

# Transpacific Exposure: women filmmakers as nodes in the cultural network

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# Women Filmmakers as networkers

“Educational, economic, media, and cultural institutions serve as anchors while social connections transform this institutional support into projects and cultural networks link the business of filmmaking to the critical framework that bonds viewers to the story on screen. Studios, guilds, unions, film schools, arts associations, regional media hubs, distribution firms, publicity offices, and various professional networks complement the less formal connections among the viewers of these stories. Cinematic narratives exist at the core of these webs of networked relationships. While it may be tempting to look at networks as open, horizontal, and rhizomatic—following Gilles Deleuze and Félix Guattari—hierarchies, in fact, define networks, and, for women, male domination and gender bias pose limits on their functionality.”

(Marchetti, Gina. “The Networked Storyteller and Her Digital Tale Film Festivals and Ann Hui’s My Way,” *Global Storytelling* 1.2, <https://doi.org/10.3998/gs.1702>)

# HK Women Filmmakers

“Women, of course, have their own gender-specific networks of film festivals, 10 distributors, and professional organizations dedicated to the women who make movies. As programmers form networks, the growth of women’s and LGBTQI film festivals has brought more women and sexual minorities into the spotlight.”

<https://hkwomenfilmmakers.wordpress.com/>

## Marchetti on *Golden Gate Girls* (S. Louisa Wei, 2013)

“Both [Esther Eng and Louisa Wei] act as what Pierre Bourdieu terms ‘cultural intermediaries’ at different points in cinema history. In fact, their transnational networks and diasporic experiences make them cross-cultural intermediaries operating between Chinese and English-language publics. Examining how these two filmmakers function in that capacity as women within the Chinese diaspora highlights the important role cinema continues to play as a commercial enterprise as well as a marker of changing tastes in culture. Moreover, by focusing on women as cultural intermediaries, this analysis underscores the ways in which personal and professional networks enable female filmmakers to operate in male-dominated fields.”

(Marchetti, “Women as cross-cultural intermediaries within the Chinese diaspora: The search for Esther Eng in S. Louisa Wei's *Golden Gate Girls* (2013),” <https://www.taylorfrancis.com/chapters/edit/10.4324/9781003246657-8/women-cross-cultural-intermediaries-within-chinese-diaspora-gina-marchetti>)

## Dir. S. Louisa Wei / *Havana Divas*

<https://www.scm.cityu.edu.hk/people/wei-shiyu-louisa>

*Havana Divas* (2018)

<https://cathayplay.com/en/havana-divas>

Marchetti on *Golden Gate Girls* (Louisa Wei, 2013)

<https://www.taylorfrancis.com/chapters/edit/10.4324/9781003246657-8/women-cross-cultural-intermediaries-within-chinese-diaspora-gina-marchetti>

# *Cuban Chinese*

*Cuban Chinese* (Pok Chi Lau, ?, Cantonese): <https://vimeo.com/18996536>

*Cuban Chinese* (Pok Chi Lau, ?, English): <https://vimeo.com/18997506>

# Dir. Valerie Soe / *Love Boat: Taiwan* (2019)

<https://aas.sfsu.edu/valerie-soe>

Love Boat: Taiwan

<https://www.loveboat-taiwan.com/about>

Overseas Compatriot Youth Taiwan Study Tour: [https://en.wikipedia.org/wiki/Love\\_Boat\\_\(study\\_tour\)](https://en.wikipedia.org/wiki/Love_Boat_(study_tour))