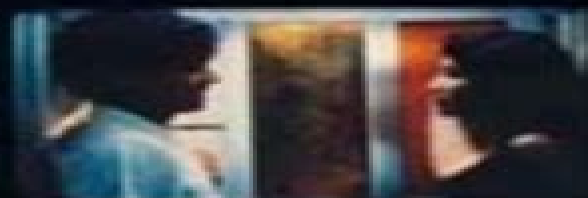


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PLANET HONG KONG

POPULAR CINEMA AND THE ART OF ENTERTAINMENT



Planet Hong Kong Popular Cinema And The Art Of

Chao Zhang



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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 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 *More Than a Method* Cynthia Baron, Diane Carson, Frank P. Tomasulo, 2004 Insightful focused case studies of screen performance from diverse directors with a range of contemporary

styles and approaches **East Asian Cinemas** Leon Hunt, Leung Wing-Fai, 2010-10-18 Cinemas from East Asia are among the most exciting and influential in the world. They are attracting popular and critical attention on a global scale with films from the region circulating as art house cult blockbuster and extreme cinema or as Hollywood remakes. This book explores developments in the global popularity of East Asian cinema from Chinese martial arts through Japanese horror to the burgeoning new Korean cinema with particular emphasis on crossovers, remakes, hybrids and co-productions. It examines changing cinematic traditions in Asia alongside the Asianisation of western cinema. It explores the dialogue not only between East and West but between different cinemas in the Asia Pacific. What do these trends mean for global cinema? How are co-productions and crossover films changing the nature of Hollywood and East Asian cinemas? The book includes in-depth studies of Park Chan-wook's *Infernal Affairs*, *Seven Samurai* and *Princess Mononoke*.

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