

Politics of Tastes in Southeast Asian Cinema

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“Taste classifies, and it classifies the classifier. Social subjects, classified by their classifications, distinguish themselves by the distinctions they make, between the beautiful and the ugly, the distinguished and the vulgar, in which, their position in the objective classification is expressed or betrayed” (Bourdieu 2010, xxix).

Tastes, according to Pierre Bourdieu, are socially and culturally constructed (Bourdieu 2010, xxv) since art and cultural consumption are predisposed, consciously and deliberately or not, to fulfil a social function of legitimating social differences “(Bourdieu 2010, xxix). If we apply these statements to analyze Southeast Asian films, one can see so many tastes battles among stakeholders and various interest groups. From the government, cultural elites, to film distributors, film producers, film exhibitors, and also to film enthusiasts and film fans.

In this panel, Politics of Tastes is defined as any strategy or means run by a group of people with the same interests and goals--including their efforts to influence, form coalitions, and negotiate to other parties-- who want to achieve their desired outcome related to their tastes preferences of particular cultural and commercial products.

The papers on this panel want to investigate how various kinds of politics of tastes interplay, influence and negotiate each other, and to what extent the processes affect the production, distribution, exhibition, and consumption of Southeast Asian cinema.

Panel

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