

ABSTRACT

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This thesis, entitled “The Femininity and the Construction of Subjectivity in the Contemporary Feminine Art of Taiwan Since the 1990s,” aims to study the art made by women in Taiwan from the last decade of the 20th century to the present.

The hypothesis which has been put forward is to verify if there is feminine/feminist art in Taiwan, and if femininity and subjectivity are concepts developed in contemporary visual arts of this culture. Therefore, among the fundamental objectives, the more important one is to carry out a historical review, from the perspectives of critique and art history.

In order to achieve that goal, we will study the development of the historical context to arrive at the contemporary feminine art of Taiwan, analyzing the works of Taiwanese women artists who have worked in the same field of the construction of subjectivity. We will then end with the analysis of four collective exhibitions of Taiwanese women artists in the 1990s, and through them, explore the progress of the development of the concept of feminine/feminist art and elaborate upon how women artists use different strategies of collective exhibitions to build and represent feminine subjectivity.

Finally, within this context, we will try to reflect on the possible existence of a feminine aesthetics, in other words, a different aesthetics, which is able to create new artistic discourses.

In conclusion, the research clearly shows that we have been able to confirm the hypothesis and the objectives proposed through the methodology used.