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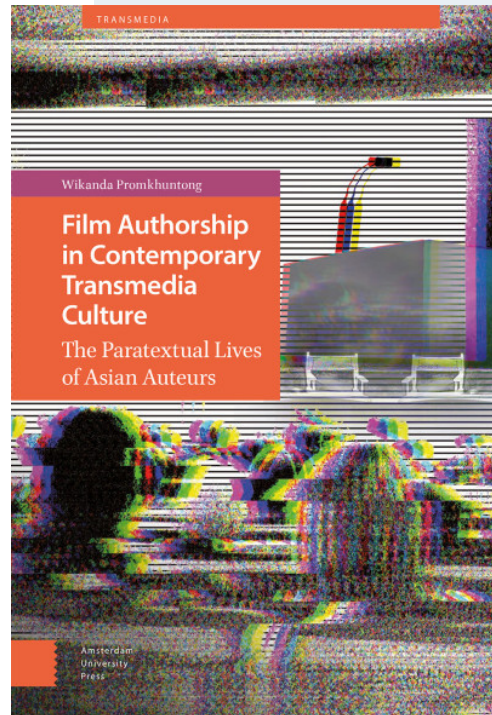
Film Authorship in Contemporary Transmedia Culture

The Paratextual Lives of Asian Auteurs

Film Authorship in Contemporary Transmedia Culture: The Paratextual Lives of Asian Auteurs examines film authorship in the transmedia era whereby film directors have become public figures through a wide range of textual, material, and performative practices. The book draws on the notion of paratext and its related term – palimpsest – to bring forth the idea of self-reflexive authorship as a method of examining the mediated past, present, and afterlife of East Asian filmmakers. The first part of the book pays attention to materials surrounding film festivals, multi-platform distribution, and cinephile/fan creative practices, which have been created, rewritten, and shared to foster and problematize the reputations of selected filmmakers. The second part examines alternative modes of self-projections and creative productions that address the filmmakers' sense of selves and relations with the industry and the public. Across different chapters, discourses surrounding film authorship and East Asian cinema are revisited and expanded to highlight its multiple histories and possible futures.

BIOGRAPHY

Wikanda Promkhuntong is a lecturer in Film and Cultural Studies at the Research Institute for Languages and Cultures of Asia, Mahidol University. Her research engages with East Asian cinema and different forms of border-crossing. Her work often explores the discourses around and practices of screen industry agents from auteur/stars, cinephiles/fans to above/below-the-line workers and the changing conditions that shaped their lives and works over time. Since being based in Thailand, her works also explore film cultures in relation to fan tourism, different forms of cinematic mobilities, and historical film receptions. She completed her PhD in Film Studies at Aberystwyth University.



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