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Taiwan Films

**Ming-yeh Rawnsley, Corrado Neri, Wafa
Ghermani, Chris Berry**

Taiwan Films:

An Annotated Bibliography for Taiwan Film Studies Jim Cheng, James Wicks, Sachie Noguchi, 2016-04-19 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remarkable three volume research project An Annotated Bibliography for Taiwan Film Studies catalogues the published and unpublished monographs theses manuscripts and conference proceedings of Taiwanese film scholars from the 1950s to 2013 Paired with An Annotated Bibliography for Chinese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 28 incident film genres animated anticommunist 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

Historical Dictionary of Taiwan Cinema Daw-Ming Lee, 2012-11-08 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 [Taiwan Cinema](#) G. Hong, 2011-02-25 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 *Taiwan Film Directors* Emilie Yueh-yu Yeh, Darrell William Davis, 2005 The year 2003 marked the fiftieth anniversary of James Watson's and Francis Crick's discovery of the structure of DNA which began a revolution in the biological sciences and radically altered the way humans view life and themselves In this poetic account Erwin Fleissner an eminent cancer researcher and teacher offers a personal and professional reflection on the most significant developments in molecular genetics and cell biology over the past fifty years *Vital Harmonies* is a sweeping look at these crucial scientific advances and an insider's perspective on what scientists have actually learned from them Contrasting the humanistic side of scientific research with more deterministic or mechanical explanations of life processes Fleissner discusses everything from natural selection to the tradition of rational inquiry stemming from the Enlightenment He goes on to describe the structures of macromolecules and their organizing principles as well as cancer genes stem cells and the Human Genome Project He also explores neuronal cells and the emergence of consciousness and how biological evolution is the foundation of our personal reality as well as our global responsibility Fleissner asserts that scientific investigations cannot negate our essential humanness nor should the public fear them Taking an optimistic perspective he argues that a deeper knowledge of ourselves as biological entities will provide us ultimately with greater health serenity and self knowledge *Vital Harmonies* gives readers whatever their background an engaging analysis of some of the most important questions facing humanity today **Taiwan Cinema as Soft Power** Song Hwee Lim, 2022 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 The book maps Taiwan's cinematic output in the twenty first century through the three keywords in the book's subtitle authorship transnationality historiography Its object of analysis is the legacy of Taiwan New Cinema a movement that begun in the early 1980s that has had a lasting impact upon filmmakers and cinephiles worldwide for nearly forty years By examining case studies that include Hou Hsiao hsien Ang Lee and Tsai Ming liang this book suggests that authorship is central to Taiwan cinema's ability to transcend borders to the extent that the historiographical writing of Taiwan cinema has to be reimagined It also looks at the scaling down of soft power from the global to the regional via a cultural imaginary called little freshness which describes films and cultural products from Taiwan that have become hugely popular in China and Hong Kong In presenting Taiwan cinema's significance as a case of a small

nation with enormous soft power this book hopes to recast the terms and stakes of both cinema studies and soft power studies in academia

Taiwan Cinema Kuei-fen Chiu, Ming-yeh Rawnsley, Gary Rawnsley, 2017-07-14 Chinese glossary Selected names and terms Selected Chinese filmography Bibliography Index

Taiwan Cinema, Memory, and Modernity Ivy I-chu Chang, 2019-01-04 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

New Taiwanese Cinema in Focus Flannery Wilson, 2014-03-17 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

Island on the Edge Chris Berry, Feii Lu, 2005-01-01 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

Locating Taiwan Cineman in the Twenty-first Century PAUL G. PICKWICZ, 2020

Cinema Taiwan Darrell William Davis, Ru-shou Robert Chen, 2007-05-07 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 auterist 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

Transnational Representations James Wicks, 2014-11-01 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 Taiwanese-Language Cinema Ming-yeh Rawnsley, Corrado Neri, Wafa Ghermani, Chris Berry, 2024-11-30 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 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 **Film Production and Consumption in Contemporary Taiwan** Ya-Feng Mon, 2025-10-01 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

Taiwanese-Language Cinema Ming-yeh Rawnsley, Corrado Neri, Wafa Ghermani, Chris Berry, 2024-11-30 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 Taiwanesee 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

Early Film Culture in Hong Kong, Taiwan, and Republican China Emilie Yueh-yu Yeh, 2018-02-14 A pathbreaking collection of essays on early Chinese language cinema

Historical Dictionary of Taiwan Cinema Daoming Li, 2013 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 Emilie Yueh-yu Yeh, Darrell William Davis, Wenchi Lin, Wenqi Lin, 2022-12-22 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

Envisioning Taiwan June Yip, 2004-10-07 Traces the growth and evolution of a Taiwan's sense of itself as a separate and distinct entity by examining the diverse ways a discourse of nation has been produced in the Taiwanese cultural imagination

No Man an Island James Udden, 2009-06-01 This is a book length study of Hou Hsiao Hsien Taiwan's famous director of movies such as The Puppetmaster City of Sadness Flowers of Shanghai and Goodbye South Goodbye His body of work reflects a unique film style characterized by intricate lighting improvisational acting and long static shots

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