

## South-ism and Decolonial Discourses at Museums in Taiwan

### Abstract

In an ostensibly globalized world, contemporary Asian art history still often adopts the framework of the nation state and colonial methodologies even though diversity is increasingly emphasized at art institutions. This practice has recently been challenged through the “transcultural” framework by locating the discussion at the periphery in Monica Juneja’s recent publication. This paper reexamines the transcultural perspective of art history and Southism from the inside out; it analyzes the curatorial strategies of affiliation with the south in large-scale group shows such as *Secret South* (2020) and *Wild Rhizome* (2018), both held at state-run museums in Taiwan. I unpack the debatable concept of diaspora, and examine the representations and agencies of diverse cultural groups in such shows to question the symptom of, and desire to establish, postcolonial authenticity and alterity within a multi-cultural Han-centric society. I also contend that the exhibitions served as a platform for challenging prevailing conceptions of diaspora, sojourn, and identity. This first step for curating cultural diversity depicted some attempts to open forms of transculturality but risked repeating colonial violence. This symptom shows that Taiwanese art history cannot be written without genuinely recognizing those conflicts as well as establishing itself as an immigrant country.