

New Punk Cinema

'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.

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 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

A multidisciplinary investigation of contemporary Mexican cinema A study of sequel production within recent Hollywood and beyond in terms of its industrial, cultural and global implications.

Addressing for the first time Shakespeare's place in counter-cultural cinema, this book examines and theorizes counter-hegemonic, postmodern, and post-punk Shakespeare in late 20th and early 21st century film. Drawing on a diverse range of case studies, Grant Ferguson presents an interdisciplinary approach that offers new theories on the nature and application of Shakespearean appropriations in the light of postmodern modes of representation. The book considers the nature of the Shakespearean inter-text in subcultural political contexts concerning the politicized aesthetics of a Shakespearean 'body in pieces,' the carnivalesque, and notions of Shakespeare as counter-hegemonic weapon or source of empowerment. Representative films use Shakespeare (and his accompanying cultural capital) to challenge notions of capitalist globalization, dominant socio-cultural ideologies, and hegemonic modes of expression. In response to a post-modern culture saturated with logos and semiotic abbreviations, many such films play with the emblematic imagery and references of Shakespeare's texts. These curious appropriations have much to reveal about the elusive nature of intertextuality in late postmodern culture and the battle for cultural ownership of Shakespeare. As there has yet to be a study that isolates and theorizes modes of Shakespearean production that

specifically demonstrate resistance to the social, political, ideological, aesthetic, and cinematic norms of the Western world, this book expands the dialogue around such texts and interprets their patterns of appropriation, adaptation, and representation of Shakespeare. 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.

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 Lumière'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.

Examines the key themes and traditions of Czech and Slovak cinema, linking inter-war and post-war cinemas together with developments in the post-Communist period.

[Montage and Theatricality in Jean-Marie Straub and Daniele Huillet, Peter Watkins, and Lars von Trier](#)

[Projections](#)

[A Cultural Dictionary of Punk](#)

[Screening Early Modern Drama](#)

[Film International](#)

[European Cinemas in the Television Age](#)

[The Orientation of Future Cinema](#)

[Post-Westerns](#)

[Mex-Ciné](#)

[The Oxford Handbook of Queer Cinema](#)

[Critical Essays on an Indiewood Icon](#)

Wes Anderson's films can be divisive, but he is widely recognized as the inspiration for several recent trends in indie films. Using both practical and theoretical lenses, the contributors address and explain the recurring stylistic techniques, motifs, and themes that dominate Anderson's films and have had such an impact on current filmmaking.

New Taiwanese Cinema in Focus therefore presents the Taiwanese New Wave and Second Wave movements with an emphasis on intertextuality, citation and trans-cultural dialogue.

Vito and the Others (1991), Death of a Neapolitan Mathematician (1992) and Libera (1993), the debuts of three young Neapolitan filmmakers, stood out dramatically from the landscape of Italian cinema in the early 1990s. On the back of their critical success, over the next decade and a half, Naples became a thriving centre for film production. In this first study in English of one of the most vital and stimulating currents in contemporary European Cinema, Alex Marlow-Mann provides a detailed, multi-faceted and provocative study of this distinct regional tradition. In tracing the movement's relationship with the popular musical melodramas previously produced in Naples, he reveals how contemporary Neapolitan filmmakers have interrogated, subverted and reconfigured cinematic convention as part of a through-going re-examination of Neapolitan identity.

European Cinemas in the Television Age is a radical attempt to rethink the post-war history of European cinemas. The authors approach the subject from the perspective of television's impact on the culture of cinema's production, distribution, consumption and reception. Thus they indicate a new direction for the debate about the future of cinema in Europe. In every European country television has transformed economic, technological and aesthetic terms in which the process of cinema production had been conducted. Television's growing popularity has drastically reshaped cinema's audiences and forced governments to introduce policies to regulate the interaction between cinema and television in the changing and dynamic audio-visual environment. It is cinematic criticism, which was slowest in coming to terms with the presence of television and therefore most instrumental in perpetuating the view of cinema as an isolated object of aesthetic, critical and academic inquiry. The recognition of the impact of television upon European cinemas offers a more authentic and richer picture of cinemas in Europe, which are part of the complex audiovisual matrix including television and new media.

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.

When Art Spiegelman's Maus won the Pulitzer Prize in 1992, it marked a new era for comics. Comics are now taken seriously by the same academic and cultural institutions that long dismissed the form. And the visibility of comics continues to increase, with alternative cartoonists now published by major presses

and more comics-based films arriving on the screen each year. Projections argues that the seemingly sudden visibility of comics is no accident. Beginning with the parallel development of narrative comics at the turn of the 20th century, comics have long been a form that invites—indeed requires—readers to help shape the stories being told. Today, with the rise of interactive media, the creative techniques and the reading practices comics have been experimenting with for a century are now in universal demand. Recounting the history of comics from the nineteenth-century rise of sequential comics to the newspaper strip, through comic books and underground comix, to the graphic novel and webcomics, Gardner shows why they offer the best models for rethinking storytelling in the twenty-first century. In the process, he reminds us of some beloved characters from our past and present, including Happy Hooligan, Krazy Kat, Crypt Keeper, and Mr. Natural.

This collection of essays foregrounds the work of filmmakers in theorizing and comparing postcolonial conditions, recasting debates in both cinema and postcolonial studies. Postcolonial cinema is presented, not as a rigid category, but as an optic through which to address questions of postcolonial historiography, geography, subjectivity, and epistemology. Current circumstances of migration and immigration, militarization, economic exploitation, racial and religious conflict, enactments of citizenship, and cultural self-representation have deep roots in colonial/postcolonial/neocolonial histories. Contributors deeply engage the tense asymmetries bequeathed to the contemporary world by the multiple, diverse, and overlapping histories of European, Soviet, U.S., and multi-national imperial ventures. With interdisciplinary expertise, they discover and explore the conceptual temporalities and spatialities of postcoloniality, with an emphasis on the politics of form, the ‘ postcolonial aesthetics ’ through which filmmakers challenge themselves and their viewers to move beyond national and imperial imaginaries. Contributors include: Jude G. Akudinobi, Kanika Batra, Ruth Ben-Ghiat, Shohini Chaudhuri, Julie F. Codell, Sabine Doran, Hamish Ford, Claudia Hoffmann, Anik ó Imre, Priya Jaikumar, Mariam B. Lam, Paulo de Medeiros, Sandra Ponzanesi, Richard Rice, Mireille Rosello and Marguerite Waller. Examines how recent Argentine horror films engage with the legacies of dictatorship and neoliberalism. Argentina is a dominant player in Latin American film, known for its documentaries, detective films, melodramas, and auteur cinema. In the past twenty years, however, the country has also emerged as a notable producer of horror films. *Blood Circuits* focuses on contemporary Argentine horror cinema and the various cinematic pleasures it offers national and transnational audiences. Jonathan Risner begins with an overview of horror film culture in Argentina and beyond. He then examines select films grouped according to various criteria: neoliberalism and urban, rural, and suburban spaces; English-language horror films; gore and affect in punk/horror films; and the legacies of the last dictatorship (1976–1983). While keenly aware of global horror trends, Risner argues that these films provide unprecedented ways of engaging with the consequences of authoritarianism and neoliberalism in Argentina. *Blood Circuits* is an important and much-needed contribution to the fields of Latin American cinema and popular culture, and genre film studies with a focus on horror cinema. It offers original and innovative directions that will pave the way for new studies in different areas of film studies: the internationalization of horror that unfolds a problematic relationship between the United States and the Global South, the use of punk horror as a form of affect, and the development of new kinds of pleasures and displeasures in the spectator. Victoria Ru é talo, coeditor of *Latsploitation*,

Exploitation Cinemas, and Latin America

[A Companion to American Indie Film](#)

[Technology, Aesthetics, Spectacle](#)

[Cultural Politics of a Transnational Cinema](#)

[Destroy All Movies!!!](#)

[Italian Neorealist Cinema](#)

[Contemporary Argentine Horror Cinema](#)

[Czech and Slovak Cinema](#)

[Blood Circuits](#)

[Stranger Than Paradise](#)

[New Punk Cinema](#)

[Traditions in World Cinema](#)

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.

American Smart Cinema examines a contemporary type of US filmmaking that exists at the intersection of mainstream, art and independent cinema and often gives rise to absurd, darkly comic and nihilistic effects.

Punk Slash! Musicals is the first book to deal extensively with punk narrative films, specifically British and American punk rock musicals produced from roughly 1978 to 1986. Films such as Jubilee, Breaking Glass, Times Square, Smithereens, Starstruck, and Sid and Nancy represent a convergence between independent, subversive cinema and formulaic classical Hollywood and pop musical genres. Guiding this project is the concept of "slip-sync." Riffing on the commonplace lip-sync phenomenon, "slip-sync" refers to moments in the films when the punk performer "slips" out of sync with the performance spectacle, and sometimes the sound track itself, engendering a provocative moment of tension. This tension frequently serves to illustrate other thematic and narrative conflicts, central among these being the punk negotiation between authenticity and inauthenticity. Laderman emphasizes the strong female lead performer at the center of most of these films, as well as each film's engagement with gender and race issues. Additionally, he situates his analyses in relation to the broader cultural and political context of the neo-conservatism and new electronic audio-visual technologies of the 1980s, showing how punk's revolution against the mainstream actually depends upon a certain ironic embrace of pop culture.

While film adaptations of Shakespeare's plays captured the popular imagination at the turn of the last century, independent filmmakers began to adapt the plays of Shakespeare's contemporaries. The roots of their films in European avant-garde cinema and the plays' politically subversive, sexually transgressive and violent subject matter challenge Shakespeare's cultural dominance and the conventions of mainstream cinema. In Screening Early Modern Drama, Pascale Aebischer shows how director Derek Jarman constructed an alternative, dissident, approach to filming literary heritage in his 'queer' Caravaggio and Edward II, providing models for subsequent filmmakers such as Mike Figgis, Peter Greenaway, Alex Cox

and Sarah Harding. Aebischer explains how the advent of digital video has led to an explosion in low-budget screen versions of early modern drama. The only comprehensive analysis of early modern drama on screen to date, this groundbreaking study also includes an extensive annotated filmography listing forty-eight surviving adaptations.

Explores the influence of Bertolt Brecht's ideas on the practice and study of cinema. In *Brechtian Cinemas*, Nenad Jovanovic uses examples from select major filmmakers to delineate the variety of ways in which Bertolt Brecht's concept of epic/dialectic theatre has been adopted and deployed in international cinema. Jovanovic critically engages Brecht's ideas and their most influential interpretations in film studies, from apparatus theory in the 1970s to the presently dominant cognitivist approach. He then examines a broad body of films, including Brecht's own *Mysteries of a Hairdressing Salon* (1923) and *Kuhle Wampe* (1932), Jean-Marie Straub and Danièle Huillet's *History Lessons* (1972), Peter Watkins's *La Commune* (2000), and Lars von Trier's *Nymphomaniac* (2013). Jovanovic argues that the role of montage—a principal source of artistic estrangement (*Verfremdung*) in earlier Brechtian films—has diminished as a result of the technique's conventionalization by today's Hollywood and related industries. Operating as primary agents of *Verfremdung* in contemporary films inspired by Brecht's view of the world and the arts, Jovanovic claims, are conventions borrowed from the main medium of his expression, theatre. Drawing upon a vast number of sources and disciplines that include cultural, film, literature, and theatre studies, *Brechtian Cinemas* demonstrates a continued and broad relevance of Brecht for the practice and understanding of cinema. "This book opens up one of the most vaguely and often ill employed terms within film theory for extremely detailed discussion, providing the most thorough analysis of Brechtianism available to film scholars. It will become a standard reference." — R. Barton Palmer, coeditor of *Invented Lives, Imagined Communities: The Biopic and American National Identity*

Torunn Haaland argues that neorealism was a cultural moment and accounts for the tradition's coherence in terms of its moral commitment to creating critical viewing experiences around underrepresented realities and marginalised people. By examining both acclaimed masterpieces and lesser known works, parallels are drawn to realist theories and to past and present cinematic traditions. The ways in which successive generations of directors have readopted, negotiated and broken with the themes and aesthetics of neorealist film are discussed and evaluated, along with neorealist tendencies in other arts, such as literature.

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.

This is the first comparative consideration of the musical's role within national cinema traditions. While the musical is one cinema's few genuinely international genres, it has often functioned as an explicitly local or national form, drawing upon distinct traditions understood as 'native' rather than 'international'. Simultaneously, musicals from around the world have often imitated Hollywood models, resulting in their easy dismissal as culturally 'impure' and demonstrating the creative and ideological tension between promoting and abandoning traditional cultural forms and styles. This productive tension between local and global elements lies at the heart of international film musicals, which typically acknowledge the dominant Hollywood model while claiming their own cultural specificity.

[American Independent Cinema](#)

[Lars von Trier](#)

[Spanish Horror Film](#)

[Oy Oy Oy Gevalt! Jews and Punk](#)

[Screening songs in Hispanic and Lusophone cinema](#)

[Indie, Indiewood and Beyond](#)

[Jews and Punk](#)

[Film Sequels](#)

[Moving Within and Beyond the Frame](#)

[No Focus](#)

[New Neapolitan Cinema](#)

Step inside a fascinating world of Jews who relate to their Jewishness through the vehicle of punk—from prominent figures in the history of punk to musicians who proudly put their Jewish identity front and center. • Provides a fascinating exploration of alternative, against-the-grain expressions of Jewish identity in the contemporary United States as seen in music, documentaries, young adult novels, zines, and more • Shows the prominent role

of Jewish individuals in the history of punk, including such major bands as the Ramones, the Dictators, the Clash, Bad Religion, and NOFX as well as Malcolm McLaren, the manager of the Sex Pistols • Documents the significant role that punk has played in shaping key contemporary Jewish music, including klezmer and Radical Jewish Culture "Nicholas Rombes examines punk history, with the recording of Ramones at its core, in this inspiring and thoroughly researched justification of his obsession with the album".

-Back cover.

The digitised spectacles conjured by a word like 'blockbuster' may create a certain cognitive dissonance with received ideas about French cinema - long celebrated as a model for philosophical, economic and aesthetic resistance to globalised popular culture. While the Gallic 'cultural exception' remains a forceful current to this day, this book shows how the onslaught of Hollywood mega-franchises and new media platforms since the 1980s has also provoked an overtly commercialised response from French producers eager to redefine the stakes and scope of their own traditions. Cutting across a swath of recent French-produced cinema, French Blockbusters offers the first book-length consideration of the theoretical implications, historical impact and cultural consequences of recent popular films that are rapidly changing what it means to make - or to see - a 'French' film today. From English-language action vehicles like *Valerian and the City of a Thousand Planets* (Besson, 2017) to revisionist historical films like *Of Gods and Men* (Beauvois, 2011) and crowd-pleasing comedies like *Intouchables* (Toledano & Nakache, 2011), the variously filiated 'local blockbusters' from contemporary France brim with the seeds of cultural contradiction, but also with the energy of a forceful counter-history

"Queer media is not one thing but an ensemble of at least four moving variables: history, gender and sexuality, geography, and medium. While many scholars would pinpoint the early 1990s as marking the emergence of a cinematic movement (dubbed by B. Ruby Rich, the "new queer cinema") in the United States, films and television programs that clearly spoke to LGBTQ themes and viewers existed at many different historical moments and in many different forms. Cross-dressing, same-sex attraction, comedic drag performance: at some points, for example in 1950s television, these were not undercurrents but very prominent aspects of mainstream cultural production. Addressing "history" not as dots on a progressive spectrum but as a uneven story of struggle, writers on queer cinema in this volume stress how that queer cinema did not appear miraculously at one moment but describes currents throughout the century-long history of the medium. Likewise, while queer is an Anglophone term that has been widely circulated, it by no means names a unified or complete spectrum of sexuality and gender identity, just as the LGBTQ+ alphabet soup struggles to contain the distinctive histories, politics, and cultural productions of trans artists and genderqueer practices. Across the globe, media makers have interrogated identity and desire through the medium of cinema through rubrics that sometimes vigorously oppose the Western embrace of the pejorative term queer, instead foregrounding indigenous genders and sexualities, or those forged in the global South, or those seeking alternative epistemologies. Finally, while "cinema" is in our title, many scholars in this collection see that term as an encompassing one, referencing cinema and media in a convergent digital environment. The lively and dynamic conversations introduced here aspire to sustain further reflection as "queer cinema" shifts into new configurations"--

Neither a dry-as-dust reference volume recycling the same dull facts nor a gushy, gossipy

puff piece, *A Cultural Dictionary of Punk: 1974-1982* is a bold book that examines punk as a movement that is best understood by placing it in its cultural field. It contains myriad critical-listening descriptions of the sounds of the time, but also places those sounds in the context of history. Drawing on hundreds of fanzines, magazines, and newspapers, the book is-in the spirit of punk-an obsessive, exhaustively researched, and sometimes deeply personal portrait of the many ways in which punk was an artistic, cultural, and political expression of defiance. *A Cultural Dictionary of Punk* is organized around scores of distinct entries, on everything from Lester Bangs to The Slits, from Jimmy Carter to Minimalism, from 'Dot Dash' to Bad Brains. Both highly informative and thrillingly idiosyncratic, the book takes a fresh look at how the malaise of the 1970s offered fertile ground for punk-as well as the new wave, post-punk, and hardcore-to emerge as a rejection of the easy platitudes of the dying counter-culture. The organization is accessible and entertaining: short bursts of meaning, in tune with the beat of punk itself. Rombes upends notions that the story of punk can be told in a chronological, linear fashion. Meant to be read straight through or opened up and experienced at random, *A Cultural Dictionary of Punk* covers not only many of the well-known, now-legendary punk bands, but the obscure, forgotten ones as well. Along the way, punk's secret codes are unraveled and a critical time in history is framed and exclaimed. Visit the *Cultural Dictionary of Punk* blog [here](#).

A low-budget breakout film that wowed critics and audiences on its initial release, *Stranger Than Paradise* would prove to be a seminal film in the new American independent cinema movement and establish its director, Jim Jarmusch, as a hip, cult auteur. Taking inspiration from 1960s underground filmmaking, international art cinema, genre cinema, and punk culture, Jarmusch's film provides a bridge between midnight movie features and a new mode of quirky, offbeat independent filmmaking. This book probes the film's production history, initial reception, aesthetics, and legacy in order to understand its place within the cult film canon. In examining the film's cult pedigree, it explores a number of threads that fed into the film—including New York downtown culture of the early 1980s and Jarmusch's involvement in music—as well as reflecting on how the film's status has developed alongside Jarmusch's subsequent output and reputation.

Chronicles every appearance of a punk or new waver to hit the screen in the 20th century, covering more than 1,100 feature films and including exclusive interviews with the creators and cast of such essential movies as *Valley Girl*, *Repo Man* and more. Original. The American independent sector has attracted much attention in recent years, an upsurge of academic work on the subject being accompanied by wider public debate. But many questions remain about how exactly independence should be defined and how its relationship might be understood with other parts of the cinematic landscape, most notably the Hollywood studios. Edited and written by leading authors in the field, *American Independent Cinema: indie, indie wood and beyond* offers an examination of the field through four sections that range in focus from broad definitions to close focus on particular manifestations of independence. A wide variety of examples are included but within a framework that offers insights into how these are related to one another. More specifically this collection offers: an account of recent developments as well as reviewing, reassessing and revising a number of central positions, approaches and arguments relating to various parts of the independent and/or indie sector. Individual case studies that range

from the distinctive qualities of the work of established 'quality' filmmakers such as Wes Anderson, Steven Soderbergh and Rebecca Miller to studies of horror genre production at the more 'disreputable' end of the independent spectrum. Examples of the limits of independence available in some cases within Hollywood, including studies of the work of Stanley Kubrick and Hal Ashby. Case studies of under-researched areas in the margins of American independent cinema, including the Disney nature films and Christian evangelical filmmaking. A number of wider overview chapters that examine contemporary American independent cinema from a number of perspectives. Together, the chapters in the collection offer a unique contribution to the study of independent film in the United States. Contributors: Warren Buckland, Philip Drake, Mark Gallagher, Geoff King, Peter Krämer, Novotny Lawrence, James MacDowell, Claire Molloy, Michael Z. Newman, Alisa Perren, James Russell, Thomas Schatz, Michele Schreiber, Janet Staiger, Yannis Tzioumakis, Sarah Wharton

[Appropriation and Inversion](#)

[Brechtian Cinemas](#)

[American Smart Cinema](#)

[French Blockbusters](#)

[Tracking Slip-Sync on Film](#)

[Comics and the History of Twenty-First-Century Storytelling](#)

[Beyond Shakespeare](#)

[Punk Slash! Musicals](#)

[The Ramones' Ramones](#)

[1974-1982](#)

[Postcolonial Cinema Studies](#)

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. Key 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.

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.

Scandinavia's foremost living auteur and the catalyst of the Dogme95 movement, Lars von Trier is arguably world cinema's most confrontational and polarizing figure. Willfully devastating audiences, he takes risks few filmmakers would conceive, mounting projects that somehow transcend the grand follies they narrowly miss becoming. Challenging conventional limitations and imposing his own rules, he restlessly reinvents the film language. The Danish director has therefore cultivated an insistently transnational cinema, taking inspiration from sources that range from the European avant-garde to American genre films. This volume provides a stimulating overview of Trier's career while focusing on the more recent work, including his controversial Gold Heart Trilogy (*Breaking the Waves*, *The Idiots*, and *Dancer in the Dark*), the as-yet unfinished USA Trilogy (*Dogville* and *Manderlay*), and individual projects such as the comedy *The Boss of It All* and the incendiary horror psychodrama *Antichrist*. Closely analyzing the films and their contexts, Linda Badley draws on a range of cultural references and critical approaches, including genre, gender, and cultural studies, performance theory, and trauma culture. Two revealing interviews that Trier granted during crucial stages of *Antichrist*'s development are also included.

This book brings to the surface the lines of experimentation and artistic renewal appearing after the exhaustion of Neorealism, mapping complex areas of interest such as the emergence of ethical concerns, the relationship between ideology and representati

Punk has been analyzed as social phenomena, as musical renaissance, as youth subculture and even as an economic force. But never in relation to film.

During the post-World War II period, the Western, like America's other great film genres, appeared to collapse as a result of revisionism and the emergence of new forms. Perhaps, however, as theorists like Gilles Deleuze suggest, it remains, simply "maintaining its empty frame." Yet this frame is far from empty, as Post-Westerns shows us: rather than collapse, the Western instead found a new form

through which to scrutinize and question the very assumptions on which the genre was based. Employing the ideas of critics such as Deleuze, Jacques Derrida, and Jacques Rancière, Neil Campbell examines the haunted inheritance of the Western in contemporary U.S. culture. His book reveals how close examination of certain postwar films--including *Bad Day at Black Rock*, *The Misfits*, *Lone Star*, *Easy Rider*, *Gas Food Lodging*, *Down in the Valley*, and *No Country for Old Men*--reconfigures our notions of region and nation, the Western, and indeed the West itself. Campbell suggests that post-Westerns are in fact "ghost-Westerns," haunted by the earlier form's devices and styles in ways that at once acknowledge and call into question the West, both as such and in its persistent ideological framing of the national identity and values.

[The Films of Wes Anderson](#)

[Shakespeare, Cinema, Counter-Culture](#)

[Mexican Filmmaking, Production, and Consumption in the Twenty-first Century](#)

[Cinema in the Digital Age](#)

[New Taiwanese Cinema in Focus](#)

[Cinema, Region, West](#)

[International Film Musical](#)

[Italian Post-Neorealist Cinema](#)