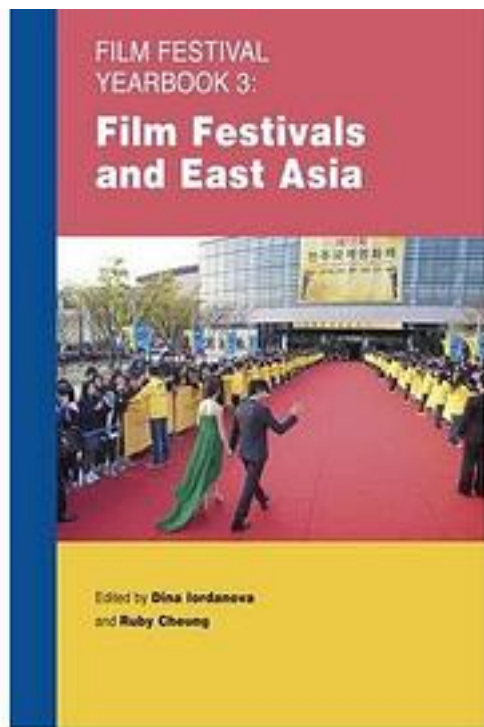


Film Festival Yearbook 3



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著者:Dina Iordanova, Ruby Cheung

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The most exciting developments in world cinema over the past two decades have been linked to East Asian countries such as China, Japan and South Korea. Films made in East Asia triumph at festivals around the globe. Booming film markets are attached to the most important film festivals in Hong Kong, Pusan, Tokyo and Shanghai. The West is only just beginning to wake up to the importance of these film festivals to global film distribution.

In their latest volume, *Film Festivals and East Asia* (2011), scholars from the University of St. Andrews chart cutting-edge developments in global film. Prof. Dina Iordanova has stated: 'In opening up debates on the worldwide network of film festivals we are laying necessary groundwork for the understanding of global film circulation.'

This third volume in the *Film Festival Yearbook* series explores a rapidly expanding but little-studied area in film festival - film festivals in East Asia. The book contains a series of contextual essays and case studies, and a resources section comprising four original interviews with insiders from the most important Asian film festivals, a festival location map, festival listings and East Asian film festival studies-related bibliographies. Contributors include James Bell, Birgit Beumers, Felicia Chan, Yun-hua Chen, Ruby Cheung, Dave Chua, Marijke de Valck, Alex Fischer, Chris Fujiwara, Dina Iordanova, Adam Knee, Kong Rithdee, Sangjoon Lee, Seunghee Lee, Skadi Loist, Adrian Martin, Abé Mark Nornes, Ragan Rhyne, Julian Stringer and Tom Vick.

'This new anthology captures the enthusiasm for East Asian cinema felt by film lovers and film professionals the world over.' (Chris Fujiwara, editor of *Undercurrent*)

'A vital contribution to both Asian Film Studies and Film Festival Studies. (Chris Berry, Goldsmiths University of London)

作者介绍:

目录: *East Asia and Film Festivals: Transnational Clusters for Creativity and Commerce* (Dina Iordanova)

Part I: Contexts

Asian Film Festivals, Translation and the International Film Festival Short Circuit (Abé Mark Nornes)

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Japan 1951-1970: National Cinema as Cultural Currency (Julian Stringer)

News for Whom? Critical Coverage of the 10th Jeonju International Film Festival (Adrian Martin)

Washington, Pusan, Rotterdam, Udine and Back: Programming East Asian Films for American Audiences (Tom Vick)

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North Korea's Pyongyang International Film Festival (James Bell)

Between Europe and Asia? A Chronicle of the 'Eurasia' International Film Festival (Kazakhstan) (Birgit Beumers)

Part III: Resources

The Resources: Necessary Groundwork (Dina Iordanova)

Interviews

1. 'We believe in "film as art"' An Interview with Li Cheuk-to, Artistic Director of the Hong Kong International Film Festival (HKIFF) (Ruby Cheung)

2. A Platform to the World: An Interview with Kim Ji-seok, Executive Programmer of the Pusan International Film Festival (PIFF) (Seunghee Lee)

3. 'It's very simple. We like to give the audience the chance to see good films' An Interview with Hayashi Kanako and Ichiyama Shozo of Tokyo FILMeX (Chris Fujiwara)
 4. Do Vodka and Sake Really Mix? An Interview with Natalia Shakhnazarova, Executive Director of Pacific Meridian: Vladivostok International Film Festival of Asian Pacific Countries (Alex Fischer)
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电影节研究

电影节

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评论

很不喜欢这个选集：一方面对于East Asian Film Festivals主题没有框架设计，就是一堆能找到、有人写的文章和物料凑在了一起，感觉编者本身对这个object就不是很熟悉（想当然的说出SIFF只放映主旋律华语片真的看不下去…）基本上可以说完全不helpful…另一方面，讨论都非常浅，没有人找到任何角度把“亚洲电影节”这个主题往深处挖挖（就Rhyme那篇还有点意思）；reading做到现在真的是很厌烦西方中心的学术圈想当然的视角来看待亚洲看待中国了，自以为是的分析看得心累。

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