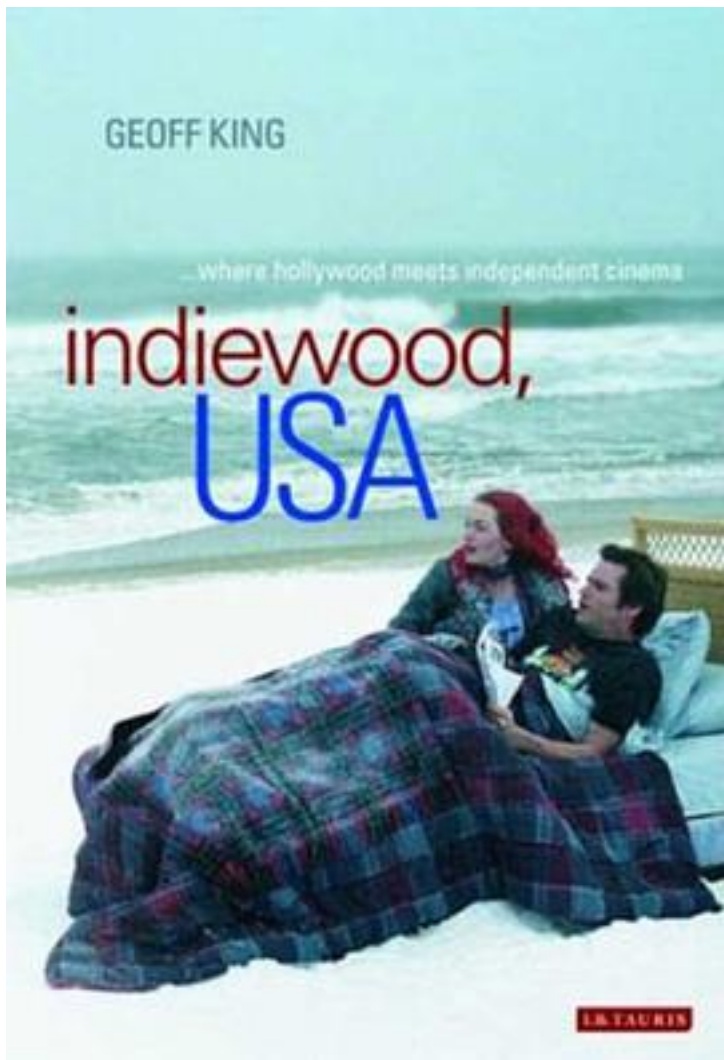


Indiewood, USA



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Indiewood is the place where Hollywood and the American independent sector meet, where lines blur and two very different kinds of cinema come together in a striking blend of creativity and commerce. This is an arena in which innovative, sometimes challenging cinema reaches out to the mainstream. Or, alternatively, a zone of duplicity and compromise in which the 'true' heritage of the indie sector is co-opted as an offshoot of Hollywood."Indiewood" is the first book to provide objective analysis of this distinctive region of the contemporary American film landscape. Case studies include the work of Quentin Tarantino, Charlie Kaufman and Steven Soderbergh and the output of the studio "specialist" divisions Miramax and Focus Features. From the stylized violence and cult film referencing of "Kill Bill" to the literary resonances of "Shakespeare in Love" and from the mind-bending scripts of Kaufman ("Being John Malkovich," "Adaptation," "Eternal Sunshine of the Spotless Mind") to Soderbergh's "Traffic" and "Solaris," Geoff King examines the way Indiewood features combine mainstream with more unconventional features in an attempt to have it both ways: to remain accessible while offering markers of distinction designed to appeal to more particular, niche-audience constituencies.

作者介绍:

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标签

知识性文字

industry

dissertation

评论

一部分程度上是经济角度审视独立电影产业

对介于片场和独立之间的indiewood地带的案例(文本/作者/公司/产业)分析，五章重点

分别为查理考夫曼(少有的具有“作者”地位的编剧、其风格对营销的影响)、米拉迈克斯(公司历史和选片策略)、索德伯格(在商业和独立之间游走)、以American Beauty和Three Kings为代表的片场投资的独立片(两者在商业和独立之间的偏重不同)、焦点(米拉逐渐转正之后二十一世纪IW的代表)；有趣的是作者大量收集并分析亚马逊上用户对电影的评论作为受众研究的原始资料；理论依据多倚靠布迪厄的场域说，即IW是文化生产场域合力诞生的一些模式，当然这些模式非常多样化

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书评

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