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the state of local cinema 20

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~~Hong Kong cinema since 1997~~
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Taking as its point of
departure the three
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nostalgia, memory and local

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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.

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The change of sovereignty in 1997 marked the end of British colonial rule and the beginning of a new era in the history of Hong Kong. Taking its point of

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cinema's transition to the
post-colonial present, this
study traces the form and
content of a still evolving
mode of cinematic
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Hong Kong cinema since 1997:
the post-nostalgic
imagination Lee, Vivian P. Y
Taking as its point of

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departure the three
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histories, this book is an
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In 1997, Britain handed Hong Kong back to China in a one-country, two-systems agreement. Learn how Hong Kong has changed since then, including for travelers, and where the city might be headed.

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~~How Hong Kong has changed
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Post-1997 the Hong Kong film industry has taken advantage of the reunification with mainland China to access the burgeoning mainland market

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exempted from the import
quota?since technically they
belong to "one country" now.

~~"One Movie, Two Versions":
Post-1997 Hong Kong Cinema
in ...~~

BY Daryl Chin. Jul 26, 2017.

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In the first part of a three-part series, we take a look at Hong Kong cinema from the time of the 1997 changeover up to today. *Infernal Affairs*. By the end of the 1960s, Hong Kong's film industry was booming. It had

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become world renowned for
the brashness of its action
pictures, created with such
exuberance and crafted
precision.

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After showing plenty of
unforgettable titles in Hong
Kong movie history, our

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iconic and much-loved cinema
location on Sai Yeung Choi
Street, Mong Kok was
comprehensively rebuilt in
1987. Since then, our cinema
circuit has steadily grown
to become the leader in our
industry, and we currently

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operate a total of 13 movie theaters in Hong Kong, with 70 movie screens and over 10,000 house seats.

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Movie Tickets — Broadway
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Post Nostalgic Imagination
These are 15 best films in
Hong Kong cinema since the
return to Chinese
sovereignty. We picked a
multiple kung fu movies like
Ip Man and The Grandmaster.

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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

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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.

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Examining Hong Kong cinema from its inception in 1913 to the end of the colonial era, this work explains the key areas of production, market, film products and critical traditions. Hong Kong Cinema considers the

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different political
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formations of Hong Kong's
culture as seen through the
cinema, and deals with the
historical, political,
economic and cultural
relations between Hong Kong
cinema and other Chinese

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film industries on the
mainland, as well as in
Taiwan and South-East Asia.
Discussion covers the
concept of 'national cinema'
in the context of Hong
Kong's status as a quasi-
nation with strong links to

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both the 'motherland'
(China) and the 'coloniser'
(Britain), and also argues
that Hong Kong cinema is a
national cinema only in an
incomplete and ambiguous
sense.

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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

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Post-Neostalgic Imagination
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

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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,

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audiences, and the workings
of film business in East
Asia have become major
platforms on which
"transitions" are
negotiated.

A Companion to Hong Kong

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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

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Post-Nostalgic Imagination
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

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and cultural studies, global
studies, and critical theory
Highlights the often
contentious debates that
shape current thinking about
film as a medium and its

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possible future Investigates
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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

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colonialism,
postcolonialism,
globalization,
neoliberalism, Orientalism,
and nationalism transform
our understanding of the
economics and politics of
the Hong Kong film industry

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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

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"Does Hong Kong culture still matter? This informative and interdisciplinary volume proves unmistakably so. It stands as an essential Hong Kong reader, a rich resource

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Post not only for those
specialized in Hong Kong
culture and history but also
for students, teachers, and
researchers interested in
cosmopolitanism,
postcolonial conditions, as
well as cultural

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globalization."-Laikwan
Pang, The Chinese University
of Hong Kong "A very timely,
ambitious and fascinating
book. The essays are based
on solid research, and full
of theoretical or analytical
insights illustrating the

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complexity of social and cultural life in Hong Kong. In addition to offering excellent essays on Hong Kong cinema, the book also surveys alternative performance art and documentary, which are

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undoubtedly the least
researched aspects of Hong
Kong's cultural scene."-Law
Wing Sang, Lingnan
University Hong Kong as a
world city draws on a rich
variety of foundational
"texts" in film, fiction,

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architecture and other forms
of visual culture. The city
has been a cultural fault-
line for centuries ù a
translation space where
Chinese-ness is interpreted
for "Westerners" and Western-
ness is translated for

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Chinese. Though constantly refreshed by its Chinese roots and global influences, this hub of Cantonese culture has flourished along cosmopolitan lines to build a modern, outward-looking character. Successfully

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Post-Postmodernist Imagination
managing this perpetual
instability helps make Hong
Kong a postmodern stepping-
stone city, and helps make
its citizens such prosperous
and durable survivors in the
modern world. This volume of
essays engages many fields

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Several pieces discuss the tensions of English, closely associated with a colonial past, yet undeniably the key to Hong Kong's future. Hong Kong provides a vital point of contact, where cultures

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truly meet and a cosmopolitan traveler can feel at home and leave a sturdy mark. Contributors include John Carroll, Carolyn Cartier, David Clarke, Elaine Ho, Douglas Kerr, Michael Ingham, C.

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J.W.-L. Wee, Chu Yiu-Wai,
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Biancorosso. Kam Louie is
dean of the Faculty of Arts
at the University of Hong
Kong.

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Considers the significance
of Chinese female action
stars in national and
transnational contexts.

Warrior Women considers the
significance of Chinese
female action stars in

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martial arts films produced
across a range of national
and transnational contexts.
Lisa Funnell examines the
impact of the 1997 transfer
of Hong Kong from British to
Chinese rule on the
representation of Chinese

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Chinese, mainland Chinese,
Chinese American, Chinese
Canadian—in action films
produced domestically in
Hong Kong and, increasingly,
in cooperation with mainland
China and Hollywood. Hong

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Kong cinema has offered
space for the development of
transnational Chinese screen
identities that challenge
the racial stereotypes
historically associated with
the Asian female body in the
West. The ethnic/national

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differentiation of
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transnational Chinese female
stars—such as Pei Pei Cheng,
Charlene Choi, Gong Li, Lucy
Liu, Shu Qi, Michelle Yeoh,
and Zhang Ziyi—is considered
part of the ongoing
negotiation of social,

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Identities in the Chinese-
speaking world.

What does it mean for a
cinematic work to be
"Chinese"? Does it refer
specifically to a work's

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subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such questions make any single approach to a vast field like "Chinese cinema"

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difficult at best. **Post-Nostalgic Imagination**

Accordingly, The Oxford Handbook of Chinese Cinemas situates the term more broadly among various different phases, genres, and distinct national configurations, while taking

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care to address the
consequences of grouping
together so many disparate
histories under a single
banner. Offering both a
platform for cross-
disciplinary dialogue and a
mapping of Chinese cinema as

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an expanded field, this
Handbook presents thirty-
three essays by leading
researchers and scholars
intent on yielding new
insights and new analyses
using three different
methodologies. Chapters in

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Part I investigate the historical periodizations of the field through changing notions of national and political identity – all the way from the industry's beginnings in the 1920s up to its current forms in

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Contemporary Hong Kong,
Taiwan, and the global
diaspora. Chapters in Part
II feature studies centered
on the field's taxonomical
formalities, including such
topics as the role of the
Chinese opera in

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Post-Nostalgic Imagination,
technological innovation,
the political logic of the
"Maoist film," and the
psychoanalytic formula of
the kung fu action film.
Finally, in Part III, focus
is given to the structural
elements that comprise a

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work's production, distribution, and reception to reveal the broader cinematic apparatuses within which these works are positioned. Taken together, the multipronged approach supports a wider platform

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Beyond the geopolitical and
linguistic limitations in
existing scholarship.

Expertly edited to
illustrate a representative
set of up to date topics and
approaches, The Oxford
Handbook of Chinese Cinemas

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provides a vital addition to
a burgeoning field still in
its formative stages.

In *Once A Hero*, his latest
collection of essays, Lam
describes the decline of
Hong Kong cinema since 1997

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and gives an eyewitness
account of its attempt to
reinvent itself. He examines
successes and failures of
its famous auteurs;
spotlights talented
newcomers; and, with the
future of Hong Kong cinema

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now bound up with the
mainland, discusses the
works of major Chinese
filmmakers.

This book traces the
evolution of the Hong Kong's
popular culture, namely

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Post, television and popular music (also known as Cantopop), which is knotted with the city's geopolitical, economic and social transformations. Under various historical contingencies and due to the

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city's special geo-politics,
these three major popular
cultural forms have
experienced various worlding
processes and have generated
border-crossing impact
culturally and socially. The
worlding processes are

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greatly associated the
city's nature as a reception
and departure port to
Sinophone migrants and
populations of multiethnic
and multicultural. Reaching
beyond the "golden age"
(1980s) of Hong Kong popular

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Post Nostalgic Imagination
culture and afar from a film-
centric cultural narration,
this book, delineating from
the dawn of the 20th century
and following a
chronological order,
untangles how the nowadays
popular "Hong Kong film",

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"Hong Kong TV" and
"Cantopop" are derived from
early-age Sinophone cultural
heritage, re-shaped through
cross-cultural hybridization
and influenced by multiple
political forces. Review of
archives, existing

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Literatures and corporation documents are supplemented with policy analysis and in-depth interviews to explore the centennial development of Hong Kong popular culture, which is by no means demise but at the

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Juncture of critical
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transition.

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