Abstracts

III. Nativism and Critical Responses: 3:30-5:30

An-yi Pan, Associate Professor, Cornell University

Paper: Xiangtu—The Formation of a Local Artistic Movement

It is generally assumed that artistic Nostalgic Localism followed the path of that movement in literature. This study will reveal the precursors of this movement, dating back to the late period of Japanese colonial rule and to the post-1949-era, had focused on local cultures. The post-1949 wave was particularly crucial as it delineated the philosophical and dialectical foundations for the later Nostalgic Localism movement. Although Nostalgic Localism is Taiwan’s self-awakening, self-determination movement, its original consciousness was China-centered, utilizing Taiwan’s locality to boost Chinese patriotism because the vast majority of people on Taiwan at the time identified as Chinese, and believed they represented the sovereignty of mainland China. By examining post-1949 policies toward art and literature, and how artists from the mainland had begun to engage local cultures prior to the inception of Nostalgic Localism, this study sheds light on the formation of this influential and widespread movement in Taiwan during the 1970s.

Hsin-tien Liao, Professor and Dean, National Taiwan University of Arts

Paper: “Aesthetics and Difference: Ju Ming and Nativism in 1970s’ Taiwan”

The 1970s was a high time of Taiwan nativism and also when Ju Ming first emerged on the art scene. In most art criticism, Ju Ming and Hong Tong (a naïve painter) are usually bound together under the broad meaning of nativism. Such discussion is inadequate for differentiating the two. This “bounded” framework brings confusion and an uncertainty of interpretation to Ju’s works. This paper argues that previous perceptions have clouded the representation of this native-soil promoter’s realistic ideals. At the very least, re-adjusting the viewpoint can avoid a wrong track in assessing Ju Ming and Hong Tong, and can clarify the relationship between Ju Ming and nativism. Finally, it can help to re-write the early stage of Ju Ming’s art, his future works, and artistic achievement as a whole.

Kai Sheng, Associate Professor, National United University, Taiwan

Paper: “Beyond Nativism and Modernism: Hou Chunming as an Insubordinate Artist in 1990s Taiwan”

The Taiwanese contemporary artist Hou Chunming was born in 1963 and entered the National Art Academy in 1982. When he was a student in the Department of Fine Arts at
the academy, the nativist movement was beginning to fade out and modernism was regaining strength in Taiwan’s cultural field. However, as a young artist Hou did not follow the current of time, because he was not fully convinced by the modernist doctrines such as the autonomy of art. After graduation, Hou created several engravings, such as *Erotic Paradise* (1992), *Anecdotes about Spirits and Immortals* (1993) and *God Hates You* (1999), as revolts against modernism by alluding to folk culture. On the other hand, Hou never accepted the nativist ideology as nationalism, but parodied the folklore with a kind of grotesque style. In Hou’s works, his primary concern is always the contemporary society of Taiwan rather than the nostalgic sentimentality or the pastoral scenery, so he is neither modernist nor nativist. This may be one of the reasons why Hou was selected to represent Taiwan at the 46th Venice Biennale in 1995. This research investigates Hou’s paintings in 1990s and perceive how he transformed folklore into his artworks with a creative approach so as to surpass the academic doctrines and nativist ideologies.

Andrew Shih-ming Pai, Professor, National Taiwan Normal University

**Paper: Edge of the “World”—On “Cosmopolitanism” and Trans-coloniality in Taiwanese Modern Art**

Under the powerful influences of Chinese, Japanese, and Western colonizing forces, how should modern Taiwanese art overcome its passivity to form a global, “borderless” perspective, while staying true to its local cultural values? Interestingly, role reversals in de-Japanization and re-Sinification did not bring new cultural opportunities, as “political correctness” and political manipulation continued to erect barriers to the free development of art. The postwar authoritarian government reduced society into a state of “democracy vs. communism” and that anyone who was not a friend was an enemy. All forms of culture became anti-Communist instruments and part of political manipulation. Taiwanese artists living under this restricted freedom and false democracy did not give up on their ideals of understanding of the world around them. Nevertheless, the emergence of nationalism has made artists dependent on the political wings of nativist revival. Ultimately, Taiwan will have to transcend the suppressions of imperialism or semi-colonialism in order to explore the true margins of the “world” and clarify its own identity and culture.

Discussant: Aida Yuen Wong: Nathan Cummings and Robert B. and Beatrice Mayer Associate Professor in Fine Arts, Brandeis University