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Moving The Image Independent Asian Pacific American Media Arts 1970-1990

**Deborah Brock, Amanda
Glasbeek, Carmela Murdocca**



Moving The Image Independent Asian Pacific American Media Arts 1970-1990:

Screening Asian Americans Peter X. Feng, 2002 A Choice Outstanding Academic Title Cover to cover Screening Asian Americans a collection of 15 essays is fabulous AsianWeek.com This scholarly book uses 15 contributors to explore the various images of Asians many of which have been negative Burlington County Times This innovative essay collection explores Asian American cinematic representations historically and socially on and off screen as they contribute to the definition of American character The history of Asian Americans on movie screens as outlined in Peter X Feng's introduction provides a context for the individual readings that follow Asian American cinema is charted in its diversity ranging across activist documentary experimental and fictional modes and encompassing a wide range of ethnicities Filipino Vietnamese Indian Japanese Korean Chinese and Taiwanese Covered in the discussion are filmmakers Theresa Hak Kyung Cha Ang Lee Trinh T Minh ha and Wayne Wang and films such as The Wedding Banquet Surname Viet Given Name Nam and Chan is Missing Throughout the volume as Feng explains the term screening has a twofold meaning referring to the projection of Asian Americans as cinematic bodies and the screening out of elements connected with these images In this doubling film representation can function to define what is American and what is foreign Asian American filmmaking is one of the fastest growing areas of independent and studio production This volume is key to understanding the vitality of this new cinema A volume in the Depth of Field Series edited by Charles Affron Mirella Jona Affron and Robert Lyons Peter X Feng teaches English and women's studies at the University of Delaware

The Most Typical Avant-Garde David James, 2005-05-30 Los Angeles has nourished a dazzling array of independent cinemas avant garde and art cinema ethnic and industrial films pornography documentaries and many other far flung corners of film culture This glorious panoramic history of film production outside the commercial studio system reconfigures Los Angeles rather than New York as the true center of avant garde cinema in the United States As he brilliantly delineates the cultural perimeter of the film business from the earliest days of cinema to the contemporary scene David James argues that avant garde and minority filmmaking in Los Angeles has in fact been the prototypical attempt to create emancipatory and progressive culture Drawing from urban history and geography local news reporting and a wide range of film criticism James gives astute analyses of scores of films many of which are to found only in archives He also looks at some of the most innovative moments in Hollywood revealing the full extent of the cross fertilization that occurred between the studio system and films created outside it Throughout he demonstrates that Los Angeles has been in the aesthetic and social vanguard in all cinematic periods from the Socialist cinemas of the early teens and 1930s to the personal cinemas of psychic self investigation in the 1940s to attempts in the 1960s to revitalize the industry with the counterculture's utopian visions and to the 1970s when African Americans Asian Americans Latinos women gays and lesbians worked to create cinemas of their own James takes us up to the 1990s and beyond to explore new forms of art cinema that are now transforming the representation of Southern California's geography

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 Routledge Companion to Asian American Media Lori Lopez, Vincent Pham, 2017-02-24 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

Asian America Through the Lens Jun Xing, 1998-07-15 In Asian America Through the Lens Jun Xing surveys Asian American cinema allowing its aesthetic cultural and political diversity and continuities to emerge

Asian American Society Mary Yu Danico, 2014-08-19 Asian Americans are a growing minority population in the United States After a 46 percent population growth between 2000 and 2010 according to the 2010 Census there are 17.3 million Asian Americans today Yet Asian Americans as a category are a diverse set of peoples from over 30 distinctive Asian origin subgroups that defy simplistic descriptions or generalizations They face a wide range of issues and problems within the larger American social universe despite the persistence of common stereotypes that label them as a model minority for the generalized attributes offered uncritically in many media depictions Asian American Society An

Encyclopedia provides a thorough introduction to the wide ranging and fast developing field of Asian American studies. Published with the Association for Asian American Studies (AAAS), two volumes of the four volume encyclopedia feature more than 300 A to Z articles authored by AAAS members and experts in the field who examine the social, cultural, psychological, economic, and political dimensions of the Asian American experience. The next two volumes of this work contain approximately 200 annotated primary documents organized chronologically that detail the impact American society has had on reshaping Asian American identities and social structures over time. Features more than 300 articles authored by experts in the field organized in A to Z format help students understand Asian American influences on American life as well as the impact of American society on reshaping Asian American identities and social structures over time. A core collection of primary documents and key demographic and social science data provide historical context and key information. A Reader's Guide groups related entries by broad topic areas and themes; a Glossary defines key terms; and a Resource Guide provides lists of books, academic journals, websites, and cross references. The multimedia digital edition is enhanced with 75 video clips and features strong search and browse capabilities through the electronic Reader's Guide, detailed index, and cross references. Available in both print and online formats, this collection of essays is a must-have resource for general and research libraries, Asian American ethnic studies libraries, and social science libraries.

Countervisions Darrell Y. Hamamoto, Sandra Liu, 2000. Spotlights 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 *Asian American History and Culture: An Encyclopedia* Huping Ling, Allan W. Austin, 2015-03-17 With overview essays and more than 400 A Z entries this exhaustive encyclopedia documents the history of Asians in America from earliest contact to the present day Organized topically by group with an in depth overview essay on each group the encyclopedia examines the myriad ethnic groups and histories that make up the Asian American population in the United States Asian American History and Culture covers the political social and cultural history of immigrants from East Asia Southeast Asia South Asia the Pacific Islands and their descendants as well as the social and cultural issues faced by Asian American communities families and individuals in contemporary society In addition to entries on various groups and cultures the encyclopedia also includes articles on general topics such as parenting and child rearing assimilation and acculturation business education and literature More than 100 images round out the set *Criminalization, Representation, Regulation* Deborah Brock, Amanda Glasbeek, Carmela Murdocca, 2014-01-01 This book draws on Foucault's concept of governmentality as a lens to analyze and critique how crime is understood reproduced and challenged **Pimps, Wimps, Studs, Thugs and Gentlemen** Elwood Watson, 2010-03-22 With essays ranging in topic from the films of Neil LaBute to the sexual politics of Major League Baseball this diverse collection of essays examines the multi faceted media images of contemporary masculinity from a variety of perspectives and academic disciplines The book's first half focuses on the issue of racialized masculinity and its various manifestations with essays covering among other topics the re imagining of Asian American masculinity in Justin Lin's *Better Luck Tomorrow* and the ever present image of black male buffoonery in the neo minstrel performances of VH1's *Flavor of Love* The book's second half explores the issue of contemporary mediated performance and the cultural politics of masculinity with essays focusing on popular media representations of men in a variety of gendered roles from homemakers and househusbands to valorous war heroes and athletic demigods *The Cinematic Representation of the Chinese American Family* Qijun Han, 2016-03-08 There has been an increasing recognition of the fluidity and ambiguity of ethnic identities within the context of global mobility With that in mind how have films constructed the identity of ethnic Chinese in the United States This book addresses this issue through three sub questions First why is the family narrative so characteristic of films about Chinese Americans in transnational Chinese cinema In other words how and why are images of Chinese or Chinese Americans in transnational Chinese cinema different from those in Hollywood movies Second how does transnational Chinese cinema define and negotiate the aesthetic conventions of melodrama commonly used to depict Chinese American families In terms of establishing melodrama as an evolving mode of how does Chinese American cinema historically connect with both Hollywood and Chinese cinema Third what have the narrative treatments of Chinese American families in transnational Chinese cinema contributed to the ongoing representation of Chinese culture and construction of ethnic Chinese identities in Western societies This book traverses fields such as cultural studies Chinese studies media studies American studies and film studies and engages with a select corpus of

films from the 1990s to the 2000s directed by Chinese American Taiwanese and Hong Kong filmmakers and produced in the USA Taiwan Hong Kong and mainland China to analyze the role the American Chinese family plays in their work With sensitivity towards transnational bonds and historical processes a negotiation process of three sets of conflicting forces has subsequently emerged the traditional and the modern the national and the transnational and Chinese American identity crisis in favor of a Chinese identity or a true American identity Contrasting cultural beliefs undoubtedly create cross cultural and generational conflicts within the family yet also open the way to negotiation and compromise This research on the cinematic depiction of Chinese Americans reveals the historically significant transnational connection among Chinese American Chinese and American cultures On the one hand ethnic Chinese are represented by boundaries that establish and define the Chinese American community against other communities and yet on the other hand the representation of family life and structure of Chinese immigrants is multiple and fluid as culture itself is unstable and uncertain Therefore a process of fixation and a process of fluidity seem to take place at the same time

Soul Power Cynthia A. Young, 2006-11-01 A cultural history of activists of color who appropriated theories and strategies from Third World anticolonial struggles in their fight for social and economic justice in the United States during the long 1960s

Ghostlife of Third Cinema Glen M. Mimura, 2009 Asian American filmmakers and video artists have created a substantial diverse and challenging body of work that reimagines the cultural and political representation of Asian Americans Yet much of this work remains unknown Ghostlife of Third Cinema examines such potent issues as diasporic identity historical memory and queer sexuality through sophisticated readings of a wide range of film and video projects including Trinh T Minh ha s experimental documentary Surname Viet Given Name Nam avant garde works by Japanese American filmmakers Rea Tajiri Lise Yasui and Janice Tanaka and queer videos exploring the intersection of race nation and sexuality by Pablo Bautista Ming Yuen Ma and Nguyen Tan Hoang

The Hypersexuality of Race Celine Parreñas Shimizu, 2007-07-30 A study of the Asian woman as sexual icon in visual culture

Remade in Hollywood Kenneth Chan, 2009-07-01 This book describes how notions of Chinese identity culture and popular film genres have been reinvented and repackaged by major U S studios spurring a surge in Chinese visibility in Hollywood

After Postcolonialism Epifanio San Juan, 2000 This innovative analysis of the Philippine historical crisis is accompanied by a critique of a U S racial formation in which Filipinos constitute the largest Asian group Literary and artistic expressions by Filipinos manifest a new emerging identity defined by the multicultural debates crossing the Pacific transforming the Philippines into a borderland of East and West Caught betwixt the Asian continent and the hegemonic power of the United States the Philippines occupies a contested space between past and present Between the memory of colonial experience and an emergent nation making dream can a meaningful future be envisioned This provocative book explores this problematic zone of difference through a critique of the Western production of knowledge in the context of local resistance While Americanization of the Filipino continues the encounter of globalizing and nationalizing forces has

precipitated a profound political and social crisis whose outcome may be a paradigmatic lesson for many so called third world countries What happens in this Southeast Asian nation may foretell the fate of the ideals of democracy and social justice now beleaguered by the market and the unrelenting commodification of everyday life Asian American Women and Men Yen Le Espiritu, 2008 Labor laws and love Espiritu explores how racist and gendered labor conditions and immigration laws have affected relations between and among Asian American women and men *Power Misses II* David E. James, 2020-10-27 Like David James earlier collection of essays *Power Misses Essays Across Un Popular Culture* 1996 the present volume *Power Misses II Cinema Asian and Modern* is concerned with popular cultural activity that propose alternatives and opposition to capitalist media Now with a wider frame of reference it moves globally from west to east beginning with films made during the Korean Democracy Movement and then turning to socialist realism in China and Taiwan and to Asian American film and poetry in Los Angeles Several other avant garde film movements in L A created communities resistant to the culture industries centered there as did elements in the classic New York avant garde here instanced in the work of Ken Jacobs and Andy Warhol The final chapter concerns little known films about communal agriculture in the Nottinghamshire village of Laxton the only one where the medieval open field system never suffered enclosure This survival of the commons anticipated resistance to the extreme and catastrophic forms of privatization monetization and theft of the public commonweal in the advanced form of capitalism we know as neoliberalism *An Accented Cinema* Hamid Naficy, 2018-06-05 In *An Accented Cinema* Hamid Naficy offers an engaging overview of an important trend the filmmaking of postcolonial Third World and other displaced individuals living in the West How their personal experiences of exile or diaspora translate into cinema is a key focus of Naficy s work Although the experience of expatriation varies greatly from one person to the next the films themselves exhibit stylistic similarities from their open and closed form aesthetics to their nostalgic and memory driven multilingual narratives and from their emphasis on political agency to their concern with identity and transgression of identity The author explores such features while considering the specific histories of individuals and groups that engender divergent experiences institutions and modes of cultural production and consumption Treating creativity as a social practice he demonstrates that the films are in dialogue not only with the home and host societies but also with audiences many of whom are also situated astride cultures and whose desires and fears the filmmakers wish to express Comparing these films to Hollywood films Naficy calls them accented Their accent results from the displacement of the filmmakers their alternative production modes and their style Accented cinema is an emerging genre one that requires new sets of viewing skills on the part of audiences Its significance continues to grow in terms of output stylistic variety cultural diversity and social impact This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies **Cinepoetry** Christophe Wall-Romana, 2013-01-28 *Cinepoetry* analyzes how French poets have remapped poetry through the lens of cinema for more than a century In showing how poets have drawn on mass culture

technology and material images to incorporate the idea technique and experience of cinema into writing Wall Romana documents the long history of cross media concepts and practices often thought to emerge with the digital In showing the cinematic consciousness of Mallarm and Breton and calling for a reappraisal of the influential poetry theory of the early filmmaker Jean Epstein Cinepoetry reevaluates the bases of literary modernism The book also explores the crucial link between trauma and trans medium experiments in the wake of two world wars and highlights the marginal identity of cinepoets who were often Jewish gay foreign born or on the margins What results is a broad rethinking of the relationship between film and literature The episteme of cinema the book demonstrates reached the very core of its supposedly highbrow rival while at the same time modern poetry cultivated the technocultural savvy that is found today in slams e poetry and poetic digital hybrids

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