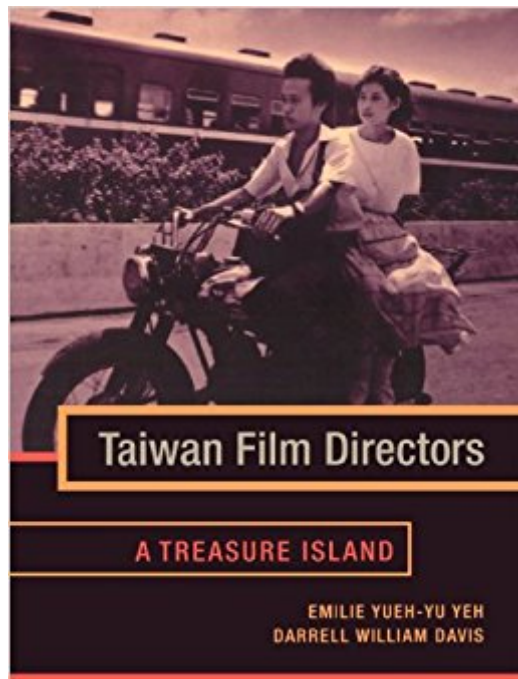




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# Taiwan Film Directors: A Treasure Island (Film And Culture Series)



## Synopsis

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.

## Book Information

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## Customer Reviews

This book is a highly intelligent and welcome guide to the movement as whole, and to some of its major participants. (Bradley Winterton Taipei times) A fine first chapter on Taiwan's film industry. (June Teufel Dreyer Taipei Review) a veritable jewel for those interested in Taiwanese film culture and its domestic and international evolution. (Film-Philosophy) A most welcome arrival on the scene for Asian Cinema as a whole, and is a book long over due. (James Udden Film International) Extremely valuable. (Yu-Jyuan Jian Canadian Journal of Film Studies) Taiwan Film Directors provides a much-needed, comprehensive history of Taiwan cinema. (Alexander C. Y. Huang The Journal of Asian Studies)

Emilie Yueh-yu Yeh is associate professor of cinema studies in the Department of Cinema-Television and associate director of the David C. Lam Institute for East-West Studies at Hong Kong Baptist University. She is the author of *Phantom of the Music: Song and Narration in Chinese-language Cinema* and the coeditor of *Chinese-Language Film: Historiography, Poetics, Politics*. Darrell William Davis is senior lecturer at the School of Theatre, Film, and Dance at the University of New South Wales, Sydney. He is the author of *Picturing Japaneseness: Monumental Style, National Identity, Japanese Film*.

A wonderful book on a topic that had not been well covered, i.e., the history of New Taiwanese Cinema. Covered in detail are its origins as well as the motivations of different directors and how it all intertwined with Taiwan's political liberalization in the 1980s.

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