

Dead Man

Jonathan Rosenbaum



Dead Man Bfi Modern Classics Bfi Film Classics

David L. Pike



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Dead Man Jonathan Rosenbaum, 2019-07-25 When it was released in 1995 Dead Man puzzled many audiences and critics Jim Jarmusch's reputation was for directing slick hip contemporary films And Dead Man was a black and white Western As time has passed though the number of its admirers has grown rapidly Indeed Dead Man with its dark and unconventional treatment of violence racism and capitalism may be Jarmusch's finest work to date This is Jonathan Rosenbaum's view For him Dead Man is both a quantum leap and a logical next step in Jarmusch's career Starring Johnny Depp as the uprooted accountant William Blake and Gary Farmer as his enigmatic Native American companion Nobody and with startling cameos from Robert Mitchum John Hurt and Iggy Pop Dead Man is by turns shocking comic and deeply moving This book explores and celebrates a masterpiece of 1990s American cinema

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässige Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Bob Dylan on Film Jonathan Hodgers, 2024-05-03 In May 1967 during a discussion about his yet to be released film Eat the Document Bob Dylan cryptically remarked The film is finished It's different It would not be the last time he could make this claim Beyond his musical prowess Dylan's career encompasses a lesser explored facet that of a filmmaker creating works that defy convention This book delves into these cinematic forays unravelling the intriguing interplay of Dylan's presence both behind and in front of the camera Dylan's cinematic experiments ranging from the ground breaking Don't Look Back 1967 to the enigmatic Masked and Anonymous 2003 stand as unique and thought provoking additions to his artistic legacy Unveiling an experimental and inquisitive sensibility these films draw inspiration not only from cinematic predecessors but also from Dylan's songcraft Often residing in the periphery of Dylan studies a closer examination of his cinematic oeuvre reveals an underrated auteur who fearlessly transcends the boundaries of the page stage and screen

Nightmare Movies Kim Newman, 2011-04-18 Now over twenty years old the original edition of Nightmare Movies has retained its place as a true classic of cult film criticism In this new edition Kim Newman brings his seminal work completely up to date both reassessing his earlier evaluations and adding a second part that assesses the last two decades of horror films with all the wit intelligence and insight for which he is known Since the publication of the first edition horror has been on a gradual upswing and taken a new and stronger hold over the film industry Newman negotiates his way through a vast back catalogue of horror charting the on screen progress of our collective fears and bogeymen from the low budget slasher movies of the 60s through to the slick releases of the 2000s in a critical appraisal that doubles up as a genealogical study of contemporary horror and its forebears Newman invokes the figures that fuel the ongoing demand for horror the serial killer the vampire the werewolf the zombie and draws on his remarkable knowledge of the genre to give us a comprehensive overview of the modern myths that

have shaped the imagination of multiple generations of cinema goers *Nightmare Movies* is an invaluable companion that not only provides a newly updated history of the darker side of film but a truly entertaining guide with which to discover the less well trodden paths of horror and re discover the classics with a newly instructed eye *Cinematic Encounters 2* Jonathan Rosenbaum, 2019-05-30 Eschewing the idea of film reviewer as solitary expert Jonathan Rosenbaum continues to advance his belief that a critic's ideal role is to mediate and facilitate our public discussion of cinema *Portraits and Polemics* presents debate as an important form of cinematic encounter whether one argues with filmmakers themselves on behalf of their work or with one's self Rosenbaum takes on filmmakers like Chantal Akerman Richard Linklater Manoel De Oliveira Mark Rappaport Elaine May and Bela Tarr He also engages implicitly and explicitly with other writers arguing with Pauline Kael and Wikipedia over Jacques Demy with the *Hollywood Reporter* and *Variety* reviewers of Jarmusch's *The Limits of Control* with David Thomson about James L. Brooks and with many American and English film critics about misrepresented figures from Jerry Lewis to Yasujiro Ozu to Orson Welles Throughout Rosenbaum mines insights pursues pet notions and invites readers to join the fray *Acid West* Joshua Wheeler, 2018-04-17 A rollicking debut book of essays that takes readers on a trip through the muck of American myths that have settled in the desert of our country's underbelly Early on July 16 1945 Joshua Wheeler's great grandfather awoke to a flash and then a long rumble the world's first atomic blast filled the horizon north of his ranch in Alamogordo New Mexico Out on the range the cattle had been bleached white by the fallout *Acid West* Wheeler's stunning debut collection of essays is full of these mutated cows vestiges of the Old West that have been transformed suddenly and irrevocably by innovation Traversing the New Mexico landscape his family has called home for seven generations Wheeler excavates and reexamines these oddities assembling a cabinet of narrative curiosities a man who steps from the stratosphere and free falls to the desert a treasure hunt for buried Atari video games a village plagued by the legacy of atomic testing a lonely desert spaceport a UFO festival during the paranoid Summer of Snowden The radical evolution of American identity from cowboys to drone warriors to space explorers is a story rooted in southern New Mexico *Acid West* illuminates this history clawing at the bounds of genre to reveal a place that is for better or worse home By turns intimate absurd and frightening *Acid West* is an enlightening deep dive into a prophetic desert at the bottom of America

The British National Bibliography Arthur James Wells, 2004 **Why Horror Seduces** Mathias F. Clasen, 2017 Why do humans feel the need to scream at horror films In *Why Horror Seduces* author Matthias Clasen looks to evolutionary social science to show how the horror genre is a product of human nature *Cyborg Cinema and Contemporary Subjectivity* S. Short, 2004-11-10 This book breaks new ground in providing an in depth critical assessment of cyborg cinema arguing that it remains one of the most intriguing and provocative cycles to have emerged in contemporary screen culture Tracing the cinematic cyborg's transition over the last two decades and evaluating the theoretical significance attributed to this figure it asks what relevance the cyborg continues to have in terms of understanding human identity our relationship to technology

and to one another **Panel to the Screen** Drew Morton, 2016-11-28 Over the past forty years American film has entered into a formal interaction with the comic book. Such comic book adaptations as *Sin City*, *300* and *Scott Pilgrim vs the World* have adopted components of their source materials' visual style. The screen has been fractured into panels; the photographic has given way to the graphic and the steady rhythm of cinematic time has evolved into a far more malleable element. In other words, films have begun to look like comics. Yet this interplay also occurs in the other direction. In order to retain cultural relevancy, comic books have begun to look like films. Frank Miller's original *Sin City* comics are indebted to film noir while Stephen King's *The Dark Tower* series could be a Sergio Leone spaghetti western translated onto paper. Film and comic books continuously lean on one another to reimagine their formal attributes and stylistic possibilities. In *Panel to the Screen*, Drew Morton examines this dialogue in its intersecting and rapidly changing cultural, technological, and industrial contexts. Early on, many questioned the prospect of a low art form suited for children translating into high art material capable of drawing colossal box office takes. Now the naysayers are as quiet as the queued crowds at Comic Cons; are massive. Morton provides a nuanced account of this phenomenon by using formal analysis of the texts in a real world context of studio budgets, grosses, and audience reception.

Crash Iain Sinclair, 2019-07-25 David Cronenberg's *Crash* (1996) brought down a storm of controversy and opprobrium when it was first screened in London. And yet it's a cool, controlled, formal film, unsensational, more analytic than titillating, a brilliant exposé of modern pathologies. It has almost none of the violence and explicit sexual content of the J. G. Ballard novel from which it is adapted. What is the relationship between Ballard himself and the character James Ballard in *Crash*? In this book, which includes an exclusive and revealing interview with Ballard, Sinclair explores the uncanny temporal loop which connects film and novel. If Cronenberg's adapted *Crash*, he also absorbed it, ingested it, made it into something new. But on the other hand, the novel controls the film or uses the film to disguise its truly subversive intent. And for Sinclair, there are more startling permutations still. To what extent, for example, is *Crash* a premonition of some of the more remarkable media events of recent times?

Race, Oppression and the Zombie Christopher M. Moreman, Cory James Rushton, 2011-08-31 The figure of the zombie is a familiar one in world culture, acting as a metaphor for the other, a participant in narratives of life and death, good and evil, and of a fate worse than death, the state of being undead. This book explores the phenomenon from its roots in Haitian folklore to its evolution on the silver screen and to its radical transformation during the 1960s countercultural revolution. Contributors from a broad range of disciplines here examine the zombie and its relationship to colonialism, orientalism, racism, globalism, capitalism, and more, including potential signs that the zombie hordes may have finally achieved oversaturation. Instructors considering this book for use in a course may request an examination copy here.

Canadian Cinema Since the 1980s David L. Pike, 2012-12-06 Award-winning author David L. Pike offers a unique focus on the crucial quarter century in Canadian filmmaking when the industry became a viable force on the international stage. Pike provides a lively, personal, and accessible history of the most influential filmmakers and

movements of both Anglo Canadian and Quebecois cinema from popular movies to art film and everything in between Along with in depth studies of key directors including David Cronenberg Patricia Rozema and Denys Arcand Jean Claude Lauzon Robert Lepage L a Pool Atom Egoyan and Guy Maddin Canadian Cinema since the 1980s reflects on major themes and genres and explores the regional and cultural diversity of the period Pike positions Canadian filmmaking at the frontlines of a profound cinematic transformation in the age of global media and presents fresh perspectives on both its local and international contexts Making a significant advance in the study of the film industry of the period Canadian Cinema since the 1980s is also an ideal text for students researchers and Canadian film enthusiasts *American Book Publishing Record*,2001 The A to Z of Horror Cinema Peter Hutchings,2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten disturb shock provoke delight irritate amuse and bemuse audiences Horror s capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity Above all however it is the audience s continual desire to experience new frights and evermore horrifying sights that continue to make films like The Exorcist A Nightmare on Elm Street Halloween Night of the Living Dead The Texas Chainsaw Massacre Psycho Ringo and The Shining captivate viewers The A to Z of Horror Cinema traces the development of horror cinema from the beginning of the 20th century to the present day This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries Entries cover all the major movie villains including Frankenstein and his monster the vampire the werewolf the mummy the zombie the ghost and the serial killer the film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped to shape horror history significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror cinema as well as horror s most popular themes formats conventions and cycles Cigarette Lighter Jack Pendarvis,2016-01-28 Object Lessons is a series of short beautifully designed books about the hidden lives of ordinary things Smokers survivalists teenagers collectors The cigarette lighter is a charged complex yet often entirely disposable object that moves across these various groups of people acquiring and emitting different meanings while always supplying its primary function that of ignition While the lighter may seem at first a niche object only for old fashioned cigarette smokers in this book Jack Pendarvis explodes the lighter as something with deep history as something with quirky episodes in cultural contexts and as something that dances with wide ranging taboos and traditions Pendarvis shows how the lighter tarries with the cheapest ends of consumer culture as much as it displays more profound dramas of human survival technological advances and aesthetics Object Lessons is published in partnership with an essay series in The Atlantic **Heat** Nick James,2019-07-25 Robert de Niro and Al Pacino have acted opposite each other once and that was in Heat Michael Mann s operatic 1995 heist

thriller De Niro is Neil McCauley a skilled professional thief at the centre of a tight knit criminal team Pacino is Vincent Hanna the haunted driven cop determined to hunt him down Boasting a series of meticulously orchestrated setpieces that underline Mann's sense of scale and architecture Heat is also a rhapsody to Los Angeles as Hanna closes in on his prey For Nick James the pleasures and virtues of Heat are mixed and complex Its precise compositions and minimalist style are entangled with a particular kind of extravagant bombast And while its vision of male teamwork is richly compelling it comes close to glorifying machismo But these complexities only add to the interest of this hugely ambitious and accomplished film which confirmed Mann's place in the front rank of American film makers

Groundhog Day Ryan Gilbey, 2019-07-25 It is becoming clearer and clearer that Groundhog Day 1993 directed by Harold Ramis is one of the masterpieces of 1990s Hollywood cinema One of the first films to use a science fiction premise as the basis for romantic comedy it tells the story of a splenetic TV weatherman Phil Connors Bill Murray at his disreputable best who finds himself repeating indefinitely one drab day in the milk and cookies town of Punxsutawney Pennsylvania At first glance it seems like a feel good parable in the tradition of Frank Capra's It's a Wonderful Life 1943 But on closer inspection it is a deeply ambivalent fable with strong echoes of Samuel Beckett before he finds redemption Phil must plumb the depths of suicidal despair and even after he has survived this the film offers no guarantees that he will live happily ever after Ryan Gilbey begins his account of Groundhog Day with the long and unlucky gestation of the script by Danny Rubin who was interviewed specially for this book which formed the basis of the finished film Gilbey celebrates the inspired casting of Murray alongside Andie MacDowell and less well known actors such as Stephen Tobolowsky who plays the reptilian sa

WR: Mysteries of the Organism Raymond Durnat, 2019-07-25 In Dusan Makavejev's controversial and explicit WR Mysteries of the Organism 1971 WR is Wilhelm Reich the Marxist psychoanalyst who preached sexual enlightenment as a gateway to a better society Reich is an intellectual maverick and sexual pioneer and theorist of Orgone energy and world revolution Loosely inspired by Reich's The Function of the Orgasm WR stages an encounter between psychotherapy and Marxism sexual permissiveness and socialism Juxtaposing hippie America and cold war Yugoslavia it is a film of ideas and sensations which speaks to the contemporary world It was banned in Yugoslavia under pressure from Moscow as politically offensive This book explores the film and how its spectators interact with it

Distant Voices, Still Lives Paul Farley, 2019-07-25 Set in a world before Elvis in a Liverpool before the Beatles Terence Davies film Distant Voices Still Lives is an elegiac and intensely autobiographical meditation on a post war working class childhood Paul Farley's study of the film is both a personal response as a Liverpudlian and as a poet and an exploration of Davies unique visual style blending the spaces the short halls stairways coal cellars and meter cupboards of northern England and sounds the BBC shipping forecast a pub sing a long the strains of Vaughan Williams and Britten of memory

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