

Juming Museum—2018 Academic Forum

Sculpting Temporality and Shaping Site of Exposition: Modern Sculpture in Its Differentiation

In East Asia, the development of modernization has not only occasioned rapid changes in social environment but also triggered significant shifts in arts and culture. Over the course of such modernization, sculpture, in particular, has received feedback from new challenges and experienced transformation in its own concept of creation, media of production and even sites of exposition. In the context of East Asia's modernization, Taiwan is closely linked to China, Japan and South Korea in terms of social environment, historical background and development of arts and culture. However, in the advance of the art of sculpture, such linkage in East Asia is also a process of differentiation in which Western art has served as an implicit reference. How is this process of differentiation unfolded? How does such a process initiate transformation and integration of regional cultures? It is this line of enquiry that Juming Museum seeks to further explore in the academic forum "Sculpting Temporality and Shaping Site of Exposition: Modern Sculpture in Its Differentiation."

The first session is "Sculpting Temporality." From the end of 19th century to 20th century, "modernization" was considered as a double-edged process of abstraction that not only reshaped the "tradition" of sculpture in East Asia but also eroded "self-identification" for the modern sculpture in East Asia. Such a phenomenon cannot be explained away with straightforward analysis or simple categorization for it requires scrutiny to map out the singular contour of these temporal discontinuities in the development of the art of sculpture. How do sculptures embody—via symbol and shape—the historical significance of such discontinuous temporalities? And how do viewers perceive the face of an era through these sculptures?

The second session is "Shaping Site of Exposition." The completion of a sculpture does not mean that the act to shape has come to an end. On the contrary, the emergence of a sculpture represents the beginning from which a site of exposition is about to take shape. Originated from the West in the middle of 19th century, the exposition was a site for competing forces in the economy of art and thereby an intersection between the West and the East. How did sculptures as work of art compete for public attention in this site of exposition? And how did these works of art respond to the imagination of a future world at their times? Also, as the era of modernization has arrived, the site of exposition for sculptures begins to change and the sculptures are integrated with their surrounding architectural landscape, thereby extending to the outdoors. In this sense, the boundary of site of exposition is no longer

delimited only by the works themselves. Such a boundary-reshaping process offers an opportunity to reflect upon the relationship between sculptures and their surrounding environment. It is in this context that “Shaping Site of Exposition” seeks to explore how the sculptures are formed and positioned in order to integrate into the surrounding environment.