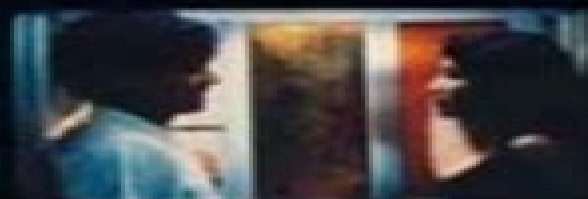


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POPULAR CINEMA AND THE ART OF ENTERTAINMENT



Planet Hong Kong Popular Cinema And The Art Of

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The Poetics of Chinese Cinema Gary Bettinson, James Udden, 2016-10-05 This book examines the aesthetic qualities of particular Chinese language films and the rich artistic traditions from which they spring It brings together leading experts in the field and encompasses detailed and wide ranging case studies of films such as Hero House of Flying Daggers Spring in a Small Town 24 City and The Grandmaster and filmmakers including Hou Hsiao hsien Jia Zhangke Chen Kaige Fei Mu Zhang Yimou Johnnie To and Wong Kar wai By illuminating the form and style of Chinese films from across cinema history The Poetics of Chinese Cinema testifies to the artistic value and uniqueness of Chinese language filmmaking

Hong Kong and Bollywood Joseph Tse-Hei Lee, Satish Kolluri, 2016-09-27 This volume examines the transmission reception and reproduction of new cinematic styles meanings practices and norms in early twenty first century Asia Hong Kong and Bollywood offers new answers to the field of inter Asian cultural studies which has been energized by the trends towards transnationalism and translatability It brings together a team of international scholars to capture the latest development in the film industries of Hong Kong and Mumbai and to explore similar cross cultural political and socioeconomic issues It also explains how Hong Kong and Bollywood filmmakers have gone beyond the traditional focus on nationalism urbanity and biculturalism to reposition themselves as new cultural forces in the pantheon of global cinema

The Time of the City Michael Shapiro, 2010-06-17 Engaging with critical theory poststructuralist perspectives cultural studies film theory and urban studies the book provides stunning insights into the micropolitics of ethnicity identity security subjectivity and sovereignty

Playing to the World's Biggest Audience Michael Curtin, 2007-08-02 In this provocative analysis of screen industries in China Hong Kong Taiwan and Singapore Michael Curtin delineates the globalizing pressures and opportunities that since the 1980s have dramatically transformed the terrain of Chinese film and television including the end of the cold war the rise of the World Trade Organization the escalation of democracy movements and the emergence of an East Asian youth culture Reaching beyond national frameworks Curtin examines the prospect of a global Chinese audience that will include more viewers than in the United States and Europe combined He draws on in depth interviews with a diverse array of media executives plus a wealth of historical material to argue that this vast and increasingly wealthy market is likely to shake the very foundations of Hollywood s century long hegemony Playing to the World s Biggest Audience profiles the leading Chinese commercial studios and telecasters and delves into the operations of Western conglomerates extending their reach into Asia Advancing a dynamic and integrative theory of media capital this innovative book explains the histories and strategies of screen enterprises that aim to become central players in the Global China market and offers an alternative perspective to recent debates about cultural globalization

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2012-06-21 This volume covers all aspects of film studies including critical terms concepts movements national and international cinemas film history genres organizations practices and key technical terms and concepts It is an ideal

reference for students and teachers of film studies and anyone with an interest in film studies and criticism **A**

Companion to Hong Kong Cinema Esther M. K. Cheung, Gina Marchetti, Esther C. M. Yau, 2015-06-08 A Companion to Hong Kong Cinema provides the first comprehensive scholarly exploration of this unique global cinema By embracing the interdisciplinary approach of contemporary film and cultural studies this collection navigates theoretical debates while charting a new course for future research in Hong Kong film Examines Hong Kong cinema within an interdisciplinary context drawing connections between media gender and Asian studies Asian regional studies Chinese language and cultural studies global studies and critical theory Highlights the often contentious debates that shape current thinking about film as a medium and its possible future Investigates how changing research on gender the body and sexual orientation alter the ways in which we analyze sexual difference in Hong Kong cinema Charts how developments in theories of colonialism postcolonialism globalization neoliberalism Orientalism and nationalism transform our understanding of the economics and politics of the Hong Kong film industry Explores how the concepts of diaspora nostalgia exile and trauma offer opportunities to rethink accepted ways of understanding Hong Kong s popular cinematic genres and stars *American and Chinese-Language Cinemas* Lisa Funnell, Man-Fung Yip, 2014-09-19 Critics frequently describe the influence of America through Hollywood and other cultural industries as a form of cultural imperialism This unidirectional model of interaction does not address however the counter flows of Chinese language films into the American film market or the influence of Chinese filmmakers film stars and aesthetics in Hollywood The aim of this collection is to re consider the complex dynamics of transnational cultural flows between American and Chinese language film industries The goal is to bring a more historical perspective to the subject focusing as much on the Hollywood influence on early Shanghai or postwar Hong Kong films as on the intensifying flows between American and Chinese language cinemas in recent decades Contributors emphasize the processes of appropriation and reception involved in transnational cultural practices examining film production distribution and reception *A Companion to Wong Kar-wai* Martha P. Nochimson, 2016-01-26 With 25 essays that embrace a wide spectrum of topics and perspectives including intertextuality transnationality gender representation repetition the use of music color and sound depiction of time and space in human affairs and Wong s highly original portrayal of violence A Companion to Wong Kar Wai is a singular examination of the prestigious filmmaker known around the world for the innovation beauty and passion he brings to filmmaking Brings together the most cutting edge in depth and interesting scholarship on arguably the greatest living Asian filmmaker from a multinational group of established and rising film scholars and critics Covers a huge breadth of topics such as the tradition of the jianghu in Wong s films queering Wong s films not in terms of gender but through the artist s liminality the phenomenological Wong Wong s intertextuality America through Wong s eyes the optics of intensities thresholds and transfers of energy in Wong s cinema and the diasporic presence of some ladies from Shanghai in Wong s Hong Kong Examines the political historical and sociological influence of Wong and his work and

discusses his work from a variety of perspectives including modern post modern postcolonial and queer theory Includes two appendices which examine Wong s work in Hong Kong television and commercials

The Martial Arts Cinema of the Chinese Diaspora Kin-Yan Szeto, 2011-06-29 In *The Martial Arts Cinema of the Chinese Diaspora* Kin Yan Szeto critically examines three of the most internationally famous martial arts film artists to arise out of the Chinese diaspora and travel far from their homelands to find commercial success in the world at large Ang Lee John Woo and Jackie Chan Positing the idea that these filmmakers success is evidence of a cosmopolitical awareness arising from their cross cultural ideological engagements and geopolitical displacements Szeto demonstrates how this unique perspective allows these three filmmakers to develop and act in the transnational environment of media production distribution and consumption Beginning with a historical retrospective on Chinese martial arts films as a diasporic film genre and the transnational styles and ideologies of the filmmakers themselves Szeto uses case studies to explore in depth how the forces of colonialism Chinese nationalism and Western imperialism shaped the identities and work of Lee Woo and Chan Addressed in the volume is the groundbreaking martial arts swordplay film that achieves global success Ang Lee s *Crouching Tiger Hidden Dragon* and its revelations about Hollywood representations of Asians as well as concepts of male and female masculinity in the swordplay film tradition Also investigated is the invigoration of contemporary gangster thriller and war films by John Woo whose combination of artistic and historical contexts has contributed to his global success Szeto then dissects Chan s mimetic representation of masculinity in his films and the influences of his Chinese theater and martial arts training on his work Szeto outlines the similarities and differences between the three artists films especially their treatments of gender sexuality and power She concludes by analyzing their films as metaphors for their working conditions in the Chinese diaspora and Hollywood and demonstrating how through their works Lee Woo and Chan communicate not only with the rest of the world but also with each other Far from a book simply about three filmmakers *The Martial Arts Cinema of the Chinese Diaspora* investigates the transnational nature of films the geopolitics of culture and race and the depths of masculinity and power in movies Szeto s interdisciplinary approach calls for nothing less than a paradigm shift in the study of Chinese diasporic filmmakers and the embodiment of cosmopolitical perspectives in the martial arts genre

Crossover Cinema Sukhmani Khorana, 2013-10-23 Cinematic products in the twenty first century increasingly emerge from engage with and are consumed in cross cultural settings While there have been a number of terms used to describe cinematic forms that do not bear allegiance to a single nation in terms of conceptualization content finance and or viewership this volume contends that crossover cinema is the most apt contemporary description for those aspects of contemporary cinema on which it focuses This contention is provoked by an appreciation of the cross cultural reality of our post globalization twenty first century world This volume both outlines the history of usage of the term and grounds it theoretically in ways that emphasize the personal poetic in addition to the political Each of the three sections of the volume then considers crossover film from one of three perspectives production the

texts themselves and distribution and consumption

Necronomicon Presents Shocking Cinema of the Seventies

Xavier Mendik, 2002 The Necronomicon Shocking Cinema of the Seventies continues the acclaimed journal's exploration of film culture with a special edition devoted to film from this special era. In a series of innovative articles, leading critics and scholars consider the social and cinematic issues which shaped the films of the decade. Covering genres such as horror, the disaster movie, blaxploitation, and kung fu, the authors discover the truth behind one of the most prolific, turbulent, and challenging periods of cinema history.

Extreme Asia Daniel Martin, 2015-06-24 Extreme Asia charts the history of the recent cult Asian film invasion, covering a five-year period and focusing on the activities of the distribution company Tartan Films and their incredibly influential Asia Extreme brand.

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