Acknowledgements

As this book emerged from the DFG-funded project “Migration and Transcultural Memory: Literature, Film, and the ‘Social Life’ of Memory Media” (2015–2018, GZ: ER 339/3-1), I would first like to thank the Deutsche Forschungsgemeinschaft (DFG) for their generous funding, allowing me to take part in international conferences, visit archives, and complete my field work at CAAMFest in 2017. I would further like to thank the Deutscher Akademischer Austauschdienst (DAAD), without whose generous support via a “DAAD-Doktorandenstipendium” I would not have been able to conduct my research at San Diego Asian Film Festival, CAAM’s film archive, and UC Berkeley in 2016.

Foremost, my heartfelt gratitude and thanks go to my doctoral advisor, Astrid Erll, who not only set up and headed the research project, but also so generously shared her knowledge, offered guidance, and gave me confidence whenever I doubted my project. I am also particularly grateful to my second doctoral advisor, Vinzenz Hediger, for sparking my interest in transnational and, particularly, Asian cinemas during my graduate studies and pointing me to film festival research that significantly shaped my work.

For valuable feedback at conferences, comments on earlier drafts, reading suggestions, and participation in my dissertation committee, I would like to thank Kalani Michell, Dagmar Brunow, Jarula Wegner, Maria Dorr, Sophie Opitz, Paul Vickers, Christina Jordan, Yingjie Zhang, Sébastien Fevry, Paul Bijl, Michael Rothberg, Rembert Hüser, Marc Siegel, Susanne Scholz, and Johannes Völz. Thanks also go to the members of the Frankfurt Memory Studies Platform (FMSP) and the research network Mnemonics for hosting stimulating events and summer schools, creating a cohort of PhD students, and fostering exchange between memory scholars as well as dedicating a tremendous amount of time and energy to the support of early-career researchers.

Thanks to the festival directors and programmers who offered insights into their work – especially to the staff of Pac Arts/SDAFF and CAAM/CAAMFest who welcomed me into their offices. I am particularly grateful to Brian Hu, Masashi Niwano, and Stephen Gong, all of whom took time out of their busy schedules in order to give expert interviews and patiently answer my many questions. Thanks to the filmmakers who shared their beautiful works with me and opened up about their experiences as Asian American filmmakers: Andrew Ahn, Quyen Nguyen-Le, Robin Takao D’Oench, Adinah Dancyger, and Eui Yong Zong.

I am especially grateful to my friends (some of them having shared the rocky road of pursuing a PhD) for joining me in film festival visits and writing sessions at Berlin’s many libraries, providing me with nurturing conversations and comfort food, and supporting me throughout the entire process: Sanna

https://doi.org/10.15.15/9783110696530-202
Stegmaier, Carolin Anda, Dominik Hilfenhaus, Laura Hollingshaus, Niklas Hütter, Martin Reisenweber, Marie Wolters, Christine Maul-Pfeifer, and Christoph Kaufmann. Many thanks to my family, particularly to Eberhard Högerle, for giving me so much emotional support and tirelessly preparing this book’s wonderful layout; Jill McCreadie, for taking me in during my research trips to California; and Sven Schaub, for (ever so patiently and lovingly) accompanying me through my ups and downs and listening to my ideas at every possible hour of the day. Finally, I would like to dedicate this book to Deborah Griggs, who proofread almost every page of my dissertation and passed away before being able to see me reach the top of my personal Mount Everest. Without her wisdom, kindness, creativity, and guidance, even during her final months, I would never have finished this work – I wish she could have seen it in print.

The Road goes ever on and on,
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can,
Pursuing it with eager feet,
Until it joins some larger way
Where many paths and errands meet.
And whither then? I cannot say.
(Tolkien 2004, 46–47)

Parts of this work were presented at conferences or published in earlier versions: Excerpts of chapters 3, 4, 5, and 7 appeared in the article “Networks, Locations and Frames of Memory in Asian American Film Festivals” (2019) in *Between Travel and Locatedness: New Horizons in Cultural and Media Memory Studies*, a special issue of *Journal of Aesthetics & Culture*. Material from chapters 3, 4, and 5 was presented at the NITMES conference “Provincializing European Memory,” Goethe University Frankfurt (2015); the workshop “Travels: Media, Memories, Identities,” Université Catholique de Louvain, Louvain-la-Neuve (2015); the symposium “New Directions and Challenges in Cultural Memory Studies: Past, Present, Future,” Justus Liebig University, Gießen (2016); the Mnemonics Summer School, University of Illinois at Urbana-Champaign (2016); and events of the Frankfurt Memory Studies Platform, Goethe University Frankfurt (2017 and 2018).