

# Wong Kar Wai Quotes

## R Barnett

Wong Kar-Wai Stephen Teo,2019-07-25 This study of Hong Kong cult director Wong Kar-wai provides an overview of his career and in-depth analysis of his seven feature films to date. Teo probes Wong's cinematic and literary influences - from Martin Scorsese to Haruki Murakami - yet shows how Wong transcends them all.

Wong Kar-wai's Ashes of Time Wimal Dissanayake,2003-06-01 Ashes of Time, by the internationally acclaimed director Wong Kar-wai, has been considered to be one of the most complex and self-reflexive of Hong Kong films. Loosely based on the stories by renowned martial arts novelist Jin Yong, Wong Kar-wai has created a very different kind of martial arts film, which invites close and sustained study. This book presents the nature and significance of Ashes of Time, and the reasons for its being regarded as a landmark in Hong Kong cinema. Placing the film in historical and cultural context, Dissanayake discusses its vision, imagery, visual style, and narrative structure. In particular, he focuses on the themes of mourning, confession, fantasy, and kung fu movies, which enable the reader to gain a deeper and more comprehensive understanding of the film.

**A Companion to Wong Kar-wai** Martha P. Nochimson,2016-01-26 With 25 essays that embrace a wide spectrum of topics and perspectives including intertextuality, transnationality, gender representation, repetition, the use of music, color, and sound, depiction of time and space in human affairs, and Wong's highly original portrayal of violence, A Companion to Wong Kar-Wai is a singular examination of the prestigious filmmaker known around the world for the innovation, beauty, and passion he brings to filmmaking. Brings together the most cutting edge, in-depth, and interesting scholarship on arguably the greatest living Asian filmmaker, from a multinational group of established and rising film scholars and critics Covers a huge breadth of topics such as the tradition of the jianghu in Wong's films; queering Wong's films not in terms of gender but through the artist's liminality; the phenomenological Wong; Wong's intertextuality; America through Wong's eyes; the optics of intensities, thresholds, and transfers of energy in Wong's cinema; and the diasporic presence of some ladies from Shanghai in Wong's Hong Kong Examines the political, historical, and sociological influence of Wong and his work, and discusses his work from a variety of perspectives including modern, post-modern, postcolonial, and queer theory Includes two appendices which examine Wong's work in Hong Kong television and commercials

The Sensuous Cinema of Wong Kar-wai Gary Bettinson,2025-03-20 The widely acclaimed films of Wong Kar-wai are

characterized by their sumptuous yet complex visual and sonic style. Bettinson argues that Wong's films—from *Days of Being Wild* and *Chungking Express* to *In the Mood for Love* and *The Grandmaster*—are permeated by an aesthetic of sensuousness and “disturbance” achieved through techniques such as narrative disruptions, jarring cuts, the blocking of facial access, and other complex strategies. The effect is to jolt the viewer out of complete aesthetic absorption. This tenth-anniversary edition of *The Sensuous Cinema of Wong Kar-wai* includes a substantial new afterword bringing the story of Wong's career up to date (including reflections on the mainland Chinese drama *Blossoms Shanghai*). Bettinson revisits and extends the arguments of the first edition, surveys the recent key debates on Wong's filmmaking, and introduces fresh lines of critical investigation. “Gary Bettinson's *Sensuous Cinema of Wong Kar-wai* is a major step forward in our understanding of this director. Bettinson scrutinizes Wong's unique place in world film culture, his unusual production methods, and his debts to several cinematic traditions, both Asian and European. A close examination of Wong's style shows, in unprecedented depth, how these lyrical, apparently loosely constructed films are underpinned by a strong formal and emotional coherence. The result is an unequaled study of a filmmaker whose work, from *As Tears Go By* to *The Grandmaster*, has redefined contemporary cinema.” —David Bordwell, University of Wisconsin-Madison “Seldom has the sensuous been subjected to such a scientifically rigorous and yet moving account as Gary Bettinson's analysis of Wong Kar-wai. Chapter by chapter, the logic of specific choices underpinning Wong's cinema produces a sense of revelation perfectly complementing the intense pleasures of watching the films. In this second edition, Bettinson focuses on the actor's work, a stroke of genius for understanding an oeuvre where body language and gesture are so crucial.” —Chris Berry, King's College London “In this essential study of acclaimed filmmaker Wong Kar-wai, Gary Bettinson exquisitely captures the director's cinematic sensorium and digs deep below a seductive visual surface to uncover a creative roughness that disturbs narrative and generic expectations. Three cheers for this updated edition!” —Gina Marchetti, author of *Citing China: Politics, Postmodernism, and World Cinema*

*In the Mood for Love* Tony Rayns, 2019-07-25 Set in Hong Kong, Singapore and Cambodia in the 1960s, Wong Kar Wai's *In the Mood for Love* (2000) is a film that luxuriates in the feeling of being in love - without ever turning into a love story. Its central characters, Mr Chow and Mrs Chan, are tenants in next-door apartments in Hong Kong who discover that their respective spouses are having an affair. Both of them have promiscuous colleagues at work, but they struggle to make sense of their partners' behaviour - and to control their growing feelings for each other. Hailed by the press as 'the consummate unconsummated love story of the new millennium', this film about desire repressed has become a firmly established classic of the twenty-first century. In his sharp and revealing analysis of *In the Mood for Love*, Tony Rayns draws on his considerable expertise in East Asian cinema and on his proximity to Wong Kar Wai and his colleagues at Jet Tone during the film's long and complicated genesis. He delivers a personal and highly original commentary on the film and its production, complete with privileged insights into Wong's idiosyncratic working methods and influences. The book also places the film in the

context of Wong's other work, with sidelights on its place in Hong Kong cinema as a whole. This special edition features original cover artwork by Jimmy Turrell.

Wong Kar-wai's Happy Together Jeremy Tambling, 2003-06-01 Wong Kar-wai's controversial film, *Happy Together*, was released in Hong Kong just before the handover of power in 1997. The film shows two Chinese gay men in Buenos Aires and reflects on Hong Kong's past and future by probing masculinity, aggression, identity, and homosexuality. It also gives a reading of Latin America, perhaps as an allegory of Hong Kong as another post-colonial society. Examining one single, memorable, and beautiful film, but placing it in the context of other films by Wong Kar-wai and other Hong Kong directors, this book illustrates the depth, as well as the spectacle and action, that characterizes Hong Kong cinema. Tambling investigates the possibility of seeing *Happy Together* in terms of 'national allegory', as Fredric Jameson suggests Third World texts should be seen. Alternatively, he emphasizes the fragmentary nature of the film by discussing both its images and its narrative in the light of Borges and Manuel Puig. He also looks at the film's relation to the American road movie and to the history of the tango. He poses questions how emotions are presented in the film (is this a 'nostalgia film?'); whether the masculinity in it should be seen negatively or as signs of a new hopefulness about Hong Kong's future; and whether the film indicates new ways of thinking of gender relationships or sexuality.

**Wong Kar-wai** Silver Wai-ming Lee, Micky Lee, 2017-08-07 Fans and critics alike perceive Wong Kar-wai (b. 1958) as an enigma. His dark glasses, his nonlinear narrations, and his high expectations for actors all contribute to an assumption that he only makes art for a few high-brow critics. However, Wong's interviews show this Hong Kong auteur is candid about the art of filmmaking, even surprising his interlocutors by suggesting his films are commercial and made for a popular audience. Wong's achievements nevertheless feel like art-house cinema. His third film, *Chungking Express*, introduced him to a global audience captivated by the quick and quirky editing style. His Cannes award-winning films *Happy Together* and *In the Mood for Love* confirmed an audience beyond the greater Chinese market. His latest film, *The Grandmaster*, depicts the life of a kung fu master by breaking away from the martial arts genre. In each of these films, Wong Kar-wai's signature style—experimental, emotive, character-driven, and timeless—remains apparent throughout. This volume includes interviews that appear in English for the first time, including some that appeared in Hong Kong magazines now out of print. The interviews cover every feature film from Wong's debut *As Tears Go By* to his 2013 *The Grandmaster*.

**Andrew Lau and Alan Mak's Infernal Affairs - The Trilogy** Gina Marchetti, 2007-04-01 *Infernal Affairs* has received journalistic, popular and corporate notice but little vigorous critical attention. In this book, Gina Marchetti explores the way this example of Hong Kong's cinematic eclecticism has crossed borders as a story, a commercial product and a work of art; and has had an undeniable impact on current Hong Kong cinema. Moreover, she uses this trilogy to highlight the way Hong Kong cinema continues to be inextricably intertwined with global film culture and the transnational movie market. *Infernal*

Affairs served as the source for the Academy Award-winning film *The Departed* (2006). The Martin Scorsese-directed film won Oscars for best motion picture, director, adapted screenplay and film editing. This is the first time that an American film based on a Hong Kong production swept the Academy Awards by winning four top prizes.

**In the Mood for Love (Huayang Nianhua)** Tony Rayns, 2025-06-12 Wong Kar-wai's *In the Mood for Love* (2000) is a film that luxuriates in the feeling of being in love – without ever turning into a love story. Its central characters, Mr Chow and Mrs Chan, are tenants in next-door apartments in Hong Kong who discover that their respective spouses are having an affair. As they try to make sense of their partners' behaviour, they also struggle to control their growing feelings for each other. Hailed by the press as 'the consummate unconsummated love story of the new millennium', this film about desire repressed has become a firmly established classic of the twenty-first century. In his sharp and revealing analysis of *In the Mood for Love*, Tony Rayns draws on his considerable expertise in East Asian cinema and on his proximity to Wong Kar-wai and his colleagues at production company Jet Tone during the film's long and complicated genesis. He delivers a personal and highly original commentary on the film and its production, complete with insights into Wong's idiosyncratic working methods and influences. He also places the film in the context of Wong's other work, with sidelights on its place in Hong Kong cinema as a whole. This new edition features an afterword by the author, looking back on *In the Mood for Love* 25 years after its first release.

#### **British Humanities Index ,2009**

Monsters I Have Been Kenji C. Liu, 2019-04-16 Using an invented poetry method called frankenpo (frankenstein poetry), Liu takes existing texts and remixes them, creating multi-faceted poems that investigate the relationship between toxic masculinity and forms of violence plaguing our modern society. It also explores the male-male erotic and marginalized masculinities that are urgently needed as a counterweight to today's dominant hypermasculinity.

**The Dark Interval** Padraic Killeen, 2022-05-05 Invoking key concepts from the philosophical writings of Gilles Deleuze and Giorgio Agamben, *The Dark Interval* examines a subtle but distinct iconography of passivity, stillness and profound self-affection that recurs across noir films of every era. In doing so, it identifies the emergence of a specific cinematic figure – the 'intervallic' noir protagonist exposed to the redemptive force of his or her own passion. Significantly, the book contextualises the iconography of film noir in relation to prior art-historical visual traditions, in particular earlier representations of melancholia and the saturnine, locating noir against a much broader canvas than has been the norm. Examining central noir films of the classic and modern era (*The Killers*, *The Man Who Wasn't There*) as well as films at the peripheries of noir (from Jacques Tourneur's *Cat People* to Wong Kar Wai's *2046*), the book locates a series of iconographic gestures, performance traditions and affective tonalities at once specific to noir and yet resonant with a deeper cultural and philosophical heritage. It is a meditation that uniquely grapples with the look and the feel of noir, and which dares to detect a unique quality of

'beatitude' that runs through a certain strain of noir films. In doing so, it illuminates why film noir remains one of the most provocative and affecting visual milieus of our time.

**Adapted for the Screen** Hsiu-Chuang Deppman, 2010-04-30 Contemporary Chinese films are popular with audiences worldwide, but a key reason for their success has gone unnoticed: many of the films are adapted from brilliant literary works. This book is the first to put these landmark films in the context of their literary origins and explore how the best Chinese directors adapt fictional narratives and styles for film. Hsiu-Chuang Deppman unites aesthetics with history in her argument that the rise of cinema in China, Hong Kong, and Taiwan in the late 1980s was partly fueled by burgeoning literary movements. Fifth Generation director Zhang Yimou's highly acclaimed films *Red Sorghum*, *Raise the Red Lantern*, and *To Live* are built on the experimental works of Mo Yan, Su Tong, and Yu Hua, respectively. Hong Kong new wave's Ann Hui and Stanley Kwan capitalized on the irresistible visual metaphors of Eileen Chang's postrealism. Hou Xiaoxian's new Taiwan cinema turned to fiction by Huang Chunming and Zhu Tianwen for fine-grained perspectives on class and gender relations. Delving equally into the individual approaches of directors and writers, Deppman initiates readers into the exciting possibilities emanating from the world of Chinese cinema. The seven in-depth studies include a diverse array of forms (cinematic adaptation of literature, literary adaptation of film, auto-adaptation, and non-narrative adaptation) and a variety of genres (martial arts, melodrama, romance, autobiography, documentary drama). Complementing this formal diversity is a geographical range that far exceeds the cultural, linguistic, and physical boundaries of China. The directors represented here also work in the U.S. and Europe and reflect the growing international resources of Chinese-language cinema. With her sophisticated blend of stylistic and historical analyses, Deppman brings much-needed nuance to current conversations about the politics of gender, class, and race in the work of the most celebrated Chinese writers and directors. Her pioneering study will appeal to all readers, general and academic, who have an interest in Chinese literature, cinema, and culture.

**Voice & Vision** Mick Hurbis-Cherrier, Gustavo Mercado, 2025-04-23 Develop your creative voice whilst acquiring the practical skills and confidence to use it with this new and fully updated edition of Mick Hurbis-Cherrier's filmmaking bible, *Voice & Vision*. Providing a solid grounding in the tools, techniques, and processes of narrative film, this comprehensive manual covers all the essentials whilst foregrounding artistic vision throughout. Gustavo Mercado joins Hurbis-Cherrier to walk the reader through every step of the process - from the transformation of an idea into a cinematic story, to the intricacies of promotion and distribution. Key features include: Comprehensive technical information on video production and postproduction tools, allowing filmmakers to express themselves with any camera, in any format, and on any budget An emphasis on the collaborative filmmaking process, including the responsibilities and creative contributions of every principal member of the crew and cast A focus on learning to work successfully with available resources (time, equipment, budget, personnel, etc.) in order to turn limitations into opportunities Updated digital filmmaking workflow breakdowns for Rec. 709

HD, Log Format, and D-Cinema productions Substantial coverage of the sound tools and techniques used in film production and the creative impact of postproduction sound design An extensive discussion of digital cinematography fundamentals, including essential lighting and exposure control tools, common gamma profiles, the use of LUTs, and the role of color grading Abundant examples referencing contemporary and classic films from around the world Indispensable information on production safety, team etiquette, and set procedures A robust companion website that includes eight award-winning example short films; interactive and high-resolution figures; extra technical chapters; forms and logs for preproduction, production, and postproduction; video examples that illustrate key concepts found within the book, and more The fourth edition has been fully revised and includes updates to video formats, camera technology, and lighting tools; expanded sections on multi-camera shooting, smartphone filmmaking, and drone cinematography; a new example short film for streaming and analysis; discussions on emerging AI applications for film production; additional information and resources on film set safety including best practices for intimacy scenes; and updates to contemporary funding, and distribution strategies. Whether using it in the classroom or looking for a comprehensive reference, *Voice & Vision* details all that's needed to know about the filmmaking process, delivered in an accessible and reader-friendly format.

Hanan al-Cinema Laura U. Marks, 2015-09-25 An examination of experimental cinema and media art from the Arabic-speaking world that explores filmmakers' creative and philosophical inventiveness in trying times. In this book, Laura Marks examines one of the world's most impressive, and affecting, bodies of independent and experimental cinema from the last twenty-five years: film and video works from the Arabic-speaking world. Some of these works' creative strategies are shared by filmmakers around the world; others arise from the particular economic, social, political, and historical circumstances of Arab countries, whose urgency, Marks argues, seems to demand experiment and invention. Grounded in a study of infrastructures for independent and experimental media art in the Arab world and a broad knowledge of hundreds of films and videos, *Hanan al-Cinema* approaches these works thematically. Topics include the nomadism of the highway, nostalgia for '70s radicalism, a romance with the archive, algorithmic and glitch media, haptic and networked space, and cinema of the body. Marks develops an aesthetic of enfolding and unfolding to elucidate the different ways that cinema can make events perceptible, seek connections among them, and unfold in the bodies and thoughts of audiences. The phrase *Hanan al-cinema* expresses the way movies sympathize with the world and the way audiences feel affection for, and are affected by, them. Marks's clear and expressive writing conveys these affections in works by such internationally recognized artists and filmmakers as Akram Zaatari, Elia Suleiman, Hassan Khan, Mounir Fatmi, and Joana Hadjithomas and Khalil Joreige, and others who should be better known.

*Masquerade* Mike Fu, 2024-10-29 "A surreal, queer, coming-of-age mystery set between New York and Shanghai."—*TIME*, A Best Book of Fall Newly single Meadow Liu is house-sitting for his friend, artist Selma Shimizu, when

he stumbles upon *The Masquerade*, a translated novel about a masked ball in 1930s Shanghai. The author's name is the same as Meadow's own in Chinese, Liu Tian—a coincidence that proves to be the first of many strange happenings. Over the course of a single summer, Meadow must contend with a possibly haunted apartment, a mirror that plays tricks, a stranger speaking in riddles at the bar where he works, as well as a startling revelation about a former lover. And when Selma vanishes from her artist residency, Meadow is forced to question everything he knows as the boundaries between real and imagined begin to blur. Exploring social, cultural, and sexual identities in New York, Shanghai, and beyond, Mike Fu's *Masquerade* is a skillfully layered, brilliantly interwoven debut novel of friendship, queer longing, and worlds on the brink, asking how we can find ourselves among ghosts of all kinds, and who we can trust when nothing—and no one—is as it seems.

Films and Dreams Thorsten Botz-Bornstein, 2007-01-01 *Films and Dreams* considers the essential link between films and the world of dreams. Thorsten Botz-Bornstein reveals a common structure of dreamtense in the works of major filmmakers like Tarkovsky, Sokurov, Bergman, and Wong Kar-wai.

**The Cinema of Jia Zhangke** Cecília Mello, 2019-07-25 Shortlisted for the BAFTSS 2020 Award for Best Monograph Despite his films being subjected to censorship and denigration in his native China, Jia Zhangke has become the country's leading independent film director internationally. Seen as one of world cinema's foremost auteurs, he has played a crucial role in documenting and reflecting upon China's era of intense transformations since the 1990s. Cecília Mello provides in-depth analysis of Jia's unique body of work, from his early films *Xiao Wu* and *Platform*, to experimental quasi-documentary *24 City* and the audacious *Mountains May Depart*. Mello suggests that Jia's particular expression of the realist mode is shaped by the aesthetics of other Chinese artistic traditions, allowing Jia to unearth memories both personal and collective, still lingering within the ever-changing landscapes of contemporary China. Mello's groundbreaking study opens a door into Chinese cinema and culture, addressing the nature of the so-called 'impure' cinematographic art and the complex representation of China through the ages. Foreword by Walter Salles

Exploring Film and Christianity Rita Benis, Sérgio Dias Branco, 2024-11-29 This book examines the connections between film and Christianity, considering how films express and depict Christian faith and spirituality and provide experiences associated with it. The notion of movement as immobility (from Simone Weil) is employed to describe film and its images in motion. Its movements can reconnect us with the movements of the world, those motions in which a mysterious sense of order, what Weil calls immobility, arises. Film is understood as a privileged form to access inscrutable spiritual (in)visibilities that can be linked with Christian concepts and practices. The chapters in *Exploring Film and Christianity* offer new studies of famous directors such as Andrei Tarkovsky and Robert Bresson combined with analyses of recent notable films, including Terrence Malick's *Knight of Cups*, Martin Scorsese's *Silence*, and Denis Villeneuve's *Blade Runner 2049*. Organized around the productive topics of theory, expression, depiction and experience, this volume is a valuable contribution to

interdisciplinary research on film and Christianity.

**New Philosophies of Film** Robert Sinnerbrink, 2011-10-13 This is a critical exploration of analytic and Continental philosophies of film, which puts film-philosophy into practice with detailed discussions of three filmmakers. The book includes philosophical readings of three key contemporary filmmakers: Malick, Lynch and Von Trier. It also features links to online resources, guides to further reading and a filmography.

## Embracing the Tune of Appearance: An Mental Symphony within **Wong Kar Wai Quotes**

In some sort of eaten by screens and the ceaseless chatter of fast communication, the melodic beauty and emotional symphony produced by the prepared term frequently diminish in to the background, eclipsed by the relentless sound and interruptions that permeate our lives. Nevertheless, nestled within the pages of **Wong Kar Wai Quotes** a marvelous fictional value overflowing with natural feelings, lies an immersive symphony waiting to be embraced. Constructed by an outstanding composer of language, this captivating masterpiece conducts viewers on an emotional journey, skillfully unraveling the concealed tunes and profound influence resonating within each cautiously constructed phrase. Within the depths of this emotional evaluation, we can examine the book is central harmonies, analyze its enthralling publishing style, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

[primary inversion](#)

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