

Hong Kong Screenscapes

From the New Wave to the Digital Frontier

Edited by Esther M. K. Cheung, Gina Marchetti,
and Tan See-Kam

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Hong Kong Screenscapes: An Introduction

Esther M. K. Cheung, Gina Marchetti, and Tan See-Kam

Studies of the Chinese Sixth Generation, Chinese “independent,” “urban,” and “underground” cinema, Chinese documentaries, and other aspects of alternative film practices in the People’s Republic of China have received considerable critical scrutiny and scholarly attention. A more limited, but lively critical discussion of Taiwan’s New Cinema also exists. However, although there are many books about Hong Kong cinema, no single volume focuses exclusively on independent, alternative, and avant-garde filmmaking in the territory. *Hong Kong Screenscapes* fills this gap not by examining Hong Kong independent media in isolation, but by situating Hong Kong’s independent spirit within the context of global mediascapes.

In *Modernity at Large: Cultural Dimensions of Globalization* (1996), Arjun Appadurai talks about the global cultural economy in the terms of an interwoven yet contestatory network composed of “ethnoscapes,” “mediascapes,” “technoscapes,” “financescapes,” and “ideoscapes.” He understands these “-scapes” as “deeply perspectival constructs, inflected by the historical, linguistic, and political situatedness of different sorts of actors” that account for the interactions, disjunctions, differences, and ruptures within global cultural flows. Drawing on Benedict Anderson’s notion of “imagined communities,” he calls conjunctions of such flows “imagined worlds,” in which “the image, the imagined, the imaginary” direct the imagination into “an organized field of social practices, a form of work ... and a form of negotiation between sites of agency ... and globally defined fields of possibility.”¹

Hong Kong Screenscapes rides with this trajectory. Hong Kong’s wealth of art films, documentaries, experimental productions, digital arts, and videos constitute its screenscapes, offering multifaceted ways to look at the city’s rich screen culture beyond the confines of the local, commercial film industry, making its connections to world film/screen culture clear. Many Hong Kong

artists, filmmakers, and media producers, or in short, screen architects, in fact, create works that arise out of the local context to become part of an “imagined world” on global screens. Just as the architects of Hong Kong’s cityscape work independently to create a distinctive built environment in harmony with global architectural concerns, Hong Kong’s media architects construct unique screenscapes which blend with transnational flows, but remain subject to local conditions.

Collectively or otherwise, these works show active engagement with particular concerns of their time — whether they be about the city’s self-governance, the territory’s fraught relations with the People’s Republic of China (PRC) or, more generally, Hong Kong’s place in a globalizing world. This has entailed opening up a public space for the exploration of issues involving gender, sexuality, ethnicity, class, migration, and politics, including flexible citizenship, on screen. Ranging from experimental shorts produced by individual artists to feature films made within the commercial industry that actively challenge the established generic and narrative conventions standard at the time of their production, the works break new ground, making manifest independent, alternative voices within or at the margins of the mainstream; they chart experimental urges in non-fiction filmmaking and show a commitment to hybrid forms on the digital frontier.

Global flows of images, people, capital, and ideas intersect within Hong Kong screenscapes, variously highlighting aesthetic innovation and independent production. They solidify into configurations that exploit alternative forms and new technologies. Thus, these screenscapes, cutting a swathe from the celluloid to the digital domains, work within a complex global dynamic that crosses art house and film festival circuits, art galleries and Internet sites in order to develop a dynamic screen culture which local Hong Kong and global concerns traverse. Just as the Hong Kong New Wave made an important intervention in the local film and television industries as well as within international film culture beginning in the late 1970s, Hong Kong screenscapes have exhibited the same inventiveness in experimental cinema (e.g., the film clubs of the 1960s and 1970s exemplified by groups such as Modern Films) and “underground” films (e.g., Category III films by Yau Ching and Crystal Kwok). They also foster connections between documentary and fiction film.

That inventiveness is likewise evident in works that tap deep into new media technologies (e.g., Isaac Leung’s digital art, Ming-Yuen S. Ma’s experimental videos, and DV features by Evans Chan and Vincent Chui). Working outside or on the margins of the commercial mainstream, these screen architects similarly face issues of access and distribution, public acceptance, and censorship. At the same time, their work partakes in the global dynamics of film

culture from “indie” cinema to New Queer Cinema. Whether seen on the silver screen or on the computer screen, the work crosses paths with international public screen forums, generating discourses and debates about the environment, democracy, workers’ and minority rights, as well as globalization.

Global connections and screen innovations, in fact, have characterized Hong Kong cinema for decades. Although the contributions of the Hong Kong New Wave to world film aesthetics are well documented,² those of Hong Kong’s dynamic, if sometimes marginalized, independent, alternative, underground, and experimental media artists are less so. This book attempts to fill this gap by highlighting the work of Hong Kong filmmakers, videographers, and digital media artists outside or at the edge of the commercial mainstream. These screen architects work around the globe: Hong Kong, Taiwan, the PRC, the United States and elsewhere, including Europe. They operate on the cutting-edge of transnational screen culture, beyond the commercial Hong Kong–Hollywood axis.

Given the history of Hong Kong as a British colony, an important port within a Cold War Asia dominated by the United States, a city on the border with the PRC, geopolitical considerations play an instrumental part in the figurations of any screen spaces that open up to aesthetic experimentation and critical commentary. Hong Kong’s screenscapes also draw attention to issues of personal liberation and social justice. As Hong Kong moves into its second decade as a Special Administrative Region (SAR) of the PRC, it seems apposite to take a close look at the ways in which a range of provocative screenscapes continue to thrive in Hong Kong. Alongside the Sixth Generation in the PRC, a wealth of alternative film practices has emerged across the Chinese-speaking world in and since the new millennium. Hong Kong inevitably remains part of this vital cross-border cinematic film culture and a key part of the legacy of Chinese film within world cinema.

The “Independence” of Hong Kong’s Screenscapes

In Hong Kong, it is not easy to clearly demarcate “the indies” — whether filmmakers or digital artists — from their mainstream, industrial counterparts. Two types of related politics are always associated with modes of “independent” productions. They are the politics of access and the politics of recognition.³ The politics of access often entails the assumption that the filmmaker has the right not only to artistic and personal expressions but also to fight for access and participatory equity in a hierarchical and unequal world of resource distribution. The politics of recognition, as Charles Taylor famously explicates, is associated with the ethics of authenticity.⁴ Given the poststructuralist questioning of the

“authority” of the author, issues of the value of terms such as “authenticity” and “creative freedom” inevitably arise. The circulation of these independent visions may then enable us to rethink and redefine *auteurism* in the deterritorialized sphere of public life. One of the major questions concerns the impact of the re-enchantment of the notion of the personal in a disenchanted postmodern world. No particular style, format, political affiliation, means of production, distribution, or exhibition links independent media artists together into a single constituency. However, claims of independence do draw individuals together in order to construct imagined communities of their own across geopolitical boundaries. This aspect of Hong Kong’s screenscapes can then be understood as an attempt to construct a critical public sphere within a global media environment. Broad-based public participation in Hong Kong’s body politic, including the issue of “democracy,” has a media equivalent, and many of the territory’s screen architects take their role as conduits for the expression of this popular voice very seriously. As Mike Ingham points out in his chapter on the “essay film,” media artists as “public intellectuals” on a par with essayists who work in print media have a vital role to play in Hong Kong’s screenscapes. They put a public face on independent thought and social critique.

The “independent spirit,” in fact, has animated several key moments in the history of Hong Kong screen culture. The Hong Kong New Wave Cinema of the late 1970s and 1980s as well as the so-called “Second Wave” of the 1990s provide perhaps the best known and most widely studied artistic turns in Hong Kong film culture. However, as the conversations with Roger Garcia, John Woo, and Jessica Hagedorn in this volume show, the emergence of the New Wave was far from “new” within the blossoming culture of Hong Kong’s cine-clubs (such as Phoenix Cine Club and the Film Guard Association) and small-format experimental film communities. Similar to the French New Wave which emerged out of a culture of cinephiles associated with publications such as *Cahiers du Cinema*, Hong Kong’s New Wave was fueled by the energies of writers associated with publications such as *Close Up Film Review* (later, *Close Up Weekly*) and *Film Biweekly*.⁵

The key filmmakers eventually brought together as the “New Wave” by critics, programmers, and scholars benefited from access to new approaches to filmmaking they learned during their studies in Europe and North America. An opportunity for innovation also came about because of changes in Hong Kong’s television industry (particularly under the leadership of producer Selina Chow Leung Suk-yi). Patrick Tam, Ann Hui, and Tsui Hark (respectively represented in this volume by Esther C. M. Yau’s, Mirana M. Szeto’s, and Tan See-Kam’s chapters) went abroad for their education and came back to Hong Kong to work in television before going on to make

feature films. In his work on the Hong Kong New Wave, Law Kar highlights “innovative techniques ... urban sensibilit[ies], interest[s] in new visual styles, and more personal means of expression”⁶ as the key characteristics which set these films apart from the mainstream.⁷

The first Hong Kong International Film Festival (HKIFF) in 1977 also invigorated Hong Kong film culture by showcasing more challenging works, and by bringing world art cinema to the local community. As Hong Kong cinema entered the global arena, a newer “Second Wave” of filmmakers emerged. Represented in this anthology by Wong Kar-wai (see Esther M. K. Cheung on “the acousmatic voice”) and Stanley Kwan (in Gina Marchetti’s chapter on *Hold You Tight* [1998]), these filmmakers came to world screens with a cosmopolitan perspective showcased in films set in cities as diverse as Buenos Aires, New York, Taipei, Beijing, and Shanghai. However, the quotidian and the local never completely vanish from New Wave screens. As Hector Rodriguez notes: “... the New Wave combined a cosmopolitan understanding of film form influenced by world cinema models with a realist commitment to the specificity of the local identity.”⁸ The dialectic between the global and the local extends beyond the New Wave to mold all of Hong Kong’s screenscapes in profound ways, entailing what critics call “the ethics in a world of strangers” (see Cheung’s chapter on strangerhood and cosmopolitanism).

As the studios that dominated Hong Kong cinema from the 1950s to the 1980s (e.g., Shaw Brothers, Golden Harvest) went into decline or broke down and broke up, filmmakers found themselves pushed in the direction of economic, industrial, and institutional independence in unprecedented numbers. A few independent spirits, such as Tang Shu-shuen (best known for her internationally acclaimed *The Arch* [1970]),⁹ predated or overlapped with the New Wave. However, some of the “indie” films to emerge in the 1980s and 1990s demonstrate less of an independent artistic “spirit” than the studio-backed productions of the early New Wave. Still, the convergence of economic and artistic independence did make an undeniable mark on Hong Kong screenscapes. The efforts of the HKIFF, Hong Kong Independent Short Film and Video Awards (IFVA), the Hong Kong Lesbian and Gay Film Festival, the Hong Kong Asian Independent Film Festival (HKAIFF), and the Hong Kong Asian Film Festival (HKAFF) show a continuing commitment to programming work outside the commercial mainstream; they also grant venues for showcasing the best of Hong Kong independent productions locally. In more ways than one, Hong Kong SAR now has a steady — albeit limited — stream of funds for independent production through the Hong Kong Arts Development Council (ADC) and elsewhere.¹⁰

It is certainly no coincidence that these developments in independent film production coincide with Hong Kong's change of sovereignty. The impact of the 1997 Handover takes on particular importance, since historically critical times often inspire and motivate artists and cultural practitioners to reflect upon their own history and to grapple or come to terms with their current situations and future predicaments. Film art is, after all, a process of making sense of the world by self-conscious and self-motivated artistic endeavors.¹¹ These complicated circumstances have produced at least three patterns of independent filmmaking which have been played out through the politics of access and the politics of recognition. These patterns distinguish Hong Kong independent films from the strict normative demarcation of studio production as commercial and independent art as oppositional and alternative.

The establishment of the ADC encouraged a number of first-timers to make films. Although investors and producers do not always intervene in the creative process, the experiences of filmmakers such as Vincent Chui, Carol Lai Miu-suet, and Yan-yan Mak, who made their debut during this period, show that financial independence in some way grants access to the spirit of independence, if not, total autonomy. Their first features document important moments in the history of Hong Kong independent cinema. But their subsequent works, for example Chui's *Love Is Elsewhere* (2008), can indicate that independence has its limits, and the demands of the marketplace may lead filmmakers in unexpected directions. Moving in a different course, Tammy Cheung (see interview with the filmmaker included in this book) has churned out a productive corpus of significant documentary films in the direct cinema style without industrial sponsorship, sometimes with ADC funding, sometimes with resources she raises herself. Her documentaries record many facets of Hong Kong social and cultural life, with subject matter ranging from education to post-1997 politics.

This period also features Fruit Chan's explosive independent debut, *Made in Hong Kong* (1997), and his subsequent films that were made at the margin of the mainstream. Because of the importance of Chan's oeuvre to the development of contemporary Hong Kong independent screenscapes, several chapters (by Esther M. K. Cheung, Wendy Gan, and Pin-Chia Feng) in this volume deal with his films. Since Chan first started as an assistant director in the industry, his cross-over from the mainstream to the independent realm illustrates a reverse pattern, which he has described as a change of alignment to launch a cinematic revolution. As an attempt at defining the meaning of Hong Kong's identity and cultural space during transitional times, Chan's specific independent vision displays an internal drive characterized by authorial expressivity and a highly personal voice. In a similar way, Evans Chan also talks about the need to have the burning desire and strong conviction to pursue independent filmmaking (see

the interview with Evans Chan in this anthology). Fruit Chan's reverse pattern expresses a similar in-between vision shared by other industrial filmmakers such as Ann Hui (see Szeto's chapter), Stanley Kwan (see Cheung's and Marchetti's chapters), Tsui Hark (see Tan's chapter), and Herman Yau Lai-to (see Ingham's chapter). Herman Yau describes this in-between role as an art of making-do, borrowing from Michel de Certeau.¹²

Hui and Kwan are especially notable for their parallel contributions in these two spheres. They have made not only independent films that contain their own personal vision, but also worked for well-known commercial film companies. Their memoir films, Hui's *As Time Goes By* (1997; co-directed with Vincent Chui) and Kwan's *Still Love You After All These* (1997), were made in collaboration with Peggy Chiao's production groups in Taiwan that include the Chinese Television Company, Arc Light Films, and Rice Film International. Comparable to these two memoir films, Fruit Chan's *Little Cheung* (1999) includes autobiographical references to the experience of growing up in Hong Kong. If the mainstream cultural representations of Hong Kong's success story are always celebrations of the privileged, the portrayal of the stories of ordinary people and their quotidian spaces offers us an alternative, if not oppositional, perspective to understanding Hong Kong's neglected history. In the matter of the "personal," the "ordinary," and the "neglected" (in the sense of the underprivileged), Hui's, Kwan's, and Chan's works recall, in uncanny ways, the left-wing concerns of postwar Hong Kong cinema typically associated with the not-so-major studios of that time, such as Feng Huang and Great Wall (as opposed to Shaw Brothers), or in relatively more contemporaneous time, those found in canonical films of the Hong Kong New Wave period such as Allen Fong's independent production, *Father and Son* (1981).

As just mentioned, Hong Kong independents do not confine themselves only to the local. Many of them have built up a close working relation with Chinese-language film groups in Taiwan and the PRC. Nelson Yu Lik-wai set up Hu Tong Production and has worked intimately with Jia Zhangke (of the PRC). Hui and Kwan's long-term relationship with Taiwanese filmmakers, such as Wu Nien-jen, has enabled them to make personal films. Fruit Chan has been supported by film funds in Korea and Japan. Vincent Chui's debut, *Leaving in Sorrow* (2002), was partly inspired by the Danish Dogma film movement: this low-budget production features "Dogma" characteristics and entertains the politics of access.¹³ Without the glamour of technology-intensive production, Chui's films gained recognition in many international film festivals. Chui is also one of the founding members of Ying E Chi, a non-profit film collective, helping new and independent filmmakers to distribute their work. Hong Kong filmmakers such as New York-based Evans Chan have benefited from the efforts of this collective.

Mainstream film producers Eric Tsang, Andrew Lau Wai-keung, and Andy Lau have also supported young, independent Asian filmmakers. The last, also a Hong Kong film superstar, has thrown his weight behind new and experimental directors, helping them produce and distribute their debut features. His *Focus: First Cuts* project (2006), via Film Focus, has resulted in six film projects by new film talents from Hong Kong, Taiwan, the PRC, Malaysia, and Singapore. Hong Kong filmmaker and critic Shu Kei has helped Zhang Yuan, Wang Xiaoshuai, and others to distribute and exhibit their films in overseas film festivals. These cross-border interactions among Hong Kong, mainland China, Taiwan, and other parts of the Chinese-speaking world have charted new directions that define the ways in which we understand the nature of independent filmmaking in the global context. (For more on these institutional and cross-border indie connections, see Nicole Kempton's chapter in this volume.)

All the screen architects represented in this volume lay a claim to a voice within the global public sphere from a particularly Hong Kong point of view. Some base that claim on a democratic right to political participation, others agitate for aesthetic diversity, and still others demand the full participation of ethnic, sexual, or other minorities within Hong Kong's civic environment. In the international film scene, Hong Kong cinema presents itself as a multifaceted terrain that allows for many different aesthetic options to appear. However, the question of "authenticity" remains, and the issue of an individual screen artist's right to claim a space within Hong Kong screenscapes poses a potentially vexing problem. As Hong Kong filmmakers move from the local to the global or drift outside the local production contexts to make films in the PRC, Taiwan, and elsewhere in the Chinese diaspora, the question shifts from how "independent" a filmmaker is to how closely an artist can be identified with a specific "Hong Kong" identity. It then gives rise to contested ways of articulating cultural experiences in relation to Hong Kong in a global context. Similarly, filmmakers raised in the United States (e.g., Crystal Kwok, who was born in San Francisco) rub shoulders with Hong Kong independents like Fruit Chan, who was born in Guangdong. While many of these screen architects may be "made in Hong Kong," as the title of Chan's first film defines the children of immigrants who now make up the preponderance of the metropolis, Hong Kong voices come from all corners of the globe and spread from Hong Kong to cover the world.

These more fluid identities demand a different sort of what Charles Taylor has termed "politics of recognition." More diverse, hybrid positions mark these filmmakers and their demands for a place for Hong Kong within global screen culture. Undoubtedly, not all independent filmmakers position themselves as fighters in the politics of recognition. However, there seems to be a strong

motivation to carve out a zone where personal vision is shared. Such discursive practices can translate into actual action and deeds, even though some of these media practitioners would seek financial support from the industry. As scholarship on Chinese-language cinemas has focused primarily on aesthetics and histories of production, this specific attention to the moral sources of independent filmmaking provides us with a new and worthwhile area of research to chart.

Sexual Challenges

Drawing on a common concern for “authentic” sexual expression as well as the political and moral implications of the public presentation of sexualities, Hong Kong screen artists have made major interventions in the public discourse involving gender and sexual orientation. For decades, Hong Kong women filmmakers have been on the cutting edge of exploring the challenges faced by women in contemporary Asian society. Although seldom defining their work as “feminist,” filmmakers such as Ann Hui, Mabel Cheung, Clara Law, Tang Shu-shuen, among many others, have used their access to the screen to look critically at patriarchal institutions and the ways in which women have responded to male domination. They have taken up timely topics and accordingly explored related subject matter that ranges from migrant sex workers to teenage sexualities. Other women filmmakers, including Yau Ching (see the interview included here) and Crystal Kwok (see chapter by Patricia Brett Erens), have had their own battles with the censors and the use/misuse of Hong Kong’s “Category III” designation for “adult only” fare.

However, the impact that Ang Lee’s award-winning film, *The Wedding Banquet* (1993), had on the Chinese-speaking world cannot be ignored. This film generated a cycle of films about the gay Chinese man (less often, the Chinese lesbian, bisexual, transvestite, or transsexual) in transnational China and the Chinese diaspora. Chris Berry, for example, has noted that the young gay Chinese man, in particular, has become a symbol of not only questions of a changing Chinese identity but also, as these images circulate globally, of a broader postmodern identity crisis going beyond the Chinese-speaking world.¹⁴ With the rise of the New Queer Cinema worldwide, Hong Kong filmmakers as diverse as Yon Fan and Wong Kar-wai began to consider stories revolving around queer concerns.

Lesbians, transvestites, gay men, and other shades of queer had been on Hong Kong silver screens in the past. They have variously appeared in warrior-errant films (*wuxia pian*) such as Chor Yuen’s *Intimate Confessions of a Chinese Courtesan* (1972), Eddie Fong Ling-ching’s *An Amorous Woman of the Tang*

Dynasty (1984), and Tsui Hark's *Swordsmen II and III* (1992–93), graced the contemporary drama film genre such as Chang Tseng-chai's *Sex for Sale* (1974) and Wong Yuk-shan's *The Twin Bracelets* (1990), and occasioned "sexploitative" flicks such as Kuei Chih-hung's *The Bamboo House of Dolls* (1973). *Qiqing* movies such as Li Han-hsiang's *The Love Eterne* (1963), Chen Yu-hsin and Ho Meng-hua's *A Maid from Heaven* (1964), and Yueh Feng's *Madame White Snake* (1962) and *The Lotus Lamp* (1965) likewise have their fair share of gender-bending themes. Typically adapted from traditional folklores about strange and supernatural love that occurs at and across the human realms, this sub-genre of romance films is most notable for featuring and celebrating female-to-male cross-sex acting. They accordingly yield "almost heterosexual" love stories that put a queer spin on heteronormativity.¹⁵

The New Queer Cinema on the Hong Kong screenscape has swung open the doors to representations of sexuality more firmly, and also in more explicit and extensive ways. Wong Kar-wai's *Happy Together* (1997), Shu Kei's *A Queer Story* (1997), Yon Fan's *Bishonen* (1998), and Stanley Kwan's *Hold You Tight* (see Marchetti's chapter in this volume) all brought Hong Kong gay men out of their screen closets at around the same time,¹⁶ with other indies such as Yau Ching's *Ho Yuk: Let's Love Hong Kong* (2002) (see the interview with Yau Ching included here) and Yan-yan Mak's *Butterfly* (2004) granting visibility to Hong Kong lesbians. Increasingly, gays and lesbians, whether real-life or reel-life, have "come out" on the Hong Kong screenscapes, as if following the footsteps of celebrities such as Stanley Kwan and the late Leslie Cheung who bravely smashed their closet at the height of their respective careers (see Cheung on Kwan's *Lan Yu* [2001] and *Still Love You After All These*).

The decriminalization of sodomy in Hong Kong (1991) is comparatively recent, and the relationship between LGBT (lesbian, gay, bisexual, and transgender) rights and questions of sovereignty and the "rule of law" have been salient before and now after 1997. The use of the term "*tongzhi*" to refer to and talk about gays (a.k.a. *g-ren*) and lesbians (a.k.a. *la-la*), for example, highlights some of these controversies. After Mao's death and the end of the Cultural Revolution in 1976, the use of the word "comrade" ("*tongzhi*") as a form of address indicating revolutionary intimacy within the class struggle began to fall out of favor. First taken up by gay communities in Hong Kong and Taiwan in the 1990s, and then in the PRC (and elsewhere), "*tongzhi*" began to be used for hailing fellow homosexuals. The term, which also means people with a common will who harbor common aspirations, ambitions, and ideals, underscores their affinity with a common struggle for tolerance, acceptance, and recognition within and beyond the heteronormative mainstream. It is a platform for giving a public voice to *tongzhi*, a nomination that seeks to make visible an otherwise

invisible people whose life-styles had heretofore been variously ignored, denied, condemned as “bourgeois,” and vilified as “Western” decadence.

Although homosexuality was never “officially” criminalized within the People’s Republic, the appropriation of “*tongzhi*” does not indicate any link between the class struggle and the fight for *tongzhi* rights within the Chinese-speaking world. Rather, it has the same ironic edge “queer” does in English. In that case, the derogatory “queer” (i.e., “odd,” “curious”) metamorphoses into a sign of pride within a hostile, straight world. It is thus not fortuitous that the Chinese term for “queer” is “*ku-er*”. A phonetic borrowing no less, the particular neologism literally translates into “cool (‘*ku*’) kid (‘*er*’), or the child of cool, and with that, both contributes to and partakes in challenging the social stigma otherwise associated with LGBT life-choices. Similarly, “*tongzhi*,” stripped of its revolutionary connotations involving class struggle, becomes a sign of pride in an often violent heterosexist environment. It alludes not to the Great Proletariat Cultural Revolution but the sexual revolution, which also runs with the politics of access and the politics of recognition. The *tongzhi*-scapes, whether rendered visible through films or via digital means, or in cyberspace (see Jacobs’s interview with Isaac Leung), thus have stories that are simultaneously private and public: the private story of a *ku-er*’s search for access and recognition, or for affection, romance, love, and sex, is also a social and public story of *tongzhi*-dom, and vice versa.

However, “*tongzhi*” has another layer of irony attached to it, since its current usage emerges in the wake of Hong Kong’s change in sovereignty and the heated debates surrounding Taiwan’s status vis-à-vis the People’s Republic. Gays and lesbians in Hong Kong and Taiwan may strengthen bonds of solidarity with their “comrades” in the Mainland under siege from a similarly hostile or insensitive straight-defined society or they may be distancing themselves through irony from the Communist government that has tried to make them “comrades” through reunification with the motherland. The politics of sexual desire has a double edge within the Chinese world and the meaning of “*tongzhi*” goes beyond nationalism, party politics, class relations, and sexual orientation to stand in for a constellation of issues that cannot be easily summed up as exclusively “queer.”¹⁷

As filmmakers such as Yau Ching, video artists such as Ming-Yuen S. Ma, and digital pioneers such as Isaac Leung bring Hong Kong’s *tongzhi* community into the contemporary global arena, Hong Kong’s pivotal place as a public platform for the consideration of Chinese identity, sexual orientation, and gender roles in the digital age becomes abundantly clear. Hong Kong screenscapes provide that important point of access to the world stage by cultivating transnational connections, multilingual encounters,

and a spirit of screen independence. Unfortunately, this independent vision is too often overshadowed by Hong Kong cinema's commercial success in the international film marketplace. This anthology hopes to redress that imbalance by providing an alternative perspective on Hong Kong media culture and its place on global screens.

The Structure of the Book

Drawn from the ranks of established and emerging scholars in the field as well as filmmakers, critics, and independent researchers, this anthology presents critical appraisals of Hong Kong screenscapes and new research on Hong Kong's place within global screen culture. While remaining in conversation with previously published scholarship, this volume offers appraisals of directors working within and at the edge of the mainstream (e.g., Ann Hui, Fruit Chan, Herman Yau, Stanley Kwan) and underappreciated filmmakers (e.g., Evans Chan, Crystal Kwok, Yau Ching, Roger Garcia), as well as new perspectives on Hong Kong independent cinema's place within global film culture and its complex interconnections with Fifth and Sixth Generation filmmakers (PRC), American avant-garde cinema, and the rise of independent production globally over the last decade.

In Part I, "Voices of the Hong Kong New Wave" charts the beginnings of an independent spirit within Hong Kong New Wave feature film production starting in the 1970s. Using a cinematic trope that connects the New Wave with the new independents, Esther M. K. Cheung looks at the importance of the acousmatic voice in Hong Kong cinema. As issues of nostalgia, longing, death, decay, and metamorphosis take on an added allegorical significance as Hong Kong passes from a British Crown colony to a Special Administrative Region of the PRC, voices from the past that refuse to remain silent and dead in the present haunt the city of Hong Kong and liberate the ethical generosity within the context of cosmopolitanism. Cheung looks at key films by Stanley Kwan, Wong Kar-wai, and Fruit Chan in order to chart the way these acousmatic voices become infused within the cinematic cityscape of Hong Kong. Chapters by Esther C. M. Yau, Mirana M. Szeto, and Tan See-Kam follow up with detailed examinations of Patrick Tam, Ann Hui, and Tsui Hark respectively, tracking the New Wave's indebtedness to both realist and surrealist cinematic legacies. Tam, Hui, and Tsui have staying power in the Hong Kong film industry, and they all began their careers at its margin. Szeto looks at the importance of social realism within Hui's corpus, while Tan zooms in on Tsui's early films, seeking to place them in relation to the debates about Third World filmmaking and T/third cinema as well as the "accented cinema" of Hamid Naficy's

characterization of diasporic, exilic, and immigrant cinemas.¹⁸ Yau's analysis of Tam's career and interview with the director show the ways in which Hong Kong New Wave filmmakers continue to cultivate their global connections from Japanese popular culture and European art cinema to the everyday life of the diasporic Chinese community in Malaysia.

Part II, "Independent Connections," plots the recent rise of Hong Kong independents. Filmmakers like Fruit Chan have considerably expanded the aesthetic idiom, anticipated audience, and accepted production practices of Hong Kong cinema. Nicole Kempton looks at the complex ways in which independent filmmakers deal with the challenges of funding, government regulations, distribution, exhibition, and critical reception of their films. Wendy Gan's chapter provides a detailed study of how cross-border Hong Kong/PRC issues become part of Fruit Chan's independent vision.

Moving from independent feature filmmaking to Hong Kong's avant-garde film scene, Roger Garcia of Modern Films, John Woo of Woo Art, and novelist Jessica Hagedorn engage in a transnational dialogue about the difficulties of establishing and maintaining avant-garde/experimental film culture in the United States and Hong Kong. With Woo based in New York City and Garcia moving between Hong Kong, San Francisco, and Los Angeles, both filmmakers/producers provide a fascinating account of the history of avant-garde film production in Asian and Asian American communities.

This part also includes interviews with filmmakers Tammy Cheung and Evans Chan as well as an artist statement on transnational film culture by Ming-Yuen S. Ma. All three filmmakers situate themselves between North America and Hong Kong, drawing inspiration from their ties to both continents, with a keen eye to the political and social struggles faced by the people of Hong Kong. Mike Ingham on the "essay film" draws attention to the importance of that form to Hong Kong's screen culture, particularly in its ability to raise issues of political access and accountability typically absent in commercial cinema.

Part III, "Sex in the Asian City," looks closely at the ways in which Hong Kong New Wave and independent filmmakers, including digital artists, have approached queer issues within a transnational framework. These filmmakers have been particularly bold in their exploration of changing attitudes toward gender and sexual variance in Hong Kong society. Gina Marchetti's essay on Stanley Kwan's *Hold You Tight* here explores the connection between politics and sexuality in relation to Hong Kong's change in sovereignty in 1997. Her interview with independent filmmaker Yau Ching, best known for her *Ho Yuk: Let's Love Hong Kong*, throws light on the lives of young lesbians and the challenges encountered by filmmakers who attempt a frank treatment of lesbianism within Hong Kong's screenscapes.

Looking at sexuality from another perspective, Patricia Brett Erens examines *The Mistress* (1999), a narrative by border-crossing independent filmmaker Crystal Kwok. Kwok, an Asian American educated in the United States and Hong Kong, explores female sexuality in her film about the life of a Chinese American woman who becomes an English tutor to a Hong Kong businessman's Mainland mistress and, despite herself, transforms into that wealthy man's new conquest. The ways in which women's roles and sexual possibilities continue to be defined by terms like "mistress" — or "xiao tai tai" or "siu lo po" ("little wife" in Chinese) — testify to the continuing restraints placed on women's lives and sexual expression by male-defined notions of what "femininity" means in traditional Chinese society. Women from America, Hong Kong, and the PRC remain sisters in misery as they share their frustrated desires and chafe at the social restraints of patriarchal norms.

Isaac Leung's work is part of this transnational conversation on the relationship between queer identity and digital culture. Katrien Jacobs provides a context for Leung's work within a growing body of avant-garde cyber-art devoted to the exploration of queer sexuality. Isaac Leung comes from and continues to work in Hong Kong, although he was educated, for a time, in the United States (in Chicago). He reinforces critical global links among the Hong Kong arts community, the international avant-garde, and transnational queer culture that make his work particularly important to furthering the visibility and understanding of the queer Asian experience worldwide. In the concluding chapter, Pin-Chia Feng explores Fruit Chan's oeuvre and highlights the ways in which gender permutability dramatizes the overlapping realms of the economic, the political, and the sexual. The movement of the mercurial "Shanghai Angel" through Hong Kong and on to America in *Hollywood, Hong Kong* provides a fitting end to Feng's essay as well as this volume on Hong Kong independent cinema's own changing relationship to China, America, and the world at large.

These essays collectively seek to throw light on the often hidden dimensions of Hong Kong screenscapes from the 1960s to the present, from the celluloid to the digital frontiers, and from private lives to public expressions. This book, then, provides a platform for further discussion of Hong Kong independent, alternative, and experimental screen culture, by offering an invitation to consider Hong Kong screen architects' efforts and visions at the margins of the commercial mainstream.

Notes

Introduction

1. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), 31–3.
2. See Hector Rodriguez, “The Emergence of the Hong Kong New Wave,” in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis: University of Minnesota Press, 2001), 53–72.
3. See Chapter 2, Esther M. K. Cheung, *Fruit Chan’s Made in Hong Kong* (Hong Kong: Hong Kong University Press, 2009).
4. See Charles Taylor, *The Ethics of Authenticity* (Cambridge: Harvard University Press, 1992).
5. For more on this history, see Law Kar, “An Overview of Hong Kong’s New Wave Cinema,” in Yau, *At Full Speed*, 31–52.
6. *Ibid.*, 47.
7. See also Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Hong Kong: Hong Kong University Press, 1997) for the discussion on the filmmakers’ “critical proximity,” 33.
8. Rodriguez, “The Emergence of the Hong Kong New Wave,” 65.
9. For more on Tang’s oeuvre, see Yau Ching, *Filming Margins: Tang Shu Shuen, A Forgotten Hong Kong Woman Film Director* (Hong Kong: Hong Kong University Press, 2004).
10. See Connie Lam, “Hong Kong Independent Scene in the 90s,” in *The Age of Independents: New Asian Film and Video* (Hong Kong: Leisure and Cultural Services Department and Hong Kong Arts Centre, 2000), 3–4; May Fung, “i-GENERATIONS: A Tentative Study” (in Chinese) in Hong Kong Film Archive, *i-GENERATIONS: Independent, Experimental and Alternative Creations from the 60s to Now* (Hong Kong: Leisure and Cultural Services Department, 2001), 4–7.
11. See Esther M. K. Cheung, “*Durian Durian*: Defamiliarization of the ‘Real’,” in *Chinese Films in Focus II*, ed. Chris Berry (Hampshire and New York: A British Film Institute book published by Palgrave Macmillan, 2008), 90–8.

12. Michel de Certeau, “‘Making Do’: Uses and Tactics,” in *The Practice of Everyday Life*, trans. Steven F. Rendail (Berkeley: University of California Press, 1984), 29–42.
13. See Mette Hjort and Scott MacKenzie, eds., *Purity and Provocation: Dogma 95* (London: British Film Institute, 2003).
14. Chris Berry, “Happy Alone? Sad Young Men in East Asian Gay Cinema,” in *Queer Asian Cinema: Shadows in the Shade*, ed. Andrew Grossman (NY: Harrington Park Press, 2000), 187–200. See also, Chris Berry, “Sexual Disorientations: Homosexual Rights, Fast Asian Films, and Post-modern Post-nationalism,” in *In Pursuit of Contemporary East Asian Culture*, ed. Xiaobing Tang and Stephen Snyder (Boulder, CO: Westview Press, 1996), 157–82, and Chris Berry, “Asian Values, Family Values: Film, Video and Lesbian and Gay Identities,” in *Gay and Lesbian Asia: Culture, Identity, Community*, ed. Gerard Sullivan and Peter A. Jackson (NY: Hayworth Press, 2001), 211–31. For insight into Taiwan’s queer issues in film and literature, see Fran Martin, *Situating Sexualities: Queer Representation in Taiwanese Fiction, Film and Public Culture* (Hong Kong: Hong Kong University Press, 2003).
15. Tan See-Kam, “Huangmei Opera Films, Shaw Brothers and Ling Bo: Chaste Love Stories, Genderless Cross-Dressers and Sexless Gender-Plays?” in *Jumpcut: A Review of Contemporary Media* 49 (2007), <http://www.ejumpcut.org>; Tan See-Kam and Jiang Wei, “From *The Love Eterne* to *Lustful Confessions of the Chinese Courtesan*: A Queer Study of Shaw Brothers’ *Qiqing* Films / *Cong Liangzhu to AINU xinzhuan: Shaoshi qiqingpian de ku’er yuedu*,” in *Hong Kong in “China”: Shaw Brothers Cinemas Xianggang zai “Zhongguo” — Shaoshi dianying*, ed. Poshek Fu and Liu Hui (Hong Kong: Oxford University Press, forthcoming); Tan See-Kam and Annette Aw, “*Love Eterne*: Almost a (Heterosexual) Love Story,” in *Chinese Films in Focus II*, 160–7.
16. Cf. Song Hwee Lim, *Celluloid Comrades: Representation of Male Homosexuality in Contemporary Chinese Cinemas* (Honolulu: University of Hawaii Press, 2006).
17. For a thorough examination of the term in this context, see Chou Wah-shan, *Tongzhi: Politics of Same-Sex Eroticism in Chinese Societies* (Binghamton, NY: Haworth Press, 2000).
18. Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton University Press, 2001).

Chapter 1

1. Some small portions of writing in this essay have appeared in Chapter 6 of *Fruit Chan’s Made in Hong Kong* (Hong Kong: Hong Kong University Press, 2009), but the material has been significantly reorganized and new perspectives as well as analyses have also been added. The analysis on Wong Kar-wai and Stanley Kwan’s films has not been published before.
2. Law Kar, “An Overview of Hong Kong’s New Wave Cinema,” in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis: University of Minnesota Press, 2001), 31–52.

3. Leung Ping-kwan, "Urban Cinema and the Cultural Identity of Hong Kong," in *Between Home and World: A Reader in Hong Kong Cinema*, ed. Esther M. K. Cheung and Chu Yiu-wai (Hong Kong: Oxford University Press, 2004), 369–98.
4. Georg Simmel, "The Metropolis and Mental Life," in *On Individuality and Social Forms: Selected Writings*, ed. Donald N. Levine (Chicago: University of Chicago Press, 1971), 324–39.
5. Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Hong Kong: Hong Kong University Press, 1997); Esther M. K. Cheung, "Built Space, Cinema, and the Ghostly Global City," *International Journal of the Humanities* 1 (2003), and "The City That Haunts: The Uncanny in Fruit Chan's *Made in Hong Kong*," in *Between Home and World*, 352–68; Lisa Odham Stokes and Michael Hoover, *City on Fire: Hong Kong Cinema* (London and New York: Verso, 1999).
6. Simmel, "The Metropolis and Mental Life."
7. Simmel, "The Stranger," in *On Individuality and Social Forms*, 143.
8. Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Stranger* (New York: W. W. Norton, 2006), xv.
9. *Ibid.*
10. Consider Johnny Mak's *Long Arm of the Law* series (1984–90) and Alfred Cheung's *Her Fatal Ways* series (1990–94). See Chu Yingchi, *Hong Kong Cinema: Coloniser, Motherland, and Self* (London and New York: Routledge, 1994).
11. Michel Chion, *The Voice in Cinema*, ed. and trans. Claudia Gorbman (New York: Columbia University Press, 1999).
12. *Ibid.*, 4, 21.
13. *Ibid.*, 24.
14. *Ibid.*, 125. See also Walter Murch's foreword to Michel Chion, *Audio-Vision: Sound on Screen*, ed. and trans. Claudia Gorbman (New York: Columbia University Press, 1994). He echoes Chion's point of view with this epigraph, "We gestate in Sound, and are born into Sight. Cinema gestated in Sight, and was born into Sound," vii.
15. Edward Branigan, "Sound, Epistemology, Film," in *Film Theory and Philosophy*, ed. Richard Allen and Murray Smith (Oxford: Clarendon Press, 1997), 95–125.
16. Roland Barthes, "The Grain of the Voice," in *Image, Music, Text*, ed. and trans. Stephen Heath (London: Fontana, 1977), 179–89.
17. See Robert Stam, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film* (Baltimore: Johns Hopkins University Press, 1989).
18. Abbas, *Hong Kong*, 77.
19. See Stephen Teo's *Wong Kar-wai* (London: British Film Institute, 2005) for a detailed discussion of the connections among the three films, chapters 8 and 9.
20. Simmel, "The Stranger," 143.
21. See Cheung, *Fruit Chan's Made in Hong Kong*, Chapter 6.
22. *Ibid.*
23. *Ibid.*, Chapter 5.
24. See Aihwa Ong, "On the Edge of Empires: Flexible Citizenship among Chinese in Diaspora," *Positions* 1, no. 3 (1993): 745–78.

25. Article 22(4) of the Basic Law of Hong Kong stipulates that people “from other part of China” must apply for approval for entry into Hong Kong, and that the number of people who enter for settlement is decided by the Central People’s government, after consultation with the Hong Kong government.
26. Stam, *Subversive Pleasures*, 6.
27. David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Blackwell, 1989), 284–307.
28. See Esther M. K. Cheung, “*Durian Durian*: Defamiliarisation of the ‘Real’,” in *Chinese Films in Focus II*, ed. Chris Berry (Hampshire and New York: A British Film Institute book published by Palgrave Macmillan, 2008), 90–8.
29. See Sheldon H. Lu, *Chinese Modernity and Global Biopolitics: Studies in Literature and Visual Culture* (Honolulu: University of Hawai’i Press, 2007), 11–2, for a discussion of *Durian Durian* in relation to biopolitics and globalization.
30. Leo Ou-fan Lee, *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930–1945* (Cambridge and London: Harvard University Press, 1999), 336–7.
31. Cui Shuqin, “Stanley Kwan’s *Center Stage*: The (Im)possible Engagement between Feminism and Postmodernism,” in *Between Home and World*, 484–508.
32. Bono Lee, “*Lan Yu*: Stanley Kwan’s Proverbs and Utopia,” in *Hong Kong Panorama 2001–2002*, ed. Bono Lee (Hong Kong: Hong Kong Arts Development Council, 2002), 66.
33. See Louis Althusser, “Contradiction and Overdetermination,” in *For Marx*, trans. Ben Brewster (London: Verso, 1977), 87–128.
34. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass.: Harvard University Press, 1992).
35. Slavoj Žižek, “‘I Hear You with My Eyes’; or, The Invisible Master,” in *Gaze and Voice as Love Objects*, ed. Renata Salecl and Slavoj Žižek (Durham and London: Duke University Press, 1996), 90–126.
36. Julia Kristeva, *Strangers to Ourselves*, trans. Leon S. Roudiez (New York: Columbia University Press, 1991), 191.

Chapter 2

1. An earlier version of this chapter, titled “‘I Grew Up in a Colonial Environment’: A Study of Tsui Hark’s Early Films,” was presented at the *Whither the Orient: Asians in Asian and Non-Asian Cinema Conference*, organized by Asian Culture Forum and held in Gwangju, Korea, October 26–29, 2006. It won the runner-up prize for best faculty paper.
2. Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton and Oxford: Princeton University Press, 2001).
3. Stephen Teo, *Hong Kong Cinema: The Extra Dimension* (London: British Film Institute, 1997), 162–73; and also Stephen Teo, “Tsui Hark: National Style and Polemic,” in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis: University of Minnesota Press, 2001), 148.

4. Aihwa Ong, *Flexible Citizenship: The Cultural Logics of Transnationality* (Durham, NC: Duke University Press, 1999).
5. Ben Highmore, *Everyday Life and Cultural Theory: An Introduction* (London: Routledge, 2002).
6. *Ibid.*, 50–1.
7. Tsui Hark, “Tsui Hark on Tsui Hark: Three Hong Kong Film Archive Interviews,” in *The Swordsman and His Jiang Hu: Tsui Hark and Hong Kong Film*, ed. Sam Ho and Ho Wai-leng, trans. Margaret Lee, interview by Cheung Chi-sing and Cheuk Pak-tong (November 11, 1998) (Hong Kong: Hong Kong Film Archive, 2002), 175.
8. *Ibid.*, 176.
9. *Ibid.*
10. David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge, MA and London: Harvard University Press, 2000), 138.
11. Lisa Morton, *The Cinema of Tsui Hark* (Jefferson, NC: McFarland & Company, 2001), 40.
12. Cf. Linda Williams, *Figures of Desire: A Theory and Analysis of Surrealist Film* (Berkeley: University of California Press, 1981) and Aaron Ross, “The Art of Salvador Dali: From The Grotesques to the Sublime,” (Spring 1990), <http://www.dr-yo.com/grot.html> (accessed March 29, 2006). See also James Clifford, “On Ethnographic Surrealism,” *Comparative Studies in Society and History* 23, no. 4 (October 1981): 540–53.
13. Tan See-Kam, “From South Pacific to Shanghai Blues,” in *Hong Kong Film, Hollywood and New Global Cinema: No Film Is an Island*, ed. Gina Marchetti and Tan See-Kam (London: Routledge, 2007), 13–34.
14. French Indochina was part of the French colonial empire. Established in 1887, it composed of a federation of the three Vietnamese regions, Tonkin (North), Annam (Central), and Cochinchina (South), as well as Cambodia. Laos was added in 1893, followed by Kwang-Chou-Wan (Guangzhouwan), a small enclave on the south coast of Qing China, in 1900.
15. Tsui, “Tsui Hark on Tsui Hark,” 175.
16. *Ibid.*
17. *Ibid.*, 174.
18. Roy Armes, *Third World Filmmaking and the West* (Berkeley: University of California Press, 1987), 154–61. For a discussion on “new Hong Kong cinema,” see, for example, Teo, *Hong Kong Cinema*, 137–207.
19. Armes, *Third World Filmmaking*, 5–20, 83, 229–10.
20. Fernando Solanas and Octavio Gettino, “Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World,” in *Film and Theory: An Anthology*, ed. Robert Stam and Toby Miller (Malden, Massachusetts: Blackwell Publishers, 2000), 265–86. Cf. *Questions of Third Cinema*, ed. Jim Pines and Paul Willemen (London: British Film Institute, 1989; rpt. 1991), esp. 1–29, 30–52, 53–64.

21. Solanas and Gettino, "Towards a Third Cinema," 271–3, 284–5.
22. Armes, *Third World Filmmaking*, 100.
23. Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (London: Routledge, 1994).
24. *Ibid.*, 28.
25. Cf. Anthony R. Guneratne, "Introduction," in *Rethinking Third Cinema*, ed. Anthony R. Guneratne and Wimal Dissanayake (New York: Routledge, 2003), 1–28.
26. Shohat and Stam, *Unthinking Eurocentrism*, 13–54, 248–337.
27. Robert Stam, "Beyond Third Cinema," in *Rethinking Third Cinema*, 31, 38.
28. *Ibid.*, 10, 31.
29. *Ibid.*, 33.
30. *Ibid.*, 31–2.
31. *Ibid.*, 6, 10–1.
32. *Ibid.*, 31.
33. See, for example, Rey Chow, "Between Colonisers: Hong Kong's Postcolonial Self-Writing in the 1990s," *Diaspora: A Journal of Transnational Studies* 2, No. 2 (Fall 1992): 151–69.
34. Mayfair Mei-hui Yang, "Mass Media and Transnational Subjectivity in Shanghai: Notes on (Re) Cosmopolitanism in a Chinese Metropolis," in *The Anthropology of Globalization*, ed. Jonathan Xavier Inda and Renato Rosaldo (Malden, MA: Blackwell, 2002), 341.
35. See, for example, Stephen Teo, "Wuxia Redux: *Crouching Tiger, Hidden Dragon* as a Model of Late Transnational Production," in *Hong Kong Connections: Transnational Imagination in Action Cinema*, ed. Meaghan Morris, et al. (Durham and London: Duke University Press, 2005), 192–200.
36. Ackbar Abbas and Wimal Dissanayake, "Series Preface," in Andrew Schroeder, *Tsui Hark's Zu: Warriors from the Magic Mountain* (Hong Kong: Hong Kong University Press, 2004), vii.
37. Gladly Hendrix, "Tsui Hark," *Senses of Cinema*, (June 2003), <http://www.sensesofcinema.com/contents/directors/03/tsui.html> (accessed February 1, 2007).
38. Richard Corliss, "Tsui Hark's New Spark," *Timeasia* 156:17 (October 30, 2000), http://www.time.com/time/asia/magazine/2000/1030/tsui_hark.html (accessed February 1, 2007).
39. Tan See-Kam, "Ban(g)! Ban(g)! *Dangerous Encounter-1st Kind*: Writing with Censorship," *Asian Cinema* 8, no. 1 (Spring 1996): 84.
40. Pierre Lebrun, "Lebrun's Reply," (in Chinese), *Ming Pao Weekly* 632 (December 21, 1980): 15. See also Tan, "Ban(g)! Ban(g)!," 103n6 and 103n12.
41. Tsui Hark, "Appealing for the Third Time," (in Chinese), *Ming Pao Weekly* 629 (November 30, 1980): 10–1.
42. Tan, "Ban(g)! Ban(g)!," 96.
43. *Ibid.*
44. Tsui, "Appealing for the Third Time," 10–1.

45. This idea derives from Jameson's theory of the political unconscious which posits that cultural artifacts such as films constitute socially symbolic acts which narrate the ideological (re)production of a place or era and helps drive the formation of the political unconscious of that place or era. Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Methuen, 1981).
46. The Chinese title of *Diyu women* extracts from the Chinese saying: "Hell has no gate (*Diyu women*), yet you force your way into it (*Ni pianpian chuang jin lai*)."
47. The maid is not a mute. She pretends to be one because Master Shum would kill her if he knows that she can "speak" his secrets.
48. Mike Ingham, "Hong Kong Cinema and the Film Essay: A Matter of Perception," this book.

Chapter 3

1. Patricia Brett Erens, "The Film Work of Ann Hui," in *The Cinema of Hong Kong: History, Arts, Identity*, ed. Poshek Fu and David Desser (Cambridge: Cambridge University Press, 2000), 177.
2. Michael Berry, "Ann Hui: Living through Films," in his *Speaking in Images: Interviews with Contemporary Chinese Filmmakers* (New York: Columbia University Press, 2005), 436. Hui reiterates this point in her interview with the author, March 19, 2008.
3. Shi Qi, *Shi qi ying hua ji I: Xin lang chao bi ren la shang* (Xianggang: Ciwenhua youxian gongsi, 1999), 68.
4. Julian Stringer, "Boat People: Second Thoughts on Text and Context," in *Chinese Films in Focus: 25 New Takes*, ed. Chris Berry (London: British Film Institute, 2003), 15.
5. Rey Chow, "Between Colonizers: Hong Kong's Postcolonial Self-Writing in the 1990s," *Diaspora* 2, no. 2 (1992): 151–70.
6. Stephen Teo, *Hong Kong Cinema: The Extra Dimensions* (London: British Film Institute, 1997); Erens, "The Film Work of Ann Hui," 176–94; Leung Ping-kwan, "Urban Cinema and the Cultural Identity of Hong Kong," in *The Cinema of Hong Kong*, 242.
7. Stringer, "Boat People," 16.
8. Arif Dirlik, *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism* (Boulder, Colorado and Oxford: Westview Press, 1997), 10.
9. Mirana M. Szeto, "Postmodernity as Coloniality: Contesting Cultural Imaginaries in 1990s Hong Kong," *Interventions: International Journal of Postcolonial Studies* 8, no. 2 (2006): 253–75.
10. Hui reiterates this point in the interview with the author on March 19, 2008.
11. This idea of the *extimate* intervenes by making the subjects of the community come face to face with the constitutive contradiction and lack of totality in their symbolic and imaginary orders and with what has been excluded and denied in the formation of its reality. This real incompleteness in mainstream culture is its internal limit, its *extimate*.

12. For Miller, “this expression extimacy” is necessary to escape “the common ravings about a psychism supposedly located in a bipartition between interior and exterior.” It is not an easy new in-betweenness invented out of solipsism. Jacques-Alain Miller, “Extimate?,” in *Lacanian Theory of Discourse: Subject, Structure & Society*, ed. Mark Bracher, et al. (New York and London: New York University Press, 1994), 75–6.
13. In the 1970s and 80s, more than 100,000 Vietnamese “boat people” lived in Hong Kong.
14. Leung, “Urban Cinema and the Cultural Identity of Hong Kong,” 242; Erens, “The Film Work of Ann Hui,” 183.
15. Ann Hui insisted that she “honestly” tried to make a “classic” “epic” about the experience of the Vietnamese “boat people” carried through her research from *Boy from Vietnam* (1978) and *The Story of Woo Viet* (1981). Guang Baowei, *Xu Anhua shuo Xu Anhua* (1998), 23. The “Vietnam” section was filmed in Zhangjiang, Haikou and the Xinglong Diasporic Community Collective Farm.
16. The future anterior imagination is an imagination of the present projected from an imagined future point of view.
17. Judith Butler, *The Psychic Life of Power: Theories in Subjection* (Stanford, CA: Stanford University Press, 1997), 179.
18. *Ibid.*, 190.
19. Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), 218.
20. Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 20.
21. In the Deleuzian sense, qualitative time is an intense, momentary, disjunctive synthesis of qualitative changes that makes time felt as an irreversible passage no longer retrievable except as remembering of assemblages and traces.
22. Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (London: Virago, 1986), 235–6. Quoted from Lynn Sukenick, “Feeling and Reason in Doris Lessing’s Fiction,” *Contemporary Literature* 29, no. 3 (1988): 336–46.
23. *Ibid.*
24. In “Crossing Borders: Time, Memory, and the Construction of Identity in *Song of the Exile*,” *Cinema Journal* 39, no. 4 (2000): 43–59, Erens maintains that no matter what the memory sequences are about, they reflect ultimately Hueyin’s (the protagonist’s) unified protagonist point of view” (52). I disagree. She withdraws from her earlier reading of the flashbacks “as a way to change point of view” and foreground a sense of difference. Erens, “The Film Work of Ann Hui,” 176–94.
25. Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), 24.
26. Sigmund Freud (1901), “Childhood Memories and Screen Memories,” in *The Psychopathology of Everyday Life, Standard Edition of the Complete Psychological Works of Sigmund Freud* (London: The Hogarth Press and the Institute of Psychoanalysis, 1960), 6: 43–52.

27. In the Deleuzian sense, affective space is intensely invested with the desiring-productions and becomings of subjectivities. Therefore, it is both emotive and material, a conjunctive synthesis of temporal, spatial experiences all at once.
28. Both at its premier in the Hong Kong International Film Festival 2008 and the University of Hong Kong “Artist-in-Residence” program 2008 featuring Ann Hui, the young audience expressed contemplative interest in the film during the discussion sessions. They were surprised as much by the film’s touching ordinariness as by their own emotional investment.
29. A phrase borrowed from David Bordwell, “Modest doesn’t mean unambitious.” David Bordwell’s website on cinema, posted on March 30, 2008, <http://www.davidbordwell.net/blog/?p=2144> (accessed July 7, 2009).
30. Elaine Ho, “Women on the Edges of Hong Kong Modernity: The Films of Ann Hui,” in *Spaces of Their Own: Women’s Public Sphere in Transnational China*, ed. Mayfair Mei-Hui Yang (Minneapolis and London: University of Minnesota Press, 1999), 169, 180–2.

Chapter 4

1. This interview was recorded on April 18, 2008, at the University of Hong Kong where Ann Hui served as artist-in-residence with Comparative Literature in the spring of that year. The editors would like to thank Patrick Luk Kar-yin for transcribing the interview.
2. The Moon or Mid-Autumn Festival is a traditional Chinese holiday devoted to family unity, symbolized by the eating of “moon cakes.” The community celebrates this festival with lanterns in an outdoor gathering to appreciate the full moon of the fall harvest. Images of the festival conclude *The Way We Are*.
3. Peggy Chiao is a film critic and producer based in Taipei. Chiao produced Stanley Kwan’s *Still Love You After All These* (1997) and Ann Hui’s *As Time Goes By* (co-director Vincent Chui, 1997) as personal reflections on Hong Kong’s return to Chinese sovereignty.

Chapter 5

1. See Eric Kit-wai Ma, *Culture, Politics, and the Television of Hong Kong* (UK: Routledge, 1999).
2. I would like to thank Law Kar for facilitating my viewing of Patrick Tam’s television films at the Hong Kong Film Archive in July 2008. See Alberto Pezzotta, ed., *Patrick Tam: From the Heart of the New Wave* (Udine, Italy: Centro Espressioni Cinematografiche, 2007) for full details.
3. On counterculture and auteurism in Hong Kong New Wave, see Hector Rodriguez, “The Emergence of Hong Kong New Wave,” and Law Kar, “An Overview of Hong Kong New Wave Cinema,” in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis: University of Minnesota Press, 2001).

- For auteur study of the New Wave directors, see *Hong Kong New Wave: Twenty Years After* (Hong Kong: The Provisional Urban Council of Hong Kong, 1999), also Pak-tong Cheuk, *Hong Kong New Wave Cinema (1978–2000)* (Bristol, UK: Intellect, 2008).
4. Interview with Patrick Tam, March 5, 2008, Festival Walk, Kowloon, Hong Kong.
 5. Lui Tai-lok coined “Postwar Babies” in *Hong Kong’s Four Generations* as those who “took their positions with Hong Kong’s speedy social and economic developments.” (Hong Kong: Stepforward Multimedia Company Ltd., 2007), 31–2.
 6. Chen Guanzhong, “Writing Scripts in ‘Post-New Wave’ Times,” in *Afterwards: A Local Cultural Ethnography* (Hong Kong: Oxford University Press, 2007), 141–3 (title translation mine).
 7. See Mary Wong, “Patrick Tam and ‘the New Woman,’” in *Patrick Tam*, 37–63.
 8. Shu Kei, “In Defence of Seven Women #2,” in *Patrick Tam*, 313–7.
 9. Tam’s 1980s films’ box-office records were between HK \$1.2 million (*Love Massacre*) and \$5.7 million (*Final Victory*).
 10. See Patrick Tam on Noel Burch’s influence in the interview.
 11. See “A Conversation between Patrick Tam and Film Scholar Law Kar,” in Patrick Tam, *After This Our Exile: Director’s Cut Original Full Version*, Disc 3 (Hong Kong: Panorama Distribution Co. Ltd, 2007). Also Olaf Moeller, “Enlightenment’s Rupture,” in *Cinevue*, July 15, 2007, <http://www.aaiff.org/cinevue/2007/07> (accessed July 7, 2009).
 12. Sek Kei, *Hong Kong New Wave* (Shanghai: Fudan Press, 2006), 1–24.
 13. Acbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997).
 14. See note 11.
 15. Gina Marchetti, “Questions of Realism and Chinese-Language Cinemas: Locating Patrick Tam’s *After This Our Exile* within ‘Desert of the Real,’ in *Locality, Translocality, and De-Locality: Cultural, Aesthetic, and Political Dynamics of Chinese-Language Cinema International Conference Proceedings July 12–13, 2008*, Vol. 1 (Shanghai: Shanghai University School of Film and Television Arts & Technology, 2008), 75–8.
 16. Roger Garcia, “A Letter from Exile,” *Cinevue*, posted July 15, 2007, <http://www.aaiff.org/cinevue/2007/07> (accessed July 7, 2009)
 17. The author thanks Patrick Tam for his generous gift of an interview, and for reading its transcriptions and answering additional questions in writing. This is an edited version.
 18. See Leo Ou-fan Lee, “Classical Music in Patrick Tam’s *After This, Our Exile*,” *HKinema: Hong Kong Film Critics Society Quaterly* 3 (June, 2008): 13–4.
 19. According to *Hong Kong Filmography* Volume IV (1953–59), 1,055 Cantonese films and 402 Mandarin films were produced during this period which included some of the best local productions in realism and melodrama (Hong Kong Film Archive, 2003).

20. Taiwan published the earliest Chinese translations of Albert Camus' *The Stranger* and existentialism was popular among its university students in the 1960s.
21. Leo Charney, *Empty Moments: Cinema, Modernity, and Drift* (Durham, NC: Duke University, 1998).
22. Patrick Tam on the "After": "[T]he thing 'after' is important. It is in retrospect, like memory ... After all this, what has happened? How does the son react to his past history with his father? At the end, what is his mental and emotional state? ... What we can be sure of is that the son is undergoing a sense of loss. He realizes that everything has passed. Whether he has love or deep feeling for his father, we can never know. He has emotional conflicts, and we can only leave him at that. I think this is the only truthful answer I can give to the film." See Gina Marchetti, David Vivier, and Thomas Podvin, "Interview Patrick Tam: the Exiled Filmmaker," *Hong Kong Cinemagic*, posted June 28, 2007, <http://www.hkcinemagic.com/en/page.asp?aid=270&page=2> (accessed July 7, 2009).
23. Tam saw a Hong Kong of earlier years in Malaysia's small towns. His Malaysia has been infused with a translocal consciousness. See *After This Our Exile*, Disc 3.

Chapter 6

1. Jürgen Habermas, *Structural Transformation of the Public Sphere* (Cambridge: Polity Press, 1989).
2. Nancy Fraser, "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy," in *Habermas and the Public Sphere*, ed. Craig Calhoun (Cambridge, MA: MIT Press, 1992), 120.
3. Ibid.
4. Oskar Negt and Alexander Kluge, *The Public Sphere and Experience* (Minneapolis, MN: University of Minnesota Press, 1993), 152.
5. Miriam Hansen, "Foreword," *The Public Sphere and Experience*, xxxi.
6. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983).
7. Charles Taylor, "The Politics of Recognition," in *Multiculturalism: Examining the Politics of Recognition*, ed. Amy Gutmann, with commentary by Kwame Anthony Appiah, Jürgen Habermas, Stephen C. Rockefeller, Michael Walzer, and Susan Wolf (Princeton, NJ: Princeton University Press, 1994).
8. Michael Warner, "Publics and Counterpublics," *Public Culture* 14, no. 1 (2002): 49–90.
9. Ibid., 83–4.
10. Ibid., 84.
11. See Fruit Chan's *Dumplings* (2004), *Three ...Extremes* (2004) and *Public Toilet* (2002).
12. Darrell Y. Hamamoto and Sandra Liu, eds., *Countervisions: Asian American Film Criticism* (Philadelphia: Temple University Press, 2000).
13. Fraser, "Rethinking the Public Sphere," 123.

14. Ibid.
15. See note 7 above.
16. Cultural Heritage Commission, *Diversity with Identity, Evolution through Innovation: Consultation Paper 2002* (Hong Kong: Cultural and Heritage Commission Secretariat, 2002), 3.
17. Simon Chung Tak-sing, interview by author, 2003.
18. See Simon Chung Tak-sing, “Foreword,” in *Hong Kong Indie Films @ 27th HKIFF* (Hong Kong: Ying E Chi, 2003).
19. Evans Chan, Simon Chung Tak-sing, and Julian Lee Chi-chiu, *Hong Kong Indie Films @ 27th HKIFF*, 2003.
20. Agnes S. Ku, “The Public Up Against the State: Narrative Cracks and Credibility Crisis in Postcolonial Hong Kong,” in *Narrating Hong Kong Culture and Identity*, ed. Pun Ngai and Yee Lai-man (Hong Kong: Oxford University Press, 2003), 261.
21. Ip Iam-chong, “Where Are the ‘Natives’ From? Hong Kong’s Social Imagination in the 60s,” *Hong Kong Cultural Studies Bulletin* 8–9 (Spring/Summer 1998): 26.
22. Rozanna Lilley, “Treading the Margins: Performing Hong Kong,” in *Hong Kong: The Anthropology of a Chinese Metropolis*, ed. Grant Evans and Maria Tam (Honolulu: University of Hawaii Press, 1997), 125.
23. Ackbar Abbas’s *Hong Kong: Culture and the Politics of Disappearance* (Hong Kong: Hong Kong University Press, 1997).
24. Leung Ping-kwan’s *City at the End of Time* is a bilingual edition of poetry co-edited and co-translated with Gordon T. Osing (Hong Kong: Department of Comparative Literature, University of Hong Kong & Twilight Books, 1992). Leung’s hugely important works focused attention on Hong Kong’s cultural plight, as a city where creative production became obsessed with the countdown to 1997, the uncertainty of being a postcolonial, yet not sovereign, “nation.”
25. Rey Chow, *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies* (Bloomington: Indiana University Press, 1993).
26. Mathew Turner quoted in *Hong Kong: The Anthropology of a Chinese Metropolis*, 14.
27. Blanche Chu, “The Ambivalence of History: Nostalgia Films as Meta-Narratives in the Post-Colonial Context,” *Hong Kong Cultural Studies Bulletin* 8–9 (Spring/Summer 1998).
28. Ibid., 41.
29. See Homi Bhabha, “The Commitment to Theory,” in *Questions of Third Cinema*, ed. Jim Pines and Paul Willeman (London: British Film Institute, 1994).
30. Evans Chan, Simon Chung Tak-sing, and Julian Lee Chi-chiu, *Hong Kong Indie Films @ 27th HKIFF* (Hong Kong: Ying E Chi, 2003).

Chapter 7

1. Chris Berry, “A Nation T(w/o)o: Chinese Cinema(s) and Nationhood(s),” in *Colonialism and Nationalism in Asian Cinema*, ed. Wimal Dissanayake (Bloomington and Indianapolis: Indiana University Press, 1994), 55.

2. Ibid., 53.
3. *Durian Durian* is the first installment of Chan's proposed "Prostitute Trilogy." So far he has completed two films in this trilogy (the second film being *Hollywood, Hong Kong*) though it remains uncertain if he will ever complete the trilogy.
4. I have taken these words from the subtitles, though I feel at times the translation is not quite as accurate as it could be. For example, "money is a dream, a fantasy," I feel could be better translated as "money is a dream, an aim or ideal."
5. *Chachanteng* refers to the Hong Kong-style cafeteria.
6. *Bun mui* is the derogatory Cantonese slang for Filipinas.
7. *Renshe* refers to the illegal immigrant from the Mainland.
8. Esther Yau, "Border Crossing: Mainland China's Presence in Hong Kong Cinema," in *New Chinese Cinemas: Forms, Identities, Politics*, ed. Nick Browne et al. (Cambridge: Cambridge University Press, 1994), 193.
9. Though Yau is also careful to note that this mythic notion of rural China presented in the film is undermined by tensions already evident in the rural village between the urban and the rural, the modern and the traditional. See of "Border Crossing," 195–6. Coral's home village is a refuge that is already in the throes of change.
10. Ibid., 195.
11. *Biaojie* refers to the elder female cousin and is used in Hong Kong to denote an older female from the Mainland.
12. Shu-mei Shih, "Gender and a Geopolitics of Desire: The Seduction of Mainland Women in Taiwan and Hong Kong Media," in *Spaces of Their Own: Women's Public Sphere in Transnational China*, ed. Mayfair Mei-hui Yang (Minneapolis and London: University of Minnesota Press, 1999), 301.
13. Law Wing-sang, "Northbound Colonialism: A Politics of Post-PC Hong Kong," *Positions* 8, no. 1 (2000): 201–33.
14. There are moments when the parity between the two is disturbed: one, when Little Cheung deliberately gives Fan less than her share of tips and another small moment, when Fan, being taller, is able to ride an adult's bike with greater ease than Little Cheung.
15. The use of the trope of friendship in *Durian Durian* functions slightly differently than in *Little Cheung*. In the latter, friendship is a way of connecting the binarily opposed Hong Kong and China. In *Durian Durian*, friendship highlights the geographical diversity of China as a nation and the bridges of friendship required to link Yan from the cold reaches of Northeastern China and Fan in the warm but humid south of China.
16. Though in *Little Cheung*, we do see Fan wandering beyond the safe confines of the alleyway with her Hong Kong friend, Cheung. In this film, Fan does get to experience more of Hong Kong, including a moment at the famed Hong Kong harbor.
17. The few times point-of-view shots do occur in the Hong Kong segment of the film are the moments between Yan and Fan — once as Yan takes a break in the alleyway while Fan spies on her out of curiosity and when both hide in the restaurant

- kitchen when the police appear in the alleyway. These shots help to cement the friendship between the two of them.
18. Nianchen Ye, “Can’t Pass Up a Good Story: From *Little Cheung* to *Durian Durian*. An interview with Fruit Chan,” in *Hong Kong Panorama 1999–2000* (Hong Kong: Urban Council, 2000), 23.
 19. It is never made clear the reason behind Yan’s divorce. The audience is never sure if Xiao Ming, her ex-husband, ever finds out about her activities in Hong Kong. Nonetheless, he seems highly suspicious of Yan.
 20. William Cheung, “Looking Back at Hong Kong Films of 2000,” in *Hong Kong Panorama 2000–2001* (Hong Kong: Urban Council, 2001), 16.

Chapter 8

1. *Hong Kong/Hollywood at the Borders: Alternative Perspectives, Alternative Cinemas*, Hong Kong Fulbright Program, the Hong Kong–American Center, the Hong Kong Film Archive, the Center for Asian Studies, the American Studies Program, and the Department of Comparative Literature of the University of Hong Kong, Hong Kong, April 1–5, 2004.
2. Nick Deocampo, *Short Film: Emergence of a New Philippine Cinema* (Manila: Communication Foundation for Asia, 1985).

Chapter 9

1. Gina Marchetti, one of the editors of this book, organized that conference, *Hong Kong/Hollywood at the Borders: Alternative Perspectives, Alternative Cinemas*, Hong Kong Fulbright Program, the Hong Kong–American Center, the Hong Kong Film Archive, the Center for Asian Studies, the American Studies Program, and the Department of Comparative Literature of the University of Hong Kong, Hong Kong, April 1–5, 2004.
2. Since 1997, Hong Kong has functioned as a Special Administrative Region of the People’s Republic of China. Under the policy of “one country, two systems,” the Central People’s government is responsible for the territory’s defense and foreign affairs, while the government of Hong Kong is responsible for its own legal system, police force, monetary system, customs policy, immigration policy, and delegates to international organizations and events. See “Hong Kong,” Wikipedia, http://en.wikipedia.org/wiki/Hong_Kong (accessed July 20, 2009).
3. The Chinese phrase *xin lu li qing* literally translates as “heart-road-experience-journey” in English. *Xin lu* can be translated as “heart-road.” I chose to excerpt this popular phrase from Chinese as the title for my media project because I found its inter-cutting (to use a cinematic allusion here) of the bodily experience with the metaphor of travel to be an apt summary for what I explore in the project.
4. “Handover fever” refers to the attention and excitement generated by the British handover of Hong Kong to Communist Chinese rule.

5. From the voice-over in *Myth(s) of Creation* (1997) by Ming-Yuen S. Ma, 17 minutes, video.
6. The “ruin” in question is the Hollywood Roosevelt Hotel. The ghost is one that is believed to haunt Room 928 in the hotel. He was a well-known Hollywood actor, and for that reason, his identity is not revealed in the video or in this essay.
7. From Fredric Jameson, “Marx’s Purloined Letter,” *New Left Review* 209 (January/February 1995), quoted in Avery Gordon, *Ghostly Matters* (Minneapolis: University of Minnesota Press, 1997), 168.
8. At first, these were mistakes during the output process in digital video editing, when insufficient memory in the system caused the picture to freeze (i.e. a freeze-frame); I soon adopted these accidents as a formal device and started to create my own freeze-frames.
9. Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), xi, quoted in Gina Marchetti, *From Tian’anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens, 1989–1997* (Philadelphia: Temple University Press, 2006), 8–9.
10. Marchetti, *From Tian’anmen to Times Square*, 9.
11. Edward Said, “Reflections on Exile,” in *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson, et al. (New York and Cambridge, MA: The New Museum of Contemporary Art and MIT Press, 1990), 366.
12. *Ibid.*, 362–3.
13. Fen . Ma Liuming is the *nom d’art* that Chinese body artist Ma Liuming assumes in his performances. Fen . Ma Liuming always appears naked and in full make-up. Ma’s androgynous features, accentuated by the make-up and his long hair, create a gender illusion that Fen . Ma Liuming is a woman, an illusion that his naked male body disrupts. In this persona, Ma performs different actions and situations, such as in *Fen . Ma Liuming Walks on the Great Wall*, an action documented in video and photographs, where Ma Liuming is shown putting on make-up in the beginning of the video, then as Fen . Ma Liuming s/he walks on an unspecified section of the Great Wall of China, generally alone, but occasionally interacting with a few tourists. The character “fen” in Fen . Ma Liuming means “fragrance” in Chinese, but is a homonym for “separation” as well, thereby extending Ma’s play on gender ambiguity and identity into the naming of his performance persona itself. In Chinese, Fen . Ma Liuming is often typeset with a period between the characters “fen” and “ma,” which I have followed in my writing. The name is sometimes listed as Fen-Ma Liuming in English.
14. “Untitled (Dear Ma Liuming),” *X-TRA: Contemporary Art Quarterly* 9, no. 2 (Winter 2006). An expanded version of the essay is incorporated into “Untitled (Four Letters), with He Chengyao,” in *Vital — Live Art by Artists of Chinese Descent*, ed. Sarah Champion (Manchester: Chinese Arts Center, 2008), 64–71.

15. As I mentioned in note 11, Ma seems to be putting on make-up in the beginning of the video, in my view a literal “putting on oneself” in his becoming of Fen . Ma Liuming — his performance art persona. Ma created this persona while living in the East Village, an impoverished artist community in Beijing formed in the 1990s, after the government crackdown of the pro-democracy movement in Tiananmen Square and the subsequent state persecution of artistic and other non-state-sanctioned means of expression.
16. It was explained in the catalogue that he walked on the Great Wall until his feet bled, which signaled the end of the performance. From Wu Hung, “Between Past and Future: A Brief History of Contemporary Chinese Photography,” in Wu Hung and Christopher Phillips, *Between Past and Future: New Photography and Video from China* (Chicago: Smart Museum of Art, University of Chicago; New York: International Center of Photography; Gottingen: Steidl Publishers; Chicago: In collaboration with Museum of Contemporary Art; New York: Asia Society, 2004), 26.
17. On May 27, 1989, over 300,000 people gathered at the Happy Valley Racecourse in Hong Kong for a gathering called “Democratic songs dedicated for China.” Many famous Hong Kong and Taiwanese celebrities sang songs and expressed their support for the students in Beijing. On the following day, May 28, a procession led by Martin Lee, Szeto Wah and other organization leaders, paraded through Hong Kong Island; 1.5 million participated. After the massacre in Beijing on June 4, large protests continued in Hong Kong, where people again wore black in protest. See “Tiananmen Square protests of 1989,” Wikipedia, http://en.wikipedia.org/wiki/Tiananmen_Square_protests_of_1989 (accessed July 20, 2009).
18. “Wherever she goes she is asked to show her identity papers. What side does she speak up for? Where does she belong (politically, economically)? Where does she place her loyalty (sexually, ethnically, professionally)? Should she be met at the center, where they invite her in with much display, it is often only to be reminded that she holds the permanent status of a ‘foreigner worker,’ ‘a migrant,’ or ‘a temporary sojourner’ — a status necessary to the maintenance of a central power.” From Trinh T. Minh-ha, “Cotton and Iron,” in *When the Moon Waxes Red: Representation, Gender, and Cultural Politics* (New York: Routledge, 1991), 18.
19. Besides Trinh, Gilles Deleuze and Félix Guattari also proposed an explicitly nomadic subject position in their book, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987). Other post-Structuralist thinkers, such as Hélène Cixous, have argued more generally for destabilizing a static sense of identity.
20. See Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997).
21. Homi Bhabha, “DissemiNation: Time, Narrative and the Margins of the Modern Nation,” in *The Location of Culture* (London: Routledge, 1994); quoted in *From Tian’anmen to Times Square*, 188.

Chapter 10

1. The material presented in this chapter is derived from two interviews with Tammy Cheung conducted on October 8, 2004 and June 14, 2007. This chapter was part of Esther M. K. Cheung's two projects on Hong Kong independent filmmaking funded by two grants: "Seed Funding for Basic Research" of the University of Hong Kong and the "General Research Fund" of Research Grants Council of the Hong Kong Special Administrative Region, China (Project No. HKU 7416/05H). We would like to thank Michelle Kwok and Luna Ngai for helping us to compile, transcribe, and edit the interviews.

Chapter 11

1. This interview took place on January 26, 2005 when Evans Chan was visiting the Department of Comparative Literature, University of Hong Kong.

Chapter 12

1. M. H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Fort Worth: Harcourt Brace Collage Publishers, 1999).
2. Peter Thompson, "The Cinematic Essay: The Cine What?," Chicago Media Works, notes posted and revised December 11, 2005, http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docinematicessay.html. (accessed July 20, 2009).
3. Ackbar Abbas, "Hong Kong: Other Histories, Other Politics," in *Between Home and World: A Reader in Hong Kong Cinema*, ed. Esther M. K. Cheung and Chu Yiu-wai (Hong Kong: Oxford University Press, 2004), 273–96.
4. *Ibid.*, 286.
5. Ian Aitken, Michael Ingham, and Lo Wai Luk, "The Hong Kong Documentary: 1976 to the Present." Research project in progress.
6. Peter Thompson, "The Cinematic Essay," 2005.
7. *Ibid.*
8. Peter Wollen, "Godard and Counter Cinema: Vent d'est," in *Readings and Writings: Semiotic Counter-Strategies* (London: Verso, 1982), 79–91.
9. Patricia Brett Erens, "The Aesthetics of Protest: Evans Chan's *To Liv(e)*," in *Evans Chan's To Liv(e): Screenplay and Essays*, ed. Wong Tak-wai (Hong Kong: University of Hong Kong, Department of Comparative Literature, 1996), 109–16.
10. Peter Wollen and Patricia Brett Erens, cited in Gina Marchetti, "Transnational Cinema, Hybrid Identities and the Films of Evans Chan," in *Between Home and World*, 199.
11. Evans Chan, cited in Michael Berry, *Speaking in Images: Interviews with Contemporary Chinese Filmmakers* (New York: Columbia University Press, 2005), 514.

12. John Izod and Richard Kilborn, “The Documentary,” in *The Oxford Guide to Film Studies*, ed. John Hill and Pamela Church Gibson (Oxford, UK: Oxford University Press, 1998), 431.
13. Author’s interview with Evans Chan, May 2006.
14. Wong, *Evans Chan’s To Liv(e)*, 25.
15. Ibid.
16. Ibid., 5.
17. *Sight and Sound Magazine*, July 1998.
18. Xu Xi, “Solace in the Map of ‘Lonely Hearts’: Evans Chan’s Visionary Search,” in *The Map of Sex and Love: Screenplay and Essays*, ed. Evans Chan (Hong Kong: Youth Literary Book Store, 2001), 227.
19. Georg Lukacs, *Soul and Form*, trans. Anna Bostock (London: Merlin Press, 1974), 18.
20. Chu Yiu-wai, “Hybridity and (G)local Identity in Postcolonial Hong Kong Cinema,” in *Chinese Language Film: Historiography, Poetics, Politics*, ed. Sheldon H. Lu and Emilie Yueh-yu Yeh (Honolulu: University of Hawaii Press, 2005), 315.
21. Kozo, review on “*Ordinary Heroes*,” Love HK Film, posted in 1999, www.lovehkfilm.com/reviews/ordinary_heroes.htm (accessed July 20, 2009).
22. Film critic Po Sharp’s review on *Ordinary Heroes* as cited in Chu, “Hybridity and (G)local Identity,” 323.
23. Chu, “Hybridity and (G)local Identity,” 323.
24. Bob Dylan, from “Love Minus Zero, No Limit” on the album *Subterranean Homesick Blues*, CBS records, 1964.
25. Elsie Tu, *An Autobiography* (Hong Kong: The Longman Group, 1983).
26. Noël Burch, “Nonfictional Subjects,” in *Theory of Film Practice* (Princeton, NJ: Princeton University Press, 1981).

Chapter 13

1. A different version of this chapter appeared in Chinese translation: “Between Comrade and Queer: Stanley Kwan’s *Hold You Tight*,” in *Critical Proximity: The Visual Memories of Stanley Kwan*, ed. Esther M. K. Cheung (Hong Kong: Joint Publishing, 2007), 134–50.
2. Helen Hok-sze Leung, “Queerscapes in Contemporary Hong Kong Cinema,” *Positions: East Asia Cultures Critique* 9, no. 2 (Fall 2001): 423–47.
3. For more on gay men and queer themes in Hong Kong cinema, see Travis S. K. Kong, “Queering Masculinity in Hong Kong Movies,” in *Masculinities and Hong Kong Cinema*, ed. Laikwan Pang and Day Wong (Hong Kong: Hong Kong University Press, 2005), 57–80. For more on gay representations and the 1997 Handover, see Andrew Grossman, “The Rise of Homosexuality and the Dawn of Communism in Hong Kong Film: 1993–1998,” in *Queer Asian Cinema: Shadows in the Shade*, ed. Andrew Grossman (NY: Harrington Park Press, 2000), 149–86.
4. Jason Ho Ka Hang, “Reinterpreting a Queer Experience: A Study of Stanley Kwan’s Films and Their Reception” (M.Phil. thesis, University of Hong Kong, 2005).

5. See Chapter 1 by Esther M. K. Cheung for a reading of *Centre Stage* in light of Kwan's sexual orientation.
6. "1999 Frameline Award: Stanley Kwan," Frameline.
7. *Hold You Tight* has a lot of features in common with other New Wave films made between 1984 and 1997 that Ackbar Abbas has characterized as a cinema of "disappearance." Given the "deadline" Hong Kong was living under, many of these films seem preoccupied with time, memory, and loss. See Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997).
8. Leung, "Queerscapes," 442.
9. Fiona Ng, "Interview: Love in the Time of Tiananmen: Stanley Kwan's *Lan Yu*," indieWIRE, http://www.indiewire.com/people/int_Zhang_Yongning_020725.html (accessed July 20, 2009).
10. Interview by Lara Melin Siggel, "I Have to Keep on Making Films," PARIS Transatlantic, December 4, 1999, <http://www.paristransatlantic.com/magazine/interviews/kwan.html> (accessed October 20, 2009).
11. Grossman, "The Rise of Homosexuality," 151.
12. For more on class and sexual orientation in Hong Kong, see Chou Wah-shan, *Tongzhi: Politics of Same-Sex Eroticism in Chinese Societies* (London: Routledge, 2000).
13. Ho, "Reinterpreting a Queer Experience," 151.
14. In fact, Moon and Fung Wai are shown shopping for their sofa at Ikea.
15. Song Hwee Lim, *Celluloid Comrades: Representations of Male Homosexuality in Contemporary Chinese Cinemas* (Honolulu: University of Hawaii Press, 2006), 35.
16. Chang Yun-ping, "Brokeback Mountain Sets Good Example, Chen Says," *Taipei Times*, February 24, 2006, <http://www.taipeitimes.com/News/taiwan/archives/2006/02/24/2003294381> (accessed October 20, 2009).
17. For more on Chinese masculinity, see Kam Louie, *Theorizing Chinese Masculinity: Society and Gender in China* (Cambridge: Cambridge University Press, 2002).
18. Shen Shiao-Ying, "Obtuse Music and Nebulous Males: The Haunting Presence of Taiwan in Hong Kong Films of the 1990s," in *Masculinities and Hong Kong Cinema*, 131 (119–36).
19. Grossman, "The Rise of Homosexuality," 177.
20. See note 8 above. For further discussion of the use of the Tsing Ma Bridge as metaphor, see Lim, *Celluloid Comrades* and Ho, "Reinterpreting a Queer Experience."
21. See Bérénice Reynaud, *A City of Sadness* (London: British Film Institute, 2002).
22. Lim, *Celluloid Comrades*, 163.
23. See Lim, *Celluloid Comrades*; Ho, "Reinterpreting a Queer Experience"; and Leung, "Queerscape".
24. For a detailed discussion of the positioning of gay men in the PRC in relation to global culture, see Lisa Rofel, *Desiring China: Experiments in Neoliberalism, Sexuality, and Public Culture* (Durham, NC: Duke University Press, 2007).

Chapter 14

1. Interview conducted on November 24, 2005. My thanks to Patrick Luk Kar-yin for transcribing this interview.
2. For more information on the film, visit its website at <http://members.aol.com/hoyuk/>.

Chapter 15

1. Parts of this chapter have appeared in *Libidoc: Journeys in the Performance of Sex Art* (Ljubljana: Maska Publications, 2005).
2. Lana Scott, “Three Decades Feminism and Pornography” (M.A. thesis, The Department of Visual and Media Arts, Emerson College, 2004).
3. Oreet Ashery and Marcus Fisher, *Likes Sex*, Video, 2003.
4. See the anthology by Chris Berry, Fran Martin, and Audrey Yue, *Mobile Cultures: New Media in Queer* (Durham, NC: Duke University Press, 2003).
5. This issue was recently addressed in the workshop “Methodologies for Internet Research” for the Society for Cinema and Media Studies, London, England, March 31–April 3, 2005.
6. For an overview of the fragile state of academic scholarship on child porn, see Chuck Kleinhans, “Virtual Child Porn: The Law and the Semiotics of the Image,” in *More Dirty Looks: Women, Pornography, Power*, ed. Pamela Church Gibson, 2nd ed. (London: British Film Institute, 2004), 71–84.
7. Isaac Leung, “The Impossibility of Having Sex with 500 Men in One Month — I Am an Oriental Whore.” Visit its website at <http://issacleung.com/orientalwhore/>.

Chapter 16

1. Darrell W. Davis and Yeh Yueh-yu, “Warning!: Category III,” *Film Quarterly* 54, no. 4 (Summer 2001): 12.
2. Julian Stringer, “Category 3: Sex and Violence in Postmodern Hong Kong,” in *Mythologies of Violence in Postmodern Media*, ed. Christopher Sharrett (Detroit: Wayne State University Press, 1999), 361–79.
3. Lucy R. Lippard, *From the Center: Feminist Essays on Women’s Art* (New York: Dutton, 1976).
4. Linda Nochlin, “Why Have There Been No Great Women Artists?,” in *Women, Art and Power and Other Essays* (New York: Harper and Row, 1988), 145–78. First published in 1971.
5. Silvia Bovenschen, “Is There a Feminine Aesthetic?,” in *Feminist Aesthetics*, ed. Gisela Ecker (Boston: Beacon Press, 1985), 23–50. First published in German in 1977.
6. Luce Irigaray, *This Sex Which Is Not One* (Ithaca, NY: Cornell University Press, 1985). First published in French in 1977.
7. To date Ann Hui has directed twenty-four works, beginning with *The Secret* (1979).
8. Judith Rossner, *Looking for Mr. Goodbar* (New York: Simon & Schuster, 1977).

9. Mary Gaitskill, *Bad Behavior* (New York: Poseidon, 1988). *The Secretary* (2002), a film about sexual perversity, directed by Andrew Lane, is based on a short story by Mary Gaitskill.
10. Susanna Moore, *In the Cut* (New York: Plume, 1995). The film version directed by Jane Campion was released in 2003.
11. Annie Ernaux, *Lose Themselves: The History of an Obsession* (Munich: Goldmann, 2003). First published in French as *Se perdre* (Paris: Gallimand, 2001), where it stood for weeks on the French bestseller list.
12. Catherine Millet, *The Sexual Life of Catherine M.* (London: Serpent Tail, 2002). When this book was published in France in 2001, it sold 400,000 copies.
13. “The *mahjong* scene (one of my favorite scenes) was inspired by a caller on my show who was the fourth person invited to play mahjong for this kinky bastard. Many of my sexual fantasy images were maybe real for someone and eventually became fantasy in the film. It’s all those swimming thoughts.” Interview with filmmaker.
14. Ethel S. Person, *By Force of Fantasy: How We Make Our Lives* (New York: Basic Books, 1995), 14.
15. Laura Mulvey, “Visual Pleasure and Narrative Cinema,” in *Issues in Feminist Film Criticism*, ed. Patricia Brett Erens (Bloomington, IN: Indiana University Press, 1990), 28–40. First published in 1975.
16. Interview with filmmaker, 2000.
17. John Berger, *Ways of Seeing* (London: Penguin, 1972), 47.

Chapter 17

1. Wimal Dissanayake, “The Class Imaginary in Fruit Chan’s Films,” *Jump Cut* 49 (2007), <http://www.ejumpcut.org/archive/jc49.2007/FruitChan-class/text.html> (accessed December 13, 2009). As Dissanayake observes, “Despite the fact some of the early Hong Kong films dealt with social injustice, inequities, and the gap between rich and poor, Hong Kong cinema has rarely taken as its theme the concept of class. Only with the work of Fruit Chan do we begin to see the persuasive articulation of class in cinematic terms.”
2. Mary Ann Doane, *Femme Fatale: Feminism, Film Theory, Psychoanalysis* (New York: Routledge, 1991), 1.
3. Yvonne Tasker, *Working Girls: Gender and Sexuality in Popular Cinema* (London: Routledge, 1998), 171.
4. *Ibid.*, 121.
5. *Ibid.*, 126. As Tasker points out, “If in the early 1970s the sexually independent, working woman heroine of new noir is figured as a working girl (that is as a prostitute), it is increasingly common in the 1990s to find her in a business suit.”
6. Joelle Collier, “The Noir East: Hong Kong Filmmakers’ Transmutation of a Hollywood Genre?,” in *Hong Kong Film, Hollywood and New Global Cinema: No Film Is an Island*, ed. Gina Marchetti and Tan See-Kam (London: Routledge, 2007), 139.

7. *Ibid.*, 154.
8. Doane, *Femme Fatale*, 2.
9. Dissanayake reads the featuring of the mainland Chinese prostitutes in Chan's films as a reflection of the "problem" of the Hong Kong society after the reunification: "Fruit Chan sees the new political landscape created by the union of Hong Kong and China in somewhat negative terms. For the proletariat, Chan seems to be saying, the new linkages between Hong Kong and the mother country have not visibly improved their quality of living, but only precipitated greater conflict. The Chinese immigrants who come to Hong Kong to work as prostitutes exemplify this problem, and they also reveal that the transnationalization of labor is a result of globalization." He also believes that Chan is sympathetic in his portrayals of migrant workers such as the mainland Chinese prostitutes. While I agree with Dissanayake that Chan can be sympathetic to the mainland prostitute characters, it is also undeniable that Chan has particularly highlighted the exploitative aspect of Tung Tung's practice of prostitution and blackmailing.
10. Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997), 4.
11. Sheldon Liu, "Filming Diaspora and Identity: Hong Kong and 1997," in *The Cinema of Hong Kong: History, Arts, Identity*, ed. Poshek Fu and David Dresser (Cambridge: Cambridge University Press, 2000), 285.
12. Dissanayake argues that Chan's films are all fantastic because "he sees fantasy as a way of extending the discursive range of realism."
13. The skinny Keung is like the Monkey King who cannot escape from the confinement underneath the Five Fingers Mountain which is represented by the five high rises; the Chus are the pigs; and the girl in red is the seductive White Bone Spirit.
14. Abbas, *Hong Kong*, 17.
15. Dissanayake also pays special attention to the representation of bodies in Chan's films and rightly points out that in his films "the human body should be appreciated as a locus of economic, social, political, cultural, and legal inscriptions and representations."
16. Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham: Duke University Press, 1995), 28.
17. Tsung-yi Michelle Huang insightfully observes that Hong Kong is a global city of dual compression. She analyzes the dual characters of the city with examples of two types of high rises, the skyscrapers in Central, representing the global compression, and the housing projects, exemplifying the local compression. Huang points out that Hong Kong thus "illustrates Sassen's dual city vistas — the transnational corporations' monumental skyscrapers surrounded by jam-packed public housing point to an ever-widening gap between the dazzling representational space for the global flows and the hyper-dense representation of space for the local people." See Tsung-yi Michelle Huang, *Walking Between Slums and Skyscrapers: Illusions of Open Space in Hong Kong, Tokyo, and Shanghai* (Hong Kong: Hong Kong University

Press, 2004), 29. I would argue that the architectural differences between Hollywood Plaza and Tai Hom Village in *Hollywood Hong Kong* bring in an even sharper contrast between the dual faces of Hong Kong as well as a sense of “time lag” between an (over)developed/urbanized space and an undeveloped/semi-rural one that coexist at the same time and side by side.

18. *Dumplings* is one of three Asian horror shorts from *Three ...Extremes*; the other two is *Box* by the Japanese director Takashi Miike and *Cut* by Korean filmmaker Park Chan-wook. There are two versions of *Dumplings*, one is the forty-minute short tale included in *Three ... Extremes* and the other is a ninety-minute feature film. What I am referring to in this essay is the feature film version.
19. Doane, *Femme Fatale*, 2.

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