Glimpses Of Freedom Independent Cinema In Southeast Asia Cornell University Studies On Southeast Asia Paper

Independent Filmmaking Across Borders
ReFocus: The Films of Pedro Costa
The Psychosocial Implications of Disney Movies

Asia produces more films than any other part of the world. With chapters on Indonesia, Malaysia, Singapore, Vietnam, Thailand, the Philippines, India, Sri Lanka, Bangladesh, Korea, Mainland China, Taiwan, Hong Kong and Japan, the book presents the most authoritative assessment of contemporary Asian cinema available. Each chapter describes the cultural aspects of popular film production, analyzing key films in the context of the national, the regional and the global. Topics covered include: film theory and Asian cinema, popular film genres, major industry figures, the "art film", connections between the state and commercial interests, cultural policies, representations of national identity, trends in international co-production, transnational and diasporic dimensions of Asian filmmaking and viewing, the politics of language choice, the impact of emerging technologies on filmmaking practice, and modes of exhibition. This book is ideal for students, scholars, and anyone interested in popular culture and Asian films in a changing world.

ReFocus: The Films of Pedro Costa

Examines how pre-modernist conceptions and social organizations of pleasure have impacted post-WWII film

The Psychosocial Implications of Disney Movies

“Open Water is tender poetry, a love song to Black art and thought, an exploration of intimacy and vulnerability between two young artists learning to be soft with each other in a world that hardens against Black people.”—Yaa Gyasi, author of HOMEGOING In a crowded London pub, two young people meet. Both are Black British, both won scholarships to private schools where they struggled to belong, both are now artists—he a photographer, she a dancer—and both are trying to make their mark in a world that by turns celebrates and rejects them. Tentatively, tenderly, they fall in love. But two people
who seem destined to be together can still be torn apart by fear and violence, and over
the course of a year they find their relationship tested by forces beyond their control.
Narrated with deep intimacy, Open Water is at once an achingly beautiful love story and a
potent insight into race and masculinity that asks what it means to be a person in a world
that sees you only as a Black body; to be vulnerable when you are only respected for
strength; to find safety in love, only to lose it. With gorgeous, soulful intensity, and
blistering emotional intelligence, Caleb Azumah Nelson gives a profoundly sensitive
portrait of romantic love in all its feverish waves and comforting beauty. This is one of the
most essential debut novels of recent years, heralding the arrival of a stellar and
prodigious young talent.

**DV-Made China**

The Routledge Companion to Asian American Media offers readers a comprehensive
examination of the way that Asian Americans have engaged with media, from the long
history of Asian American actors and stories that have been featured in mainstream film
and television, to the birth and development of a distinctly Asian American cinema, to the
ever-shifting frontiers of Asian American digital media. Contributor essays focus on new
approaches to the study of Asian American media including explorations of transnational
and diasporic media, studies of intersectional identities encompassed by queer or mixed
race Asian Americans, and examinations of new media practices that challenge notions of
representation, participation, and community. Expertly organized to represent work across
disciplines, this companion is an essential reference for the study of Asian American media
and cultural studies.

**Identitas Dan Kenikmatan**

Portuguese cinema has become increasingly prominent on the international film festival
circuit, proving the country's size belies its cultural impact. From the prestige of directors
Manoel de Oliveira, Pedro Costa and Miguel Gomes, to box-office hit La Cage Doree,
aspects of Portuguese national cinema are widely visible although the output is
comparatively small compared to European players like the UK, Germany and France.
Considering this strange discrepancy prompts the question: how can Portuguese cinema
be characterised and thought about in a global context? Accumulating expertise from an
international group of scholars, this book investigates the shifting significance of the
nation, Europe and the globe for the way in which Portuguese film is managed on the
international stage. Chapters argue that film industry professionals and artisans must
navigate complex globalised systems that inform their filmmaking decisions. Expectations
from multi-cultural audiences, as well as demands from business investors and the criteria
for critical accolades put pressure on Portuguese cinema to negotiate, for example, how
far to retain national identities on screen and how to interact with ‘popular’ and ‘art’ film
tropes and labels. Exploring themes typical of Portuguese visual culture - including social
exclusion and unemployment, issues of realism and authenticity, and addressing
Portugal’s postcolonial status - this book is a valuable study of interest to the ever-growing
number of scholars looking outside the usual canons of European cinema, and those
researching the ongoing implications of national cinema’s global networks.

**Philippine Cinema and the Cultural Economy of Distribution**

Indonesia has a long and rich tradition of homosexual and transgender cultures, and the
past 40 years in particular has seen an increased visibility of sexual minorities in the
country, which has been reflected through film and popular culture. This book examines
how representations of gay, lesbian and transgender individuals and communities have
developed in Indonesian cinema during this period. The book first explores Indonesian
engagement with waria (male-to-female transgender) identities and the emerging representation of gay and lesbi Indonesians during Suharto’s New Order regime (1966-98), before going on to the reimagining of these positions following the fall of the New Order, a period which saw the rebirth of the film industry with a new generation of directors, producers and actors. Using original interview research and focus groups with gay, lesbi and waria identified Indonesians, alongside the films themselves and a wealth of archival sources, the book contrasts the ways in which transgendered lives are actually lived with their representations on screen.

**Genders and Sexualities in Indonesian Cinema**

Identity and Pleasure: The Politics of Indonesian Screen Culture critically examines what media and screen culture reveal about the ways urban-based Indonesians attempted to redefine their identity in the first decade of this century. Through a richly nuanced analysis of expressions and representations found in screen culture (cinema, television and social media), it analyses the waves of energy and optimism, and the disillusionment, disorientation and despair, that arose in the power vacuum that followed the dramatic collapse of the militaristic New Order government. While in-depth analyses of identity and political contestation within the nation are the focus of the book, trans-national engagements and global dimensions are a significant part of the story in each chapter. The author focuses on contemporary cultural politics in Indonesia, but each chapter contextualizes current circumstances by setting them within a broader historical perspective.

**Open Water**

Environmentalism and ecology are areas of rapid growth in academia and society at large. Screening Nature is the first comprehensive work that groups together the wide range of concerns in the field of cinema and the environment, and what could be termed "posthuman cinema." It comprises key readings that highlight the centrality of nature and nonhuman animals to the cinematic medium, and to the language and institution of film. The book offers a fresh and timely intervention into contemporary film theory through a focus on the nonhuman environment as principal register in many filmic texts. Screening Nature offers an extensive resource for teachers, undergraduate students, and more advanced scholars on the intersections between the natural world and the worlds of film. It emphasizes the cross-cultural and geographically diverse relevance of the topic of cinema ecology.

**Beyond Oligarchy**

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney’s films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.
Healers on the Colonial Market

This is the first English-language study of internationally acclaimed Portuguese filmmaker Pedro Costa, examining the cultural, production and exhibition contexts of his feature films, shorts and video installations. It situates Costa's filmmaking within the contexts of Portuguese, European and global art film, looking into his working practices alongside the impact of digital video, forms of collaborative authorship, and the intricate dialogue between modes of production and aesthetics. Considering the exhibition, circulation and reception of Costa's creative output in settings such as film festivals, the art gallery circuit and the home video market, ReFocus: The Films of Pedro Costa provides an essential critical analysis of this major filmmaker - as well as of the multifaceted production and consumption practices that surround contemporary art cinema.

Indonesia-Malaysia Relations

Modern Art of Southeast Asia: Introductions from A to Z features 60 concise and accessibly written accounts of the key ideas and currents underlying modern art in the region. These are accompanied by over 250 beautifully reproduced artworks from the collection of National Gallery Singapore, and other public and private collections in Southeast Asia and beyond. The book offers an informative first encounter with art as well as refreshing perspectives, and is a rewarding resource for students.

A Dictionary of Film Studies

This new book provides graduate students, scholars and professionals with critical and detailed insights into recent, yet significant, independent documentary makers and their varied works, practices and uses.

Identity and Pleasure

Drawing on social media, cinema, cultural heritage and public opinion polls, this book examines Indonesia and Malaysia from a comparative postcolonial perspective. The Indonesia–Malaysia relationship is one of the most important bilateral relationships in Southeast Asia, especially because Indonesia, the world’s fourth most populous country and third largest democracy, is the most populous and powerful nation in the region. Both states are committed to the relationship, especially at the highest levels of government, and much has been made of their ‘sibling’ identity. The relationship is built on years of interaction at all levels of state and society, and both countries draw on their common culture, religion and language in managing political tensions. In recent years, however, several issues have seriously strained the once cordial bilateral relationship. Among these are a strong public reaction to maritime boundary disputes, claims over each country’s cultural forms, the treatment of Indonesian workers in Malaysia, and trans-border issues such as Indonesian forest fire haze. Comparing the two nations’ engagement with cultural heritage, religion, gender, ethnicity, citizenship, democracy and regionalism, this book highlights the social and historical roots of the tensions between Indonesia and Malaysia, as well as the enduring sense of kinship.

The Routledge Companion to World Cinema

Sonic Modernities analyses the interplay between the production of popular music, shifting ideas of the modern and, in its aftermath, processes of social differentiation in twentieth-century Southeast Asia.
The Routledge Companion to Asian American Media

A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

Women Artists, Feminism and the Moving Image

How do the people of a morally shattered culture and nation find ways to go on living? Cambodians confronted this challenge following the collective disasters of the American bombing, the civil war, and the Khmer Rouge genocide. The magnitude of violence and human loss, the execution of artists and intellectuals, the erasure of individual and institutional cultural memory all caused great damage to Cambodian arts, culture, and society. Author Boreth Ly explores the “traces” of this haunting past in order to understand how Cambodians at home and in the diasporas deal with trauma on such a vast scale. Ly maintains that the production of visual culture by contemporary Cambodian artists and writers—photographers, filmmakers, court dancers, and poets—embodies traces of trauma, scars leaving an indelible mark on the body and the psyche. His book considers artists of different generations and family experiences: a Cambodian-American woman whose father sent her as a baby to the United States to be adopted; the Cambodian-French film-maker, Rithy Panh, himself a survivor of the Khmer Rouge, whose film The Missing Picture was nominated for an Oscar in 2014; a young Cambodian artist born in 1988—part of the “post-memory” generation. The works discussed include a variety of materials and remnants from the historical past: the broken pieces of a shattered clay pot, the scarred landscape of bomb craters, the traditional symbolism of the checkered scarf called krama, as well as the absence of a visual archive. Boreth Ly’s poignant book explores obdurate traces that are fragmented and partial, like the acts of remembering and forgetting. His interdisciplinary approach, combining art history, visual studies, psychoanalysis, cultural studies, religion, and philosophy, is particularly attuned to the diverse body of material discussed in his book, which includes photographs, video installations, performance art, poetry, and mixed media. By analyzing these works through the lens of trauma, he shows how expressions of a national trauma can contribute to healing and the reclamation of national identity.

Area Studies at the Crossroads

In City of Screens Jasmine Nadua Trice examines the politics of cinema circulation in early-2000s Manila. She traces Manila’s cinema landscape by focusing on the primary locations of film exhibition and distribution: the pirated DVD district, mall multiplexes, art-house cinemas, the university film institute, and state-sponsored cinemathques. In the wake of digital media piracy and the decline of the local commercial film industry, the rising independent cinema movement has been a site of contestation between filmmakers and the state, each constructing different notions of a prospective, national public film
audience. Discourses around audiences become more salient given that films by independent Philippine filmmakers are seldom screened to domestic audiences, despite their international success. City of Screens provides a deeper understanding of the debates about the competing roles of the film industry, the public, and the state in national culture in the Philippines and beyond.

**Down and Dirty Pictures**

The rise of independent cinema in Southeast Asia, following the emergence of a new generation of filmmakers there, is among the most significant recent developments in global cinema. The advent of affordable and easy access to digital technology has empowered startling new voices from a part of the world rarely heard or seen in international film circles. The appearance of fresh, sharply alternative, and often very personal voices has had a tremendous impact on local film production. This book documents these developments as a genuine outcome of the democratization and liberalization of film production. Contributions from respected scholars, interviews with filmmakers, personal accounts and primary sources by important directors and screenwriters collectively provide readers with a lively account of dynamic film developments in Southeast Asia. Interviewees include Lav Diaz, Amir Muhammad, Apichatpong Weerasethakul, Eric Khoo, Nia Dinata and others. Tilman Baumgärtel taught film and media studies in Germany, Austria and the Philippines before joining Royal University of Phnom Penh in 2009. He has curated international film series and art exhibitions, and has also published books on independent cinema, Internet art, computer games and the German director Harun Farocki. His blog can be found at http://southeastasiancinema.wordpress.com

**Thai Cinema**

Healers on the Colonial Market is one of the few studies on the Dutch East Indies from a postcolonial perspective. It provides an enthralling addition to research on both the history of the Dutch East Indies and the history of colonial medicine.

**Contemporary Asian Cinema**

Queering Contemporary Asian American Art takes Asian American differences as its point of departure, and brings together artists and scholars to challenge normative assumptions, essentialisms, and methodologies within Asian American art and visual culture. Taken together, these nine original artist interviews, cutting-edge visual artworks, and seven critical essays explore contemporary currents and experiences within Asian American art, including the multiple axes of race and identity; queer bodies and forms; kinship and affect; and digital identities and performances. Using the verb and critical lens of queering to capture transgressive cultural, social, and political engagement and practice, the contributors to this volume explore the connection points in Asian American experience and cultural production of surveillance states, decolonization and diaspora, transnational adoption, and transgender bodies and forms, as well as heteronormative respectability, the military, and war. The interdisciplinary and theoretically informed frameworks in the volume engage readers to understand global and historical processes through contemporary Asian American artistic production.

**Southeast Asian Independent Cinema**

In this pioneering volume, leading scholars from a diversity of backgrounds in the humanities, social sciences, and different area studies argue for a more differentiated and self-reflected role of area-based science in global knowledge production. Considering that
the mobility of people, goods, and ideas make the world more complex and geographically fixed categories increasingly obsolete, the authors call for a reflection of this new dynamism in research, teaching, and theorizing. The book thus moves beyond the constructed divide between area studies and systematic disciplines and instead proposes methodological and conceptual ways for encouraging the integration of marginalized and often overseen epistemologies. Essays on the ontological, theoretical, and pedagogical dimension of area studies highlight how people’s everyday practices of mobility challenge scholars, students, and practitioners of inter- and transdisciplinary area studies to transcend the cognitive boundaries that scholarly minds currently operate in.

**Latent Images**

Through an examination of post-1997 Thai cinema and video art Arnika Fuhrmann shows how vernacular Buddhist tenets, stories, and images combine with sexual politics in figuring current struggles over notions of personhood, sexuality, and collective life. The drama, horror, heritage, and experimental art films she analyzes draw on Buddhist-informed conceptions of impermanence and prominently feature the motif of the female ghost. In these films the characters’ eroticization in the spheres of loss and death represents an improvisation on the Buddhist disavowal of attachment and highlights under-recognized female and queer desire and persistence. Her feminist and queer readings reveal the entangled relationships between film, sexuality, Buddhist ideas, and the Thai state's regulation of heteronormative sexuality. Fuhrmann thereby provides insights into the configuration of contemporary Thailand while opening up new possibilities for thinking about queer personhood and femininity.

**Hope for Film**

Beyond Oligarchy is a collection of essays by leading scholars of contemporary Indonesian politics and society, each addressing effects of material inequality on political power and contestation in democratic Indonesia. The contributors assess how critical concepts in the study of politics—oligarchy, inequality, power, democracy, and others—can be used to characterize the Indonesian case, and in turn, how the Indonesian experience informs conceptual and analytical debates in political science and related disciplines. In bringing together experts from around the world to engage with these themes, Beyond Oligarchy reclaims a tradition of focused intellectual debate across scholarly communities in Indonesian studies. The collapse of Indonesia's New Order has proven a critical juncture in Indonesian political studies, launching new analyses about the drivers of regime change and the character of Indonesian democracy. It has also prompted a new groundswell of theoretical reflection among Indonesianists on concepts such as representation, competition, power, and inequality. As such, the onset of Indonesia's second democratic period represents more than just new point of departure for comparative analyses of Indonesia as a democratizing state; it has also served as a catalyst for theoretical and conceptual development.

**Portugal's Global Cinema**

The 26 scholars contributing to this volume have helped shape the field of Indonesian studies over the last three decades. They represent a broad geographic background—Indonesia, the Netherlands, the United Kingdom, Australia, the United States, Canada—and have studied in a wide array of key disciplines—anthropology, history, linguistics and literature, government and politics, art history, and ethnomusicology. Together they reflect on the "arc of our field," the development of Indonesian studies over recent tumultuous decades. They consider what has been achieved and what still needs to be accomplished as they interpret the groundbreaking works of their predecessors and
colleagues. This volume is the product of a lively conference sponsored by Cornell University, with contributions revised following those interactions. Not everyone sees the development of Indonesian studies in the same way. Yet one senses—and this collection confirms—that disagreements among its practitioners have fostered a vibrant, resilient intellectual community. Contributors discuss photography and the creation of identity, the power of ethnic pop music, cross-border influences on Indonesian contemporary art, violence in the margins, and the shadows inherent in Indonesian literature. These various perspectives illuminate a diverse nation in flux and provide direction for its future exploration.

**Screening Nature**

One of the fastest growing and most internationally renowned cinemas in Southeast Asia is that of Thailand. In the first ever book devoted solely to this major centre of creative filmmaking, experts on contemporary and historic Thai film provide a timely overview and discussion of key films, directors and current movements in the region in a comprehensive encyclopaedia format. What many critics, analysts and scholars have retrospectively christened ‘New Thai Cinema' began to take shape in the late 1990s when national film moved away from its position as lower-class and provincial entertainment and became a firm fixture in Bangkok multiplexes and festivals worldwide. This book will provide information on the influential figures behind the films - up to and succeeding the 1997 watershed film Dang Bireley's and Young Gangsters that began the breakaway movement - as well as detailing and explaining the traditions of popular and art-house genres specific to Thailand. Featuring contributions on Thai visionaries such as Apichatpong Weerasethakul and Wisit Sasanatieng and providing rare insight into early Thai cinema, this is an essential scholarly guide to a vibrant aspect of Southeast Asian cinema - its history, industry and aesthetic trends - for scholars and students alike.

**Ghostly Desires**

What is the significance of gendered identification in relation to artists' moving image? How do women artists grapple with the interlinked narratives of gender discrimination and gender identity in their work? In this groundbreaking book, a diverse range of leading scholars, activists, archivists and artists explore the histories, practices and concerns of women making film and video across the world, from the pioneering German animator Lotte Reiniger, to the influential African American filmmaker Julie Dash and the provocative Scottish contemporary artist Rachel Maclean. Opening with a foreword from the film theorist Laura Mulvey and a poem by the artist film-maker Lis Rhodes, Women Artists, Feminism and the Moving Image traces the legacies of early feminist interventions into the moving image and the ways in which these have been re-configured in the very different context of today. Reflecting and building upon the practices of recuperation that continue to play a vital role in feminist art practice and scholarship, essays discuss topics such as how multiculturalism is linked to experimental and activist film history, the function and nature of the essay film, feminist curatorial practices and much more. This book transports the reader across diverse cultural contexts and geographical contours, addressing complex narratives of subjectivity, representation and labour, while juxtaposing cultures of film, video and visual arts practice often held apart. As the editor, Lucy Reynolds, argues: it is at the point where art, moving image and feminist discourse converge that a rich and dynamic intersection of dialogue and exchange opens up, bringing to attention practices which might fall outside their separate spheres, and offering fresh perspectives and insights on those already established in its histories and canons.

**Producing Indonesia**
**Indonesian Cinema after the New Order**

“Essential for the aspiring filmmaker,” this is an inspiring, tell-all look at the independent film business from one of the industry’s most passionate supporters (Todd Solondz, director of Welcome to the Dollhouse) Hope for Film captures the rebellious punk spirit of the indie film boom in 1990s New York City and its collapse two decades later to its technology-fueled regeneration and continuing streaming-based evolution. Ted Hope, whose films have garnered 12 Oscar nominations, draws from his own personal experiences working on the early films of Ang Lee, Eddie Burns, Alan Ball, Todd Field, Hal Hartley, Michel Gondry, Nicole Holofcener, and Todd Solondz, as well as his tenures at the San Francisco Film Society, Fandor, and Amazon Studios, taking readers through the decision-making process that brought him the occasional failure as well as much success. Whether navigating negotiations with studio executives over final cuts or clashing with high-powered CAA agents over their clients, Hope offers behind-the-scenes stories from the wild and often heated world of “specialized” cinema–where art and commerce collide. As mediator between these two opposing interests, Hope offers his unique perspective on how to make movies while keeping your integrity intact and how to create a sustainable business enterprise out of that art while staying true to yourself. Against a backdrop of seismic changes in the independent film industry, from corporate co-option to the rise of social media and the streaming giants, Hope for Film provides not only an entertaining and intimate ride through the business of arthouse movies over the last decades, but also hope for its future. “There is nobody in the independent film world quite like Ted Hope. His wisdom and heart shine through every page.” —Ang Lee, Academy Award winning director of Brokeback Mountain

**Celluloid Singapore**

Based on detailed onsite observation of documentary production, circulation practices and the analysis of film texts, this book identifies independence as a ‘tactical practice’, contesting the normative definitions and functions assigned to culture, cultural production and producers in a neoliberal economic system.

**Modern Art of Southeast Asia: Introductions from A to Z**

This book explores the complex interplay of culture and economics in the context of Philippine cinema. It delves into the tension, interaction, and shifting movements between mainstream and independent filmmaking, examines the film distribution and exhibition systems, and investigates how existing business practices affect the sustainability of the independent sector. This book addresses the lack or absence of Asian representation in film distribution literature by supplying the much-needed Asian context and case study. It also advances the discourse of film distribution economy by expounding on the formal and semi-formal film distribution practices in a developing Asian country like the Philippines, where the thriving piracy culture is considered as ‘normal,’ and which is commonly depicted and discussed in existing literature. As such, this will be the first book that looks into the specifics of the Philippine film distribution and exhibition system and provides a historical grounding of its practices.

**Glimpses of Freedom**

Updated with new illustrations, presents a comprehensive examination of Singapore’s film landscape.
City of Screens

Over the past 20 years European theatre underwent fundamental changes in terms of aesthetic focus, institutional structure and in its position in society. The impetus for these changes was provided by a new generation in the independent theatre scene. This book brings together studies on the state of independent theatre in different European countries, focusing on the fields of dance and performance, children and youth theatre, theatre and migration and post-migrant theatre. Additionally, it includes essays on experimental musical theatre and different cultural policies for independent theatre scenes in a range of European countries.

Post-1990 Documentary

In this “dishy…superbly reported” (Entertainment Weekly) New York Times bestseller, Peter Biskind chronicles the rise of independent filmmakers who reinvented Hollywood—most notably Sundance founder Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax Films an indie powerhouse. As he did in his acclaimed Easy Riders, Raging Bulls, Peter Biskind “takes on the movie industry of the 1990s and again gets the story” (The New York Times). Biskind charts in fascinating detail the meteoric rise of the controversial Harvey Weinstein, often described as the last mogul, who created an Oscar factory that became the envy of the studios, while leaving a trail of carnage in his wake. He follows Sundance as it grew from a regional film festival to the premier showcase of independent film, succeeding almost despite the mercurial Redford, whose visionary plans were nearly thwarted by his own quixotic personality. Likewise, the directors who emerged from the independent movement, such as Quentin Tarantino, Steven Soderbergh, and David O. Russell, are now among the best-known directors in Hollywood. Not to mention the actors who emerged with them, like Matt Damon, Ben Affleck, Ethan Hawke, and Uma Thurman. Candid, controversial, and “sensationally entertaining” (Los Angeles Times) Down and Dirty Pictures is a must-read for anyone interested in the film world.

Sonic Modernities in the Malay World

Independent Filmmaking across Borders in Contemporary Asia examines an array of auteur-driven fiction and documentary independent film projects that have emerged since the turn of the millennium from East and Southeast Asia, a strand of transnational filmmaking that converges with Asia's vibrant yet unevenly developed independent film movements amidst global neoliberalism. These projects bear witness to and are shaped by the ongoing historical processes of inter-Asia interaction characterized by geopolitical realignment, migration, and population displacement. This study threads together case studies of internationally acclaimed filmmakers, artists, and collectives such as Zhang Lu, Kuzoku, Li Ying, Takamine Go, Yamashiro Chikako, and Midi Z, all of whose transborder journeys and cinematic imaginations disrupt static identity affiliations built upon national, ethnic, or cultural differences. This border-crossing filmmaking can be viewed as both an aesthetic practice and a political act, reframing how people, places, and their interconnections can be perceived -- thereby opening up possibilities to reimagine Asia and its connections to globalization.

Southeast Asian Independent Cinema

The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a
topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for forty-three world-leading scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

**Independent Theatre in Contemporary Europe**

“Heryanto memiliki kemampuan yang langka untuk mengaitkan analisa tajam atas ben tangan masalah media dengan pertanyaan-pertanyaan teoretis yang lebih luas da lam ka jian budaya.” (Profesor Krishna Sen, Dekan Fakultas Sastra-Budaya, The Uni versity of Western Australia) “Buku ini bukan hanya meneroka berbagai isu dalam masyarakat mutakhir, melain dari islam sasi budaya kaum muda perkotaan hingga K-Pop, politik jalanan, minoritas Tiong hoa, dan representasi tragedi 1965-66, tetapi juga memperlihatkan keberkesan an antar isu tersebut; dan bermuara pada problematisasi narasi-narasi besar seerti nasi dan nasionalisme, globalisme dan globalisasi, modernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan mo dernisme dan 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**Traces of Trauma**

In 1990s post-Reform China, a growing number of people armed with video cameras poured out upon the Chinese landscape to both observe and contribute to the social changes then underway. Happening upon the crucial platform of an older independent film movement, this digital turn has given us a "DV China" that includes film and media communities across different social strata and disenfranchised groups, including ethnic and religious minorities and LGBTQ communities. DV-Made China takes stock of these phenomena by surveying the social and cultural landscape of grassroots and alternative cinema practices after the digital turn around the beginning of the new century. The volume shows how Chinese independent, amateur, and activist filmmakers energize the tension between old and new media, performance and representation, fiction and non-fiction, art and politics, China and the world. Essays by scholars in cinema and media studies, anthropology, history, Asian and Tibetan studies bring innovative interdisciplinary methodologies to critically expand upon existing scholarship on contemporary Chinese independent documentary. Their inquiries then extend to narrative feature, activist video, animation, and other digital hybrids. At every turn, the book confronts digital ironies: On...
the one hand, its portability facilitates forms of radically private film production and audience habits of small-screen consumption. Yet it also simultaneously links up makers and consumers, curators and censors allowing for speedier circulation, more discussion, and quicker formations of public political and aesthetic discourses. DV-Made China introduces new frameworks in a Chinese setting that range from aesthetics to ethical activism, from digital shooting and editing techniques to the politics of film circulation in festivals and online. Politics, the authors urge, travels along paths of aesthetic excitement, and aesthetic choices, conversely, always bear ethical consequences. The films, their makers, their audiences and their distributional pathways all harbor implications for social change that are closely intertwined with the fate of media culture in the new century of a world that both contains and is influenced by China.

**Queering Contemporary Asian American Art**

In Indonesian Cinema after the New Order: Going Mainstream, Thomas Barker presents the first systematic and most comprehensive history of contemporary Indonesian cinema. The book focuses on a 20-year period of great upheaval from modest, indie beginnings, through mainstream appeal, to international recognition. More than a simple narrative, Barker contributes to cultural studies and sociological research by defining the three stages of an industry moving from state administration; through needing to succeed in local pop culture, specifically succeeding with Indonesian youth, to remain financially viable; until it finally realizes international recognition as an art form. This “going mainstream” paradigm reaches far beyond film history and forms a methodology for understanding the market in which all cultural industries operate, where the citizen-consumer (not the state) becomes sovereign. Indonesia presents a particularly interesting case because “going mainstream” has increasingly meant catering to the demands of new Islamic piety movements. It has also meant working with a new Ministry of Tourism and Creative Economy, established in 2011. Rather than a simplified creative world many hoped for, Indonesian filmmaking now navigates a new complex of challenges different to those faced before 1998. Barker sees this industry as a microcosm of the entire country: democratic yet burdened by authoritarian legacies, creative yet culturally contested, international yet domestically shaped. “This is a significant piece of scholarly contribution informed by an extensive range of interviews with industry insiders. This volume is particularly welcome given the dearth of English-language publications on Indonesian cinema in the last two decades. I have no doubt that the book will be extensively used in any future work on national cinema, not just in Indonesia, but Southeast Asia more widely.” —Krishna Sen, University of Western Australia “Indonesian Cinema after the New Order is a marvelously entertaining and important contribution to the study of Indonesian cinema, youth culture, and media worlds in a global context. In fact, I would consider it the best book I have seen on the subject of the Indonesian film industry.” —Mary Steedly, Harvard University

**MALAYSIA POST-MAHATHIR: A Decade of Change**

The rise of independent cinema in Southeast Asia and the emergence of a new generation of filmmakers in the region are among the most significant recent developments in global cinema. A new micro-cinema has allowed small production teams working with small budgets to produce innovative films that have been shown at festivals around the world, where they have garnered positive reviews and won awards. This type of film - whether radical experimental works, gay love films or digital art-house movies that address the ills of contemporary society - did not exist in region at the start of the 21st century. The privilege of producing films was limited to commercial studios that were often subsidiaries of powerful television stations and produced films in safe genres such as melodrama or comedy, and a small group of independent outfits that made low-grade films in genres
such as soft sex, action and horror. The appearance of fresh, sharply alternative, and often very personal perspectives has had a major impact on local film production throughout the region. The fact that digital video has not had a similar impact in other parts of the world gives added importance to the innovations taking place in Southeast Asia. In Southeast Asian Independent Cinema, the authors document these developments, arguing that they are a genuine outcome of the democratization and liberalization of film production. Contributions from respected scholars, interviews with filmmakers, personal accounts and primary sources by important directors and screenwriters collectively provide readers with a lively account of dynamic film developments in Southeast Asian. Interviewees include Lav Diaz, Amir Muhammad, Apichatpong Weerasethakul, Eric Khoo, Garin Nugroho, Nia Dinata and others.

**Indian Documentary Film and Filmmakers**

Glimpses of Freedom is the outcome of a project collaboratively conceived by a new generation of scholars of cinema in Southeast Asia, inspired by the growing domestic and international visibility of notable films and videos from the region.

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