



## 2018 Taiwan Art History Association Annual Meeting and Academic

### Seminar

#### 【A Notice Inviting Contributions】

- ✧ Organizer : Taiwan Art History Association
- ✧ Joint Organizer : Juming Museum, National Taiwan Normal University, Department of Fine Arts
- ✧ Co-Organizers : National Taiwan University of the Arts, College of Humanities
- ✧ Time of Meeting : 2018/ 3/ 24 ( Sat ) - 25 ( Sun )
- ✧ Place of Meeting : National Taiwan Normal University

#### I. Theme of Seminar

2018 Theme of Taiwan Art History Association Annual Meeting and Academic Seminar is as follow:

##### A. Main Topic: The imposing and lifting of martial law in art

The government of Taiwan announced the imposing of martial law on May 19, 1949, where the whole country was restrained; then all of a sudden everything was loosened, liberated when the government lifted the martial law on July 15, 1987. The martial law had affected Taiwan's society for thirty-eight years and fifty-six days, can one imagine the amount of impact was put on art? The answer is: the impact was deep and enormous, which was the same for any other field. The ending of martial law was also an important time point for Taiwan's art to be fully involved in society. It was a turning point for Taiwan's art history, where it must open a new page to start a new chapter. "Let art be art and politics be politics" seems to be an excuse for "self-imposing of martial law" in the past. After ending the declaration of martial law, Taiwanese artists became actively engaged in cultural renovation projects.

Even though, the activity for art creation approves and embraces free spirit, the ideology of politic, moral, and gender, etc. taboos still exists before the lifting of martial law. For example: After the 228 incident in 1949, the Taiwanese artist Lin Yu-Shan (林玉山) changed the Japanese flag into the flag of the Republic of China in his painting *Handing over Horses* (獻馬), to avoid any troubles. Liao De-Zheng (廖德政), whose father was a victim in the 228 incident, received first prize of the sixth Provincial Exhibition in 1951, with his oil painting *Clear Autumn* (清秋) portraying a chicken that was kept within a fence looking up towards the sky, which intends the reflection of the hope for political freedom. The art of Taiwan after the ending of martial law,

continued the spirit of Modernism and Postmodernism, the criticism for anti-center, like a fierce tiger being let out of a cage, wild and without the slightest scruple, like the words often used among the people: “full of life and violent” (生猛). Ju Gao-Zheng (朱高正), one of the first supplementary legislative elected members, threw out the first punch in congress in 1987, where Yang Mao-Lin (楊茂林) proposed his series of paintings “Behavior of Game Playing” as a “live news” of this action. In Yang Mao-Lin’s retrospective exhibition in January, 2016, it was explained that “Yang Mao-Lin had integrated the idea into his work *Behavior of Game Playing*, to develop a local group image of the era of conflict, to creating spectacles of the real life violent struggles, to release the overall image of the hard-resisting large energy.” Also, his work “MADE IN TAIWAN Politic Chapter” was inspired by the March student movement that was mentioned previously, and the “Anti-military interference of politics parade”. These art creations are explicit and straight forward, but needs no worries in getting into trouble, since the taboos in art had been removed. Another artist, Mei Ding-Yan (梅丁衍), uses highly political sensitive and artistic interpretation force, to reflect the ridiculous relationship between signs and politics through installations. Two National Culture Arts Award winners, Chen Jie-Ren (陳界仁) and Wu Ma-Li(吳瑪俐), and the artist of the Taiwan Pavilions of the Venice Biennale, Wu Tien-Chang (吳天章), all uses different aspects in thinking about the faith of the History of Taiwan, they are all also classic examples of artists who actively engages in society through art after the lifting of martial laws.

To stand firm at the age of thirty (三十而立), it has been thirty years since lifting the martial law of Taiwan arts, is it now able to stand independently? Are there still taboos in art in Taiwan? If art has been liberated in Taiwan’s society, do we feel free to think and write unrestrainedly? How do we “review and prospect”? We welcome all people from different fields to discuss and talk about different aspects of the art in Taiwan in regarding this topic

## B. General Topic: The Who, Where, What of Art in Taiwan

The general topic is open to any artistic themes.

## C. Attached Topic(Cooperate with Juming Museum): Construct/ Deconstruct Statues: Discussion of the development of sculpture in Taiwan

The development of modern art in Taiwan began in the 1950s, where the discussions for art was simplified and purified to avoid sensitive issues regarding politics. For sculpture, which had always been placed at the outskirts of art, it was placed in public spaces as “landscape” in attempt to replace the political appealing figure sculpture in the early 1980s. Within the process of sculpture abstraction, the symbolic meaning of symbols is often operated by the national cultural awareness; the most famous incident that happened around 1987, was the “red incident” in 1985, when Lee Zai-Qian (李再鈞)

displayed his work “Infinity of the Lowest Limit” at the Taipei Fine Arts Museum. “The conditions in making a jade bracelet is the complete regulations, to construct a figure is to disperse the thought of god.” The constructing of sculptures deprives from the worship in something particular, deconstruction not only means breaking the physical “figure”, but also symbolizes the removal of a certain reality, power, or sanctity. Through this topic “Construct/ Deconstruct Statues: Discussion of the development of sculpture in Taiwan” within this seminar, we hope to sort out the changes in the development of sculpture before and after the lifting of martial law in Taiwan. The changes in modeling, media or dimension of sculpture, is the disintegration or reconstruction of sculpture vocabulary? The controversy between realistic and abstract had existed within the Provincial Exhibition since after the war, what was the core discussion of the time? From statues of great men to public art, what are the changes of the nature of sculpture? Within different space field, can the appearance of sculptures accurately reflect the collective review of the public, or is it only a product of under the control of unilateral power?

## II. Submissions

- A. The association accepts papers in Chinese and English. Please make sure to prepare all materials listed below and e-mail it to [twahaservice@gmail.com](mailto:twahaservice@gmail.com) (Subject as: “2018 Taiwan Art History Association Annual Meeting and Academic Seminar” Submitting Thesis Abstract):
  - i. Submission application form (format of file name: Application of Contributor\_ your full name), see attachment 1;
  - ii. Thesis abstract (format of file name: Full title of thesis abstract\_ your full name), see attachment 2, note: as the principle, please use Windows Word version, the application procedure is complete when you receive a replied e-mail, please call to confirm if you do not receive it.
- B. In advice, the thesis abstract should include: descriptions of problem awareness or the importance of research methods or design, research findings, expected conclusions or recommendations, five key words in principle. Chinese abstract is based on the principle of 500-1000 words, English abstract is based on the principle of 300 words.
- C. Deadline for thesis abstract: from today till December 15, 2017.
- D. Review procedure: the association will ask scholar experts to review the abstracts, and will be published after passing the review. The results will be posted on the Taiwan Art History Association Facebook page on December 20, 2017, and will also send an e-mail to inform the contributor.
- E. Deadline for full thesis paper: the paper can be written in Chinese or English, in principle the number of characters for Chinese thesis is between 8000 to 12000, for English thesis 6000 to 9000 words. Please use the APA, MLA format in writing your thesis, make sure the format in reference is consistent. The thesis abstracts that passed the review, please submit a soft copy

of the full paper before February 28, 2018. The thesis paper should not had been published before, the contributor is responsible for his/her own paper, the association will not provide additional remuneration.

- F. Contact information: Taiwan Art History Association Executive Secretary Ms. Hsu,  
office:(02)22722181 #2704 e-mail: [twahaservice@gmail.com](mailto:twahaservice@gmail.com)
- G. Website of seminar: <https://www.facebook.com/TaiwanArtHistoryAssociation/> (Taiwan Art History Association Facebook page)
- H. Download materials for seminar submission: <https://goo.gl/u46aes> ( contains contribution notice and form )

Note: The association reserves the right in making changes, there will not be changes until further notice.