

Hong Kong Connections

Transnational Imagination in Action Cinema

Edited by Meaghan Morris, Siu Leung Li and
Stephen Chan Ching-kiu



Hong Kong Connections Transnational Imagination In Action Cinema

Ramon Lobato



Hong Kong Connections Transnational Imagination In Action Cinema:

Hong Kong Connections Meaghan Morris, Siu Leung Li, Stephen Ching-kiu Chan, 2005-10-01 Since the 1960s Hong Kong cinema has helped to shape one of the world's most popular cultural genres action cinema Hong Kong action films have proved popular over the decades with audiences worldwide and they have seized the imaginations of filmmakers working in many different cultural traditions and styles How do we account for this appeal which changes as it crosses national borders Hong Kong Connections brings leading film scholars together to explore the uptake of Hong Kong cinema in Japan Korea India Australia France and the US as well as its links with Taiwan Singapore and the Chinese mainland In the process this collective study examines diverse cultural contexts for action cinema's popularity and the problems involved in the transnational study of globally popular forms suggesting that in order to grasp the history of Hong Kong action cinema's influence we need to bring out the differences as well as the links that constitute popularity Shadow Economies of

Cinema Ramon Lobato, 2019-07-25 How do people access movies today What are the most popular and powerful channels for media distribution on a global scale How are film industries changing in the face of media convergence and digitisation To answer questions such as these argues Ramon Lobato we must shift our gaze away from the legal film business and toward cinema's shadow economies All around the world films are bought from roadside stalls local markets and grocery stores they are illegally downloaded and streamed they are watched in makeshift video clubs on street corners and in restaurants shops and bars International film culture in its actually existing forms is a messy affair and it relies to a great extent on black and grey media markets Examining the industrial dynamics of these subterranean film networks across a number of different sites from Los Angeles to Lagos Melbourne to Mexico City this book shows how they constitute a central rather than marginal part of audiovisual culture and commerce Combining film industry analysis with cultural theory Shadow Economies of Cinema opens up a new area of inquiry for cinema studies putting industry research into dialogue with wider debates about economic informality and commodity circulation Written in an accessible style this book offers an original bottom up perspective on the global cinema industry for researchers and students in film studies cultural studies and media and communications **Hong Kong Connections** Lingnan University (Hong Kong, China). Department of Cultural

Studies, Lingnan University (Hong Kong, China). Hong Kong Cultural Research and Development Programme, 2003 **Cities and Cinema** Barbara Mennel, 2008-03-19 Films about cities abound They provide fantasies for those who recognize their city and those for whom the city is a faraway dream or nightmare How does cinema rework city planners hopes and city dwellers fears of modern urbanism Can an analysis of city films answer some of the questions posed in urban studies What kinds of vision for the future and images of the past do city films offer What are the changes that city films have undergone Cities and Cinema puts urban theory and cinema studies in dialogue The book's first section analyzes three important genres of city films that follow in historical sequence each associated with a particular city moving from the city film of the Weimar

Republic to the film noir associated with Los Angeles and the image of Paris in the cinema of the French New Wave The second section discusses socio historical themes of urban studies beginning with the relationship of film industries and individual cities continuing with the portrayal of war torn and divided cities and ending with the cinematic expression of utopia and dystopia in urban science fiction The last section negotiates the question of identity and place in a global world moving from the portrayal of ghettos and barrios to the city as a setting for gay and lesbian desire to end with the representation of the global city in transnational cinematic practices The book suggests that modernity links urbanism and cinema It accounts for the significant changes that city film has undergone through processes of globalization during which the city has developed from an icon in national cinema to a privileged site for transnational cinematic practices It is a key text for students and researchers of film studies urban studies and cultural studies

Cinema of Small Nations Mette Hjort, 2007-11-21 Within cinema studies there has emerged a significant body of scholarship on the idea of National Cinema but there has been a tendency to focus on the major national cinemas Less developed within this field is the analysis of what we might term minor or small national cinemas despite the increasing significance of these small entities with the international domain of moving image production distribution and consumption The Cinema of Small Nations is the first major analysis of small national cinemas comprising twelve case studies of small national and sub national cinemas from around the world including Ireland Denmark Iceland Scotland Bulgaria Tunisia Burkina Faso Cuba Singapore Taiwan Hong Kong and New Zealand Written by an array of distinguished and emerging scholars each of the case studies provides a detailed analysis of the particular cinema in question with an emphasis on the last decade considering both institutional and textual issues relevant to the national dimension of each cinema While each chapter contains an in depth analysis of the particular cinema in question the book as a whole provides the basis for a broader and more properly comparative understanding of small or minor national cinemas particularly with regard to structural constraints and possibilities the impact of globalization and internationalisation and the role played by economic and cultural factors in small nation contexts

American Film History Cynthia Lucia, Roy Grundmann, Art Simon, 2015-06-25 From the American underground film to the blockbuster superhero this authoritative collection of introductory and specialized readings explores the core issues and developments in American cinematic history during the second half of the twentieth century through the present day Considers essential subjects that have shaped the American film industry from the impact of television and CGI to the rise of independent and underground film from the impact of the civil rights feminist and LGBT movements to that of 9 11 Features a student friendly structure dividing coverage into the periods 1960 1975 1976 1990 and 1991 to the present day each of which opens with an historical overview Brings together a rich and varied selection of contributions by established film scholars combining broad historical social and political contexts with detailed analysis of individual films including Midnight Cowboy Nashville Cat Ballou Chicago Back to the Future Killer of Sheep Daughters of the Dust Nothing But a Man Ali Easy

Rider The Conversation The Texas Chain Saw Massacre Longtime Companion The Matrix The War Tapes the Batman films and selected avant garde and documentary films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general and specialized courses will be available online May be used alongside American Film History Selected Readings Origins to 1960 to provide an authoritative study of American cinema from its earliest days through the new millennium

Contemporary Chinese Cinema and Visual Culture

Sheldon Lu, 2021-07-15 Honourable Mention Best Monograph Award BAFTSS Publication Awards 2022 Sheldon Lu's wide ranging new book investigates how filmmakers and visual artists from mainland China Hong Kong and Taiwan have envisioned China as it transitions from a socialist to a globalized capitalist state It examines how the modern nation has been refashioned and re imagined in order to keep pace with globalization and transnationalism At the heart of Lu's analysis is a double movement in the relationship between nation and transnationalism in the Chinese post socialist state He considers the complexity of how the Chinese economy is integrated in the global capitalist system while also remaining a repressive body politic with mechanisms of control and surveillance He explores the interrelations of the local the national the subnational and the global as China repositions itself in the world Lu considers examples from feature and documentary film mainstream and marginal cinema and a variety of visual arts photography painting digital video architecture and installation His close case studies include representations of class masculinity and sexuality in contemporary Taiwanese and Chinese cinema the figure of the sex worker as a symbol of modernity and mobility and artists representations of Beijing at the time of the 2008 Olympics

China's Encounter with Global Hollywood Wendy Su, 2016-05-13 This work explores the global local interplay through the case study of the People's Republic of China's encounter with global Hollywood from the mid 1990s to 2013 It analyzes the changing role of the Chinese state and its evolving cultural policy investigates the intertwined relationships among the Chinese state global capital and local dynamics and examines the impact of this encounter on the Chinese film sector's radical transformation from a Soviet style planned economy and state ownership model to a market oriented cultural industry

Exploiting East Asian Cinemas Ken Provencher, Mike Dillon, 2018-01-11 From the 1970s onward exploitation cinema as a concept has circulated inside and outside of East Asian nations and cultures in terms of aesthetics and marketing However crucial questions about how global networks of production and circulation alter the identity of an East Asian film as mainstream or as exploitation have yet to be addressed in a comprehensive way *Exploiting East Asian Cinemas* serves as the first authoritative guide to the various ways in which contemporary cinema from and about East Asia has trafficked across the somewhat elusive line between mainstream and exploitation Focusing on networks of circulation distribution and reception this collection treats the exploitation cinemas of East Asia as mobile texts produced consumed and in many ways re appropriated across national and hemispheric boundaries As the processes of globalization have decoupled products from their nations of origin transnational taste cultures have declared certain works as art or trash regardless of

how those works are received within their native locales By charting the routes of circulation of notable films from Japan China and South Korea this anthology contributes to transnationally accepted formulations of what constitutes East Asian exploitation cinema *East Asian Film Stars* L. Wing-Fai, A. Willis, 2014-05-21 Many stars from China Japan and Korea are the most popular and instantly recognizable in the world East Asian Film Stars brings together some of the world's leading cinema scholars to offer their insights into the work of regional and transnational screen legends contemporary superstars and mysterious cult personas *The Palgrave Handbook of Asian Cinema* Aaron Han Joon Magnan-Park, Gina Marchetti, See Kam Tan, 2018-11-04 This collection offers new approaches to theorizing Asian film in relation to the history culture geopolitics and economics of the continent Bringing together original essays written by established and emerging scholars this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today From the revival of the Silk Road as the belt and road of a rising China to historical ruminations on the legacy of colonialism across the continent the authors argue that the category of Asian cinema from Turkey to the edges of the Pacific continues to play a vital role in cutting edge film research This handbook will serve as an essential guide for committed scholars students and all those interested in the past present and possible future of Asian cinema in the 21st century *Stories in Post-Human Cultures* Adam L. Brackin, Natacha Guyot, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2013 This volume represents the collective visions of twenty one post humanist cyberculture scholars The complimentary and dissenting voices within have been organized into three categories for this work the first within the general category of Post Humanism what it is why it is important and what we as pre post human humans currently know about our culture and the direction it is taking us towards the eventual post human times Next venture into the Cultures in Cyberspace which are shaping our future worlds today for to understand the culture of our interconnectedness is to begin to appreciate the impossibly complex intricacies of the coming age of connectedness To this end New Narrativism becomes our gateway to this future *New Hong Kong Cinema* Ruby Cheung, 2015-11-01 The trajectory of Hong Kong films had been drastically affected long before the city's official sovereignty transfer from the British to the Chinese in 1997 The change in course has become more visible in recent years as China has aggressively developed its national film industry and assumed the role of powerhouse in East Asia's cinematic landscape The author introduces the Cinema of Transitions to study the New Hong Kong Cinema and on and off screen life against this background Using examples from the 1980s to the present this book offers a fresh perspective on how Hong Kong related Chinese language films filmmakers audiences and the workings of film business in East Asia have become major platforms on which transitions are negotiated *The Cinema of Stephen Chow* Gary Bettinson, Vivian P.Y. Lee, 2024-09-05 An in depth exploration of the stardom and authorship of Stephen Chow Sing chi one of Hong Kong cinema's most enduringly popular stars and among its most commercially successful directors In the West Stephen Chow is renowned as the ground breaking director and star of

global blockbusters such as *Kung Fu Hustle* 2004 and *Shaolin Soccer* 2001. Among Hong Kong audiences Chow is celebrated as the leading purveyor of local comedy popularising the so called *mo lei tau* gibberish brand of Cantonese vernacular humour and cultivating a style of madcap comedy that often masks a trenchant social commentary. This volume approaches Chow from a diverse range of critical perspectives. Each of the essays written by a host of renowned international scholars offers compelling new interpretations of familiar hits such as *From Beijing with Love* 1994 and *Journey to the West* 2013. The detailed case studies of seminal local and global movies provide overdue critical attention to Chow's filmmaking highlighting the aesthetic power, economic significance and cultural impact of his films in both domestic and global markets. **Research**

Anthology on Fandoms, Online Social Communities, and Pop Culture Management Association, Information Resources, 2022-01-28. The internet has grown to become one of the largest communication hubs in history. With its ability to share content and create community bonds, it has seen many fandoms and online social communities develop within the past decades. While there are some detriments to these communities, there are also many benefits and potential uses for the betterment of society. The *Research Anthology on Fandoms, Online Social Communities, and Pop Culture* explores the ways in which the internet has presented itself as a platform for communities to gather. This essential reference source discusses the engagement of these communities, social media use, and the uses of these communities for education. Covering topics such as digital communities, transmedia, language learning, and digital humanities, this book is a vital tool for educators of K-12 and higher education, digital folklorists, sociologists, communications researchers, online administrators, community leaders, and academicians. **The Chinese Cinema Book** Song Hwee Lim, Julian Ward, 2020-04-30. This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong, and Taiwan, as well as to diasporic and transnational Chinese film making from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars, and auteurs, and the industrial and technological contexts of cinema in Greater China. *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

World Film Locations: Hong Kong Linda Chiu-Han Lai, Kimburley Wing-yee Choi, 2014-05-14 The rapid development of Hong Kong has occasioned the demolition of buildings and landscapes of historic significance but film acts as a repository for memories of lost places vanished vistas and material objects Location shoots in Hong Kong have preserved many disappearing landmarks of the city and the resulting films function as valuable and irreplaceable archives of the city's evolution Far more than a simple collection of movie locations this book delivers a rare glimpse into the history of film production practices in Hong Kong The locations described here are often not the most iconic rather they are the anonymous streets and back alleys used by local film studios in the 1960s and 70s They are the garden cafes with outdoor seating near the Chinese University of Hong Kong where moments of conflict in romantic comedies erupt and dissipate They are the old Kai Tak Airport which channels rage and desire and the tenement housing which splits citizens into greedy landlords and the diligent working class and embodies old day communal values Modern Hong Kong horror films draw their power from the material character of home grown convenient stores shopping arcades and lost mansions found under modern high rises As in the films of Wong Kar wai and Johnnie To readers will drift and dash through the streets of Central to the district's periphery almost recklessly automatically or for the sheer pleasure of roaming The first of its kind in English this book is more than a city guide to Hong Kong through the medium of film it is a unique exploration of relationship between location and place and genre innovations in Hong Kong cinema

Hollywood Action Films and Spatial Theory Nick Jones, 2015-03-02 This book applies the discourse of the so called spatial turn to popular contemporary cinema in particular the action sequences of twenty first century Hollywood productions Tackling a variety of spatial imaginations contemporary iconic architecture globalisation and non places phenomenological knowledge of place consumerist spaces of commodity purchase cyberspace the diverse case studies not only detail the range of ways in which action sequences represent the challenge of surviving and acting in contemporary space but also reveal the consistent qualities of spatial appropriation and spatial manipulation that define the form Jones argues that action sequences dramatise the restrictions and possibilities of space offering examples of radical spatial praxis through their depictions of spatial engagement struggle and eventual transcendence

Action Cinema Since 2000 Chris Holmlund, Lisa Purse, Yvonne Tasker, 2024-05-16 Action Cinema Since 2000 addresses an increasingly lively and evolving field of scholarship probing the definition and testing the potential of action cinema to reframe the mode for the 21st century Contributors examine a broad range of content from blockbusters to smaller independent films originating from China Korea India France the USA and Mexico Ranging from JSA Joint Security Area Gondonggeonygbi guyeok 2000 to Polite Society 2023 they consider the changing modes of action cinema with streaming assuming global importance and an ever increasing number of generic blends They consider under explored areas of action film particularly how race ethnicity gender and age figure in narratives

and through image and soundtracks Overall the book demonstrates how 21st century action cinema engages with and reflects geopolitical creative and industrial developments Contributors argue that it continues to offer fantasies of empowerment and mobility that say much about how power is understood in diverse contexts today

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