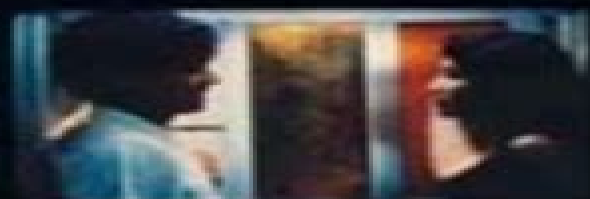


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POPULAR CINEMA AND THE ART OF ENTERTAINMENT



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Planet Hong Kong David Bordwell, 2000 This definitive study of Hong Kong cinema examines the work of directors such as Tsui Hark John Woo Ringo Lam Johnnie To King Hu and Wong Kar Wai

Planet Hong Kong: Popular Cinema and the Art of Entertainment David Bordwell, 2000 Planet Hong Kong David Bordwell, 2010 In *Planet Hong Kong* David Bordwell trains virtually every critical weapon in the cinema studies arsenal on a film industry that has ironically been marginalized by its own popular success Film scholars will be grateful for its theoretical breadth and acuity film fans will be happy with the graceful way Bordwell weaves into his chapters an extraordinary amount of telling anecdote and filmmakers will be thrilled with his wonderfully revealing frame by frame analyses of Hong Kong cinema's most exemplary moments

The Cinema of Hong Kong Poshek Fu, David Desser, 2002-03-25 This volume examines Hong Kong cinema in transnational historical and artistic contexts *The Way Hollywood Tells it* David Bordwell, 2006 Publisher description

Hong Kong Film, Hollywood and New Global Cinema Gina Marchetti, Tan See Kam, 2007-01-24 In recent years with the establishment of the Hong Kong Film Archive and growing scholarly interest in the history of Hong Kong cinema previously neglected historical documents and difficult to access films have offered new research materials As Hong Kong film history comes into sharper focus its inextricable links across the decades to Southeast Asia Korea Japan the United States and to the far reaches of the Chinese diaspora have also become more evident Hong Kong's connection with Hollywood involves ties that bring together art cinema and popular genres as well as film festivals and the media marketplace with popular transnational genres Giving fresh and fascinating insights into the vibrant area of Hong Kong this exciting new book links Hong Kong with world film culture both within and beyond the commercial Hollywood paradigm It emphasizes Hong Kong film in relation to other cinema industries including Hollywood and demonstrates that Hong Kong film throughout its history has challenged redefined expanded and exceeded its borders The Sensuous Cinema of Wong Kar-wai Gary Bettinson, 2025-03-20 The widely acclaimed films of Wong Kar wai are characterized by their sumptuous yet complex visual and sonic style Bettinson argues that Wong's films from *Days of Being Wild* and *Chungking Express* to *In the Mood for Love* and *The Grandmaster* are permeated by an aesthetic of sensuousness and disturbance achieved through techniques such as narrative disruptions jarring cuts the blocking of facial access and other complex strategies The effect is to jolt the viewer out of complete aesthetic absorption This tenth anniversary edition of *The Sensuous Cinema of Wong Kar wai* includes a substantial new afterword bringing the story of Wong's career up to date including reflections on the mainland Chinese drama *Blossoms Shanghai* Bettinson revisits and extends the arguments of the first edition surveys the recent key debates on Wong's filmmaking and introduces fresh lines of critical investigation Gary Bettinson's *Sensuous Cinema of Wong Kar wai* is a major step forward in our understanding of this director Bettinson scrutinizes Wong's unique place in world film culture his unusual production methods and his debts to several cinematic traditions both Asian and European A close

examination of Wong's style shows in unprecedented depth how these lyrical apparently loosely constructed films are underpinned by a strong formal and emotional coherence. The result is an unequalled study of a filmmaker whose work from *As Tears Go By* to *The Grandmaster* has redefined contemporary cinema. David Bordwell, University of Wisconsin-Madison. Seldom has the sensuous been subjected to such a scientifically rigorous and yet moving account as Gary Bettinson's analysis of Wong Kar-wai. Chapter by chapter the logic of specific choices underpinning Wong's cinema produces a sense of revelation perfectly complementing the intense pleasures of watching the films. In this second edition Bettinson focuses on the actor's work, a stroke of genius for understanding an oeuvre where body language and gesture are so crucial. Chris Berry, King's College London. In this essential study of acclaimed filmmaker Wong Kar-wai, Gary Bettinson exquisitely captures the director's cinematic sensorium and digs deep below a seductive visual surface to uncover a creative roughness that disturbs narrative and generic expectations. Three cheers for this updated edition. Gina Marchetti, author of *Citing China: Politics, Postmodernism, and World Cinema*. *A Companion to Hong Kong Cinema*, Esther M. K. Cheung, Gina Marchetti, Esther C. M. Yau, 2015-08-17. *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. *Beginning film studies*, Andrew Dix, 2016-05-01. *Beginning film studies* offers the ideal introduction to this vibrant subject. Written accessibly and with verve, it ranges across the key topics and manifold approaches to film studies. Andrew Dix has thoroughly updated the first edition, and this new volume includes new case studies, overviews of recent developments in the discipline, and up to the minute suggestions for further reading. The book begins by considering some of film's formal features: mise en scène, editing, and sound, before moving outwards to narrative, genre, authorship, stardom, and ideology. Later chapters on film industries and on film consumption, where and how we watch movies, assess the discipline's recent geographical turn. The book references many film cultures, including Hollywood, Bollywood, and contemporary Hong Kong. Case studies cover such topics as sound in *The Great Gatsby* and narrative in *Inception*. The superhero movie is studied, so too is Jennifer Lawrence. *Beginning film studies* is also interactive, with readers enabled throughout to reflect critically upon the field. *A Companion*

to the Gangster Film George S. Larke-Walsh, 2018-11-12 A companion to the study of the gangster film's international appeal spanning the Americas, Europe, and Asia. A Companion to the Gangster Film presents a comprehensive overview of the newest scholarship on the contemporary gangster film genre as a global phenomenon. While gangster films are one of America's most popular genres, gangster movies appear in every film industry across the world. With contributions from an international panel of experts, A Companion to the Gangster Film explores the popularity of gangster films across three major continents: the Americas, Europe, and Asia. The authors acknowledge the gangster genre's popularity and examine the reasons supporting its appeal to twenty-first century audiences across the globe. The book examines common themes across all three continents, such as production histories and reception, gender, race, and sexuality, mafia mythologies, and politics. In addition, the companion clearly shows that no national cinema develops in isolation and that cinema is a truly global popular art form. This important guide to the gangster film genre reveals how the gangster film engages in complex and contradictory themes. Examines the changing face of the gangster film in America. Explores the ideas of gangsterism and migration in the Hispanic USA, Latin America, and the Caribbean. Discusses the wide variety of gangster types to appear in European cinema. Contains a review of a wide range of gangster films from the Americas, Europe, and Asia. Written for academics and students of film. A Companion to the Gangster Film offers a scholarly and authoritative guide exploring the various aspects and international appeal of the gangster film genre.

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

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

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