

# Historical Dictionary Of Taiwan Cinema

Historical Dictionary of Taiwan Cinema Thirty-two New Takes on Taiwan Cinema Historical Dictionary of Taiwan Cinema Taiwan Cinema Taiwanese-Language Cinema Taiwan Cinema as Soft Power Taiwan Cinema Locating Taiwan Cinema in the Twenty-first Century Island on the Edge Cinema Taiwan Taiwanese-Language Cinema Taiwan New Cinema at Film Festivals New Taiwanese Cinema in Focus An Annotated Bibliography for Taiwan Film Studies Transnational Representations Taiwan Cinema, Memory, and Modernity Taiwan Film Directors Film Production and Consumption in Contemporary Taiwan No Man an Island Cultural and Social Change in Taiwan Daw-Ming Lee Emilie Yueh-yu Yeh Daw-Ming Lee G. Hong Ming-yeh Rawnsley Song Hwee Lim Kuei-fen Chiu Paul Pickowicz Chris Berry Darrell William Davis Ming-yeh Rawnsley Beth Tsai Flannery Wilson Jim Cheng James Wicks Ivy I-chu Chang Emilie Yueh-yu Yeh Ya-Feng Mon James Udden Ming-y Rawnsley

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taiwan was able to solidly build and sustain a film industry only after locally produced mandarin films secured markets in hong kong and southeast asia during the 1960s and 1970s though only a small island with a limited population in its heyday taiwan was among the top 10 film producing countries areas in the world turning out hundreds of martial arts kung fu films and romantic melodramas annually that were screened in theaters across southeast asia and other areas internationally however except for one acclaimed film by director king hu taiwan cinema was nearly invisible on the art cinema map until the 1980s when the films of hou hsiao hsien edward yang and other taiwan new cinema directors gained recognition at international film festivals first in europe and later throughout the world since then many other taiwan directors have also become an important part of cinema history such as ang lee and tsai ming liang the historical dictionary of taiwan cinema covers the history of cinema in taiwan during both the japanese colonial period 1895 1945 and the chinese nationalist period 1945 present this is accomplished through a chronology highlighting the main events during the long period and an introduction which carefully analyses the progression the bulk of the information however appears in a dictionary section including over a hundred very extensive entries on directors producers performers films film studios and genres photos are also included in the dictionary section more information can be found through the bibliography taiwan cinema is truly unique and this book is a good place to find out more about it whether you are a student or teacher or just a fan

thirty two new takes on taiwan cinema covers thirty two films from taiwan addressing a flowering of new talent moving from art film to genre pictures and nonfiction beyond the conventional framework of privileging new and post new cinema or prominence of auteurs or single films this volume is a comprehensive

judicious take on taiwan cinema that fills gaps in the literature offers a renewed historiography and introduces new creative force and voices of taiwan s moving image culture to produce a leading and accessible work on taiwan film and culture film by film is conceived as the main carrier of moving picture imagery for a majority of viewers across the world the curation offers an array of formal historical genre sexual social and political frames which provide a rich brew of contexts this surfeit of meanings is carried by individual films one by one which breaks down abstractions into narrative bites and outsized emotions

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a groundbreaking study of taiwan cinema hong provides helpful insight into how it is taught and studied by taking into account not only the auteurs of new taiwan cinema but also the history of popular genre films before the 1980s the book is essential for students and scholars of taiwan film and visual studies and east asian cultural history

taiwanese language cinema rediscovered and reconsidered presents diverse approaches to the vibrant commercial film industry known as taiwanese language cinema taiyupian after a long period of neglect films are being restored and made available with subtitles taiwanese language cinema was a cycle of over 1 000 dramatic feature films produced between the mid 50s and early 70s in the local minnanhua chinese language most commonly spoken on the island also known as e taiwanese e taiyu the rediscovery of taiwanese language cinema is stimulating new scholarship both in chinese in taiwan and in other languages which challenges our conventional understandings of taiwanese film history and opens up new approaches to the films themselves this volume includes a mix of new english language scholarship material with key essays by taiwanese scholars newly translated from chinese for the volume

why has taiwanese film been so appealing to film directors critics and audiences across the world this book argues that because taiwan is a nation without hard political and economic power cinema becomes a form of soft power tool that taiwan uses to attract global attention to gain support and to build allies author song hwee lim shows how this goal has been achieved by taiwanese directors whose films win the hearts and minds of foreign audiences to make taiwan a major force in world cinema

chinese glossary selected names and terms selected chinese filmography bibliography index

there has been much discussion of new wave taiwan cinema of the 1980s and 1990s including research that studies the pathbreaking contributions of acclaimed directors like hou hsiao hsien this book updates the scholarship on taiwan cinema by taking it into the twenty first century it is the first book to take a multidisciplinary approach to evaluating recent taiwan films the authors are specialists in cultural studies history and the social sciences and they use different film materials and methodologies to analyze the ways in which filmmakers deal with the evolution of taiwan s society economy and culture in the new century the emphasis is placed on the diversity of approaches that characterize recent taiwan cinema taiwanese filmmakers use many forms and genres to tackle pressing issues in sharp contrast to the late twentieth century new wave filmmakers who were widely regarded as producing art films that had little impact on the domestic market many recent taiwan films have enjoyed huge commercial success in taiwan this book probes many crucial controversies what are taiwan s meaningful cultural and historical connections to japan how do taiwanese filmmakers and audiences feel about mainland china how does taiwan cinema deal with environmental issues animal rights human trafficking sexuality and the challenges facing ethnic minorities locating twenty first century taiwan cinema is an important book for collections in asian studies film studies and the social sciences

this is the first english language anthology on the taiwan new cinema and its legacy it is an exciting collection which covers all the major filmmakers from hou hsiao hsien and edward yang to ang lee and more gathering a range of essays that analyze individual films produced since the advent of the taiwan new cinema in the early 1980s it aims to complement feii lu s taiwan cinema politics economics aesthetics translated by chris berry duke university press and hong kong university press forthcoming taiwan and its internationally renowned cinema ar on the edge in more ways than one for all of its history the island has been on the edge of larger geopolitical entities subjected to invasions migrations

incursions and pressures on the other hand as one of the little tiger economies of asia it has been on the cutting edge of the asian economic boom and of technological innovation in recent years it has pioneered democratization of authoritarian regimes in east asia

following the recent success of taiwanese film directors such as hou hsiao hsien edward yang ang lee and tsai ming liang taiwanese film is raising its profile in contemporary cinema this collection presents an exciting and ambitious foray into the cultural politics of contemporary taiwan film that goes beyond the auteurist mode the nation state argument and vestiges of the new cinema cinema taiwan considers the complex problems of popularity conflicts between transnational capital and local practice non fiction and independent filmmaking as emerging modes of address and new possibilities of forging vibrant film cultures embedded in national identity politics gender sexuality and community activism insightful and challenging the essays in this collection will attract attention to a globally significant field of cultural production and will appeal to readers from the areas of film studies cultural studies and chinese culture and society

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taiwan new cinema first wave 1982 1989 second wave 1990 onward has a unique history regarding film festivals particularly in the way these films are circulated at major european film festivals it shares a common formalist concern about cinematic modernism with its western counterparts departing from previous modes of filmmaking that were preoccupied with nostalgically romanticizing china s image through utilising in depth case studies of films by taiwan based directors tsai ming liang zhao deyin and hou hsiao hsien tsai discusses how taiwan new cinema represents a struggling configuration of the nation brought forth by taiwan s multilayered colonial and postcolonial histories taiwan new cinema at film festivals presents the conditions that have led to the production of a national cinema branding the auteur and examines shifting representations of cultural identity in the context of globalization

new taiwanese cinema in focus therefore presents the taiwanese new wave and second wave movements with an emphasis on intertextuality citation and trans cultural dialogue

compiled by two skilled librarians and a taiwanese film and culture specialist this volume is the first multilingual and most comprehensive bibliography of taiwanese film scholarship designed to satisfy the broad interests of the modern researcher the second book in a remarkable three volume research project an annotated bibliography for taiwan film studies catalogues the published and unpublished monographs theses manuscripts and conference proceedings of taiwanese film scholars from the 1950s to 2013 paired with an annotated bibliography for chinese film studies 2004 which accounts for texts dating back to the 1920s this series brings together like no other reference the disparate voices of chinese film scholarship charting its unique intellectual arc organized intuitively the volume begins with reference materials bibliographies cinematographies directories indexes dictionaries and handbooks and then

moves through film history the colonial period taiwan dialect film new taiwan cinema the 2 28 incident film genres animated anticomunist documentary ethnographic martial arts teen film reviews film theory and technique interdisciplinary studies taiwan and mainland china taiwan and japan film and aboriginal peoples film and literature film and nationality biographical materials film stories screenplays and scripts film technology and miscellaneous aspects of taiwanese film scholarship artifacts acts of censorship copyright law distribution channels film festivals and industry practice works written in multiple languages include transliteration romanized and original script entries which follow universal aacr 2 and american cataloguing standards and professional notations by the editors to aid in the use of sources

transnational representations focuses on a neglected period in taiwan film scholarship the golden age of the 1960s and 1970s which saw innovations in plot theme and genre as directors highlighted the complexities of taiwan s position in the world combining a concise overview of taiwan film history with analysis of representative taiwan films the book reveals the internal and external struggles taiwan experienced in its search for global identity this cross disciplinary study adopts a transnational approach which presents taiwan s film industry as one that is intertwined with that of mainland china challenging previous accounts that present the two industries as parallel yet separate the book also offers productive comparisons between taiwan films and contemporary films elsewhere representing the politics of migration and between the antecedents of new cinema movements and taiwan new cinema of the 1980s james wicks s book offers a most nuanced sensible and timely account of the 1960s to 1970s taiwan films in terms of plot theme language and generic innovations it zooms in on works by such prominent directors as li xing bai jingrui song cunshou and others highlighting local regional and transnational flows while not losing sight of the complexities in the island state s identity and modernity formation processes ping hui liao university of california san diego wicks s engaging study forges a

comparative approach to taiwanese cinema that is enlivened and inspired by the possibility of close reading historical research and interviews most importantly it draws attention to seminal films so rarely discussed in the english language brian hu artistic director of the san diego asian film festival

this book investigates the aesthetics and politics of post taiwan new cinema by examining fifteen movies by six directors and frequent award winners in international film festivals the book considers the works of such prominent directors as edward yang tsai ming liang and chang tsuo chi and their influence on asian films as well as emergent phenomenal directors such as wei te sheng zero chou and chung mong hong it also explores the possibility of transnational and trans local social sphere in the interstices of layered colonial legacies nation state domination and global capitalism considering taiwan cinema in the wake of globalization it analyses how these films represent the socio political transition among multiple colonial legacies global capitalism and the changing cross strait relation between taiwan and the mainland china the book discusses how these films represent nomadic urban middle class displaced transnational migrant workers roaming children and younggangsters and explores how the continuity disjuncture of globalization has not only carved into historical and personal memories and individual bodies but also influenced the transnational production modes and marketing strategies of cinema

focusing on the work of four contemporary filmmakers ang lee edward yang hou hsiao hsien and tsai ming liang the authors explore how these filmmakers broke from tradition creating a cinema that is both personal and insistent on examining taiwan s complex history featuring stills anecdotes and close readings of films the authors consider the influence of hong kong and martial arts films directors experiments with autobiography the shifting fortunes of the taiwanese film industry and taiwan cinema in the context of international cinema s aesthetics and business practices

this book uses the potent case study of contemporary taiwanese queer romance films to address the question of how capitalism in taiwan has privileged the film industry at the expense of the audience's freedom to choose and respond to culture on its own terms interweaving in depth interviews with filmmakers producers marketers and spectators ya fong mon takes a biopolitical approach to the question showing how the industry uses investments in techno science ancillary marketing and media convergence to seduce and control the sensory experience of the audience yet that control only extends so far volatility remains a key component of the film going experience

taiwan is a peculiar place resulting in a peculiar cinema with hou hsiao hsien being its most remarkable product hou's signature long and static shots almost invite critics to give auteurist readings of his films often privileging the analysis of cinematic techniques at the expense of the context from which hou emerges in this pioneering study james ullen argues instead that the taiwanese experience is the key to understanding hou's art the convoluted history of taiwan in the last century has often rendered fixed social and political categories irrelevant changing circumstances have forced the people in taiwan to be hyperaware of how imaginary identity above all national identity is hou translates this larger state of affairs in such masterpieces as city of sadness the puppetmaster and flowers of shanghai which capture and perhaps even embody the elusive slippery contours of the collective experience of the islanders making extensive uses of chinese sources from taiwan the author shows how important the local matters for this globally recognized director in this new edition of no man an island james ullen charts a new chapter in the evolving art of hou hsiao hsien whose latest film the assassin earned him the best director award at the cannes film festival in 2015 hou breaks new ground in turning the classic wuxia genre into a vehicle to express his unique insight into the working of history the unconventional approach to conventions is quintessential hou hsiao hsien an excellent and groundbreaking volume this book's very precise analyses of the

films as well as their context make it the primary source for any scholar working on hou in english chris berry king s college london in this first book length study on hou hsiao hsien james ullen illuminates the most intriguing yet mystifying filmmaker in world cinema no man an island is without doubt a major contribution to the fields of chinese language cinema and film studies emilie yueh yu yeh lingnan university hong kong

this book examines the processes of cultural social political transition in taiwan since 1945 investigating their impact on the taiwanese cultural industries with a particular focus on cinema theatre showing how changes in cinema theatre illustrate the broader cultural social political changes taking place

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