



# PAUL FONOROFF AT THE HONG KONG MOVIES

600 REVIEWS FROM 1988 TILL THE HANDOVER

方保羅影評集



# At The Hong Kong Movies 600 Reviews From 1988 Till The Handover

**Kim-Mui E. Elaine Chan**



## **At The Hong Kong Movies 600 Reviews From 1988 Till The Handover:**

At the Hong Kong Movies Paul Fonoroff,1998      *Historical Dictionary of Hong Kong Cinema* Lisa Odham Stokes,Rachel Braaten,2020-01-15 Hong Kong cinema began attracting international attention in the 1980s By the early 1990s Hong Kong had become Hollywood East as its film industry rose to first in the world in per capita production was ranked second to the United States in the number of films it exported and stood third in the world in the number of films produced per year behind the United States and India This second edition of *Historical Dictionary of Hong Kong Cinema* contains a chronology an introduction and an extensive bibliography The dictionary section has over 600 cross referenced entries on directors producers writers actors films film companies genres and terminology This book is an excellent resource for students researchers and anyone wanting to know more about Hong Kong cinema

**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 unequaled 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*

**The Cinema of Hong Kong** Poshek Fu,David Desser,2002-03-25 This volume examines Hong Kong

cinema in transnational historical and artistic contexts      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

**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 evolution 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 room 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 evolution 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

**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

*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

*Queer Representations in Chinese-language Film and the Cultural Landscape* Shi-Yan Chao, 2025-10-01 *Queer Representations in Chinese language Film and the Cultural Landscape* provides a cultural history of queer representations in Chinese language film and media negotiated by locally produced knowledge local cultural agency and lived histories Incorporating a wide range of materials in both English and Chinese this interdisciplinary project investigates the processes through which Chinese tongzhi queer imaginaries are articulated focusing on four main themes the Chinese familial system Chinese opera camp aesthetic and documentary impulse Chao s discursive analysis is rooted in and advances genealogical inquiries a non essentialist intervention into the Chinese idea of filial piety a transcultural perspective on the contested genre of film melodrama a historical investigation of the local articulations of mass camp and gay camp and a transnational inquiry into the different formats of documentary This book is a must for anyone exploring the cultural history of Chinese tongzhi queer through the lens of transcultural media

**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

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