

Global connections and screen innovations drive Hong Kong screenscapes that flow with transnational cultural production, circulation and consumption, highlighting innovations, interactions, disjunctures, differences, and ruptures therein. Focusing on the film clubs of the 1960s and 1970s, the successive new waves since the 1980s and the post-handover digital revolution, this book offers a timely and refreshing look at the shifts and changes in Hong Kong's multifaceted screenscapes.

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