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Note generali

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Nota di contenuto

Cover; Title; Copyright; Dedication; Contents; List of illustrations; Notes on contributors; Acknowledgements; 1 Introduction: from the margins to the mainstream; PART I Critical formations; 2 Introduction to 'critical formations'; 3 Ordinary people, European-style: or how to spot an independent feature; 4 Independence for independents; 5 Dimension Pictures: portrait of a 1970s' independent; 6 End of the indies: Death of the Sayles men; 7 Alternative cinemas; PART II Cult film/cool film; 8 'Queen of the indies': Parker Posey's niche stardom and the taste cultures of independent film
9 Dark, disturbing, intelligent, provocative, and quirky: avant-garde cinema of the 1980s and 1990s
10 Communitarianism, film entrepreneurship, and the crusade of Troma Entertainment; PART III Iconoclasts and auteurs; 11 John Sayles, independent filmmaker: 'Bet on yourself'; 12 Haile Gerima: 'Sacred shield of culture'; 13 Seminal fantasies: Wakefield Poole, pornography, independent cinema and the avant-garde; PART IV Identity hooks cultural binds; 14 Generation Q's ABCs: queer kids and 1990s' independent films; 15 Just another girl outside the neo-indie
16 Guests at The Wedding Banquet: the cinema of the Chinese diaspora and the rise of the American independents
PART V Shifting markets, changing media; 17 Revisiting 1970s' independent distribution and marketing strategies; 18 Digital deployment(s); 19 The IFC and Sundance: channeling independence; Index

Sommario/riassunto

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 wor
