016-03-07 Lee Konstantinou examines irony in

American literary and political life showing how it migrated from the countercultural margins of the 1950s to the 1980s mainstream Along the way irony was absorbed into postmodern theory and ultimately became a target of recent writers who have moved beyond its limitations with a practice of postirony The Orientation of Future Cinema Bruce Isaacs,2013-02-14

What is the fate of cinema in an age of new technologies new aesthetic styles new modes of cultural production and consumption What becomes of cinema and a century long history of the moving image when the theatre is outmoded as a social and aesthetic space as celluloid gives over to digital technology as the art house and multiplex are overtaken by a proliferation of home entertainment systems The Orientation of Future Cinema offers an ambitious and compelling argument for the continued life of cinema as image narrative and experience Commencing with Lumi re s Arrival of a Train at a Station Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema s complex history as a technological and industrial phenomenon The technology of moving images has profoundly changed and yet cinema materialises ever more forcefully in digital capture and augmentation 3 D perception and affect High Frame Rate cinema and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production

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