

# International Film Festival Rotterdam

**Adrian Yuen Beng Lee**

**International Film Festival Rotterdam** Simon Field, Sandra Den Hamer, 2004  
**Rotterdam**, 2012

*Film Festivals* Marijke de Valck, 2007 The first comprehensive study of film festivals that marks key historical moments and offers surprising insights into the workings of a highly influential cultural network

*True Variety*, 2003 DVD includes Sabriya, a short film from director Abderrahmane Sissako as well as clips of films supported by the Hubert Bals Fund and interviews with directors Wang Bing, Dariush Mehrjui, Eliane Caffé, Elia Suleiman, and producer Jeremy Nathan.

**On Film Festivals** Richard Porton, 2009 'Dekalog' is a series of guest-edited bi-annual publications, each exploring a specific subject, film or filmmaker. This home for serious film criticism engages academia as well as other forms of contemporary film writing, and includes filmmaker interviews.

*The Variety Guide to Film Festivals* Steven Gaydos, 1998 The essential festival guide for filmmakers, producers, journalists, festival pros, and fans--from Variety, the preeminent trade journal for the movie business.

*1896 cinema* Maher Asaad Baker, 2023-02-04 Since the rise of artists like Rembrandt, the Netherlands has dominated the development of European visual arts, bringing its culture to a global audience. The Netherlands, a nation with a small population, has never had much money for movies, however, it has produced a small number of outstanding documentary filmmakers as well as several creative and productive auteurs and cameramen who were in charge of some of the most iconic shots in both Dutch and international films. Cinema has been a part of the Dutch cultural movement since the beginning, and despite the relatively small size of the Dutch film industry, there have been various vibrant times when Dutch cinema flourished. This book will go into this industry's history which spans more than 100 years.

**The Pusan International Film Festival, South Korean Cinema and Globalization** SooJeong Ahn 권정수, 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).

*Film Festivals* Cindy H. Wong, 2011 Movies, stars, auteurs, and critics come together in film festivals as quintessential constellations of art, business, and glamour. Yet, how well do we understand the forces and meanings that these events embody? This work offers an overview of the history, people, films, and functions of the festival world.

**Malaysian Cinema in the New Millennium** Adrian Yuen Beng Lee, 2022-11-07 Malaysian Cinema in the New Millennium offers a new approach to the study of multiculturalism in cinema by analysing how a new wave of filmmakers champion cultural diversity using cosmopolitan themes. Adrian Lee offers a new inquiry of Malaysian cinema that examines how the 'Malaysian Digital Indies' (MDI) have in recent years repositioned Malaysian cinema within the global arena. The book shines a new light on how politics and socioeconomics have influenced new forms and genres of the post-2000s generation of filmmakers, and provides a clear picture of the interactions between commercial cinema and politics and socioeconomics in the first two decades of the new millennium. It also assesses how the MDI movement was successful in creating a transnational cinema by displacing and deterritorialising itself from the context of the national, and illustrates how MDI functions as a site for questioning and proposing a new national identity in the era of advanced global capitalism and new Islamisation. Covering all these interrelated topics, Lee's book is a pioneering and comprehensive work in the study of Malaysian cinema in the recent decades. 'Lee is well versed in theories of transnational and postcolonial studies and provides detailed and knowledgeable information about this period of filmmaking in Malaysia. I believe this book will make a valuable contribution to the studies of film in Southeast Asia.' —Olivia Khoo, Monash University, Australia 'The author comprehensively discusses the rise of Malaysian Digital Indies (MDI) in post-2000 Malaysia, the revival of form and aesthetics in comparison to mainstream films, the MDI's emergence in the Malaysian context, and finally the MDI's incorporation into the mainstream films.' —Nunna Prasad, Abu Dhabi University, United Arab Emirates

**International Film Festivals** Tricia Jenkins, 2018-09-20 More than 5,000 film festivals take place globally and many of these have only been established in the last two decades. *International Film Festivals* collects the leading scholarship on this

increasingly prominent phenomenon from both historical and contemporary perspectives, using diverse methods including archival research, interviews and surveys and drawing widely from fields like sociology, urban studies and film criticism to patent technology and history. With contributors from across the world and covering the major festivals - Cannes, Venice, Toronto, Berlin - as well as niche, genre and online film festivals, this book is an authoritative and exemplary guide to the evolution of these key sites for film distribution, exhibition and reception. Chapters unravel topics such as the relationship between corporations and festivals, the soft power function they can perform for their host nations and the changing identities of audiences on arrival at, and during exploration of, a given festival venue. Tricia Jenkins' edited volume reconceives the film festival for the global, digital age whilst drawing out its historic importance and ultimately makes a major intervention in film festival studies as well as film and cultural studies more widely.

**The Urban Generation** Zhen Zhang, 2007-03-28 DIVAn anthology that explores film works by the urban generation, -- filmmakers who operate outside of mainstream (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

*Film Festivals* Marijke de Valck, Brendan Kredell, Skadi Loist, 2016-02-26 The last decade has witnessed an explosion of interest in film festivals, with the field growing to a position of prominence within the space of a few short years. *Film Festivals: History, Theory, Method, Practice* represents a major addition to the literature on this topic, offering an authoritative and comprehensive introduction to the area. With a combination of chapters specifically examining history, theory, method and practice, it offers a clear structure and systematic approach for the study of film festivals. Offering a collection of essays written by an international range of established scholars, it discusses well-known film festivals in Europe, North America and Asia, but equally devotes attention to the diverse range of smaller and/or specialized events that take place around the globe. It provides essential knowledge on the origin and development of film festivals, discusses the use of theory to study festivals, explores the methods of ethnographic and archival research, and looks closely at the professional practice of programming and film funding. Each section, moreover, is introduced by the editors, and all chapters include useful suggestions for further reading. This will be an essential textbook for students studying film festivals as part of their film, media and cultural studies courses, as well as a strong research tool for scholars that wish to familiarize themselves with this burgeoning field.

*Film Festivals and Anthropology* María-Paz Peirano, Aida Vallejo, 2017-03-07 This collection explores the intersections between anthropology and film festival studies. Film and anthropology scholars map ethnographic film festivals and ethnographic approaches to festivals worldwide. The book provides a historical reconstruction of most of the main festivals exhibiting ethnographic film, considering the parallel evolution of programming and organisational practices across the globe. It also addresses the great value and challenges of ethnographic research tools for studying the wide-ranging field of

film festivals. This volume is the first to collect long-term experiences of curating and exhibiting ethnographic film, as well as new approaches to the understanding of film festival practices. Its contributions reflect on curatorial practices within visual anthropology and their implications for ethnographic filmmaking, and they shed light on problems of cultural translation, funding, festival audiences and the institutionalisation of ethnographic cinema. The book offers a novel perspective on film festivals as showcases for cinema, socio-cultural hubs and distribution nodes. Aimed at anthropologists, media scholars, festival organisers and documentary film professionals, it offers a starting point for the study of ethnographic film exhibition within its cultural and social contexts.

**DearCinema Festival Guide 2014** DearCinema Team, 2014-03-25 DearCinema Festival Guide is a comprehensive guide of film festivals in India and abroad. The guide is primarily meant for Indian filmmakers who have a film to submit to festivals. In four chapters, Film Festivals in India, Indian Festivals Abroad, International Film Festivals and Shorts & Documentary Film Festivals, the guide lists 102 festivals.

Encyclopedia of Global Studies Helmut K. Anheier, Mark Juergensmeyer, 2012-03-09 With all entries followed by cross-references and further reading lists, this current resource is ideal for high school and college students looking for connecting ideas and additional sources on them. The work brings together the many facets of global studies into a solid reference tool and will help those developing and articulating an ideological perspective. — Library Journal The Encyclopedia of Global Studies is the reference work for the emerging field of global studies. It covers both transnational topics and intellectual approaches to the study of global themes, including the globalization of economies and technologies; the diaspora of cultures and dispersion of peoples; the transnational aspects of social and political change; the global impact of environmental, technological, and health changes; and the organizations and issues related to global civil society. Key Themes: • Global civil society • Global communications, transportation, technology • Global conflict and security • Global culture, media • Global demographic change • Global economic issues • Global environmental and energy issues • Global governance and world order • Global health and nutrition • Global historical antecedents • Global justice and legal issues • Global religions, beliefs, ideologies • Global studies • Identities in global society Readership: Students and academics in the fields of politics and international relations, international business, geography and environmental studies, sociology and cultural studies, and health.

**Thai Cinema** Mary J. Ainslie, Katarzyna Ancuta, 2018-05-04 One of the fastest growing and most internationally renowned cinemas in Southeast Asia is that of Thailand. In the first ever book devoted solely to this major centre of creative filmmaking, experts on contemporary and historic Thai film provide a timely overview and discussion of key films, directors and current movements in the region in a comprehensive encyclopaedia format. What many critics, analysts and scholars have retrospectively christened 'New Thai Cinema' began to take shape in the late 1990s when national film moved away

from its position as lower-class and provincial entertainment and became a firm fixture in Bangkok multiplexes and festivals worldwide. This book will provide information on the influential figures behind the films - up to and succeeding the 1997 watershed film Dang Bireley's and Young Gangsters that began the breakaway movement - as well as detailing and explaining the traditions of popular and art-house genres specific to Thailand. Featuring contributions on Thai visionaries such as Apichatpong Weerasethakul and Wisit Sasanatieng and providing rare insight into early Thai cinema, this is an essential scholarly guide to a vibrant aspect of Southeast Asian cinema - its history, industry and aesthetic trends - for scholars and students alike.

**Sara Cwynar: Glass Life** ,2021-04-27 A feminist-inflected investigation of color and image-driven consumer culture, Glass Life brings together Sara Cwynar's multilayered portraits and stills from the films Soft Film (2016), Rose Gold (2017), and Red Film (2018). Cwynar's research-driven and visually complex images constitute the hallmarks of contemporary post-Pictures Generation work-in which photography is pursued in relation to film, sculpture, digital culture, and the cultural and technological history of image-making. Cwynar's work revolves around her interest in subjective notions of beauty through images; the fetishization of consumer objects and colors; and the exploration of the informal image archives that have emerged around the industrialization and capitalization of these ideas. As part of her core practice, Cwynar collects, arranges, and archives her eBay purchases and creates studio studies of these consumer objects, exploring how images circulate online and how the lives and purposes of both physical objects and their likenesses change over time. Sara Cwynar: Glass Life is a must-have sourcebook for understanding the multilayered practice of this celebrated, multidisciplinary artist.

*Curating Africa in the Age of Film Festivals* L. Dovey,2015-03-11 Tracing the history of Africa's relationship to film festivals and exploring the festivals' impact on the various types of people who attend festivals (the festival experts, the ordinary festival audiences, and the filmmakers), Dovey reveals what turns something called a festival into a festival experience for these groups.

**DV-Made China** Zhen Zhang,Angela Zito,2015-05-31 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.

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