

1908	日本上流社會婦女組成愛國婦人會，1904年在台灣北中南三地成立支部，而後匯整為愛國婦人會台灣支部。該會於1908年設立「活動寫真部」從事拍攝與放映活動，攝有數部記錄台灣原住民族「歸順」的影片，直至1916年寫真部廢除。	Japanese upper-class women formed the Patriotic Women's Association. In 1904. Its branches were established in the north, central and south of Taiwan, and then consolidated into the Taiwan Branch of the Patriotic Women's Association. In 1908, the association created the Motion Picture Department for the purpose of filming and screening activities. The department had also documented the dispossession of Taiwan's Indigenous peoples. The department was abolished in 1916.
1925	1920年代台灣新劇運動由男性文化人主導，1925年十月「星光演劇研究社」在新舞台演出，觀眾反應熱烈，帶動女性參與新劇的風氣，如「星光」重組的「鐘鳴演劇研究社」、「民運新劇團」皆不乏女性參與演出。	In the 1920s, the Shingeki (New Drama) Movement in Taiwan was primarily led by male intellectuals. In October 1925, the Starlight Theater Research Society performed at Taiwan New Stage and was warmly received by the audience. This sparked a trend of women participating in shingeki. For example, the People's Shingeki Group and the Chime Theater Research Society, which emerged from the original Starlight Drama Research Club, also saw active involvement of women in their performances.
1926	台北歌仔戲團「霓生社」改組女班，為最早出現的歌仔戲女班，六月在高雄演出獲好評。1910年代「本地歌仔」隨漳州移民在宜蘭發展，為歌仔戲原型，最初演員幾乎全為男性。首批進入戲班的女性可追溯至1920年初，也有認為柯清水於1928年在嘉義成立「嘉興社女優團」為最早全女班歌仔戲團，後有「玉連社女優團」、「丹鳳社女優團」等全女班戲團。	Nishengshe, a Taiwanese Opera troupe based in Taipei, was reorganized to become the earliest known Taiwanese Opera troupe to feature female performers. In June, their performance in Kaohsiung received positive reviews. In the 1910s, "Pún-tē Kua-á" (Local Taiwanese Opera) emerged in Yilan with the influx of immigrants from Zhangzhou. It served as the prototype for Taiwanese Opera, initially featuring predominantly male performers. The inclusion of women in Taiwanese Opera troupes can be traced back to the early 1920s. It is also believed that the Jiaxingshe Actress Troupe, established by KE Qing-Shui in Chiayi in 1928, was the earliest all-female Taiwanese Opera troupe in Taiwan. Subsequently, other all-female troupes emerged, such as the Yulianshe Actress Troupe and Dangfengshe Actress Troupe.
1927	「臺灣美術教育會」主辦「臺灣美術展覽會」，為台灣首次以官方體系推動的美展活動。陳進以三幅畫作入選，與林玉山、郭雪湖並稱「台展三少年」。1934年，其作品入選日本第15回帝國美術展覽會，成為有史以來首位入選日本帝展的台灣東洋畫家。	The Taiwan Education Association organized "Taiten" (The Taiwan Art Exhibition), which was the first large-scale official art exhibition in Taiwan. CHEN Chin was selected with three paintings and recognized alongside LIN Yu-Shan and KUO Hsueh-Hu as the "Three Youths of the Taiten." In 1934, CHEN's works were selected for the 15th "Teiten" (the Imperial Exhibition of Fine Arts in Japan), making her the first Taiwanese artist specializing in Toyoga to be selected in history.
1930	兼具漢、日文造詣的女詩人黃金川出版《金川詩草》，為台灣女性第一本漢文詩集，黃金川被譽為「三台才女」。同時期亦有漢文詩人蔡旨禪，屢在報紙雜誌刊登詩作，並以漢文教師身分於1920年代開始授課，於彰化授課時將其書館命名為「平權軒」，後受聘為霧峰林家的家庭教師。	HUANG Jin-Chuan, a talented poetess knowledgeable in both Chinese and Japanese, published <i>Draft Poems of Jin-chuan of Jin Chuan</i> , making it the first collection of Chinese poems by Taiwanese women. She was acclaimed as one of the "Three Talented Women Writers." During the same period, there was also a Chinese poetess named TSAI Chih-Chan. She frequently published poems in newspapers and magazines and started working as a Chinese teacher in the 1920s. While teaching in Changhua, she named her school "Pingquan Xuan" (Equal Rights Pavilion) and later became the private instructor for the Wufeng Lin Family.
1946	舞蹈家蔡瑞月於台南成立「蔡瑞月舞踊藝術研究所」，為台灣首個現代舞的教學與創作空間。隔年，首度於台北中山堂正式發表舞作，轟動藝術圈。1949年至1953年間因白色恐怖而囚於綠島，出獄後在台北立案成立	Dancer TSAI Jui-Yueh established the Tsai Jui-Yueh Dance and Art Research Institute in Tainan, which was the first dance studio in Taiwan dedicated to modern dance teaching and creation. She debuted her dance work at Zhongshan Hall in Taipei the

	「中華舞蹈社」(後更名為「蔡瑞月舞蹈研究社」, 成為現代舞重要搖籃, 亦是國際舞蹈交流的重要窗口。	year after and created a significant impact and excitement within the art scene. From 1949 to 1953, she was imprisoned in Green Island due to White Terror. After her release, TSAI established the China Dance Studio in Taipei (later renamed Tsai Jui-Yueh Dance Research Institute), which became a significant hub for modern dance and a vital platform for international dance exchanges.
1952	因演出電影《阿里山風雲》留於台灣的演員吳驚鴻, 籌組東華影藝社, 委託農教電影公司製作反共電影《烽火麗人》, 並親自參與演出。	WU Ching-Hung, a Chinese actress who stayed in Taiwan after starring in the film <i>Happenings in Ali Shan</i> (1949), established the Donghua Film Arts Studio. She commissioned the Agriculture Education Motion Pictures to produce the anti-communist film <i>Feng Huo Li Ren</i> (1953) and she also starred in the film.
1956	新劇演員靜江月(黃瑞月)領導的「新人劇團」(原星光劇團)於1955年解散, 投身台語片, 首部演出作品為《廖添丁》。1958年, 投入廣播電台, 自組「靜江月廣播劇團」, 為當時家喻戶曉的台語廣播劇團。1970年代轉戰電視, 製作《江湖兒女》、《鐵劍情深》、《女神龍》等彩色閩南語武俠連續劇, 及《走馬燈》、《家和萬事興》等時裝劇, 奠定電視圈製作人地位。	The New Theater Troupe (formerly known as the Starlight Theater Research Society), led by Shingeki actress CHING Chiang-Yueh (HUANG Rui-Yue), disbanded in 1955. Following the troupe's dissolution, CHING transitioned to become an actress in Taiwanese-language films, making her debut in <i>Liao Tian-Ding</i> in 1956. In 1958, she shifted her focus to radio broadcasting and established the Ching Chiang-Yueh Radio Drama Troupe, which became a well-known Taiwanese radio troupe at that time. In the 1970s, she transitioned to the television industry and produced colorful Taiwanese-language wuxia TV series like <i>Jiang Hu Er Nu</i> (1971), <i>Tie Jian Qing Shen</i> (1971), and <i>Nu Shen Long</i> (1972). Additionally, she produced modern TV series such as <i>Zou Ma Deng</i> (1972) and <i>Jia He Wan Shi Xing</i> (1976). Her contributions made a name for herself as a producer.
1957	演員暨製片童月娟接掌亡夫張善琨的新華影業, 領導公司監製與出品電影, 直至1984年。其與丈夫在戰前共創上海新華公司, 戰後移居香港, 輔佐丈夫經營影業, 於1952年復業新華影業。該公司常起用台灣演員並至台灣拍攝外景, 早期的作品類型廣泛, 1960年代後偏重愛情文藝。童月娟生涯製作超過30多部電影, 1969年獲頒金馬獎「特別獎」, 1994年獲頒金馬獎「終身成就特別獎」。	Actress and producer TUNG Yueh-Chuan took over the reins of Xinhua Film Company following the passing of her husband, ZHANG Shan-Kun. She assumed leadership in overseeing the production and distribution of films until 1984. Initially, she co-founded Shanghai Xinhua Company with her husband. After the outbreak of the war, they relocated to Hong Kong, where she actively supported him in managing the film business. In 1952, she played a vital role in reviving Xinhua Film Company. The company frequently employed Taiwanese actors and conducted location shoots in Taiwan. Their early productions encompassed a diverse range of genres, but from the 1960s onwards, they increasingly focused on producing wenyi films. TUNG Yueh-Chuan produced over 30 films throughout her career and received the Special Award at the Golden Horse Awards in 1969. In 1994, she was honored with the Lifetime Achievement Award at the Golden Horse Awards.
	陳文敏執導台語劇情長片《茫茫鳥》, 為台灣電影史首位女導演。1954年與丈夫興建三重大明戲院, 後創辦大明影業社, 接手選片與投資, 投資拍攝的首部影片為《女性的仇人》, 由陳文敏編寫劇本(未掛名), 後推出六部自編自導台語片, 並擔任部分影片的製作與剪接。作品多為描繪感情與家庭紛爭的悲劇, 如《苦戀》、《妖姬奪夫》、《可憐的媳婦》等。	Director CHEN Wen-Min directed the Taiwanese-language feature film <i>Boundless Bird</i> , making her the first female director in the history of Taiwanese cinema. In 1954, she and her husband built the Da Ming Theater in Sanchong. Later, they founded Da Ming Film Company, where she took over film selection and investment. The first film they invested in was <i>Female Enemies</i> (1958), with a screenplay written by CHEN Wen-Min (uncredited). She went on to direct and write six Taiwanese-language films, and served as producer and editor in some of them. Most of her films portrayed the tragedies of emotions and family conflicts, including <i>Suffering Love</i> (1957), <i>Beauty Lures Man</i> (1958), and <i>Tears of a Wife</i> (1959).

	大同影業以雙倍片酬邀請小艷秋演出白克執導的《瘋女十八年》，轟動全台。小艷秋是少數走紅新劇與台語片的女明星，在1950年代小艷秋為「日月園新劇團」的當家女主角，1956年演出大同影業的首部台語片《桃花過渡》，後被視為「台語片明日之星」。1956年，前往香港拍攝香港閩聲影業的廈語片《雪梅思君》、《亂世姐妹花》，成為台語片圈首位赴港拍片的台灣女演員。	Tatung Film Co. made an exceptional offer by doubling the usual remuneration to Hsiao Yen-Chiu for her starring role in <i>Mad Woman</i> (1957), directed by PAI Ko. This film garnered significant attention and created a sensation throughout Taiwan. Hsiao Yen-Chiu stood out as one of the rare stars who gained popularity in both shingeki and Taiwanese-language films. In the 1950s, she held the position of the leading actress in the Sun Moon Garden Shingeki Theater Troupe. In 1956, she starred in the Taiwanese-language film debut of Tatung Film Co., titled <i>Tao Hua Guo Du</i> (1956). Subsequently, she was recognized as "the rising star of Taiwanese-language films." In 1956, she traveled to Hong Kong to film two Xiamen dialect films, <i>Xue Mei Si Jun</i> (1957) and <i>Two Sisters in a Turbulent World</i> (1957), produced by Hong Kong Minsheng Film Co.. This made her the first Taiwanese actress from the Taiwanese-language film industry to shoot a film in Hong Kong.
1960	林絲緞成立「獨立畫室」(1961年易名為「絲緞畫室」)，自任人體模特兒。1961年籌辦以繪畫與雕塑作品為主的「第一屆人物美術展覽會」和1965年攝影作品為主的「絲緞影展」，皆引起社會對藝色分界的辯論，後者導致展覽相關出版品遭妨害風化罪為由查禁，隔年教育部下令查禁女性裸體供人攝影或繪畫之作品。	LIN Ssu-Tuan established the Independent Studio (renamed Ssu-Tuan Studio in 1961), where she personally served as a model for figure drawing. In 1961, she organized the first edition of <i>Figure Art Exhibition</i>, featuring predominantly paintings and sculptures. In 1965, she held the <i>Ssu-Tuan Image Exhibition</i>, highlighting photography. Both exhibitions sparked debates regarding the distinction between art and pornography. The latter exhibition faced censorship, resulting in the banning of related publications under the grounds of Sex Offenses. Subsequently, the Ministry of Education issued a directive the following year prohibiting the creation of photographic or painted works depicting female nudity.
1961	香港中國電影公司製片暨主持人徐文若，為製作《虎妞》一片邀請汪榴照執導、李湄與藍瑤演出，並至台灣拍攝外景。徐文若亦為中製廠與中國電影公司合作的《養女湖》監製之一。	TSUI Man-Yeuk, a producer and the manager of Hong Kong China Film Studio, invited WANG Liu-Chao to direct the film <i>Tiger Girl</i>, with LI Mei and Lam Liu as the actresses. The production team traveled to Taiwan for on-location shooting. TSUI was also one of the producers of the 1957 film <i>Yang Nu Hu</i>, which was a collaboration between the Central Motion Picture Corporation (CMPC) and the China Film Studio.
1962	電影《阿里山風雲》主題曲〈高山青〉之演唱者張茜西，留於台灣後轉任華明公司製片，與製片楊祖光合作並邀請趙振秋執導、姚鳳磐編劇，自製自演反共電影《白雲故鄉》。張茜西於1960年代定居台灣，1970年代轉往香港發展，皆從事電影業。	CHANG Chien-Hsi, the singer of the theme song <i>Kao Shan Ching</i> for the film <i>Happenings in Ali Shan</i>, later stayed in Taiwan and joined film company Wa Ming as a producer. She collaborated with producer YANG Tsu-Kuang and invited director CHAO Chun-Chau and screenwriter YAO Feng-Pan to make the anti-communist film <i>White Clouds Hometown</i>, in which she also served as producer and actress. CHANG settled in Taiwan in the 1960s and later moved to Hong Kong in the 1970s, where she continued her film career.
	作家郭良蕙的《心鎖》因內容大量描繪男女性愛，挑戰社會禁忌與當時反共抗俄的文藝準則，引起文壇知名人士譴伐，並被評定為「黃色」作品遭查禁，作家亦遭多個重要文學協會開除會籍，輿論不斷，五洲出版社出版相關討論文集《心鎖之論戰》。郭良蕙善寫兩性心理且敢於談論禁忌，隔年另部長篇小說《青草青青》持平描繪青少年男同志的性別氣質與情懷，為同時代中少見。1986年《心鎖》改編為電影，由徐楓監製、何藩執導。	Writer Gloria Liang-Hui KUO's novel, <i>The Lock of Hearts</i>, depicted explicit sexual encounters, challenging societal taboos and the literary guidelines of anti-Communist and anti-Russian sentiments prevalent at the time. The novel received strong criticism from prominent figures in the literary world and was deemed "obscene," resulting in its prohibition. Additionally, KUO faced expulsion from several significant literary associations, and the controversy surrounding the novel sparked ongoing public discourse. Wuchow Publishing released a collection of related essays titled <i>The Debates on The Lock of Hearts</i>. KUO was skilled at depicting the psychological aspects

		of both genders and was unafraid to discuss taboo subjects. The following year, another novel <i>Fresh is the Green Grass</i> straightforwardly portrayed the subtle emotions of gay teens, which was rare at that time. In 1986, <i>The Lock of Hearts</i> was adapted into a film, with HSU Feng serving as the producer and HO Fan as the director.
	演員凌波演出黃梅調電影《梁山伯與祝英台》，創下票房空前紀錄，台灣掀起「凌波熱」。易性扮演為傳統戲曲常態，但於金馬獎獎項分類中難以界定，於是第二屆金馬獎特設最佳演員特別獎予凌波。	Actress LING Po starred in <i>The Love Eterne</i> , a Huangmei Opera film, which achieved remarkable box-office success and resulted in a phenomenon known as "Ling Po craze" in Taiwan. Cross-dressing was a common practice in traditional Chinese operas, but the gender-switching role posed a challenge for the Golden Horse Awards. She was awarded the Special Acting Award at that year's Golden Horse Awards.
	台視10月10號開播，於首周製播第一部電視歌仔戲《雷峰塔》，由廖瓊枝擔綱，為第一位在電視螢光幕上出現的旦角。14歲進入著名「金山樂社」訓練表演的廖瓊枝被譽為「台灣第一苦旦」，於廣播歌仔戲流行的1950年代末期加入「中華電台」、「汪思明廣播劇團」等地演唱，又進入「民生廣播電台」與黑貓雲仔搭檔多年，因其經驗受邀電視歌仔戲演出，也有豐富海外演出經驗。	Taiwan Television(TTV) commenced its official broadcast on October 10th. In its inaugural week, it produced and aired the first-ever Taiwanese Opera TV drama titled <i>Leifeng Pagoda</i> , featuring LIAO Qiong-Zhi in the lead role. Notably, LIAO became the first "Dan" (female role in Taiwanese Opera) to appear on the television screen. At the age of 14, LIAO joined the renowned Taiwanese Opera troupe Gold Mountain Music Society, where she received performance training. She was acclaimed as "Taiwan's Top Sorrowful Female Character (Kudan)." In the late 1950s, the golden age of radio Taiwanese Opera, LIAO joined Chunghwa Broadcasting Co. and the Wang Si-Ming Radio Drama Troupe. She later became a part of Minsheng Broadcasting Station and collaborated with "Black Cat Yunzai" for many years. Her extensive performance experience led to invitations to perform in TV Taiwanese Opera, as well as numerous overseas performances.
1964	製片張瓊文(張夙玫)創辦日茂影業，親自監製多部台語片，知名作品如創業作《鹽田區長》、《心愛彼個人》、《鐵樹開花》、與香港邵氏合製的《梅山收七怪》等。	Producer CHANG Chiung-Wen, also known as CHANG Su-Mei, founded Rimao Film Co. and personally produced several Taiwanese-language films. Her notable works included <i>Yan Tian District Chief</i> (1964), <i>Xin Ai Bi Ge Ren</i> (1965), <i>Rebirth of a Deaf Mute</i> (1965), and the co-production with the Shaw Brothers Studio, <i>Na Cha and the Seven Devils</i> (1973).
	邱鳳英(邱查某)的錄音唱片〈台灣民謠勸世歌：周成過台灣〉由環球唱片出品，為她最為成功的唱片之一。唸歌藝人邱查某，自幼眼盲，透過說唱老師口頭傳授，走唱為生。1970年代她在環球、皇后唱片等公司灌唱許多勸世歌謠和民間故事。曾短暫指導九歲的楊秀卿唸歌彈琴技藝。楊秀卿後來成為蕭陳阿現養女學藝，融入南管與歌仔戲曲調，並自創「口白歌仔」，為戰後改良式唸歌箇中翹楚。	CHIU Feng-Ying, also known as CHIU Cha-Mou, released an album titled <i>Taiwanese Folk Songs of Moral Persuasion: Sheng Goes to Taiwan</i> under the production of Universal Music Taiwan. This album is considered one of her most successful works. As a "liam-kua" singer (traditional narrative ballads), CHIU had been blind since childhood. Despite her visual impairment, she received oral teachings from her teacher to learn the art of singing liam-kua, and relied on her singing to make a living. In the 1970s, CHIU recorded and sang numerous songs of moral persuasion and folk tales under various record labels such as Universal Music Taiwan and Queen Records. She briefly taught nine-year-old YANG Xiu-Qing to sing liam-kua and play the yueqin (a traditional Chinese musical instrument). Later on, YANG became the adopted daughter of XIAO CHEN A-Xian to further study the art of liam-kua. She incorporated elements of Nanguan and Taiwanese Opera tunes into her performances and created her own style called "narrative Kua-a." YANG then became an expert in the post-war reformed

		liam-kua and made significant contributions to the art form.
1965	演員王滿嬌(王慧雯)以首部編劇作品《悲戀公路》獲第一屆台語片金鼎獎最佳編劇獎。王滿嬌於1961年投入影壇, 三年內演出20多部電影, 並曾擔任場記、副導與編劇, 著有數部劇本。1967年執導首部電影《賣布兄弟大鬧桃花宮》, 然因難以兼顧家庭與事業, 而後僅從事演出。	Actress WANG Man-Chiao received Best Screenplay at the inaugural Taiwanese-language Film's Golden Tripod Award for her debut work <i>Bei Lian Gong Lu</i> (1965). She entered the film industry in 1961 and appeared in over twenty films within three years. During this time, she also served as a script supervisor, assistant director, and screenwriter, and wrote several screenplays. In 1966, she directed her debut film, <i>Mai Bu Xiong Ge Da Nao Tao Hua Gong</i> . However, to balance family and career, she subsequently focused solely on acting.
	「廣播劇教母」崔小萍與他人共創建業影業, 並執導改編自瓊瑤小說《窗外》的同名黑白片。崔小萍於1951年進入中國廣播公司, 17年內導播近700部廣播劇, 成為該年代台灣民眾熟悉的聲音, 然1968年因遭舉發為匪諜, 入獄至1977年。《窗外》於1973年二度改編, 由宋存壽執導, 亦是演員林青霞出道作。	TSUI Hsiao-Ping, known as the "Godmother of Radio Drama," co-founded Jianye Film Company and directed the black-and-white film <i>Outside the Window</i> , which was an adaptation of Chiung Yao's novel of the same name. TSUI joined the Broadcasting Corporation of China (BCC) in 1951 and have directed and broadcasted nearly 700 radio dramas within a span of 17 years, becoming a familiar voice for the Taiwanese people of that era. However, in 1968, she was accused of being a "CCP spy" and was imprisoned until 1977. In 1973, <i>Outside the Window</i> was adapted for the second time and directed by SUNG Tsun-Shou, marking the debut of actress Brigitte LIN.
	作家瓊瑤的短篇小說〈六個夢〉中的〈追尋〉被改編為電影《婉君表妹》。瓊瑤於1963年發篇首部長篇小說《窗外》, 以濃厚自傳色彩與師生戀題材一舉成名, 其後創作主題多為「為愛抗爭」, 生涯出版超過百部作品, 為台灣最多產的作家之一。1960年代中至1970年代中興起改編瓊瑤作品熱潮, 由他人改編為電影的作品共計37部, 並衍生出「瓊瑤愛情文藝片」類型。	"Seeking," one of the stories from Chiung Yao's novel <i>Six Dreams</i> , was adapted into the film <i>Four Loves</i> . In 1963, Chiung Yao published her debut novel <i>Outside the Window</i> , which gained her fame for its strong autobiographical elements and the theme of teacher-student romance. Her subsequent works often revolved around the theme of "fighting for love." Throughout her career, she had published over a hundred works, establishing herself as one of the most prolific writers in Taiwan. During the mid-1960s to the mid-1970s, there was a surge in the adaptation of Chiung Yao's works. A total of 37 of her works were adapted into films, giving rise to the genre of "Chiung Yao wenyi films," which referred to wenyi films based on her literary works.
1966	演員白蘭成立興華影業, 自費監製並演出台語片《開張大吉》、《賊仔狀元才》。白蘭於1957年投入影壇, 演出超過百部台語片, 有「台語影后」之稱。1967年簽約中影, 轉而演出國語片, 製片業務告一段落。	Actress BAI Lan established Xinghua Film Company and independently produced and starred in the Taiwanese-language films <i>Kai Zhang Da Ji</i> (1966) and <i>Top Thief</i> (1967) using her own funds. She entered the film industry in 1957 and starred in more than 100 Taiwanese-language films, earning the title of "Queen of Taiwanese-language films." In 1967, she signed a contract with CMPC and transitioned to starring in Mandarin-language films, putting an end to her career as a producer.
1967	著名歌仔戲小生楊麗花演出台語片《碧玉簪》, 首度躍上大銀幕。作品多以男性裝扮登場, 類型橫跨電視、國台語片、劇場等; 自1966年以《精忠岳飛》跨入電視界, 1970年代組成「台視歌仔戲團」(後更名為「楊麗花歌仔戲團」), 擔任團長兼製作人, 開啟電視歌仔戲的輝煌時期。	YANG Li-Hua, a renowned Taiwanese Opera "Xiaosheng" (male role), made her debut in the film industry by starring in the Taiwanese-language film <i>The Jade Hairpin</i> . YANG frequently portrayed male characters in her works, which encompassed television programs, Mandarin-language films, Taiwanese-language films, and theaters. Her foray into the TV industry began in 1966 with the TV drama <i>Loyal Yue Fei</i> . In the 1970s, she established the TTV Opera Troupe (later renamed Yang Li-hua Taiwanese Opera Troupe), assuming the roles of both group leader and producer. This marked the start of a glorious era for "television Taiwanese Opera."

	上官靈鳳與徐楓因出道作《龍門客棧》嶄露頭角，兩位後續作品奠定1970年代武打女星及俠女形象。具功夫底子的上官靈鳳於1973年憑《馬路小英雄》獲金馬獎最佳女主角，為首位以武打片獲得此獎的女星，生涯演出超過50部武俠或武打電影。徐楓憑《俠女》走紅國際，曾主演多部胡金銓電影，善詮釋「冷艷俠女」角色，1976年以武俠片《刺客》獲金馬獎最佳女主角，生涯演出20多部武俠片。	Polly Ling-Feng SHANG-KUAN and HSU Feng rose to prominence with their debut film, <i>Dragon Inn</i>, where they made a lasting impression. Their subsequent works epitomized the image of martial arts actresses and wuxia heroines in the 1970s. SHANG-KUAN, who had a background in kung fu, won Best Leading Actress at the Golden Horse Awards in 1973 for her role in <i>Back Alley Princess</i>. She became the first actress to win this award for a martial arts film. Throughout her career, she appeared in over 50 wuxia or martial arts films. On the other hand, HSU Feng gained international fame with <i>A Touch of Zen</i> in 1970, and she starred in several films directed by King HU. She excelled in portraying the role of an "aloof and beautiful wuxia heroine." In 1976, she won Best Leading Actress at the Golden Horse Awards for her performance in the martial arts film <i>Assassin</i>. Throughout her career, she appeared in over twenty martial arts films.
1968	編劇靳蜀美加入邵氏公司，成為邵氏首位女編劇。靳蜀美曾於台灣電視圈主持節目、演出與撰寫電視劇，加入邵氏後首部編劇作品為《兒女是我們的》；1973年為世界影業執導電影《滿洲人》，其後與丈夫鮑學禮共創裕豐影業，多監製與編劇丈夫鮑學禮執導之作品，題材廣泛，晚期以武俠、武打片見長。	CHIN Shu-Mei joined the Shaw Brothers Studio and became the first female screenwriter of the company. Prior to that, she has hosted TV programs, acted, and written TV dramas in the Taiwanese television industry. After joining the Shaw Brothers Studio, her first screenwriting credit was <i>The Younger Generation</i> (1970). In 1973, she directed <i>The Mandarin</i> for the World Film Company. Later, she co-founded Yu Fung Film Company with her husband PAO Hsueh-Li, produced and wrote screenplays for many of her husband's directorial works, covering a wide range of themes. In her later career, she excelled in wuxia and kung fu films.
	導演唐書璇首部電影《董夫人》於美國舊金山電影節首映。唐書璇生於香港，16歲移居台灣，後赴美求學，畢業於南加州大學電影系，1966年回港籌備《董夫人》，並至台灣與攝影師祈和熙合作拍攝外景。電影以貞節牌坊為題材，深入描繪女性情慾心理與封建社會倫理問題，首映後應坎城影展邀請放映，亦於巴黎、紐約與香港等地公映，獲得高度評價，1971年在金馬獎榮獲四個獎項，入選多份百大華語電影名單。	Director TANG Shu-Shuen's debut film, <i>The Arch</i>, had its world premiere at the San Francisco International Film Festival. TANG was born in Hong Kong and relocated to Taiwan at the age of 16. Later, she went to the United States to study film at the University of Southern California (USC). In 1966, she returned to Hong Kong to prepare for the production of <i>The Arch</i> and went to Taiwan to collaborate with photographer CHI Hu-Che for on-location shooting. The film explored the theme of the Chinese widow chastity archway, delving into the psychological nuances of women's sexuality and confronting ethical dilemmas within feudal society. Following its premiere, the film received invitations to be screened at the Cannes Film Festival and subsequently captivated audiences in Paris, New York, and Hong Kong, garnering acclaim. In 1971, <i>The Arch</i> earned four awards at the Golden Horse Awards and secured its place in multiple lists of the top 100 Chinese films.
1970	俞鳳至與丈夫楊群共創香港鳳鳴影業公司，創業作《庭院深深》改編自瓊瑤作品，由宋存壽執導，獲金馬獎優等劇情片獎。俞鳳至於1960年加入邵氏公司，婚後轉而投身公司出品人與編劇，亦曾執導多部電影，其中1972年與楊群、巫敏雄合導《忍》，獲金馬獎最佳劇情片與最佳男主角，鳳鳴編劇小組則獲最佳編劇獎。	Florence YU Fung-Chi and her husband Peter YANG Kwan co-founded H.K. Fong Ming Motion Picture Co. Ltd. Their first production, <i>You Can't Tell Him</i>, was an adaptation of a story by Chiung Yao, directed by SUNG Tsun-Shou, and received Best Feature Film at the Golden Horse Awards. YU joined the Shaw Brothers Studio in 1960 and later transitioned to become a film producer and screenwriter after getting married. She also directed several films. In 1972, she co-directed <i>The Escape</i> with Peter YANG Kwan and WU Min-Hsiung. The film received Best Feature Film and Best Leading Actor at the Golden Horse Awards. Additionally, the screenwriter group of H.K. Fong Ming Motion Picture Co. Ltd. won Best Screenplay Award.

1971	演員高寶樹執導首部電影《鳳飛飛》，為少見的女導演執導武俠片。高寶樹於1951年投入影壇，1958年加入邵氏公司後演出近80部電影，1971年離開邵氏與丈夫柏文祺共創寶樹影片公司，親任監製、導演與演員職務，執導過11部電影，其中《大小通吃》於台灣拍攝，林文錦掌鏡，劉立立擔任副導，徐楓演出。	Actress KAO Pao-Shu directed her first film <i>Lady with a Sword</i> , which was a rare example of a female-directed wuxia film. She began her film career in 1951 and joined the Shaw Brothers Studio in 1958. During her time there, she appeared in nearly 80 films. In 1971, she left the company and co-founded Park Films with her husband, Vengee PARK. She took on multiple roles within the company, including producer, director, and actress. She directed a total of 11 films, including <i>Win Them All</i> (1973), which was shot in Taiwan. The film was lensed by LIN Wen-Chin, with LIU Li-Li serving as the assistant director, and HSU Feng playing a role in the film.
1972	演員周遊製作電視劇「薔薇劇場」系列，開啟製作人職涯。周遊於1963年投入影壇，演出超過百部電影，轉戰電視圈後由演而製，1981年製作「金獎劇場」，為台灣節目首開電視電影模式；其後以武俠劇見長，因製作《神鵰俠侶》、《飛龍在天》聲名大噪，被視為台劇四大金牌製作人，另與李朝永共創永真電視電影製作公司。2004年接任台灣影人協會第二屆理事長。2015年獲得第50屆電視金鐘獎特別貢獻獎。	Actress CHOU Yo produced the TV drama series <i>Rose Theater</i> , marking the beginning of her career as a producer. In 1963, she entered the film industry and appeared in over a hundred films. She later transitioned to the television industry, taking on the role of a producer. In 1981, she pioneered the TV film genre in Taiwan with the creation of <i>Gold Award Theater</i> . CHOU gained immense recognition for her expertise in wuxia dramas and worked across various television networks, including TTV, CTS, and CTV. Her notable productions, such as <i>The Return of the Condor Heroes</i> (1984) and <i>Fei Lung</i> (2000), propelled her to become one of the four renowned producers in Taiwanese television drama. Additionally, she co-founded the True Love television and film industry Co., Ltd. with LI Chao-Yong. In 2004, she became the second chairman of Taiwan Film Workers Association. In 2015, she received the Special Contribution Award at the 50th Golden Bell Awards.
	製片李時蓉與許堅共創立基娛樂企業公司，負責台灣製片業務。1973年兼掌華倫電影公司製片，1977年獨創「華劇」並率劇班至東南亞演出，1979年擔任台馥影業負責人，製作的《秋蓮》陷抄襲作家繁露小說《養女湖》風波。	Producer LEE Shut-Yung co-founded Lucky Entertainment Enterprises Co. with HSI Kin, and was responsible for the firm's operations in Taiwan. In 1973, she simultaneously took on the role of producer at Hua Lun Film Company. In 1977, she created a new genre called "Hua Drama" and led the performing troupe touring in Southeast Asia. In 1979, Lee took charge of Tenfold Film Company.
	當年被稱為「反共女義士」的梁雪麗成立山河影片公司，自費籌拍反共電影《十萬大山風雲》，並邀得苗天演出。1981年耗費八年始完成《十萬大山風雲》。	Dubbed the "Anti-Communism Heroine", LIAN Sheue-Lee founded Shan He Film Company and self-funded the anti-Communist film <i>Storms of Ten Thousand Great Mountains</i> , starring actor MIAO Tien. After undergoing 8 years of production, the film was eventually completed in 1981.
	西蒙波娃經典作的最早中譯本《第二性(第二卷:處境)》由白先勇與白先敬合辦的晨鐘出版社出版，作家歐陽子、楊美惠、楊翠屏合譯。隔年，晨鐘出版由楊美惠翻譯的《婦女問題新論譯叢》。吳爾芙經典作最早中譯本《自己的屋子》(再版更名為《自己的房間》)則由林海音創辦的「純文學出版社」出版，作家張秀亞翻譯。這些女性主義理論與經典作的翻譯引入，於台灣戰後女權運動甫起步階段深具意義。	The earliest Chinese translation of Simone de BEAUVOIR's classic work <i>The Second Sex</i> was published by Morning Bell Press, which was co-founded by PAI Hsien-Yung and his brother PAI Hsien-Ching. Writers OU Yang-Tzu, YANG Mei-Hui, and YANG Tsui-Ping collaborated on the translation of <i>The Second Sex</i> . The following year, Morning Bell Press published the anthology <i>A New Perspective of Women's Issues: Translations Series</i> , compiled by YANG Mei-Hui. The earliest Chinese edition of Virginia WOOLF's <i>A Room of One's Own</i> was translated by writer CHANG Hsiu-Ya and published by Pure Literature Publishing, which was founded by writer LIN Hai-Yin. The import and translation of these works on feminist theories, as well as classic feminist literature, greatly influenced the post-war feminist movement in Taiwan.
1974	導演唐書璇自編自導第二部作品《再見中國》，由張照堂掌鏡、林樂培作	Director TANG Shu-Shuen wrote and directed her sophomore film <i>China Behind</i> , with

	曲，以文革下知青偷渡來港為題材，大量採用素人演員，部分場景於台灣祕密拍攝。時值文革高峰，在極高風險下完成香港首部描繪文革浩劫的作品，其敏感題材因香港地緣政治與台灣戒嚴狀態，皆遭禁映，直到1987年才予以公映。	CHANG Chao-Tang as cinematographer, and Doming LAM as composer. The premise of the film revolved around the story of educated youths who had escaped to Hong Kong during the Cultural Revolution in China, and TANG had opted to engage amateur actors for the most part, while parts of the film were secretly filmed in Taiwan. With the film being made at the height of the Cultural Revolution, TANG had undertaken great risks to produce Hong Kong's first ever film that depicted the impact of the Cultural Revolution. Taking into account the geopolitical situation that Hong Kong was in, and the fact that Taiwan was still under martial law at the time, the film with its taboo topic was banned from being screened publicly, all the way till 1987.
1974	演員張玲演出華視電視劇《保鏢》引起港台旋風，成為1970年代中後期的武俠女星代表，展現粗獷剛烈的獨特形象，如《決鬥者的生命》。後投入幕後，監製多部武俠片，甚至身兼導演、編劇、演員，如《蝶無影》、《狼女白魔》。1985年，製作並主演中視武俠電視劇《怒劍狂花》。	Actress CHANG Ling starred in the CTS TV series <i>The Protectors</i> , which kick-started a massive Hong Kong-Taiwanese pop culture craze and propelled her to stardom as the representative “wuxia heroine” of the mid- and late-1970s. In films like <i>My Blade My Life</i> (1978), CHANG played fiery and rugged heroine figures, showcasing a unique representation on screen. In her later years, CHANG worked behind the scenes and produced many wuxia films, going so far as to simultaneously take on the role of director, screenwriter, and actor, such as for the films <i>Dark Lady of Butterfly</i> (1981) and <i>Wolf Devil Woman</i> (1982). In 1985, she produced and starred in the CTV wuxia TV series <i>Raging Sword and Wild Flowers</i> .
1975	作家、導演汪瑩執導首部長片《女兵日記》。汪瑩生於香港，12歲移居台灣，後赴美獲波士頓大學電影碩士學位；從事文學創作並撰寫影評，曾擔任中視編導、美國舊金山KQED電視台製作人兼導播、中視電影組副組長，職涯橫跨電影電視圈，亦拍過紀錄片《中央市場的一天》。	Writer and director WANG Ying made her debut feature <i>Nu Bing Ri Ji</i> . Born in Hong Kong, WANG moved to Taiwan at the age of 12 and later moved to the United States, to pursue a MFA degree in Film and Television Studies at Boston University. WANG was a writer and film critic, and had previously been a producer and deputy head of film department at CTV and producer-director at KQED in San Francisco. Additionally, with her career spanning across the film and TV industries, she also directed documentary <i>A Day at the Central Market</i> (1974).
	演員林翠成立真納影業公司，創業作為唐書璇執導的《十三不搭》，隔年推出自編自導電影《香港式離婚》。林翠於1953年投入影壇，旋即獲「學生情人」之譽；1957年簽約電懋公司，直至1968年婚後息影，1969年離婚後轉向幕後製作。	Actress LIN Tsui founded Zhen Na Film Company and the company's first venture was <i>13 Is Not Much</i> (1975), which was directed by TANG Shu-Shuen. A year later, LIN wrote and directed <i>Divorce Hong Kong Style</i> . LIN had started out in the film industry in 1953, and promptly earned the moniker “Student Sweetheart”. In 1957, she signed a contract with Motion Pictures and General Investment Co Ltd (MP&GI) and was active in the industry until her marriage in 1968. After her divorce in 1969, LIN began her work behind the scenes as a producer.
	導演唐書璇於港創辦《大特寫》半月刊，接續《中國學生周報》(1952-1974)討論電影的風氣與文化，並催生《電影雙周刊》(1979-)，後者為香港電影新浪潮發聲的主要陣地之一。《大特寫》發行至1978年，共計66期，唐書璇也是台灣第一代《影響》(1971-1979)雜誌的早期幕後贊助者。	Director TANG Shu-Shuen founded bimonthly magazine <i>Close Up</i> in Hong Kong, which deepened cinephilia phenomenon and film discussion culture after the <i>Chinese Student Weekly</i> (1952-1974). She also facilitated the birth of <i>City Entertainment Magazine</i> (1979-), which played a vital role for Hong Kong New Wave. <i>Close Up</i> was in circulation until 1978, ending its run with a total of 66 volumes. TANG was also one of the earliest sponsors of the first iteration of Taiwan's <i>Ying Hsiang (Influence) Film Magazine</i> (1971-1979).
1976	演員蕭芳芳成立嘉興公司，創業作為與梁普智合導、親自參與演出的《跳	Actress SIAO Fong-Fong founded Jia Sing Co. and the production company's first

	灰》。蕭芳芳為童星出身，早期往返於台港澳、東南亞等地拍片並走紅，其後赴美留學，重歸影壇；作品《跳灰》被認為具備香港電影新浪潮特色，另因演出《林亞珍》、《女人四十》等作品而家喻戶曉，後者獲柏林影展銀熊獎與金馬獎最佳女主角。	project was the film <i>Jumping Ash</i>; Siao personally starred in, and co-directed the film with LEUNG Po-Chih. Siao had been a child star, and starred in films in Taiwan, Hong Kong, Macau and Southeast Asia, which propelled her to fame. She later furthered her studies in the States, before returning to the film industry. <i>Jumping Ash</i> was thought to embody the signature features of Hong Kong New Wave, and Siao subsequently became a household name for her roles in films <i>Lam Ah Chun</i> (1978) and <i>Summer Snow</i> (1995). For her performance in <i>Summer Snow</i>, Siao won the Silver Bear for Best Actress at the Berlin Film Festival and Best Leading Actress Award at the 32nd Golden Horse Awards.
	作家瓊瑤與平鑫濤、盛竹如合資共創巨星影業，創業作《我是一片雲》由陳鴻烈執導、劉立立擔任副導。瓊瑤於1968年與平鑫濤成立火鳥電影公司，後因票房失利，1971年結束營運；再創巨星影業後，不僅停止對外販售作品版權，且親任監製，改編個人作品，至1983年共計出品12部電影，《昨夜之燈》後瓊瑤電影王國瓦解，轉向電視。	Writer Chiung Yao co-founded Superstar Motion Picture Co. alongside PING Hsin-Tao and SHENG Chu-Ju. The firm's first venture was <i>Cloud of Romance</i> (1977), directed by CHEN Hung-Lieh, with LIU Li-Li as assistant director. Chiung Yao first founded Phoenix Motion Picture Co. with PING in 1968, but had to wind up the business in 1971 due to poor box office performances. Upon establishing Superstar Motion Picture Co., Chiung Yao stopped selling the rights of her novels, and opted to adapt her own works while taking on the role of executive producer at the same time. Up until 1983, the company produced a total of 12 films. After <i>Last Night's Light</i> (1983), Chiung Yao's movie empire breathed its last, and the author turned her sights onto the television industry.
1977	攝影師王信於《中國時報》人間副刊發表〈報導攝影〉，將報導攝影的觀念正式引進台灣。王信作品「蘭嶼·再見」系列(1974-1975)是最先拍攝、也最完整的原住民族報導系列，她為《人間》雜誌訓練攝影人才與擔任圖片主編，亦是由張照堂主編、台灣首次編作的攝影家叢書《台灣攝影家群象》(1989-1996)中唯一編列的女性攝影家。	Photographer WANG Hsin published <i>On Photojournalism</i> in <i>The China Times</i>, which officially introduced the idea of photojournalism in Taiwan. WANG's <i>Farewell, Orchid Island</i> series (1974-1975) was the very first comprehensive photojournalistic series on Taiwan's Indigenous peoples. WANG also trained photographers for <i>Ren Jian Magazine</i> and took on the role of picture editor for the magazine. She was also the only female photographer whose work was included in the <i>Aspects & Visions – Taiwan Photographers</i> (1989-1996) anthology, which was Taiwan's very first published photographer collection edited by CHANG Chao-Tang.
	作家郭良蕙出版女同志小說《兩種以外的》(又稱《第三性》)，為描繪女同志生命史的重要先驅之作。此前，1976年作家玄小佛出版的小說《圓之外》僅簡單勾勒女同志生活圈，《兩種以外的》則深入中年、中產階級女同志的多元樣貌，並首度於文學作品中使用「湯包」一詞(Tomboy)。	Writer KUO Liang-Hui published the novel <i>Other Than These Two Kinds</i> (also known as <i>Third Gender</i>), which was a pioneering work that depicted the life stories of lesbians. Prior to <i>Other Than These Two Kinds</i>, writer HSUAN Hsiao-Fu had published the novel <i>Outside the Circle</i>, which briefly described the social lives of lesbians. <i>Other Than These Two Kinds</i>, on the other hand, dove deep into the diverse facets of the lives of middle-aged and middle-class lesbians, and was the first work of literature to use the term “tang bao”, which is a transliteration of the English term “tomboy”; the Chinese characters for “tang bao” literally mean “soup dumplings”.
1978	金穗獎成立，以鼓勵新銳創作者為宗旨，徵件條件別於35mm商業電影資格，以8mm與16mm未商業映演類別，提供創作者產業外的展露途徑。1989年新增錄影帶獎項；2004年起，DV獎項取代錄影帶獎項，隨後逐漸取消規格區分。1990年代中期始，女導演獲獎比例較呈穩定趨勢，2004年前獲獎導演包括彭麗華、高麗津、蘇麗萍、王耿瑜、王慰慈、呂來慧、李香秀、王逸白、吳秀菁、朱詩倩、郭珍第、陳若菲、陳麗貴、林筱芳、詹穎郁、李靖惠、鄭慧玲、邱禹鳳、喬慰萱等。	The Golden Harvest Awards was established with the purpose of encouraging emerging talents and providing a platform to showcase films outside of the commercial film industry, with its entry calls open to films shot on the 8mm and 16mm, instead of limiting the format regulation to the 35mm used in commercial films. In 1989, awards for video format were established. Beginning in 2004, in line with the advent of the digital age, the award category for films shot on DV replaced the original award category for video. Later on, the differentiated award categories based on film formats were subsequently

		removed. From the mid-1990s onwards, the proportion of female directors who won awards at the Golden Harvest Awards had steadily increased. Prior to 2004, the list of award-winning directors include: PENG Li-Hua, KAO Li-Chin, SU Li-Ping, Angelika WANG, Weitsy WANG, LU Lai-Hui, LEE Hsiang-Hsiu, WANG Yi-Bai, WU Hsiu-Ching, Michelle CHU, KUO Chen-Ti, CHEN Jo-Fei, CHEN Lih-Kuei, LIN Hsiao-Fang, CHAN Ying-Yu, LEE Ching-Hui, CHENG Hui-Ling, CHIU Yu-Feng, Wendy CHIAO.
1979	導演劉立立獲巨星影業邀請，擔任《一顆紅豆》導演，此後受該公司重用。劉立立於1963年投入影壇幕後，曾擔任過場記、助導、副導，為丁善璽班底，後與瓊瑤相識，為其執導十部電影，1980年代轉入電視圈，仍持續導演瓊瑤作品，生涯執導30餘部電視劇、近20部電影，多為愛情文藝片，成為台灣電影史上最多產的女導演。	Superstar Motion Picture Co. invited director LIU Li-Li to direct the film <i>A Love Seed</i> ; thereafter, the company entrusted many of its subsequent productions to her. LIU started out in the film production industry in 1963, and had worked as script supervisor, assistant director for TING Shan-Hsi's film, before she met Chiung Yao and was subsequently tapped to direct ten of her films. LIU ventured into the TV industry in the 1980s, and continued to direct film adaptations of Chiung Yao's works. Over the course of her career, LIU directed more than 30 TV dramas, nearly 20 films, most of which were wenyi films. LIU was known as one of the most prolific female filmmakers in the history of Taiwan cinema.
	演員楊惠姍演出社會寫實片開端作《錯誤的第一步》，一炮而紅。楊惠姍於1975年投入影壇，生涯前期以社會寫實片與女性復仇片著稱，其性感胴體形象直至演出台灣新電影後轉變。楊惠姍在社會寫實片時期作品產量無人能出其右，歷年來沒有女演員作品數量能超越同時期男演員，唯楊惠姍在1980年代初至中期(1980-1984)出演片數是台灣演員中第一。	Actress YANG Hui-Shan starred in the social realist film <i>Never Too Late to Repent</i> , and promptly rose to prominence. She had first ventured into the film industry in 1975; early on in her career, YANG was known for her roles in social realist films and female-led revenge films, and was generally regarded as a sex symbol until her appearances in Taiwan New Cinema. When she starred in social realist films, YANG had more acting credits to her name than any other actors and actresses in the industry. Between 1980 to 1984, she was the only actress who starred in more films than her male counterparts, with the greatest number of films under her belt at the time.
	導演李美彌於港成立謙記影業公司。李美彌於1969年投入影壇幕後，先後擔任場記、副導職務，1972年首次執導台語片《純情的愛》，其後加入電視劇製作，至1980年代以獨立製片人身分執導三部劇情長片《未婚媽媽》、《晚間新聞》、《女子學校》，因作品蘊含的女性烏托邦想像，可稱為1980年代的「台灣都市女性三部曲」。	Director Mimi LEE founded Qian Ji Movie Company in Hong Kong. She had first ventured into the film industry in 1969, taking on the roles of script supervisor and assistant director, before she made her Taiwanese-language directorial debut with <i>Pure Love</i> . Following that, she made her foray into TV drama. LEE subsequently directed three feature films <i>Unmarried Mothers</i> (1980), <i>Evening News</i> (1981), and <i>Girls' School</i> (1982) as an independent filmmaker in the 1980s. These three films featured aspirations of a female-utopia, and were collectively dubbed "Taiwanese Urban Female Trilogy" of the 1980s.
	導演楊家雲與作家玄小佛成立香港陽光電影公司，創業作《小葫蘆》改編自玄小佛的同名小說。楊家雲於1967年投入影壇幕後，曾擔任場記、副導，1978年首度執導電影《晨霧》，其後與玄小佛循劉立立搭擋瓊瑤模式，製作愛情文藝片。玄小佛以愛情小說聞名，出道作《白屋之戀》於1972年被改編為電影，其後亦有多部作品改編為電影或電視劇。	Director YANG Chia-Yun co-founded Sunshine Motion Picture Co. with writer HSUAN Hsiao-Fu. The company's first venture <i>The Unsinkable Miss Calabash</i> (1981) was an adaptation of HSUAN's novel of the same name. YANG ventured into film production in 1967, and had been script supervisor and assistant director before she made her directorial debut with <i>Morning Mist</i> in 1978. Subsequently, she formed a partnership with HSUAN à la the LIU Li-Li and Chiung Yao partnership, and produced wenyi films. HSUAN was best-known for her romance novels; the film adaptation of her debut novel <i>Love in a Cabin</i> (1972) hit the silver screen a year after its publication, after which many of her works were adapted into films and TV dramas.

1980	朱朱製作、蕭芳芳演出、夏美華為編劇之一的電視劇《秋水長天》播出，以女性、人文題材備受好評。電視劇《守著陽光守著你》，即為朱朱製作，朱天文、朱天心參與編劇；《一剪梅》與《心聲淚痕》皆為夏美華編劇、胞姐夏璦華製作的女性題材作品。	TV series <i>Chiou Shui Chang Tien</i> made its debut; produced by CHU Chu and written by HSIA Mei-Hua alongside other screenwriters, the series starred SIAO Fong-Fong and received critical acclaim for its women-centric themes and humanistic concerns. TV series <i>Wait for the Sun Wait for You</i> was similarly produced by CHU Chu, and writers CHU Tien-Wen and CHU Tien-Hsin had participated in the screenwriting process. HSIA later wrote <i>Yi Jian Mei</i> (1984) and <i>Sin Sheng Lei Hen</i> (1985), both of which revolved around women's issues and were produced by HSIA's sister HSIA Lu-Hua.
	胡慧中因出道作《歡顏》一炮而紅，片中插曲為三毛作詞、齊豫演唱的時代經典民歌〈橄欖樹〉。胡慧中以該片提名金馬獎最佳女主角，並獲得第25屆亞洲影展新人獎。1980年代轉往香港發展，由洪金寶打造為新一代「功夫女星」，在《福星高照》、《夏日福星》中飾演女警「霸王花」，表演令人驚艷，成龍又為她量身打造《霸王花》系列電影，晉身一代動作女星。	Sibelle HU was instantly propelled into stardom with her performance in her debut film <i>A Special Smile</i> (1979), and was nominated for Best Leading Actress at the Golden Horse Awards, in addition to being named Best Newcomer at the 25th Asia-Pacific Film Festival. The film includes a folk song <i>The Olive Tree</i> sung by CHYI Yu, with writer Sanmao penning the lyrics; it later became a classic hit of the 70s. HU ventured into the Hong Kong entertainment scene in the 1980s, and became known as the brand-new “martial arts heroine” of the 80s under the guidance of Sammo HUNG. HU successfully portrayed a police-woman nicknamed “Swordflower” in the films <i>My Lucky Stars</i> (1985) and <i>Twinkle, Twinkle Lucky Stars</i> (1985). Jackie CHAN subsequently tailor-made a series of films for HU based on her character Swordflower, known as the <i>Top Squad</i> series, and she became known as the leading action film heroine of her time.
	《聯合報》回顧該年台灣電影圈，提及國內女性電影不多，但出現一批新進女導演，且背景多從場記、副導擔任起，如劉立立、楊家雲、蘇月禾等。其中，丁善璽班底即帶出劉立立、朱純思、王玫三位女導演，後兩位皆於1982年轉戰電視圈。	In a look back on the developments in Taiwan's film industry over the past year, <i>United Daily News</i> highlighted that there were only a few women's cinema but the industry saw the emergence of a wave of female directors, most of whom had started out as script supervisors and assistant directors, such as LIU Li-Li, YANG Chia-Yun and SU Yueh-Ho. From filmmaker TING Shan-Hsi's crew came three female directors: LIU, CHU Chun-Ssu, and WANG Mei, with the latter two venturing into the TV industry in 1982.
1981	張艾嘉監製、部分執導與演出《十一個女人》系列電視單元劇，起用楊德昌、柯一正等新導演，為台灣新電影鋪下先行路。張艾嘉於1973年結識製片李時蓉，進而演出首部電影，後跨足製作；《十一個女人》取自作家隱地編選女作家作品的同名小說選，內容皆以身處當代社會轉型中的女性為主角。其中張艾嘉執導、袁瓊瓊編劇的《自己的天空》，與吳爾芙經典作《自己的房間》多有呼應。	Sylvia Ai-Chia CHANG produced, co-directed, and starred in anthology series <i>Eleven Women</i>, and tapped on emerging directors like Edward YANG and KO I-Chen to helm the series, which paved the way for Taiwan New Cinema. CHANG made the acquaintance of producer LEE Shut-Yung in 1973 and subsequently made her film debut as an actress, before she took on the role of film producer. <i>Eleven Women</i> was adapted from a collection of novellas of the same name, compiled by writer Yin Di. The collection included the works of 11 Taiwanese female writers, with the stories all revolving around female leads who were caught up in waves of modern social change. <i>A Sky of One's Own</i> was part of the <i>Eleven Women</i> anthology, and was directed by CHANG and written by YUAN Chiung-Chiung, which in many ways, was reminiscent of Virginia WOOLF's <i>A Room of One's Own</i>.
	導演楊家雲從愛情文藝片轉型，接連執導《誰敢惹我》、《瘋狂女煞星》，成為唯一涉足社會寫實片的女導演。1981年王菊金的《少女初夜權：上海社會檔案》，使陸小芬聲名遠播，亦引起女性復仇類型跟拍潮，多由陸小芬、陸儀鳳、陸一嬋、楊惠珊擔綱演出。此類影片以剝削女體、暴力血腥刺激票房，內裡實為社會對女權抬頭、階級衝撞的集體焦慮；楊家雲的作品雖受限於類型慣例，卻具類型後設，從中偷渡彼時逐漸抬頭的女性意識。	Director YANG Chia-Yun pivoted away from wenyi films, and subsequently directed films <i>Who Dare Challenge Me</i> and <i>The Lady Avenger</i>. She became the only female director to venture into the genre of social realist films. In 1981, director WANG Chu-Chin's <i>On The Society File Of Shanghai</i> hit the big screen, and propelled newly debuted actress LU Hsiao-Fen into stardom. Additionally, the film kick-started a wave of similar female-centric revenge films, most of which featured LU Hsiao-Fen, LU Yi-Feng, LU

		I-Chan, and YANG Hui-Shan in leading roles. The genre relied heavily on female exploitation, violence, and gore to boost its box office performance; in fact, at the crux of these films laid a sense of collective social anxiety about the rise of feminism and the clash between social classes. Although YANG's works were limited by conventions and norms of the social realism genre, there were also meta-narratives which hinted at, and subtly referenced the ideals of a newly awakened wave of feminism.
	作家、導演裴在美於紐約自製、編導、演出其首部電影《異鄉女子》，描繪華裔女子在美尋親的際遇，獲邀該年金馬影展放映，為唯一入選的台籍女導演。	Writer and director PEI Zai-Mei self-produced, wrote, directed, and starred in her debut film <i>The Toy Gun</i> in New York. The film depicted the life experiences of a woman of Chinese descent, who was seeking out her kin in the United States. PEI was subsequently invited to present <i>The Toy Gun</i> at the year's Golden Horse Film Festival; she was the only Taiwanese female director whose work was chosen that year.
	導演蘇月禾執導首部電影《歡喜冤家》。蘇月禾於1965年加入中影訓練班，先後擔任中影場記、副導職務，曾為高寶樹、徐進良、屠忠訓、張艾嘉等人的副導，首部執導作品由永昇影業製作、吳念真編劇、林鳳嬌主演，1982年轉入電視圈。	SU Yueh-Ho made her directorial debut with <i>The Merry Couple</i> . She enrolled in training courses at CMPC in 1965, and had subsequently been script supervisor and assistant director at CMPC. She had also been assistant director to filmmakers like KAO Pao-Shu, HSU Chin-Liang, TU Chung-Hsun, and Sylvia Ai-Chia CHANG. <i>The Merry Couple</i> was produced by Yung Sheng Film Company and was written by WU Nien-Jen, with LIN Feng-Chiao as its leading role. SU subsequently ventured into the TV industry in 1982.
1983	1月1日，「電影分級制」開始實施。11月15日，「電影法」經立法院三讀通過，電影正式由「特種行業」改為「文化產業」，原有的「電影檢查法」自此予以取消。然在電影法中，仍有明定許多重檢、刪減與禁演的規則，導致「禁映」這件事在此階段只是降低比例，沒有被完全廢除。	The Movie Rating System officially took effect on the 1st of January. The Motion Picture Act was passed on its third reading on the 15th of November; under the new regulations, the film industry was officially redesignated as a "Cultural Industry" instead of being listed under the original "Special Business" category. The existing Film Censorship Act was also abolished as a result of this change. However, under the new Motion Picture Act, there were still multiple rules and regulations pertaining to checks, censorship, and public screening bans. As a result, the proportion of films banned from public screenings had only decreased at the current stage; the practice of banning films from being screened publicly had yet to be completely abolished.
	作家朱天文的短篇小說被改編為電影《小畢的故事》，並以此作開啟與導演陳坤厚、侯孝賢等人的合作，如《最想念的季節》、《結婚》、《青梅竹馬》、《戀戀風塵》、《悲情城市》、《好男好女》等，賦予影片別於鄉土文學氣質的女性樣貌，成為台灣新電影時期重要編劇，對侯孝賢的影響尤其深遠。朱天文、侯孝賢共同編劇的《童年往事》獲頒金馬獎最佳原著劇本獎，為金馬獎有史以來首位獲得此獎的台灣女性編劇。	Writer CHU Tien-Wen's novella was adapted into the feature film <i>Growing Up</i> . The film marked the start of her partnership with directors like CHEN Kun-Hou and HOU Hsiao-Hsien, which resulted in films such as <i>My Favorite Season</i> (1985), <i>His Matrimony</i> (1985), <i>Taipei Story</i> (1985), <i>Dust in the Wind</i> (1986), <i>A City of Sadness</i> (1989), and <i>Good Men, Good Women</i> (1995). There was a female-oriented perspective to the films, which was markedly different from the typical tone of Hsiang-tu literature. CHU became an important screenwriter in the era of Taiwan New Cinema, and greatly influenced HOU Hsiao-Hsien. <i>A Time to Live, A Time to Die</i> (1985), which was co-written by CHU and HOU, won Best Original Screenplay at the Golden Horse Awards. CHU became the first female Taiwanese screenwriter to win this award in the history of the Golden Horse Awards.
	耕莘文教院與台北市電影學會聯合舉辦「女性電影專題」放映暨座談會，以六部影片談論女性電影的發展與現況，講題包含「從『瓊』片談女性的獨	Cardinal Tien Cultural Center and the Taipei Film Academy worked together to organize the "Women and Film" screening and discussion session, which focused on discussing

	立」、「現代家庭的兩性關係」、「從通俗喜劇看現代職業婦女」等。	the development trajectory and existing conditions of women's cinema through six films. The topics include: "Female Independence in Chiung Yao's Works," "Gender Relationships within the Modern Family," and "Modern Career Women in Popular Comedy Films."
	中視「金獎劇場」改採外製模式，邀來導演李美彌製作13集「作家選集」，皆改編自女作家作品，如郭良蕙、徐蕙藍、張淑茵、孟瑤等。然李美彌未完成全部製作，後由製片楊佩佩與導演蘇月禾接手，仍以文藝愛情家庭為題材，但不限於女作家作品；汪瑩、李芷麟、馬之秦、龍君兒、朱朱、吳敏等人皆曾以外製模式為中視製作節目。	CTV began to outsource productions for its Golden Award Theater and invited director Mimi LEE to produce the 13-episode TV series "Selected Works by Selected Authors," which featured adaptations of works by female authors like KUO Liang-Hui, HSU Hui-Lan, CHANG Shu-Han, and Meng Yao. However, LEE was unable to see the entire production through, and the series was subsequently helmed by producer YOUNG Pei-Pei and director SU Yueh-Ho. The series continued to feature wenyi themes, but was no longer limited to adaptations of works by female authors. Filmmakers like WANG Ying, LI Chi-Lun, MA Chi-Chin, Doris LUNG Chun-Erh, CHU Chu, and WU Min had all made the series commissioned by CTV.
	《聯合報》記者楊士琪揭露電影《兒子的大玩偶》因中國影評人協會密函檢舉而遭政治審查。報導一出，引發《中國時報》後續跟進與社會輿論，從而遏止影片修剪與禁演危機，是為「削蘋果事件」。楊士琪於隔年病故，因其對創作自由的貢獻，成立楊士琪電影獎。	<i>United Daily News</i> journalist YANG Shi-Chi revealed that the film <i>The Sandwich Man</i> had been subjected to political censorship as a result of a secret tip-off submitted by the Chinese Film Critics Society. Upon publication of this exposé, <i>The China Times</i> followed up on the news and brought out subsequent reaction from the public, which successfully prevented cuts and any possible public screening ban on the film. This incident became known as the "Apple Peeling Incident." YANG succumbed to illness in the following year, and the Yang Shi Chi Memorial Award was established to honor her contributions towards upholding creative freedom.
	郭挹芬在日本筑波大學發表《角落》、《宴席》與《大寂之音》，被視為台灣錄像藝術的開端。隔年，發表《The Wall》錄影裝置，並為《雄獅美術》撰寫〈錄影藝術的世界－視覺環境的擴大〉，為國內有關錄像藝術早期的重要文獻之一。	KUO I-Fan presented her works <i>In the Corner</i> , <i>The Last Party</i> , and <i>The Quiet Sound</i> at the University of Tsukuba, Japan, and was lauded as the pioneer of Taiwan's video arts. The following year, she presented the video art installation <i>The Wall</i> , and penned "The World of Video Arts—An Expansion of The Visual Environment," which was published in the art publication <i>Lion Art</i> . In the early days, this article was an important piece of scholarly work about video arts, as written by a local author.
	李昂以《殺夫》獲得第八屆聯合報中篇小說首獎，於80年代出版首掀軒然大波。解嚴後更企圖將性別議題結合政治，其1991年發表的第一篇長篇小說《迷園》，將女性情慾、國族建構、歷史創傷並陳，並於1997年出版引起廣大爭議的《北港香爐人人插》，以黨外運動為背景，描述政治圈的情欲與權力，其中〈彩妝血祭〉碰觸二二八事件與男同志扮裝題材。	LI Ang won the 8th United Daily News Award for Medium Length Novel with <i>Woman of Wrath</i> , which garnered much attention upon its publication in the 1980s. Subsequently, after martial law was lifted in Taiwan, LI strove to intertwine gender and political issues in her first full-length novel <i>The Lost Garden</i> . Published in 1991, <i>The Lost Garden</i> laid bare the issues of female sexual desire, nation building, and historical trauma. In 1997, LI published the hugely controversial piece <i>Beigang Incense Burner of Lust</i> , with its premise being the era where political activities occurred outside of the control of then-Kuomintang government. It depicted the sexual relations and power dynamics that went on within the political realm, with the work "Bloody Sacrifice of The Makeup Face" touching on topics like the 228 Incident and cross-dressing within the gay community.
	台灣新電影崛起。1980年代有多部電影由台灣女作家參與編劇，或改編自其作，內容鋪陳女性於社會之處境，呈顯台灣歷史中的女性經驗與父權文化，如廖輝英《油麻菜籽》與《不歸路》、李昂《殺夫》與《暗夜》、蕭麗紅	Taiwan New Cinema was on the rise in the 1980s when many films were written by female writers or adapted from their works. These stories laid out women's experiences and the position of women in patriarchal society and history, such as <i>Ah Fei</i> (1984) and

	《桂花巷》、張愛玲《怨女》等。	<i>No Turning Back</i> (1984) written by LIAO Hui-Ying, <i>Woman of Wrath</i> (1985) and <i>Dark Night</i> (1986) written by LI Ang, <i>Osmanthus Alley</i> (1987) written by HSIAO Li-Hung, <i>Rouge of The North</i> (1988) written by Eileen CHANG, etc.
1984	演員徐楓在丈夫湯君年資金支持下，成立湯臣電影公司，轉任製片，出品超過20多部電影。其題材兼具藝術與商業性，並將影片推廣至國際市場，如《醜小鴨》、《好小子》系列、《心鎖》、《黃色故事》、《今夜星光燦爛》、《滾滾紅塵》、《霸王別姬》等。	Actress HSU Feng, with her husband TANG Jun-Nian providing support and funds, founded Tomson Films Co., Ltd.. HSU later became a producer and produced more than twenty films. These films successfully combine artistic and commercial elements, which later became accessible to the international market. Some of the films produced by the company include: <i>Funny Face</i> (1984), the film series <i>The Kung-Fu Kids</i> , <i>The Locked Heart</i> (1986), <i>The Game They Call Sex</i> (1987), <i>Starry Is the Night</i> (1988), <i>Red Dust</i> (1990), and <i>Farewell My Concubine</i> (1993), etc.
	演員楊惠姍演出張毅執導的電影《玉卿嫂》、《我這樣過了一生》與《我的愛》，合稱為「女性電影三部曲」，展現情慾自主的、充滿母性的，以及受難瀕臨崩潰的女體形象。其中《玉卿嫂》又因床戲「腿抬太高」遭刪減，並使楊惠姍無緣入圍金馬獎最佳女主角，轉而以《小逃犯》的母親角色提名與獲獎，突顯1980年代台灣對女性身體的矛盾態度。	Actress YANG Hui-Shan starred in <i>Jude Love</i> (1984), <i>Kuei-mei, a Woman</i> (1985), and <i>This Love of Mine</i> (1986), which were regarded as CHANG Yi's "trilogy of women's films." These films feature either sexually audacious or motherly representation of the female body, or women on the brink of total destruction in times of suffering. Among these three films, a bedroom scene in <i>Jude Love</i> was deleted because YANG "raised her leg too high." Interestingly, YANG ended up not being nominated for the Golden Horse Awards for Best Leading Actress for <i>Jude Love</i> , but still won the Golden Horse Awards for her role as a mother in <i>Teenage Fugitive</i> (1984), which highlighted the contradictory attitude of the female body in 1980s Taiwan.
	夏宇手製出版第一本詩集《備忘錄》，以黑馬之姿崛起於詩壇，其靈動又具顛覆性的風格形塑出「夏宇女性詩學」。同時擅長歌詞創作，後以「李格弟」化名跨足流行音樂圈，多次入圍金曲獎最佳作詞人。	Hsia Yu, after self-publishing her first poetry book, <i>Memo</i> , quickly rose to fame in poetry circles. Her innovative and avant-garde style gave rise to "Hsia Yu's female poetics." She also crossed over into the popular music industry with the pen-name LEE Ge-di and has been nominated for Best Lyricist at the Golden Melody Awards many times.
1985	製片周銘秀與他人共創新風格電影公司（學者電影公司），創業作為《唐朝綺麗男》。周銘秀為記者出生，1973年轉任製片，首部作品為《串串風鈴響》，其後流轉於不同公司，曾分別與玄小佛、蔡揚明合組公司。由邱剛健執導的《唐朝綺麗男》描繪唐代開放氛圍中，青年男女於生死、情慾間的漂泊放縱，為台灣戒嚴時期少見的風格化異色之作。	Producer CHOU Ming-Hsiu cooperated with others to establish New Style Film (also known as Scholar Films Co., Ltd.); the company's first production was <i>The Glamorous Boys of Tang</i> . CHOU Ming-Hsiu started out as a journalist. In 1973, she became a producer, with her first producing credit <i>Love for Sale</i> . Subsequently, she was employed by different companies and co-founded companies with HSUAN Hsiao-Fu and TSAI Yang-Ming respectively. The film <i>The Glamorous Boys of Tang</i> , directed by CHIU Kang-Chien, depicts an adventure with struggles between life and death, sex and desire in the liberal atmosphere of the Tang Dynasty. It is a rare work featuring audacious and highly stylized imagery during the era of martial law in Taiwan.
	製片楊佩佩製作電視劇《笑傲江湖》，由劉立立執導，奠定其採用香港編劇製作劇集模式。其後推出《還君明珠》、《八月桂花香》、《碧海情天》、《倚天屠龍記》多部電視劇，創造「台製港劇」風潮，被視為台灣電視劇四大金牌製作人之一。	Producer YANG Pei-Pei produced the TV series <i>The Smiling, Proud Wanderer</i> , directed by LIU Li-Li, laying the foundation for adopting the model of production from Hong Kong TV series. In the following years, she also produced various TV series, such as <i>Pearl Love</i> (1987), <i>The August Blossom</i> (1988), <i>Eternal Love Like Ocean</i> (1991), and <i>The Heaven Sword and the Dragon Saber</i> (1994). Not only did she start the trend of "Taiwan-made Hong Kong TV series," but was also regarded as one of the top four producers in TV series circles in Taiwan.

1986	旅美藝術家洪素珍於台北春之藝廊策劃「錄影·裝置·表演藝術」展，並演出行為表演《坐在綠中》。台灣錄像藝術起始於1980年代，此展為台灣首次由畫廊主辦的錄像裝置與現場演出，為台灣錄影藝術之先河，亦開啟藝廊與動態影像的合作關係。洪素珍於1980年代赴美修讀電影，後從事錄像、裝置藝術創作，代表作有《東／west》(1984)、《回家路上》(1994)等。	The US-based artist HUNG Su-Chen organized the exhibition <i>Video, Installation, Performing Arts</i> at Spring Gallery, Taipei, and presented the performance <i>Sitting in Green</i>. The development of video arts in Taiwan started in the 1980s, and this exhibition was the first exhibition on video installations and performance arts held by an art gallery in Taiwan. Such pioneering significance also initiated a new relationship between art galleries and the moving images. In the 1980s, HUNG went to the US to study filmmaking and later started to make video arts and video installations. Her representative works include <i>East/West</i> (1984), <i>On the Way Home</i> (1994), etc.
	張艾嘉自編自導自演電影《最愛》，入圍多項金馬獎與香港金像獎，擒下雙料影后。張艾嘉於1981年首次執導電影，《最愛》為其第二部作品，以一段過往的三角關係，談論女性情誼與愛情，奠定其導演地位。後續作品持續深掘女性題材，如《夢醒時分》、《少女小漁》、《20 30 40》等。	Sylvia Ai-Chia CHANG's film <i>Passion</i>, which was starring, written, directed by herself, was nominated for several Hong Kong Film Awards as well as Golden Horse Awards, winning Best Actress at the Hong Kong Film Award and Best Leading Actress at the Golden Horse Award. <i>Passion</i> was CHANG's sophomore directorial attempt, and depicted the demise of a relationship that involved three parties. The film featured themes of female friendship and romantic relationships, and cemented her status as a film director. Her subsequent works continued to revolve around women-centric issues, with some examples being <i>Mary from Beijing</i> (1992), <i>Siao Yu</i> (1995), <i>20 30 40</i> (2002), etc.
	1983年出版的白先勇小說《孽子》改編為同名電影，成為台灣第一部明確以同志為主角的電影。然影片著重對家的叛離與接納，電檢亦嚴格審查，致使電影動刀21處，方得以限制級上映，失去原著對同志情欲愛糾葛的描寫，完整版也無緣面世。新聞局通過電檢後，仍表明不鼓勵同志題材電影。影片上映後國內票房亮眼，並被1988年的洛杉磯同性戀影展選為開幕片。	PAI Hsien-Yung's novel <i>Crystal Boy</i> was adapted into the film <i>Outcasts</i>, directed by YU Kan-Ping, which then became Taiwan's first gay-themed film. The film was subject to strict censorship and was only permitted to be released with 18+ rating, after 21 cuts were made. Although the film already put more emphasis on family issues, the strict censorship still diminished the portrayal of love and sexual desires between gay characters, as seen in the original novel. The full version of the film remained inaccessible. In fact, the film did well at the box office in Taiwan and was also selected by the L.A. International Gay & Lesbian Film & Video Festival as the opening night gala film in 1988.
	《我這樣過了一生》、《我的愛》原著作家蕭颯公開發表〈給前夫的一封信〉，控訴主演楊惠姍勾引其丈夫暨導演張毅，引起社會輿論。此事件波及即將上映的《我的愛》及該片入圍金馬獎的可能性，並因楊惠姍於電影內外的雙重角色，而擴散為牽涉社會文化的事件；蕭颯其後出版《走過從前》、《單身惹惠》、《皆大歡喜》等書，對情愛婚姻提出深刻領悟與突破。	HSIAO Sa, the original author of <i>Kuei-mei, a Woman</i> and <i>This Love of Mine</i>, published "A Letter to My Ex-husband" to accuse actress YANG Hui-Shan of seducing her husband CHANG Yi. YANG starred the leading role in both of the films directed by CHANG, and this incident resulted in a huge social controversy. Not only did this affect the box office performance of <i>This Love of Mine</i> and its chances of scoring Golden Horse Awards nominations, but it also became a social issue regarding YANG's roles. The subsequent novels published by HSIAO all talk about her understanding and revelation about marriage, such as <i>Walking Through The Past</i> (1988), <i>The Single Lady</i> (1993), <i>All's Well That Ends Well</i> (1995), etc.
	藝術家賴純純、莊普、張永村等人成立「現代藝術工作室」(SOCA)，號召八位有志一同的藝術家發表「環境·裝置·錄像」開幕聯展，由賴瑛瑛策劃，是為民間在地藝術家的首次錄像藝術聯展，其中郭挹芬的錄像裝置《做夢中夢·悟身外身》是她首次在台灣正式展出的錄像裝置。	Studio of Contemporary Art (SOCA) was founded by several artists, such as Jun T. LAI, TSONG Pu, and CHANG Yung-Tsun. The opening group exhibition entitled <i>Environment, Installation, Video Arts</i>, organized by LAI Ying-Ying, called on eight artists who shared the same vision to showcase their works. This was the first video arts group exhibition showcasing the works of local artists. Among them, artist KUO I-Fan's video installation named <i>Dream in the Dream, Meditation on the Existence</i> was her first work

		shown in Taiwan.
1987	王祖賢與張國榮主演的《倩女幽魂》上映，前者以「聶小倩」一角紅遍亞洲，其哀豔女鬼的形象深植人心。王祖賢1967年生於台北，就讀國光藝校時被發掘而出道，後赴港發展，1990年代初期與關之琳、張曼玉、鍾楚紅齊名，為香港影壇「四大花旦」，直到1990年代後期淡出演藝圈。2001年，演出楊凡執導的《遊園驚夢》，該片獲選《時代雜誌》最佳電影、香港紫荆獎十大華語片等獎項。	A <i>Chinese Ghost Story</i> starring Joey WANG and Leslie CHEUNG was released. At that time, Joey WANG became famous in Asia for playing the role of “Nie Xiaoqian,” a plaintive and elegant ghost whose image was deeply embedded in the hearts of audiences. WANG was born in Taipei in 1967, and during her time in Guoguang School of Theatre Arts (now known as National Taiwan College of Performing Arts), she was scouted and made her debut in Taiwan. In the early 1990s, along with Rosamund KWAN, Maggie CHEUNG, and Cherie CHUNG, she was regarded as one of the “Four Flowers” of Hong Kong cinema. In the late 1990s, she gradually left the entertainment industry. In 2001, Joey WANG starred in the film <i>Peony Pavilion</i> directed by Yonfan, which was named Best Film in <i>Time</i> magazine, Top Ten Chinese-language Films of Golden Bauhinia Awards and so on.
	舞蹈家陶馥蘭發表「白日夢連作」舞展，其中《她們》舞作表達強烈女性自覺，為台灣當代舞蹈中首度以女性主義觀點，審視與解構父權體制下女性性別角色的創作之一。	Among TAO Fu-Lan's dance performance series <i>Serial Daydreams</i> , <i>Women's</i> is one of the first Taiwanese modern dance performances that shows a strong sense of feminist self-awareness to examine and deconstruct the creation of female characters in patriarchal society.
	湯臣公司投資，王小棣策劃並與金國釗、張艾嘉聯合執導三段式的《黃色故事》，描繪女主角從戀愛、結婚至離婚階段的故事，探討女性自覺問題。延續新電影中的女性，此時期電影中的女性敘事開始著重情慾、家庭與個人主體性等面向，其後可化為「出走的女性」相關主題，如《落山風》、《莎莎嘉嘉站起來》、《雙鐲》、《今天不回家》等。	Produced by Tomson Films, Shaudi WANG planned and directed a three-part film <i>The Game They Call Sex</i> alongside co-directors Roy CHIN and Sylvia Ai-Chia CHANG. The film depicts a woman's self-awakening journey through womanhood, marriage, to divorce. The films made around this time feature female-centric narratives that began to focus on sexual desires, family, and personal autonomy. These narrative features came together to form the theme of “runaway women,” as seen in films such as <i>Autumn Tempest</i> , <i>The Twin Bracelets</i> , <i>Tonight Nobody Goes Home</i> .
1988	導演吳乙峰與李中旺、許富進、陳雅芳共創全景映像工作室。1991年首辦紀錄片人才訓練與推廣計畫，1996年成立全景傳播基金會，長期培育紀錄片攝製人才，如蔡靜茹、黃淑梅、曾文珍等人。2020年受培訓的女學員揭露吳乙峰有性騷擾行為，全景前員工亦發聯合聲明指出其於2004年前有性騷擾與意圖性侵事件。	Director WU Yi-Feng along with LI Zhong-Wang, Xu Fu-Jin, and CHEN Ya-Fang, co-founded Full Shot Studio. In 1991, WU held a documentary talent training program for the first time and established Full Shot Communication Foundation in 1996, which had long nurtured talents in the field of documentary filmmaking, such as TSAI Ching-Ju, HUANG Shu-Mei, TSENG Wen-Chen. However, in 2020, WU's female student revealed that he was involved acts of sexual harassment; subsequently, some former staff members of Full Shot stood together and published a joint statement alleging that WU had committed acts of sexual harrassment and had attempted to sexually assault others prior to 2004.
	為建立有別於金馬獎的電影鑑賞機制，新派影評人焦雄屏主導辦理中時晚報電影獎。該獎於隔年增設非商業類作品，提供獨立創作者在官方、商業體制外的肯定與獎勵，獲獎作品如郭亞珊的《機車女郎》、鄭芬芬的《遊戲規則》等。台北市政府於1996年提供資金，加入共同主辦，逐漸取得主導權，1998年擴大為首屆台北電影節。	To set a different film award mechanism from the Golden Horse Award, film critic Peggy CHIAO plays an important role in organizing China Times Express Film Awards (predecessor of Taipei Film Awards). In the following year, the category of non-commercial film awards were established, providing independent filmmakers an alternative platform outside of the official and commercial system, acknowledging films like <i>Motogirl</i> directed by GUO Ya-Shan and <i>Game Rules</i> directed by CHENG Fen-Fen, etc. In 1996, the Taipei City Government started to provide funds as a co-organizer and eventually the awards have lost independence. China Times Express Film Awards was

		expanded to become the Taipei Film Festival in 1998.
	導演周旭薇以《暗路》、《高飛》連續兩年獲頒金穗獎16mm最佳劇情片。周旭薇於美國紐約大學獲電影碩士，曾擔任李安導演的《推手》副導、任職春暉電影台，個人作品橫跨紀錄與劇情，多觸及女性、家庭題材，如《國家大事》、《家好月圓》等。	Director CHOU She-Wei's film <i>Touch of Night</i> and <i>Of East and West</i> won Best 16mm Feature Film at the Golden Harvest Awards for two consecutive years. CHOU received her master's degree in the Department of Film & Television from New York University and had served as an assistant director for Ang LEE's <i>Pushing Hands</i> and worked in Sun Movie. Her works range from documentaries to fiction films, mostly on the themes of women and family issues, such as <i>Depart for a New Life: One Promise, With or Without You</i> .
1989	誠品書店創立，早期常提供場地給獨立藝術活動，成為重要文化地標之一。	Eslite Bookstore was established. In the early days, it provided venues for independent cultural events, becoming a culturally important landmark.
	作家陳玉慧於報紙刊登徵婚啟事，將收集的對話改寫至專欄連載，後出版為小說《徵婚啟事》。此「婚姻」與「啟事」的創作途徑觸及社會公私領域，兼具民族誌與行動藝術概念，並顛覆原本男女主客關係，為極具實驗性作品。1993年屏風表演班改編為同名舞台劇，1998年陳國富改編為同名電影，2014年連奕琦改編為同名電視劇。	Writer Jade Y. Chen placed a personal notice seeking marriage in several newspapers and rewrote the collected responses in a serialized column, which was later published as a novel named <i>The Personals</i> . This creative process brings together the public and the personal spheres, and encapsulates the concepts of ethnographic records and art practices; it also subverts the hierarchical relationship between men and women. This highly experimental work was later adapted into the stage play by Ping-Fong Action Troupe in 1993, the film by CHEN Kuo-Fu in 1998, and the TV series by LIEN Yi-Ch in 2014.
	作家陳燁發表《泥河》，描繪家族、省籍糾葛與二二八事件所帶來的創傷經歷，被視為台灣首部由女性作家書寫的二二八長篇小說。隔年，與黃玉珊共同完成其首部電影編劇作品《牡丹鳥》。1990年代致力於參與婦女運動，1995年與施寄青合作編寫《女人治國》一書。	In 1989, CHEN Yeh published a novel called <i>Mud River</i> , which depicts the conflicts of family, provincial origins, and the traumatic experiences of the February 28 Incident. It was regarded as the first full-length novel on the February 28 Incident written by a female writer. In the following year, CHEN, along with HUANG Yu-Shan, wrote her first screenplay for the film <i>Peony Birds</i> (1990). In the 1990s, CHEN dedicated herself to participating in the women's movement and co-edited <i>Women Rule The Country</i> (1995) with SHI Ji-Qing.
1990	婦女新知於台北誠品藝文空間主辦「女性藝術週」聯展。此展由陸蓉之策劃，郭挹芬、陳美岑、梁美玉、謝伊婷、杜婷婷、許鳳珍、薛保寶瑕等人參展，並與吳瑪悧、嚴明惠、侯宜人等舉行座談會，為台灣首次女性自覺的藝術活動。	The Awakening Foundation organized the <i>Taiwan Women's Art Week Group Exhibition</i> in Eslite Vision, Taipei. This exhibition was organized by Victoria LU, featuring works from KUO I-Fen, CHEN Mei-Tsen, LIANG Mei-Yu, HSIEH Yi-ting, TU Tin-Tin, HSU Feng-Zhen, Ava HSUEH, etc. The exhibition was accompanied by a round-table discussion on feminism with Mali WU, YAN Ming-Huy, and HOU Yi-Jen, with pieces of articles published, which is one of the first artistic events that manifests female self-awareness in Taiwan.

	香港導演許鞍華執導半自傳電影《客途秋恨》，透過女兒尋母主題討論跨地域、身分與女性認同的流變，影片由中影與高仕電影公司投資、吳念真編劇，為港台合製作品。許鞍華為香港新浪潮代表人物之一，作品多蘊含對時事變動的關注；曾因執導的反共電影《投奔怒海》有左傾電影公司支持並攝有中國外景，遭到台灣封殺且延宕《傾城之戀》在台上映與入圍金馬獎，直至1988年在徐楓牽線下始解禁。	Hong Kong director Ann HUI's semi-autobiographical film, <i>Song of the Exile</i> , written by WU Nien-Jen, tells the story of a daughter in search of her mother, touching upon ever-evolving cultural and gender identities across geographical borders. The film was a Hong Kong-Taiwan co-production by CMPC and Kam & Ronson Enterprise Co.. Ann HUI is a representative figure in Hong Kong New Wave, and her works often infuse her observation and concern of our current times. Having directed an anti-Communist film, <i>Boat People</i> , with the support of a leftist film company and some of the scenes shot in China, she was blacklisted by the Taiwanese government. The release of her film <i>Love in a Fallen City</i> in Taiwan and its nomination for the Golden Horse Awards were both delayed. It was until 1988 that the ban on her was lifted with the help of producer HSU Feng.
	導演黃玉珊執導電影《雙鐲》，描繪傳統社會裡女性的婚姻情慾不自主，並呈現介於遮掩與入櫃間的女女關係，為此時期形塑大銀幕上同志形象的作品，亦入圍法國克雷泰伊女性影展、美國多個同志影展。黃玉珊於1988年成立「黑白屋電影工作室」，為日後女性影展與影像重要推手；其作品緊扣女性主題，首作《落山風》與《雙鐲》、《牡丹鳥》合稱為「女性電影三部曲」。	<i>The Twin Bracelets</i> , directed by HUANG Yu-Shan, depicts the lack of female agency in marriage within a traditional society and presents the ambiguity of female relationships, shaping the representation of Tongzhi characters on screen at the time. This film was selected for Créteil International Women's Film Festival and various LGBT film festivals in the US. HUANG founded B&W Film Studio in 1988, becoming one of the founding members of Women Make Waves Int'l Film Festival Taiwan. Her works are mostly related to women issues, known for <i>Autumn Tempest</i> (1988), <i>The Twin Bracelets</i> , and <i>Peony Bird</i> (1990), which are collectively known as the trilogy of women's films.
	作家凌煙出版長篇小說《失聲畫眉》，描繪中產階級之外的歌仔戲班生活、感情與女同志情愛，為第四屆自立晚報百萬小說獎得主，是台灣同志文學史上首部獲重要文學獎的作品，並於1991年由江浪（鄭勝夫）改編為同名電影。2022年玉山社將凌煙三部具性別意識的作品《失聲畫眉》、《扮裝畫眉》與《竹雞與阿秋》集結出版。	Ling Yan's full-length novel, <i>The Silent Thrush</i> , depicting the lives of Taiwanese opera performers, was published. Portraying the relationships and love stories between lesbians, this novel was awarded the top prize of the Fiction Contest of <i>The Independence Evening Post</i> , as the first Tongzhi literature that won an important literary award in Taiwan. It was then adapted into a film of the same name by KONG Long (also known as CHENG Sheng-Fu) in 1991. In 2022, Taiwan Interinds Publishing Inc. compiled and re-published three Ling Yan's gender-themed novels: <i>The Silent Thrush</i> , <i>The Cross-Dressed Thrush</i> , and <i>Chu-Chi And A-Chiu</i> .
	作家邱妙津將其短篇〈鬼的狂歡〉拍為16mm同名實驗片。邱妙津為1990年代台灣重要的同志小說家，於1991年出版首本小說集《鬼的狂歡》，1995年在巴黎自殺身亡，作品尚有《鱷魚手記》、《寂寞的群眾》、《蒙馬特遺書》與友人整理的《邱妙津日記》。其中《鱷魚手記》使用的「鱷魚」、「拉子」用詞，成為台灣女同志社群通行詞彙。	QIU Miao-Jin turned her novella <i>Ghost Carnival</i> into a 16mm experimental film of the same name. She was one of the most important Taiwanese Tongzhi novelists in the 1990s. In 1991, she published her debut novel <i>Ghost Carnival</i> . In 1995, she committed suicide in Paris. Her works include <i>Notes of a Crocodile</i> , <i>Lonely Crowds</i> , <i>Last Words from Montmartre</i> , and <i>Chiu Miao-Jin Diary</i> which was compiled by her friend LAI Hsiang-Yin. In <i>Notes of a Crocodile</i> , The terms “crocodile” and “Lazi” in QIU's novel have become slang terms within Taiwan's lesbian community.
1991	影評人梁良策劃「同性戀電影展」，為台灣首次舉辦外國同志電影放映之影展，並於電影資料館（今國家電影及視聽文化中心）舉行座談會。 ¹	Film critic LIANG Liang organized the <i>Gay and Lesbian Film Festival</i> , which was one of the first occasions to screen foreign queer films; seminars were also held at the Chinese Taipei Film Archive (predecessor of Taiwan Film and Audiovisual Institute).
	作家曹麗娟的女同志小說〈童女之舞〉獲聯合報文學獎短篇小說首獎，後於1998年出版同名小說集，2002年曹瑞原改編為同名電視劇。	Writer CAO Li-Juan's lesbian novel <i>Dance of a Maiden</i> earned the first prize at the United Daily News Literary Award for short novels. In 1998, she published a

		homonymous collection of novels which was later adapted into a homonymous film by TSAO Jui-Yuan.
	張金玉與嚴明惠策劃，於台北帝門藝術中心舉行「女我展——女性與當代藝術對話」展覽，參展者有吳瑪悧、李美蓉、傅嘉琿、侯宜人、嚴明惠、林珮淳、黃麗絹等人，並有婦女新知與帝門藝術中心合辦座談會。	ZHANG Jin-Yu and YAN Ming-Huy co-organized <i>Women Exhibition, Women and Contemporary Art in Dialogue</i> at Dimensions Art Center, featuring the works of Mali WU, LEE Mei-Rong, FU Chia-Wen, HOU Yi-Jen, YAN Ming-Huy, LIN Pey-Chwen, Teresa HUANG, and so on. In addition, the Women's Awakening Association and Dimensions Art Center also jointly held roundtable discussions.
	黃翠華於金馬影展策劃「女性導演電影專題」，放映Agnès VARDA、Márta MÉSZÁROS、Chantal AKERMAN等女導演作品；同年亞太影展特闢Jane CAMPION單元。	HUANG Tsui-Hua organized a program featuring the works of female filmmakers at the Golden Horse Film Festival, screening the films of Agnès VARDA, Márta MÉSZÁROS, Chantal AKERMAN, etc. The same year, the Asia-Pacific Film Festival included a program introducing the works of Jane CAMPION.
	導演蔡美詩執導首部電影《莎莎嘉嘉站起來》，由張艾嘉策劃、編劇，為鼓勵女性走出家庭、尋找自我之作。蔡美詩生於香港，1980年投入影壇，後赴美修讀廣告創作，返港執導唯一一部電影，1996年成立Such Films公司，後於台灣設立分公司，現為著名廣告導演。	Director Maisy TSUI's debut feature, <i>Sisters of the World Unite</i> , which was produced and written by Sylvia Ai-Chia CHANG, was made to encourage women to leave their families to search for themselves. Maisy TSUI was born in Hong Kong; in 1980, she dedicated herself to the film industry and later studied advertisement production in the US. Upon her return to Hong Kong, she directed <i>Sisters of the World Unite</i> . In 1996, she founded Such Films company and subsequently established its branch in Taiwan. Maisy TSUI currently works as a commercial filmmaker.
	導演姜秀瓊因演出《牯嶺街少年殺人事件》而投入影壇，後轉任幕後職務，作品橫跨紀錄與劇情片，2010年以拍攝攝影師李屏賓的紀錄片《乘著光影旅行》獲台北電影節百萬首獎。	Since Director CHIANG Hsiu-Chiung starred in <i>A Brighter Summer Day</i> , she was involved in the film industry and later transitioned to working behind the scenes. Her works range from documentaries to fiction films. Among her works, the documentary <i>Let the Wind Carry Me</i> , which featured photographer Mark LEE Ping-Bing, won the Grand Prize at Taipei Film Award in 2010.
1992	林青霞演出《笑傲江湖II東方不敗》，將原著自我閹割的男性反派轉化為性別氣質模糊、雌雄同體的酷兒角色，顛覆傳統陽剛的武俠片類型，再創事業高峰。林青霞於1970年代以愛情文藝片的「玉女」形象著稱，至1980年代後陸續接演突破性別與正邪界線之角色，如《金玉良緣紅樓夢》、《新蜀山劍俠傳》、《刀馬旦》等。	Brigitte LIN starred in <i>The Legend of the Swordsman</i> ; she transformed the male villain who castrated himself in the original work into a queer, androgynous character with non-binary gender characteristics. This not only subverted the traditionally masculine-coded martial arts genre but also created a new peak in her career. In the 1970s, Brigitte LIN was known for her “girly” imagery in wenyi films. In the late 1980s, she subsequently starred in roles that broke the boundary between gender and good or evil, such as <i>The Dream of the Red Chamber</i> , <i>Zu Warriors from the Magic Mountain</i> , <i>Peking Opera Blues</i> , etc.
	製片黃黎明與導演王小棣共創民心劇場與稻田電影工作室。前者藉多元化課程將社區與舞台活動結合，為社區營造之先驅；後者以製作電影為主，曾出品《飛天》、《我的神經病》、《魔法阿媽》等片，且多由王小棣執導、黃黎明製片，兩人共同編劇。	Producer HUANG Li-Ming and director Shaudi WANG co-founded Minhsin Theater and Rice Film International Co., Ltd; the former pioneered in combining the community events with performing arts through a wide variety of courses, while the latter focuses on film production. Renowned works made by Rice Film include <i>Accidental Legend</i> (1995), <i>Yours and Mine</i> (1996), <i>Grandma and Her Ghosts</i> (1997) and so on. Most of the films were directed by WANG, produced by HUANG, and co-written by both.
	舞蹈家蕭渥廷創作《走過流淚谷——二二八悲歌》，為台灣當代舞蹈中首支	Dancer Ondine SHIAU created <i>Walk through the Valley of Tears — the February 28</i>

	碰觸二二八議題之作。蕭渥廷擅以女性身體重寫歷史與抗爭權力，如《一個新娘五個炕》、《時代啓示錄》、《白色的圓環》等。她於1994年發起「1994台北藝術運動」並藉《我家在空中》成功阻止台北市政府拆除蔡瑞月舞蹈社；1995年與勵馨基金會合作，以作品《雛菊踩街行動劇場》聲援拯救雛妓運動。	<i>Incident Sad Song</i> , which is the first Taiwanese modern dance performance touching on the February 28 Incident. Ondine SHIAU is good at rewriting historical incidents and the right to protest from a female perspective with works like <i>One Bride, Five Husbands</i> , <i>Revelations of Time</i> , <i>White Circle</i> , etc. In 1994, she initiated the “1994 Taipei Art Movement” and successfully discouraged the Taipei City Government from tearing down TSAI Jui-Yueh Dance Research Institute through her work <i>My House in the Sky</i> . In 1995, with the cooperation of The Garden of Hope Foundation, her performance <i>Daisy Stomp Action Theatre</i> voiced support for the Rescuing Underage Prostitutes Movement.
	黃翠華與香港同志影展創辦人林奕華於金馬影展共同策劃「愛在愛滋蔓延時」專題，為金馬影展史上最大的同志專題。當時台灣普遍以「同性戀」、「同性愛」、「變態」等詞稱呼同性戀者，林奕華於展期間以「同志」稱呼「Queer」，此轉譯雖非源自於林奕華，然在1990年代確實助長了「同志」一詞的普遍性。	HUANG Tsui-Hua collaborated with Edward LAM, founder of the Gay and Lesbian Films Season (now known as the Hong Kong Lesbian and Gay Film Festival) to plan the theme “Love in the Time of AIDS” at the Golden Horse Film Festival. This has been the largest LGBTQ+ program in the history of the Golden Horse Film Festival. At that time, Taiwanese people commonly used terms such as “homosexual,” “homo-love,” and “pervert” to refer to homosexual people. LAM translated “Queer” as “Tongzhi” for the film festival occasion. Though such a translation was not invented by LAM, the film festival encouraged the rapid spread of this term in the 1990s.
1993	影評人焦雄屏主導新聞局電影年計畫，隔年以推廣台灣電影至國際為目標，成立台灣電影中心。焦雄屏於1980年代投入影壇，以作者電影美學推崇台灣新電影，形成新派影評人對峙中國影評人協會等前輩影評人的世代交替；1996年成立吉光電影公司，後發起「三城記拍片計畫」，反映日漸盛行的合拍片風潮。	Film critic Peggy CHIAO led the Government Information Office’s “Movie Year” project, aiming to promote Taiwan Cinema internationally and establish Taiwan Film Center in the following year. Peggy CHIAO entered the film industry as a film critic favoring Taiwan New Cinema through the perspective of Auteur theory in the 1980s. She is part of a new generation of film critics who stood against the senior critics or associations like Film Critics China. CHIAO founded Arc Light Films in 1996 and later launched “A Tale of Three Cities” film project, reflecting the increasingly prevalent trend of film co-production.
	黑白屋電影工作室與婦女新知於台北霍克藝術會館合辦首屆「女性影像藝術展」，除引介國外的性別思潮、女性電影脈絡，亦提供台灣女性創作者更多發表管道，為台灣國際女性影展之濫觴。	B&W Film Studio and Awakening Foundation co-organized the first Women Make Waves at Hoke Art Gallery, aiming to introduce the history of women’s cinema, gender theories and discourses while providing Taiwanese female filmmakers an alternative platform to showcase their works. Women Make Waves was the precursor of Women Make Waves Int'l Film Festival Taiwan.
	影評人李幼新(李幼鸚鵡鵲小白文鳥)出版《男同性戀電影》文集，呼應1990年代台灣對同志議題的關注，以及同志主題的電影密集引進現象。	Film critic LI You-Hsin (now known as Alphonse Perroquet/Parrot Caille/Quail Java Sparrow Youth-Leigh) published a book on gay cinema, reflecting the attention on LGBTQ+ issues in 1990s Taiwanese society as well as the intensive introduction of LGBTQ+ foreign films in Taiwan.
	1990年代華語同志電影在國際大有斬獲，如《喜宴》、《霸王別姬》、《愛情萬歲》、《河流》、《美麗在唱歌》分獲奧斯卡最佳外語片、柏林影展、坎城影展、威尼斯影展等電影獎入圍或肯定。	In the 1990s, Chinese LGBTQ+ films found great success internationally, films such as <i>The Wedding Banquet</i> , <i>Farewell My Concubine</i> (1993), <i>Vive l'Amour</i> (1994), <i>The River</i> (1997), and <i>Murmur of Youth</i> (1997) respectively received the Academy Award for Best Foreign Language Film and shortlisted for the prestigious film festivals including the Berlinale, Cannes Film Festival, and Venice Film Festival.
	鍾適芳創立「大大樹音樂圖像」，為聚焦民謠、草根音樂與文化議題的台	CHUNG She-Fong founded Trees Music and Art, a independent music label focusing on

	灣獨立音樂廠牌，致力於引介主流音樂以外的世界民族音樂，自此也成為台灣獨立音樂的重要推手。2001年，大大樹音樂圖像創辦「流浪之歌音樂節」，2004年舉辦創辦「女歌節」，關注女性音樂家獨到的藝術特質。	folk music, world music, and culture issues that exist beyond the mainstream music scene. The label has played an important role in Taiwan's independent music scene since its founding. In 2001, Trees Music and Art launched the Migration Music Festival, and launched the Women's Voices Festival in 2004, shining their spotlight on the unique artistic qualities of women musicians.
1994	台裔美籍多媒體藝術家鄭淑麗執導首部劇情長片《鮮殺》，以跨種族女同志情侶為主角，揭示環境危機、種族主義、跨國媒體與資訊駭客等衝突。鄭淑麗於1980年代赴美修讀電影，創作橫跨多元題材及領域，尤以酷兒與科幻題材知名，2000年的科幻色情片《I.K.U.》被《New Queer Cinema》一書列入歐美新酷兒電影脈絡。	Multi-media artist and filmmaker Shu Lea CHEANG directed her debut feature <i>Fresh Kill</i> , with a lesbian couple as the main leads in the film, bringing conflicts such as environmental crisis, racism, transnational media, and hacktivism to light. Shu Lea CHEANG studied films in the US in the 1980s. Her works touch upon various subject matter and fields, especially known for queer and sci-fi themes. Her sci-fi erotica <i>I.K.U</i> (2000) was contextualized as part of the Western New Queer Cinema in the book <i>New Queer Cinema: The Director's Cut</i> .
	侯宜人於台南新生態藝術環境策劃「女性創作的力量」展，此為「台灣女性文化觀察」文藝月的系列活動，也是台南地區首次女性藝術主題的展覽，展出內容後集結為同名書籍。	In Tainan's New Phase Art Space, HOU Yi-Jen curated <i>The Power of Women's Creations</i> exhibition, a part of the "Observation of Women's Culture in Taiwan" art month event. It is the first exhibition to feature women's art in Tainan. The contents in the exhibition were later published as a homonymous book.
	導演陳麗貴拍攝《牽手何時出頭天》，從鄧如雯殺夫案延伸談論民法親屬編中的女性地位與家暴議題，於第二屆「女性影像藝術展」放映。	Director CHEN Lih-Kuei made <i>Your Hand in Mine: When Will We See the Light of Day</i> , discussing women's status in the Family Law of the Civil Code and domestic violence through DENG Ru-Wen's mariticide. This film was screened in the second edition of Women Make Waves.
	導演劉怡明執導首部長片《袋鼠男人》，改編自作家李黎的同名小說，以先生懷孕、夫妻角色易地而處的喜劇，談論兩性婚姻與懷孕議題。劉怡明畢業於洛杉磯加州大學電影電視製作研究所，短片《彷徨》曾獲金穗獎，亦曾擔任《推手》製片，後續作品尚有《女湯》、《追愛》。	Emily Yi-Ming LIU directed her debut feature <i>Kangaroo Man</i> , adapted from the homonymous novel by Lily Hsueh. <i>Kangaroo Man</i> is a comedy about a husband's pregnancy and the exchanged roles of a married couple. Emily LIU Yi-Ming graduated with a MFA degree in Film Production from UCLA. Her short film <i>Pang Huang</i> (1984) won the Golden Harvest Awards, and her later credits include <i>Pushing Hands</i> (1991) as one of the producers, <i>Woman Soup</i> (1999), and <i>Great Wall My Love</i> (2012) as director.
1995	洪凌的《異端吸血鬼列傳》出版，其作品充滿科幻、神話、同性愛慾等元素。9月，陳雪首部作品《惡女書》出版，迅速受到矚目。同月，紀大偉以中篇小說《膜》獲《聯合報》小說獎，為女女科幻題材小說，隔年由聯經出版。1990年代同志文學成為世紀末最強調異質與反抗傳統的新文類，蔚為台灣文壇焦點。	In March, Lucifer HUNG published <i>Legends of a Heretic Vampire</i> . Her works are embodied with elements such as science fiction, mythology, and homosexual love. In September, CHEN Xue published her first work <i>Evil Herstories</i> which quickly gained wide attention. In the same month, CHI Ta-Wei received the United Daily News Literary Award with his mid-length novel <i>The Membranes</i> , a classic of queer speculative fiction about lesbian love, and was published in the following year by Linking Books. LGBTQ+ literature in the 1990s emerged as a new literary genre that strongly emphasized heterogeneity and rebellion against tradition, becoming a prominent focus in Taiwan's literary scene at the end of the century.
	藝術家蕭麗虹成立「竹圍工作室」，提供藝術家駐地創作與交流，成為重要的另類當代藝術展演空間。	Artist Margaret SHIU established Bamboo Curtain Studio, providing a space for artists to create, gather and exchange experiences. The studio has become an important alternative space for the contemporary art scene.

	7月14日，四位女性搖滾樂迷湊在一起組成「瓢蟲」，是台灣第一個龐克女子樂團。樂團於2006年解散，期間共出過兩張唱片，其中1997年的首張專輯《瓢蟲》，是台灣第一張由樂團自資自製自發的D.I.Y. 唱片。	On the 14th of July, four rock music enthusiasts came together and formed Ladybug, the first all-female punk rock band in Taiwan. Ladybug has put out two records: their first album <i>Ladybug</i> (1997) is the first ever D.I.Y. record made in Taiwan. Ladybug disbanded in 2006.
	劇場導演魏瑛娟成立「莎士比亞的妹妹們的劇團」，團名典故源於吳爾芙《自己的房間》，意在破除女性才華受制於男性的困境。1990年代出現多位留學後返台的劇場人，如魏瑛娟、傅裕惠、陸愛玲、彭雅玲與王婉容等，其創作面向皆關注性別、非主流與少數族群，為台灣劇場構築豐富多元的光譜。	Theater director WEI Ying-Chuan founded Shakespeare's Wild Sisters Group. The name of the group was sourced from Virginia WOOLF's <i>A Room of One's Own</i> , with the intention to break out of the predicament in which women's talent was overshadowed by men. In the 1990s, many theater talents came back to Taiwan after studying abroad, including WEI Ying-Chuan, FU Yu-Hui, LU Ai-Ling, PENG Ya-Ling, and WANG Wan-Jung. Their works focus on gender issues, minor groups and non-mainstream issues, structuring a vibrant spectrum for the alternative theater scene.
	數位攝影機(DV)上市，對日後影像紀錄與創作影響深遠，如各影展的競賽徵件條件走向數位化；女性創作者也因其成本低、輕便、易取得等特性而擁有更多創作自主性；在拍攝內容與美學風格上，亦出現更具個人家庭私密性或展現關係親密性的影片。	Digital video (DV) hit the market, deeply influencing video filmmaking practice. The film festivals also began to welcome submission for films shot on digital. Female filmmakers also began to have more creative autonomy with the lower costs, convenience, accessibility, and other benefits that come with DV; Speaking of the aesthetics and themes, digital filmmaking has allowed more intimate and individualistic topics and aesthetic choices to be realized on screen.
	編劇柯淑卿與林正盛合寫《春花夢露》，由林正盛執導，隔年獲頒坎城影展基督教評審團獎、日本東京影展青年導演單元銀牌獎。柯淑卿1986年自片商公會編導班結業，參與許多劇情片、電視劇與紀錄片的編導與剪接，並曾以《天馬茶房》、《高山上的熱氣球》入圍金馬獎最佳原著劇本獎。	Screenwriter KO Shu-Chin and LIN Cheng-Sheng co-wrote <i>A Drifting Life</i> (1995), which was directed by LIN. The film received the Prize of the Ecumenical Jury at the Cannes Film Festival and the Silver Award at the Tokyo International Film Festival. KO Shu-Chin graduated from the screenwriting and directing class of the Taipei Film Trade Association in 1986, and she partook in the screenwriting and editing of many fiction films, TV dramas, and documentaries, being nominated for Best Original Screenplay at the Golden Horse Film Festival with <i>March of Happiness</i> (1999) and <i>Echo</i> (2021).
1996	許雅紅集結女性劇場人在台北B-side酒吧創辦第一屆「女節」。2000年，傅裕惠、秦嘉嫻與許雅紅等人成立「女人組劇團」，為協助女性創作者的製作平台。第四屆後有杜思慧、藍貝芝、莊苑萍、朱倩儀等人接棒製作與策展。歷來獲邀創作者如魏瑛娟、徐堰鈴、簡莉穎、杜思慧、許苕等人，皆曾推出性別相關的作品。女節開辦至2017年，為女性創作者持續推出深入性別議題的作品奠定重要的基礎。	HSU Ya-Hung brought together a group of female talents and co-founded Taiwan Women Theatre Festival at B-side bar. In 2000, FU Yu-Hui, CHIN Jia-luan, HSU Ya-Hung and others formed the Women's Troupe as a platform to facilitate the production made by female talents. TU Shih-Huei, LAN Pei-Chih, Weslee CHUANG, CHU Chien-Yi and others continues their endeavors in curation and production since the 4th edition. Taiwan Women Theatre Festival has invited artists including WEI Ying-Chuan, HSU Yen-Ling, CHIEN Li-Ying, TU Shih-Hue, HSU Peng, among others, who make works deep-diving into gender issues. The festival had been held until 2017, building up an important foundation for cultivating women theater talents and platform for gender-related works.
	台南藝術學院(今台南藝術大學)成立音像紀錄研究所，為全台首間訓練紀錄片專業人才的碩士教育機構。	Tainan National College of the Arts (now called Tainan National University of the Arts) established the Graduate Institute of Documentary and Film Archiving, the first master's education institution for training documentary professionals in Taiwan.
	藝術教育學者林曼麗出任台北市立美術館館長，為該館首位女性館長。	LIN Mun-Lee assumed the position of Director of the Taipei Fine Arts Museum, making her the first female director of the museum.

1997	導演陳俊志與陳明秀合導紀錄片《不只是喜宴》，記錄許佑生與葛瑞的婚戀到為同志發聲過程，獲數十個國際影展邀請。然新聞局表示不補助影帶紀錄片參展，陳俊志於隔年召開記者會抗議新聞局的置之不理及歧視同志題材，此為「不只是喜宴抗議新聞局事件」，其後促成1999年通過「國產錄影節目帶參加國際影展輔導要點」。	Directors Mickey CHEN and Mia CHEN co-directed <i>Not Simply a Wedding Banquet</i> (1997), a documentary of XU You-Sheng and Gary HARRIMAN's journey from getting married to speaking out for the gay community. This film earned the directors' invitations to multiple international film festivals. However, the Government Information Office stated their refusal to sponsor documentaries shot on video to attend the film festivals. Mickey CHEN then held a press conference the next year to protest against the Office's indifference and discrimination against LGBTQ+ topics. This incident later urged "The Guidelines of Domestic Video Program to Participate in the International Film Festival" to be passed in 1999.
	民進黨婦女發展部製作、導演簡偉斯執導《回首來時路——她們參政的足跡》，為首部探討台灣婦女參政與婦運發展之作，記錄婦女運動近30年軌跡，拍攝期間製片人彭婉如遇害，影片留下生前珍貴訪談紀錄。	Director CHIEN Wei-Ssu directed <i>Echo with Women's Voices: Their Involvement in Political Movements</i> (2005), produced by DPP's Department of Women's Development, which is one of the first film to discuss women's involvement in politics and the development of feminist movements in Taiwan, documenting nearly three decades of feminist movements. During filming, the producer PENG Wan-Ru was murdered. The film contains precious interview footage recorded before her passing.
	人類學家暨導演胡台麗執導紀錄片《穿過婆家村》，以外省媳婦身分記錄台灣農村變遷，後於台北真善美戲院上映，為台灣首部在戲院商業映演的紀錄片，獲熱烈迴響，帶動國內紀錄片觀影風氣。胡台麗於中研院主持「民族誌紀錄片拍攝計畫」，為台灣民族誌紀錄片之先驅，攝有《神祖之靈歸來：排灣族五年祭》、《蘭嶼觀點》等重要作品。	Anthropologist and director HU Tai-Li directed <i>Passing Through My Mother-in-Law's Village</i> (1997), a documentary shot in HU's mother-in-law's village, concerning the changing landscape in Taiwan. This film premiered in the Taipei Wonderful Theatre and was the first documentary in Taiwan to have a commercial theatrical release. The film not only gained massive popularity but brought about the documentary-watching trend within the country. HU Tai-Li was in charge of the Ethnographic Documentary Filmmaking Project at Academia Sinica and was the pioneer in Taiwan's ethnographic documentary scene. Her other works include <i>The Return of Gods and Ancestors: Paiwan Five Year Ceremony</i> and <i>Voices of Orchid Island</i> , etc.
	逗小花(柴美玲)成立「女妖綜藝團」，以前衛、衝撞的街頭劇場姿態發表與女性情慾、生命困境相關主題之作。逗小花於2000年移居台東都蘭，2004年在自家客廳成立「女妖在說畫藝術空間」，專門提供女性創作者展覽，2005年與東海岸女性創作者組成「女妖藝廊」，後不分性別開放申請展出，現為東部地區藝術家發表創作的空間。	Dou Xiao-Hua (CHAI Mei-Ling) formed the Witches' Art-Ship Group, delivering theater performances about female desire and hardships in life with the avant-garde, audacious styles. Dou Xiao-Hua moved to Taitung in 2000. She established the Other Woman Art Space in her own living room in 2004, providing a space for female artists to exhibit their works. In 2005, she, along with other local female artists, set up the Other Woman Gallery. In later years, the gallery was made open to artists of all genders in Eastern Taiwan.
1998	華納威秀影城(今威秀影城)開幕，擁有17間影廳並結合商場與電影院模式，後於全台各地設立連鎖店，成為台灣最大的連鎖影城。1999年率先打破戲院僅能映演膠卷的傳統，放映陳俊志導演的同志紀錄片《美麗少年》，此為獨立製片的同志紀錄片首次在戲院公開上映，也是繼《穿過婆家村》後在戲院上映的台灣紀錄片。	Warner Village Cineplex (now called VIESHOW Cinemas) had its grand opening. The 17-theater complex includes cinemas and a shopping mall. Later on, they opened many cinema chains in Taiwan, becoming the largest cinema chains in the country. In 1999, the cineplex broke the tradition of only screening 35mm by screening Mickey CHEN's <i>Boys For Beauty</i> . This is the first time that a LGBT-themed independent documentary was theatrically released in cinema and it is also the second Taiwanese documentary to screen in cinema after <i>Passing Through My Mother-in-Law's Village</i> (1997).
	倫敦同志影展舉行「台灣同志電影的軌跡——回顧與展望」專題，放映《失聲畫眉》、《愛情萬歲》、《河流》、《不只是喜宴》等片，反映此時期台灣電	London Lesbian and Gay Film Festival held a special program featuring Taiwan's queer films, screening <i>The Silent Thrush</i> (1991), <i>Vive l'Amour</i> (1994), <i>The River</i> (1997), <i>Not</i>

	影揚名國際的多為同志電影。	<i>Simply A Wedding Banquet</i> (1997), and others, showing that during this period, the Taiwanese films that gained international fame were mostly LGBTQ+ films.
	學者賴瑛瑛於北美館策劃「意象與美學：台灣女性藝術展」，為官方美術館首度針對女性藝術的大型展覽，被視為奠定台灣女性藝術研究之根本。	Scholar LAI Ying-Ying organized the exhibition “Mind and Spirit: Women’s Art in Taiwan” in the Taipei Fine Arts Museum, one of the first large-scale exhibitions for women’s arts held by a public art museum. This exhibition is regarded as a fundamental milestone in the study of women’s arts in Taiwan.
	電影圖書館(今國家電影及視聽文化中心)於華納威秀影城舉行首屆台灣國際紀錄片雙年展(TIDF)。首屆以「回歸亞洲」為題定位自身，執行委員包含張昌彥、張照堂、吳乙峰、張小虹、王小棣等人。	The Film Library (now called Taiwan Film and Audiovisual Institute) held the first edition of Taiwan International Documentary Festival (TDIF) in Warner Village Cineplex. The first festival was themed “Return to Asia.” Executives included CHANG Chang-Yan, CHANG Chao-Tang, WU Yi-Feng, CHANG Hsiao-Hung, Shaudi WANG, etc.
	自1990年開始籌備的公共電視正式開播，其節目「紀錄觀點」為當時首個專門製作與常態播映紀錄片的節目，不僅提供拍攝非主流題材的機會，亦讓創作者有更多拍片機會。	Taiwan Public Television Service, which has been in the works since 1990, officially began broadcasting. Its program <i>Viewpoint</i> was the first and only TV channel at that time dedicated to producing and regularly airing documentaries, providing chances to focus on non-mainstream topics and offering filmmakers more opportunities.
	「台北市女性影像學會」立案成立，2004年更名為「台灣女性影像學會」。	Taipei Women’s Film Association was established, and was later renamed Taiwan Women’s Film Association in 2004.
	李元貞、顏艾琳、王麗華、江文瑜、杜潘芳格、利玉芳、張芳慈、陳玉玲等12位女性詩人共同成立「女鯨詩社」，在創作中融入更多女性主義意識。同年出版詩社選集《詩在女鯨躍身擊浪時》。	The Female Whale Poetry Society was co-founded by twelve female poets, including LEE Yuan-Chen, YAN Ai-Lin, WANG Li-Hwa, CHIANG Wen-Yu, Dupan Fangge, LI Yu-Fang, CHANG Fang-Ci, CHEN Yu-Ling, highlighting feminism in their works. In the same year, an anthology of the poetry society’s works titled <i>The Moment the Female Whales Breach and Make Waves</i> was published.
	女導演楊家雲重拾拍片，以慰安婦主題的紀錄片《阿媽的秘密——台籍「慰安婦」的故事》入圍日本山形影展，並獲金馬獎最佳紀錄片獎。	Director YANG Chia-Yun made a documentary about comfort women, <i>A Secret Buried for 50 Years: The Story of Taiwanese “Comfort Women.”</i> This film was selected by the Yamagata IDFF and won the Golden Horse Award for Best Documentary Feature.
1999	導演陳俊志的《美麗少年》於學者全球影城(今國賓影城)重映，部分場次加映導演李湘茹(今更名李以罪)的《2, 1》，後者為首部院線放映的台灣女同志紀錄片。同年6月，李以罪的獨攬大權工作室與拉拉資推工作室合辦「同女快活626」活動，於誠品放映多部女同志電影，並舉辦座談。	Director Mickey CHEN’s film <i>Boys For Beauty</i> returned to theaters at the UCC Universal Cinema City (the predecessor of Ambassador Theaters), with some screenings including the film <i>2, 1</i> directed by LI Hsiang-Ju (LI I-Fei). <i>2, 1</i> then became the first Taiwanese lesbian documentary to be screened in theaters. In June of the same year, director LI I-Fei’s studio and LaLaInfo co-organized the “Merry Lesbians 626” event, screening multiple lesbian films and holding a forum at Eslite Bookstore.
	絕色影城開幕，其後因與春暉影業經營的總統戲院合作，而將映演藝術電影部分交與總統戲院負責，使總統戲院成為與台北電影節、台灣國際女性影展的合作映演戲院。總統戲院於2006年停業。	Cinema7 Theater had its grand opening. They later collaborated with Sun President Cinema, transferring the screening of art films to Sun President Cinema, which became the venues for Taipei Film Festival and Women Make Waves. President Cinema closed down in 2006.
	公視與女視界工作室聯合推出《世紀女性·台灣第一》系列，為台灣首次由女導演拍攝女性主題人物的紀錄片企劃。參與導演有陶幼春、簡偉斯、黃	Public Television Service and Women’s Vision Studio co-produced the <i>Women of the Century: Taiwan Top Ones</i> series, the first documentary series about female pioneers

	玉珊、陳麗貴、周旭薇、蔡秀女、郭珍弟，拍攝人物包含醫師蔡阿信、記者楊千鶴、畫家陳進、詩人陳秀喜、革命家謝雪紅、省轄市長許世賢、指揮家郭美貞、地質學家王執明。	made by female filmmakers. The directors involved include TAO Yu-Chun, CHIEN Wei-Ssu, HUANG Yu-Shan, CHEN Lih-Kuei, CHOU She-Wei, TSAI Hsiu-Nu, KUO Chen-Ti. The films featured various notable figures, such as physician TSAI A-Hsin, journalist YANG Chien-Ho, painter CHEN Chin, poet CHEN Hsiu-Hsi, revolutionist HSIEH Hsueh-Hung, provincial city mayor HSU Shih-Hsien, conductor Helen QUACH, and geologist WANG Chih-Ming.
	鴻鴻、鄭文堂、魏德聖、蕭菊貞等六位影人於絕色影城舉辦首屆純十六影展。彼時台灣電影環境低迷、對年輕創作者不友善，該影展以對抗主流與商業思維，播映如陳芯宜、陳曉玲、陸孝文、吳米森、林育賢等人的非戲院映演規格的16mm作品。	Hung Hung (YEN Hung-Ya), CHENG Wen-Tang, WEI Te-Sheng, HSIAO Chu-Chen, and two other filmmakers held the first edition of the Purely 16 Independent Film Festival in Cinema7 Theater. At the time, Taiwan's film industry was struggling and was not friendly to young talents. The film festival aimed to counter mainstream and commercial distribution models, by screening 16mm works by filmmakers such as Singing CHEN, Lynn CHEN, LU Hsiao-Wen, WU Mi-Sen, LIN Yu-Hsien.
	導演蕭菊貞以《紅葉傳奇》獲得金馬獎最佳紀錄片，隔年再以《銀簪子》奪得同一獎項，為金馬獎最佳紀錄片歷屆以來少見的連續獲獎。金馬影展在2020年放映《銀簪子》修復版。	Director HSIAO Chu-Chen won Best Documentary Feature at the Golden Horse Award with <i>The Red Leaf Legend</i> . In the following year, she won the same award with <i>Grandma's Hairpin</i> . This consecutive achievement is rarely seen in the history of this award category; the Golden Horse Film Festival screened the restored version of <i>Grandma's Hairpin</i> in 2020.
2000	賴純純、蕭麗虹、吳瑪悌、林珮淳等多位女性藝術家共同成立「台灣女性藝術協會」，致力於匯整台灣女性藝術史，與整合女性創作者的創作、展覽等相關資源平台。其前身為1998年由林珮淳、賴純純、陸蓉之、吳瑪悌、洛貞、侯淑姿等人成立的「女性藝術聯盟」。	Taiwan Women's Art Association was established by a group of female artists, including Jun T. LAI, Margaret SHIU, Mali WU, and LIN Pey-Chwen. The association is dedicated to compiling the history of women's arts and integrating an information platform on resources. The association was originally called Women's Arts Alliance, founded by LIN Pey-Chwen, Jun T. LAI, Victoria LU, WU Ma-Li, Luo Zhen, Lulu Chur-Tzy HOU, and others in 1998.
	台灣民族誌影像學會成立，隔年成立台灣國際民族誌影展，為亞洲第一個國際民族誌影展。胡台麗出任學會首屆理事長。	Taiwan Association of Visual Ethnography was founded, and in the following year, Taiwan International Ethnographic Film Festival was established, which is the first international film festival for ethnography in Asia. HU Tai-Li served as the first Chairperson of the association.
	學者簡瑛瑛策劃「心靈再現：台灣女性當代藝術展」，於高雄市立美術館展出，為高美館首次以女性藝術為主題的大型展覽。	“Journey of the Spirit: Taiwanese Women Artists and Contemporary Representations,” an exhibition curated by CHIEN Ying-Ying, was held in Kaohsiung Museum of Fine Arts. It was the first large-scale exhibition at Kaohsiung Museum of Fine Arts to focus on women's art.
	導演周美玲與「螢火蟲映像體」創辦人董振良合力策劃「流離島影」計畫，邀請黃庭輔、簡偉斯、陳芯宜、李孟哲、郭珍弟等12位導演，各以一年時間拍製台灣的12座離島，其後匯整為影片《流離島影》並於戲院上映，為台灣電影史上龐大而少見的35mm計畫。	Director Zero CHOU and Firefly Image Company founder DONG Cheng-Liang collaborated on the <i>Floating Islands</i> project, inviting 12 directors including HUANG Ting-Fu, CHIEN Wei-Ssu, Singing CHEN, LEE Meng-Jer, and KUO Chen-Ti to each spend a year filming one of Taiwan's 12 outlying islands. The footage was then compiled into the film <i>Floating Islands</i> and released in theaters, marking a rare monumental 35mm project in the history of Taiwan cinema.
2001	導演陳芯宜執導首部劇情長片《我叫阿銘啦》，獲台北電影節最佳劇情片與新導演獎。陳芯宜大學時代於黃明川工作室投入影像創作，其後作品	Director Singing CHEN's debut feature film <i>Bundled</i> was awarded Best Narrative Feature and won Best New Director at the Taipei Film Awards. CHEN has been devoted

	逐漸橫跨劇情片、紀錄片、電視劇與VR；2022年處理個人傷痛與白色恐怖的VR《無法離開的人》獲威尼斯影展最佳VR體驗獎。	to filmmaking since her college years at HUANG Ming-Chuan's Studio, and her works expanded across genres including fiction, documentary, TV drama, and VR. In 2022, her VR work titled <i>The Man Who Couldn't Leave</i> , concerning historical traumas in the White Terror, won Best VR Experience Award at the Venice Film Festival.
	新境界文教基金會婦女部主辦「她與她的生活」女性紀錄片全國巡迴展，放映民進黨婦女發展部與婦運團體歷來委託製作的女性議題作品，如《我四十歲，我要一份工作》、《玫瑰的戰爭》、《要孩子，也要工作》等。	The New Frontier Foundation's Women's Department hosted "She and Her Life," a national tour for documentaries about women. The tour featured women-themed films commissioned by DPP's Department of Women's Development and feminist groups, such as <i>I'm Forty, I Want A Job</i> (2000), <i>The War of Roses</i> (2001), <i>Balancing My Child and My Job</i> (1999).
	作家杜修蘭小說《逆女》(1996)改編為同名電視劇，成為台灣第一齣女同志題材的電視劇，由台視播映，吳昭瑩、許肇任、楊雅喆編劇，柯一正執導。	Vivian DU's novel <i>The Rebellious Daughter</i> was adapted into TV series <i>Rebellious Daughter</i> in 1996, which was written by WU Zhao-Ying, HSU Chao-Jen, and YANG Ya-Che, directed by KO I-Chen, and broadcasted on TTV. It was the first TV series with a lesbian theme in Taiwan.
	高雄市政府主辦高雄電影節，隔年成立高雄市電影圖書館，2003年起由該館負責籌辦高雄電影節，此為台灣南部最大影展。2013年推出「高雄拍」短片獎助計畫，提供創作者更多元曝光管道。	The Kaohsiung City Government hosted the Kaohsiung Film Festival, which is the largest film festival in southern Taiwan. The following year, Kaohsiung Film Library (now Kaohsiung Film Archive) was established. Since 2003, the library has been responsible for organizing the Kaohsiung Film Festival. In 2013, it further introduced <i>Kaohsiung Shorts</i> with an aim of providing filmmakers with another platform to be seen.
2002	導演李以罪的獨攬大權工作室，與熱線共同策劃「熱不拉G——同志影像二輪放映」，為台灣首屆本土同志電影的獨立影展，鼓勵導演投入同志題材創作，但也觸及創作者出櫃、面對社會大眾目光的矛盾。	Director LI I-Fei's studio co-organized the "Hot Gay Summer: LGBTQ+ Film Showcase" with Taiwan Tongzhi (LGBTQ+) Hotline Association. It was Taiwan's first independent LGBTQ+ film festival, aiming to encourage filmmakers to make films about LGBTQ+ themes. However, it also encountered the dilemma of coming out for filmmakers, protagonists and audiences.
	導演曾文珍拍攝《春天——許金玉的故事》，講述白色恐怖女性受害者的生命故事，獲該年金馬獎最佳紀錄片。	<i>Spring: The Story of Hsu Chin-Yu</i> , directed by TSENG Wen-Chen, portrayed the life story of a female victim of the White Terror and won Best Documentary Feature at the Golden Horse Awards.
2003	白先勇小說《孽子》改編為同名電視劇，導演為曹瑞原，播出後引起同志社群廣泛地公開討論同志議題。該劇亦榮獲同年金鐘獎多項大獎。2014年《孽子》改編為舞台劇，同樣由曹瑞原執導，編劇為施如芳，於TIFA台灣國際藝術節首演時獲迴響熱烈。	PAI Hsien-Yung's novel <i>Crystal Boys</i> was adapted into a homonymous TV series directed by TSAO Jui-Yuan. After its broadcast, extensive public discussions were sparked among the gay community. The series also received multiple awards at the Golden Bell Awards that year. In 2014, <i>Crystal Boys</i> was further adapted into a stage play, also directed by TSAO Jui-Yuan and written by SHIH Ju-Fang. It premiered at the Taiwan International Festival of Arts (TIFA) and received critical acclaim.
	導演吳汰紘執導首部紀錄片《快不快樂四人行》，獲台北電影節最佳紀錄片，隔年再以紀錄片《再會吧，1999》拿下台北電影獎百萬首獎、瑞士真實影展青年獎首獎。	Director Wuna WU's debut documentary <i>Happy or Not</i> won Best Documentary at the Taipei Film Festival. The following year, her <i>Farewell, 1999</i> won Grand Prize at the Taipei Film Festival and New Look Award at the Visions du Réel.
2004	公視繼《世紀女性·台灣第一》系列後再與女視界工作室合作，推出《世紀女性·台灣風華》系列。拍攝主題包含舞蹈家蔡瑞月、文學家林海音、聲樂	Following the success of <i>Women of the Century: Taiwan Top Ones</i> series, Public Television Service collaborated with Women's Vision Studio to produce the <i>Women of</i>

	家林秋錦、歌仔戲演員廖瓊枝、廣播劇導演崔小萍、建築師修澤蘭、泰雅族編織家詹秀美、台語電影明星金玫。	<i>the Century: Taiwan Pioneers</i> series. The series tells the life story of female figures in various fields, including dancer TSAI Jui-Yueh, vocalist LIN Qiu-Jin, Taiwanese opera performer LIAO Qiong-Zhi, radio drama director TSUI Hsiao-Ping, architect XIU Ze-Lan, atayal weaver Tapas Nokan, and Taiwanese-language cinema actress Chin Mei.
	顏蘭權與莊益增合導的紀錄片《無米樂》獲得國際紀錄片雙年展台灣獎首獎，隔年獲台北電影節百萬首獎。	The documentary <i>Let It Be</i> co-directed by YEN Lan-Chuan and CHUANG Yi-Tseng won the Grand Prize of Taiwan Competition at the TIDF. The following year, it also received the Grand Prize at the Taipei Film Awards.
	製片葉如芬成立威象影視有限公司，出品多位年輕導演的電影，如曾文珍的《等待飛魚》、陳芯宜的《流浪神狗人》、卓立的《獵豔》等。葉如芬於1993年參與「電影年」的訓練班，而後跟隨導演宋存壽拍攝台語電視劇，再轉入電影幕後工作，現為製片。	Producer YEH Ju-Fen established Ocean Deep Films, which has produced films by several young directors, such as <i>Fishing Luck</i> by TSENG Wen-Chen, <i>God Man Dog</i> by Singing CHEN, <i>Zoom Hunting</i> by CHO Li. YEH Ju-Fen participated in a film training program held by the Government Information Office in 1993 and later worked with director SUNG Tsun-Shou on Taiwanese-language TV series. She then transitioned to working behind the scenes and is currently a renowned producer.
	導演周美玲執導電影《艷光四射歌舞團》，為台灣首部以扮裝皇后為題材的劇情片，後與《刺青》、《漂浪青春》(2008)合稱為「同志三部曲」。周美玲於1990年代投入獨立影像創作，作品多關注同志、性少數，如1996年首部編導作品《身體影片》、2001年記錄同志酒吧的《私角落》等。	<i>Splendid Float</i> directed by Zero CHOU is the first narrative feature centered around drag queens in Taiwan. It, along with the films <i>Spider Lilies</i> (2007) and <i>Drifting Flowers</i> (2008), is often referred to as the "Tongzhi Trilogy." Zero CHOU began her involvement in independent filmmaking in the 1990s and her works, whether documentaries or fiction films, often explore LGBTQ+ and gender minority themes. Examples include her debut work <i>A Film about the Body</i> (1996) and the documentary <i>Corner's</i> (2001), which centers around gay bars.
	戲劇家汪其楣發表傳記式舞台劇《舞者阿月》，親自詮釋蔡瑞月一角，另有描繪作詞人慎芝的《歌未央》、政治家《謝雪紅》，以劇作留下台灣女性身影。汪其楣自1970年代起長年耕耘劇場界，編、導、演、寫皆通，曾獲1988年國家文藝獎戲劇導演獎等多項肯定。代表作如《人間孤兒》、《大地之子》，以及以女性角色刻畫見長的《天堂旅館》(與黃建業聯合編劇)、《複製新娘》、《一年三季》等。	Playwright WANG Chi-Mei presented the biographical piece <i>Dancer Ah-Yue</i> , in which she personally portrays the character of TSAI Jui-Yueh. She also depicted the songwriter SHEN Zhi in <i>The Song is Young</i> and politician HSIEH Hsueh-Hung in <i>HSIEH Hsueh-Hung</i> , paying tribute to Taiwanese female pioneers through her theatrical works. WANG has been dedicated to theater since the 1970s, excelling in various roles such as writer, director, and actress. She has received recognition for her contributions, including the National Award for Arts for Drama Theatre Directing in 1988. Her notable works include <i>Orphan of World</i> and <i>Children of the Good Earth</i> from the 1980s, as well as <i>Paradise Inn</i> (co-written with Edmond WONG), <i>The Bride and Her Double</i> , and <i>Three Seasons in a Year</i> , which are known for their portrayal of female characters.
2005	台灣性別人權協會舉辦首屆亞洲拉子影展，為首個以拉子為主題聚焦亞太區域的影展。影展期間同時舉辦「情慾抒寫：女同志徵文比賽」、「專題課程」、「亞際論壇：拉起亞際的一道彩虹」、「抓起攝影機，拉子搞革命」與「玩耍性別，抗拒規訓」等活動。	Gender/Sexuality Rights Association Taiwan hosted the first edition of Asian Lesbian Film and Video Festival, which was the first film festival in the Asia-Pacific region to focus on lesbian films. During the festival, various panel discussions, workshops and lectures were held by invited artists and scholars to explore the socio-cultural issues relating to gender and sexuality.
	台灣電影產業陷入低迷，繼紀錄片《生命》榮登台北首輪映演國片票房賣座第一後，國片院線陸續出現莊益增與顏蘭權的《無米樂》、李香秀的《南	It was a time when Taiwan's film industry went through a slump, but after the documentary <i>Gift of Life</i> achieved huge success as the top-grossing local film during its

	方澳海洋紀事》、林育賢的《翻滾吧！男孩》等紀錄片，帶動在電影院觀看紀錄片的風潮。	initial release in Taipei, there was a resurgence of local documentaries in cinemas. Films like <i>Let It Be</i> by CHUANG Yi-Tseng and YEN Lan-Chuan, <i>Chronicle of the Sea</i> , <i>Nan-Fang-Ao</i> by LEE Hsiang-Hsiu, and <i>Jump! Boys</i> by LIN Yu-Hsien led to a documentary-watching trend in theaters.
2006	中華民國紀錄片發展協會發起「紀錄片工會連署」，明示紀錄片工作者未被視為正式職業的勞動處境。同年9月，台北市紀錄片從業人員職業工會正式成立。	Taiwan Documentary Development Association initiated the “Petition for Documentary Filmmakers’ Union,” highlighting the labor conditions of documentary filmmakers who were not recognized as professionals. In September, the Taipei Documentary Filmmakers’ Union was officially established.
	導演林婉玉與許雅婷合拍畢業製作《樂生活》，記錄樂生療養院的院民生活面貌。林婉玉畢業於交大應用藝術研究所，後投入劇場工作；2015完成首部紀錄長片《台北抽搖》，獲台北電影獎評審團特別獎，2016年以紀錄片《日常對話》入圍金馬獎最佳剪輯。樂生療養院於2004年因拆遷爭議引發保存運動，除許雅婷導演持續製作紀錄長片之外，導演張文馨《樂生》也關注此議題。 導演林婉玉與許雅婷合拍畢業製作《樂生活》，記錄樂生療養院的院民生活面貌。林婉玉畢業於交大應用藝術研究所，後投入劇場工作；2015完成首部紀錄長片《台北抽搖》，獲台北電影獎評審團特別獎，2016年以紀錄片《日常對話》入圍金馬獎最佳剪輯。樂生療養院於2004年因拆遷爭議引發保存運動，除許雅婷導演持續製作紀錄長片之外，導演張文馨《樂生》也關注此議題。	Directors LIN Wan-Yu and HSU Ya-Ting collaborated on their graduation production <i>Life With Happiness</i> , which documented the lives of residents at Lo-Sheng Sanatorium. LIN graduated from the Institute of Applied Arts at NCTU and later worked in theater. In 2015, she completed her first feature documentary <i>TPE-Tics</i> and received the Special Jury Award at the Taipei Film Awards. In 2016, she was nominated Best Film Editing at the Golden Horse Awards with <i>Small Talk</i> . Since Lo-Sheng Sanatorium brought attention in 2004 due to eviction controversy and sparked a preservation movement, numerous related documentaries have been produced. In addition to HSU Ya-Ting, who continues to produce a documentary on the subject, director Anita Wen-Shin CHANG’s <i>Joyful Life</i> also addressed this issue.
2007	導演溫知儀首部電視電影《娘惹滋味》，描繪外籍勞工在台處境與文化磨擦，獲金鐘獎肯定。	Director WEN Chih-Yi’s debut TV film <i>Nyonya’s Taste of Life</i> portrayed the situations and cultural clashes that foreign workers in Taiwan were faced with. The film then received recognition at the Golden Bell Awards.
	製片李烈成立影一製作所，出品多部票房破億電影，亦是台灣第一家製作電影的興櫃公司。李烈以演出《小城故事》出道，曾演過《海灘的一天》等片，首次擔任製片的作品為影一的《囧男孩》。	Producer LEE Lih founded 1 Production Film, which produced several blockbuster films and became the first Taiwanese film production company listed on the stock market. LEE made her acting debut in <i>The Story of A Small Town</i> (1979) and has participated in films such as <i>That Day, on the Beach</i> (1983). Her first venture into producing was 1 Production Film’s <i>Orz Boyz!</i> (2008).
	日日春協會舉辦「春光疊影——妓女聯合國紀錄片影展」，選映十部來自台灣、亞洲與美洲的紀錄片，並邀請外國性工作者來台交流。開幕片為鄭小塔的《台灣妓運第一人——官秀琴紀念影片》，其他台灣作品有蔡一峰《假裝看不見》、蔡晏珊《老查某——白蘭和她們》、林靖傑《嗶害害》。	Collective Of Sex Workers And Supporters (COSWAS) hosted “The United Nations of Sex Workers” documentary film festival, featuring a selection of ten documentaries from Taiwan, neighboring Asian countries, and the US. The film festival also invited foreign sex workers to Taiwan. The opening film was <i>Miss Kuan, the First Advocate for Sex Workers’ Rights</i> by Zita ZHENG. Other Taiwanese films featured in the festival included <i>To See or Not To See</i> (2003) by TSAI Yi-Feng, <i>Old Chicks: Bailan and Her Girls</i> (2006) by TSAI Yann-Shan, and <i>Street Survivor</i> (2006) by LIN Jing-Jie.
	台灣同志電影來到票房高峰期，如《刺青》票房破一千萬，其他另有《愛麗絲的鏡子》、《沿海岸線徵友》、《漂浪青春》、《花吃了那女孩》等片。然至	Taiwan’s LGBT+ films reached a peak in box office success, with films like <i>Spider Lilies</i> surpassing NT\$10 million in ticket sales. Other notable films included <i>Reflections</i>

	2010年左右，原為票房保證的同志電影，隨國片市場復甦、同志議題普及化後亦見疲乏，面臨新考驗。	(2007), <i>Fragile in love</i> (2007), <i>Drifting Flowers</i> (2008), and <i>Candy Rain</i> (2008). However, around 2010, as the film industry revived and LGBT+ issues became more widespread, these films, once considered box office guarantees, faced new challenges.
2010	導演陳素香執導紀錄片《T婆工廠》，記錄女性移工面對台灣企業惡意倒閉時的抗爭、女同志間的情感支持。影片由長期協助移工的台灣國際勞工協會(TIWA)出品，陳素香為其中資深成員，2012年為同一群人拍攝續集《彩虹芭樂》。	Director Susan CHEN directed the documentary <i>Lesbian Factory</i> , which captures the struggles of female migrant workers against fraudulent bankruptcy of Taiwanese companies, as well as the emotional support among lesbian women. The film was produced by Taiwan International Workers Association (TIWA), an organization that has long been assisting migrant workers, and Susan CHEN is a senior member of the association. In 2013, she directed a sequel titled <i>Rainbow Popcorn</i> with the same protagonists.
2011	導演陳潔瑤執導首部電影《不一樣的月光》，為首位原住民族劇情片導演。陳潔瑤曾於瞿友寧、張作驥、蔡明亮旗下擔任場記、副導與企劃等職務；轉任導演後作品皆以原住民族為題材，2022年《哈勇家》獲金馬獎最佳導演，為金馬獎有史以來首位獲得此獎的台灣女導演。此外，在金馬導演獎的歷史紀錄上，女性導演僅有香港的許鞍樺、中國的陳沖與文晏，以及出生澳門、移居澳洲的羅卓瑤等四人拿過獎。	Director Laha Mebow directed her debut film <i>Finding Sayun</i> , making her the first indigenous filmmaker in Taiwan to direct a narrative feature. Laha Mebow once worked as a script supervisor, assistant director under directors such as CHU Yu-Ning, CHANG Tso-Chi, and TSAI Ming-Liang. After transitioning to directing, her works have focused on indigenous themes. In 2022, her film <i>GAGA</i> , which depicted an Atayal family story, won her Best Director at the Golden Horse Awards, making her the first female director from Taiwan to receive this honor. In the history of Best Director category, only four female directors have won the award: Ann HUI from Hong Kong, Joan CHEN and Vivian QU from China, and Clara LAW, who was born in Macau and later moved to Australia.
2013	製片邱瓌寬執導首部電影《大尾鱸鰻》，由豬哥亮、郭采潔與楊祐寧主演，獲四億新台幣驚人票房，影響此時期台灣賀歲片的製作方向。	Director CHIU Li-Kwan's debut film <i>David Loman</i> , starring Ti-ko-liang, Amber KUO, and Tony YANG, achieved a remarkable box office success of four billion NTD and greatly influenced Taiwan's Lunar New Year films during that period of time.
	北美館舉辦「台灣現當代女性藝術五部曲(1930-1983)」展，將台灣當代藝術史分章節，展出18位具「現代性」與「前瞻性」藝術表現的女性藝術家作品；隔年6月，高美館策劃「女人·家：以亞洲女性藝術之名」展，以女性與家的關係變化為題，展出亞洲十國具代表性的女性藝術家作品。	Taipei Fine Arts Museum hosted the exhibition <i>Women Adventurers: Five Eras of Taiwanese Art, 1930-1983</i> , showcasing Taiwan's contemporary art history in different chapters. The exhibition featured works by 18 female artists who demonstrated "modernity" and "forward-thinking" in their artistic expressions. In the following year, Kaohsiung Museum of Fine Arts curated the exhibition <i>Woman-Home: In the Name of Asian Female Artists</i> in June. The exhibition explored the changing relationship between women and the concept of home, featuring representative works by female artists from ten Asian countries.
2014	台灣國際影音與教育協會籌辦首屆「台灣國際酷兒影展」，隔年與亞洲地區酷兒／同志影展共組「亞洲酷兒影展聯盟」。	Taiwan International Media and Education Association (TIMEA) hosted the first edition of Taiwan International Queer Film Festival. In the following year, they collaborated with other queer/LGBTQ+ film festivals in the Asian region to form the Asian Queer Film Festival Alliance.
2015	李念修完成首部記錄自己父親故事的紀錄長片《河北台北》，隔年獲頒第18屆台北電影節最佳紀錄片獎。李念修亦從事編劇、剪輯多年，曾在2005年以《街舞狂潮》入圍金馬獎最佳剪輯，2022年以《講話沒有在聽》獲頒金馬獎最佳劇情短片。	LI Nien-Hsiu completed her first feature documentary <i>Hebei Taipei</i> about her own father. The documentary was awarded Best Documentary at the 18th Taipei Film Festival the next year. In addition to directing, LI has also been involved in screenwriting and editing for many years. In 2005, she was nominated for Best Film Editing at the Golden Horse Awards for <i>Hip-Hop Storm</i> ; in 2022, she received Best Live Action Short Film for <i>Can</i>

		<i>You Hear Me?</i>
2016	導演黃惠偵執導紀錄長片《日常對話》，以母女家庭關係、女同志題材，成為首部獲柏林影展泰迪熊獎的台灣紀錄片，亦代表台灣角逐奧斯卡外語片。	Director HUANG Hui-Chen directed the feature documentary <i>Small Talk</i> , which explores the dynamics of a mother-daughter relationship and touches on lesbian themes. The film made history as the first Taiwanese documentary to win the Teddy Award at the Berlinale. It also represented Taiwan as an entry for Best Foreign Language Film category at the Oscars.
2017	作家林奕含自殺，其遺作《房思琪的初戀樂園》為真人真事改編，引發社會大眾對權勢性侵的討論，台南地檢署隨後也以疑似涉及妨害性自主偵辦補教名師陳國星，然因具體事證不足，全案不予起訴。	Female writer LIN Yi-Han committed suicide. Her work <i>Fang Si-Chi's First Love Paradise</i> is an adaptation based on real events. The novel sparked public discussions on power-abused sexual assault, and subsequently, the Tainan District Prosecutors Office investigated the alleged involvement of cram school teacher CHEN Guo-Xing in the criminal offense of violation of sexual autonomy. However, due to insufficient evidence, the case was not prosecuted at last.
	剪接師錢孝貞以《塑料王國》入圍金馬獎最佳剪輯。錢孝貞自幼移民美國，於紐約大學修習影視製作，畢業後曾協助剪輯學者胡台麗的作品《神祖之靈歸來：排灣族五年祭》，其後多於美國從事剪輯與製片，為美國電影剪輯師協會(ACE)榮譽會員，2020年獲頒DOC NYC紐約紀錄片影展終身成就獎。	Film editor Jean TSIEN was nominated for Best Film Editing at the Golden Horse Awards for <i>Plastic China</i> . TSIEN immigrated to the United States at a young age and studied film at New York University. After graduating, she assisted in editing HU Tai-Li's <i>The Return of Gods and Ancestors: Paiwan Five Year Ceremony</i> . She has since been involved in editing and producing films in the United States and is an honorary member of the American Cinema Editors (ACE). In 2020, she was honored with the Lifetime Achievement Award at the DOC NYC's Visionaries Tribute.
2019	攝影師余靜萍《少年的你》獲得香港電影金像獎最佳攝影，是首位獲得此獎項的女性攝影師。余靜萍從平面攝影起家，擔任過MV與廣告攝影及導演，作為攝影指導曾獲金鐘獎、台北電影獎肯定，2021年成為美國影藝學院新增會員之一。	Cinematographer YU Jing-Pin received Best Cinematography at the Hong Kong Film Awards, making her the first female cinematographer to win this award. She started her career in graphic photography, MV and commercial's cinematography and directing. She has received recognition at the Golden Bell Awards, Taipei Film Awards, etc. She became a member of the Academy of Motion Picture Arts and Sciences(AMPAS) in 2021.
2020	藝術家汪曉青首次正式出版攝影書《翻轉母職》，拍攝時序跨越近20年。該書收錄其於懷孕時，以藝術創作處理自我與母職間關係的〈母親如同創造者〉，與記錄兒子成長的系列〈我的兒子和我一樣高〉，作品透過漫長、綿延的創作時間與手法，展現獨特個人性，獲多個國際攝影節邀請展出。	Artist Annie Hsiao-Ching WANG published her first photography book <i>Reframing Motherhood</i> , the content of which spans nearly two decades. The book features the series "The Mother as a Creator," in which she explores the relationship between self and motherhood through artistic creation during her pregnancy. It also includes the series "My Son and I at the Same Height," which documents her son's growth. Through the use of extended time and various techniques, the artworks in the book show WANG's personality and have been invited to exhibit in several international photography festivals.
2021	鄭家純主辦「38號樹洞：性騷／性侵真人故事信件展覽」，展出來自受害者的募集信件，打造讓他們能訴說心聲的樹洞，獲得萬人觀展。此展覽源於鄭家純公開表示受騷擾的「尾牙事件」後，不僅引起社會廣泛討論，並收到性暴力受害者的訊息，使其後續發展出與作家胡淑雯、媒體人房慧真合作的「性騷／性侵真人故事募集計畫」。	Ili CHENG organized exhibition <i>No. 38 Tree Hole</i> , where victims could voice their experiences and feelings through letters. The exhibition drew thousands of people to visit, and the inspiration for it came from CHENG's public disclosure of her own harassment incident that sparked widespread public discussions. Following her disclosure, she received messages from sexual violence survivors, which led to the Tree Hole project in collaboration with writer HU Shu-Wen and FANG Hui-Chen.

	2009年由臺北金馬影展執行委員會主席侯孝賢創辦、以培養華語電影創作新銳、促進產業交流為目標的金馬電影學院名單公佈，生理男性與女性比例為12:0。少數業界人士指出其性別分配問題，學者卓庭伍在臉書上以金馬學院歷年性別比例，呼籲主辦方重視資源分配長期性別不均的問題，激起正反兩極意見與討論。隔年金馬學院報名年齡由18-35歲放寬至40歲。	The Golden Horse Film Academy, established in 2009 by HOU Hsiao-Hsien, Chairman of the Taipei Golden Horse Film Festival Executive Committee, with an aim to cultivate emerging talents in Chinese-language films and promote industry exchange, announced the list of participants. However, the gender ratio of the selected participants was 12:0 in favor of male participants, which raised concerns among industry professionals. Scholar CHO Ting-Wu highlighted the long-standing issue of gender imbalance in resources in past editions of Golden Horse Film Academy, which sparked a heated discussion. The following year, the age limit for enrollment in the Golden Horse Film Academy was expanded from 18-35 to 40 years old, in order to encourage a more friendly environment.
	導演阮鳳儀以《美國女孩》獲第58屆金馬獎最佳新導演獎，為該獎項自2010年設立以來首位獲獎的女性導演。此外《美國女孩》亦囊括「最佳新演員」「最佳攝影」與「觀眾票選最佳影片獎」、國際影評人費比西獎、亞洲觀察團推薦獎等。隔年獲頒第40屆香港金像獎「最佳亞洲華語電影」。	Director Fiona Feng-I ROAN won Best New Director at the 58th Golden Horse Awards for <i>American Girl</i> , becoming the first female director to win the award since its establishment in 2010. Aside from Best New Director, <i>American Girl</i> also received Best New Performer, Best Cinematography, Audience Choice Award, the FIPRESCI Award and the Asian Cinema Observer Recommendation Award. The following year, it was further honored with Best Asian Chinese-Language Film at the 40th Hong Kong Film Awards.
2022	香港藝術家文晶瑩在台舉辦「紙陪你__文晶瑩後#MeToo系列個展」。文晶瑩於2018年創作《釋色如果我是》社會交往式作品，呼籲以同理心回應#MeToo運動，2020年完成動畫《後 #MeToo》。此展延續其創作意圖，並以紙為媒材，強調承接、療癒和幫助性暴力受害人。	Hong Kong artist Phoebe Ching-Ying MAN held the exhibition <i>Paper With You: Phoebe Man's Post #MeToo Exhibition Series</i> in Taiwan. The exhibition used paper as a medium to emphasize connection, healing, and support for survivors of sexual violence. In 2018, her interactive artwork "Free Coloring If I Were" called for empathetic response to #MeToo movement; two years later, she also completed the animation <i>Post #MeToo</i> .
	歌仔戲演員陳亞蘭以電視歌仔戲《嘉慶君遊台灣》的嘉慶君角色，獲金鐘獎最佳男主角，為首位生理女性因飾演男性角色獲得此獎者，並有別於1963年金馬獎因難以界定反串角色而特設最佳演員獎情形。	CHEN Yar-Lane, an Taiwanese Opera performer, won Best Actor at the Golden Bell Awards for the role of Jiaqing in the TV opera <i>Lord Jiaqing and The Journey to Taiwan</i> . CHEN is the first biological female to receive this award for playing a male character. This distinction differs from the situation in the 1963 Golden Horse Awards, when the Special Acting Award was created for LING Po due to the difficulty of defining roles involving cross-dressing.
	舞蹈家許芳宜以電影《我心我行》獲得金馬獎最佳動作設計獎，不僅打破舞蹈與電影動作設計界線，也是首位獲得此獎的女性。	Dancer SHEU Fang-Yi won Best Action Choreography at the Golden Horse Awards for the film <i>Salute</i> , breaking the boundaries between dance and film action design. She also is the first woman to win this award.
2023	簡麗穎、厭世姬編劇，林君陽執導的影集《人選之人—造浪者》於Netflix獨播，為台灣首部講述政黨幕僚的職人劇，不僅碰觸多元性別、廢死等議題，更詳述因性別造就的多種創傷經驗，內容反映社會真實現況，進而促使政治圈性騷擾事件的受害者發聲說出親身經歷，引發連環#MeToo效應。	The Netflix-exclusive series <i>Wave Makers</i> was written by CHIEN Li-Ying and Cynical Chick and directed by LIN Chun-Yang. As the first series to delve into the lives of political party staffers, the series tackles diverse topics such as gender identity, the death penalty, and explores various traumatic experiences influenced by gender. By reflecting the reality of society, it has encouraged victims of sexual harassment in the political arena to speak out about their own experiences, triggering a new wave of #MeToo movement in Taiwan.