|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Aaron | [Middle name] | Gerow |
| [Enter your biography] | | | |
| Yale University | | | |

|  |
| --- |
| **Your article** |
| Hu, King (1931–1997) |
| (Hu Jinquan) |
| King Hu (Hu Jinquan) was an influential Chinese film director based in Hong Kong who helped shape martial arts film and introduce Chinese-language cinema abroad. Born near Beijing, he attended the Beijing National Art Institute but was caught in Hong Kong in 1949 with the advent of the Communist Revolution. Holding various jobs, including acting and art direction, Hu eventually became a film director in the early 1960s working for the Shaw Brothers, Hong Kong’s most prolific studio. Influenced by Peking opera and drawing on his artistic experience, Hu moved away from the simple emphasis on action in the *wuxia* or ‘chivalric martial hero’ genre, to focus in films like Dai zui xia (*Come Drink with Me* [1966]) on character centred narratives grounded in history and a philosophical outlook. He moved to Taiwan to make *Longmen Kezhan* (*The Dragon Gate Inn* [1967]) and *Xia nu* (*A Touch of Zen* [1970]), the latter of which became one of the first Chinese films to win an award at a European festival (a technical award at the Cannes Film Festival in 1975). While the latter film continued the former’s narrative of power struggles deciding the fate of China, it added a spiritual dimension rarely equated in similar films, even as its fight choreography influenced later martial arts cinema. |
| King Hu (Hu Jinquan) was an influential Chinese film director based in Hong Kong who helped shape martial arts film and introduce Chinese-language cinema abroad. Born near Beijing, he attended the Beijing National Art Institute but was caught in Hong Kong in 1949 with the advent of the Communist Revolution. Holding various jobs, including acting and art direction, Hu eventually became a film director in the early 1960s working for the Shaw Brothers, Hong Kong’s most prolific studio. Influenced by Peking opera and drawing on his artistic experience, Hu moved away from the simple emphasis on action in the *wuxia* or ‘chivalric martial hero’ genre, to focus in films like Dai zui xia (*Come Drink with Me* [1966]) on character centred narratives grounded in history and a philosophical outlook. He moved to Taiwan to make *Longmen Kezhan* (*The Dragon Gate Inn* [1967]) and *Xia nu* (*A Touch of Zen* [1970]), the latter of which became one of the first Chinese films to win an award at a European festival (a technical award at the Cannes Film Festival in 1975). While the latter film continued the former’s narrative of power struggles deciding the fate of China, it added a spiritual dimension rarely equated in similar films, even as its fight choreography influenced later martial arts cinema. List of works: *Dai zui xia* (*Come Drink with Me* [1966])  *Longmen Kezhan* (*The Dragon Gate Inn* [1967])  *Xia nu* (*A Touch of Zen*, 1970)  *Ying chun ge de feng bo* (*The Fate of Lee Khan* [1973])  *Zhonglie Tu* (*The Valiant Ones* [1975]) |
| Further reading:  (Bordwell, Planet Hong Kong: Popular Cinema and the Art of Entertainment)  (Bordwell, Richness Through Imperfection: King Hu and the Glimpse)  (Teo, Chinese Martial Arts Cinema: The Wuxia Tradition)  (Teo, King Hu's a Touch of Zen) |