

CONTEMPORARY
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CHAS. S. HOULY AND JUSTIN NYST

Contemporary American Independent Film

Michelle Devereaux



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Contemporary American Independent Film Christine Holmlund, Justin Wyatt, 2004-08-02 This anthology addresses the salient aesthetic ideological and economic determinants of independent American cinema over the past three decades

American Independent Cinema Yannis Tzioumakis, 2018-03-07 A comparative analysis of key Islamic ity platforms and their debates

American Independent Cinema Geoff King, 2014-09-08 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 strategies and by distinctive attitudes towards social and political issues suggesting that independence is a dynamic rather than a fixed quality Chapters focus on distribution and relationships with Hollywood studios narrative *Clerks* and *Slacker* to *Pulp Fiction* *Magnolia* and *Memento* and other formal dimensions from *Blair Witch* s authenticity to expressive and stylized camerawork and editing in work from Harmony Korine to the Coen brothers approaches to genre and alternative socio political visions

American Independent Cinema Yannis Tzioumakis, 2006 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

Contemporary Independent American Film Chris Holmlund, Justin Wyatt, 2005

Contemporary American Independent Film Chris Holmlund, Justin Wyatt, 2005 From *Easy Rider* to *The Blair Witch Project* this book 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 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 *Boys Don't Cry* and *Shopping for Fangs* address issues of gender sexuality and ethnicity normally avoided by Hollywood For all students of film studies and American studies this cultural journey through independent film history will be an absolute must read

Indie Reframed Linda Badley, 2016-10-27 Explores the films practitioners production and distribution contexts that currently represent American womens independent cinema With the consolidation of a indie culture in the 21st century female filmmakers face an increasingly indifferent climate Within this sector women work across all aspects of writing direction production editing and design yet the dominant narrative continues to construe an amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse Defying the formulaic myths of the mainstream a chick flick and the ideological and experimental radicalism of feminist counter cinema alike womens indie filmmaking is neither ironic popular nor political enough to be readily absorbed into pre existing categories This ground breaking collection the first sustained examination of the work of female practitioners within American independent cinema reclaims the adifference of female indie filmmaking Through a variety of case studies of directors writers and producers such as Ava DuVernay Lena Dunham and Christine Vachon contributors explore the innovation of a range of female practitioners by attending to the sensibilities ideologies and industrial practices that distinguish their work while embracing the aim between space in which the narratives they represent and embody can be revealed Key Features Covers American womens independent cinema since the late 1970s Analyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt Christine Vachon Miranda July Kasi Lemmons Nicole Holofcener Mira Nair Lisa Cholodenko Megan Ellison Lynn Shelton Ava DuVernay Mary Harron and Debra Granik Distinguishes four different approaches to analysing womens independent cinema through production and industry perspectives genre and other classificatory modalities political cultural social and professional identities and collaborative and collectivist practices Contributors John Alberti Northern Kentucky University Linda Badley Middle Tennessee State University Cynthia Baron Bowling Green State University Shelley Cobb University of Southampton Corinn Columpar University of Toronto Chris Holmlund University of Tennessee Knoxville Geoff King Brunel University London Christina Lane University of Miami James Lyons University of Exeter Kathleen A McHugh UCLA Kent A Ono University of Utah Lydia Papadimitriou Liverpool John Moores University Claudia Costa Pederson Wichita State University Claire Perkins Monash University Sarah Projansky University of Utah Maria San Filippo Goucher College Michele Schreiber Emory University Sarah E S Sinwell University of Utah Yannis Tzioumakis University of Liverpool Patricia White Swarthmore College Patricia R Zimmermann Ithaca College

Alternative Cultural Expression in Contemporary American Independent Film Timothy Marrinan, 2006

100 American Independent Films Jason Wood, 2019-07-25 This revised and updated new edition provides a guide to 100

of the most interesting and influential American independent films from Bonnie and Clyde to Junebug by way of Reservoir Dogs and The Blair With Project with an introduction to the genre and a rich selection of images from the films discussed plus key credits

A Companion to American Indie Film Geoff King, 2016-10-19 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

US Independent Film After 1989 Claire Perkins, 2015-02-27 Looking beyond the directors and works that have branded indie discourse in the 1990s and 2000s US Independent Film After 1989 Possible Films attends to a group of 20 texts that have not been so fully subsumed by existing critical and promotional rhetoric Through individual studies of films including All the Real Girls The Exploding Girl Laurel Canyon Jesus Son Old Joy Primer and You Can Count on Me leading cinema scholars consider how notions of indie practice poetics and politics can be opened up to account for a larger body of work than the dominant canon admits With particular attention to female directors this innovative and comprehensive book explores the central tenets of indie scholarship while simultaneously emphasising the classifying processes that can limit it Quatri me de couverture

Acting Indie Cynthia Baron, Yannis Tzioumakis, 2020-01-29 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 and late indie 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

Screening American Independent Film Justin Wyatt, W.D. Phillips, 2023-05-31 This indispensable collection offers 51 chapters each focused on a distinct American independent film Screening American Independent Film presents these films chronologically addressing works from across more than a century 1915 2020 emphasizing the breadth and long duration of American independent cinema The collection includes canonical examples as well as films that push against and expand the definitions of independence The titles run from micro budget films through marketing friendly Indie wood projects from auteur driven

films and festival darlings to B movies genre pics and exploitation films The chapters also introduce students to different approaches within film studies including historical and contextual framing industrial and institutional analysis politics and ideology genre and authorship representation film analysis exhibition and reception and technology Written by leading international scholars and emerging talents in film studies this volume is the first of its kind Paying particular attention to issues of diversity and inclusion for both the participating scholars and the content and themes within the selected films Screening American Independent Film is an essential resource for anyone teaching or studying American cinema *Indie 2.0* Geoff King, 2014 Following the American indie cinema boom of the 1990s and the creation of specialty divisions by several Hollywood studios many predicted an end to both the indie sector's viability and the making of films with ambitions beyond the commercial mainstream Yet as Geoff King demonstrates plenty of distinct indie productions continue to thrive even in the face of difficult economic circumstances Recasting the term indie to denote a particular form of independent feature production that has risen to prominence in the twenty first century King identifies and discusses the new opportunities available to indie filmmakers These new options and techniques include low cost digital video and a range of Internet and social media ventures providing funding distribution promotion and sales He also covers the ultra low budget mumblecore movement the social realism of such filmmakers as Kelly Reichardt and Ramin Bahrani the digital desktop aesthetics of Jonathan Caouette's *Tarnation* 2003 and Arin Crumley and Susan Buice's *Four Eyed Monsters* 2005 and the affect of certain dominant discourses such as the articulation of notions of true indie film and its opposition to what some see as the quirky contrivances of crossover hits such as *Little Miss Sunshine* 2006 and *Juno* 2007 King ultimately locates a strong vein of continuity in indie practice both industrially and in the textual qualities that define individual features *Indie Reframed* Linda Badley, Claire Perkins, Michele Schreiber, 2016 This ground breaking collection the first sustained examination of the work of female practitioners within American independent cinema reclaims the difference of female indie filmmaking **Stillness of Solitude** Michelle Devereaux, 2019-07-03 Michelle Devereaux explores the underlying philosophical and aesthetic Romantic connections between a selection of seven films from four popular filmmakers Wes Anderson Sofia Coppola Spike Jonze and Charlie Kaufman **American Independent Cinema** Geoff King, Claire Molloy, Yannis Tzioumakis, 2013 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 Kr mer Novotny Lawrence James MacDowell Claire Molloy Michael Z Newman Alisa Perren James Russell Thomas Schatz Michele Schreiber Janet Staiger Yannis Tzioumakis Sarah Wharton *Hollywood's Indies* Yannis Tzioumakis, 2013-08-12 *Hollywood's Indies* offers an in depth examination of the phenomenon of the classics divisions by tracing its history since the establishment of the first specialty label in 1980 **(Indie)mediality** Jonathan Mack, 2015 **The Stillness of Solitude** Michelle Devereaux, 2020 Michelle Devereaux explores the underlying philosophical and aesthetic Romantic connections between a selection of seven films from four popular filmmakers Wes Anderson Sofia Coppola Spike Jonze and Charlie Kaufman

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