

Cinema in the Digital Age

By Nicholas Rombes

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Does the digital era spell the death of cinema as we know it? Or is it merely heralding its rebirth? Are we witnessing the emergence of something entirely new? *Cinema in the Digital Age* examines the fate of cinema in this new era, paying special attention to the technologies that are reshaping film and their cultural impact. Examining *Festen* (1998), *The Blair Witch Project* (1999), *Timecode* (2000), *Russian Ark* (2002), *The Ring* (2002), among others, this volume explores how these films are haunted by their analogue past and suggests that their signature element are their deliberate imperfections, whether those take the form of blurry or pixilated images, shakey camera work, or other elements reminding viewers of the human hand guiding the camera. Weaving together a rich variety of sources, *Cinema in the Digital Age* provides a deeply humanistic look at the meaning of cinematic images in the era of digital perfection.

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Editorial Review

Review

Clearly demonstrating the mainstreaming, permanence, and legitimacy of digital cinema, which was once considered avant-garde, this book is a must read for students of film and new media.

(Choice)

Review

Cinema in the Digital Age is mandatory reading for any media theorist.... [it] should remain on your desk between Barthes's *Camera Lucida* and Manovich's *The Language of New Media*.... Rombes pumps out an unabashed humanist manifesto, finding beauty in the dirt and noise that resist the cleanliness of digital culture.

About the Author

Nicholas Rombes is chair of the English Department at the University of Detroit Mercy. He is the author of *The Ramones* (2005) and editor of *New Punk Cinema* (2005), as well as a contributor of numerous articles on cinema and culture.

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