

WONG KAR WAI

WONG KAR-WAI WONG KAR-WAI'S HAPPY TOGETHER WONG KAR-WAI A COMPANION TO WONG KAR-WAI CONTEMPORARY FILM DIRECTORS WONG KAR-WAI WONG KAR-WAI'S ASHES OF TIME WONG KAR-WAI WONG KAR-WAI THE CINEMA OF WONG KAR WAI: CHINESE AND WESTERN CULTURE DIFFERENCES IN NARRATIVE CINEMAS THE SENSUOUS CINEMA OF WONG KAR-WAI WORLD OF WONG KAR WAI WKW: THE CINEMA OF WONG KAR WAI WONG KAR-WAI REMIXING WONG KAR-WAI A COMPANION TO WONG KAR-WAI THE SENSUOUS CINEMA OF WONG KAR-WAI THE REPRESENTATION OF MEMORY IN WONG KAR WAI'S MOVIES TÉ-BÉ CHE A COMPANION TO WONG KAR-WAI STEPHEN TEO JEREMY TAMBLING SILVER WAI-MING LEE MARTHA P. NOCHIMSON PETER BRUNETTE STEPHEN TEO WIMAL DISSANAYAKE LEONARDO GLIATTA JEAN-MARC LALANNE MENGYANG CUI GARY BETTINSON WONG KAR WAI WONG KAR WAI SILVIO ALOVISIO GIORGIO BIANCOROSSO SAMATHO KALLY GARY BETTINSON YUI-CHE GIGI TANG KAR-WAI WONG TODD COLEY

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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

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 FREDERIC 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?

FANS AND CRITICS ALIKE PERCEIVE WONG KAR WAI, BORN 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

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 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

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 BLOOMSBURY PUBLISHING

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

FIGURE DE PROUE D UN NOUVEAU CINÉMA MA VENU DE HONG KONG WONG KAR WAI QUI A REPRÉSENTE EN 1997 LE PRIX DE LA MISE EN SCÈNE POUR SON FILM HAPPY TOGETHER S EST IMPOSÉ AVEC UN CINÉMA MAIS AUTEUR EN FAISANT CHANCELER LES BASES D UN CINÉMA MAIS ROPÉ QUE LOCAL BASÉ SUR LA COMPAGNIE ET LE KUNG FU

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

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 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 WAI IS AS EVOCATIVE AS WALKING INTO ONE OF WONG S LUSH FILMS

LIKE HIS FELLOW FILMMAKERS STANLEY KUBRICK QUENTIN TARANTINO AND SOFIA COPPOLA WONG KAR WAI CRAFTS THE SOUNDTRACKS OF HIS FILMS BY JETTISONING ORIGINAL SCORES IN FAVOR OF COMMERCIAL RECORDINGS IN REMIXING WONG KAR WAI GIORGIO BIANCOROSSO EXAMINES THE COMBINATORIAL PRACTICE AT THE HEART OF WONG S CINEMA TO RETHEORIZ MUSICAL BORROWING APPROPRIATION AND REPURPOSING WONG S IRREPRESSIBLE PENCHANT FOR POACHING MUSIC FROM OTHER FILMS WHETHER OLD CHINESE MELODRAMAS HOLLYWOOD BLOCKBUSTERS OR EUROPEAN ART FILMS SUBSUMES FAMILIAR MUSIC UNDER HIS OWN BRAND OF CINEMA AS WONG COMBS THROUGH MUSICAL AND CINEMATIC ARCHIVES AND SPLICES DISPARATE MUSIC TOGETHER EXCEEDINGLY WELL KNOWN MUSIC LOSES ITS PREVIOUS ASSOCIATIONS AND ACQUIRES AN INFINITE NEW CONSTELLATION OF MEANINGS IN HIS FILMS DRAWING ON CLAUDE L^EVI STRAUSS S CONCEPT OF BRICOLAGE BIANCOROSSO CONTENDS THAT WONG S BORROWING IS A KIN TO A PRACTICE OF CREATIVE DESTRUCTION IN WHICH WONG BECOMES A BRICOLEUR WHO REMIXES MUSIC AT HAND TO CREATE NEW AND COMPLETE SELF SUSTAINING STATEMENTS BY OUTLINING WONG S MODUS OPERANDI OF INDISCRIMINATE BORROWING AND REMIXING BIANCOROSSO PROMPTS READERS TO RECONSIDER THE SIGNIFICANCE OF TRANSFORMING PREEEXISTING MUSIC INTO NEW COMPOSITIONS FOR FILM AND BEYOND

WITH 25 ESSAYS THAT EMBRACE A WIDE SPECTRUM OF TOPICS AND PERSPECTIVES INCLUDING INTERTEXTUALITY TRANATIONALITY 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 LIMINITY 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

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WAI IS A SINGULAR EXAMINATION OF THE PRESTIGIOUS FILMMAKER KNOWN AROUND THE WORLD FOR THE INNOVATION BEAUTY AND PASSION HE BRINGS TO FILMMAKING

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