

Wong Kar Wai S Happy Together Hong Kong Cinema

Hong Kong Dark Cinema Kim-Mui E. Elaine Chan.2019-11-27 This book is a scholarly investigation of the historical development and contemporary transformation of film noir in today's Hong Kong. Focusing on the evolvment of cinematic narratives, aesthetics, and techniques, the author balances a deep reading of the multiple filmic plots with a discussion of the cinematic portrayals of gender, romance, identities and power relations. Nuancing the prototypical cinematic form and tragic sense of classical film noir, the recent Hong Kong cinema turns around the classical generic role of film noir at the turn of the century to convey very different messages—joy, hope or love. This book examines how the mainstream cinema, or pre-and-post-Hong Kong cinema in particular, applies a peculiar strategy that makes rooms for the audience to enjoy a pleasure-giving process of reflexivity and also critique the mainstream ideology. With new analytical approaches and angles, this book breaks new ground in offering transcultural and cross-genre analyses on the cinema and its impact in local and international markets. This book is the first major scholarly investigation of the historical development and contemporary transformation of film noir in today's Hong Kong. Focusing on the evolvment of cinematic narratives, aesthetics, and techniques, the author balances a deep reading of the multiple filmic plots with a refreshing discussion of the cinematic portrayals of gender, romance, identities and power relations. This book also revisits

conceptual categories developed by Foucault, Lacan, Derrida and Butler.

At Full Speed Ching-Mei Esther Yau.2001 Breathtaking swordplay and nostalgic love, Peking opera and Chow Yun-fat's cult followers -- these are some of the elements of the vivid and diverse urban imagination that find form and expression in the thriving Hong Kong cinema. All receive their due in *At Full Speed*, a volume that captures the remarkable range and energy of a cinema that borrows, invents, and reinvents across the boundaries of time, culture, and conventions. *At Full Speed* gathers film scholars and critics from around the globe to convey the transnational, multilayered character that Hong Kong films acquire and impart as they circulate worldwide. These writers scrutinize the films they find captivating: from the lesser known works of Law Man and Yuen Woo Ping to such film festival notables as Stanley Kwan and Wong Kar-wai, and from the commercial action, romance, and comedy genres of Jackie Chan, Peter Chan, Steven Chiau, Tsui Hark, John Woo, and Derek Yee to the attempted departures of Evans Chan, Ann Hui, and Clara Law. In this cinema the contributors identify an aesthetics of action, gender-flexible melodramatic excesses, objects of nostalgia, and globally projected local history and identities, as well as an active critical film community. Their work, the most incisive account ever given of one of the world's largest film industries, brings the pleasures and idiosyncrasies of Hong Kong cinema into clear close-up focus even as it enlarges on the relationships between art and the market, cultural theory and the movies.

Worldly Desires Brian Hu.2017-07-03 Explores how internet use empowers Arab citizens

Remade in Hollywood Kenneth Chan.2009-07-01 This book describes how notions of Chinese identity, culture, and popular film genres have been reinvented and repackaged by major U.S. studios, spurring a surge in Chinese visibility in Hollywood.

Wong Kar-wai Jean-Marc Lalanne.1997 Figure de proue d'un nouveau cinéma venu de Hong-Kong,

Wong Kar-wai, qui a reçu en 1997 le prix de la Mise en scène pour son film Happy together, s'est imposé avec un cinéma d'auteur, en faisant chanceler les bases d'un cinéma héroïque local basé sur la comédie et le kung-fu.

Wong Kar-wai's Ashes of Time Wimal Dissanayake.2003-06-01 Ashes of Time, by the internationally acclaimed director Wong Kar-wai, has been considered to be one of the most complex and self-reflexive of Hong Kong films. Loosely based on the stories by renowned martial arts novelist Jin Yong, Wong Kar-wai has created a very different kind of martial arts film, which invites close and sustained study. This book presents the nature and significance of Ashes of Time, and the reasons for its being regarded as a landmark in Hong Kong cinema. Placing the film in historical and cultural context, Dissanayake discusses its vision, imagery, visual style, and narrative structure. In particular, he focuses on the themes of mourning, confession, fantasy, and kung fu movies, which enable the reader to gain a deeper and more comprehensive understanding of the film.

The Cinema of Wong Kar Wai: Chinese and Western Culture Differences in Narrative Cinemas Mengyang Cui.2007-09-25 Wong Kar wai is one of the most famous Chinese directors in modern filmdom. The cinema of Wong Kar wai is important 20th century cinema in 90 s Hong Kong society, which was in a post-industrial and post-colonial situation. In this paper, I have chosen four of Wong s films: As Tears Go By (1988), Happy Together (1997), In The Mood For Love (2000) and compared them respectively with American and British films Mean Streets (1973), Brokeback Mountain (2005), and Brief Encounter (1945) with similar themes. These comparisons will be used in order to explore the spiritual tendency of Wong s cinema, and to discover its meanings within the context of Chinese culture. In addition, the aim will be to demonstrate the methods of imitation, reproduction and the mixing up of genres that are Wong Kar wai s aesthetic strategy, which helped

him to express his particular thematic, stylistic characteristics and establish his unique auteur status.

Hong Kong Cinema Since 1997 V. Lee.2009-09-29 Taking as its point of departure the three recurrent themes of nostalgia, memory and local histories, this book is an attempt to map out a new poetics - the 'post-nostalgic imagination' - in Hong Kong cinema in the first decade of Chinese rule.

Wong Kar-Wai Stephen Teo.2019-07-25 This study of Hong Kong cult director Wong Kar-wai provides an overview of his career and in-depth analysis of his seven feature films to date. Teo probes Wong's cinematic and literary influences - from Martin Scorsese to Haruki Murakami - yet shows how Wong transcends them all.

Films and Dreams Thorsten Botz-Bornstein.2007 Films and Dreams considers the essential link between films and the world of dreams. To discuss dream theory in the context of film studies means moving from the original, clinical context within which dream theory was originally developed to an environment established by primarily aesthetic concerns. Botz-Bornstein deals with dreams as self-sufficient phenomena that are interesting not because of their contents but because of the dreamtense through which they deploy their being. A diverse selection of films are examined in this light: Tarkovsky's anti-realism exploring the domain of the improbable between symbolization, representation and alienation; Sokurov's subversive attacks on the modern image ideology; Arthur Schnitzler's shifting of the familiar to the uncanny and Kubrick's avoidance of this structural model in *Eyes Wide Shut*; and Wong Kar-Wai's dreamlike panorama of parodied capitalism.

WKW: The Cinema of Wong Kar Wai Wong Kar Wai,John Powers.2016-04-19 The long-awaited retrospective from the internationally renowned film director celebrated for his visually lush and atmospheric films. Wong Kar Wai is known for his romantic and stylish films that explore—in

saturated, cinematic scenes—themes of love, longing, and the burden of memory. His style reveals a fascination with mood and texture, and a sense of place figures prominently. In this volume, the first on his entire body of work, Wong Kar Wai and writer John Powers explore Wong's complete oeuvre in the locations of some of his most famous scenes. The book is structured as six conversations between Powers and Wong (each in a different locale), including the restaurant where he shot *In the Mood for Love* and the snack bar where he shot *Chungking Express*. Discussing each of Wong's eleven films, the conversations also explore Wong's trademark themes of time, nostalgia, and beauty, and their roots in his personal life. This first book by Wong Kar Wai, lavishly illustrated with more than 250 photographs and film stills and featuring an opening critical essay by Powers, *WKW: The Cinema of Wong Kar Wei* is as evocative as walking into one of Wong's lush films.

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

Wong Kar-wai's Happy Together Jeremy Tambling.2003-06-01 Wong Kar-wai's controversial film, Happy Together, was released in Hong Kong just before the handover of power in 1997. The film shows two Chinese gay men in Buenos Aires and reflects on Hong Kong's past and future by probing masculinity, aggression, identity, and homosexuality. It also gives a reading of Latin America, perhaps as an allegory of Hong Kong as another post-colonial society. Examining one single, memorable, and beautiful film, but placing it in the context of other films by Wong Kar-wai and other Hong Kong directors, this book illustrates the depth, as well as the spectacle and action, that characterizes Hong Kong cinema. Tambling investigates the possibility of seeing Happy Together in terms of 'national allegory', as Fredric Jameson suggests Third World texts should be seen.

Alternatively, he emphasizes the fragmentary nature of the film by discussing both its images and its narrative in the light of Borges and Manuel Puig. He also looks at the film's relation to the American road movie and to the history of the tango. He poses questions how emotions are presented in the film (is this a 'nostalgia film?'); whether the masculinity in it should be seen negatively or as signs of a new hopefulness about Hong Kong's future; and whether the film indicates new ways of thinking of gender relationships or sexuality.

Werner Herzog Kristoffer Hegnsvad.2021-06-17 Werner Herzog came to fame in the 1970s as the European new wave explored new cinematic ideas. With films like Signs of Life (1968); Aguirre, the Wrath of God (1972); The Enigma of Kaspar Hauser (1974); and Fitzcarraldo (1982), Herzog became the subject of public debate, particularly due to his larger than life characters, often played by the

wild Klaus Kinski. After the success of his documentary *Grizzly Man* (2005), Herzog became a leading force in a new form of hybrid documentary, and his tough attitude toward life and film made him a director's director for a new generation of aspiring filmmakers. Kristoffer Hegnsvad's award-winning book guides the reader through films depicting gangster priests, bear whisperers, shoe eating, revolutionary filmmakers . . . and a penguin. It is full of rare insights from Herzog's otherwise secretive Rogue Film School, and features interviews with Herzog.

The Sensuous Cinema of Wong Kar-wai Gary Bettinson. 2014-11-01 The widely acclaimed films of Wong Kar-wai are characterized by their sumptuous yet complex visual and sonic style. This study of Wong's filmmaking techniques uses a poetics approach to examine how form, music, narration, characterization, genre, and other artistic elements work together to produce certain effects on audiences. Bettinson argues that Wong's films are permeated by an aesthetic of sensuousness and "disturbance" achieved through techniques such as narrative interruptions, facial masking, opaque cuts, and other complex strategies. The effect is to jolt the viewer out of complete aesthetic absorption. Each of the chapters focuses on a single aspect of Wong's filmmaking. The book also discusses Wong's influence on other filmmakers in Hong Kong and around the world. *The Sensuous Cinema of Wong Kar-wai* will appeal to all who are interested in authorship and aesthetics in film studies, to scholars in Asian studies, media and cultural studies, and to anyone with an interest in Hong Kong cinema in general, and Wong's films in particular. "In this carefully written study, Gary Bettinson offers a critical assessment not only of the stylistic features of Wong Kar-wai's films but also of the scholarship that has developed around them. Arguing against the facile culturalism that tends to dominate such scholarship, this book does full justice to Wong's cinematic methods in a series of impressively well-informed and informative readings." —Rey Chow, Duke University

Hong Kong M. Ackbar Abbas.1997 In this intriguing and provocative exploration of its cinema, architecture, photography, and literature, Ackbar Abbas considers what Hong Kong, with its unique relations to decolonization and disappearance, can teach us about the future of both the colonial city and the global city.

Hong Kong Cinema Stephen Teo.2019-07-25 This is the first full-length English-language study of one of the world's most exciting and innovative cinemas. Covering a period from 1909 to 'the end of Hong Kong cinema' in the present day, this book features information about the films, the studios, the personalities and the contexts that have shaped a cinema famous for its energy and style. It includes studies of the films of King Hu, Bruce Lee and Jackie Chan, as well as those of John Woo and the directors of the various 'New Waves'. Stephen Teo explores this cinema from both Western and Chinese perspectives and encompasses genres ranging from melodrama to martial arts, 'kung fu', fantasy and horror movies, as well as the international art-house successes.

Movies Are Prayers Josh Larsen.2017-06-13 Movies are our way of telling God what we think about this world and our place in it. . . . Movies can be many things: escapist experiences, historical artifacts, business ventures, and artistic expressions, to name a few. I'd like to suggest that they can also be prayers. Movies do more than tell a good story. They are expressions of raw emotion, naked vulnerability, and unbridled rage. They often function in the same way as prayers, communicating our deepest longings and joys to a God who hears each and every one. In this captivating book, Filmspotting co-host Josh Larsen brings a critic's unique perspective to how movies function as expressions to God of lament, praise, joy, confession, and more. His clear expertise and passion for the art of film, along with his thoughtful reflections on the nature of prayer, will bring you a better understanding of both. God's omnipresence means that you can find him whether you're sitting on

your sofa at home or in the seats at the theater. You can talk to him wherever movies are shown. And when words fail, the perfect film might be just what you need to jump-start your conversations with the Almighty.

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. Sentimental Fabulations, Contemporary Chinese Films Rey Chow.2007 What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema.

Wong Kar-wai Silver Wai-ming Lee, Micky Lee.2017-08-15 Fans and critics alike perceive Wong Kar-wai (b. 1958) as an enigma. His dark glasses, his nonlinear narrations, and his high expectations for actors all contribute to an assumption that he only makes art for a few high-brow critics. However, Wong's interviews show this Hong Kong auteur is candid about the art of filmmaking, even surprising his interlocutors by suggesting his films are commercial and made for a popular audience. Wong's achievements nevertheless feel like art-house cinema. His third film, *Chungking Express*, introduced him to a global audience captivated by the quick and quirky editing style. His Cannes award-winning films *Happy Together* and *In the Mood for Love* confirmed an audience beyond the greater Chinese market. His latest film, *The Grandmaster*, depicts the life of a kung fu master by breaking away from the martial arts genre. In each of these films, Wong Kar-wai's signature style—experimental, emotive, character-driven, and timeless—remains apparent throughout. This volume includes interviews that appear in English for the first time, including some that appeared in Hong Kong magazines now out of print. The interviews cover every feature film from Wong's debut

As Tears Go By to his 2013 *The Grandmaster*.

New Queer Sinophone Cinema Zoran Lee Pecic. 2016-05-20 This book looks closely at some of the most significant films within the field of queer Sinophone cinema. Examining queerness in films produced in the PRC, Taiwan and Hong Kong, the book merges the Sinophone with the queer, theorising both concepts as local and global, homebound as well as diasporic. Queerness in this book not only problematises the positioning of non-normative desires within the Sinophone; it also challenges Eurocentric critical perspectives on filmic representation that are tied to the idea of the binary between East/West. *New Queer Sinophone Cinema* will appeal to scholars in Chinese and film studies, as well as to anyone who is interested in queer Chinese cinema.

Extrigue Shiv Kotecha. 2015 Poetry. Like a post- conceptual Pompeii, Shiv Kotecha's *EXTRIGUE* archives the rubble of language as forensics. Freud's Little Hans meets Lynch's Mulholland Drive. *EXTRIGUE* works repetition and perception in order to collapse time. Through his numbered sequencing of the human stain, Kotecha pulls us into an endless present: '345. A FLAME THAT FADES INTO A PHONE A MAN THAT FADES INTO A MAN A LAMP THAT FADES INTO A BOOK SMOKE THAT FADES INTO A HAT.' *EXTRIGUE*, outside of self, is the canoptic jar of the now. Kim Rosenfield

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.

Moviemakers' Master Class Laurent Tirard.2002-10-10 Publisher Description

China on Screen Chris Berry,Mary Ann Farquhar.2006 In *China on Screen*, Chris Berry and Mary Farquhar, leaders in the field of Chinese film studies, explore more than one hundred years of Chinese cinema and nation. Providing new perspectives on key movements, themes, and filmmakers, Berry and Farquhar analyze the films of a variety of directors and actors, including Chen Kaige, Zhang Yimou, Hou Hsiao Hsien, Bruce Lee, Jackie Chan, Maggie Cheung, Gong Li, Wong Kar-wai, and Ang Lee. They argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework. With this approach, they show how movies from China, Hong Kong, Taiwan, and the Chinese diaspora construct and contest different ideas of Chinese nation -- as empire, republic, or ethnicity, and complicated by gender, class, style, transnationalism, and more. Among the issues and themes covered are the tension between operatic and realist modes, male and female star images, transnational production and circulation of Chinese films, the image of the good foreigner -- all related to different ways of imagining nation.

Comprehensive and provocative, *China on Screen* is a crucial work of film analysis.

Queer Asian Cinema Andrew Grossman.2018-10-24 Explore queer themes in films from Hong Kong gangster flicks to Bollywood melodramas! Although Asian films have reached a new height in

popularity worldwide, *Queer Asian Cinema: Shadows in the Shade* is the first full-length book in English solely devoted to examining the aesthetics and politics of homosexuality in Asian films. This unique book presents multiple points of view on the portrayal of gay, lesbian, and transgendered people in film throughout Asia. From the subversive sadomasochism of Japan's "pink films" to the hard-boiled world of Hong Kong's gangster movies, *Queer Asian Cinema* analyzes and discusses attitudes toward homosexuality in the full spectrum of Asian film. In addition to studies of the representation of identified gay men, lesbians, and transgendered individuals, it reveals the hidden homoerotic subtext of otherwise conventional films. *Queer Asian Cinema: Shadows in the Shade* examines diverse aspects of Asian films, including: the political and psychological links between feudal and sadomasochist hierarchies the inevitable punishment of homoerotic bonds in gangster films the integration of the homosexual couple into the Confucian family structure in Korean films the complexities of cross-gender casting the differences between transvestism and cross-dressing the definition of male genitalia as obscene *Queer Asian Cinema: Shadows in the Shade* brings together experts in both film-making and movie criticism, providing a balanced viewpoint to unite the worlds of academic and popular perceptions on this subject. It opens an exciting discussion of this important and largely neglected area of cinematic discourse.

Wong Kar-wai Silver Wai-ming Lee, Micky Lee. 2017-08-07 Fans and critics alike perceive Wong Kar-wai (b. 1958) as an enigma. His dark glasses, his nonlinear narrations, and his high expectations for actors all contribute to an assumption that he only makes art for a few high-brow critics. However, Wong's interviews show this Hong Kong auteur is candid about the art of filmmaking, even surprising his interlocutors by suggesting his films are commercial and made for a popular audience. Wong's achievements nevertheless feel like art-house cinema. His third film, *Chungking Express*,

introduced him to a global audience captivated by the quick and quirky editing style. His Cannes award-winning films *Happy Together* and *In the Mood for Love* confirmed an audience beyond the greater Chinese market. His latest film, *The Grandmaster*, depicts the life of a kung fu master by breaking away from the martial arts genre. In each of these films, Wong Kar-wai's signature style--experimental, emotive, character-driven, and timeless--remains apparent throughout. This volume includes interviews that appear in English for the first time, including some that appeared in Hong Kong magazines now out of print. The interviews cover every feature film from Wong's debut *As Tears Go By* to his 2013 *The Grandmaster*.

Masculinities and Hong Kong Cinema Laikwan Pang, Day Wong. 2005-03-01 This collection of exciting essays explores how the representations and the ideologies of masculinities can be productively studied in the context of Hong Kong cinema. It has two objectives: first, to investigate the multiple meanings and manifestations of masculinities in Hong Kong cinema that compliment and contradict each other. Second, to analyze the social and cultural environments that make these representations possible and problematic. *Masculinities and Hong Kong Cinema* presents a comprehensive picture of how Hong Kong mainstream cinematic masculinities are produced within their own socio-cultural discourses, and how these masculinities are distributed, received, and transformed within the setting of the market place. This volume is divided into three interrelated parts: the local cinematic tradition; the transnational context and reverberations; and the larger production, reception, and mediation environments. The combination of these three perspectives will reveal the dynamics and tensions between the local and the transnational, between production and reception, and between text and context, in the gendered manifestations of Hong Kong cinema.

Adapted for the Screen Hsiu-Chuang Deppman. 2010-04-30 Hsiu-Chang Deppman puts landmark

contemporary Chinese films in the context of their literary origins & explores how the best Chinese directors adapt fictional narratives & styles for film.

Wong Kar-wai Peter Brunette.2005-03-22 Wong Kar-Wai traces this immensely exciting director's perennial themes of time, love, and loss, and examines the political implications of his films, especially concerning the handover of former British colony Hong Kong to the People's Republic of China. This book is the first in any language to cover all of Wong's work, from his first film, *As Tears Go By*, to his most recent, the still unreleased *2046*. It also includes his best-known, highly honored films, *Chungking Express*, *Happy Together*, and above all, *In the Mood for Love*. Most importantly, Peter Brunette describes the ways in which Wong's supremely visual films attempt to create a new form of cinema by relying on stunning, suggestive visual images and audio tracks to tell their story, rather than on traditional notions of character, dialogue, and plot. The question of Wong Kar-wai's use of genre film techniques in art films is also explored in depth.

Shooting Midnight Cowboy Glenn Frankel.2021-03-16 Much more than a page-turner. It's the first essential work of cultural history of the new decade. —Charles Kaiser, *The Guardian* One of *The Washington Post's* 50 best nonfiction books of 2021 | A Publishers Weekly best book of 2021 The Pulitzer Prize-winning journalist and New York Times–bestselling author of the behind-the-scenes explorations of the classic American Westerns *High Noon* and *The Searchers* now reveals the history of the controversial 1969 Oscar-winning film that signaled a dramatic shift in American popular culture. Director John Schlesinger's *Darling* was nominated for five Academy Awards, and introduced the world to the transcendently talented Julie Christie. Suddenly the toast of Hollywood, Schlesinger used his newfound clout to film an expensive, Panavision adaptation of *Far from the Madding Crowd*. Expectations were huge, making the movie's complete critical and commercial

failure even more devastating, and Schlesinger suddenly found himself persona non grata in the Hollywood circles he had hoped to conquer. Given his recent travails, Schlesinger's next project seemed doubly daring, bordering on foolish. James Leo Herlihy's novel *Midnight Cowboy*, about a Texas hustler trying to survive on the mean streets of 1960's New York, was dark and transgressive. Perhaps something about the book's unsparing portrait of cultural alienation resonated with him. His decision to film it began one of the unlikelier convergences in cinematic history, centered around a city that seemed, at first glance, as unwelcoming as Herlihy's novel itself. Glenn Frankel's *Shooting Midnight Cowboy* tells the story of a modern classic that, by all accounts, should never have become one in the first place. The film's boundary-pushing subject matter—homosexuality, prostitution, sexual assault—earned it an X rating when it first appeared in cinemas in 1969. For *Midnight Cowboy*, Schlesinger—who had never made a film in the United States—enlisted Jerome Hellman, a producer coming off his own recent flop and smarting from a failed marriage, and Waldo Salt, a formerly blacklisted screenwriter with a tortured past. The decision to shoot on location in New York, at a time when the city was approaching its gritty nadir, backfired when a sanitation strike filled Manhattan with garbage fires and fears of dysentery. Much more than a history of Schlesinger's film, *Shooting Midnight Cowboy* is an arresting glimpse into the world from which it emerged: a troubled city that nurtured the talents and ambitions of the pioneering Polish cinematographer Adam Holender and legendary casting director Marion Dougherty, who discovered both Dustin Hoffman and Jon Voight and supported them for the roles of "Ratso" Rizzo and Joe Buck—leading to one of the most intensely moving joint performances ever to appear on screen. We follow Herlihy himself as he moves from the experimental confines of Black Mountain College to the theatres of Broadway, influenced by close relationships with Tennessee Williams and Anaïs Nin, and

yet unable to find lasting literary success. By turns madcap and serious, and enriched by interviews with Hoffman, Voight, and others, *Shooting Midnight Cowboy: Art, Sex, Loneliness, Liberation, and the Making of a Dark Classic* is not only the definitive account of the film that unleashed a new wave of innovation in American cinema, but also the story of a country—and an industry—beginning to break free from decades of cultural and sexual repression.

The Cinema of Hong Kong Poshek Fu, David Desser. 2002-03-25 This volume examines Hong Kong cinema in transnational, historical, and artistic contexts.

Fifty Contemporary Film Directors Yvonne Tasker. 2010-10-04 *Fifty Contemporary Film Directors* examines the work of some of today's most popular and influential cinematic figures. It provides an accessible overview of each director's contribution to cinema, incorporating a discussion of their career, major works and impact. Revised throughout and with twelve new entries, this second edition is an up-to-date introduction to some of the most prominent film makers of the present day. The directors, from differing backgrounds and working across a range of genres, include: Martin Scorsese Steven Spielberg Sofia Coppola Julie Dash Shane Meadow Michael Moore Peter Jackson Guillermo Del Toro Tim Burton Jackie Chan Ang Lee Pedro Almodóvar. With further reading and a filmography accompanying each entry, this comprehensive guide is indispensable to all those studying contemporary film and will appeal to anyone interested in the key individuals behind modern cinema's greatest achievements.

Celluloid Comrades Song Hwee Lim. 2006-08-31 *Celluloid Comrades* offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both Chineseness

and homosexuality. Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities.

Contemporary Film Directors Peter Brunette. 2005-03-22 Wong Kar-Wai traces this immensely exciting director's perennial themes of time, love, and loss, and examines the political implications of his films, especially concerning the handover of former British colony Hong Kong to the People's Republic of China. This book is the first in any language to cover all of Wong's work, from his first film, *As Tears Go By*, to his most recent, the still unreleased *2046*. It also includes his best-known, highly honored films, *Chungking Express*, *Happy Together*, and above all, *In the Mood for Love*. Most importantly, Peter Brunette describes the ways in which Wong's supremely visual films attempt to create a new form of cinema by relying on stunning, suggestive visual images and audio tracks to tell their story, rather than on traditional notions of character, dialogue, and plot. The question of Wong Kar-wai's use of genre film techniques in art films is also explored in depth.

The Cinema of Ang Lee Whitney Crothers Dilley. 2014-12-23 Born in Taiwan, Ang Lee is one of cinema's most versatile and daring directors. His ability to cut across cultural, national, and sexual boundaries has given him recognition in all corners of the world, the ability to work with complete artistic freedom whether inside or outside of Hollywood, and two Academy Awards for Best Director.

He has won astounding critical acclaim for *Crouching Tiger, Hidden Dragon* (2000), which transformed the status of martial arts films across the globe, *Brokeback Mountain* (2005), which challenged the reception and presentation of homosexuality in mainstream cinema, and *Life of Pi* (2012), Lee's first use of groundbreaking 3D technology and his first foray into complex spiritual themes. In this volume, the only full-length study of Lee's work, Whitney Crothers Dilley analyzes all of his career to date: Lee's early Chinese trilogy films (including *The Wedding Banquet*, 1993, and *Eat Drink Man Woman*, 1994), period drama (*Sense and Sensibility*, 1995), martial arts (*Crouching Tiger, Hidden Dragon*, 2000), blockbusters (*Hulk*, 2003), and intimate portraits of wartime psychology, from the Confederate side of the Civil War (*Ride with the Devil*, 1999) to Japanese-occupied Shanghai (*Lust/Caution*, 2007). Dilley examines Lee's favored themes such as father/son relationships and intergenerational conflict in *The Ice Storm* (1997) and *Taking Woodstock* (2009). By looking at the beginnings of Lee's career, Dilley positions the filmmaker's work within the roots of the Taiwan New Cinema movement, as well as the larger context of world cinema. Using suggestive readings of both gender and identity, this new study not only provides a valuable academic resource but also an enjoyable read that uncovers the enormous appeal of this acclaimed director.

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.

Asian American Workers Rising Kent Wong, Matthew Finucane, Tracy Lai, Kim Geron, Emmelle Israel, Julie Monroe. 2021-07-26 This book celebrates the first thirty years of the Asian Pacific American Labor Alliance, AFL-CIO (APALA), the first national Asian American and Pacific Islander (AAPI) worker organization within the US labor movement. The voices in this book capture the spirit, determination, and commitment of a multiethnic, multigenerational group of AAPI labor activists who built a dynamic organization within the US labor movement to advance worker rights and labor solidarity. Included are founding members, emerging young activists who are charting a new path for AAPIs in labor, and the leaders who are no longer with us but who inspire others to continue their legacy.

Alcohollywood - Our Year in Movies 2013 Jared Latore, Clint Worthington. 2014 Your source for cinebriation - this compilation combines more than 60 reviews from Alcohollywood's written film review columns Fresh Pour and Rare & Vintage from 2013 into a single volume. - Since 2011, Jared and Clint of the Alcohollywood podcast made new drinking games for movies each week - new or old, good or bad, they toasted to it all. In 2013, they added two new columns to supplement their award-nominated podcast, adding even more acerbic wit and in-depth analysis to the world of online film criticism. Every witticism and criticism is included in this single-volume compendium of more than 60 reviews from 2013's output of Alcohollywood's two written columns - Fresh Pour, Clint's weekly review of two new releases, and Rare & Vintage, Jared's archaeological foray into lost forgotten filmic gems. If you're searching for your perfect source for cinebriation, look no further.

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