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**SENTIENT.ART.FILM RELAUNCHES ONLINE REPERTORY SERIES
CELEBRATING INDEPENDENT VOICES FROM
1990S ASIAN AMERICAN FILM AND VIDEO**

**Screening Period Starts on Tuesday, January 26, 2021 and Ends January 25, 2022
Streaming Worldwide without Geoblocking
With Live Virtual Q&As with Filmmakers
& Special Panels with CAAM**

Commissioned Essays from a New Generation of Asian American Critics

**Additions to the Program Include
Rare Screening of *Bontoc Eulogy* (Marlon Fuentes)
The Complete *Blindness Series* (TRAN T. Kim-Trang)
Rotating Monthly Feature of Free Short Films with Live Conversations**

**Alongside Pioneers in Nonfiction and Experimental Filmmaking
Shu Lea Cheang, Rea Tajiri, and Spencer Nakasako
“Bad Boys” Jon Moritsugu and Roddy Bogawa**

Dorchester, MA, January 11, 2021 - Sentient.Art.Film is relaunching the successful online repertory series, *My Sight is Lined with Visions* (January 26, 2021 - January 25, 2022), for an entire calendar year worldwide. The first edition of the series, held in May and June 2020, brought together independent voices from 1990s Asian American cinema along with new commentary and engaging live conversations. Featuring an expanded lineup, the films in the relaunched series invite audiences to encounter the diversity, formal experimentation, and personally political tradition of Asian American cinematic visions.

Before the prominence of Asian Americans in the media as political actors in the 2020 elections, the broadcast of the landmark 5-part PBS series *The Asian Americans*, and evidence of the

perpetual “foreignness” of immigrant narratives in *Minari*’s Golden Globes categorization, the films and videos of these seven virtual programs push back against stereotypes and look deeply at the variegated experiences and creative expressions of Asian American filmmakers. Based on an enthusiastic reception of the original edition, including shout-outs on 2020 lists of best “first watches” from Screen Slate, Sight & Sound, and The Culturist, the relaunch of *My Sight is Lined with Visions* encourages further temporal and generational collision. The series curation recognizes the history of community-based media arts organizations, such as the recent 40th anniversary of the Center for Asian American Media and current 50th anniversary of Visual Communications, as well as ongoing Asian American engagement with mischief-making, political acuity, and solidarity.

Two new programs are added to the relaunch and will be available to the public via online rental for the first time. Marlon Fuentes’s rarely-screened first and only feature, **Bontoc Eulogy** (1995), uses the container story of a filmmaker discovering his grandfather’s lost indigenous history to question perception of and the aesthetics of national, ethnic, and familial truth. Filmmaker and artist TRAN T. Kim-Trang’s complete eight-part **Blindness Series** (1992-2006) represents a decades-long engagement with blindness, its metaphors, and its expressions, ranging from the more conventionally observational to haptic experiential visions.

The series will additionally feature a rotating monthly spotlight of a short from the Vault, a selection of free short films and videos from filmmakers with features in the series and from other filmmakers and artists working to push boundaries in and around the 1990s. Each monthly spotlight follows the format of an accompanying essay and a live Q&A with the filmmaker.

The Vault will launch with filmmaker Roddy Bogawa’s own restoration of his short film **Four or Five Accidents, One June...** (1989), a prototypical mashup of techniques, speculation, enactments, and fiction, and paired with a new essay by independent curator and former Senior Programmer of the Japan Society, Aiko Matsubuchi.

Returning feature programs include a trio of pioneering experimental and nonfiction films. In Shu Lea Cheang’s first “eco-cybernoia” film, **Fresh Kill** (1994), a lesbian couple are embroiled in a multinational corporate conspiracy involving radioactive fish lips. Representing the “Class of ‘97,” a group of four fiction films that premiered at the San Francisco International Asian American Film Festival and signaled a wave of new independent films, **Strawberry Fields** (1997), directed by Rea Tajiri, follows one young Japanese American girl on an unconventional road trip to find her identity. Spencer Nakasako’s **Kelly Loves Tony** (1998) extends intimate auto-ethnography to a female-centered narrative of one young Southeast Asian American couple.

Two of the “bad boys” of Asian American cinema are spotlighted in this series. In **Some Divine Wind** (1991), Roddy Bogawa blows open the suppressive denial of assimilation in a punk, experimental take on a young man’s relationship with his father. Jon Moritsugu’s **Terminal USA** (1993) is a scathing take down of “model minority” wrapped in family sitcom packaging.

The series will be available for purchase as a package, individual rentals, and in specially-curated monthly double features. Fifty-percent of the revenues will be shared with the filmmakers. Alongside the commissioned essays for the Vault, all programs include short essays by a new generation of Asian American writers and curators, with contributions from Phoebe Chen, Ryan Swen, Devika Girish, Theresa Wang, Girish Shambu, and Brian Hu, with new additions from Chanel Kong, Aaron Hunt, Aiko Matsubuchi, and more.

In conjunction with the film series, Sentient.Art.Film is co-presenting a series of virtual panels with the **Center for Asian American Media** to facilitate a public dialog about transgressive Asian American film history: its effects, its systems, and its legacies. The panels will move beyond current emergency production- and exhibition-related responses into world-building that help us make sense of the world today and in the future. The lineup for the panels will be announced in the coming months.

My Sight is Lined with Visions is co-curated by independent programmer Abby Sun and Sentient.Art.Film Artistic Director Keisha Knight, with support from and screening copies courtesy of the Harvard Film Archive, John C. Woo and Asian CineVision, and the Center for Asian American Media. Sentient.Art.Film is a creative distribution initiative started with one thing in mind: creating new networks and distribution opportunities for artists working outside of the mainstream. Sentient.Art.Film seeks a profound reconfiguration of how we see, what we see, and how that seeing circulates.

THE PROGRAM

Blindness Series (dir. TRAN T. Kim-Trang; 1992-2006; 140 min.)

These eight short videos explore the many resonances of blindness, from eye-lid surgery, video surveillance, to word-blindness, and brilliantly incorporate the artist's interventions over more than a decade of sustained practice.

Bontoc Eulogy (dir. Marlon Fuentes; 1995; 57 min.)

Drawing on the Smithsonian's archive of the "living exhibits" of Phillipinos at the 1904 St. Louis World's Fair, the only film from Marlon Fuentes nests a narrative of discovering family lore, ethnography of the Bontoc people, and stylized enactments in a far-reaching inquiry into historical erasure.

Fresh Kill (dir. Shu Lea Cheang; 1994; 80 min.)

The first feature film from artist and digital pioneer Shu Lea Cheang brings her radical experimental vision to a viciously political and campy narrative of two young lesbian parents who fight against environmental racism in the form of radioactive fish lips.

Kelly Loves Tony (dir. Spencer Nakasako; 1998; 58 min.)

In this captivating take on documentary co-creation, Kelly Saeturn and her boyfriend, Tony Saelio, both refugees from Laos who grew up in the US, record a year and a half of their own lives as Kelly balances her hopes to attend college, a pregnancy, and her relationship with Tony, an ex-con trying to reform.

Some Divine Wind (dir. Roddy Bogawa; 1991; 72 min.)

A splintering of narrative structure mixed with found and created material depict the life of Ben, a young multiracial man is safely ensconced in his life with a white girlfriend, as he discovers that his father was part of a bombing mission that destroyed his Japanese mother's village and killed her entire family during World War II.

Strawberry Fields (dir. Rea Tajiri; 1997; 90 min.)

Set in the 1970s, a teenage Japanese American pyro runs away from her repressed and overbearing mother on a cross-country road trip that ends at the site of a World War II internment camp, rendering corporeal seen and unseen ghosts.

Terminal USA (dir. Jon Moritsugu; 1993; 54 min.)

One family's shenanigans, full of playfully twisted stereotypes, drug addictions, and illicit affairs, grow ever more violent in this comedic satire, which was controversially created for public broadcast.