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Chia Ling Yang

The University of Edinburgh

Yunchiahn C. Sena

Trinity College Hartford

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Chia-ling Yang & Yunchiahn C. Sena

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Editorial

Art in Translation: Taiwan, Hong Kong, and Korea

This first of two special issues of *Art in Translation: Taiwan, Hong Kong, and Korea* aims to initiate the discussion of visual art in both the historical and contemporary contexts of the changing geopolitical and cultural identities in Asian locales—Taiwan, Hong Kong, and South Korea in particular. The five articles in this first issue focus on the visual production emerging from a reflection upon martial law in Taiwan and South Korea during the Cold War, and how traditional art forms, such as ink painting, evolved in the context of postwar Hong Kong, which was a major contact zone for Chinese and Western cultures. In doing so

we are engaging in accounts that connect with the hybridity of artistic creation, critical conversations across borders, and postcolonial theory to critique—to go beyond—the visuality and cultural translations developed in the regions under Chinese influence and reposition ourselves in a global context that includes its autonomous regions and Asian counterparts. We strive to understand how East Asian art history, aesthetics, and practices exemplify, translate, challenge, and synthesize, as they demarcate what it means to be modern and contemporary in specific milieus.

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Guest Editors

Chia-ling Yang
University of Edinburgh

Yunchiahn C. Sena
Trinity College, Connecticut