

Brazilian independent cinema: form, content, (in)definition

Alfredo Suppia, University of Campinas



White Out, Black In (Branco Sai, Preto Fica, 2014, BRA, dir. Adirley Queirós)

**World cinemas | Latin-American cinemas | independent filmmaking |
film genres | science fiction & fantasy [a.k.a. speculative fiction in AV media] | realism**

'Independent cinema' (or simply indie) is a controversial term, usually defined in relation to its antithesis: the 'mainstream' film, produced in the context of audiovisual industries. Lacking a universal and static meaning, the independent film is better understood in relation to specific traits of 'cinematic independence' within any given historical and cultural context (Pearson and Simpson, 2001, p. 238) - and against the backdrop of mainstream film production. Notwithstanding, independent cinema also often refers to part of the American film production. In American cinema, independent filmmaking has been (more or less) a clear stance, in as much as the US is the only country in the hemisphere with a global film industry. In countries lacking a consistent national film industry, virtually all filmmakers would be considered as independent directors – and this might be the case in Brazil. Under the perspective of the history of Brazilian cinema, the idea of 'independent filmmaking' still deserves further investigation.

Objectives

To investigate the peculiarities and transformations of the idea of 'independent filmmaking' (or 'independent cinema') throughout the history of Brazilian film, based on the analysis of selected films and the study of documents (film reviews, manifests, books etc.) addressing this topic, from 1927 to 2007.

