

'Creating and Distributing Films Openly': On the Relation between Women's Film Festival and Women's Rights Movement in Taiwan

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[Introduction to the article]

The relationship between the Women's Film Festival and women's right movement in Taiwan can be described as interdependent and together they thrived. One of the best showcases is the Women's Film Festival that was held jointly by Black & White Studio and Women Awakening Association in 1993. After the Formosa Incident in 1979, the Women Awakening Association continued the neo-feminism that Lu Hsio-lien promoted in the 1970s, following the line that the intellectuals should participate in the social movement. However, it didn't specifically emphasize the fact that the movement was oriented on the street by the mass. It used the strategy of introducing the history and thought of modern western feminism and solving the problems that Taiwanese women faced by remaking the laws.

The contents of the films shown in the Women's Film Festival were greatly influenced by foreign films. For example, the subjects of the films included women's right movement, legalization of abortion, women's awareness, women and work, women and immigration, eroticism and body, women and media, etc. The domestic films showed the rise of women's power in the evolution of Taiwan society from 1980s to 1990s. Some of them also showed the women who had taken part in the democratic movement, led mostly by non-KMT party members. *Women Who Have Changed the World*, *Wives Come to the Front* and *Echo with Women's Voices* were some of them. *Women who have Changed the World* documented the process of non-KMT women party members getting involved in politics. *Wives Come to the Front* documented women who had been badly treated in their marriages, and showed how women groups tried to protect women from being further exploited by amending the laws. Whereas, *Echo with Women's Voices* documented the history of women taking part in politics, including the persecution they had suffered and the backlash that came to them after the rise of women's right.

Author's biography

HUANG Yu-Shan黃玉珊 was born in 1954, in Taiwan. M.A. in Cinema Studies, Graduate Institute of New York University. She was a film critic and film teacher before she started making films since 1987. Her films include features and documentaries. The most representative among them are "Autumn Tempest", "Twin Bracelets", "Spring Cactus", "The Petrel Returns", etc. She is also the founder of the Women's Film and Video Festival in Taiwan.(1993--). At present, she is an associate professor at the Graduate Institute of Sound & Image Studies in Management of the Tainan National College of the Arts.

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