

## **Whispers of Glue Colors? -- Glue Color Painters' Views to Feminine Images -- (Works of the Top Three and Excellence Prizes Winners from the 14<sup>th</sup> to the 60<sup>th</sup> Taiwan Provincial Fine Arts Exhibitions)**

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### **Abstract**

The Taiwan Provincial Fine Arts Exhibition that lasts for 60 years (1946-2006) has cultivated quite a few important Taiwanese artists as well as collected abundant artistic works. This essay will examine glue color paintings of the top three and excellent prizes winners from the Exhibition and study the transformation of feminine images presented by these men and women artists in the past 61 years. This essay highlights glue color works of the top three and excellent prizes winners from the 14<sup>th</sup> to the 60<sup>th</sup> exhibitions only due to the lack of any images of the awarded works before the 14<sup>th</sup> exhibition.

From the 14<sup>th</sup> to the 40<sup>th</sup> exhibitions, women in glue paintings of female artists were presented as typically beautiful ladies of the upper class in Taiwanese society during the Japanese colonial period while male painters featured modern and confident women, working women with vague faces, family women, and maternity of women of different ethics in South-east Asia. From the 41<sup>th</sup> to the 50<sup>th</sup> exhibitions, apart from depicting the space where women were by means of realistic art skills, male painters also presented common themes such as maternity, women's belief, and young girl's emotion and mood. As for female painters, they tended to show the change of the emotion of each individual woman and the sensitive feelings by drawing minute facial features. From the 51<sup>st</sup> to the 60<sup>th</sup> exhibitions, painters constructed virtual and actual spaces by cutting or deconstructing a picture. The women image since then has turned into a signifier or a symbol of erotic desire, the Mother of the Earth, an element of a family or a symbol of beauty in men's works. These were also social recognitions to women. As for female artists, they projected the social restrictions they themselves confronted as well as the self-struggle and self-doubts they experienced in that environment onto the feminine images in their works. The expressions of women's beauty were simpler.

The glue color paintings of the top three and excellent prizes winners of the 14<sup>th</sup> to the 60<sup>th</sup> Taiwan Provincial Fine Arts Exhibitions not only show the fluctuating growth of female glue color painters but their process in learning. By the transformation of the feminine images in these works, one could observe that male artists are able to depict women's beauty and emotion, however, their works, due to the gender limitation, are limited to the daily-life observations to a woman or are created from traditionally social recognitions. As for female artists, with the same sexual identity, they could recognize delicate changes and struggles of a woman's inner feelings and to penetrate the sentiment and thoughts deep inside. All of these above show different perspectives of male and female painters toward the feminine images.

**Key Word:** Taiwan The Taiwan provincial Fine Arts Exhibition glue color painting gender language

