

American Independent Cinema A Sight And Sound Reader

American Independent Cinema Chinese Independent Cinema Glimpses of Freedom American Independent Cinema American Independent Cinema Korean Cinema Today - Vol 1 A Companion to American Indie Film American Independent Cinema 100 American Independent Films Hope for Film Independent Film Journal Contemporary American Independent Film Experimental and Independent Italian Cinema International Index to Film Periodicals Acting Indie The Spanish Prisoner Hope for Film The Independent Film & Video Monthly Film Year Book A Competitive Cinema Geoff King Chris Berry May Adadol Ingawanij Yannis Tzioumakis Yannis Tzioumakis Geoff King Geoff King Jason Wood Ted Hope Chris Holmlund Cristiano Anthony Cristiano Cynthia Baron Yannis Tzioumakis Ted Hope Terence Peter Kelly

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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

indiewood 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

independent cinema in china is not only made outside the commercial system but also without being submitted for censorship we know that for several decades it has been the crucible out of which china's most exciting new films have flowed the essays in this volume interrogate what else we think we know did it really start with wu wenguang and bumming in beijing in 1990 or can its roots be traced back much earlier what are its aesthetics and its ethics including of gender and class where do audiences watch these films in china and how do they circulate and since the 2017 film law defined uncensored films as illegal is independent chinese cinema still alive what does it mean today and does it have a future the essays in this anthology many by exciting new scholars explore these urgent questions

since the late 1990s a vivid new sphere of cinematic practice in southeast asia has emerged and been identified as independent what exactly does this term mean in relation to the way

films and videos are made and the way they look how do issues of festival circulation piracy technology state and institutional power and spectatorship apply to practices of independent cinema throughout the diverse region the authors who speak in this volume contemporary filmmakers critics curators festival organizers answer these questions they describe and analyze the emerging field of southeast asian cinema which they know firsthand and have helped create and foster glimpses of freedom is the outcome of a project collaboratively conceived by a new generation of scholars of cinema in southeast asia inspired by the growing domestic and international visibility of notable films and videos from the region contributors include internationally esteemed independent filmmakers critics and curators based in southeast asia such as hassan abd muthalib alexis a tioseco chris chong chan fui and john torres international scholars such as benedict anderson benjamin mckay may adadol ingawanij and gaik cheng khoo contextualize and theorize southeast asia s independent film cultures the interaction between practitioners and critics in this volume illuminates a contemporary artistic field clarifying its particular character and its vital contributions to cinema worldwide contributors benedict anderson cornell university tilman baumgärtel royal university of phnom penh angie bexley college of asia and the pacific australian national university chris chong independent film director malaysia hassan abd muthalib artist writer and film director universiti teknologi mara malaysia eloisa may p hernandez university of the philippines diliman may adadol ingawanij centre for research and education in arts and media university of westminster gaik cheng khoo australian national university mariam lam university of california riverside benjamin mckay 1964 2010 writer critic and academic kuala lumpur vinita ramani mohan access to justice asia llp alexis a tioseco 1981 2009 film critic curator and lecturer philippines john torres musician and experimental filmmaker philippines chalida uabumrungjit thai film foundation and thai short film and video festival jan uhde university of waterloo ontario canada and yvonne ng uhde editorial board kinema journal university of waterloo

from the prestige films of cagney productions to recent ultra low budget cult hits such as clerks and the blair witch project american independent cinema has produced some of the most distinctive films ever made this comprehensive introduction draws on key films filmmakers and film companies from the early twentieth century to the present to examine the factors that shaped this vital and evolving mode of filmmaking specifically it explores the complex

and dynamic relations between independent and mainstream hollywood cinema showing how institutional industrial and economic changes in the latter have shaped and informed the former ordered chronologically the book begins with independent filmmaking in the studio era examining both top rank and low end film production moves to the 1950s and 1960s discussing both the adoption of independent filmmaking as the main method of production as well as exploitation filmmaking and finishes with contemporary american independent cinema exploring areas such as the new hollywood the rise of mini major and major independent companies and the institutionalization of independent cinema in the 1990s each chapter includes case studies which focus on specific films filmmakers and production and distribution companies

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korean cinema today is a print publication that focuses on delivering the latest news on korean cinema in addition to news korean cinema today features varied content such as interviews box office reports and information on upcoming releases interviews with korean directors actors flmmakers and producers offer deep insights on flmmaking and provide previews of upcoming

korean films every issue features articles that look at the latest local trends in the industry including the participation of korean films at international film festivals

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

the independent sector has produced many of the most distinctive films to have appeared in the us in recent decades from sex lies and videotape in the 1980s to the blair witch project and new queer cinema in the 1990s and the ultra low budget digital video features of the 2000s indie films have thrived creating a body of work that stands out from the dominant hollywood mainstream but what exactly is independent cinema this the first book to examine the question in detail argues that independence can be defined partly in industry terms but also according to formal and aesthetic st

no marketing blurb

essential for the aspiring filmmaker this is an inspiring tell all look at the independent film business from one of the industry's most passionate supporters todd solondz director of welcome to the dollhouse hope for film captures the rebellious punk spirit of the indie film boom in 1990s new york city and its collapse two decades later to its technology fueled regeneration and continuing streaming based evolution ted hope whose films have garnered 12 oscar nominations draws from his own personal experiences working on the early films of ang lee eddie burns alan ball todd field hal hartley michel gondry nicole holofcener and todd solondz as well as his tenures at the san francisco film society fandor and amazon studios

taking readers through the decision making process that brought him the occasional failure as well as much success whether navigating negotiations with studio executives over final cuts or clashing with high powered caa agents over their clients hope offers behind the scenes stories from the wild and often heated world of specialized cinema where art and commerce collide as mediator between these two opposing interests hope offers his unique perspective on how to make movies while keeping your integrity intact and how to create a sustainable business enterprise out of that art while staying true to yourself against a backdrop of seismic changes in the independent film industry from corporate co option to the rise of social media and the streaming giants hope for film provides not only an entertaining and intimate ride through the business of arthouse movies over the last decades but also hope for its future there is nobody in the independent film world quite like ted hope his wisdom and heart shine through every page ang lee academy award winning director of brokeback mountain

since the explosion in low budget filmmaking in the 1960s the independent film scene has produced some of the most innovative and successful films of recent years from sy rider to e blair witch project but how independent is independent cinema today and what are the artistic and economic concerns that separate it from hollywood ntemporary american independent cinema is a comprehensive examination of the independent film scene exploring the uneasy relationship between independent films and the major studios the contributors trace the changing ideas and definitions of independent cinema and the diversity of independent film practices they consider the ways in which indie films are marketed and distributed and how new technologies such as video cable and the internet have offered new opportunities for filmmakers to produce and market independent films turning to the work of key auteurs such as john sayles and haile gerima contributors ask whether independent filmmakers can also be stars and consider how indie features like ys don t cry and opping for fangs address issues of gender sexuality and ethnicity normally avoided by hollywood

discussing a variety of independent and experimental italian films this book gives voice to a critically neglected form of italian cinema by examining the work of directors such as marinella pirelli mirko locatelli and cesrae zavattini the book defines inspects and studies the cinematic panorama of italy through a new lens it thereby explores the character of

independent films and their related practices within the italian historical cultural and cinematic landscape

this book illustrates the many ways that actors contribute to american independent cinema analyzing industrial developments it examines the impact of actors as writers directors and producers and as stars able to attract investment and bring visibility to small scale productions exploring cultural aesthetic factors the book identifies the various traditions that shape narrative designs casting choices and performance styles the book offers a genealogy of industrial and aesthetic practices that connects independent filmmaking in the studio era and the 1960s and 1970s to american independent cinema in its independent indie indie wood and late indie wood forms chapters on actors involvement in the evolution of american independent cinema as a sector alternate with chapters that show how traditions such as naturalism modernism postmodernism and third cinema influence films and performances

a study of david mamet s most successful independent film the spanish prisoner sony pictures classics 1997

the 12 time academy award nominee and creator of hopeforfilm com presents an analysis of the indie film business that reflects on his work with fellow contributors while chronicling its rebellious punk spirit in 1990s new york city through its technology driven regeneration today

analyse the economic structure of the industry and to consider what needs to be done by the companies producing or distributing films and by government to make it more efficient preface

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