



## **CIEE Taipei, Taiwan**

<b>Course name:</b>	Art, Culture, and Identity in Taiwan
<b>Course number:</b>	EAST 3001 CTAI/AHIS 3001 CTAI
<b>Programs offering course:</b>	Taipei Intensive Chinese Language and Culture English
<b>Language of instruction:</b>	English
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Fall 2019

### **Course Description**

The purpose of the course is to teach students about the development of art in Taiwan, and the complex relationships between art, culture and national identity. The class will examine the diversified definition of art in Taiwan from a new art history perspective. By investigating topics such as the establishment of the National Palace Museum, the debate over the orthodoxy of a national painting, American aid and the development of modernism, the rise of nativist and craft movements, reconsideration of toyoga art under the Japanese as well as other recent developments, students will explore, discuss, and contemplate the connections between art and issues such as the construction of nationhood, modernization, local identity, feminism, and postmodernism.

### **Learning Objectives (gain from course)**

By completing this course, students will be able to:

- Learn the development of art in Taiwan, and the complex relationships between art, culture and national identity.
- Examine the diversified definition of art in Taiwan from a new art history perspective.
- Appreciate and distinguish the unique of Taiwanese modern art developments and social phenomena shaping them
- Describe and analyze works of art, evaluate the social context of displays of art

### **Course Prerequisites**

None



## Methods of Instruction

The teaching methods will consist of lectures with the aid of slides and power-point images. The lectures will follow the contents of the syllabus. Students will be asked to participate in the analysis of art works in class and during museum visits. Short reports about objects displayed in museums and galleries will be required. There will also be test(s).

## Assessment and Final Grade

(Discussions and all written work are to be in English.)

- Writing assignments—20%
- Project—20%
- Presentation—20%
- Final open-book exam—30% (Slide ID/ short answers/ essay question)
- Class participation—10%

Assessment: \* one final open-book exam at end of semester (in-class)  
\* two to three writing assignments based on museum visits (homework)  
\* Weekly participation/discussions in class based on prepared questions

## Course Requirements

- Writing assignments: **Writing assignment I: Palace museum and Chinese art in Taiwan(500-1000)**
- Project: based on Museum visit: Design an exhibition of modernist works under the Japanese and the KMT (PPT: 10-15slides)
- Presentation: Presentation based on Museum visit: Review of contemporary art exhibition in Taiwan (10-15min)
- Final open-book exam
- Class participation: participation in group discussion, class contribution, and activeness.

The students are required to attend all the class lectures and fieldtrips. Students are required to complete all readings and be prepared for discussions. Three to four museum/gallery-visit papers are required. The papers will be analysis of the object(s) viewed in the exhibitions based on a theme or subject discussed in class or one of the reading assignments.



## Attendance and Class Participation

Attendance is mandatory, and preparation for class is a must.

## Weekly Schedule

### **Week 1: Introduction: Art and Identity**

### **Week 2: Art and National Identity: Establishment of the Republic of China in Taiwan**

**Reading:** Kuo, Jason C. *Art and Cultural Politics in Postwar Taiwan*. Seattle: University of Washington Press, 2000, pp. 1-14.

### **Week 3: Chinese art in Taiwan & The National Palace Museum**

**Reading:** Ju, Jane C., "Chinese Art, the National Palace Museum and Cold War Politics," in *Partisan Canons*, edited by Anna Brzyski, Durham: Duke University Press 2007, pp. 115-134.

**Writing assignment I:** Palace museum and Chinese art in Taiwan(500-1000)

### **Week 4: Literati art and artists from the mainland**

The debate over the orthodoxy of a national painting or *guohua*

Introduction of Literati artists:P'u Hsin-yu; Huang Chun-pi; Chang Ta-ch'ien

**Reading:** Kuo, Jason C. *Art and Cultural Politics in Postwar Taiwan*. Seattle: University of Washington Press, 2000, pp. 68-101.

### **Week 5: Modernism in Taiwan Cold War–American aid and influence**

The Fifth-Moon Group: Liu Kuo-sung; Chuang Che; Ch'en Ting-shih

Dongfang Group: Wu Hao; Hsiao Chin; Chin Song

**Reading:** Lu, Ching-fu, "Modernisms Experimental Period," *Taiwan Art (1945-1993)*, Taipei: Taipei Fine Arts Museum, 1993, pp. 51-61.

### **Week 6: Rescinding of UN membership: Redefining Taiwanese art I**

Yen Shui-lung and Taiwan craft movement

Traditional local art and crafts

**Reading:** Yuko Kikuchi, "Refracted Colonial Modernity," in Kikuchi, Yuko, ed. *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan*. Honolulu: University of Hawaii Press, 2007, pp. 217-247.

### **Week 7: Rescinding of UN membership: Redefining Taiwanese art II**

Nativist *hsiang-tu* movement; Art of the aborigines

**Reading:** Chia-yu Hu, "Taiwanese Aboriginal Art and Artifacts," in Kikuchi, Yuko, ed. *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan*. Honolulu: University of Hawaii Press, 2007, pp. 193-215

### **Week 8: 2-Naïve art**

Hung Tung ; Ch'en Cheng-rui

**Reading:** Victoria Y. Lu, "Hung Tung: Visionary King of Taiwan," in *Vernacular Visionaries: International Outsider Art*, edited by Annie Carlano, Santa Fe, New Mexico: The Museum of International Fold Art, 2003, p. 80-90



3-Women's art

**Reading:** Ming-chu Lai, "Modernity, Power, and Gender," in *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan*, Kikuchi, Yuko, ed. Honolulu: University of Hawaii Press, 2007, pp. 133-165.

**Week 9: Visit Taipei Fine Arts Museum as a class**

\*Presentation based on Museum visit: Review of contemporary art exhibition in Taiwan (10-15min)

**Week 10: Lifting of martial law 1980**

Political art: Wu Tien-chang; Pei Ch'i-yu; Yang Mao-lin

**Reading:** Kuo, Jason C. *Art and Cultural Politics in Postwar Taiwan*. Seattle: University of Washington Press, 2000, pp. 138-175.

**Week 11: Recognition of art under the Japanese I**

Introduction of elder masters of the Japanese period: Ch'en Chern-po; Lin Yu-Shan; Kuo Hsueh-hu; Chen Chin

**Reading:** Kuo, Jason C. *Art and Cultural Politics in Postwar Taiwan*. Seattle: University of Washington Press, 2000, pp. 32-83.

Project based on Museum visit: Design an exhibition of modernist works under the Japanese and the KMT (PPT: 10-15slides)

**Week 12: Recognition of art under the Japanese 日治時期的藝術 II**

**Reading:** Chuan-ying Yen, "The Demise of Oriental-style Painting in Taiwan," in *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan*, Kikuchi, Yuko, ed. Honolulu: University of Hawaii Press, 2007, pp. 83-108.

**Week 13: No class meeting: NCCU Founder's Day**

**Week 14: Diversity of expressions**

Jun T-Lai; Wu Ma-Li; Lu Hsien-ming; Huang Jin-ho; Hsu Yu-jen; Cheng Shan-hsi; Ho Huai-shuo; Ju Ming; Chen Chi-kwan

**Reading:** Emma Wu, "Anything Goes," *Free China Review*, Vol. 43, No. 3, March 1993, pp. 10-31.

Kuo, Jason C. *Art and Cultural Politics in Postwar Taiwan*. Seattle: University of Washington Press, 2000, pp. 102-137

**Week 15: Final Open-book Exam**

**Additional classes, meeting times to be announced**

Since CIEE students will be leaving earlier before the NCCU semester is over, there will be two class lectures to be arranged

**Readings**

- Anderson, Benedict. *Imagined Communities*. London: Verso, 1983.
- Clunas, Craig. *Art in China*. London: Oxford University Press, 2009.



- Vishakha N. Desai, ed., *Asian Art History in the Twenty-First Century*, Williamstown, MA: Sterling and Francine Clark Art Institute, 2007
- Gao, Minglu, ed. *Inside Out: New Chinese Art*, Berkeley: University of California Press, 1998,
- Ju, Jane C., “Chinese Art, the National Palace Museum and Cold War Politics,” in *Partisan Canons*, edited by Anna Brzyski, Durham: Duke University Press 2007, pp. 115-134.
- Kuo, Jason C. *Art and Cultural Politics in Postwar Taiwan*. Seattle: University of Washington Press, 2000.
- Kikuchi, Yuko, ed. *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan*. Honolulu: University of Hawaii Press, 2007.
- Mowry, Robert D., ed., *A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chutsing Li Collection, 1950-2000*. Cambridge: Harvard University Art Museums, 2007.

(Depending on the exhibitions available each semester, related materials and readings will be added to the list.)