

Organizer: **Leung, Man Tat Terence**, Hong Kong Baptist University, Hong Kong

Of Hong Kong Cinema and Elsewhere: “Chineseness”, Refraction, Exploitation

This panel addresses issues of racial representation, the politics of language and foreign re-appropriations in/of Hong Kong cinema from the 1970s onwards. The three contributions to this panel aim to reassess “Chineseness” through works centred around both internal tension and outside appropriations of Hong Kong cinematic texts.

The first presentation will explore the cinematic narrative of *Connected* (2008) expounding differences in attitudes reflected and/or provoked by the dubbing of the originally mixed Cantonese/Mandarin film into a completely Mandarin film, and interrogate ensconced aspects of Balkanization, separatism and return to the motherland.

The second presentation will focus on how Hong Kong action cinema of the 70s and 90s was hijacked by French *soixante-huitard* René Viénet (*Can Dialectics Break Bricks?*) and post-'68 director Olivier Assayas (*Irma Vep*) as a kind of Situationist practice to “détourn” and “re-locate” their respective French cultural issues on the world screen, yet, with an indivisible excess.

The last presentation will look at how racial others are appropriated in Tsui Hark's *Once Upon a Time in China I* (1991) and its sequel *Once Upon a Time in China II* (1992) to enable Hong Kong people's self-reflection of identity during the sovereignty transition, 1997.

In the course of the three individual contributions, “Chineseness” will emerge as a concept reshaped by racial (dis)integration, refracted by the politics of language and “abused” for the purpose of transgressing the cultural politics in Western Europe.