

TAIWAN CINEMA HANDBOOK

# The Pursuit of a Cinematic Dream



Filmmaking is never easy. Some filmmakers struggle to find an audience or funding, while others face oppression under authoritarian regimes. Nevertheless, fearless storytellers continue to bring bold narratives to the screen.

From May to November 2025, TaiwanPlus presents “The Pursuit of a Cinematic Dream” — an online film curation celebrating 12 classic Taiwanese films and the visionary filmmakers who challenged oppression and redefined cinema. Join us in exploring how these masterpieces have shaped Taiwan’s identity, culture and history.

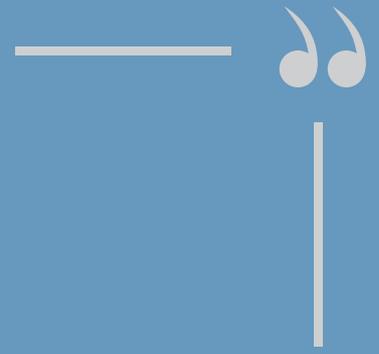
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# History of Taiwan Cinema



# The Origin of Taiwan Cinema

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The history of cinema in Taiwan began when Japanese businessman Oshima Inoshi and his projectionist Matu-ura Shozo introduced Lumière brothers' films to Taipei and other cities.

Soon after, film troupes with permission from the Japanese government held screenings across the island. Most films shown at the time were imported from Japan, China, or the U.S.



The first film shot in Taiwan was the 1907 documentary *Introducing Taiwan Today*, directed by Takamatsu Toyojiro.

Commissioned by the colonial government, the film showcased various parts of Taiwan, highlighting the progress made under Japanese rule.



Taiwan's first fiction film came in 1922 with "The Eye of the Buddha," directed by Tanaka Kaneyuki. This production would later inspire Liu Xi-yang, one of the crew members, to co-found the Taiwan Cinema Research Association and to direct Taiwan's first locally produced film, "Whose Fault Is It?" (1925).

This marked the true beginning of Taiwan's cinematic journey— a journey that continues to evolve and inspire today.

# The Rise and Fall of Taiwanese-Language Cinema

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Film production in Taiwan came to a complete halt during WWII. After the war, the Nationalist government (KMT) retreated to Taiwan and employed cinema primarily for propaganda, producing newsreels that depicted Taiwanese people welcoming the Nationalist delegation.

It wasn't until the 1950s that narrative filmmaking - particularly Taiwanese-language cinema - began to thrive.

Between 1955 and 1970, over 1,900 Taiwanese-language films were produced, yet only 161 have survived until this day. In its early years, this wave of cinema often aligned with nationalist themes.



Films like “Descendants of the Yellow Emperor” (1956) by Bai Ke and “Both Sides Are Happy” (1962) by Li Hsing reinforced government narratives, aiming to unify Chinese refugees and local Taiwanese under a shared identity.

By the 1960s, the focus of Taiwanese-language cinema shifted toward melodrama. Films such as “The Last Train from Kaohsiung” (1964) and “The Early Train from Taipei” (1964) became some of the first to address regional disparities between northern and southern Taiwan.

By the 1970s, the industry declined due to overproduction, government control, and strict censorship.

What was once a booming movement in Taiwan cinema faded, leaving behind only a handful of preserved films to tell its story.

“Descendants of the Yellow Emperor” (1956)



“The Last Train from Kaohsiung” (1964)

# The Origin of Taiwan Cinema

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As Taiwanese-language cinema declined in the late 1960s, Mandarin-language cinema took center stage.

This shift was driven by several factors, including strong government support and the establishment of the Golden Horse Awards in 1962.

The state-owned Central Motion Picture Corporation (CMPC) played a crucial role, producing numerous films that championed the ideals of "Healthy Realism"- a movement promoting traditional morals and positive values, as advocated by President Chiang Kai-Shek.

This shift ultimately divided Taiwan cinema into two distinct categories:

"High" cinema – Healthy Realist films, aligned with state ideology.

"Low" cinema - "Dialect" films, melodramas, and martial arts movies.





One of the most influential filmmakers of this era was Lee Hsing, often referred to as the "Godfather of Taiwan Cinema."

His films "Oyster Girl" (1963) and "Beautiful Duckling" (1964) marked the beginning of Taiwan's golden age of Mandarin-language films, setting the stage for a new cinematic era.



# The Birth of Taiwan New Cinema

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The release of "In Our Time" (1982) is widely regarded as the beginning of Taiwan New Cinema. Directed by four emerging filmmakers-Tao De-chen, Edward Yang, Ko I-chen, and Chang Yi — the film made a profound impact both domestically and internationally.

It challenged conventional narratives by exploring themes of Taiwanese identity, history, and cinematic representation, sparking a new wave of storytelling.

Amid this changing landscape, Taiwan New Cinema emerged as a bold, experimental movement, pushing the boundaries of storytelling while tackling real-world social issues with unflinching honesty and artistic innovation.

The rise of Taiwan New Cinema was influenced by a mix of political, cultural, and global forces.



Internationally, film festivals became a crucial platform for Taiwan cinema, helping the island regain visibility after its expulsion from the United Nations in 1971.



Meanwhile, at home, the Hong Kong New Wave swept through Taiwan, driven by the accessibility of pirated videotapes, captivating audiences and reshaping cinematic tastes.

# The Decline of Taiwan New Cinema

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# WHY?

As Taiwanese film scholar Peggy Chiao points out, while the movement brought significant artistic and technical advancements, its films struggled at the box office.

This commercial challenge ultimately led to the movement's decline.

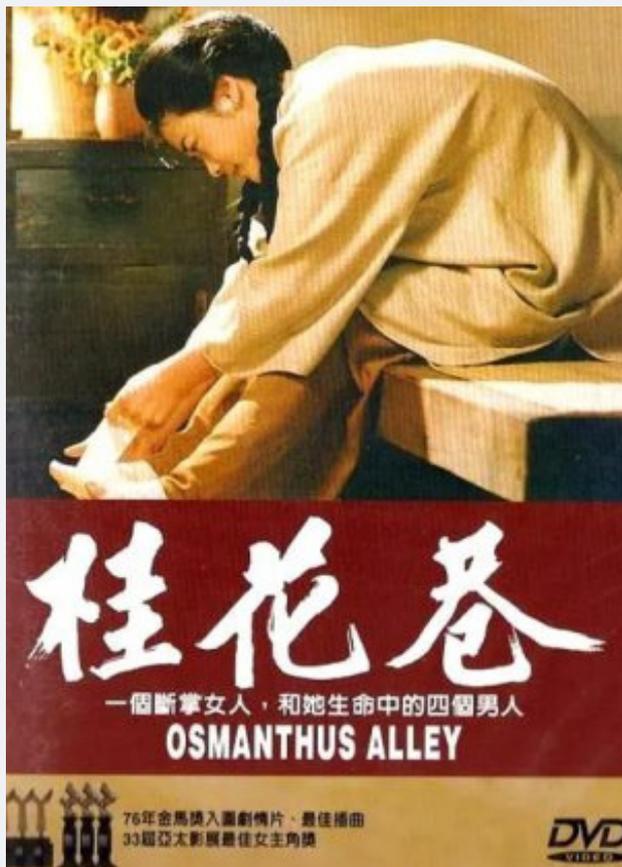
By 1985, only Chang Yi's "How I Lived My Life" (or "Kuei-Mei, a Woman," 1985) made it onto the year's top-ten box office list, prompting critics to label Taiwan New Cinema as "box office poison."



By 1987, only a handful of New Cinema directors were able to continue making films, including Hou Hsiao-Hsien ("Daughter of the Nile," 1987), Wang Toon ("Scarecrow/Strawman," 1987), Chen Kun-Hou ("Osmanthus Lane," 1987), and Wang Jen ("The Seashore of Goodbye," 1987).



However, the movement's decline wasn't solely due to its own limitation - the influx of Hollywood films, a lack of a structured film industry, and shifts in government policies all play a role in bringing Taiwan New Cinema to an end.



# After Taiwan New Cinema - What's Next?

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Tsai Ming-liang undoubtedly left his mark on the post-New Cinema scene with his Taipei Trilogy. "Rebels of the Neon God" (1991), "Vive L'Amour" (1994), and "The River" (1995) explore two defining aspects of 1990s Taipei: "homelessness at home" and "connectedness through separation."

Tsai's portrayal of the city and its human relationships not only contrasted with the perspectives of Taiwan New Cinema directors but also reflected the social realities Taiwan faced at the time.



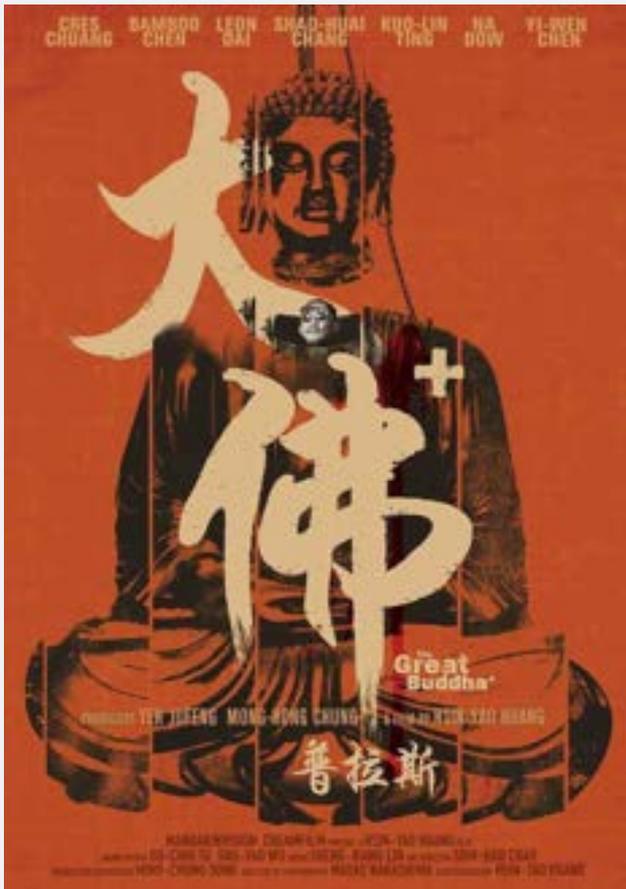
After 2004, Taiwan's film industry saw a resurgence, fueled by the success of genre films like "Cape No. 7" (2008) and "Monga" (2010).

While commercial success became a greater focus, some filmmakers continue to seek a delicate balance among artistic freedom, social commentary, and box office appeal.

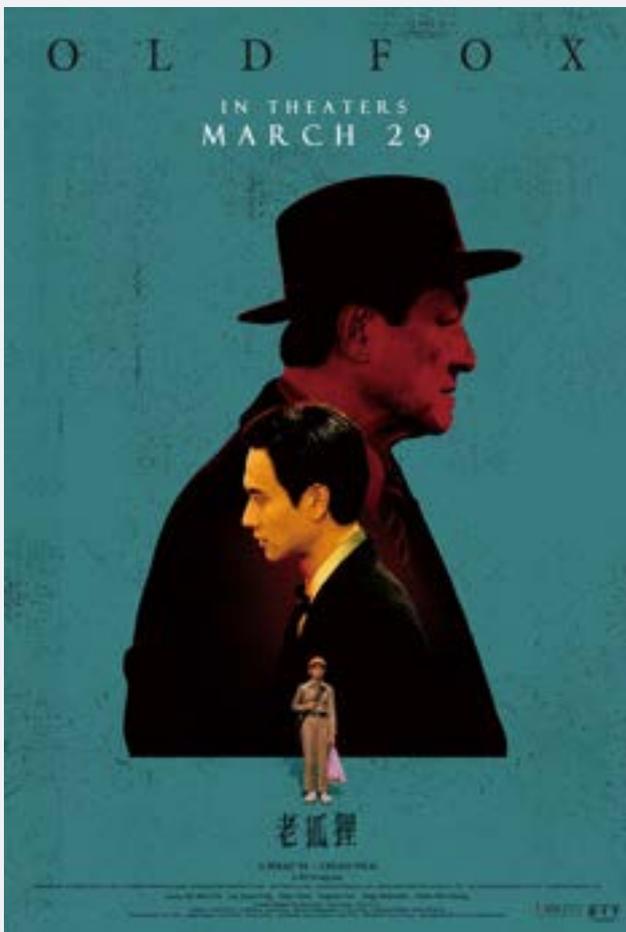
Notable examples include “The Bold, the Corrupt, and the Beautiful” (2017) by Yang Ya-che and “The Great Buddha+” (2017) by Huang Hsin-yao.



“The Great Buddha+”



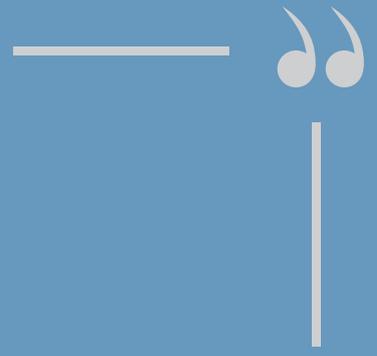
“The Bold, the Corrupt, and the Beautiful”



“Old Fox”



“A Journey in Spring”



# **12 Classic Taiwanese Films**



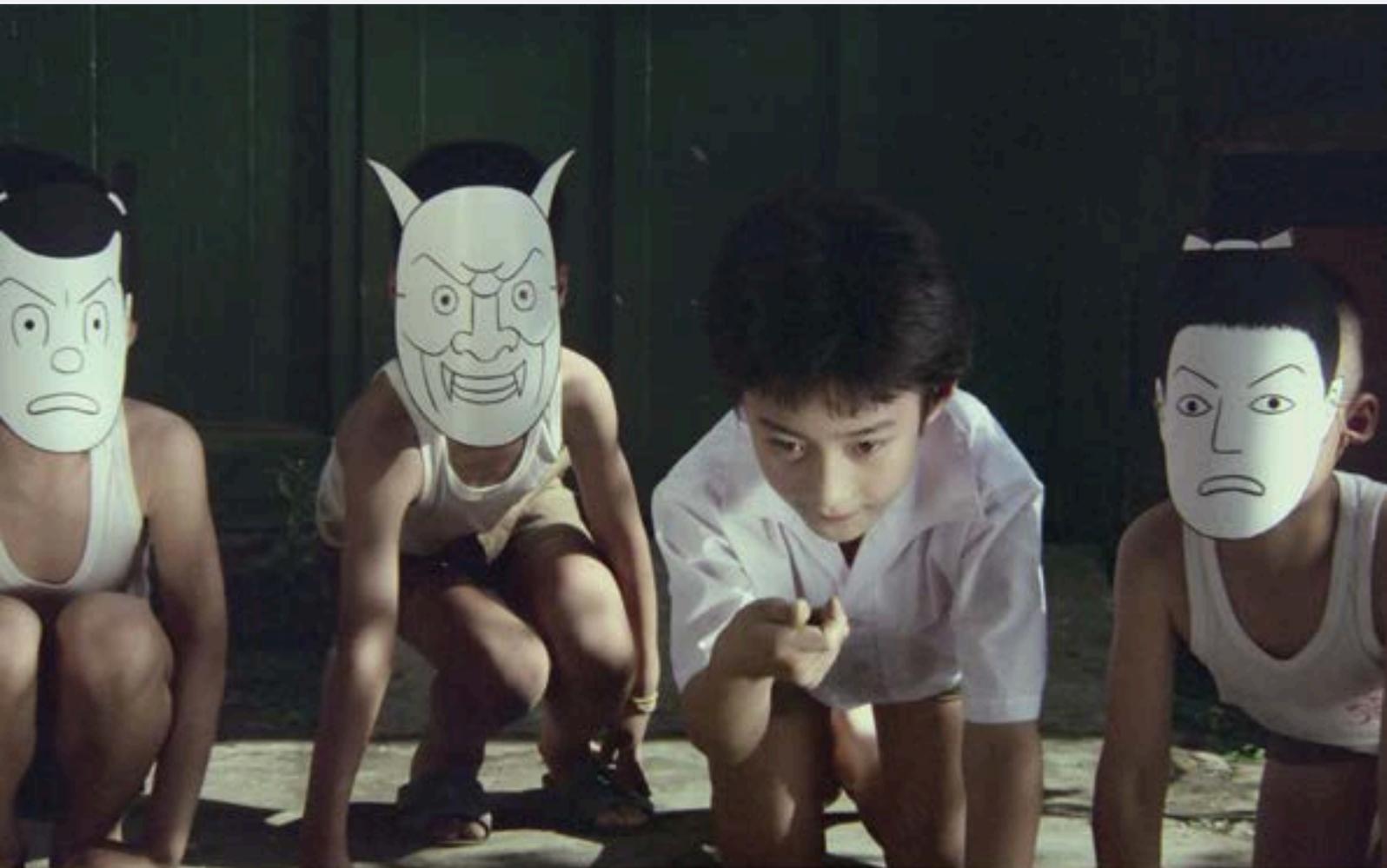


# Dragon Inn

King Hu | 1967 | 112 mins

The Minister of Defense, Yu Chian, was executed by the emperor's eunuch, Tsao Shao-chin. Yu's children were sentenced to exile. As they travel towards the border, Tsao sends his agents to kill them.

Meanwhile, three swordsmen have made their way to the inn. Suspecting the trio are here to rescue the Yu children, the agents trick them into a fight at night.



# In Our Time

Tao De-chen, Edward Yang, Ko I-chen, and  
Chang Yi | 1982 | 109 mins

In Our Time comprises four distinct segments: "Little Dragon Head," "Expectation" (also translated as "Desire"), "Leap Frog," and "Say Your Name."

Each segment explores themes of adolescence, socioeconomic hardship, and familial tension, offering both artistic expression and social commentary on life in 1980s Taiwan.



# Growing Up

Chen Kun-Hou | 1983 | 100 mins

"Growing Up" was the film that first attracted broad critical and popular attention to the movement known as New Taiwan Cinema.

It established some of the movement's key stylistic approaches and narrative concerns, with its subdued manner in relating the story of an adolescent boy grappling with everyday pangs amid Taiwan's fraught provincial context.



# A Flower in the Raining Night

Wang Toon | 1983 | 100 mins

After Pik-mui is sold by her foster father as a child, she loses hope for the future.

One day, she meets one of her sisters, who is now a happily married mother, making Pik-mui envious. Pik-mui decides to find a man to have her own child.



# A Time to Live, A Time to Die

Hou Hsiao-Hsien | 1985 | 138 mins

"A Time to Live and Time to Die" is a film inspired by Hou's own experience of growing up in Kaohsiung.

This is the second part of Hou's coming-of-age trilogy, preceded by "A Summer at Grandpa's" and followed by "Dust in the Wind"



# Dust in the Wind

Hou Hsiao-Hsien | 1986 | 113 mins

The story focuses on A-yuan and his childhood sweetheart, A-yun, who accompanies him to school by train every day. After graduating from middle school, A-yuan becomes an apprentice in Taipei, and A-yun follows him. Life in the big city is tough, but they support each other.

Later on, A-yuan does his military service on an outlying island and tries to stay in contact with A-yun by mail.



# Pushing Hands

Ang Lee | 1991 | 105 mins

Master Chu, a retired Chinese tai chi master, moves to Westchester, New York, to live with his son Alex, his American daughter-in-law Martha, and their son Jeremy.

However, Chu struggles to find his place in his son's family and in the foreign American world.



# The Wedding Banquet

Ang Lee | 1993 | 106 mins

Simon and Wei-Tung are a gay couple living together in Manhattan. To defer the suspicions of Wei-Tung's parents, Simon suggests a marriage of convenience.

When Wei-Tung's parents come to the U.S.A. for the wedding, they insist upon an elaborate banquet, resulting in several complications.



# Eat Drink Man Woman

Ang Lee | 1994 | 127 mins

A semi-retired Master Chef Chu shares his culinary skills and tends to his three daughters' respective emotional journeys.

Daughter and father prepare and eat dinner together every Sunday, a family tradition that allows for considerable insight into their lives and fuels the fire for each daughter to deal with new romantic challenges.



# Tropical Fish

Chen Yu-Hsun | 1995 | 109 mins

Ah Jiang, a graduating junior high school student, is facing the tough college entrance examination. To escape from this overwhelming pressure, he spends a lot of time in the arcades playing video games.

One day, Ah Jiang sees that a little boy, Dao Nan, is kidnapped by two men. Out of curiosity, Ah Jiang follows them and intends to rescue the boy.



# The River

Tsai Ming-Liang | 1997 | 115 mins

In a Taipei apartment live Xiao-Kang and his parents. They live together but are miles apart.

As an actor, Xiao-Kang plays a body adrift in a river. Ever since, an insufferable pain in his neck troubles him. Soon, the pain grows and dominates his life. Xiao-Kang travels with his father to seek relief from his increasing pain while his mother stays in Taipei to manage the apartment.

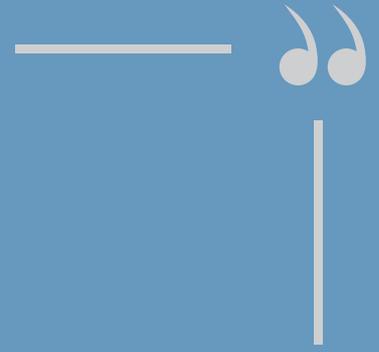


# The Personals

Chen Kuo-Fu | 1998 | 105 mins

Jia-Chen Du has placed an ad in the personals seeking a marriage partner. The ad says, "First friendship, then marriage. Serious applicants only."

So, she places the ad—and what follows is a parade of weirdos from all walks of life. Young, old. Betel-nut-chewing, tie-sporting women dressed as men, and men acting like high schoolers... they appear on her doorstep.



# Directors' Biographies





**King Hu**  
**(1932-1997)**



King Hu is a legendary wuxia director who received multiple awards from various international film festivals such as Festival de Cannes and Golden Horse Awards.

Born in Beijing in 1932, King Hu completed his first wuxia film, "Come Drink with Me" (1966), at the age of 34.

His works were heavily influenced by Peking opera, which would then conjure the wuxia film wave and inspire other filmmakers like Ang Lee and Tsai Ming-liang.



In one of the interviews, King Hu mentioned that his iconic film "Dragon Inn" (1967) was supposed to be titled "Dragon Gate Inn."

The English translation was done while he was away, and thus the title as we know it today.





**Tao Te-Chen**  
**(1952-)**

Born in 1952, Te-chen Tao ( ) was a pivotal figure in the Taiwan New Cinema movement.

In 1982, Tao joined forces with three other directors-Kun-hou Chen, Edward Yang, and Ko I-chen — to create *In Our Time*, a landmark film of the movement.

According to Ko I-chen, Tao's segment, "Little Dragonhead," was inspired by Tao's own name, which in Mandarin sounds similar to the word for "escapable."





After the film's completion, Tao reportedly left Taiwan-and then vanished from public view. Since then, he has not been heard from.







Born in 1947, Edward Yang ( ) moved with his family from Shanghai to Taipei when the Nationalist government retreated to Taiwan.

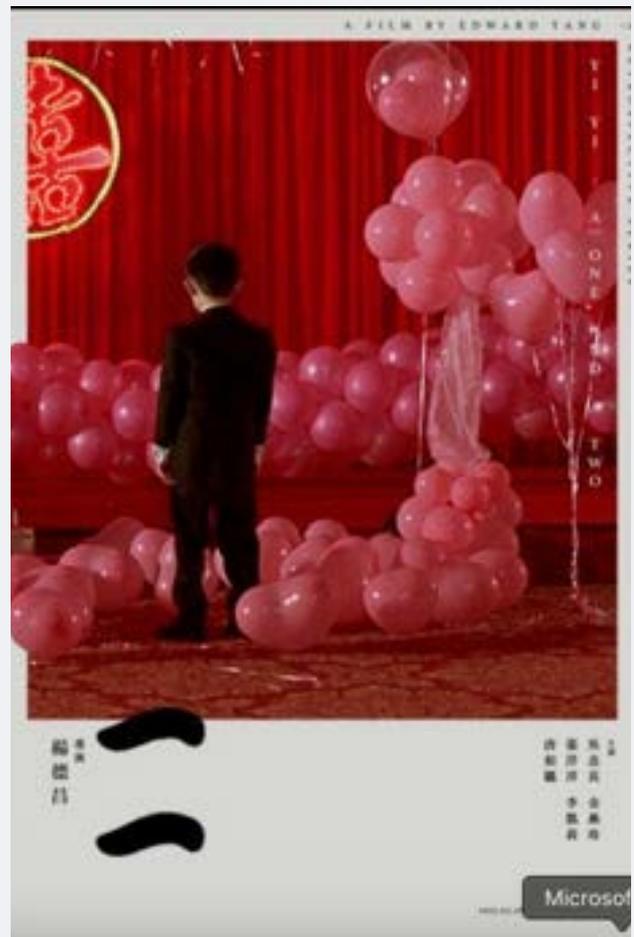
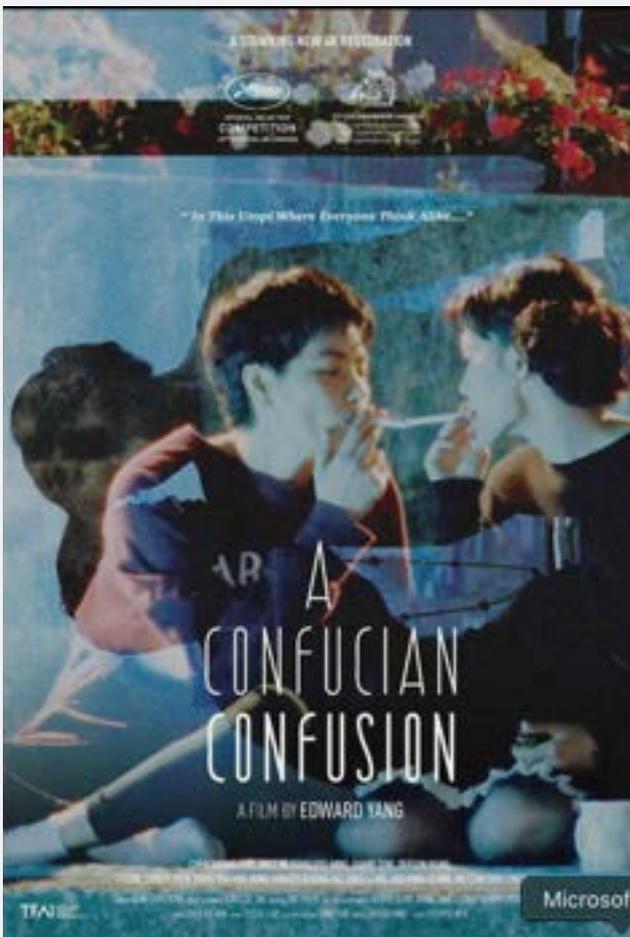
He initially pursued a different path, studying and working in electrical engineering, but after watching Werner Herzog's "Aguirre, the Wrath of God" (1972), he was determined to make films.

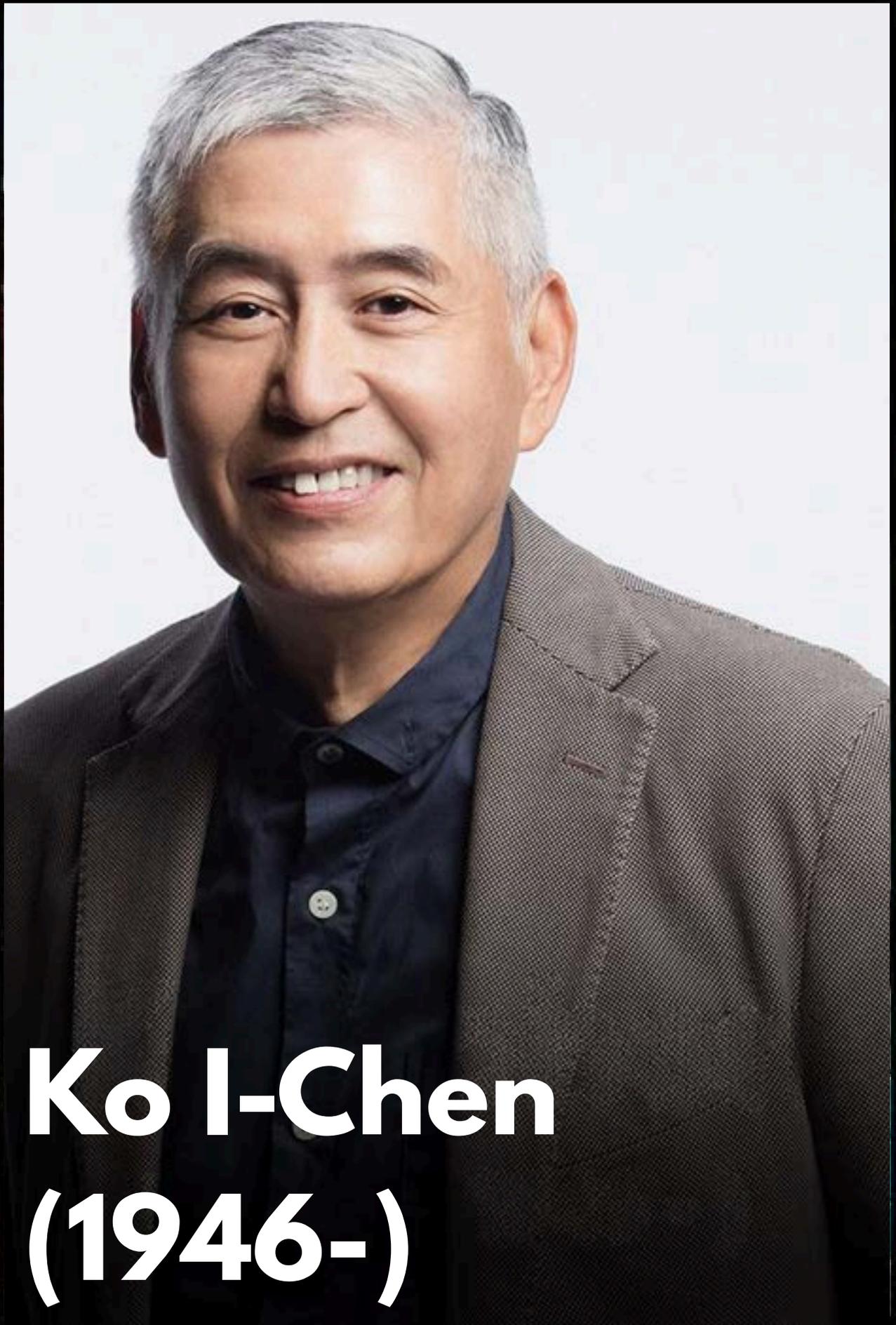
With the support of the Central Motion Picture Corporation, he created masterpieces such as "That Day, on the Beach" (1983), "A Brighter Summer Day" (1991), and "Yi Yi" (2000).



"Desire" (or "Expectation," 1982)

Yang remained dedicated to filmmaking until his passing from cancer, leaving behind a profound legacy in world cinema.





**Ko I-Chen**  
**(1946-)**



“Leap Frog (1982)”

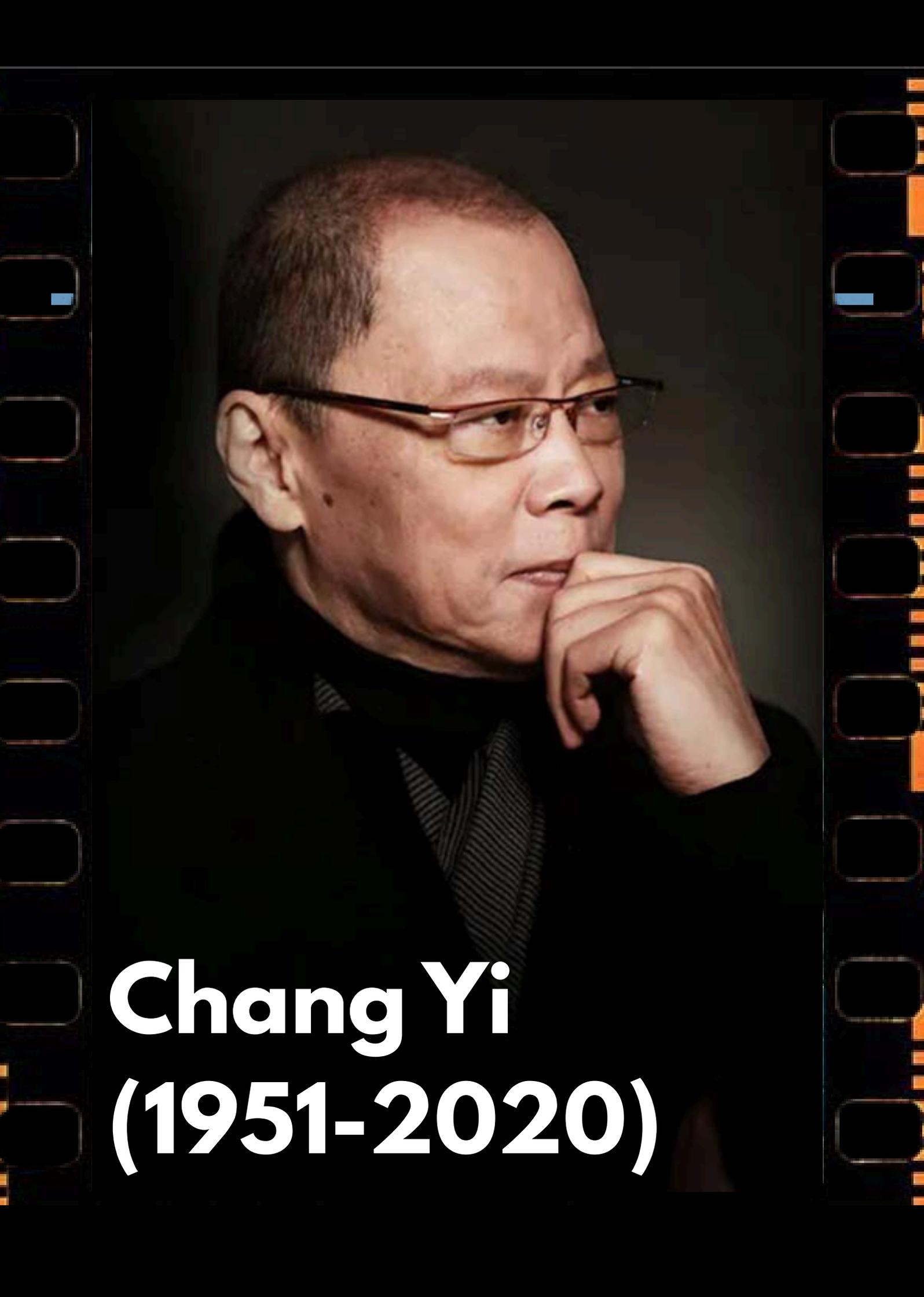
Born in Tainan in 1946, Ko I-chen was one of the directors behind “In Our Time” (1982), a seminal film that helped launch the Taiwan New Cinema movement.

In 2001, he directed “Forbidden Love,” Taiwan's first television series to feature a lesbian protagonist, marking a significant moment in LGBTQ+ representation on screen.

Beyond his contributions as a director and actor in the Taiwanese film industry, Ko has been an outspoken advocate for social causes.

His activism extends beyond the arts. Ko has been actively involved in the anti-nuclear movement and has participated in major political protests, including the Sunflower Movement in 2014 and the Bluebird Movement in 2024.



A portrait of Chang Yi, a middle-aged man with glasses, resting his chin on his hand in a thoughtful pose. The image is framed by a film strip border on the left and right sides. The text "Chang Yi (1951-2020)" is overlaid in the bottom left corner.

**Chang Yi**  
**(1951-2020)**



Chang Yi began his career as a short-story writer, gaining recognition at just 19 when one of his works was adapted into a film that won Best Screenwriting at the Asia Pacific Film Festival.

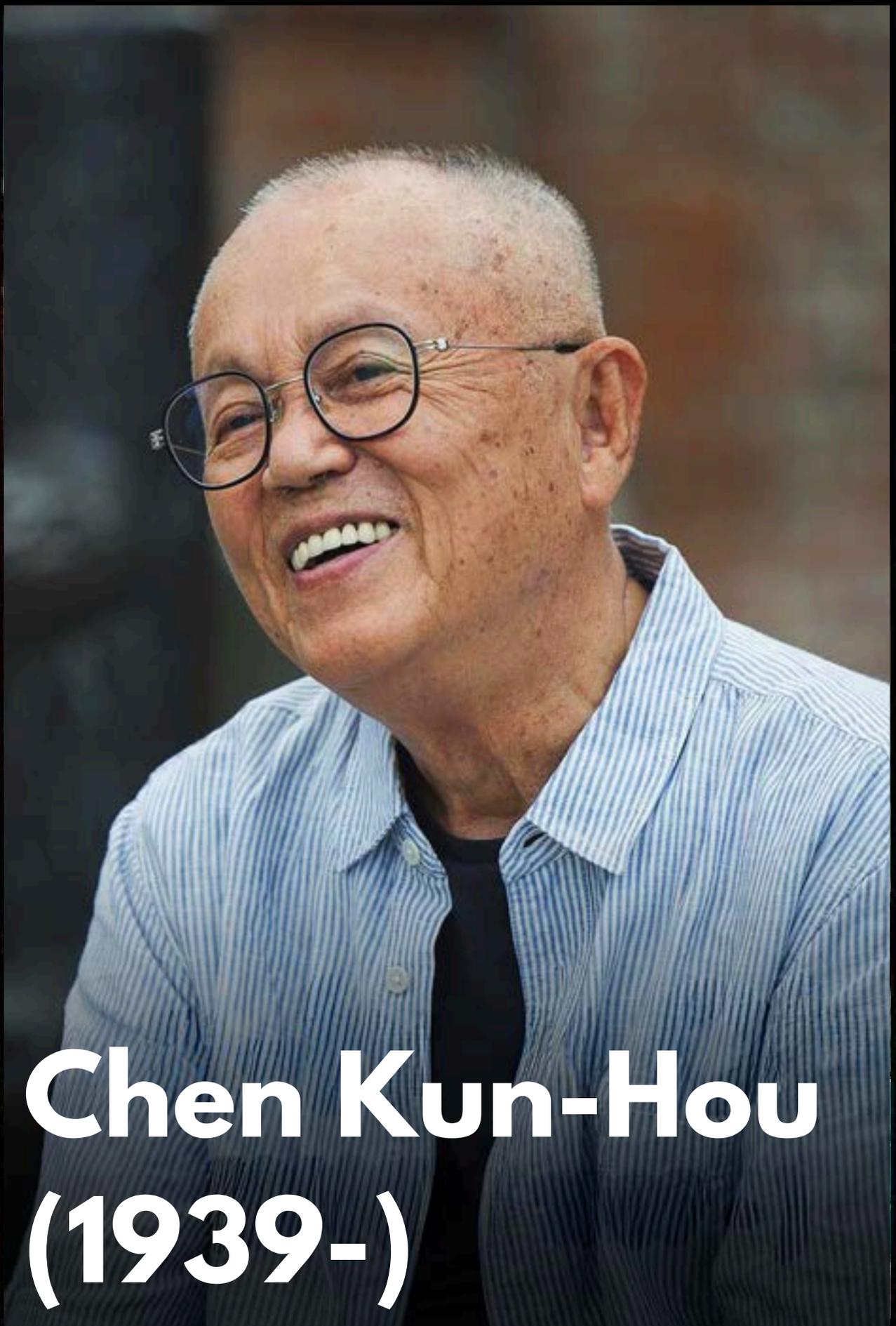
Other than "In Our Time," he also directed "Jade Love" (1984), "How I Lived My Life" (also known as "Kuei-Mei, a Woman," 1985), and "The Love of Mine" (1986).

Despite his success in cinema, Chang Yi left the film industry in 1987 to pursue a new artistic path.

Alongside his wife, he founded Liuli Gongfang, a renowned glass art studio specializing in crystal craftsmanship.



"Say Your Name" (1982)

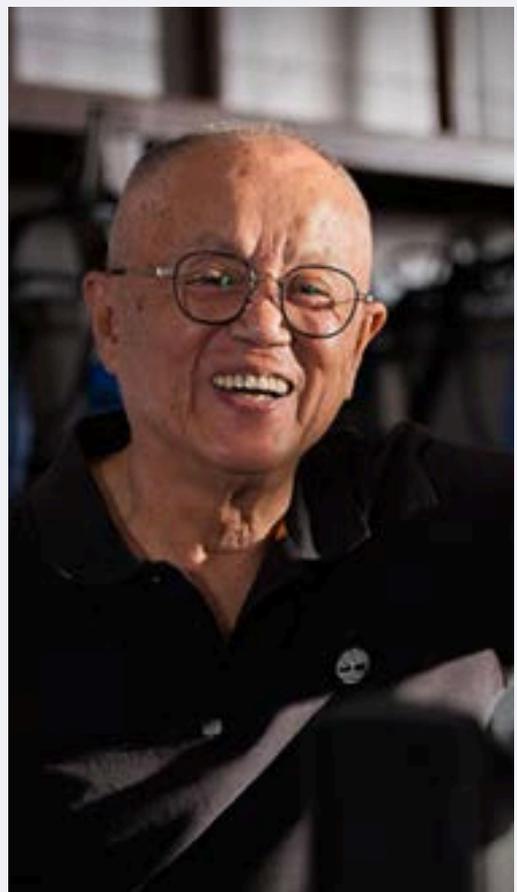


**Chen Kun-Hou**  
**(1939-)**

Chen Kun-hou is one of the prominent figures in the Taiwan New Cinema movement. He started out as a cinematographer by joining Central Motion Picture Corporation.

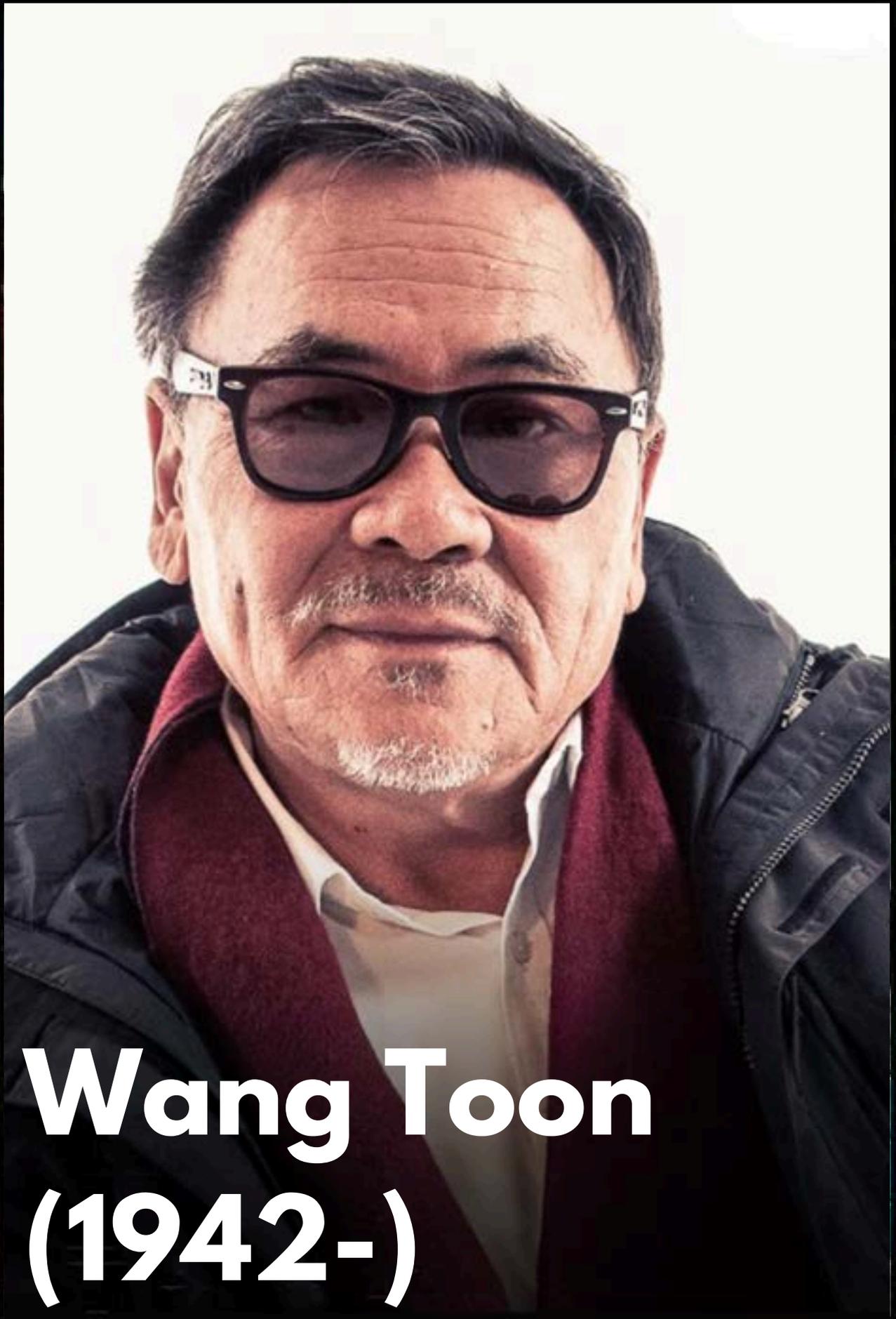
Throughout his career, he worked with several Taiwanese auteurs, such as Lee Hsing and Hou Hsiao-hsien. In 1983, Chen directed and filmed "Growing Up," which was a success at the box office and film festivals.

Chen later received the Lifetime Achievement Award at the 60th Golden Horse Awards in 2023.





"Growing Up" (1983)

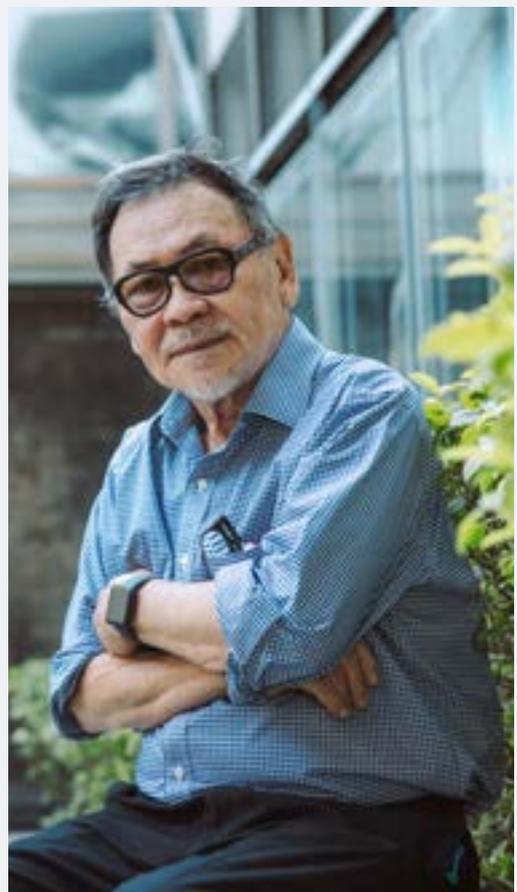


**Wang Toon**  
**(1942-)**

Wang Toon began his career as an art designer at the Central Motion Picture Corporation from 1966 to 1970.

He made his directorial debut in 1981 with "If I Were for Real," a dark comedy by Sha Ye-xin that explored life in China after the Cultural Revolution.

The film was a major success, earning Wang the awards for Best Feature Film and Best Adapted Screenplay at the 19th Golden Horse Awards.



Following this triumph, Wang directed three more acclaimed films:

“Scarecrow” (aka “Strawman,” 1987),  
“Banana Paradise” (1989),  
and “Hill of No Return” (1992).

These works, later referred to as “The Trilogy of Contemporary Taiwan,” captured the essence of Taiwanese history and culture.





In 2019, Wang Toon was honored with the Golden Horse Lifetime Achievement Award, recognizing his remarkable contributions to cinema.

A portrait of Hou Hsiao-Hsien, an elderly man with short, graying hair, wearing a dark blue jacket. He is looking slightly to the right of the camera with a neutral expression. The background is a plain, light-colored wall. The image is framed by a black border with a film strip pattern on the left and right sides.

**Hou Hsiao-Hsien**  
**(1947-)**



Hou Hsiao-hsien developed a deep passion for cinema from an early age.

Following his military service, he attended the National Academy of Arts to study film, eventually entering the industry as a script supervisor for director Lee Hsing.



Renowned for his use of long takes and nostalgic imagery, Hou became a leading figure in the Taiwan New Cinema movement.

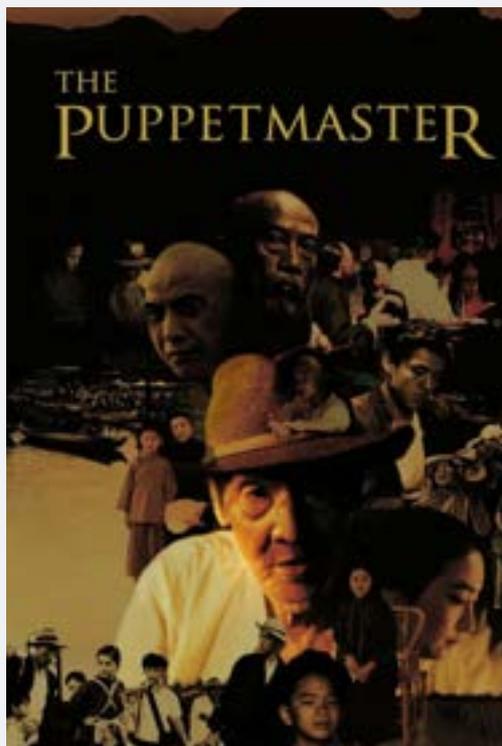


His films, such as "The Sandwich Man" (1983), delve into themes of national identity and fate.

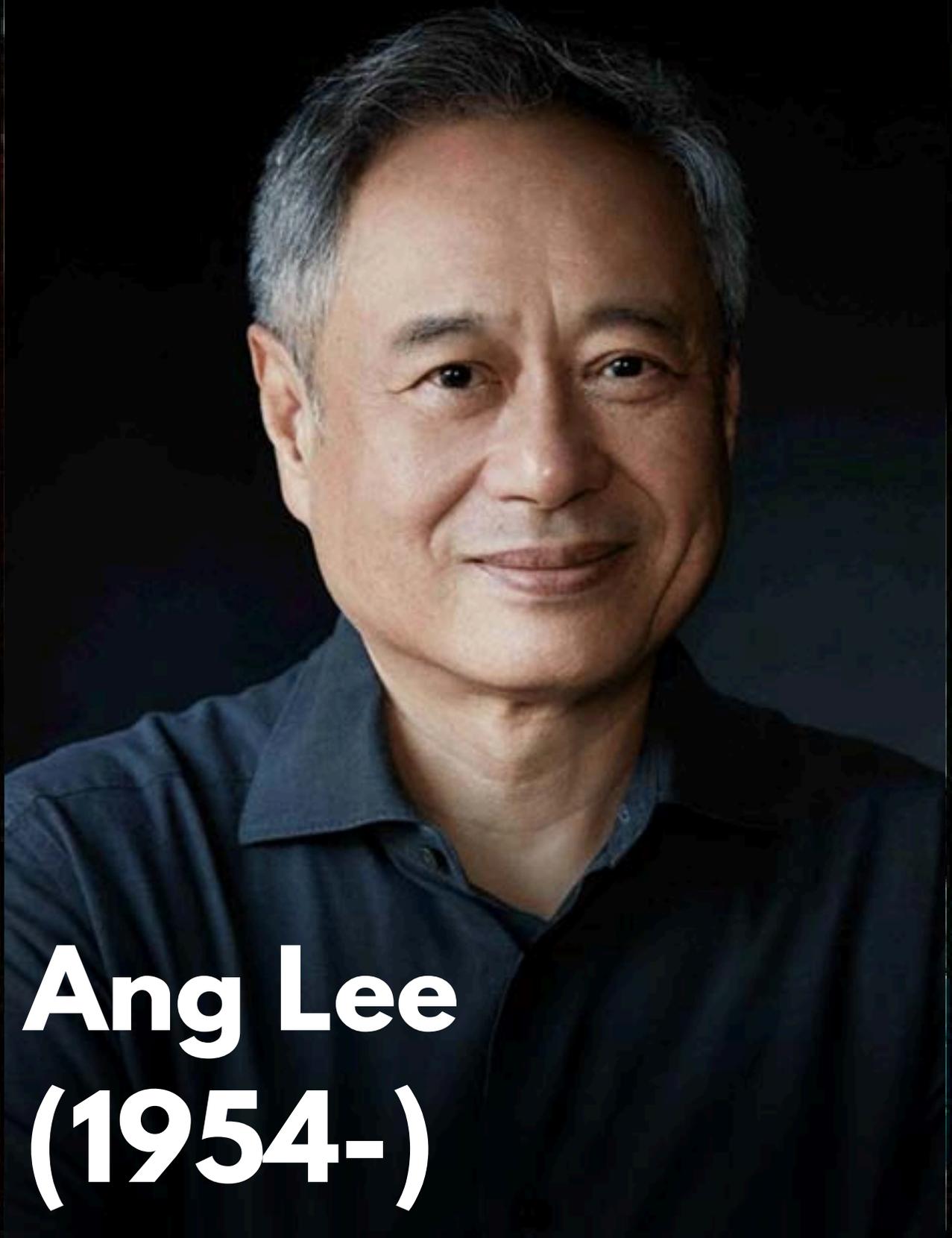
He gained international acclaim with his "Taiwan Trilogy" — "A City of Sadness" (1989), "The Puppetmaster" (1993), and "Good Men, Good Women" (1995).

In 2015, Hou's mastery was further recognized with "The Assassin," making him the second Taiwanese director to receive the Best Director Award at Festival de Cannes.

In 2023, his family announced his retirement from cinema due to Alzheimer's disease, marking the end of an era for one of Taiwan's most influential filmmakers.



"Taiwan Trilogy"

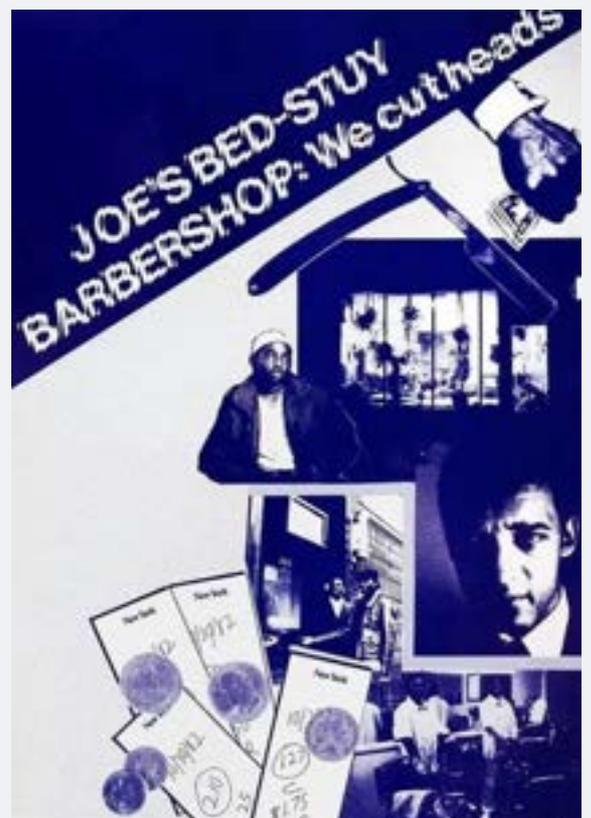


**Ang Lee**  
**(1954-)**

Ang Lee is a renowned Taiwanese director who has made a lasting impact on both Hollywood and world cinema.

In 1980, he moved to the United States to study theater at the University of Illinois Urbana-Champaign before earning a filmmaking degree from New York University's Tisch School of the Arts.

At NYU, he worked as an assistant director on Spike Lee's student film, "Joe's Bed-Stuy Barbershop: We Cut Heads" (1983), marking the beginning of his journey in the film industry.





After years of persistence, Lee made his debut with “Pushing Hands” (1991), a Taiwan-U.S. co-production that garnered international attention and opened doors for him in the global film scene.

His diverse body of work spans multiple genres, from the comedy “The Wedding Banquet” (1993) to literary adaptations like “Sense & Sensibility” (1995) to groundbreaking visual masterpieces such as “Life of Pi” (2012).

Known for blending Eastern and Western influences, Lee's films often explore cultural contrasts, infusing his storytelling with depth and emotional tension.

In 2025, he was honored with the DGA Lifetime Achievement Award, solidifying his legacy as one of the most visionary filmmakers of his time.





**Chen Yu-Hsun**  
**(1962-)**



Renowned for his comedies, Chen Yu-hsun began his career in the film industry by working in the Taiwanese government's Department of Mass Communication before joining director Wang Shau-di's Minxin Studio.

He later transitioned into television, serving as a writer-director for acclaimed series such as "Hen and Duckling" (1992-3), "Ngasal Maku - My Home" (1994), and "A Space for the Little People Are We Angels?" (1991).



"Tropical Fish" (1995)

With support from the Taiwanese government, Chen made his feature film debut with "Tropical Fish" (1995). He later achieved widespread success with "Zone Pro Site" (2013), a national sensation that became a massive box office hit.

Reportedly, Chen is working on a new project with a budget of \$3 million USD (90 million NTD), which explores the lives of Taiwanese people in 1940s.

A portrait of Tsai Ming-Liang, a middle-aged man with a shaved head, looking slightly to the right. He is wearing a dark, textured shirt. The background is a dark, gradient blue-grey. The image is framed by a film strip border on the left and right sides.

**Tsai Ming-Liang**  
**(1957-)**

Tsai Ming-liang is a Malaysian-born Taiwanese writer-director who moved to Taiwan in 1977 to pursue his dream in filmmaking.

He made his directorial debut with “Rebels of the Neon God” (1993), a film that earned him recognition at the Tokyo International Film Festival and the Torino International Film Festival.

This debut also marked the beginning of his lifelong friendship and collaboration with actor Lee Kang-sheng.



A FILM BY  
 TSAI MING-LIANG

MUSIC BY  
 RYUICHI SAKAMOTO

WITH  
 LEE KANG-SHENG



In 2006, Tsai was invited by the Louvre to create a film inspired by the museum's art collection. The result was “Visage,” which became the first film to be included in the Louvre's permanent collection.

At the end of 2024, thousands of Tsai's fans gathered at Da'an Forest Park in Taipei for a special screening of his iconic film “Vive L'Amour” (1994).



"Vive L'Amour" (1994)

The event paid tribute to the film's unforgettable ending, in which actress Yang Kuei-mei breaks down in tears on a park bench - an image that remains one of the most poignant moments in Taiwan cinema.

Though it was an emotional moment in the movie, Tsai revealed in an interview that Yang actually had no idea why she needed to cry in this scene.



**Chen Kuo-Fu**  
**(1958-)**



Regarded as one of the most influential figures in the Taiwanese film industry, Chen Kuo-fu began his career as a film critic before transitioning into filmmaking.

He forged strong partnerships with legendary directors Hou Hsiao-hsien and Edward Yang; with Hou, he later produced his second film, "Treasure Island" (1993).



"The Personal" (1998)

Chen's films gained international recognition, earning invitations to prestigious festivals such as the Locarno Festival and Festival de Cannes.

His reputation, along with his close friendship with Barbara Robinson, the head of Columbia Pictures Asia, led to his appointment as head of the studio's Asian production unit.

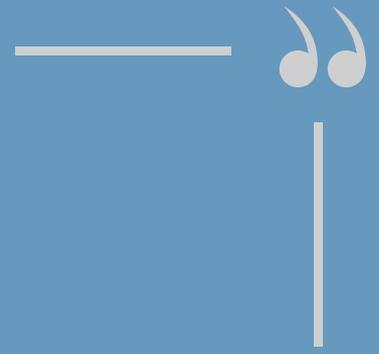


"The Personals" (1998)



In this role, he played a key part in producing numerous films, including Ang Lee's Academy Award-winning "Crouching Tiger, Hidden Dragon" (2000).

With the backing of Columbia Pictures, Chen directed "Double Vision" (2002), one of Taiwan's most iconic horror films, further cementing his legacy in the industry.



# Fun Facts about Taiwan Cinema



# Hou Hsiao-Hsien and His Commercial Trilogy

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Though not as widely recognized as "A City of Sadness" (1989) or "Flowers of Shanghai" (1998), Hou Hsiao-Hsien's first three films—often called his "commercial trilogy"—played a pivotal role in shaping both Taiwan's cinematic history and its cultural policies.

These films include:

“Lovable You” (aka “Cute Girl,” 1980)

“Play While You Play”

(aka “Cheerful Wind,” 1981)

“Green, Green Grass of Home” (1982)

Japanese film critic Shigehiko Hasumi noted that Hou primarily saw this trilogy as a way to secure funding and creative freedom for his later projects.



Hou's "Commercial Trilogy"

However, in these early works, his signature style-long shots, extended takes, and a more naturalistic approach to storytelling-began to emerge.

Beyond Hou's personal evolution as a filmmaker, the trilogy also marked a significant departure from the Healthy Realism era, signaling Taiwan's shift toward more introspective and personal narratives in cinema.



# Taiwan and Coming-of-Age Genre

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The coming-of-age genre became a defining theme in Taiwan cinema during the 1980s.

These films went beyond personal growth stories—they also reflected Taiwan's transformation from an agricultural society to a newly industrialized economy.

After martial law was lifted in 1987, this genre took on a deeper role, serving as a way to reconstruct and reexamine Taiwan's history and collective experience.

“A City of Sadness” (1989) by Hou Hsiao-hsien and “A Brighter Summer Day” (1991) by Edward Yang both exemplify Taiwanese directors' efforts to shape a distinctly Taiwanese identity, one that moved beyond the China-centric narratives while still engaging with historical and political realities.



Over time, the coming-of-age genre in Taiwan became less political, gradually shifting its focus toward romantic narratives and evoking nostalgia for the Taiwanese audience.

Taiwan has developed a distinct and recognizable style in the coming-of-age romance genre. These films are not only box office hits but also critically acclaimed. Their impact has reached beyond Taiwan. South Korea has purchased adaptation rights for several of these movies, including:



"Secret" (2007)



"Hear Me" (2009)

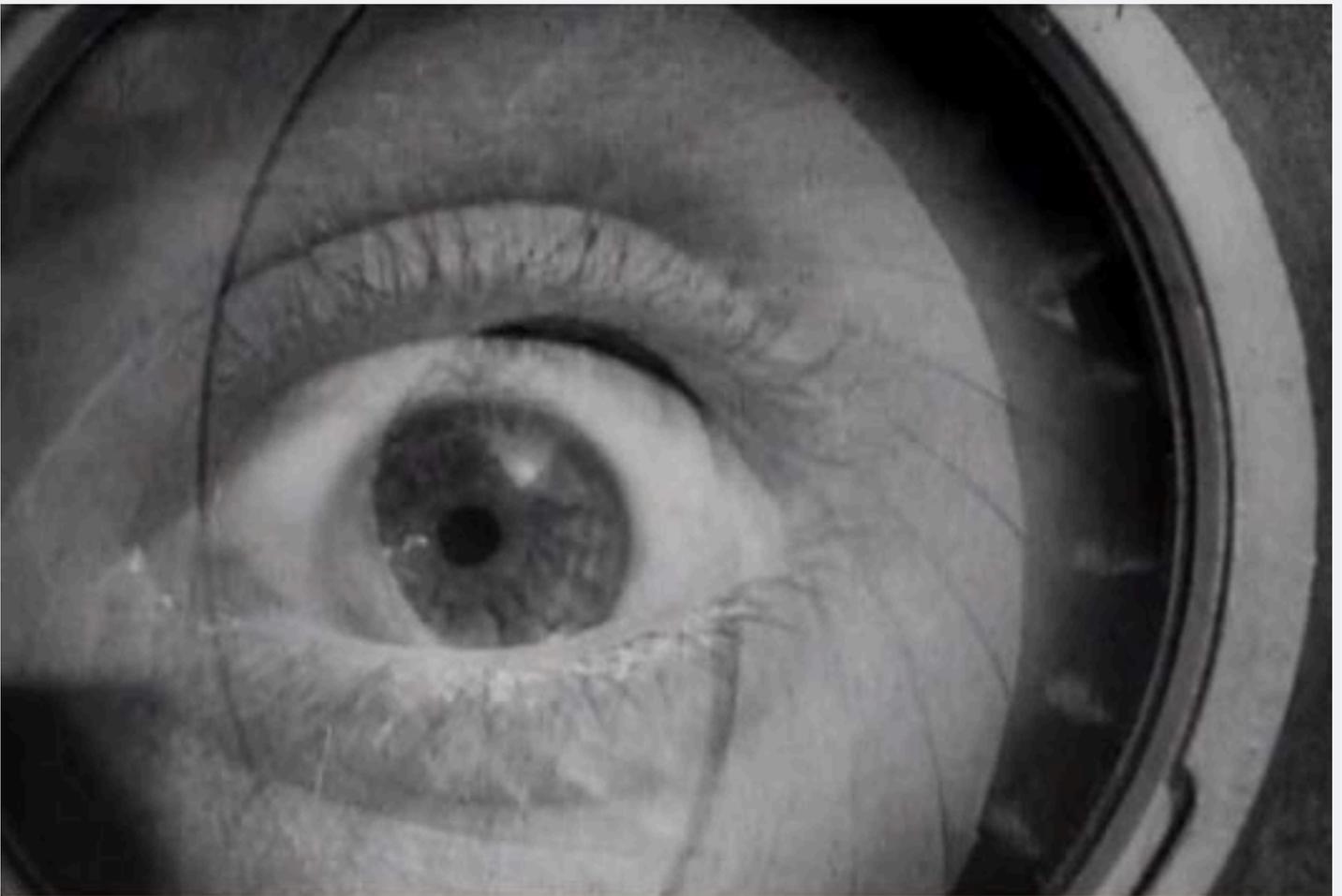


"You Are the Apple of My Eye" (2011)



# Man with a Movie Camera vs. The Man Who Has a Camera

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Born into a bourgeoisie family, Liu Na-Ou was one of the first Taiwanese to hold a camera during Japan's rule over Taiwan.

Inspired by Dziga Vertov's "Man with a Movie Camera" (1929), Liu filmed the ordinary life of Taiwanese people.

Like Vertov and Walter Ruttmann (who made "Berlin: Symphony of a Great City," 1927), Liu Na-Ou's "The Man Who Has a Camera" (1933) is a love letter to the people and cities he loved.



# Hollywood and Taiwan

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Despite its small size, Taiwan has long been a crucial market for the U.S. film industry.

Since 2016, Hollywood movies have consistently dominated Taiwan's top 10 box office rankings, with only two exceptions.

The two exceptions are “Along with the Gods: The Two Worlds” (2017) from South Korea and “Demon Slayer: Kimetsu no Yaiba - The Movie: Mugen Train” (2020) from Japan.

Even as far back as 1997, Hollywood films accounted for an impressive 76% of Taiwan's total box office revenue.

However, Taiwan's role in the global film industry is not solely as an audience.



“Along with the Gods: The Two Worlds” (2017)

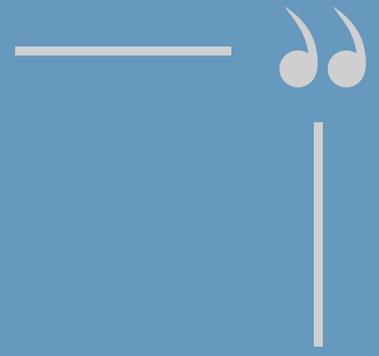


“Demon Slayer: Kimetsu no Yaiba - The Movie: Mugen Train” (2020)

While some may view Hollywood as a threat to Taiwan cinema in terms of box office competition, it may be more fitting to see it as a "frenemy."

Hollywood films undeniably challenge homegrown productions, but they also offer valuable opportunities for collaboration, co-productions, and global exposure.





# Appendix

# Appendix: Movie Titles

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A Brighter Summer Day

A City of Sadness

A Space for the Little People—Are We  
Angels?

—

Aguirre, the Wrath of God

Along with the Gods: The Two Worlds

Banana Paradise

Beautiful Duckling

Berlin: Symphony of a Great City

Both Sides Are Happy

Cape No. 7

Come Drink With Me

Crouching Tiger, Hidden Dragon

Daughter of the Nile

Demon Slayer: Kimetsu no Yaiba –  
The Movie: Mugen Train

Descendants of the Yellow Emperor

Desire (also known as Expectation)

Double Vision

Dragon Inn

Flowers of Shanghai

Forbidden Love

Good Men, Good Women

Green, Green Grass of Wind

Growing Up

Hen and Duckling

Hill of No Return

How I Lived My Life  
(or Kuei-Mei, a Woman)

If I were for Real

In Our Time

Jade Love

Joe's Bed-Stuy Barbershop: We Cut Heads

Life of Pi      Pi

Lovable You (aka Cute Girl)

Love Boat: Taiwan

Love in Taipei

Man with a Movie Camera

Monga

Ngasal Maku - My Home

—

Osmanthus Lane

Oyster Girl

Play While You Play (aka Cheerful Wind)

Pushing Hands

Rebels of the Neon God

Scarecrow/Strawman

Sense & Sensibility

Silence

That Day, on the Beach

The Assassin



The Bold, the Corrupt, and the Beautiful

The Early Train from Taipei

The Eye of the Buddha

,

The Great Buddha+

The Last Train from Kaohsiung

The Love of Mine

The Man Who Has a Camera

The Puppetmaster

The River

The Sandwich Man



The Seashore of Goodbye

The Wedding Banquet

Treasure Island

Tropical Fish

Visage

Vive L'Amour

Weekend in Taipei

Whose Fault Is It?

Yi Yi

Zone Pro Site

# Appendix: Names

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- Ang Lee
- Arvin Chen
- Barbara Robinson .
- Bei Ke
- Chang Yi
- Chen Kun-Hou
- Chen Kuo-fu
- Chen Yu-hsun
- Dzigá Vertov
- Edward Yang
- George Huang
- Hou Hsiao-Hsien
- Huang Hisn-yao
- King Hu
- Ko I-chen
- Lee Kang-sheng
- Li Hsing
- Liu Na-ou
- Liu Xi-yang
- Martin Scorsese .
- Matu-ura Shozo
- Oshima Inoshi

- 
- Peggy Chiao
  - Sha Ye-xin
  - Shigehiko Hasumi
  - Spike Lee
  - Takamatsu Toyojiro
  - Tao De-chen
  - Tsai Ming-liang
  - Valerie Soe
  - Walter Ruttmann
  - Wan Jen
  - Wang Shau-di
  - Wang Toon
  - Werner Herzog
  - Yang Kuei-mei
  - Yang Ya-che

# Appendix: Others

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- Academy Award
- Alzheimer's disease
- Asian Pacific Film Festival
- Bluebird Movement
- Central Motion Picture Corporation
- Columbia Pictures
- Directors Guild of America (DGA)
  
- Festival de Cannes
- Golden Horse Awards
- Healthy Realism
- Hong Kong New Wave
- Introducing Taiwan Today
- Locarno Festival
- Louvre
- Luili Gongfang
- Minxin Studio
- Nationalist government (KMT)
- New York University
- Peking Opera

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- Sundance
  - Sunflower Movement
  - Taiwan New Wave
  - University of Illinois Urbana-Champaign
- 
- Wuxia

# The Pursuit of a Cinematic Dream

TAIWAN <sup>T</sup>+<sup>W</sup>

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臺灣電影  
及視聽文化中心