

1. Record Nr.	UNINA9910808429603321
Titolo	Southeast Asian independent cinema // edited by Tilman Baumgartel
Pubbl/distr/stampa	Hong Kong, : Hong Kong University Press London, : Eurospan [distributor], 2012 Hong Kong : , : Hong Kong University Press, , 2012
ISBN	988-220-911-4 988-220-900-9
Edizione	[1st edition.]
Descrizione fisica	1 online resource (304 pages)
Collana	TransAsia: screen cultures
Disciplina	778.53
Soggetti	Independent films - Southeast Asia Independent filmmakers - Southeast Asia Motion picture industry - Southeast Asia
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Notes on Contributors; List of Figures; Acknowledgements; Introduction; Part I: Essays; 01: Southeast Asian Independent Cinema; 02: Imagined Communities, Imagined Worlds; 03: Hinterland, Heartland, Home; 04: Stealing Moments; 05: Fiction, Interrupted; 06: Cinema, Sexuality and Censorship in Post-Soeharto Indonesia; 07: Independent versus Mainstream Islamic Cinema in Indonesia; 08: Observational Documentary Comes to Indonesia; Part II: Documents; 09: Four Manifestos; 10: Why Ciplak ended up being made; 11: Singapore GaGa Tours Singapore; 12: The Downside of Digital 13: I Sinema ManifestoPart III: Interviews; 14: "An inexpensive film should start with an inexpensive story"; 15: "Digital is liberation theology"; 16: "I make films for myself"; 17: "I love making films , but not getting films made"; 18: "I want the people of Indonesia to see a different point of view, whether they agree with it or not"; 19: "I do not have anything against commercial films"; 20: The Page and the (Video) Camera; 21: "I want you to forget about the race of the protagonists half an hour into the film"; Notes; Bibliography; Index
Sommario/riassunto	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 p
