Movie Box Taiwan

Carlos Rojas, Eileen Chow

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 Mingliang 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 young gangsters, 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.

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three-volume research project, An Annotated Bibliography for Taiwan Film Studies catalogues the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013.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 2/28 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.

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.

Taiwan Cinema as Soft Power Song Hwee Lim,2021-12-17 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.

<u>Taiwan Film Directors</u> Emilie Yueh-yu Yeh, Darrell William Davis, 2005 This is a study of Taiwanese film and its some of most celebrated directors, focusing on the rich body of work from four contemporary filmmakers - Ang Lee, Edward Yang, Hou Hsiao-hsien and Tsai Ming-liang.

Taiwan and Southeast Asia Karl Chee Leong Lee, Ying-kit Chan, 2023-06-16 Lee, Chan and their contributors analyse the different kinds of soft power deployed by Taiwan in its bid to strengthen its relations with its neighbours in Southeast Asia. Despite not having formal diplomatic relations with Southeast Asian countries after their diplomatic recognition of the People's Republic of China decades ago, Taiwan continues to be a key economic and socio-cultural partner for the region at large. Successive administrations in Taiwan from the Chen to Tsai eras have circumvented the long-standing absence of diplomatic recognition with the diffusion of soft power — shaping what others want with attractiveness — through the utilization of its existing economic and socio-cultural links with Southeast Asian countries. While such soft power diffusion contributes to Taiwan's triple quests for legitimacy as a member of international community, status as a constructive actor in the region and long-term economic prosperity for the island-state, the emergence of China as an economic superpower in the 21st century has

significantly challenged such quests from Taipei. The contributors to this volume examine both the intentions and the reception of Taiwan's approach to the nations of ASEAN. An essential read for students and researchers investigating the impact and limitations of soft power in foreign policy.

Thirty-two New Takes on Taiwan Cinema Emilie Yueh-yu Yeh, Darrell William Davis, Wenchi Lin, 2022-12-22 A film-by-film introduction to Taiwan cinema and cultures

Historical Dictionary of Taiwan Cinema Daw-Ming Lee,2012-11-08 The Historical Dictionary of Taiwan Cinema covers the history of Taiwan cinema during both the Japanese colonial period (1895–1945) and Chinese Nationalist period (1945–present). This is accomplished through a chronology, list of acronyms and abbreviations, an introductory essay, an extensive bibliography, and more than a hundred cross-referenced entries on directors, producers, performers, films, film studios, and genres. The book is an excellent access point for students, researchers, and anyone wanting to know more about Taiwan cinema, as well as the social, political, financial, and creative intricacies of how at least one important national cinema developed.

The Oxford Handbook of Chinese Cinemas Carlos Rojas, Eileen Chow, 2013-04-25 What does it mean for a cinematic work to be Chinese? Does it refer specifically to a work's subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such questions make any single approach to a vast field like Chinese cinema difficult at best. Accordingly, The Oxford Handbook of Chinese Cinemas situates the term more broadly among various different phases, genres, and distinct national configurations, while taking care to address the consequences of grouping together so many disparate histories under a single banner. Offering both a platform for cross-disciplinary dialogue and a mapping of Chinese cinema as an expanded field, this Handbook presents thirty-three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies. Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity — all the way from the industry's beginnings in the 1920s up to its current forms in contemporary Hong Kong, Taiwan, and the global diaspora. Chapters in Part II feature studies centered on the field's taxonomical formalities, including such topics as the role of the Chinese opera in technological innovation, the political logic of the Maoist film, and the psychoanalytic formula of the kung fu action film. Finally, in Part III, focus is given to the structural elements that comprise a work's production, distribution, and reception to reveal the broader cinematic apparatuses within which these works are positioned. Taken together, the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship. Expertly edited to illustrate a representative set of up to date topics and approaches, The Oxford Handbook of Chinese Cinemas provides a vital addition to a burgeoning field still in its formative stages.

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

Japanese and Hong Kong Film Industries Shuk-ting, Kinnia Yau,2009-09-11 Annotation Focuses on the cooperation

between Hong Kong and Japanese cinema from the Sino-Japanese War, which broke out in the 1930s, up until the early 1970s, to re-evaluate the significance of this event in the context of Asian film history.

New Taiwanese Cinema in Focus Flannery Wilson, 2015-05-29 In the Taiwanese film industry, the dichotomy between 'art-house' and commercially viable films is heavily emphasized. However, since the democratization of the political landscape in Taiwan, Taiwanese cinema has become internationally fluid. As the case studies in this book demonstrate, filmmakers such as Hou Hsiao-hsien, Edward Yang, Tsai Ming-liang, and Ang Lee each engage with international audience expectations. 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. Wilson argues that the cinema of Taiwan since the 1980s should be read emblematically; that is, as a representation of the greater paradox that exists in national and transnational cinema studies. She argues that these unlikely relationships create the need for a new way of thinking about 'transnationalism' altogether, making this an essential read for advanced students and scholars in both Film Studies and Asian Studies.

Routledge Handbook of Contemporary Taiwan Gunter Schubert,2016-05-20 The Routledge Handbook of Contemporary Taiwan offers a comprehensive overview of both contemporary Taiwan and the Taiwan studies field. Each contribution summarises the major findings in the field and highlights long-term trends, recent observations and possible future developments in Taiwan. Written by an international team of experts, the chapters included in the volume form an accessible and fascinating insight into contemporary Taiwan. Up-to-date, interdisciplinary, and academically rigorous, the Handbook will be of interest to students, academics, policymakers and others in search of reliable information on Taiwanese politics, economics, culture and society.

The Chinese Cinema Book Song Hwee Lim, Julian Ward, 2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to disaporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

Who Owns the World's Media? Eli M. Noam,2016 This publication moves beyond the rhetoric of free media and free markets to provide a dispassionate and data-driven analysis of global media ownership trends and their drivers. Based on an extensive data collection effort from scholars around the world, it covers 13 media industries, including television, newspapers, book publishing, film, search engines, ISPs, and wireless telecommunication, across a 10-25 year period in 30 countries.

No Man an Island James Udden,2017-11-21 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 Udden 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 Udden 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 Udden 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

Rethinking Film Festivals in the Pandemic Era and After Marijke de Valck, Antoine Damiens, 2023-02-05 This is an open access book. This edited collection aims to document the effects of Covid-19 on film festivals and to theorize film festivals in the age of social distancing. To some extent, this crisis begs us to consider what happens when festivals can't happen; while films have found new (temporary) channels of distribution (most often in the forms of digital releases), the festival format appears particularly vulnerable in pandemic times. Imperfect measures, such as the move to a digital format, cannot recapture the communal experience at the very core of festivals. Given the global nature of the pandemic and the diversity of the festival phenomenon, this book features a wide range of case studies and analytical frameworks. With contributors including established scholars and frontline festival workers, the book is conceived as both a theoretical endeavour and a practical exploration of festival organizing in pandemic times.

(En)Gendering Taiwan Ya-chen Chen,2017-10-15 This book highlights the diversity and richness of non-Mainland China and Taiwan-oriented gender issues from a unique Taiwanese perspective, in contrast to previous studies that have often placed Taiwanese gender issues under the huge umbrella of Mainland Chinese, Communist Chinese, or P.R.C. women's and gender studies. In a follow-up dialogue to and with Liu's, Karl's, and Ko's The Birth of Chinese Feminism, this book looks at the various metaphorical details of that "birth" and the different dimensions of Mainland Chinese versus Taiwanese feminism and gender issues. Although Chinese-heritage people share similar traditions, different gender problems have occurred in and challenged various local conditions of Chinese-speaking areas. Taiwan's gender issues have reflected Taiwan's unique historical, sociocultural, economic, political, (post)colonial, military, and diplomatic backgrounds, in ways unfamiliar to the many people with a Chinese background who are not Taiwanese. This volume gives a historical outline of the people and events that paved the

way for the rise of Taiwanese feminism, and includes portraits of famous feminists, gender issues in institutions, and a variety of gender concerns.

Optimal Transport Statistics for Economics and Related Topics Nguyen Ngoc Thach, Vladik Kreinovich, Doan Thanh Ha, Nguyen Duc Trung, 2023-12-04 This volume emphasizes techniques of optimal transport statistics, but it also describes and uses other econometric techniques, ranging from more traditional statistical techniques to more innovative ones such as quantiles (in particular, multidimensional quantiles), maximum entropy approach, and machine learning. Applications range from general analysis of GDP growth, stock market, and consumer prices to analysis of specific sectors of economics (construction, credit and banking, energy, health, labor, textile, tourism, international trade) to specific issues affecting economy such as bankruptcy, effect of Covid-19 pandemic, effect of pollution, effect of gender, cryptocurrencies, and the existence of shadow economy. Papers presented in this volume also cover data processing techniques, with economic and financial application being the unifying theme. This volume shows what has been achieved, but even more important are remaining open problems. We hope that this volume will: ^ inspire practitioners to learn how to apply state-of-the-art techniques, especially techniques of optimal transport statistics, to economic and financial problems, and ^ inspire researchers to further improve the existing techniques and to come up with new techniques for studying economic and financial phenomena.

Perverse Taiwan Howard Chiang, Yin Wang, 2016-12-19 Cover -- Title -- Copyright -- Contents -- List of figures -- Notes on contributors -- 1 Perverse Taiwan -- PART I Turning queer in straight times: reframing genealogies -- 2 Archiving Taiwan, articulating renyao -- 3 Plural not singular: homosexuality in Taiwanese literature of the 1960s -- 4 From psychoanalysis to AIDS: the early contradictory approaches to gender and sexuality and the recourse to American discourses during Taiwan's societal transformation in the early 1980s -- PART II Orderly subjects of disorderly conducts: redefining positionalities -- 5 Are you a T, Po, or bufen?: transnational cultural politics and lesbian identity formation in contemporary Taiwan -- 6 Patrilineal kinship and transgender embodiment in Taiwan -- PART III Normal nation and deviant narrations: refiguring embodiments -- 7 Performing hybridity: the music and visual politics of male cross-dressing performance in Taiwan -- 8 Market visibility: the development and vicissitudes of tongzhi cinema in Taiwan -- 9 Defacing shame -- 10 A canvas of foreign characters: post/colonial modernity in Lai Xiangyin's The Translator and Thereafter -- Index

Reviewing Movie Box Taiwan: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "Movie Box Taiwan," an enthralling opus penned by a highly acclaimed

wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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