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Glimpses of Freedom: Independent Cinema in Southeast Asia MAY ADADOL, INGAWANUJ and BENJAMIN MCKAY, eds. Ithaca: Cornell Southeast Asia Program Publications, 2012, viii+246p. The thrill of going over a volume on contemporary popular culture is compounded when the act iv

Glimpses of Freedom: Independent Cinema in Southeast Asia ...
ISBN 978-0-8772-7755-2.Glimpses of Freedom is a 16-chapter edited volume which examines the varied practices of the independent cinema in Southeast Asia, arguably one of the freshest and most exciting areas of scholarship in Southeast Asian Studies today.

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(PDF) Review of Glimpses of Freedom: Independent Cinema in ...
Glimpses of Freedom is a 16-chapter edited volume which examines the varied practices of the independent cinema in Southeast Asia, arguably one of the freshest and most exciting areas of scholarship in Southeast Asian Studies today. Independent or indie cinema is not a new phenomenon in the region, as May Adadol Ingawanij carefully qualifies in the introduction to the volume.

GLIMPSES OF FREEDOM: Independent Cinema in Southeast Asia ...
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Glimpses of Freedom: Independent Cinemas in Southeast Asia. Edited by May Adadol Ingawanij and Benjamin McKay. New York: Cornell Southeast Asia Program Publications, 2012. 239 pp. This edited volume addresses the simultaneous emergence in the late 1990s of independent cinema both as a practice and as a discourse

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Glimpses of freedom: independent cinema in Southeast Asia ...
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. Contributors include internationally esteemed independent filmmakers, critics, and curators based in Southeast Asia, such as Hassan Abd Muthalib, Alexis A. Tioseco, Chris Chong Chan Fui, and John Torres.

Glimpses of Freedom: Independent Cinema in Southeast Asia ...
They describe and analyze the emerging field of Southeast Asian cinema, which they know firsthand and have helped create and foster.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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Glimpses of Freedom | Since the late 1990s, a vivid new sphere of cinematic practice in Southeast Asia has emerged and been identified as independent. What exactly does this term mean in relation to the way films and videos are made, and the way they look?

Glimpses of Freedom : Independent Cinema in Southeast Asia ...
Glimpses of Freedom, a recent volume from Cornell University's Southeast Asia Program, attempts to provide an impression—a snapshot, as it were—of how a New Wave-inspired mode of practice has been reshaping film activity in the region. Fifteen articles from a mix of scholars and practitioners demonstrate a wide array of stylistic presentations—from autobiographical accounts to interviews to close textual analyses to empirical studies of such current hot-button topics as piracy, queer ...

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GLIMPSES OF FREEDOM : INDEPENDENT CINEMA IN SOUTHEAST ASIA ...
Glimpses of Freedom: Independent Cinema in Southeast Asia. Edited by May AdadolIngawanij and BenjaminMcKay. Ithaca, N.Y.: Cornell University Southeast Asia Program Publications, 2012. viii, 258 pp...

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.

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.

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 cinematheques. 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.

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.

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.

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.

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.

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.

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