

# Indie

Vanessa Oswald

Slanted and Enchanted Kaya Oakes, 2009-06-09 A lively examination of the spirit and practices that have made the indie movement into a powerful cultural phenomenon You know the look: skinny jeans, Chuck Taylors, perfectly mussed bed-head hair; You know the music: Modest Mouse, the Shins, Pavement. You know the ethos: DIY with a big helping of irony. But what does it really mean to be indie? As popular television shows adopt indie soundtracks and the signature style bleeds into mainstream fashion, the quirky individuality of the movement seems to be losing ground. In *Slanted and Enchanted*, Kaya Oakes demonstrates how this phase is part of the natural cycle of a culture that reinvents itself continuously to preserve its core ideals of experimentation, freedom, and collaboration. Through interviews and profiles of the artists who have spearheaded the cause over the years—including Mike Watt, David Berman, Kathleen Hanna, and Dan Clowes—Oakes examines the collective creativity and cross-genre experimentation that are the hallmarks of this popular lifestyle trend. Her visits to music festivals, craft fairs, and smaller collectives around the country round out the story, providing a compelling portayal of indie life on the ground. Culminating in the current indie milieu of music, crafting, style, art, comics, and zines, Oakes reveals from whence indie came and where it will go next.

**Indie** Michael Z. Newman, 2011-04-04 America's independent films often seem to defy classification. Their strategies of storytelling and representation range from raw, no-budget projects to more polished releases of Hollywood's specialty divisions. Yet understanding American indies involves more than just considering films. Filmmakers, distributors, exhibitors, festivals, critics, and audiences all shape the art's identity, which is always understood in relation to the Hollywood mainstream. By locating the American indie film in the historical context of the Sundance-Miramax era (the mid-1980s to the end of the 2000s), Michael Z. Newman considers indie cinema as an alternative American film culture. His work isolates patterns of character and realism, formal play, and oppositionality and the functions of the festivals, art houses, and critical media promoting them. He also accounts for the power of audiences to identify indie films in distinction to mainstream Hollywood and to seek socially emblematic characters and playful form in their narratives. Analyzing films such as *Welcome to the Dollhouse* (1996), *Lost in Translation* (2003), *Pulp Fiction* (1994), and *Juno* (2007), along with the work of Nicole Holofcener, Jim Jarmusch, John Sayles, Steven Soderbergh, and the Coen brothers, Newman investigates the conventions that cast indies as culturally legitimate works of art. He binds these diverse works together within a cluster of distinct viewing strategies and invites a reevaluation of the difference of independent cinema and its relationship to class and taste culture.

*Fashioning Indie* Rachel Lifter, 2019-10-31 In 2005, British supermodel Kate Moss went to Glastonbury with her then-boyfriend, indie rocker Pete Doherty. Their unwashed appearance captured widespread attention, propelling the British indie music scene and its signature look-slender bodies clad in skinny jeans-to the center of popular fashion. Using this fashionable watershed as a launching point, *Fashioning Indie* narrates indie's evolution: from a 1980s British music subculture into a 21st-century international fashion phenomenon. It explores the lucrative transformation of indie style, first into high concept menswear and later into "festival fashion"-a womenswear phenomenon that remade what indie looked like and provided a launching point to reimagine who the ideal subject of indie could be. *Fashioning Indie* is essential reading for academic and popular audiences, offering an original account of what happens when a subculture is incorporated into the commercial fashion system. As the music and fashions of festivals face increasing scrutiny in debates about diversity and inclusion, and the transformations of indie style coincide with the global expansion of the second-hand retail sector, the book offers also essential insights into the broader culture of popular fashion in the 21st century and the values that inform it.

**Indie Video Game Development Work** Alexander Styhre, 2020-06-13 This book presents a study of so-called indie video game developers that are widely regarded as the creative and innovative fringe of the video game industry. The video game industry is an exemplary entrepreneurial high growth industry that combines digital media, cinematographic representations

and interactive gaming technologies, and uses global digital distribution channels to reach local gaming communities. The study examines a number of issues, concerns, challenges, and opportunities that indie developers are handling as part of their development work. The love of gaming and video games more specifically is the shared and unifying force of both so-called Triple-A developers and the indie developer community. Still, issues such as how to raise financial capital or otherwise fund the development work, or how to optimize the return on investment when video games are released on digital platforms are issues that indie developers need to cope with. The study is theoretically framed as a case of an innovation-led sector of the economy, yet being anchored in the Swedish welfare state model, wherein e.g., free tertiary education and social insurances and health care at low cost are provided and supportive of enterprising. This book will be valuable reading for academics working in the fields of knowledge management, innovation, and the creative economy.

**A Companion to American Indie Film** Geoff King, 2016-12-19 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

Indie Rock Vanessa Oswald, 2018-12-15 The emergence of indie rock as a genre has helped categorize artists who belong to independent record labels. These musicians, due to their refusal to appeal to the mainstream, have boycotted the corporate rock scene to maintain more creative control. Readers learn about the debate behind whether indie bands later picked up by major labels should still be considered indie and why some see them as sell outs. Detailed sidebars, an essential albums list, and annotated quotes from artists and critics are also included to expose readers to the musicians responsible for the inception and continuance of indie rock.

**Indie Games** Bounthavy Suvilay, 2022-08-03 The 2nd volume in the hit art book series, covering the history, artwork, and sound design of independent video games! Indie Games 2 explores the major developments in independent games since 2018. Superbly illustrated and documented, for enthusiasts and curious amateurs alike, this book gives voice to those who drive this cultural industry. Featuring exclusive interviews, and more than 300 illustrations, concept arts and unpublished sketches, through which the reader will get a glimpse behind the scenes and get answers from the key people behind the blockbuster independent video games. Discover more than 300 independent video games within, including: A Plague Tale: Innocence, A short Hike, Children of Morta, Carto, Creaks, Eastward, Factorio, Frostpunk, Genesis Noir, Haven, LUNA-The Shadow Dust, Old Man's Journey, Return of the Obra Dinn, Sayonara Wild Hearts, Season, Slay the Spire, Spelunky 2, Untitled Goose Game, When the Past Was Around, and more...

Indie Reframed Linda Badley, 2016-10-27 Explores the films, practitioners, production and distribution contexts that currently represent American women's independent cinema With the consolidation of 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 chick flick and the ideological and experimental radicalism of feminist counter-cinema alike, women's 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 difference 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 in-between space in which the narratives they represent and embody can be revealed. **Key Features** Covers American women's 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 women's 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

**Indie Film Marketing** Maria Johnsen, In my book 'Indie Film Marketing: Global Audience Strategies' I share tried and true methods for indie filmmakers to master the art of multilingual film promotion. With my passion for storytelling and many years experience in multilingual digital marketing and helping major player clients around the world and my own films, I reveal strategies to connect with audiences beyond the studio system. In today's digital era, the internet and social media offer powerful tools for indie filmmakers. Learn to navigate cyberspace, build engaging websites, and create compelling content to build a devoted community. Discover the power of multilingual film marketing, data-driven insights, and clickable ad campaigns. But remember, successful film marketing is about authenticity. Infuse your efforts with the passion that went into making the film to forge genuine connections. Embrace new tools and stay agile in the fast-paced world of digital marketing. Let's leave no stone unturned in making our films go viral on global level. Ultimately, filmmaking and marketing are about touching hearts and minds. Let's embrace creativity and technology to craft unforgettable films and showcase them to the world. With case studies and a cinematic adventure, grab your director's chair and keyboard as we embark on this journey together!

**Indie Cinema Online** Sarah E.S. Sinwell, 2020-08-14 Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture.

**The Indie Author Guide** April Hamilton, 2010-11-09 This Is Your Roadmap to Success! The Indie Author Guide takes you through every stage of the self-publishing process. With e-books, print on demand and the power of Web 2.0, you have the ability to publish your own high quality books and go indie—just as filmmakers and musicians have done. Get detailed instructions, complemented by screenshots, so you can get the most of cutting edge publishing options. April L. Hamilton, founder of Publetariat, an online news hub and community for indie authors, gives you insight to the latest technology and step-by-step advice for making the most of your self-publishing options. Inside you'll find everything you need to know to: • organize your files • create your brand • explore your self-

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*White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock* Dr Matthew Bannister, 2013-01-28 To what extent do indie masculinities challenge the historical construction of rock music as patriarchal? This key question is addressed by Matthew Bannister, involving an in-depth examination of indie guitar rock in the 1980s as the culturally and historically specific production of white men. Through textual analysis of musical and critical discourses, Bannister provides the first book-length study of masculinity and ethnicity within the context of indie guitar music within US, UK and New Zealand 'scenes'. Bannister argues that past theorisations of (rock) masculinities have tended to set up varieties of working-class deviance and physical machismo as 'straw men', oversimplifying masculinities as 'men behaving badly'. Such approaches disavow the ways that masculine power is articulated in culture not only through representation but also intellectual and theoretical discourse. By re-situating indie in a historical/cultural context of art rock, he shows how masculine power can be rearticulated through high, avant-garde, bohemian culture and aesthetic theory: canonism, negation (Adorno), passivity, voyeurism and camp (Andy Warhol and the Velvet Underground), and primitivism and infantilism (Lester Bangs, Simon Reynolds). In a related vein, he also assesses the impact of Freud on cultural theory, arguing that reversing binary conceptions of gender by associating masculinities with an essentialised passive femininity perpetuates patriarchal dualism. Drawing on his own experience as an indie musician, Bannister surveys a range of indie artists, including The Smiths, The Jesus and Mary Chain, My Bloody Valentine and The Go-Betweens; from the US, R.E.M., The Replacements, Dinosaur Jr, Hüsker Dü, Nirvana and hardcore; and from NZ, Flying Nun acts, including The Chills, The Clean, the Verlaines, Chris Knox, Bailter Space, and The Bats, demonstrating broad continuities between these apparently disparate scenes, in terms of gender, aesthetic theory and approaches to popular musical history. The result is a book which raises some important questions about how gender is studied in popular culture and the degree to which alternative cultures can critique dominant representations of gender.

*Gimme Indie Rock* Andrew Earles, 2014-09-15 Music journalist Andrew Earles provides a rundown of 500 landmark albums recorded and released by bands of the indie rock genre--

**The Atria Indie Lovers Collection** Abbi Glines, Colleen Hoover, Jamie McGuire, 2013-10-21 The Atria Indie Lovers Collection brings together three celebrated #1 New York Times bestselling authors for the first time as they embark on the Atria Indie Authors Fall 2013 tour from October 21-October 28. This digital-only collection includes three sensational novels from three unforgettable authors. *Twisted Perfection* by Abbi Glines. Set in the elite world of Rosemary Beach, a haunting love story about Woods, a wealthy playboy bound by family duty and honor, and Della, the imperfect stranger who captures his heart. *Losing Hope* by Colleen Hoover. The much-anticipated sequel to *Hopeless*, which continues the passionate journey of Holder and Sky as they overcome their devastating pasts—this time from Holder's point of view. *Red Hill* by Jamie McGuire. From the author of *Beautiful Disaster* and *Walking Disaster*, an extraordinary novel about an ordinary group of people who must band together to survive in a brilliantly realized apocalyptic world. Each book is available separately in ebook, trade paperback, and a signed limited edition hardcover. To learn more about the Atria Indie Authors Fall 2013 tour and all three authors, please visit: [IndiesUnbound.com](http://IndiesUnbound.com) [Facebook.com/AtriaIndieAuthors](http://Facebook.com/AtriaIndieAuthors) [AbbiGlines.com](http://AbbiGlines.com) [ColleenHoover.com](http://ColleenHoover.com) [JamieMcGuire.com](http://JamieMcGuire.com)

**Indie Writer Companion** Jade C. Jamison, 2015-04-15 "My first thought when I finished reading was 'Where the hell was this book when I jumped into self-publishing?' I love the no-nonsense style that pulls no punches and keeps you interested. If you are thinking about self-publishing (or even going the traditional route) you should read this book before you hit publish." - L.A. Remenicky,

author of *SAVING CASSIE* Throughout her life, Amazon Bestselling author Jade C. Jamison has worn many hats. One of the most noteworthy is her ongoing gig as a college instructor (focused mostly on writing—both academic and creative writing classes) which, paired with her career as a successful indie author, gives her the delusion that she is qualified to help other indie/self-publishing (and aspiring) authors become the best writers they can be. Jamison loves that indie publishing has opened the door to literally thousands of would-be authors, allowing them to share their creations with the world. In a realm that was previously shut off to a good many writers unless they could get their works through all the gatekeepers, most writers languished in obscurity or indulged in expensive self-publishing ventures and still failed to be read widely. Electronic publishing has changed all that, has, in fact, changed the face of publishing as we once knew it, revolutionizing reading almost as much as Gutenberg's press hundreds of years ago. The publishing process today is democratic, in that anyone with a little know-how can make his book available to the world—and readers, not publishers, decide whose book will be the next bestseller. But, says Jamison, with great freedom comes even greater responsibility. In the traditional publishing world that still exists today, authors have editors scouring their manuscripts, offering corrections and forcing edits, most of which are designed to make the work better in some way, creating tighter writing and better pacing, making the manuscript error free, and other beneficial changes that happen to a book undergoing the traditional experience. Some indie writers follow their cue and take the effort to invest in their work by hiring an editor and continually improving their writing, yet there are literally hundreds (perhaps thousands or millions!) of indie books available today that, in the author's opinion, aren't publication ready. Jamison taught creative writing and composition classes for years. The underlying premise of this book is that every single story deserves to be told and read but writers should (and likely do) want their books to be the best they can be. This book delves into common indie publishing mistakes—errors that should be viewed as no-nos—and how to fix them. Jamison's experience in the classroom with hundreds of student writers, as well as the years she has been involved in both indie and traditional publishing arenas, has given her a unique vantage point, and she wants to share her observations—as well as teach a few tips and tricks—with others in the writing world.

*250 Indie Games You Must Play* Mike Rose, 2011-05-02 This book is a guide to the expanding world of indie gaming. It helps readers to understand why indie games are so important to so many people in the entertainment industry. The book covers puzzlers, platformers, beat 'em ups, shoot 'em ups, role-playing, and strategy.

**The Indie Game Developer Handbook** Richard Hill-Whittall, 2015-02-11 The indie game developer's complete guide to running a studio. The climate for the games industry has never been hotter, and this is only set to continue as the marketplace for tablets, consoles and phones grow. Seemingly every day there is a story of how a successful app or game has earned thousands of downloads and revenue. As the market size increases, so does the number of people developing and looking to develop their own app or game to publish. The Indie Game Developer Handbook covers every aspect of running a game development studio—from the initial creation of the game through to completion, release and beyond. Accessible and complete guide to many aspects of running a game development studio from funding and development through QA, publishing, marketing, and more. Provides a useful knowledge base and help to support the learning process of running an indie development studio in an honest, approachable and easy to understand way. Case studies, interviews from other studios and industry professionals grant an first-hand look into the world of indie game development

Indie Travel Podcast Magazine issue one: September 2009 Indie Travel Media Ltd,

*Indie Rock* Vanessa Oswald, 2018-12-15 The emergence of indie rock as a genre has helped categorize artists who belong to independent record labels. These musicians, due to their refusal to appeal to the mainstream, have boycotted the corporate rock scene to maintain more creative control. Readers learn about the debate behind whether indie bands later picked up by major labels should still be considered indie and why some see them as sell outs. Detailed sidebars, an essential albums list, and annotated quotes from artists and critics are also included to expose readers to the

musicians responsible for the inception and continuance of indie rock.

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## Indie Introduction

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