

**Art and Craft as a Non-Dualism:
The Japanese Mingei Movement from a Taiwanese Perspective**

Volume 2/2

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History of Art

August 2022

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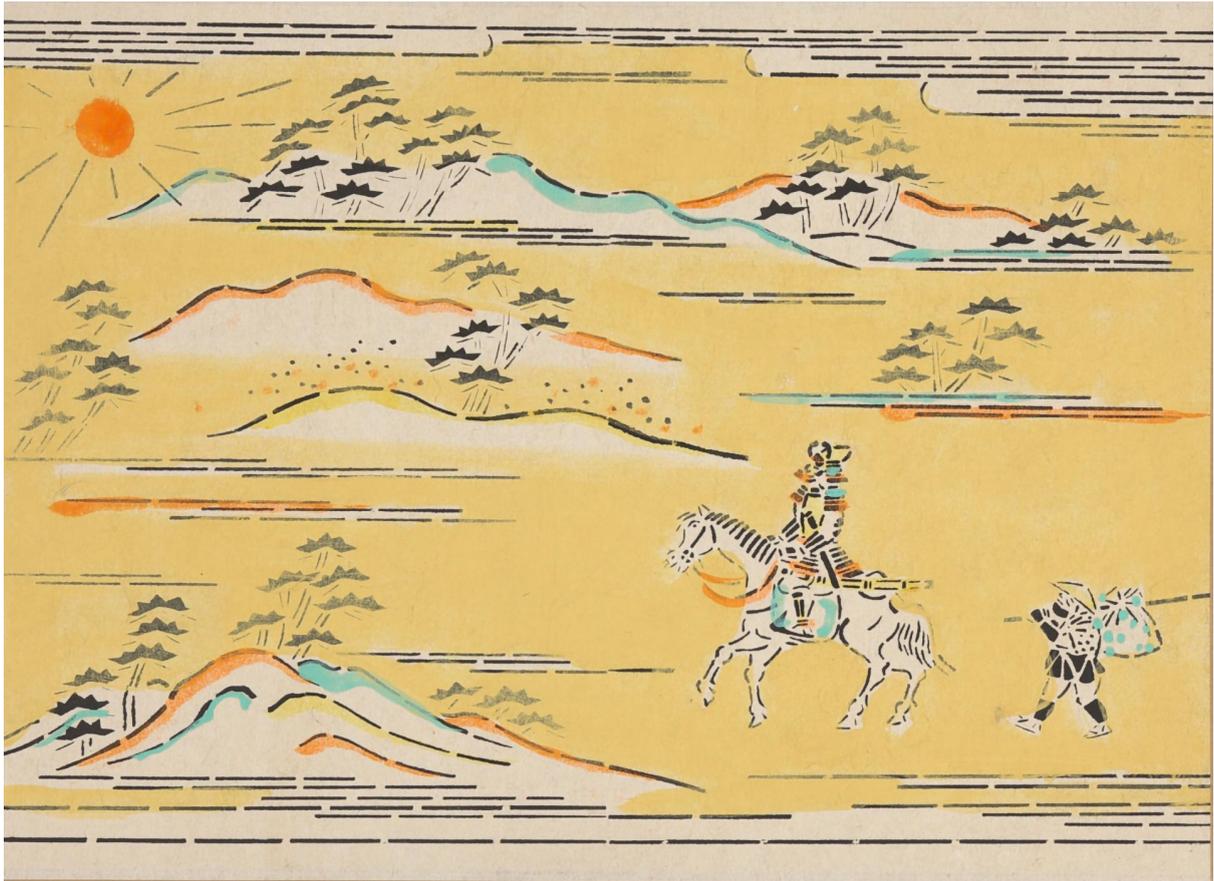


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¹ Edmund de Waal, "The Culture of Collecting and Display", in Livingstone and Parry, *International Arts and Crafts*, 333.

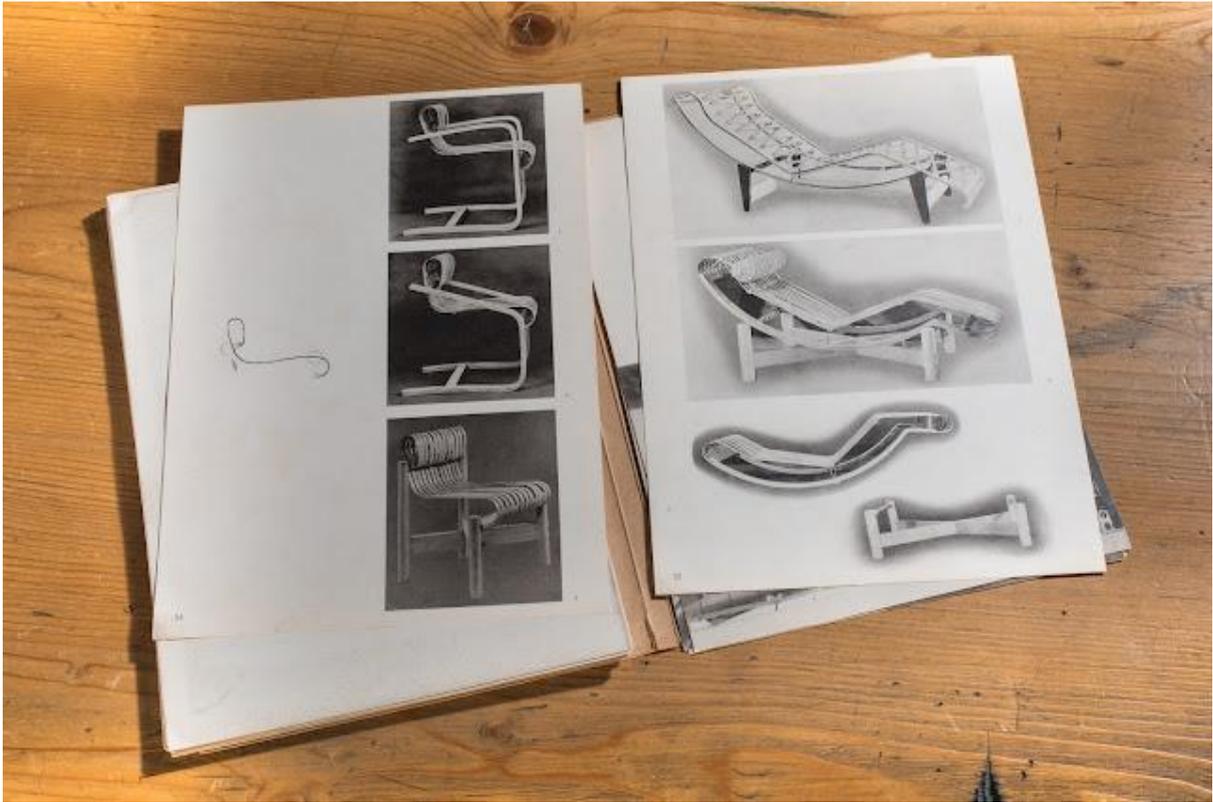


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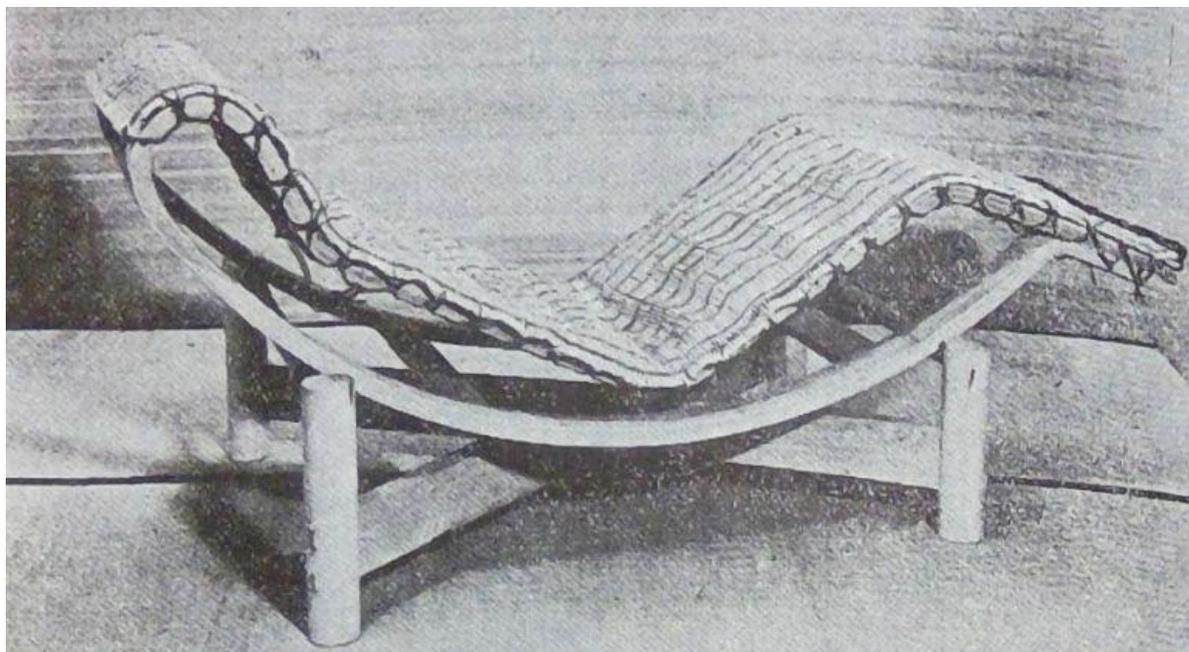


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² Charlotte Perriand, Sakakura junzō (tran.), <日本工藝について：第二回貿易局輸出工藝圖案展の講評より> [About Japanese crafts: commentary of Trade Bureau’s 2nd exported crafts’ pattern exhibition], 《月刊民藝》 [Mingei journal], no. 25(4). 26-27.

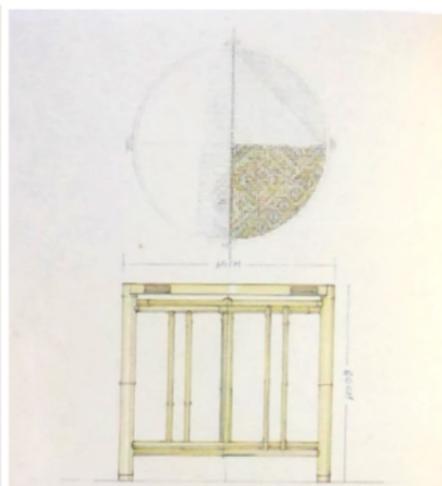
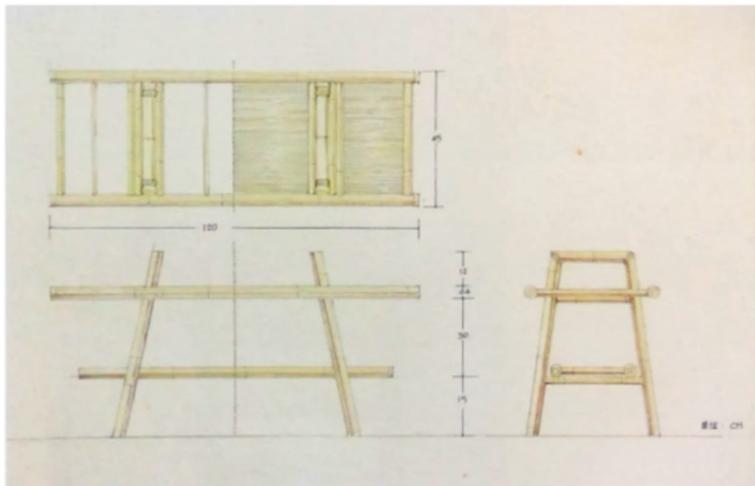


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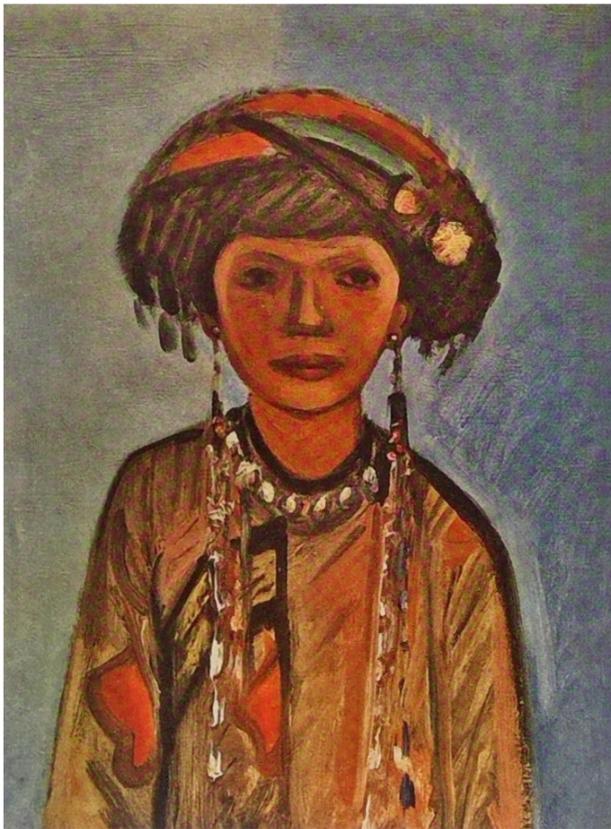


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³ Catalogue of Taiwan Fine Arts Exhibition. Online database is available (05/01/2021): https://ndweb.iis.sinica.edu.tw/twart/System/database_TE/04te_search/DetailForm.jsp?Aid=1697



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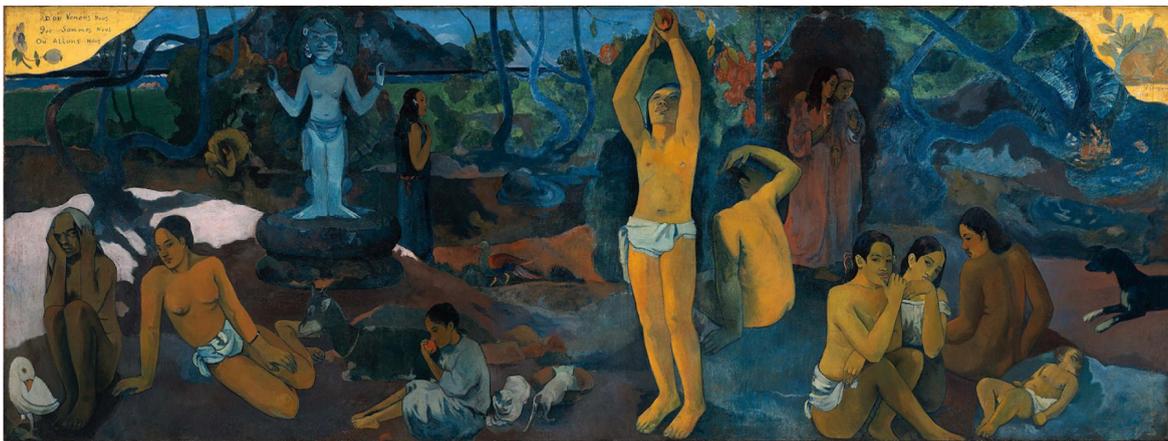


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⁴ The image of *Girl of Orchid Island* is from the *Catalogue of Taiwan Fine Arts Exhibition*, assessed Jan 6, 2021: https://ndweb.iis.sinica.edu.tw/twart/System/database_TE/04te_search/DetailForm.jsp?Aid=1064

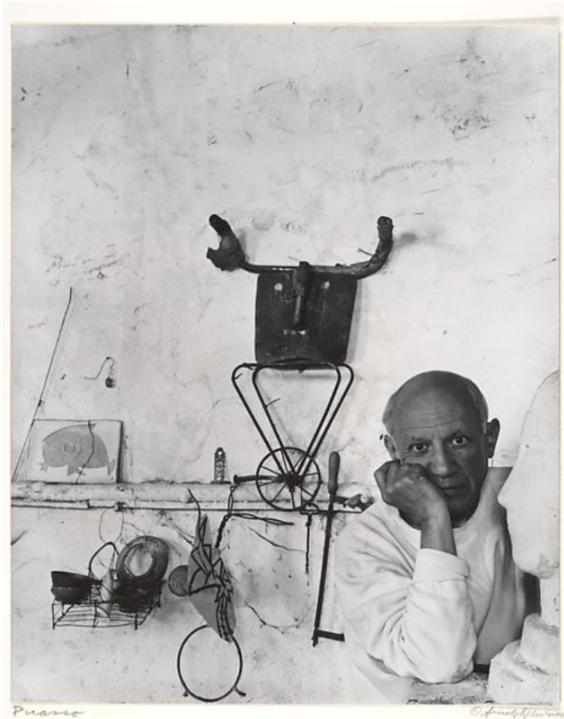


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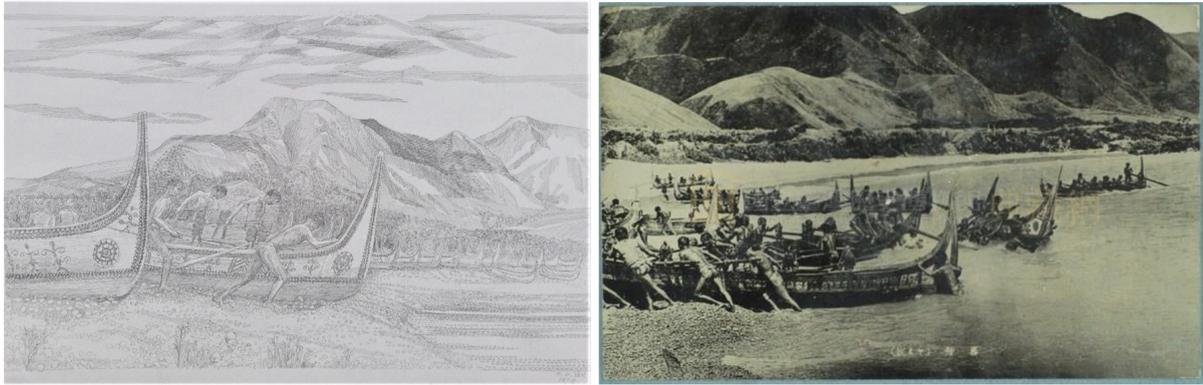


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Figure 39-2 (below). Tao women's agate bead chest ornament. 1683-1945. Composite media, 55 x 101 x 2.2 cm, 1.52 kg Collections of the National Museum of Taiwan History.⁸

⁷ This pot is supposed to be a water container, which was usually designed with a rattan case waved around with a handle. According to Dao's tradition, making pottery is conventionally male-exclusive. Collection number 2003.001.0693. Online catalogue is available (13012021):

<https://collections.nmth.gov.tw/CollectionContent.aspx?a=132&rno=2003.001.0693>

⁸ This necklace is manufactured by using five strings of multiple-size agate beads and five flat silver pendants in shapes of circle and axe symmetrically deployed. The silver and agate used are not local material. Tao people might get these materials by trading with merchant ships from the West. Accessories made by gates are precious; girls usually inherit them from their mother during the wedding. Collection number 2003.012.0113. Online catalogue is available (13012021):

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⁹ This knee-length garment was manufactured with long-sleeves and round-neck design. Contrasted by the black ground, the beaded collars and lapel, also the bold-coloured embroidery over the top sleeves, cuffs and the down edge, are magnificently splendid. Patterns were composed of organic figures like human, butterflies, snakes, coronavirus, and also geometric shapes like rhombus and octagram. Along with the pattern, small pieces of round-shaped aluminium were used to decorate the edges. This garment should be designed for aristocratic females according to Rukai social rules of etiquette. Collection number 2003.012.0092. Online catalogue is available (13012021): <https://collections.nmth.gov.tw/CollectionContent.aspx?a=132&rno=2003.012.0092>

¹⁰ Collection number 2003.001.1036. Online catalogue is available, accessed Jan 13, 2021:

<https://collections.nmth.gov.tw/CollectionContent.aspx?a=132&rno=2003.001.1036>

¹¹ This necklace was multiple stringed by joining colourful glass beads between several shells cut into a long shape. The beads were made in single colours like orange, yellow, green, also multiple colours. Glass beads represent a significant part of tradition in groups with a social class system like Paiwan and Rukai. They are symbols of aristocracy and usually seen in weddings and inheriting ceremonies. With different colours, these beads carry specific meanings; for example, beads with yellow, red, blue streamlines mean noble. Collection number 2003.001.1035. Online catalogue is available, accessed Jan 13, 2021:

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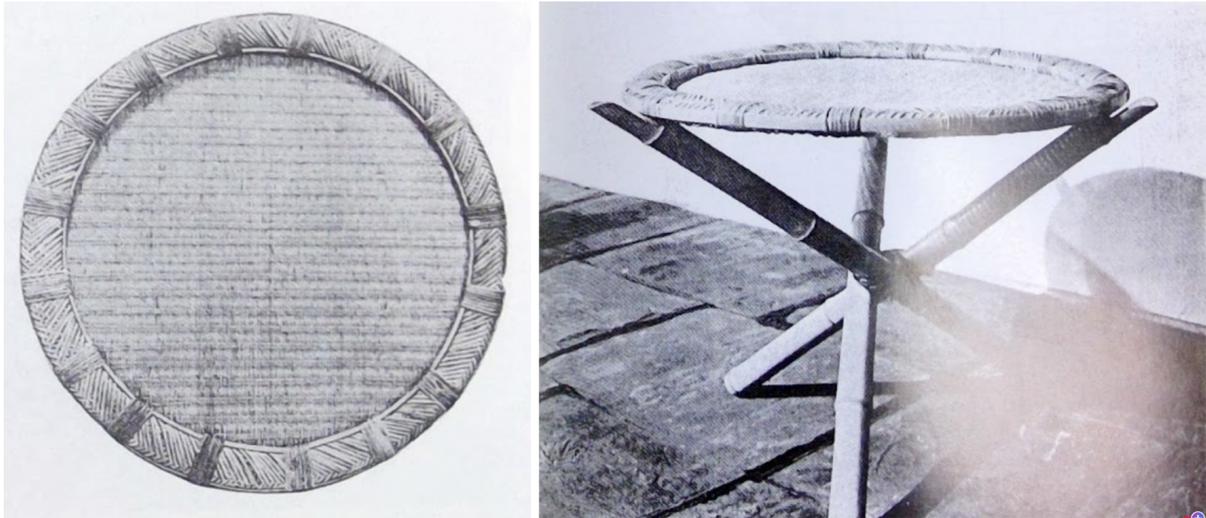


Figure 43. A low table selected by Charlotte Perriand for the ‘Selection, Tradition, Creation’ exhibition in 1941.¹²



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¹² Charlotte Perriand; Sakakura junzō, trans., 〈日本工藝について：第二回貿易局輸出工藝圖案展の講評より〉 [About Japanese crafts: commentary of Trade Bureau’s 2nd exported crafts’ pattern exhibition], 28.



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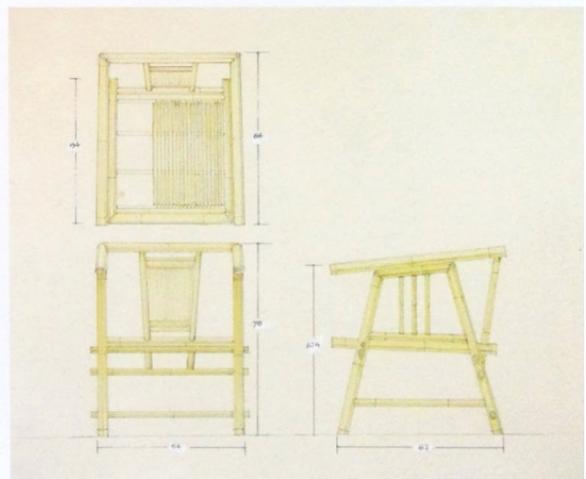
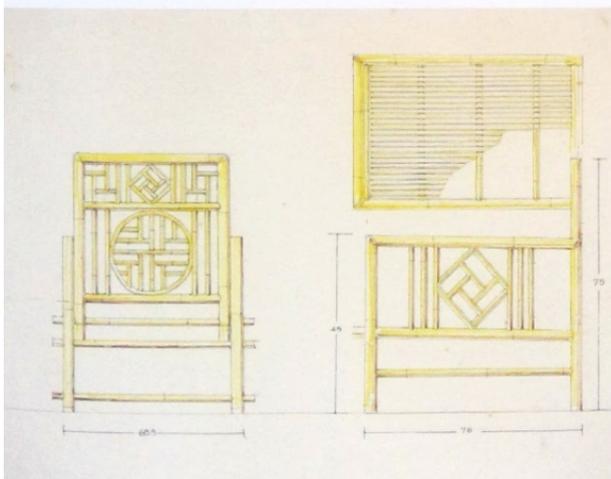
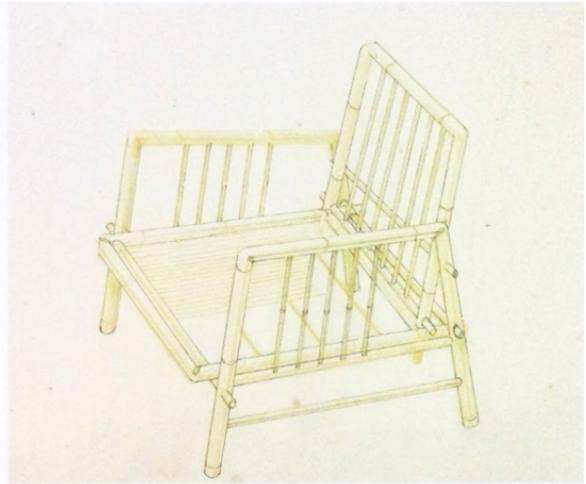
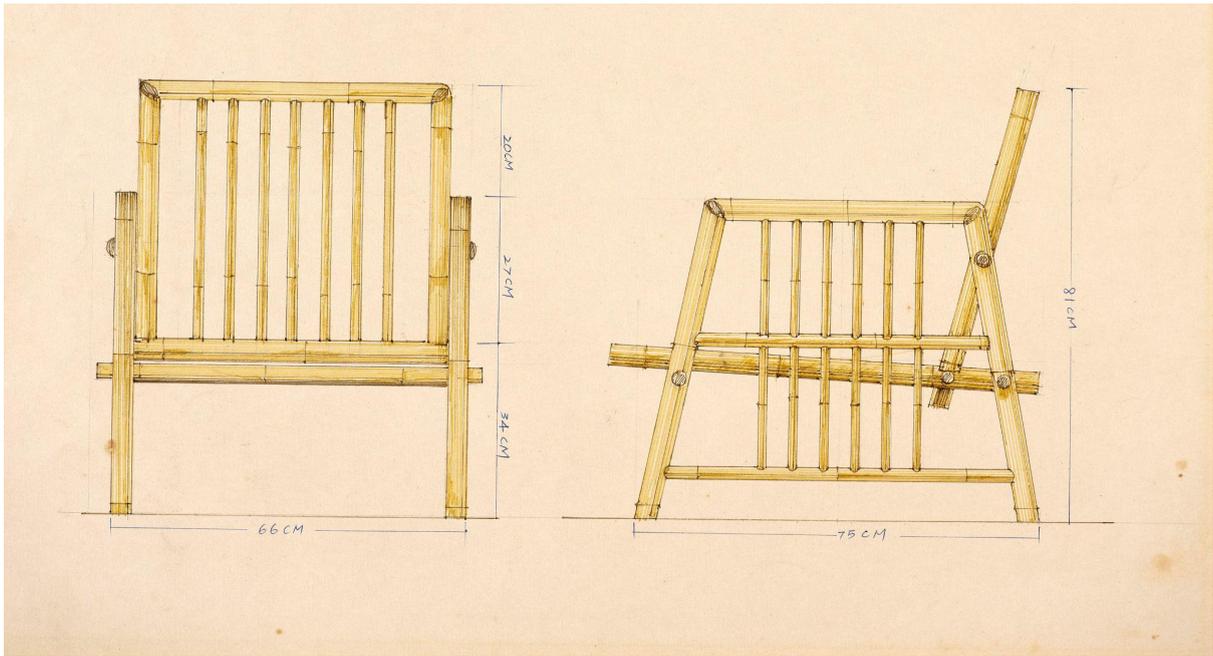


Figure 48. Yen Shui-long, 1954. *Design Sketch for Bamboo Furniture.* Colour pencil on paper, unknown sizes. Private collection.



Figure 49. Charlotte Perriand, 1928. *Armchair with a Tilting Back (Siège à Dossier Basculant)*, manufactured by Thonet Frères, Paris, France. Chrome-plated tubular steel and canvas, 66.3 x 65.1 x 66 cm. Collection of the Museum of Modern Art, New York. © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris / FLC.



Figure 50. Marcel Breuer, 1925. '*Wassily*' *Armchair*. Chrome-plated steel, canvas upholstery, 76.8 x 76.8 x 67.9 cm. Collections of The Metropolitan Museum of Art.