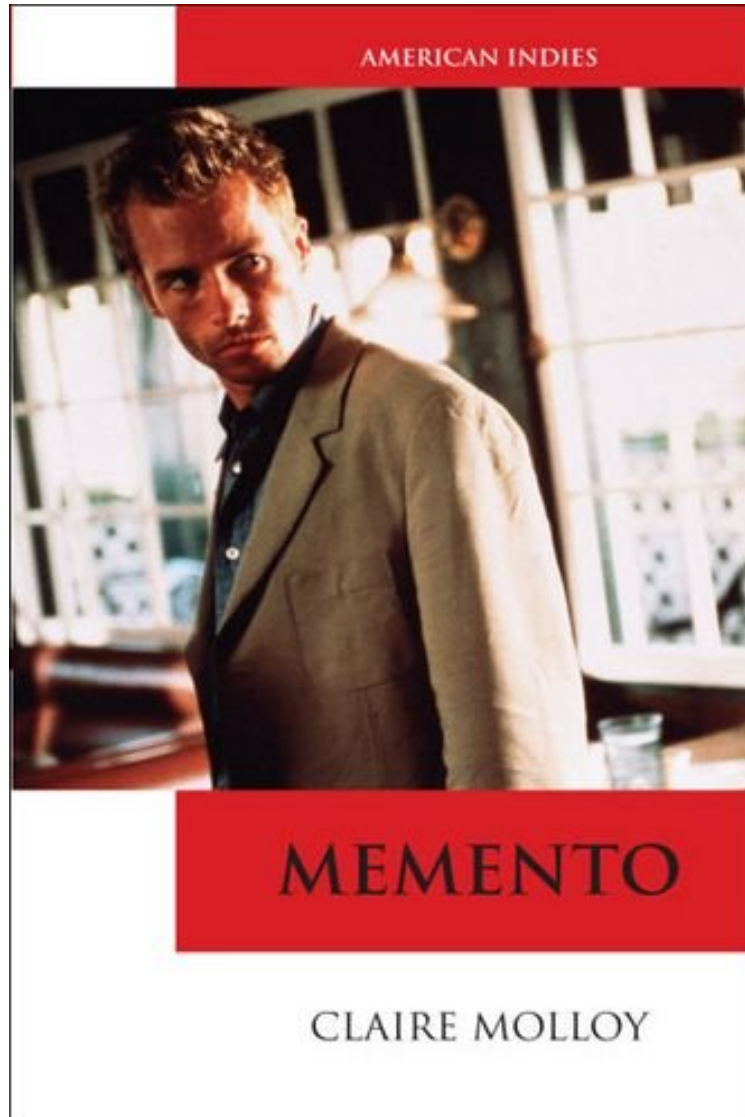


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Memento (American Indies EUP)

Claire Molloy

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Claire Molloy : Memento (American Indies EUP) before purchasing it in order to gage whether or not it would be worth my time, and all praised Memento (American Indies EUP):

0 of 0 people found the following review helpful. Not what I expected, but InterestingBy Patrick McmeelThis is a mostly about the indie films as a genre. It's more of a college book for a college film class than anything else. It's interesting but since I'm not in film school it's a little over my head. You don't get many answers from this book but what you do get is a complete history (leading up to Memento's 2001 release and after) of the indie-film movement during the late 20th century to present day. Sorry about the grammar.

Ambiguous, complex and innovative, Christopher Nolan's *Memento* has intrigued audiences and critics since the day of its release. *Memento* is the archetypal 'puzzle film', a noir thriller about a man with short-term memory loss seemingly seeking revenge for the death of his wife but finding it increasingly difficult to navigate through the facts. Truth, memory and identity are all questioned in a film that refuses to give easy answers or to adhere to some of the fundamental rules of classical filmmaking as the film makes use of some audacious stylistic and narrative choices, including a unique (for American cinema) editing pattern that produces a dizzying and highly disorienting effect for the spectator. The book introduces *Memento* as an important independent film and uses it to explore relationships between "indie," arthouse and commercial mainstream cinema while also examining independent film marketing practices, especially those associated with Newmarket, the film's producer and distributor. Finally, the book also locates *Memento* within debates around key film studies concepts such as genre, narrative and reception.

About the Author Claire Molloy is Senior Lecturer in Media and Film Studies at the Liverpool John Moores University