



臺灣美術簡史

臺灣是……南島文化原鄉 中華藝術保存庫 現代中國畫發源地 亞洲現代版畫中心 傳統與當代藝術匯流點 自由的、多元的、批判的……

01 歷史臺灣

鄭政誠，中央大學歷史研究所教授兼所長

屹立在太平洋西端的福爾摩沙，南北縱向的中央山脈是守護她的父親，東西流向的河川溪水則是豐饒她的母親。島上兼具熱帶、副熱帶與溫帶氣候的環境與植被，除孕育出各種普世與珍稀的動植物，也滋養出南島語族的原住民、閩客為主的漢人移民及從東南亞各地移居至此的新住民，共同架構出臺灣的社會風貌，也締造出傲人的經濟成效。十七世紀的大航海時代，西班牙與荷蘭為她帶來歐洲文明，之後的鄭氏政權與清帝國則為她打造儒家風範，十九世紀末的開港通商為她妝點西方色彩，半世紀的日本殖民統治則使她脫胎邁向近代，戰後的中華民國政府更為她連結全球國界。自此，島上多元、民主與自由的標章，深獲全世界稱羨與競相學習，一如往昔對她的讚嘆～福爾摩沙。

I. Historical Taiwan

Formosa is situated at the western tip of the Pacific Ocean, paternally watched over by the north-south central mountain range and maternally nurtured by rivers extending from east to west. The island has tropical, subtropical and temperate climates and vegetation. In addition to breeding a variety of common and rare flora and fauna, it also nourishes its Austronesian natives, Minnan and Hakka Han Chinese immigrants and new immigrants from all parts of Southeast Asia, who create the framework of Taiwan's social outlook and impressive economic accomplishments. During the Age of Discovery in the 17th century, Spain and the Netherlands brought European fashion. Later, the Zheng Chenggong regime and the Qing Empire created a Confucian style, and the opening of port business in the 19th century adorned the island with Western color. Japanese colonial rule for half a century led Taiwan toward modernity and the government of the Republic of China after the war connected her with the world. Since then, the island's pluralism, democracy and freedom have won the world's admiration. Countries compete to learn from her and, as always, praise her as "Formosa."

(by Cheng-chen Cheng, National Central University)

02 文化臺灣

林會承，國立台北藝術大學教授

臺灣因氣候宜人、地理環境多變、天然物質豐富，而吸引大量的海洋民族與大陸民族的湧入。由於擁有許多的族群、而多數者具有特定的生活慣習，經過長久的累積之後，為臺灣塑造了豐富的文化資產。目前臺灣將文化資產區分為：古蹟、歷史建築、聚落、遺址、文化景觀、傳統藝術、民俗、古物、自然地景等九種主要類別，分別進行研究與保存工作。保護內容包括：各族群所操作或傳習的建築物、傳統工藝美術、傳統表演藝術、風俗、信仰、節慶、藝術作品、生活及儀禮器物、圖書文獻、口語、吟唱等。

II. Cultural Taiwan

Due to its pleasant climate, varied geographical environment and abundant natural resources, a large influx of marine and continental people were drawn to Taiwan. Its many ethnic groups, most of whom have particular habits, have in time contributed to Taiwan's wealth of cultural assets. At present, Taiwan's cultural assets are divided into nine categories: historic sites, historic buildings, settlements, heritage sites, cultural landscapes, traditional arts, folk customs, antiquities and natural landscapes, which have been studied and preserved. The protected contents include: buildings operated by or accredited by ethnic groups, traditional arts and crafts, traditional performing arts, customs, beliefs, festivals, artwork, living and ceremonial objects, books and literature, spoken languages, chants and more.

(by Huei-chen Lin, Taipei National University of Arts)

03 史前臺灣

蕭瓊瑞，成功大學歷史系教授

從考古發掘的文物判斷，臺灣史前美術的出現，可以追溯到距今 3-5 萬年的長濱文化。那是地球史上最後一次的冰河時期，人類從北方渡過當時露出海面的臺灣陸橋，到達地形極東之地的太平洋濱，以河流出口的卵石，互相敲擊而成「礫石砍器」。之後，再進入研磨而成的「匙形砍器」，而在 4-5 千年間，已出現玉石文明，其中的「人獸形玉玦」更是全世界獨一無二的類型，臺灣也成為東南亞文明玉石製品的提供地。在大約 7 千年左右，原本由臺灣南移的「南島語族」重新回流，最早的是今日稱為「泰雅」的族群，最晚的則是 3 百年前的「達悟」，更形成豐美的藝術成果，包括：編織、土器、雕刻、建築……，乃至於身體裝飾等，也就是今日概稱的「臺灣原住民族文化」。直到 17 世紀，才因荷蘭、西班牙等殖民主義國家的到來，臺灣才結束漫長的史前時代，被推上「大航海時代」的歷史舞台。

III. Prehistoric Taiwan

Judging from cultural relics discovered from archeological excavations, the emergence of Taiwan's prehistoric art can be traced to the Changbin culture from 30,000 to 5,000 years ago during the last glacial period. Humans from the north crossed a land bridge that was uncovered from the shallow Taiwan Strait to reach the Far East's Pacific coast. Pebbles at the mouths of rivers collided to form "gravel cutters," which were then ground down to create "spoon-shaped cutters." Within 4,000 to 5,000 years, the Jade Civilization emerged, and left behind many artifacts, including the unrivaled "man-beast jade ornament," which is the only of its kind in the world. Taiwan also became the supplier of jade products to Southeast Asian civilizations. About 7,000 years ago, the Austronesian people who migrated south from Taiwan returned, the earliest of which being the Atayal people and the latest being the Tao 300 years ago. These arrivals brought abundant artistic contributions, including weaving, earthenware, carving, architecture and body modification to form what is now considered to be "Taiwanese indigenous culture." The island's long prehistoric era ended in the 17th century following the arrival of colonialists, including the Netherlands and Spain, officially marking the beginning of the Age of Discovery.

(by Chong-ray Hsiao, National Cheng Kung University)

04 中原藝術與臺灣

邱琳婷，東吳大學歷史系兼任助理教授

位於中國大陸海外東南一隅的臺灣，一直到清朝時期才開始接受中原藝術的洗禮。此時期來臺治理此地的清朝官員如周凱，或者是流寓來臺並獲臺灣士紳聘為西席的中原書畫家如呂世宜、謝琯樵等人，又或者是臺灣本地的水墨畫家如林朝英、林覺等人，他們的作品繼承了流行於福建等地的畫風，故有「閩習」之稱；另外，具有視覺奇趣的即興作品，亦頗受當時臺灣士紳喜愛。至於 1949 年隨著國府來臺的中國水墨畫家，以及故宮來自清宮的藏品在 1965 年對外開放，此次傳入臺灣的中原藝術乃是強調具有「寓意」的中國文人畫傳統。值得注意的是，不同於清季傳入臺灣的中原繪畫所帶有的「邊緣」特質；1949 年以後流行於臺灣的中國文人畫傳統，實具有以「文化中國」的自許，彰顯臺灣「政治正統」的企圖。

IV. Chinese Art and Taiwan

Taiwan, which lies off the southeastern corner of China, was not baptised by "Central Plain Art" until the Qing Dynasty. During the period, the artwork of Qing Dynasty officials in Taiwan (such as Chou Kai), calligraphers from the central plains who arrived in Taiwan from the basin and were hired by the gentry (such as Lu Shih-yi and Hsieh Kuan-chiao) and local Taiwanese ink painters (such as Lin Chao-ying and Lin Chueh) inherited Fujian's popular painting style, hence the name "Min ink painting." Impromptu works with visual charm were also popular with the Taiwanese gentry. The Chinese ink painters and Qing Imperial Palace collections from the Forbidden City that arrived with the KMT government in 1949 were opened to the public in 1965. Central Plain Art in Taiwan emphasizes traditional Chinese literati paintings with moral messages. Worth noting is that unlike the Central Plain paintings with "edgy" characteristics that were introduced to Taiwan during the Qing Dynasty, the traditional Chinese literati paintings popularized in Taiwan after 1949 attempted to demonstrate Taiwan's political orthodox with the promise of "Chinese culture."

(by Ling-tien Chiu, Soochow University)

05 現代美術的興起：日本與臺灣

白適銘，師範大學美術系教授

日本治臺半世紀雖未設置美術學校，然在師範學校實施圖畫教育的過程中，現代美術已悄然萌芽。為提升國民文化素質，殖民政府設置臺展 (1927-1936) 及府展 (1938-1943)，作為推動現代美術發展的主要機構。該機構分為東、西洋畫兩部，由四位日籍畫家教師主事，每年另自日本聘請名家來臺審查，致力臺灣自身「地方色彩」之形塑。西洋畫除外光派外，後期印象派、野獸派、立體派、超現實主義、普羅主義等一時百花齊放。東洋畫則受新日本畫及南畫影響較深，注重寫生及現實描寫，一掃傳統中國畫抄襲弊病。雕塑雖未成為官展項目，卻在民間獨立發展，古典寫實與現代主義並行。跳脫邊緣、走向世界的現代美術，反映在臺藝術家建構土地認同、文化主體性及現代身分的複雜歷程。

V. The Rise of Modern Art: Japan and Taiwan

Although Japan did not set up fine arts schools throughout its 50-year rule, modern art sprouted from painting education in teacher's colleges. To enhance public cultural literacy, the colonial government set up the Taiwan Art Exhibition (1927-1936) and the Taiwanese Governor General's Office Art Exhibition (1938-1943) to develop modern art. The organizations are divided into two parts: Eastern and Western paintings. Four Japanese painters/teachers were put in charge, and famous artists committed to shaping Taiwan's "local color" were hired every year to come to Taiwan and conduct reviews. Apart from "plein-air," post-impressionism, Fauvism, Cubism, surrealism and Proletarian Arts immediately flourished in Western painting, while Eastern paintings were greater influenced by new Japanese and southern painting, which focus on sketching and realistic depictions, and sweep aside the undesirable custom of plagiarism in traditional Chinese painting. Although sculpting failed to become an official category, it developed independently along with classical realism and modernism. Modern art broke away from its boundaries and headed into the world, reflecting the complex course of Taiwanese artists' development of land consciousness, cultural subjectivity and modern identity.

(by Shih-ming Pai, National Taiwan Normal University)

06 戰後臺灣普普藝術與抽象繪畫

廖新田，臺藝大人文學院院長

1951 年韓戰爆發，美國每年貸款約一億美元給中華民國做為基礎建設、人才培育與文化交流，此援助直到 1965 年。美國文化因此對臺灣有重大影響，例如，美國國務院邀請臺灣藝文人士訪美計劃，席德進於 1962 年赴美接觸了普普藝術等西方現代風潮，創作風格因此轉向，他結合中國民間藝術和普普藝術，促成了「臺灣普普藝術」的發展。此外，一群藝術青年嚮往現代藝術於 1957 年組成「五月畫會」與「東方畫會」，倡導以自由、前衛的創作與展覽形式，融合中西藝術，開展「現代中國藝術」運動。臺灣現代藝術因此走向東方與西方融合的路徑，成為臺灣藝術史現代篇的特色，開創出獨特的風格。

VI. Pop Art and Abstract Painting in Postwar Taiwan

After the Korean War broke out in 1951, the United States granted the Republic of China a loan of US\$100 million every year for infrastructure improvement, talent cultivation and cultural exchanges. The aid lasted until 1965 and contributed to the major influence American culture had on Taiwan. For example, the US Department of State invited Taiwanese artists to visit, such as De-jinn Shiy. While in the US in 1962, he was exposed to pop art and other modern Western trends, which combined in his style with Chinese folk art to facilitate the development of Taiwanese pop art. In addition, a group of young artists interested in modern art in 1957 formed the Fifth Moon Group and the Oriental Art Society, which advocated free and avant-garde creation and exhibitions, and integrated Chinese and Western art, thereby launching the Modern Chinese Art Movement. This convergence of East and West set out a new path and distinctive style for Taiwan's modern art history.

(by Hsin-tien Liao, National Taiwan University of Arts)



贊助單位：鴻梅文化教育基金會
2008年7月新竹香山陳家五兄妹為感念父母親恩情而成立，以為文化藝術界發掘並培育人才為宗旨，能在他們追求藝術創作的道路上有足夠陪伴與支持，更希望未來能為年輕藝術創作者創造一個與世界接軌的平台，使其發光、發熱！

製作：臺灣藝術史研究學會
成立於2016年3月，宗旨為提升臺灣藝術史之價值與認同、建立臺灣藝術史研究之平台與網絡、推動臺灣藝術史研究風氣、促成臺灣藝術史研究之在地化與國際化等。

Sponsor: Grand View Culture & Art Foundation
Located in Siangshan District, Hsinchu City, Taiwan, the foundation was established in July 2008 by 5 Chen siblings to fondly recall their parents. The major objective of GVCAF is to discover and cultivate talents for the circle of culture and art in Taiwan. The foundation will provide those who pursue artistic creation with sufficient companion and support. In the future, GVCAF even wishes to create an international platform for young Taiwanese artists to shine and heat!

Production: Taiwan Art History Association(TWAHA)
The Taiwan Art History Association was established in March 2016 and is dedicated to promoting the value and identity of Taiwanese art history, establishing a platform for research and connection, promoting study and facilitating the localization and internationalization of Taiwanese art history.



Published Date: 1/2/2018 Designed by Yu Design Co.

12 臺灣美術的前瞻與未來

廖新田，臺灣藝術史研究學會理事長

臺灣美術的文化源流具多樣性特色，南島文化、漢文化、日本文化、歐美文化與晚近的東南以文化等聚集在島嶼上對話，而儒釋道思想、庶民生活、殖民主義遺緒、現代性與全球化、主體與認同等思潮相互激盪於社會中，營造既東方又西方、既新又舊、既地方又全球的論述風貌。甫落幕的2018年全國文化會議中將「重建臺灣藝術史」、「支持創作自由體系」列為重大政策，後續將進行臺灣藝術史料的系統化盤點、藝術史觀的批判詮釋、保障創作者與創作環境、打造自由開放的平台，臺灣藝術將有另一番蛻變。總之，臺灣美術史將以臺灣在地歷史為經，亞洲與世界藝術發展為緯，編織出屬於臺灣的藝術故事，反映出世界藝術故事的軌跡。

XII. The Vision and Future of Taiwanese Fine Art

Taiwanese fine art has diverse origins. Austronesian, Chinese, Japanese, Euro-American and Southeast Asian cultures all congregate on this island and create a dialogue with each other. Confucianism, Buddhism, Daoism, common life, the residue of colonialism, modernity, globalization, subjectivity and identity all invigorate society and create a discursive style that is Eastern as well as Western, new as well as old, local as well as global. The 2018 National Culture Conference has just ended. "Rebuilding Taiwanese art history" and "supporting a system of creative freedom" are the two main policies. These policies will be implemented by making a systematic inventory of Taiwanese art, critically interpreting Taiwanese art historiography, protecting art creators and their environment, and creating a free and open platform. Taiwanese art will be completely metamorphosed. Overall, Taiwanese art will follow the longitude of local history and latitude of Asian/global art to weave the story of art that belongs to Taiwan and reflects the trajectory of art around the world.

(by Hsin-tien Liao, Taiwan Art History Association chairman)

11 美術教育與出版品

賴明珠，臺灣藝術史學者

戰前，臺灣美術教育被納入日本殖民體制下，以公學校（含蕃童教育所）、中學校、師範學校的手工、圖畫等基礎教育為施教內容，至於專門美術教育則長期為當局所忽視。臺灣人必須遠赴日本方能接受完整的學院美術教育。戰後，國民政府遷臺，美術科系只設在師範及軍校體系，直至1962年才有國立藝專美術科及私立中國文化學院藝術系、所的創立。解嚴後，大學院校美術科系大幅成長，原有五年制九所師範專科，亦改制為四年制師範學院。而北藝大、南藝大的設置，促使專門美術教育的機制更加充實。

解嚴前，政府對媒體的限制嚴格，民間專業美術雜誌大抵只有《雄獅美術》及《藝術家》。官方美術機構，如：國立故宮博物院、國立歷史博物館及臺北市立美術館等，則分別以學術刊物形式登載美術研究與評論專文。解嚴後，南部地區亦發行了兼具區域性與前衛性的美術雜誌，如：《炎黃藝術》及《南方藝術》等專業雜誌；北部則有《典藏》雜誌等之發行。1990年代之後，隨著美術館、博物館、藝術大學美術刊物的蓬勃興起，臺灣美術出版市場進入「眾聲喧嘩」的年代。

XI. Art Education and Publications

Before World War II, Taiwanese art education was included under the Japanese colonial system. Basic education such as crafts and drawing were incorporated in all levels, but professional art education was long ignored. Taiwanese therefore needed to study in Japan if they wanted to receive a complete art education. After the war, the KMT government moved to Taiwan, and only teacher's colleges and military schools had fine art departments. Until 1962, the National Art College and the private Chinese Culture College established undergraduate and postgraduate art departments. After the lifting of martial law, college art departments further expanded. The establishment of national universities of art in Taipei and Tainan induced the greater fulfillment of professional art education.

The government rigidly controlled the media before the lifting of martial law. There were only two art magazines: Lion Art and Artists. Official institutes such as the National Palace Museum, the National Museum of History and the Taipei Fine Arts Museum published art research and criticism in journals. After the lifting of martial law, art magazines featuring localism and avant-gardism were established in southern Taiwan, such as Gragon and Hotart Monthly. In the north, there is ARTCO. Following the rise of art magazines in galleries, museums and art universities in the 1990, the publishing market of Taiwanese fine art entered into a "heteroglossia" era.

(by Ming-chu Lai, Taiwanese art history scholar)

10 臺灣的文化藝術政策

殷寶寧，臺藝大藝術管理與文化政策研究所副教授

從早期文化服務於政治的意識形態導向，臺灣的文化藝術政策只是附庸於統治集團的化妝師。牧民教化意義大於一切。進入1980年代前，為趕上經濟快速起飛腳步，以「文化建設」思維展開一連串的文化工程。各縣市興建文化中心，舉辦各類型全國文藝季等，籌備各類大型博物館所也從這個階段起跑。鄉土文學論戰和林安泰古厝運動預示了對於追求本土化意識的深層力量。在解嚴後，積極尋求在地主體認同的草根意識，凝聚出社區營造的文化政策，此後導向地方文化主權的趨勢。各種文化藝術主題的民間團體與組織陸續成立，積極參與國際各類型展演與競賽。在全球在地化聲浪中，民間積極參與對話的全國文化會議，多元的文化權主體，共同展現了公私協力的文化治理能量。

X. Culture and Art Policies in Taiwan

Guided by the early ideology that culture served politics, policies regarding culture and art attached to the ruling bloc like a makeup artist — indoctrinating the herd was more important than anything else. To keep up with the soaring pace of economic development in the 1980s, the concept of "cultural engineering" developed from these cultural constructions. Local culture centers, a variety of cultural festivals and huge museums were all established during this phase. The nativist literature debate and the movement of the Lin An Tai Historical House foretold the deep power of pursuing native consciousness. After the lifting of martial law in 1987, people with grassroots consciousness looked for a local subject with which to identify and cohered community-building policies, which led to local cultural sovereignty. Civil society and various arts groups were organized and participated in all sorts of exhibitions, performances and competitions. Under the wave of glocalization, the public engaged and conversed at the National Culture Conference, showing multicultural subjectivity and displaying the energy of public-private collaboration.

(by Pao-ning Yin, associate professor at the National Taiwan University of Arts)

09 美術機制

賴瑛瑛，臺藝大藝術管理與文化政策研究所教授

臺灣的美術體制及影響可上溯日治時期的師範學校圖畫教育，以及臺灣美術展覽會（簡稱臺展）及臺灣總督府美術展覽會（簡稱府展）的策劃。透過教育系統及展覽制度，藝術家的專業養成及文化生態逐步完善，對於臺灣藝文思潮及美學風格發展產生積極作用。戰後的全省美展及全國美展為二大公辦美展，晚近的全國及地方美術展及臺灣美術雙年展、亞洲雙年展等均為重要的美術展覽機制，是為藝術家的專業晉身的象徵管道。此外，相關法規如文化藝術獎助條例、公共藝術設置辦法、博物館法，以及中央及地方的美術館，國家文化藝術基金會等之設置對於臺灣藝術發展均有積極的鼓舞。美術體制因國家的文化政策及法規的規劃推展、獎補助機制辦法，藝文機構的扶持、輔導、評量，藝文節慶活動策劃及人才培育等之規劃，推動臺灣藝術的研究、展示、推廣及典藏，也透過機制規範導引論述發展，導引臺灣藝術的知識生產及專業技能。

IX. Art Systems

The art system in Taiwan can be traced to the Japanese colonial period, with drawing education in teacher's colleges, the Taiwanese Fine Art Exhibition and the Taiwanese Governor Hall's Art Exhibition. Through these systems, the professional cultivation of artists and culture was gradually completed, giving rise to newly energized art trends and aesthetic styles. The Taiwanese Province Exhibition and the National Exhibition are the two major official exhibitions. Recent events — such as the local exhibition, the Taiwan Biennale and the Asian Biennale — are also important art shows that act as the symbolic channel for the professionalization of artists. In addition, laws such as the Culture and Art Fellowships and Subsidies Act, the Public Art Establishment Measures and the Museum Act, as well as local and central galleries and the National Culture and Arts Foundation, all facilitate the development of art. Planning cultural policy, establishing subsidy regulations, promoting arts institutes and cultivating management talent together guide the production of knowledge and professionalism in Taiwanese art.

(by Ying-ying Lai, professor of National Taiwan University of Arts)

08 當代藝術

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1960年代中期，批判主流、宣稱「繪畫已死」的前衛思想雖已萌芽，不過當時臺灣仍處極權統治之中，藝術無法自由發聲。1980年代，尋求民主化及政治改革的聲浪不斷擴大，解嚴之後，情況才大為改觀。隨著社會的持續開放，跨國資訊不斷傳入、美術館成立、策展機制活化、替代性空間出現、影像媒介廣泛流通。尤其是藝術內部自主力量的強化與積蓄，關懷弱勢、解構威權及多元接納的共識逐漸形成，翻轉既往權力不對等關係，成為臺灣當代藝術維持前衛性、純粹性的重要基礎。1990年代之後，陳界仁、吳天章及謝德慶等人紛以後殖民的批評視角，重新檢視臺灣歷史的扭曲、身分認同的模糊、國際地位的孤立等問題，喚起對人權價值及個體差異的關切，成為國際雙年展上的獨特現象。

VIII. Contemporary Art

In the mid-1960s, although the avant-garde announced that "art is dead" and criticized the mainstream, Taiwanese artists at the time could not freely speak because of authoritarian rule. In the 1980s, the voices seeking democratization and political reform continuously expanded. This situation improved after the lifting of martial law. The continuous opening of society led to the inflow of information from other nations, the establishment of museums, the start of curatorial mechanisms, the emergence of alternative space and the spread of imagery in media. In particular, owing to the strengthening and accumulation of autonomy in art, a consensus was gradually formed concerning care for the vulnerable, deconstruction of authority and acceptance of multiculturalism. Reversing imbalanced power relations became the foundation of maintaining the avant-garde and purity. After the 1990s, artists Chen Chieh-jen, Wu Tien-chang and Tehching Hsieh utilized post-colonialism to re-examine issues such as Taiwan's distorted history, vagueness of identity and international isolation in a bid to evoke deeper concern about human rights and individual difference. This is a unique phenomenon in the international biennale exhibition.

(by Shih-ming Pai, National Taiwan Normal University)

07 鄉土運動

賴明珠，臺灣藝術史學者

近、現代臺灣，曾兩度發展出特有時空脈絡下的「鄉土運動」。1910年代晚期，臺灣人呼籲當時的日本殖民政府，對殖民地政治、社會加以鬆綁，並醞釀出「臺灣是臺灣人的臺灣」之主體意識。1920年代第一次「鄉土運動」，隨即在文學與美術界萌芽茁壯。臺籍繪畫團體，如：「赤島社」、「臺灣文藝聯盟」及「臺陽美術協會」等陸續組成，強調追求時代性、生活性與鄉土性的藝術。1970年代第二次「鄉土運動」則是臺灣知識份子，有意識地倡導以鄉土為資本，作為抗拒歐、美、日文化霸權之抗衡。但此次「鄉土運動」，因受制於「中國文化」的框架，導致鄉土論述反而脫離人民與土地的指涉意涵。

VII. Nativism Movement

In modern Taiwan, the "Nativist Movement," with its unique conception of time and space, was staged twice. In the late 1910s, Taiwanese called for the then-Japanese colonial government to loosen its political and societal hold and planted the seed of the idea that "Taiwan is for Taiwanese." The Nativist Movement first sprouted in the fields of literature and art in the 1920s. Painting groups such as Akajima, the Taiwan Literary and Art Alliance and the Taiyang Fine Art Association were founded one after another, emphasizing the pursuit of the modern, of life and of local art. In 1970, the second Nativist Movement was initiated by Taiwanese intellectuals who advocated the use of the country as capital to counter Europe's cultural supremacy. However, this movement, subject to the framework of "Chinese culture," detached the local discourse from the people and the land.

(by Ming-chu Lai, Taiwanese art history scholar)