

# **Chinese Martial Arts Cinema The Wuxia Tradition Traditions In World Cinema By Teo Stephen Published By Edinburgh University Press 2009**

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**Chinese Film Classics, 1922-1949** - Christopher G. Rea 2021-06-01  
Chinese Film Classics, 1922-1949 is an essential guide to the first golden age of Chinese cinema. Offering detailed introductions to fourteen films, this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949, when the Communists won the civil war and began nationalizing cultural industries. Christopher Rea reveals the uniqueness and complexity of Republican China's cinematic masterworks, from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s. Each chapter appraises the artistry of a single film, highlighting its outstanding formal elements, from cinematography to editing to sound design. Examples include the slapstick gags of

Laborer's Love (1922), Ruan Lingyu's star turn in Goddess (1934), Zhou Xuan's mesmerizing performance in Street Angels (1937), Eileen Chang's urbane comedy of manners Long Live the Missus! (1947), the wartime epic Spring River Flows East (1947), and Fei Mu's acclaimed work of cinematic lyricism, Spring in a Small Town (1948). Rea shares new insights and archival discoveries about famous films, while explaining their significance in relation to politics, society, and global cinema. Lavishly illustrated and featuring extensive guides to further viewings and readings, Chinese Film Classics, 1922-1949 offers an accessible tour of China's early contributions to the cinematic arts.

*East Asian Cinema and Cultural Heritage* - Yau Shuk-ting, Kinnia 2011-10-24

How do East Asian cultural heritages in shape film? How

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are these legacies being revived, or even re-created, by contemporary filmmakers? This collection examines the dynamic interactions between East Asian culture heritages and cinemas in mainland China, Hong Kong, Taiwan, Japan, and South Korea.

*Material Media-Making in the Digital Age* - Daniel Binns

2021-05-10

There is now no shortage of media for us to consume, from streaming services and video-on-demand to social media and everything else besides. This has changed the way media scholars think about the production and reception of media. Missing from these conversations, though, is the maker: in particular, the maker who has the power to produce media in their pocket. How might one craft a personal media-making practice that is thoughtful and considerate of the tools and materials at one's disposal? This is the core question of this original new book. Exploring a number of media-making tools and processes like drones and

vlogging, as well as thinking through time, editing, sound and the stream, Binns looks out over the current media landscape in order to understand his own media practice. The result is a personal journey through media theory, history and technology, furnished with practical exercises for teachers, students, professionals and enthusiasts: a unique combination of theory and practice written in a highly personal and personable style that is engaging and refreshing. This book will enable readers to understand how a personal creative practice might unlock deeper thinking about media and its place in the world. The primary readership will be among academics, researchers and students in the creative arts, as well as practitioners of creative arts including sound designers, cinematographers and social media content producers. Designed for classroom use, this will be of particular importance for undergraduate students of film production,

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and may also be of interest to students at MA level, particularly on the growing number of courses that specifically offer a blend of theory and practice. The highly accessible writing style may also mean that it can be taken up for high school courses on film and production. It will also be of interest to academics delivering these courses, and to researchers and scholars of new media and digital cinema. Chinese Martial Arts Cinema - Stephen Teo 2015-11-13

This is the first comprehensive, fully-researched account of the historical and contemporary development of the traditional martial arts genre in the Chinese cinema known as wuxia (literal translation: martial chivalry) - a genre which audiences around the world became familiar with through the phenomenal 'crossover' hit *Crouching Tiger, Hidden Dragon* (2000). The book unveils rich layers of the wuxia tradition as it developed in the early Shanghai cinema in the late 1920s, and from the 1950s onwards, in the Hong

Kong and Taiwan film industries. Key attractions of the book are analyses of: \*The history of the tradition as it began in the Shanghai cinema, its rise and popularity as a serialized form in the silent cinema of the late 1920s, and its eventual prohibition by the government in 1931.\*

*Arresting Cinema* - Karen Fang 2017-01-11

When Ridley Scott envisioned *Blade Runner*'s set as "Hong Kong on a bad day," he nodded to the city's overcrowding as well as its widespread use of surveillance. But while Scott brought Hong Kong and surveillance into the global film repertoire, the city's own cinema has remained outside of the global surveillance discussion. In *Arresting Cinema*, Karen Fang delivers a unifying account of Hong Kong cinema that draws upon its renowned crime films and other unique genres to demonstrate Hong Kong's view of surveillance. She argues that Hong Kong's films display a tolerance of—and even opportunism towards—the soft

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cage of constant observation, unlike the fearful view prevalent in the West. However, many surveillance cinema studies focus solely on European and Hollywood films, discounting other artistic traditions and industrial circumstances. Hong Kong's films show a more crowded, increasingly economically stratified, and postnational world that nevertheless offers an aura of hopeful futurity. Only by exploring Hong Kong surveillance film can we begin to shape a truly global understanding of Hitchcock's "rear window ethics."

*The Creation of Wing Chun* -

Benjamin N. Judkins

2015-07-16

Looks at southern Chinese martial arts traditions and how they have become important to local identity and narratives of resistance. This book explores the social history of southern Chinese martial arts and their contemporary importance to local identity and narratives of resistance. Hong Kong's Bruce Lee ushered the Chinese martial arts onto an

international stage in the 1970s. Lee's teacher, Ip Man, master of Wing Chun Kung Fu, has recently emerged as a highly visible symbol of southern Chinese identity and pride. Benjamin N. Judkins and Jon Nielson examine the emergence of Wing Chun to reveal how this body of social practices developed and why individuals continue to turn to the martial arts as they navigate the challenges of a rapidly evolving environment. After surveying the development of hand combat traditions in Guangdong Province from roughly the start of the nineteenth century until 1949, the authors turn to Wing Chun, noting its development, the changing social attitudes towards this practice over time, and its ultimate emergence as a global art form. Benjamin N. Judkins holds a doctoral degree in political science from Columbia University. Jon Nielson is chief instructor at Wing Chun Hall in Salt Lake City, Utah.

**Transnational Asian Identities in Pan-Pacific**

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**Cinemas** - Philippa Gates

2012-03-12

This collection examines the exchange of Asian identities taking place at the levels of both film production and film reception amongst pan-Pacific cinemas. The authors consider, on the one hand, texts that exhibit what Mette Hjort refers to as, "marked transnationality," and on the other, the polysemic nature of transnational film texts by examining the release and reception of these films. The topics explored in this collection include the innovation of Hollywood generic formulas into 1950's and 1960's Hong Kong and Japanese films; the examination of Thai and Japanese raced and gendered identity in Asian and American films; the reception of Hollywood films in pre-1949 China and millennial Japan; the production and performance of Asian adoptee identity and subjectivity; the political implications and interpretations of migrating Chinese female stars; and the

production and reception of pan-Pacific co-productions. .

**Singapore Cinema** - Kai

Khiun Liew 2016-11-25

This book outlines and discusses the very wide range of cinema which is to be found in Singapore. Although Singapore cinema is a relatively small industry, and relatively new, it has nevertheless made an impact, and continues to develop in interesting ways. The book shows that although Singapore cinema is often seen as part of diasporic Chinese cinema, it is in fact much more than this, with strong connections to Malay cinema and the cinemas of other Southeast Asian nations. Moreover, the themes and subjects covered by Singapore cinema are very wide, ranging from conformity to the regime and Singapore's national outlook, with undesirable subjects overlooked or erased, to the sympathetic depiction of minorities and an outlook which is at odds with the official outlook. The book will be useful to readers coming

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new to the subject and wanting a concise overview, while at the same time the book puts forward many new research findings and much new thinking.

Chinese Martial Arts Cinema - Stephen Teo 2016

A study of the Chinese martial arts film focusing on the wuxia (martial chivalry) genre from its beginnings in the Shanghai cinema of the late 1920s to Ang Lee's *Crouching Tiger, Hidden Dragon* (2000) and Zhang Yimou's *Hero* (2002) and *House of Flying Daggers* (2004).

*American Film History* - Cynthia Lucia 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

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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

Beyond Bruce Lee - Paul

Bowman 2013-03-26

In order to understand Bruce Lee, we must look beyond Bruce Lee to the artist's intricate cultural and historical contexts. This work begins by contextualising Lee, examining his films and martial arts work, and his changing cultural status within different times and places. The text examines Bruce Lee's films and philosophy in relation to the popular culture and cultural politics of the 1960s and 1970s, and it addresses the resurgence of his popularity in Hong Kong and China in the twenty-first century. The study also explores Lee's ongoing legacy and influence in the West, considering his function as a shifting symbol of ethnic politics and the ways in which he continues to inform

Hollywood film-fight choreography. Beyond Bruce Lee ultimately argues Lee is best understood in terms of "cultural translation" and that his interventions and importance are ongoing.

The Asian Cinema Experience - Stephen Teo 2013

This book explores the range and dynamism of contemporary Asian cinemas, covering East Asia (China, Japan, South Korea, Hong Kong, Taiwan), Southeast Asia (Thailand, Singapore, Malaysia), South Asia (Bollywood), and West Asia (Iran), in order to discover what is common about them and to engender a theory or concept of "Asian Cinema". It goes beyond existing work which provides a field survey of Asian cinema, probing more deeply into the field of Asian Cinema, arguing that Asian Cinema constitutes a separate pedagogical subject, and putting forward an alternative cinematic paradigm. The book covers "styles", including the works of classical Asian Cinema masters, and specific genres such as horror films,

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and Bollywood and Anime, two very popular modes of Asian Cinema; "spaces", including artistic use of space and perspective in Chinese cinema, geographic and personal space in Iranian cinema, the private "erotic space" of films from South Korea and Thailand, and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films; and "concepts" such as Pan-Asianism, Orientalism, Nationalism and Third Cinema. The rise of Asian nations on the world stage has been coupled with a growing interest, both inside and outside Asia, of Asian culture, of which film is increasingly an indispensable component - this book provides a rich, insightful overview of what exactly constitutes Asian Cinema.

**Worldly Desires** - Brian Hu  
2018-09-26

Explores how internet use empowers Arab citizens.

Chinese Martial Arts and Media Culture - Tim Trausch  
2018-11-16

Signs and images of the Chinese martial arts genre are

increasingly included in the media of global popular culture. As tropes of martial arts are not restricted to what is constructed as one medium, one region, or one (sub)genre, neither are the essays in this collection.

**Doubt, Time and Violence in Philosophical and Cultural Thought** - Artur K. Wardega  
2012-11-16

As the title of the present publication suggests, the ten essays of this book try to approach an inconvenient trauma of global human reality and the uniformity of media and cyberspace in which human lives suffer harm, loss of inner identity and of broader meaning. Indeed, our postmodern and post-identity times are characterized by a flux of rapid social changes, uncertainty, vague and shaking moral values, by violence and frightening information with its contradictory truths and genuine ambiguity; finally by the violence of unpredictable climate change resulting in various and frequent calamities and devastation of life. Doubt

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and time are the central concern of modern philosophy and remind us that violence is inherent in the human condition and that reflection on it, regardless of different cultural sensibilities, is ipso facto part of the mainstream of our individual and global concerns. These, and many other fascinating topics from Western and Chinese history, were explored and brought to light by a learned forum of distinguished scholars and experts whose contributions are contained in this publication.

*Who's Who in Research: Film Studies* - Intellect Books  
2013-01-06

This volume of Who's Who in Research series offer a useful guide for current researchers in Intellect's subject area of Film Studies. The directory holds the names, institutions, biographies and research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals.

The Chinese Cinema Book -  
Song Hwee Lim 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.

**China's Encounter with Global Hollywood** - Wendy Su  
2016-05-13

In recent years, the film industry in the People's Republic of China has found itself among the top three most prolific in the world. When the Chinese government introduced a new revenue-sharing system in 1994, the nation's total movie output skyrocketed with gross box-office receipts totaling billions

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of yuan. This newfound success, however, has been built on an alternately competitive and collaborative relationship between the ascendant global power of China and the popular culture juggernaut of America. In *China's Encounter with Global Hollywood*, Wendy Su examines the intertwining relationships among the Chinese state, global Hollywood, and the Chinese film industry while analyzing the causes and consequences of the rapid growth of the nation's domestic film production. She demonstrates how the Chinese state has consolidated power by negotiating foreign interest in the lucrative Chinese market while advancing its cultural industries. Su also reveals how mainland Chinese and Hong Kong filmmakers have navigated the often-incompatible requirements of marketization and state censorship. This timely analysis demonstrates how China has cannily used global capital to modernize its own film industry

and now stands poised to step clear of Hollywood's shadow. The country's debates -- on- and offscreen -- over cultural change, market-based economic reforms, and artistic freedom illuminate China's ongoing efforts to build a modern national identity. *Renegotiating Film Genres in East Asian Cinemas and Beyond* - Lin Feng 2020-11-16 This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films, intra-regional creative flow of screen culture, and genre's creative response to censorship. The volume expands the scholarly discussion of the rich heritage and fast-changing landscape of filmmaking in East Asian cinemas. Confronting the complex interaction between genres, filmic narrative and aesthetics, film history and politics, and cross-cultural

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translation, this book not only reevaluates genre's role in film production, distribution, and consumption, but also tackles several under-explored areas in film studies and transnational cinema, such as the history of East Asian commercial cinema, the East Asian film industry, and cross-media and cross-market film dissemination.

### **Legacies of the Drunken**

**Master** - Luke White

2020-04-30

In 1978 the films *Snake in the Eagle's Shadow* and *Drunken Master*, both starring a young Jackie Chan, caused a stir in the Hong Kong cinema industry and changed the landscape of martial arts cinema. Mixing virtuoso displays of acrobatic kung fu with knockabout humor to huge box office success, they broke the mold of the tragic and heroic martial arts film and sparked not only a wave of imitations, but also a much longer trend for kung fu comedies that continues to the present day. *Legacies of the Drunken Master*—the first book-length analysis of kung fu comedy—interrogates the

politics of the films and their representations of the performing body. It draws on an interdisciplinary engagement with popular culture and an interrogation of the critical literature on Hong Kong and martial arts cinema to offer original readings of key films. These readings pursue the genre in terms of its carnival aesthetic, the utopias of the body it envisions, its highly stylized depictions of violence, its images of masculinity, and the registers of its “hysterical” laughter. The book's analyses are carried out amidst kung fu comedy's shifting historical contexts, including the aftermath of the 1960s radical youth movements, the rapidly globalizing colonial enclave of Hong Kong and the emerging consciousness of its 1997 handover to China, and the transnationalization of cinema audiences. It argues that through kung fu comedy's images of the body, the genre articulated in complex and often contradictory ways political realities relevant to

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late twentieth-century Hong Kong and the wider conditions of globalized capitalism. The kung fu comedy entwines us in a popular cultural history that stretches into the folk past and forward into utopian and dystopian possibilities.

Theoretically rich and critical, *Legacies of the Drunken Master* aims to be at the forefront of scholarship on martial arts cinema. It also addresses readers with a broader interest in Hong Kong culture and politics during the 1970s and 1980s, postcolonialism in East Asia, and action and comedy films in a global context—as well as those fascinated with the performing body in the martial arts.

Chinese Identities on Screen - Klaus Mühlhahn 2012

Since 1978, the changes brought on by China's reforms have had an inevitable and significant impact on the development of literature, the arts, and the whole spectrum of culture. As well, contemporary Chinese films have reflected this transition towards

commercialization and internationalization, which has included constant changes in cultural policies and the economic conditions for film production. The articles in this collection argue that contemporary Chinese films display a profound shift in identity construction. They explore Chinese identities related to class, nation, and gender, and they highlight aspects of individual identity. All of these are marked by contradiction, tension, multiple versions, changes over time, and other evidence of contingency and construction. The book draws attention to uncertain and unpredictable qualities of "Chineseness" which are often torn between past and present, but are also increasingly comprised of local, national, and global elements. (Series: Chinese History and Society / Berliner China-Hefte - Vol. 40)

The Oxford Handbook of Chinese Cinemas - Carlos Rojas 2013-04-25

What does it mean for a cinematic work to be

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"Chinese"? Does it refer specifically to a work's 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" difficult at best. Accordingly, *The Oxford Handbook of Chinese Cinemas* situates the term more broadly among various different phases, genres, and distinct national configurations, while taking 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 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 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 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 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 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 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* provides a vital addition to a burgeoning field still in its formative stages.

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Martial Arts Cinema and Hong Kong Modernity - Man-Fung Yip 2017-09-05

At the core of Martial Arts Cinema and Hong Kong Modernity: Aesthetics, Representation, Circulation is a fascinating paradox: the martial arts film, long regarded as a vehicle of Chinese cultural nationalism, can also be understood as a mass cultural expression of Hong Kong's modern urban-industrial society. This important and popular genre, Man-Fung Yip argues, articulates the experiential qualities, the competing social subjectivities and gender discourses, as well as the heightened circulation of capital, people, goods, information, and technologies in Hong Kong of the 1960s and 1970s. In addition to providing a novel conceptual framework for the study of Hong Kong martial arts cinema and shedding light on the nexus between social change and cultural/aesthetic form, this book offers perceptive analyses of individual films, including not only the canonical works of

King Hu, Chang Cheh, and Bruce Lee, but also many lesser-known ones by Lau Kar-leung and Chor Yuen, among others, that have not been adequately discussed before. Thoroughly researched and lucidly written, Yip's stimulating study will ignite debates in new directions for both scholars and fans of Chinese-language martial arts cinema. "Yip subjects critical clichés to rigorous examination, moving beyond generalized notions of martial arts cinema's appeal and offering up informed scrutiny of every facet of the genre. He has the ability to encapsulate these films' particularities with cogent examples and, at the same time, demonstrate a thorough familiarity with the historical context in which this endlessly fascinating genre arose." —David Desser, professor emeritus, University of Illinois at Urbana-Champaign "Eschewing a reductive chronology, Yip offers a persuasive, detailed, and sophisticated excavation of martial arts cinema which is

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read through and in relation to rapid transformation of Hong Kong in the 1960s and 1970s. An exemplar of critical genre study, this book represents a significant contribution to the discipline.” —Yvonne Tasker, professor of film studies and dean of the Faculty of Arts and Humanities, University of East Anglia

**Sport and Nationalism in Asia** - Fan Hong 2016-04-14

Written by a team of international scholars, *Sport and Nationalism in Asia - Power, Politics, and Identity* is a collection of original research which addresses a number of issues central to notions of nationalism and identity in sport including: how the Olympics and other international and regional sports events have fostered an active interweaving of sport, politics and nationalism; the role of traditional sport in the building of national consciousness and national identity; the way modern sport creates and reflects nationalism, thereby giving it a voice and a focus. The book

covers eight case studies on countries/regions across West Asia, Central Asia and East Asia. It is one of the few works that examines the relationships between sport, politics and nationalism from Asian perspective. This book was published as a special issue of the *International Journal of the History of Sport*.

**Experts in Action** - Lauren Steimer 2021-01-11

Action movie stars ranging from Jackie Chan to lesser-known stunt women and men like Zoë Bell and Chad Stahelski stun their audiences with virtuosic martial arts displays, physical prowess, and complex fight sequences. Their performance styles originate from action movies that emerged in the industrial environment of 1980s Hong Kong. In *Experts in Action* Lauren Steimer examines how Hong Kong--influenced cinema aesthetics and stunt techniques have been taken up, imitated, and reinvented in other locations and production contexts in Hollywood, New Zealand, and Thailand.

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Foregrounding the transnational circulation of Hong Kong--influenced films, television shows, stars, choreographers, and stunt workers, she shows how stunt workers like Chan, Bell, and others combine techniques from martial arts, dance, Peking opera, and the history of movie and television stunting practices to create embodied performances that are both spectacular and, sometimes, rendered invisible. By describing the training, skills, and labor involved in stunt work as well as the location-dependent material conditions and regulations that impact it, Steimer illuminates the expertise of the workers whose labor is indispensable to some of the world's most popular movies.

### **Collective Myths and Decivilizing Processes -**

Stefan Kramer

Collective myths shape and frame contemporary communication processes as well as the collective subconscious. International contributors from the

humanities and social sciences focus on interdependencies between collective myths and decivilizing processes in China and the United States, global economics, and recent technological advances. They highlight long-term de-/civilizing processes also for the globally important survival units India and Turkey, and the violently contested border areas of Afghanistan and Pakistan.

### Movie History: A Survey -

Douglas Gomery 2011-02-28

Covering everything from Edison to Avatar, Gomery and Pafort-Overduin have written the clearest, best organized, and most user-friendly film history textbook on the market. It masterfully distills the major trends and movements of film history, so that the subject can be taught in one semester. And each chapter includes a compelling case study that highlights an important moment in movie history and, at the same time, subtly introduces a methodological approach. This book is a pleasure to read and to teach.

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Peter Decherney, University of Pennsylvania, USA In addition to providing a comprehensive overview of the development of film around the world, the book gives us examples of how to do film history, including organizing the details and discussing their implications. Hugh McCarney, Western Connecticut State University, USA Douglas Gomery and Clara Pafort-Overduin have created an outstanding textbook with an impressive breadth of content, covering over 100 years in the evolution of cinema. *Movie History: A Survey* is an engaging book that will reward readers with a contemporary perspective of the history of motion pictures and provide a solid foundation for the study of film. Matthew Hanson, Eastern Michigan University, USA How can we understand the history of film? Historical facts don't answer the basic questions of film history. History, as this fascinating book shows, is more than the simple accumulation of film titles, facts and figures. This is

a survey of over 100 years of cinema history, from its beginnings in 1895, to its current state in the twenty-first century. An accessible, introductory text, *Movie History: A Survey* looks at not only the major films, filmmakers, and cinema institutions throughout the years, but also extends to the production, distribution, exhibition, technology and reception of films. The textbook is divided chronologically into four sections, using the timeline of technological changes: Section One looks at the era of silent movies from 1895 to 1927; Section Two starts with the coming of sound and covers 1928 until 1950; Section Three runs from 1951 to 1975 and deals with the coming and development of television; and Section Four focuses on the coming of home video and the transition to digital, from 1975 to 2010. Key pedagogical features include: timelines in each section help students to situate the films within a broader historical context case study boxes with

close-up analysis of specific film histories and a particular emphasis on film reception lavishly illustrated with over 450 color images to put faces to names, and to connect pictures to film titles margin notes add background information and clarity glossary for clear understanding of the key terms described references and further reading at the end of each chapter to enhance further study. A supporting website is available at [www.routledge.com/textbooks/moviehistory](http://www.routledge.com/textbooks/moviehistory), with lots of extra materials, useful for the classroom or independent study, including: additional case studies - new, in-depth and unique to the website international case studies - for the Netherlands in Dutch and English timeline - A movie history timeline charting key dates in the history of cinema from 1890 to the present day revision flash cards - ideal for getting to grips with key terms in film studies related resources - on the website you will find every link from the

book for ease of use, plus access to additional online material students are also invited to submit their own movie history case studies - see website for details Written by two highly respected film scholars and experienced teachers, *Movie History* is the ideal textbook for students studying film history.

*Muslim Heroes on Screen* - Daniel O'Brien 2021-11-16

If films drawing on Middle East tropes often highlight white Westerners, figures such as Sinbad and the Thief of Bagdad embody a counter-tradition of protagonists, derived from Islamic folklore and history, who are portrayed as 'Other' to Western audiences. In *Muslim Heroes on Screen*, Daniel O'Brien explores the depiction of these characters in Euro-American cinema from the silent era to the present day. Far from being mere racial masquerade, these screen portrayals are more complex and nuanced than is generally allowed, not least in terms of the shifting concepts and assumptions that inform their

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Muslim identity. Using films ranging from Douglas Fairbanks' *The Thief of Bagdad*, *The 7th Voyage of Sinbad*, *El Cid*, *Kingdom of Heaven* and *The Message to The Wind and the Lion*, O'Brien considers how the representational strategies of Western filmmakers may transcend such Muslim stereotypes as fanatic antagonists or passive victims. These figures possess a cultural significance which cannot be fully appreciated by Euro-American audiences without reference to their distinction as Muslim heroes and the implications and resonances of an Islamicized protagonist.

*Class on Screen* - Sarah Attfield 2020-09-07

This book provides an analysis of the global working class on film and considers the ways in which working-class experience is represented in film around the world. The book argues that representation is important because it shapes the way people understand working-

class experience and can either reinforce or challenge stereotypical depictions. Film can shape and shift discussions of class, and this book provides an interdisciplinary study of the ways in which working-class experience is portrayed through this medium. It analyses the impact of contemporary films such as *Sorry To Bother You*, *This is England* and *Le Harve* that focus on working class life. Attfield demonstrates that the global working class are characterised by diversity of race, ethnicity, gender, religion and sexuality but that there are commonalities of experience despite geographical distance and cultural difference. The book is structured around themes such as work, culture, diasporas, gender and sexuality, and race.

**Film Studies** - Intellect Books 2013

Increasingly, academic communities transcend national boundaries.

"Collaboration between researchers across space is clearly increasing, as well as

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being increasingly sought after," noted the online magazine Inside Higher Ed in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who—or what kind of research they're conducting. That's where Intellect's new series comes in. A set of worldwide guides to leading academics—and their work—across the arts and humanities, *Who's Who in Research* features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts, and visual arts. *Who's Who in Research: Film Studies* includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as

bibliographic information and a list of articles published in Intellect journals. The volumes in the *Who's Who in Research* series will be updated each year, providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars, hiring committees, academic libraries, and would-be collaborators across the arts and humanities.

*Transnational Horror Cinema* -  
Sophia Siddique 2017-02-24

This book broadens the frameworks by which horror is generally addressed. Rather than being constrained by psychoanalytical models of repression and castration, the volume embraces M.M. Bakhtin's theory of the grotesque body. For Bakhtin, the grotesque body is always a political body, one that exceeds the boundaries and borders that seek to contain it, to make it behave and conform. This vital theoretical intervention allows *Transnational Horror Cinema* to widen its scope to the social and cultural work of

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these global bodies of excess and the economy of their grotesque exchanges. With this in mind, the authors consider these bodies' potentials to explore and perhaps to explode rigid cultural scripts of embodiment, including gender, race, and ability.

**Culture, Aesthetics and Affect in Ubiquitous Media** -

Helen Grace 2013-10-23

This book argues that ubiquitous media and user-created content establish a new perception of the world that can be called 'particulate vision', involving a different relation to reality that better represents the atomization of contemporary experience especially apparent in social media. Drawing on extensive original research including detailed ethnographic investigation of camera phone practices in Hong Kong, as well as visual analysis identifying the patterns, regularities and genres of such work, it shows how new distributed forms of creativity and subjectivity now work to shift our perceptions of the everyday. The book

analyses the specific features of these new developments - the components of what can be called a 'general aesthesia' - and it focuses on the originality and innovation of amateur practices, developing a model for making sense of the huge proliferation of images in contemporary culture, discovering rhythms and tempo in this work and showing why it matters.

**Exploiting East Asian Cinemas** - Ken Provencher

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

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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.”

A Companion to Chinese Cinema - Yingjin Zhang  
2012-04-23

A Companion to Chinese Cinema is a collection of original essays written by

experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema. Represents the most comprehensive coverage of Chinese cinema to date Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways Draws attention to previously neglected areas such as diasporic filmmaking, independent documentary, film styles and techniques, queer aesthetics, star studies, film and other arts or media Features several chapters that explore China’s new market economy, government policy, and industry practice, placing the intricate relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications Spaghetti Westerns at the Crossroads - Austin Fisher  
2016-04-30

What links Italian neorealism to Django Unchained, French comic books to Third-World

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insurgency, and Bollywood song-and-dance to Eastern Bloc film distribution? As this volume illustrates, the answers lie in the Spaghetti Western genre. As the reference points of American popular culture became ever more prominent in post-war Europe, the hundreds of films that make up the Italian (or 'Spaghetti') Western documented profound shifts in their home country's cultural outlook, while at the same time denying specifically national discourses. An object of fascination and great affection for fans, filmmakers and academics alike, the Western allitaliana arose from a diverse confluence of cultural strands, and would become a pivotal moment in cinematic history. Reappraising a diverse selection of films, from the internationally famed works of Sergio Leone to the cult cachet of Sergio Corbucci and the more obscure outputs of such directors as Giuseppe Colizzi and Ferdinando Baldi, this comprehensive study brings together leading international scholars in a variety of

disciplines to both revisit the genre's cultural significance and consider its on-going influence on international film industries.

Hong Kong Media and Asia's Cold War - Po-Shek Fu 2023

"British Hong Kong was a historical anomaly in the Cold War. It experienced no "hot war" or organized movement for independence, and yet it was a key battlefield of Asia's cultural Cold War thanks largely to its unique location right next to Mao's China. The large influx of filmmakers, writers and intellectuals from the mainland after 1948-1949 made the colony a hub of mass entertainment and popular publications in the region. Based on untapped archival materials, contemporary interviews with filmmakers, magazine editors and student activists, this book sheds lights on the contest between Communist China, Nationalist Taiwan, and the US to mobilize the colony's cinema and print media to win the hearts and minds of ethnic Chinese in

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Southeast Asia and around the world. At the front and centre of this propaganda and psychological warfare was the emigre media industry. It was the "golden age" of Mandarin cinema and popular culture. In the wake of the 1967 Riots through the 1970s, the emergence of a new, local-born generation challenged and reshaped the Cold War networks of émigré cultural production and led to a gradual winding down of Hong Kong's cultural Cold War. This brings to light specifically the ways in which global conflicts were localized, intertwined with myriad local historical experiences and cultural formation. British Hong Kong was, in fact, a crossroads in the Cold War where the global, the regional, and the local intersected"--

**Warrior Women** - Lisa Funnell 2014-05-19

Considers the significance of female Chinese action stars in national and transnational contexts. Bronze Medalist, 2015 Independent Publisher Book Awards in the Women

Issues Category Warrior Women considers the significance of Chinese female action stars in 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 identities—Hong Kong 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 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 differentiation of 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, cultural, and

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geopolitical identities in the Chinese-speaking world. Lisa Funnell is Assistant Professor in the Women's and Gender Studies Program at the University of Oklahoma, where she is also an affiliated faculty member of the Film and Media Studies Program and the Center for Social Justice. She is the coeditor (with Philippa Gates) of *Transnational Asian Identities in Pan-Pacific Cinemas: The Reel Asian Exchange*.

*The Assassin* - Peng Hsiao-yen  
2019-10-23

*The Assassin* tells the story of a swordswoman who refrains from killing. Hou Hsiao-hsien astonishes his audience once again by upsetting almost every convention of the wuxia (martial arts) genre in the film. This collection offers eleven readings, each as original and thought-provoking as the film itself, beginning with one given by the director himself. Contributors analyze the elliptical way of storytelling, Hou's adaptation of the source text (a tale from the Tang dynasty, also included in this

volume), the film's appropriation of traditional Chinese visual aesthetics, as well as the concept of xia (knight-errant) that is embedded in Confucian, Daoist, and Buddhist worldviews. There are also discussions of the much-celebrated sonic design of *The Assassin*: the nearly exclusive use of a diegetic film score is a statement on the director's belief in cinematic reality. Underlying all the chapters is a focus on how Hou reinvents Tang-dynasty China in contemporary culture. The meticulously recreated everyday reality of the Tang world in the film highlights the ethnic and cultural diversity of the dynasty. It was a time when Sogdian traders acted as important intermediaries between Central Asia and the Tang court, and as a result Sogdian culture permeated the society. Taking note of the vibrant hybridity of Tang culture in the film, this volume shows that the historical openness to non-Chinese elements is in fact an essential

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part of the Chineseness expressed in Hou's work. The Assassin is a gateway to the remote Tang-dynasty world, but in Hou's hands the concerns of that premodern world turn out to be highly relevant to the world of the audience. "This book promises to be a useful companion to the film *The Assassin*. Contributors to this collection have convincingly and compellingly elucidated some of the film's most difficult features. The result is a rich and wide-ranging analysis of one of the most beautiful films of our time." —Sung-Sheng Yvonne Chang, The University of Texas at Austin "This collection of essays unfolds the many layers of *The Assassin* by speaking to its aesthetic achievements, reinvention of genre conventions, deep historical engagement, and philosophical substance. It exceeds the sum of its individual parts by building a vibrant cross-disciplinary conversation among a diverse group of accomplished scholars, who contribute original and

compelling insights on the film." —Jean Ma, Stanford University

**Chinese Animated Film and Ideology, 1940s-1970s** - Olga Bobrowska 2022-10-24

This book examines animated propaganda produced in mainland China from the 1940s to the 1970s. The analyses of four puppet films demonstrate how animation and Maoist doctrine became tightly but dynamically entangled. The book firstly contextualizes the production conditions and ideological contents of *The Emperor's Dream* (1947), the first puppet film made at the Northeast Film Studio in Changchun. It then examines the artistic, intellectual, and ideological backbone of the puppet film *Wanderings of Sanmao* (1958). The book presents the means and methods applied in puppet animation filmmaking that complied with the ideological principles established by the radical supporters of Mao Zedong in the first half of the 1960s, discussing *Rooster Crows at Midnight* (1964). The

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final chapter discusses The Little 8th Route Army (1973), created by You Lei in the midst of the Cultural Revolution. This book will be of great interest to those in the fields of animation studies, film studies, political science, Chinese area studies, and Chinese philology.

**Hong Kong History** - Man-Kong Wong 2021-11-10

This book aims at providing an accessible introduction to and summary of the major themes

of Hong Kong history that has been studied in the past decades. Each chapter also suggests a number of key historical figures and works that are essential for the understanding of a particular theme. However, the book is by no means merely a general survey of the recent studies of Hong Kong history; it tries to suggest that the best way to approach Hong Kong history is to put it firmly in its international context.