



New Taiwanese Cinema in Focus: Moving Within and Beyond the Frame (Traditions in World Cinema EUP)

Flannery Wilson

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In the Taiwanese film industry, the dichotomy between 'art house' and commercially viable films is heavily emphasised. However, since the democratisation of the political landscape in Taiwan, Taiwanese cinema has become internationally fluid. As the case studies in this book demonstrate, film-makers 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 transcultural dialogue.

Flannery 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.

About the series: *Traditions in World Cinema* introduces diverse and fascinating movements in world cinema. Each volume concentrates on a set of films from a different national, regional or, in some cases, cross-cultural cinema which constitute a particular tradition.

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