

Filmfest Los Angeles Asian Pacific Film Festival Laapff 13

Michal Rosen-Zvi

Asian American Film Festivals Erin Franziska Högerle, 2020-10-26 Responding to a lack of studies on the film festival's role in the production of cultural memory, this book explores different parameters through which film festivals shape our reception and memories of films. By focusing on two Asian American film festivals, this book analyzes the frames of memory that festivals create for their films, constructed through and circulated by the various festival media. It further establishes that festival locations—both cities and screening venues—play a significant role in shaping our experience of films. Finally, it shows that festivals produce performances which help guide audiences towards certain readings and direct the film's role as a memory object. Bringing together film festival studies and memory studies, 'Asian American Film Festivals' offers a mixed-methods approach with which to explore the film festival phenomenon, thus shedding light on the complex dynamics of frames, locations, and performances shaping the festival's memory practices. It also draws attention to the understudied genre of Asian American film festivals, showing how these festivals actively engage in constructing and performing a minority group's collective identity and memory.

Chinese Film Festivals Chris Berry, Luke Robinson, 2017-02-15 This book is the first anthology of research devoted to the booming world of Chinese film festivals, covering both mainstream and independent films. It also explores festivals in the Chinese-speaking world and festivals of Chinese films in the rest of the world. The book asks how Chinese film festivals function as sites of translation, translating Chinese culture to the world and world culture to Chinese-speaking audiences, and also how the international film festival model is being transformed as it is translated into the Chinese-speaking world.

Making Asian American Film and Video Jun Okada, 2015-03-06 The words "Asian American film" might evoke a painfully earnest, low-budget documentary or family drama, destined to be seen only in small film festivals or on PBS (Public Broadcasting Service). In her groundbreaking study of the past fifty years of Asian American film and video, Jun Okada demonstrates that although this stereotype is not entirely unfounded, a remarkably diverse range of Asian American filmmaking has emerged. Yet Okada also reveals how the legacy of institutional funding and the "PBS style" unites these filmmakers, whether they are working within that system or setting themselves in opposition to its conventions. Making Asian American Film and Video explores how the genre has served as a flashpoint for debates about what constitutes Asian American identity. Tracing a history of how Asian American film was initially conceived as a form of public-interest media, part of a broader effort to give voice to underrepresented American minorities, Okada shows why this seemingly well-intentioned project inspired deeply ambivalent responses. In addition, she considers a number of Asian American filmmakers who have opted out of producing state-funded films, from Wayne Wang to Gregg Araki to Justin Lin. Okada gives us a unique behind-the-scenes look at the various institutions that have bankrolled and distributed Asian American films, revealing the dynamic interplay between commercial and state-run media. More than just a history of Asian Americans in film, Making Asian American Film and Video is an insightful meditation on both the achievements and the limitations of institutionalized multiculturalism.

The Pusan International Film Festival, South Korean Cinema and Globalization SooJeong Ahn 蘇貞安, 2011-11-01 This book provides a political and cultural exploration of the Pusan International Film Festival in South Korea since its inception in 1996. By paying a particular attention to the organizers' use of an Asian regionalization strategy, SooJeong Ahn reveals how the festival staked out a unique and influential position within a rapidly changing global landscape. Very little primary empirical research has been conducted to date on non-Western film festivals, though PIFF and Tokyo and Hong Kong have swiftly grown more exciting and influential as testing grounds for global cinema innovations. The initiation, development and growth of PIFF should be understood as resulting from productive tensions in the festival's efforts to serve local, regional and national constituencies. The book also reflects the complexities of rapid transformation in the South Korean film industry as it has reached out to the global market since the late 1990s. SooJeong Ahn worked for the Pusan International Film Festival between 1998 and 2002 and has completed a Ph.D. on film festivals at the University of Nottingham. Her recent publications include Re-imagining the Past: Programming South Korean Retrospectives at PIFF, in Film International (Vol. 6, 2008), Placing South Korean Cinema into Pusan International Film Festival: Programming Strategy in the Global/Local Context, in What a Difference a Region Makes: Cultural Studies and Cultural Industries in North-East Asia (2009); Re-mapping Asian Cinema: The Tenth Anniversary of PIFF in 2005 in Cinemas, Identities and Beyond (2010).

Moving the Image Russell Leong, 1991

Asian Film Journeys Rashmi Doraiswamy, Latika Padgaonkar, 2011-02-02 For lovers of Asian cinema and for those simply curious to know its trends and moods, experiments and innovations since it strode the world stage with assurance in the mid- 80s, Asian Film Journeys is a feast. It presents a selection of articles that appeared in the pages of Cinemaya, The Asian Film Quarterly between 1988 and 2004, articles that closely tracked the bold new film narrative of both the well-known and the lesser-known cinemas as it unfolded. The Quarterly remained, for fifteen years, the one and only serious yet lively platform for writing on the cinemas of Asian countries. Given that the writers were mostly Asian—apart from some keen and long-standing followers of Asian cinema from the West—the magazine offered, for the first time, a truly authentic point of view, a look at films from within their cultures. The book gives a bird's eye view of the style and substance, art and craft of these cinemas and captures some of the Asian air it let in!

Film Festivals and East Asia Dina Iordanova, Ruby Cheung, 2011

Asia-Pacific Film Co-productions Dal Yong Jin, Wendy Su, 2019-11-20 This book examines cross-regional film collaboration within the Asia-Pacific region. Through a mixed methods approach of political economy, industry and market, as well as textual analysis, the book contributes to the understanding of the global fusion of cultural products and the reconfiguration of geographic, political, economic, and cultural relations. Issues covered include cultural globalization and Asian regionalization; identity, regionalism, and industry practices; and inter-Asian and transpacific co-production practices among the U.S.A., China, South Korea, Japan, India, Hong Kong, Taiwan, Argentina, Australia, and New Zealand.

Taiwan New Cinema at Film Festivals Beth Tsai, 2023-04-30 Revisits Taiwan New Cinema in relation to film festivals from cultural, historical, and geopolitical standpoints

Countervisions Darrell Y. Hamamoto, Sandra Liu, 2000 Spotlighting Asian Americans on both sides of the motion picture camera, Countervisions examines the aesthetics, material circumstances, and politics of a broad spectrum of films released in the last thirty years. This anthology focuses in particular on the growing presence of Asian Americans as makers of independent films and cross-over successes. Essays of film criticism and interviews with film makers emphasize matters of cultural agency—that is, the practices through which Asian American actors, directors, and audience members have shaped their own cinematic images. One of the anthology's key contributions is to trace the evolution of Asian American independent film practice over thirty years. Essays on the Japanese American internment and historical memory, essays on films by women and queer artists, and the reflections of individual film makers discuss independent productions as subverting or opposing the conventions of commercial cinema. But Countervisions also resists simplistic readings of mainstream film representations of Asian Americans and enumerations of negative images. Writing about Hollywood stars Anna May Wong and Nancy Kwan, director Wayne Wang, and erotic films, several contributors probe into the complex and

ambivalent responses of Asian American audiences to stereotypical roles and commercial success. Taken together, the spirited, illuminating essays in this collection offer an unprecedented examination of a flourishing cultural production. Author note: Darrell Y. Hamamoto is Associate Professor in the Asian American Studies Program at the University of California, Davis. He is the author of *Nervous Laughter: Television Situation Comedy and Liberal Democratic Ideology*, *Monitored Peril: Asian Americans and the Politics of Television Representation*, and *New American Destinies: a Reader in Contemporary Asian and Latino Immigration*. Sandra Liu is a Ph.D. candidate in the Department of Ethnic Studies, University of California, Berkeley.

The Unknown New Wave of Central Asian Cinema Gulnara Abikeyeva, 2013-10-04

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Forbidden City, USA Arthur Dong, 2015-09-15 *Forbidden City, USA: Chinatown Nightclubs, 1936-1970* captures the magic and glamour of the Chinese American nightclub scene, which peaked in San Francisco during World War II. Previously unpublished personal stories, along with over four hundred stunning images and rare artifacts, are presented in this sexy and insightful chronicle of Asian American performers who defied racial and cultural barriers to pursue their showbiz dreams. It was the mid-1930s: Prohibition was repealed and the Great Depression was waning. With a global conflict on the rise, people were out to drink, dine, dance, and see a show to forget their woes--and what a surprise for the world to behold an emerging generation of Chinese American entertainers commanding the stage in their own nightclubs. *Forbidden City, USA: Chinatown Nightclubs, 1936-1970* reveals the sassy, daring, and sometimes heartbreaking memories of the dancers, singers, and producers who lived this story, and it weaves in a fascinating collection of photos, postcards, menus, programs, and yes, even souvenir chopsticks. Together they recreate a forgotten era, treating readers to a dazzling night on the town. *Forbidden City, USA: Chinatown Nightclubs, 1936-1970* is the culmination of filmmaker and writer Arthur Dong's nearly thirty-year devotion to the topic, originally inspired by the author's research for his documentary of the same name. *Forbidden City, USA: Chinatown Nightclubs, 1936-1970* was previously published in paperback under the title: *Forbidden City, USA: Chinese American Nightclubs, 1936-1970*.

Beacon Hill Boys Ken Mochizuki, 2002 The long-awaited first novel about growing up Asian American by award-winning author Ken Mochizuki. Like other Japanese American families in the Beacon Hill area of Seattle, 16-year-old Dan Inagaki's parents expect him to be an example of the model minority. But unlike Dan's older brother, with his 4.0 GPA and Ivy League scholarship, Dan is tired of being called Oriental by his teachers, and sick of feeling invisible; Dan's growing self-hatred threatens his struggle to claim an identity. Sharing his anger and confusion are his best friends, Jerry Ito, Eddie Kanagae, and Frank Ishimoto, and together these Beacon Hill Boys fall into a spiral of rebellion that is all too all-American.

American Knees Shawn Wong, 2005-04-01 Read about the movie, *Americanese*, based on Shawn Wong's book, at: <http://www.americanesethemovie.com>

Norse Mythology Volume 1 (Graphic Novel) Neil Gaiman, P. Craig Russell, 2021-03-23 V. 1: Collects issues 1-6 of the Dark Horse comic adaptation of Neil Gaiman's *Norse Mythology*--

L.A. Rebellion Allyson Field, 2015-11-13 *L.A. Rebellion: Creating a New Black Cinema* is the first book dedicated to the films and filmmakers of the L.A. Rebellion, a group of African, Caribbean, and African American independent film and video artists that formed at the University of California, Los Angeles, in the 1970s and 1980s. The group—including Charles Burnett, Julie Dash, Haile Gerima, Billy Woodberry, Jamaa Fanaka, and Zeinabu irene Davis—shared a desire to create alternatives to the dominant modes of narrative, style, and practice in American cinema, works that reflected the full complexity of Black experiences. This landmark collection of essays and oral histories examines the creative output of the L.A. Rebellion, contextualizing the group's film practices and offering sustained analyses of the wide range of works, with particular attention to newly discovered films and lesser-known filmmakers. Based on extensive archival work and preservation, this collection includes a complete filmography of the movement, over 100 illustrations (most of which are previously unpublished), and a bibliography of primary and secondary materials. This is an indispensable sourcebook for scholars and enthusiasts, establishing the key role played by the L.A. Rebellion within the histories of cinema, Black visual culture, and postwar art in Los Angeles.

Two Rooms Lee Blessing, 1990 *THE STORY: The two rooms of the title are a windowless cubicle in Beirut where an American hostage is being held by Arab terrorists and a room in his home in the United States, which his wife has stripped of furniture so that, at least symbolically, she c*

Scars of Sweet Paradise Alice Echols, 1999 *Story of Janis Joplin, her music and lifestyle and musicians of her time.*

Queer Compulsions Amy H. Sueyoshi, 2012-02-29 In September 1897 Yone Noguchi (1875-1947) contemplated crafting a poem to his new love, western writer Charles Warren Stoddard. Recently arrived in California, Noguchi was in awe of the established writer and the two had struck up a passionate correspondence. Still, he viewed their relationship as doomed—not by the scandal of their same-sex affections, but their introverted dispositions and differences in background. In a poem dedicated to his “dearest Charlie,” Noguchi wrote: “Thou and I, O Charles, sit alone like two shy stars, east and west!” While confessing his love to Stoddard, Noguchi had a child (future sculptor Isamu Noguchi) with his editor, Léonie Gilmour; became engaged to Washington Post reporter Ethel Armes; and upon his return to Japan married Matsu Takeda—all within a span of seven years. According to author Amy Sueyoshi, Noguchi was not a dedicated polyamorist: He deliberately deceived the three women, to whom he either pretended or promised marriage while already married. She argues further that Noguchi’s intimacies point to little-known realities of race and sexuality in turn-of-the-century America and illuminate how Asian immigrants negotiated America’s literary and arts community. As Noguchi maneuvered through cultural and linguistic differences, his affairs additionally assert how Japanese in America could forge romantic fulfillment during a period historians describe as one of extreme sexual deprivation and discrimination for Asians, particularly in California. Moreover, Noguchi’s relationships reveal how individuals who engaged in seemingly defiant behavior could exist peaceably within prevailing moral mandates. His unexpected intimacies in fact relied upon existing social hierarchies of race, sexuality, gender, and nation that dictated appropriate and inappropriate behavior. In fact, Noguchi, Stoddard, Gilmour, and Armes at various points contributed to the ideological forces that compelled their intimate lives. Through the romantic life of Yone Noguchi, *Queer Compulsions* narrates how even the queerest of intimacies can more provocatively serve as a reflection of rather than a revolt from existing social inequality. In unveiling Noguchi’s interracial and same-sex affairs, it attests to the complex interaction between lived sexualities and socio-legal mores as it traces how one man negotiated affection across cultural, linguistic, and moral divides to find fulfillment in unconventional yet acceptable ways. *Queer Compulsions* will be a welcome contribution to Asian American, gender, and sexuality studies and the literature on male and female romantic friendships. It will also forge a provocative link between these disciplines and Asian studies.

Filmfest Los Angeles Asian Pacific Film Festival Laapff 13: Bestsellers in 2023 The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous captivating novels enthralling the hearts of readers worldwide. Let's delve into the realm of popular books, exploring the engaging narratives that have charmed audiences this year. Filmfest Los Angeles Asian Pacific Film Festival Laapff 13 : Colleen Hoover "It Ends with Us" This touching tale of love, loss, and resilience

has captivated readers with its raw and emotional exploration of domestic abuse. Hoover skillfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can triumph. Uncover the Best : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This captivating historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids compelling storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Filmfest Los Angeles Asian Pacific Film Festival Laapff 13 : Delia Owens "Where the Crawdads Sing" This captivating coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens spins a tale of resilience, survival, and the transformative power of nature, entrancing readers with its evocative prose and mesmerizing setting. These popular novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of captivating stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a exceptional and suspenseful novel that will keep you guessing until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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