



書腰

'09
Annual Report

北美館
TAIPEI FINE ARTS
MUSEUM

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三民書局

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序

2009年是北美館突破又豐收的一年，無論硬體設施或館務政策，都交出了傲人亮眼的成績。

突破的部份，首先是繼2008年全館辦公區裝修工程告一段落後，陳舊的公共服務區在不影響觀眾服務品質的前提下，開始進行全面修繕整建，例如隨著開館已使用25年的圖書室，使用功能與整體空間已不符現實需要，故決定關閉一年，進行大規模整修。美侖美奐的圖書室在9月1日重新開放，帶給使用者驚豔的印象：不像一般圖書室開放性空間的呆板，而是採取漸進式的設計，讓逛圖書館仿如尋幽訪勝，十分自在舒適。另外，仍在規劃與執行改建的空間還有「兒童藝術教育專屬空間」，此空間由市民美術班轉型而來，完成後，將讓分齡的美術館教育能更加落實請能長遠經營。還有令來訪觀眾引領企盼許久的美術館主題餐廳，亦正式委外經營，預計在2010下半年全新對外開放。

另外一項最重要的便民措施為4月11日完成擴大免門票實施辦法，18歲以下市民從此可免票進館參觀，為台灣培育更多年輕藝文人口。而這樣的期許，也透過北美館首度製播的形象廣告「Follow Me」之內容表達出來，希望所有市民都能在美術館內尋找出啟發他自己的角落。其他顯著的館務改革還有：館內具有歷史並具國內當代藝術指標的「威尼斯雙年展」台灣館與「臺北美術獎」，在分別聽取藝術界各方的建言後，決定採取新的參展辦法與競賽機制，這將對未來該二項持續性舉辦的展覽，注入新的且更具效益的影響力量。

豐收的成果則是本館的典藏品多了一件彌足珍貴的收藏—台展三少年之一，陳進早期的膠彩作品〈手風琴〉。雖然作品入館前狀況不佳完成，本館戮力以專業的技術完成修復，得以於典藏精品展中正式公開展出，同時也將修復過程作了完整的記錄，這可以說是本館典藏修復工作的一大里程碑。而本館積極向海外推廣典藏品的努力成果，可見於以「台灣行旅：台北市立美術館典藏品特展」為名，巡迴韓國釜山美術館及上海美術館的實質交流合作。另外，在2009年，本館規劃推出年度三大特展：「世外桃源：龐畢度中心收藏展」、「皮克斯動畫20年」、「蔡國強 泡美術館」，不僅帶來了北美館嶄新的展覽規格、型態與內容，也創造了首次的年度總參觀人次突破一百萬的新紀錄。而北美館不負作為傳遞優秀當代藝術之使命推動者，全年度推出了29項展覽，其中就有六項展覽獲得「2009十大公辦好展覽」肯定。

這一年來，本館全心扮演營造市民藝術生活的基地，其中除了全館同仁盡心投入外，亦要感謝藝術界與其他各界朋友的支持與愛護，讓美術館在策劃展覽、規劃活動、徵藏作品、研究出版等各方面都能有發展與進步。未來的一年我們謹將繼續以「精緻化」、「多元化」作為館務發展目標，自我期許與勉勵。

台北市立美術館館長 吳光庭

Preface

The year 2009 was one of breakthroughs and great accomplishments at the Taipei Fine Arts Museum. The museum impressed with improvements in both facility and museum policy. Following the completion of the office remodeling project in 2008, the museum began another project to completely renovate the outdated public service space. The library, for example, had been in use for 25 years. The original utilities and layout no longer met the needs of our patrons, so we decided to close the library for one year and carry out a large-scale renovation of the entire space. The splendid new library officially opened to the public on September 1 – a visually stimulating space that leaves a lasting impression on visitors. Unlike the monotony of libraries that have layouts based on open-floor designs, a progressive design has been adopted, leading visitors into a place of scenic beauty where they feel completely at ease.

The renovation project also includes the addition of a space dedicated to art education for children. These activities were once held in the space for general art classes. Once completed, the new space will allow for the long-term implementation of programs designed for children of different age groups. In addition, the operation of the highly anticipated museum restaurant has now been subcontracted and will reopen to the public in the second half of 2010.

Another important measure allowing for greater ease of public use was the introduction of a new policy granting free entry to any city resident under the age of 18. Formally implemented on April 11, the new policy is meant to help foster young artistic talent in Taiwan. The message was sent to the public via *Follow Me*, an advertisement produced in-house by TFAM – another first for the museum. Other developments of note include new participation and contest guidelines for the Taiwan Pavilion at the Venice Biennial and the Taipei Arts Award. Revisions were made based on opinions and suggestions solicited from various sectors of the art world. The revised guidelines will allow for the manifestation of new and greater potency at the events.

We have also added another valuable work to the permanent collection: *Accordion*, an acrylic painting by Chen Chin – one of the three artists whose work was shown in the first Taiwan Fine Art Exhibition (1927). Despite being in disrepair at the time of procurement, through the employment of precise restoration techniques TFAM was able to completely restore the painting, which was then shown in *Highlights from the Permanent Collection*. The exhibition also included a detailed account of the restoration process – a milestone in restoration projects for works in the permanent collection.

In other developments, our overseas promotion of the permanent collection culminated in the exhibition *Touring Taiwan: Highlights from the Taipei Fine Arts Museum Collection*, which was shown in Korea at the Busan Museum of Art and in China at the Shanghai Art Museum.

TFAM also held three large-scale exhibitions in 2009: *Arcadie — Dans les Collections du Centre Pompidou*; *Pixar: 20 Years of Animation*; and *CAI GUO-QIANG : Hanging Out in the Museum*. These exhibitions not only brought a completely new scope, context and dynamic to the museum, they also set a new record in the history of TFAM by taking annual visitor count past one million for the first time. Never faltering in its mission to exhibit the works of outstanding contemporary artists, TFAM held 29 separate exhibitions in 2009. Six of these were honored with a ranking in the 2009 Top Ten Excellent Exhibitions in Taiwan.

Over the past year TFAM has focused on transforming itself into a platform for artistic activities geared toward fellow urbanites. Apart from the hard work and dedication of our colleagues at the museum, we would also like to thank our friends from the art world and other sectors for their care and support, which have allowed for continued progress in several areas including the planning of exhibitions and activities; the procurement of works of art; and the publication of related research. In the upcoming year we will continue to work toward the goal of greater sophistication and diversification through self-motivation.

Wu Kwang-tyng
Director of the Taipei Fine Arts Museum

一 | 館務瞭望

（一）重要紀事

美術圖書室全新開放使用

隨著本館開館而成立的圖書室，當初設立宗旨是以具有美術學術研究爲用途之專門圖書室，提供美術相關專業圖書免費閱覽及資料查詢，並有影音資料現場觀賞等讀者服務。惟開放迄今已逾25年，內部的設備已老舊不敷使用。2008年度爭取到行政院擴大內需經費，得以一年的時間進行整建計劃，並正式於今（2009）年9月1日全新開放。

全新的圖書室不若一般開放性空間圖書室的呆板，而是採取漸進式的設計，讓逛圖書館彷如尋幽訪勝。初入門的新書展示區，採用背照式展示檯，顯目但不刺眼，進入主館區前方是分類圖書借閱區，開放式書架與閱覽區在走道兩側一字排開，查閱輕鬆又方便；順勢走向後方，進入環狀挑高之期刊閱覽區，柔和高雅的色彩與照明，貼心舒適的沙發、方桌，營造出讓讀者與觀眾都能更享受私人閱覽的空間。而挑高的環狀空間也同時規劃成「視聽場地」，可提供藝文相關之機關、學校、法人團體等申請作爲小型演講、藝文發表會、座談會或教學與研究等延伸教育活動使用。



新購典藏品陳進的〈手風琴〉完成修復

本館於2月購入的典藏品，台展三少年之一的陳進之〈手風琴〉一作，由於納藏前因經年捲收而受損，入館後隨即由典藏組人員著手聘請修復師林煥盛進行約半年的修復工作。

修復工作著重於三個重點：首先是顏料層，修復師就剝落欠失的部份，採用同性質的膠彩顏料作復原修復，以期儘可能回復作品原貌。其次是綾料，畫框內緣沿畫布邊的日本綾料，是經過衆多討論後挑選出雅緻的花色布料，使整體裝裱後的視覺效果符合繪畫主題與當時代氛圍。最後是底板，運用日本傳統六層底紙的裱拓方式分隔畫絹及背板，前以日本進口0.5cm壓克力板爲外框面板，後用0.5cm中空導流爲底部背板，讓內部空間具空氣對流作用，使畫作得以長期保存而不易變形。

〈手風琴〉高規格的裱裝方式，對本館來說是難得的嘗試，其緣由爲陳進作品極少公開展示，特別是1935年時期的作品十分罕見。本館有幸收藏鎮館之作〈悠閒〉外，另一幅則是自1935年第9回台灣美術展後散佚，至今便從未再公開展示過的此作〈手風琴〉。爲了不負衆望，成功地使睽違74年的陳進〈手風琴〉得以重現畫壇，故本館首度投入人力與資金完成該次艱鉅的修復工作。完成修復的〈手風琴〉並於9月14日於「25年典藏精粹」展展出。爲了忠實呈現〈手風琴〉難得的再生過程，典藏組也將整個修復程序完整攝錄，剪輯製作成〈手風琴〉修復記錄片，以作爲日後修復工作的參考。

本館首次年度總參觀人次突破一百萬

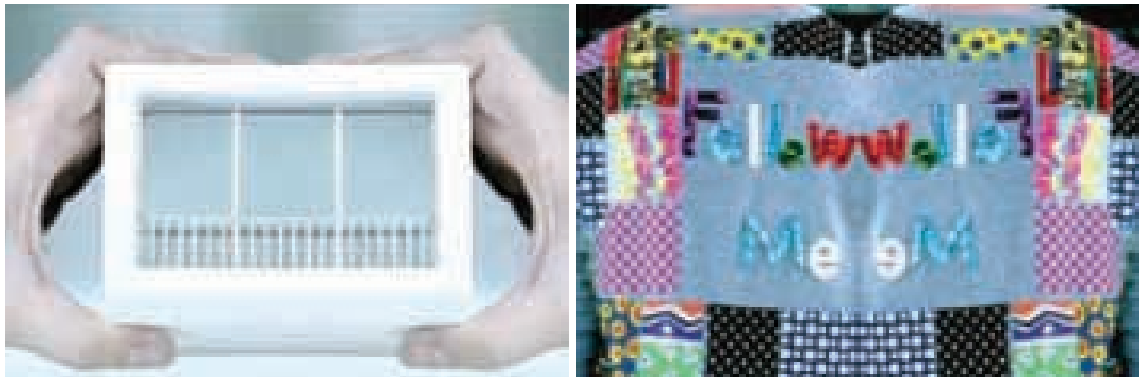
本館年度入館參觀總人數於今（2009）年首次突破一百萬人次。第一百萬的參觀民衆於10月27日下午2點35分產生，是來自台北縣的陳宥序小姐。

爲慶祝這個歷史上的第一次，第一百萬來館參觀的幸運兒獲頒本館唯一一張2010年貴賓通行證，可享整年免費參觀包含特展在內的所有展覽，同時也獲贈由本館提供的一系列展覽衍生商品，含T恤、書包、環保袋、骨瓷杯、筆袋、展覽專書及可愛胸針等，價值超過3千6百元。另外與這第一百萬人次擦肩而過的前後5位觀眾，每人亦同時獲贈一本導覽手冊。

據統計，2009年來館參觀總人數爲1,145,987人，亦創下了本館歷年來最多參觀人次的新紀錄。

首支形象廣告「Follow Me」全面開播

Follow Me 形象廣告是本館開館首次以短片形式進行的電視廣告，亦是本館在品牌形象的建立與活化上，首度嘗試整合傳播媒體進行形象廣告宣傳。該廣告於11月初正式於各家電視媒體、捷運月台、公車系統及網路全面播放，以明快的節奏與鮮明的色彩呈現，藉以吸引年輕的觀眾族群，是創館25年來的新嘗試。



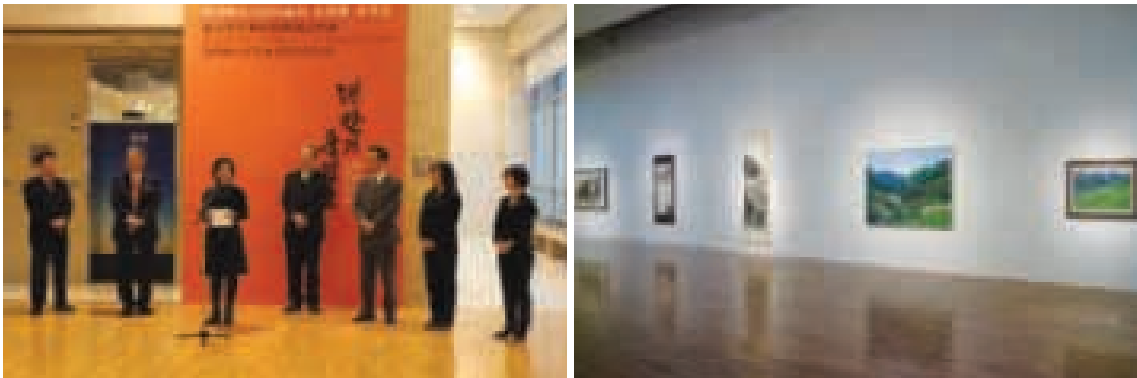
片中以本館建築本體的特色爲主要靈感來源，運用「方型窗格」的意象貫穿整部廣告片，並在美術館內部取材。爲使廣告達到最佳的品質，特別使用傳統膠捲拍攝，以求在畫面上呈現精緻的品質與效果。影片由一位年輕觀眾轉身走入本館開場，取景內容包括美術館天井仰望的藍天、舉辦各式演講及星光電影院的視聽室座椅、10件典藏佳作、展出的當代藝術作品、展場來往流動的人群，甚至包括運用出版品、推廣教育兒童工作室、館內貨梯等一般觀眾較少見的動態場景。透過鏡像、切割等手法呈現「方形意象」的符碼，搭配節奏強烈明快的音樂，呈現美術館深具流行感的面貌。

Follow Me 在短短30秒內轉換30個場景，快速的節奏呈現本館年輕、活潑、愉悅的形象；其中多樣的場景內容及頻繁的鏡頭變換，亦傳達本館多元的蓬勃朝氣與當代藝術形式的多變能量。最後以窗框堆疊成「25」字樣，再轉堆成館徽，象徵過去25年來的累積，轉化爲台北市立美術館精神，希望更多年輕觀眾走進本館，著迷於當代藝術的吸引力與活力。

六項展覽入榜「2009十大公辦好展覽」

由國內最資深的《藝術家》雜誌社舉辦，邀請美術相關專業人士與從業人員票選的「十大公辦好展覽」，12月25日揭曉2009年票選結果，本館共有六項展覽入選，並囊括前五名，爲所有公立美術館中入榜最多者，包括第一名的「皮克斯動畫20年」、第二名的「世外桃源—龐畢度中心收藏展」，前者完整呈現皮克斯工作室動畫藝術，後者展示法國龐畢度中心豐富的當代收藏。該兩項展覽分別吸引41萬及22萬觀眾，是本館近年來參觀人數最多的兩項展覽。

「蔡國強 泡美術館」展名列第三名，該展爲知名藝術家蔡國強個人生涯最大回顧展，完整呈現其大型裝置、火藥草圖及創作計畫等35件作品。「生命之渺—方力鈞創作25年展」位居第四名，該展具有首位中國當代藝術家於本館舉辦個展的歷史意義，亦是方力鈞生涯創作完整回顧。此外，以八位「悍圖社」成員重要代表性創作及新作構成展覽主軸，呈現中生代台灣當代藝術堅實深刻的藝術表現，並深具學術性的「叛離異象：後台北畫派」名列第五。「形色音韻—陳銀輝八十回顧展」位居第十名，該展羅列陳銀輝六十餘年生涯代表作品，完整展現其藝術表現與成就。



典藏精品赴海外展出

釜山美術館和本館皆為兩地重要的美術機構，近年來兩館間的美術交流往來頻繁，為更增進台韓兩地美術館館際交流、促進藝術文化之良性互動，本館與釜山美術館首次以專題策展模式於雙方館中展出各自彼此的典藏作品。

本館從館藏四千餘件作品中挑選出40位藝術家共50件經典之作，以「台灣行旅」為題，呈現台灣各地區之地形風景及人文風俗，12月19日於於釜山美術館展出。釜山美術館則將於2010年3月6日至4月25日於本館推出「自然之色・韓國單色繪畫：釜山市立美術館典藏展」，探討韓國70-80年代的單色繪畫藝術。

(二) 近期展望
實施擴大免門票辦法

2009年1月中旬本館委託蓋洛普市調公司進行「免門票政策意見調查」，針對博物館/美術館目前門票收費情形、免門票政策看法、未來收費方式建議等提出調查結果，所獲致結論為：

1. 博物館/美術館應採行觀眾需購票入場參觀政策，以維持整體參觀品質。
2. 博物館/美術館應優先增加每月/週免門票日或免門票時段，增加民眾到館意願，提升到館率。
3. 以專案優惠方式，主動邀請特定族群到館參觀，或透過藝術下鄉方式，有效提升偏遠地區或特定弱勢族群參與藝術學習的機會。
4. 博物館/美術館門票政策，應有其藝術文化經營及教育之一貫性及持續性，同時結合多元化廣告、公關及行銷活動，提供更生動化的博物館教育，營造全民參與藝術文化活動的氛圍。

依據該調查結果，本館研議提出擴大免門票實施辦法，將原優惠免門票對象擴大為凡未滿十八歲之民眾。該草案經提報文化局核准並送法規會核定後，已於2010年4月11日正式對外實施。

「威尼斯雙年展」台灣館提早規劃，改變策展人遴選方式

由本館主辦，極具影響與效益的「威尼斯雙年展台灣館」，在2009年公布辦理方式時，引起藝術界相當多的討論。對於2011年舉行的「第54屆威尼斯雙年展」台灣館辦理方式，雙年展辦公室特別徵詢「第53屆威尼斯雙年展台灣館」展覽諮詢委員鄭慧華、徐文瑞、林宏璋、王俊傑、王嘉驥五位委員之意見，並經館務發展小組會議討論後，決議基於專責之立場，為更有效執行計劃、達成目標，提出以「邀請比件」的方式辦理下一屆「威尼斯雙年展」台灣館之策展遴選。

「邀請比件」以兩階段進行：

第一階段提名「邀請比件」的策展人，由本館聘請藝文界人士陳泰松、林平、王嘉驥、陳界仁與雙年展辦公室主任張芳薇等5人組成「邀請比件提案人甄選委員會」(簡稱「邀請比件委員會」)，針對策展人是否具備充足專業知識、是否對當前國際當代藝術狀況具有敏銳的觀察力、是否曾策劃國際性之展覽、是否具溝通協調能力，以及是否具國際關係能力等，並參酌其過去策展理念與呈現、過去策展案具體口碑、空間規劃能力、週邊活動規劃能力及論述寫作能力進行評估，初步提名至多10位較具實力的候選策展人。獲邀之提案候選策展人須在期限之內提出「前置計畫書」送審。

第二階段由國內外藝文界人士3-5人組成「提案評選委員會」，從候選策展人中遴選出一位策展人，委託規劃「第54屆威尼斯雙年展台灣館」展覽。

2009年11月18日經委員會討論確認「邀請比件」策展人初選名單共四位，分別是呂岱如、徐文瑞、游崴及鄭慧華。

邀請比件複審在2010年5月30日與5月31日二天舉行，由國內外藝術界王嘉驥、吳瑪俐與瑪莉亞·林德（Maria Lind）擔任評審，評審結果將於十月公佈。

「臺北美術獎」納建言，提出競賽新制

「臺北美術獎」前身為「台北市美展」，從1969年開辦至今，是台北市政府主辦的藝文展演活動中，歷史最悠久的公辦美術競賽展。本館自2001年起改採用不區分媒材的新作法，並將其改名為「臺北美術獎」，讓該獎項定位成為一跨界領域發掘「年度新秀」的競賽展。

該展自轉型以來，雖逐年針對競賽規則進行微調修正，但也逐漸在既定的模式中僵化且顯露疲態。近年來更由於獎項得主多為學院學生，已有被外界垢病為「藝術學院獎」之隱憂。故本館研究人員於2009年5月至8月規劃舉辦五場「台北獎」座談，邀集歷屆得獎藝術家、評審、專業策展人、學者、藝術行政人員及媒體雜誌編輯等共21人與會，針對該獎項之辦理細節提供相關建言。

在參酌及彙整各界意見後，針對競賽機制及獎勵方式，提出有別於過去模式的新作法：

1. 評審制度將分三階段（初審、複審、決選）進行，最後決選階段將由入圍者以小型個展型式角逐「臺北美術獎」榮譽。
2. 首獎減為一人，獲「臺北美術獎」者，可獲本館舉辦個展資格，並可獲獎金新臺幣55萬元。獲「優選獎」者，每名則可獲獎金12萬元。

採競賽新制的「臺北美術獎」簡章已報文化局核准，預計自2010年啟用。

市民美術研習班將轉型為「兒童藝術教育專屬空間」

本館為重新定位館內美術常態性研習活動及落實美術教育政策，於2009年7月30日與9月2日邀集館內外博物館美術教育專業人士，共同研議規劃「兒童藝術教育空間」之構想。

該空間運用位於靠中山北路側之地下樓、原為市民美術研習班之「美術教室」區域，結合地下樓展場、戶外雕塑中庭及新設南（西）進門動線加以統合規劃，全新空間占地約207坪。

「兒童藝術教育空間」將以「館中館」的概念規劃空間功能與服務，配置「獨立出入口」、「接待服務區」、「展覽室」、「創作工作室」及「行政工作區」。在理念上將「兒童藝術教育空間」定位為台灣兒童藝術的新地標，期望成為引領國內兒童藝術發展的新基地。在功能上，新空間將徹底解決當前兒童教育空間零碎的現象，並提供具人性化的服務介面，以回應兒童個人觀眾與團體需求。同時統整教育資源與活動執行人力配置，使藝術教育的專業更得以展現，博物館的教育功能更有效發揮。

該空間暫訂於2010年下半年整修完工後啟用。

美術館專屬餐廳正式委外經營

風格獨特的義大利小館Cosi O Cosi（闊喜窩小館）與簡學義建築師之「築工房設計工程有限公司」組成合作團隊，於12月正式取得本館委託經營合約，將為本館打造一個美術館專屬餐廳。

該合作團隊提出的經營目標為「提供美術館的參訪者一個藝術延伸的休息站」，餐廳空間設計的概念則以「空間的畫布」為核心，突顯空間即是藝術，就像無形的畫布，蘊藏美食、氛圍與體驗等豐富的創作驚喜。

這座預期中將以全新面貌呈現的本館專屬餐廳預計於2010年下半年開幕，初步規劃將開放營業至夜間，整體服務空間分爲三個區塊：需服務人員帶位的室內用餐區、提供高桌台服務的外帶區，以及開放予一般美術館參觀者的戶外用餐區。室內用餐區將置入有一座多媒體牆面，作爲影像創作的播映平台，戶外區則構思設置表演舞台，提供常態性的演出活動。

官網提供HD高畫質多媒體服務

本館網站TFAM.museum於2009年創造6百萬點閱人次，爲加強更多面向服務，於2010年1月開創TFAM.museum（主題網站）和TFAM.taipei.gov.tw（府版網站），開啓全新的服務紀元。除了持續服務TFAM.museum每年級數成長的上網人數，更希望把這股百萬人潮導到市府網站，提供更多樣多元的瀏覽並且相對提高網站建置效益。

網站使用同步化資訊提供，TFAM.museum主題網站更領先提供HD高畫質多媒體影音串流，中英文字幕提供並且可自行切換，盡可能提升觀賞情境，除了具備mp4下載檔案的提供，更支援itune訂閱提供iphone手持式智慧型手機等。

此外，爲因應2010年底花卉博覽會所帶來更龐大的人潮，本網站之服務對象將不僅限於一般藝術愛好者，而將擴及關注花博活動的國內外人士。預期本館將要扮演的橋梁角色將更爲吃重，因此在使用介面的思考上，將採行較開闊的介面邏輯與設計重點，讓雲端服務更具人性化親和力。希望透過介面提升，擴大宣傳行銷的效益，讓美術館數位內容建置的資源與成果，與更廣泛之社會階層共享，朝向藝術文化社會深層化的最大目標。

促進館務發展，研擬「館務發展基金」草案

2009年回應李永萍副市長在台北市文化局擴大局務會議中特別指示美術館因應經營轉型需要，建請本館研議成立基金之可能性，積極研議「館務發展基金」，未來目標將朝向民間募款作爲協助館務發展使用。爲此，本館已著手參酌故宮博物院、臺北市立動物園及教育部社教機構等基金成立模式進行研究，目前正擬定成立「館務發展基金」草案。

2010年5月13日謝小疆局長進一步指示「由本館自訂相關自治條例後成立基金」，並於2010年5月26日本館再函請市府法規會同意更改本館館務發展基金名稱爲「臺北市立美術館特展及典藏發展基金收支保管及運用自治條例」。



二 | 業務成果



(一) 展覽・呈現

2009年本館推出28項展覽，其中有8項是國際展、1項雙年展、9項是當代主題策劃展、2項本館典藏展、6項個人申請展、以及2項競賽展。

國際展部份，與法國龐畢度中心再次合作推出的「世外桃源：龐畢度中心收藏展」，以及透過英國巴比肯藝術中心引進的「皮克斯動畫20年」，是本館2009年度最受歡迎的主題性特展。這兩項展覽獲得國內觀眾廣大的迴響，代表了美術館如何可以在經典藝術與大眾文化之間找到回應於當代美術館行銷的展覽策略；另外，方力鈞與蔡國強的大型個展，亦為本館首度嘗試以「主題回顧」的方式，引介具國際地位之當代傑出華人藝術家。

國內展部份，持續梳理國內現代、當代藝術發展脈絡，提出台灣藝壇具影響力的個人創作個展，包括台灣資深畫家陳銀輝與賴傳鑑的八十回顧展，以及深刻代表台灣80年代年輕創作活力的悍圖社，在20年以後重新整軍，舉辦後的大型聯展「叛離異象：後台北畫派」，都是館內策展研究的成果，令人耳目一新。

而本館每年均維持推出國內優秀中生代藝術家的個展，採取申請送件後公開徵選的方式，希望提供旺盛創作力的藝術家持續發表的機會。今年展出的藝術家有杜珮詩、洪藝真、潘娉玉、蕭嫩、曾敏雄、周慶輝等人。

由本館執行辦理的兩項競賽展：廖繼春油畫創作獎與臺北美術獎，是國內油畫創作與藝術新秀的重要發表平台，競賽結果發表後的作品展出，可作為觀察優秀青年藝術創作者表現趨勢的重要取樣。其中「臺北美術獎」在明（2010）年的獎勵辦法及籌辦機制上將有突破性作法，預料將再一次吸引更多專業藝術創作者之參與投入，使該展發揮它不同以往的影響力！



01 李鳴鵬攝影回顧展

展覽名稱

展覽日期

展覽地點

主辦單位

展覽類別

參觀人數

媒材/件數

2009.01.10—2009.04.05

3B

台北市立美術館

當代展

90,930人

攝影, 340件



參展藝術家 李鳴鵬

展覽簡介

1922年出生於桃園縣大溪鎮的李鳴鵬，與鄧南光、張才是臺灣攝影史中最為人稱道的光影先行者，三人以不同的寫實風格在四、五〇年代獨領風騷，他們並經常參與展覽與評審，提攜後進不遺餘力，被攝影界尊稱為「快門三劍客」。

李鳴鵬少年時期即在叔叔廖良福先生開的「大溪寫場」當學徒，隨後赴台北「富士寫真館」工作，不僅吸收攝影知識，並學習一手修整玻璃底片的好手藝。1940年代李鳴鵬曾赴大陸嶺南美術學塾研學習水彩畫，返臺後在臺北衡陽路開設中美行照相器材行至今。他自1940年代開始使用ROLLEIFLEX 雙眼相機，透過觀景窗紀錄臺灣社會的人文景觀。融合攝影專業與繪畫美學，他的攝影作品構圖精確，內容真淳並帶有寓意。本展將展出李鳴鵬自1940年代至90年代攝影作品二百餘件，呈現他在「日日是好日」的創作理念下，透過相機直覺、即興並真實的呈現生活的種種面貌，以及人性善良純樸的一面。

02

展覽名稱

展覽日期

展覽地點

主辦單位

展覽類別

參觀人數

媒材/件數

叛離異象：後台北畫派

2009.01.21—2009.04.05

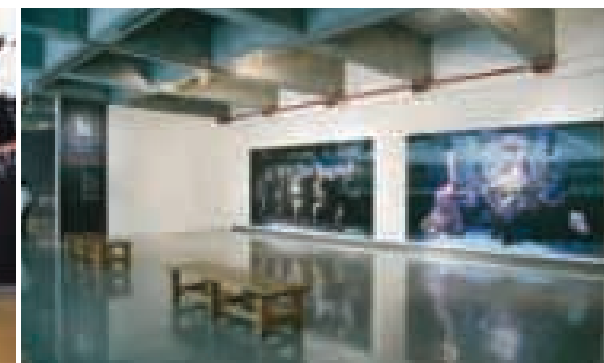
3A、3C

台北市立美術館

當代展

83,441人

綜合媒材, 71件



參展藝術家 盧怡仲、楊茂林、吳天章、陸先銘、郭維國、李民中、楊仁明、連建興

展覽簡介

「台北畫派」隨著文化起伏與世代交替，在1998年轉變成立「悍圖社」，主要創始成員有郭維國、楊茂林、盧怡仲、吳天章、陸先銘、連建興、李民中、楊仁明等八位藝術家，其藝術表現不再是嚴肅的社會性議題，而是從社會文化中混融了藝術家自我生命質素，他們由傳統繪畫、雕塑甚至數位影像、複合媒材等形式，其象徵性圖式取材於「城市」、「自畫像」、「流行文化」、「古代經典」、「風景廢墟」等符號元素，以扮妝、組構、錯置的手法，傳遞出嘲諷、揶揄、無厘頭、曖昧不確定的藝術語彙，闡述藝術家觀看台灣社會文化的脈動，他們的異質性傳遞出在地文化的藝術特徵，不僅偏移傳統臺灣藝術在西方藝術體系的框架，同時揭示現實與想像的界域，反映時代變遷中的藝術樣態。基於此，本展以「叛離異象」為展覽命題，意含「後台北畫派」其藝術在社會結構轉型中所顯現的變異與解放，從台北畫派過度為悍圖社的歷程中，透析與再詮釋台灣美術與社會現實，並彰顯臺灣當代藝術的奇想世界。

展覽名稱

激情心靈

17位台、日新世代藝術家錄像展

展覽日期

2009.01.24—2009.03.29

展覽地點

1A、1B

主辦單位

台北市立美術館

贊助單位

EPSON

展覽類別

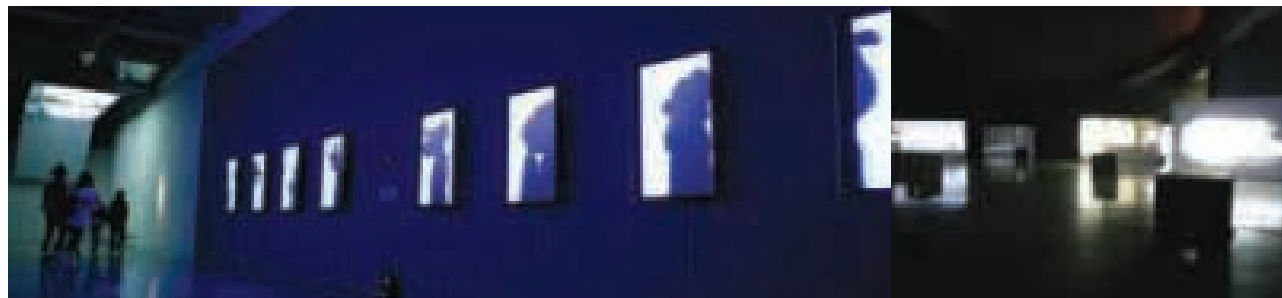
國際展

參觀人數

74,521人

媒材/件數

錄像，18件



參展藝術家 陳依純、陳怡潔、周育正、陳萬仁、賴俊羽、林巧芳、林冠名、朱書賢、王雅慧、松本力、石田尚志、五島一浩、南隆雄、小瀬村真美、中島雄介、十直之、澤拓。

展覽簡介

錄像藝術的發展歷史無疑是藝術向現代科技取經的最佳例證。就像人們始終深信電影是20世紀的科技產物，從1895年盧米埃兄弟發表第一部無聲電影，緊接著20年代末期的有聲電影，及藉由訊號傳輸圖像和聲音，將電視影像傳送到每個家庭，從此影像對當代生活有著不可言喻的魅力。錄像藝術呈現非線性而是更多樣性的發展，從中思考其媒材、形式、內容的表現，它包含了實驗與創新、脫軌與脫序，它總是處於不定性的狀態。

直到今日，90年代的數位革命一把火延燒至今方興未艾，發展出多種類型創作，錄像、音像、網路、光碟等稱之為「新媒體藝術」或「數位藝術」。而錄像藝術也是首當其衝在這波科技洪流裡，藝術家除了使用數位攝影機結合電腦合成、動畫創作影像；有些藝術家更是捨棄攝影機，直接透過數位設備諸如電腦運算與程式語言發展超越真實的數位影像作品。

本展邀請17位包括國內及日本的新世代影像創作者，作品以錄像裝置為主軸，特別是涉及動畫元素包括手繪、2-D或3-D的影像作品。



展覽名稱

當代藝術神話

展覽日期

2009.03.21 – 2009.05.03

展覽地點

D

主辦單位

台北市立美術館

展覽類別

當代展

參觀人數

77,666人

媒材/件數

綜合媒材，29組件

參展藝術家

張宏圖、楊茂林、涂維政

展覽簡介

歷史在藝術範疇裡不只是研究的史料，更是創造的靈感。「當代藝術神話」是三位華人藝術家張宏圖、楊茂林、涂維政以多個令人玩味的偽歷史，所編織的當代神話，這些交雜過去與未來的藝術作品，試著帶領我們理解現在多變而豐富的文化樣貌，同時探討現代華人文化在全球消費及經濟市場的潮勢下，如何產生新的價值思考與文化觀點。



展覽名稱

25年典藏精粹

展覽日期

2009.01.24 – 2009.11.01

展覽地點

2A、2B

主辦單位

台北市立美術館

展覽類別

常設展

參觀人數

1,047,158 人

媒材/件數

綜合，34件

04

參展藝術家

于右任、郎靜山、陳澄波、黃土水、郭柏川、廖繼春、李梅樹、顏水龍、陳進、林玉山、陳慧坤、郭雪湖、李石樵、傅狷夫、劉啓祥、陳庭詩、林之助、陳夏雨、陳其寬、蕭如松、江兆申、劉國松、夏陽、朱銘、韓湘寧、楊茂林、吳天章、黃進河、陳界仁、侯俊明、黃致陽

展覽簡介

台北市立美術館於1983年建館至今，典藏作品件數已達四千餘件。集合本館研究人員選出台灣美術史上具指標性意義的34件經典作品，策劃「25年典藏精粹」典藏常設展，依據藝術史發展脈絡，以及不同媒材對應關係，將展場區分為7個各具台灣美術發展變貌的空間，以呈現台灣藝壇因應各類文化衝擊所煥發的人文精神及在地特色。

展覽名稱

另一個美好的一天

杜珮詩個展

展覽日期

2009.03.21 – 2009.05.03

展覽地點

E

主辦單位

台北市立美術館

贊助單位

財團法人國家文化藝術基金會、就在藝術空間

06

展覽類別

申請展

參觀人數

77,666人

媒材/件數

定格動畫單頻道投影，4件

參展藝術家

杜珮詩

展覽簡介

杜珮詩近期創作焦點關注於當代生活中幻想與威脅的關聯性，以及反真實、遠離真實感（derealization）的現象，並探討現代人在全球化與後資本主義時代下，逐漸形成一種遠離真實，並對幻像深層依賴的生活形式。她的作品不著重在直接討論幻想與威脅隱含的社會性議題本身，而是將社會性混雜在具高度幻想性格的敘事形態中，藉以產生衝突。

07 主體・繪畫・客體 洪藝真個展

展覽名稱

展覽日期

展覽地點

主辦單位

贊助單位

展覽類別

參觀人數

媒材/件數

參展藝術家

展覽簡介

洪藝真從「觀賞者」的角度與立場來「看」，藉以探究繪畫的起源和目的，體會創作的原則與本質。她使用扭曲的畫框和縮水的畫布，反映創作者、媒材與作品之間的互動關係；採用厚、薄不同的畫框與膠的特性，創作保有媒材特性的有機作品；把繪畫的基本元素「顏料、畫框、畫布」，運用不同的操作方式，組合為「有機式」的呈現。



展覽名稱

展覽日期

展覽地點

主辦單位

協辦單位

策展單位

展覽類別

參觀人數

媒材/件數

參展藝術家

Office for Metropolitan Architecture(OMA) Stedebouw B.V.(荷蘭)、Morphosis Architects(美國)、Jose Ignacio ABALOS(西班牙)、JAKOB+ MACFARLANE(法國)、SURV首府建築師事務所(中華民國)、MVRDV B.V.(LLC)(荷蘭)、Zaha Hadid Architects(英國)

展覽簡介

享譽全球的Office for Metropolitan Architecture(OMA) Stedebouw B.V / Rem Koolhaas & Ole Scheeren擊敗全球136名競爭者，獲得「台北藝術中心」國際競圖首獎，此座極具國際地標的劇院建築，將擊建更多元開放的軌道，吸引國際演出市場，成為具前瞻性藝術創作環境，並引領台灣與國際級劇院接軌的二十一世紀劇院。本展精采呈現三名入圍的國際建築大師的設計圖、模型，以及四名佳作設計萃選。



展覽名稱

世外桃源 龐畢度中心收藏展

展覽日期

2009.04.18—2009.07.12

展覽地點

1B

指導單位

行政院文化建設委員會、台北市政府、台北市政府文化局

主辦單位

台北市立美術館、法國龐畢度中心(Centre Pompidou)、祥灝股份有限公司、寬宏藝術

協辦單位

法國在台協會

媒體協辦

典藏、BRAVO FM91.3

指定運輸

長榮航空

指定飯店

亞都麗緻大飯店

展覽類別

國際展（特別售票）

參觀人數

219,327人

媒材/件數

素描、油畫、錄像、裝置，83件

參展藝術家

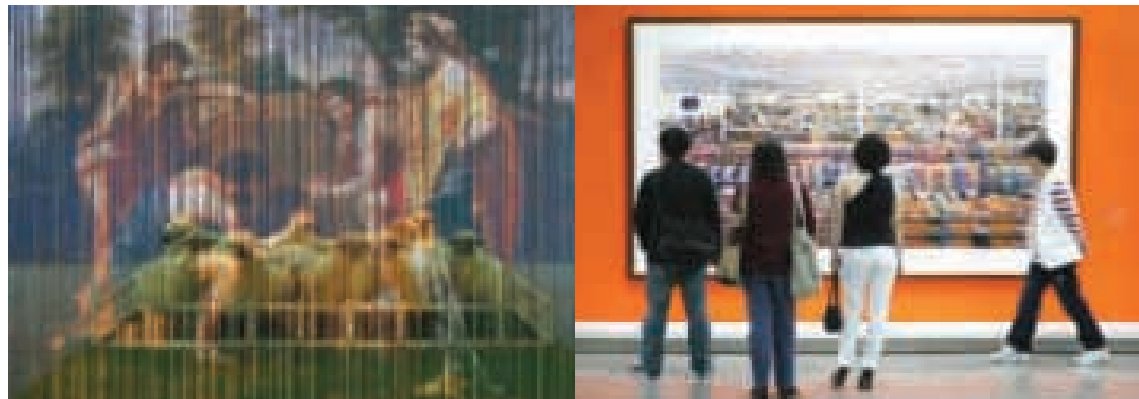
畢卡索、馬諦斯、布拉克、波納爾、夏卡爾、杜布菲、保羅·克利、布紐爾等

展覽簡介

法國藝術史儼然世界美術發展的縮影，而龐畢度中心所收藏的現代及當代藝術作品更可說是全球美術館的翹楚，其收藏涵蓋了二十世紀迄今重要的藝術流派及運動，從立體派到抽象畫，歷經超現實主義，到當代青年創作者的多元樣貌，完整呈現了風起雲湧的現代藝術風潮。

本館與法國龐畢度中心繼2006年「新媒體藝術展1965-2000」後，再度以「世外桃源：龐畢度中心收藏展」攜手合作，並首度以主題策劃展的方式，為臺灣觀眾帶來重量級的現代藝術體驗。

「世外桃源」展以古羅馬詩人所描述的田園牧歌般恬靜生活為主題，展出法國龐畢度中心所典藏的二十世紀重量級現代藝術作品，內容囊括畢卡索、馬諦斯、布拉克、波納爾、夏卡爾、杜布菲、克利、布紐爾等大師之素描、油畫、錄像、裝置等創作形式，總計約有八十件，其中更包括龐畢度中心難得出借的重要典藏作品。本展覽受古羅馬文學中的詩歌啟發，呼應法國古典主義畫家普桑筆下「阿卡迪亞牧人」對於生之喜悅與死亡的詮釋，延伸出十個子題，更進一步闡釋畫面中豐饒而和諧的感受、狂歡式的感官刺激，以及對於世事無常、浮華虛幻的辯證與思考，以嚴謹的主題論述，提綱挈領的方式，精采呈現現代藝術之精華。



展覽名稱

生命之渺 方力鈞創作25年展

展覽日期

2009.04.18—2009.07.05

展覽地點

3A、3B、3C

主辦單位

台北市立美術館

合辦單位

德國比利菲爾德美術館(Kunsthalle Bielefeld Museum)

協辦單位

藝術家雜誌社

展覽類別

國際展

參觀人數

271,139人

媒材/件數

素描、油畫、版畫、雕塑與裝置作品，72餘件

參展藝術家

方力鈞

展覽簡介

1990年代已降，代表中國當代藝術分水嶺「後八九」的一批中國藝術家，從1991年開始逐漸受到國際藝壇重視，兩岸三地的文化藝術交流活動也開始熱絡起來。本館自2006年台北北京週展對等交流後，首度推出「後八九」最關鍵、學術價值與聲望皆有一定水準的中國當代藝術家方力鈞回顧個展。整個中國當代藝術今天的面貌，包括國際上頗負盛名的岳敏君、張曉剛、曾梵志等最常見的符號化人形，可說是因為方力鈞的模式而發展出來的。

方力鈞1963年生於河北，1989年畢業於中央美術學院版畫系，現居北京。經常以光頭入畫的方力鈞，自90年代創造成另類的、揶揄的藝術符號，也因此將「玩世現實主義」流派引入。他將作為「人」的個別特色消失無形，改用集體主義取代，藉此標誌當代叛逆、戲謔、躁動、迷惘的內心。本展將展出方力鈞1984年至今的代表性七十餘組件包括素描、油畫、版畫、雕塑與裝置作品，是回顧廿五年創作生涯的大規模展出，作品來自歐洲、日本、中國和台灣的美術館與私人收藏。本館期待藉由舉辦方力鈞回顧展，開啓整個大華人藝術圈的學術交流與研究。



展覽名稱

永恆是情景的回復 12 潘娉玉個展

展覽日期

2009.05.16—2009.06.28

展覽地點

D

主辦單位

台北市立美術館

贊助單位

財團法人國家文化藝術基金會

展覽類別

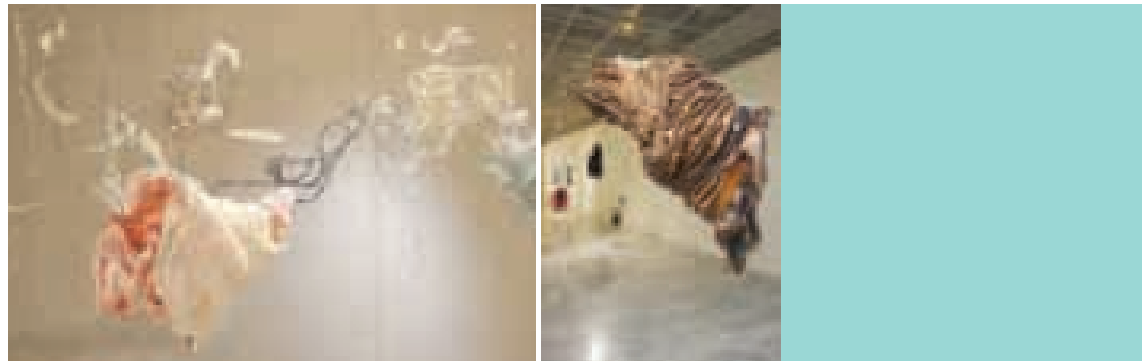
申請展

參觀人數

150,315人

媒材/件數

裝置，22件



參展藝術家

潘娉玉

展覽簡介

「永恆是情景的回復—潘娉玉個展」試圖探討神話與當代生活的關係，召喚發掘人類情感與自然和神話的關係。她認為神話體現了人與自然之間「文化的關係」。神話孕育了一種具有創造性的敘事邏輯，而這種邏輯合諧了人類與自然之間的關係——一種原始的、相屬的而互動的心靈關係。本展展出藝術家自1997至2009之系列或個別作品，包括「識衣」系列、「人魚公主」、「海貝」系列、「渾沌的沉思」系列等等；從不同的面向表達其在創作思維—「永恆是情景的回復」的進程。

展覽名稱

飄遊・境遇 蕭嫻個展

展覽日期

2009.5.16—2009.6.28

展覽地點

F

主辦單位

台北市立美術館

贊助單位

財團法人國家文化藝術基金會

展覽類別

申請展

參觀人數

150,315人

媒材/件數

油畫，37件

參展藝術家

蕭嫻

展覽簡介

出生嘉義布袋的蕭嫻，1987年至1995年，隻身前往巴西、瑞士、西班牙等地展開遠遊的夢想，在行旅異國多年後，蕭嫻選擇細細吟詠埔里的山居歲月，以大自然蘊藏的豐厚基底為創作養分，讓童年已深烙心中的民俗風情及神話傳說透過畫筆萌芽滋長。我們自她的作品中，看見生生不息，千姿百態的動、植物；看見東方神祇，廟會遊行的民間圖騰。蕭嫻以奇特多元的視角在畫布上漫走，讓夢境與想像的思線飄遊，釋放潛在不受桎梏的靈性與能量。

展覽名稱

嚴雋泰伉儷油畫展

展覽日期

2009.05.02—2009.05.24

展覽地點

G

主辦單位

台北市立美術館

展覽類別

當代展

參觀人數

66,205人

媒材/件數

油畫，34件

參展藝術家

嚴雋泰、許婉瑛

展覽簡介

嚴雋泰從小家學淵源，耳濡目染，然而嚴先生拾起畫筆，投入藝術創作的彩色世界，卻是1994年的一場際遇，造成他生命重大的轉捩點。他每一件作品的畫面都在喃喃自語著觀者心底難以言述的某些情感與激動，從早期的半具像，畫風逐漸轉為單純的抽象，從中規中矩的美感表現，逐漸展現出豪邁氣魄。他這兩年發展出精緻成熟的黑白系列，尤能看到此中特色。

嚴夫人許婉瑛畢業於東京藝術大學，也曾受教於李仲生與劉海粟。她不停描繪最愛的主題—花，千姿百態，遍畫不倦。對她來說，繪畫的靈感在生活中俯拾即是，從來沒有枯竭過。在她筆下，花朵們顯得特別溫柔敦厚，而她與先生嚴雋泰合繪的作品，則映現他們相扶相持、鶼鶼情深的感情。這一點也應證在夫妻十多年來數次的聯展上，有嚴先生就有嚴夫人，美滿生活，又能共享創作的樂趣，最為人樂道稱羨。



外交

第53屆威尼斯雙年展台灣館

2009.06.07 –2009.11.22

展覽名稱 外交

展覽日期 2009.06.07 –2009.11.22

展覽地點 義大利威尼斯 普里奇歐尼宮

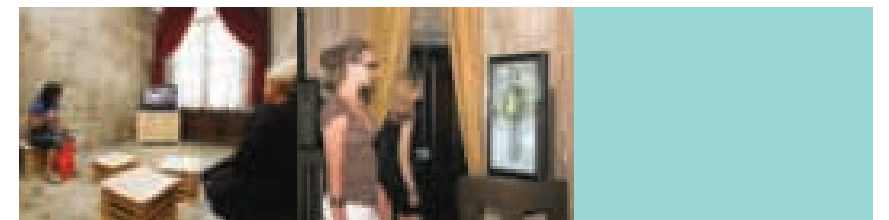
主辦單位 台北市立美術館

展覽類別 雙年展

參觀人數 80,000人

媒材/件數 綜合媒材，5組件

參展藝術家 謝英俊、陳界仁、張乾琦、余政達



14



展覽簡介

「威尼斯雙年展台灣館」展是近十餘年來台灣與國際藝壇對話、交流的重要場域，1995年台北市立美術館首度加入，至今已是第八次擔綱台灣館的參展策劃。過去七屆以來台灣館的參展藝術家累計已有31位。這是1990年代到新世紀台灣當代藝術國際展出的重要經驗，透過十餘年來威尼斯台灣館的展出，具體呈現屬於台灣文化圖象的區域美學與當代藝術的發展趨勢。

「第53屆威尼斯雙年展台灣館」以「外交」（Foreign Affairs）為主題，探討在當下全球化下政治、經濟、社會的運作邏輯下，跨地區與跨領域的藝術實踐的狀況，以及另一種溝通互動的可能。

「外交」泛指國家與其他國家之間的交往，同時也形容人與人之間的往來，透過與他者的互動，人們確認主體與認同間的關係。長期以來，台灣人面對困頓的政治外交處境，個體與群體也都有各自的因應與回應之道。本屆威尼斯展台灣館展挪用「外交」作為貫穿展覽的隱喻與概念，進一步深入台灣的身分認同的問題。

本次邀請四位台灣藝術家謝英俊、陳界仁、張乾琦與余政達參展。謝英俊常年以極少的預算為少數與弱勢族群作協力造屋，並以低調的建築姿態與案主進行各項建築計畫。在本屆雙年展中，謝英俊將以跨領域的方式呈現他多年以來的建築與社會實踐歷程。陳界仁長期以來透過令人印象深刻的影像，反思影像/權力的關係、全球化下在地勞工的處境、以及書寫和行動的可能性。攝影家張乾琦從1992年開始持續觀察、記錄紐約唐人街的非法移民生活，近年更擴及這些偷渡客在福建省的家人，訴說這些邊緣人的獨特故事。屬於年輕世代的藝術家余政達，則以自己的身體與他者發展合作關係，遊走在語言與語言間的裂縫，完成一種逃逸於文字與契約形式之外的微型外交。

本屆展出的四位藝術創作者有下列共通點，例如：他們長期關注全球化下受到不平等待遇的弱勢，並以獨特的親身實踐的方式觀察、紀錄與實踐。另外，他們都以創作者個人的身分、直接介入的方式，與區域進行對話與互動，甚至以自身去衝撞體制、凸顯問題。不論是謝英俊在兩岸所實踐的社會運動型的開放建築，陳界仁指出二次世界大戰以來在台灣普遍存在「內化」的「帝國意識」的問題，或是張乾琦長期關注美國與中國大陸之間非法中國移民的問題，乃至余政達所拍攝的一系列居住在台灣的外籍新娘，以及來台國際旅者的狀況，都是個人不正式「實質外交」的展現與實踐，也探討了個體在不均衡的全球化景況下的現實。

展覽名稱
展覽日期
展覽地點
主辦單位
策展單位
協辦單位
展覽類別
參觀人數
媒材/件數

義大利茶與咖啡器物設計展

2009.07.08 –2009.08.23

D

台北市立美術館

阿雷希美術館(Alessi Museum)

義大利經濟貿易文化推廣辦事處

國際展

154,569人

設計，24件

15

參展藝術家

威爾·艾索普(Will Alsop)、凡爾·艾列特(Wiel Aerts)、張智強Gary Chang、大衛·奇普菲(David Chipperfield)、丹頓·廊客·馬歇爾(Denton-Corker-Marshall)、狄茲索·艾克勒(Dezso Eklér)、馬西米亞諾·福克薩斯+朵里安娜·歐·蒙德里(Massimiliano Fuksas and Doriana Mandrelli)、未來系統(Future Systems)=楊·卡布里奇+阿曼達·萊維特、札哈·哈蒂(Zaha Hadid)、伊東豐雄(Toyo Ito)、湯姆·科瓦克(Tom Kovac)、葛雷·林恩(Greg Lynn)造形工作室、亞力山卓·門蒂尼(Alessandro Mendini)、模弗西斯·湯姆·梅恩(Morphosis-Thom Mayne)、MVRDV、胡安·納法羅·包德維格(Juan Navarro Baldeweg)、尚·努維爾(Jean Nouvel)、多明尼克·裴洛(Dominique Penault)、妹島和世+西澤立衛(Kazuyo Sejima-Ryue Nishizawa – SANAA)、UN工作室(Ben van Berkel Caroline Bos – UN Studio)、詹克斯(Charles Jencks)、葛瑞夫(Michael Graves)、圖斯克特(Oscar Tusquets)、范裘利(Robert Venturi)

展覽簡介

本展為義大利阿雷希(Alessi)與設計師門蒂尼(A. Mendini)於2001年合作的一項研究成果展，他們邀請了國際著名建築師，針對建築設計與生活器物這兩種規模大小的領域探索彼此間的關係。茶與咖啡器物主題研究，從2001到2003年，費時兩年；其中八組件亦曾參加，2002年第八屆威尼斯建築雙年展。本展可視為建築設計的微型空間展，不僅具有藝術觀賞與造形機能文化啟示的價值，而且思考設計師如何從形式上的訓練與實踐到想像未來，他們又是如何發展、評比原初的創意思，所有的作品充滿了人類學與科技上的刺激和原創的美學文化；本展希冀藉以提供國內文化創意與藝術設計的思索課題。



展覽名稱
展覽日期
展覽地點
主辦單位
展覽類別
參觀人數
媒材/件數

創新與展望

2009台灣建築美學成果展

2009.07.11 –2009.08.23

G

台北市立美術館、建築美學經濟計畫執委會

當代展

180,858人

模型、輸出，8組件

16

參展單位

姚仁喜/大元聯合建築師事務所、廖偉立/立建築師事務所、竹間聯合建築師事務所、費宗澄/宗邁建築師事務所、陳耀東/陳耀東建築師事務所及大成建設株式會社一級建築士事務所/ELLERBE BECKETT齊藤公男研究室、劉培森/劉培森建築師事務所、楊家凱、陳宇進/台灣餘弦建築師事務所、小智研發、遠東紡織化纖總廠、遠揚營造工程、遠東建築經理公司

展覽簡介

城市建築美學為文化的催化者與生命力的表現，本展以國內近年來重大公共工程國際標案為架構，藉建築模型與影像，呈現與世界級建築團隊角逐競圖的台灣建築作品。有故宮南院、台北巨蛋、台中大都會歌劇院、嘉義228紀念公園、高雄世運主場館、行政院衛生署防疫中心等，在創作理念上，建築師紛紛從「藏」「缺位的紀念性」等人文觀出發，帶給觀眾思索公共建築美學與城市之關係與理想藍圖。

展覽名稱
展覽日期
展覽地點
主辦單位
贊助單位
指定輸出
指定用紙
展覽類別
參觀人數
媒材 件數
參展藝術家

「野想」黃羊川計畫

周慶輝個展

2009.07.18 –2009.08.30

3C

台北市立美術館

EPSON、StarQ、財團法人國家文化藝術基金會、立德印刷

Inkject printing

INNOVA

申請展

204,277人

攝影，55件

周慶輝

17

展覽簡介

「野想」—黃羊川計畫，係以黃羊川地區的孩童對電腦的想像，進行大量的繪本製作，再以繪本作為企畫拍攝的依據，希望將黃羊川「科技.野想」透過孩童呈現出來。這組影像作品藉由描述與被描述、觀看與被觀看、紀錄與被記錄，將紀實影像作為切入當代文化藝術的載體。由於藝術家的介入將人與社會景觀及地域結合成為藝術家自我營造的「造相」場域中，這種介于傳統紀實與當代藝術觀念之間的攝影表現成為當代攝影創作中一個新的現象並逐漸浮顯出來。





展覽名稱

黨若洪—自我的重塑

18

第八屆廖繼春油畫創作獎

展覽日期

2009.07.18 – 2009.09.27

展覽地點

F

指導單位

財團法人台北市文化基金會

主辦單位

財團法人台北市文化基金會廖繼春紀念獎助金專戶管理委員會、台北市立美術館

展覽類別

競賽展

參觀人數

360,308人

媒材 件數

油畫，33件



參展藝術家 黨若洪

展覽簡介

黨若洪1975年生於台北，畢業於西班牙SALAMANCA大學藝術研究所，目前旅居英國從事藝術創作。

這次展覽與「自畫像」有關，為其創作一直以來所圍繞的主題。他的作品習慣以一種自我的語境敘述著他的世界，並經營出一種特殊而迷人的情調，他將自身所接觸的事物及生活經驗，包括他自己、他的狗、他的朋友，都在他的腦海中幻化成一幕幕鮮明的場景，並利用集合、拆解、淘汰的方式直到作品最終的呈現，創造出作者所謂的「某種晦澀不明朗的奇妙快樂」，並讓畫面傳遞出鮮明、複雜而華麗的氣質。在此次展覽中，作者從「重塑」的角度構築自畫像，不僅是其自我闡述的藍圖，同時也將非絕望的真實幻化為理所當然，在具象中油然呈現生命深處的真實性。

展覽名稱

形色音韻

19

陳銀輝八十回顧展

展覽日期

2009.07.18-2009.09.27

展覽地點

3A

主辦單位

台北市立美術館

展覽類別

當代展

參觀人數

360,308人

媒材 件數

繪畫，87件

參展藝術家

陳銀輝

展覽簡介

陳銀輝不僅奉獻藝術教育崗位近40年，並且戮力創作，作品廣為國內三大美術館及中外藏家收藏，亦曾獲「中山文藝創作獎」、「吳三連文藝獎」、「文建會文藝獎」等諸多榮譽。作品風格介於抽象與具象、感性與理性之間，強調二個主要內容，一為寫生性表現，主要是對自然宇宙之禮讚，二為構想性表現，凡人物、靜物、風景或老舊景物皆將入畫，主要是寫景抒情，以表達個人生命與宇宙交融之各式情境，及情感靈性的豐富內涵。



展覽名稱

賴傳鑑八十回顧展

20

展覽日期

2009.07.25-2009.09.27

展覽地點

3B

主辦單位

台北市立美術館

展覽類別

當代展

參觀人數

351,597人

媒材/件數

繪畫，88件

參展藝術家

賴傳鑑

展覽簡介

賴傳鑑認為創作非自然的模仿與再現，而是解釋自然。他常以粉彩、水彩或速寫在現場寫生後，待回到畫室再重新構圖。早期作品多以人物肖像和靜物為題材，色調深沈，筆觸厚實富寫實主義風格。創作中期受到立體派抽象風格感染，後又轉而探討形、色、線條等元素。80年代至今，他不斷擴展創作題材，創作風格也更趨成熟與穩定表現。



展覽名稱

皮克斯動畫20年

展覽日期

2009.08.07—2009.11.01

展覽地點

1A、1B

主辦單位

台北市立美術館、環境藝術中心、巴比肯藝術中心（Barbican Centre）、倫敦市

指定航空

國泰航空公司

指定飯店

亞都麗緻大飯店

展覽類別

國際展（特別售票）

參觀人數

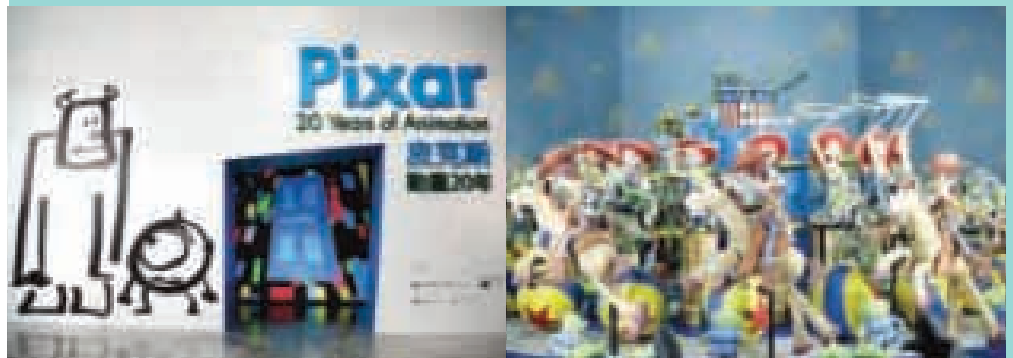
410,393人

媒材/件數

繪畫手稿、故事版、數位繪圖等2D製作，50餘件3D人物雕塑及其他數位裝置，600件

參展藝術家

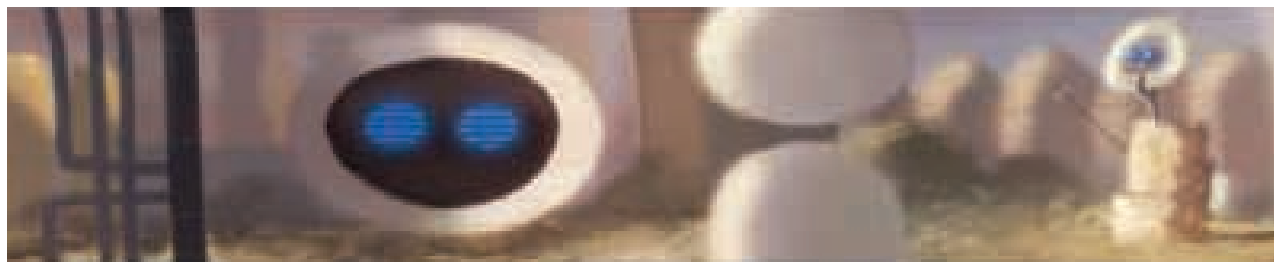
皮克斯動畫工作室



21

展覽簡介

從1995年的《玩具總動員》開始，我們認識了一種全新的動畫片樣式—3D動畫，它以電腦技術突破二維平面空間的限制，打造了一個虛擬的立體世界，而帶來這石破天變的正是皮克斯動畫工作室。皮克斯用電腦創造了3D動畫的傳奇，一舉達成傳統二維動畫所缺乏的立體感和可觸感。皮克斯動畫的創作者也從不稱自己是電腦工程師或設計師，而是藝術家，堅信3D動畫從概念到完成的過程就是一種藝術創作。「皮克斯動畫20年」內容包括繪畫手稿、概念、雕塑、數位裝置等，忠實地呈現電腦動畫創作背後細膩與實務操作的過程。



22

這是誰的展覽？

展覽名稱

展覽日期

展覽地點

主辦單位

協辦單位

展覽類別

參觀人數

媒材/件數

參展藝術家

工作坊

策展人

2009.09.19—2009.11.22

D、E

台北市立美術館

PARA/SITE藝術空間

國際展

404,474人

綜合媒材，13件

VIVA、田中功起(Koki Tanaka)、安潔莉卡·米登朵夫+安德亞思·胥曼斯基(Angelika Middendorf+Andreas Schimanski)、江洋輝、

余政達+邵樂人、李鴻輝+陳玲娜、胡昉、徐文瑞、徐坦、瑞克斯三人組(Rags Media Collective)、葉偉立、蘇育賢

人阿瓦洛·羅德里格斯·弗明納亞、葉偉立

張芳薇

展覽簡介

如此命題的展覽，讓你有什麼聯想？展覽從這裡出發，指出對於展演中三個有關「誰」的可能提問：作者是誰？為誰而作？而誰為它作？這三個「誰」的提問也圍繞在一個更大的問句「為何而作？」——亦即，回到藝術的基本問題。這些「誰」包括——藝術家、策展人、藝術行政人員、文化政策制訂者、藝評家、畫廊經紀人、收藏家、藝術教育人員與觀眾等等。這些分工形成藝術生產與生態，也奠定多重的權力結構與機制，在環環相扣的過程中確認其角色與主體性。本展企圖從美術機構與藝術生產機制內部與外部對既有的展覽框架提出可能的反省，與參展者展開對等的開放溝通與合作；並思考其間觀眾的位置。透過展覽的臨時性機制，以開放的實驗展演形式與對話進行各項籌劃與活動，同時呈現展演本體在當代的意義。



除了實體展出，還有展中事件……

表演與活動

關於「關鍵字學校」－徐坦和胡昉對話
時間：9.19(六) 14:30-16:00
地點：本館D展區
人數：50人

「關鍵詞學校」是中國藝術家徐坦的一個長期的持續性計畫。截至目前為止，本計畫已經進行了兩年，目前仍持續不斷地進行中。「關鍵詞學校」是一個透過「學校」方式與觀眾進行交流的計畫，學校授課的內容是「關鍵詞」。在「關鍵詞學校」中，藝術家與參與者進行交流，共同打開了一個思想的公共空間。此次，配合台北市立美術館「這是誰的展覽？」展，徐坦與另一位中國藝術家胡昉進行對話，透過討論「關鍵詞學校」的行動，深入語言與符號意義間的聯繫、變異，進而探討當代藝術及言說之間的流變。



「不懂就問神！」
藝術家李鴻輝＋陳玲娜
時間：9.19(六) 18:30-20:00
地點：本館D展區前
人數：24人

藝術家邀請三位命理師(包含塔羅、風水與占星)於開幕典禮現場公開為參與民眾算命，占算時間每人10分鐘，參與者將於開幕現場以抽籤方式決定。



「尋找劉文正，或為將來的記憶而作的一則短篇」
表演者：藝術家胡昉＋李昆興
時間：9.20(日) 15:00-16:30
地點：本館視聽室
人數：200人

劉文正，他的歌聲成為1970-1980年代的標誌之一，也成為我們重新切入亞洲現代化過程集體心理變化一個不可或缺的入口。「尋找劉文正，或為將來的記憶而作的一則短篇：胡昉和李昆興的一場表演對話」是一齣長達60分鐘的「對話表演」，在這其中，藝術家胡昉作為聽過劉文正但只能想像劉文正存在的提問者X，和一個劉文正的超級模仿者（想像自己成為劉文正的Y），通過一系列的對話和重聽劉文正的歌，努力去尋找關於劉文正的回憶對我們今天關於亞洲當代藝術的討論來說意味著什麼；同時，通過這個對話去創作關於劉文正和亞洲現代性成長的一則短篇寓言。



展覽期間工作坊

「藝術與市場」
講者：策展人阿瓦洛·羅德里格斯·弗明納亞（Alvaro Rodriguez Fominaya）
時間：9.25(五) 9:00-17:00
地點：本館第一、第二會議室
人數：50人

本工作坊以循序漸進的方式，帶領參與者進入當代藝術市場的領域，從藝術市場的發展歷史、結構與交換機制中，透視藝術創作與市場經濟間是如何交互發展與運作。

「假說與反響：假如，這是你的展覽？」
本展藝術家與工作坊參與者之間的開放評論/對話
工作坊主持人：藝術家葉偉立
時間：11.11（三）、11.12（四）14:00-17:00
地點：本館D展區
人數：25人

由藝術家葉偉立帶領工作坊參與者進行一連串的提問、思辯與對話，從展覽標題「這是誰的展覽？」出發，開放各種假說與可能性，讓您以全新的視角去面對展覽、觀看藝術，是一個互動參與的過程。



「偷拍美術館」特別徵件計畫
現場討論會
時間：10.28(三)
地點：本館D展區
人數：30人

你知道美術館展場禁止拍攝嗎？
你知道原因嗎？
如果你想要在美術館展場拍攝的話，該如何進行？
「偷拍美術館」以顛覆的方式去檢視美術館種種規則，帶領觀者重新思考美術館的種種功能與其背後的運作機制。

計畫主持人：策展人徐文瑞
徵件計畫：
【第一階段】徵件：公開徵求曾經偷拍過關於本館的照片或影片。
【第二階段】展示：您曾經偷拍過的美術館影像，將於「亞洲論壇：這是誰的展覽？」展覽期間被呈現。
【第三階段】討論：透過討論會，討論大眾所偷拍的美術館照片。

參與方式：
實體照片：郵寄照片每張大小以24x20(24英吋)為限。
數位檔照片：上傳數位檔照片每張大小以1MB為限。
影片：以DVD方式郵寄，影片檔案格式為MPEG或AVI，片長不限。



展覽名稱

上海故事： 上海美術館館藏作品展

展覽日期

2009/10/16—2009/11/08

展覽地點

3C

主辦單位

台北市立美術館

展覽類別

國際展

參觀人數

187,546人

媒材/件數

繪畫，50件

參展藝術家

林風眠、丘堤、來楚生、沈柔堅、張大壯、錢瘦鐵、汪亞塵、江寒汀、潘玉良、賀天健、周碧初、顏文梁、王個移、俞雲階、陸抑非、任微音、陸儼少、賴少其、程十發、朱屺瞻、劉海粟、唐雲、關良、謝稚柳、劉旦宅、陳鈞德、胡善餘、王劭音、周長江、林曦明、賀慕群、余友涵、丁乙、蔣昌一、張正剛、施大畏、方增先、張培成、張雷平、潘公凱、盧輔聖、陳丹青、徐喬健、孫良、黃阿忠、周鐵海、仇德樹、楊正新、盧治平、梁雲庭

展覽簡介

本展為台北、上海「兩岸城市藝術節—上海文化週」系列活動之一。展覽除立足於對「海派」文化發展之研究外，也對近十年來所謂的「後海派」藝術進行梳理。所有展出作品均為上海美術館「海派」六十年名家珍藏，展出作品型式豐富多元，包含油畫、水墨、水彩、連環畫等。作品觀念呈現藝術家受上海這個特殊地域文化的影響與重塑。

展覽名稱

開顯與時變 創新水墨藝術展

展覽日期

2009.10.10—2010.01.17

展覽地點

3B

主辦單位

台北市立美術館

展覽類別

當代展

參觀人數

314,714人

媒材/件數

水墨，80件

參展藝術家

台灣藝術家吳學讓、葉世強、劉庸、楚戈、劉國松、李錫奇、黃朝湖、李重重、洪根深、袁金塔、李蕭鋹、李振明、張永村、瀨力村男、劉國興、以及大陸藝術家仇德樹、石果、王川、陳心懋、劉子建、閔秉會、張羽、王天德、王南溟、張浩、張詮、魏青吉

展覽簡介

「開顯與時變—創新水墨藝術展」就策展的角度而言，以台灣的“現代水墨”與大陸的“實驗水墨”作為探討主軸，交互對照水墨自覺衍生的圖象語言。本展策劃的論述與詮釋面向包括：筆墨異形與精神之拓展與變奏、當代水墨藝術的空間意識、以水墨書寫構成有機符號、以水墨詮釋當代文明變遷軌跡、解構書法線條轉化水墨構成語言、水墨觀念、裝置、行為之形式內容。本展總計展出二十七位藝術家的獨特面貌與時代躍動的水墨作品。無論是現代或是實驗水墨藝術家，他們不僅以水墨語言觸動時代之敏感性，而且懷抱理想，具體呈現更多元豐富的藝術內涵與價值。



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展覽名稱

台灣頭 曾敏雄人物攝影展

展覽日期

2009.11.21—2010.01.17

展覽地點

3C

主辦單位

台北市立美術館

展覽類別

申請展

參觀人數

96,957人

媒材 件數

攝影，117件

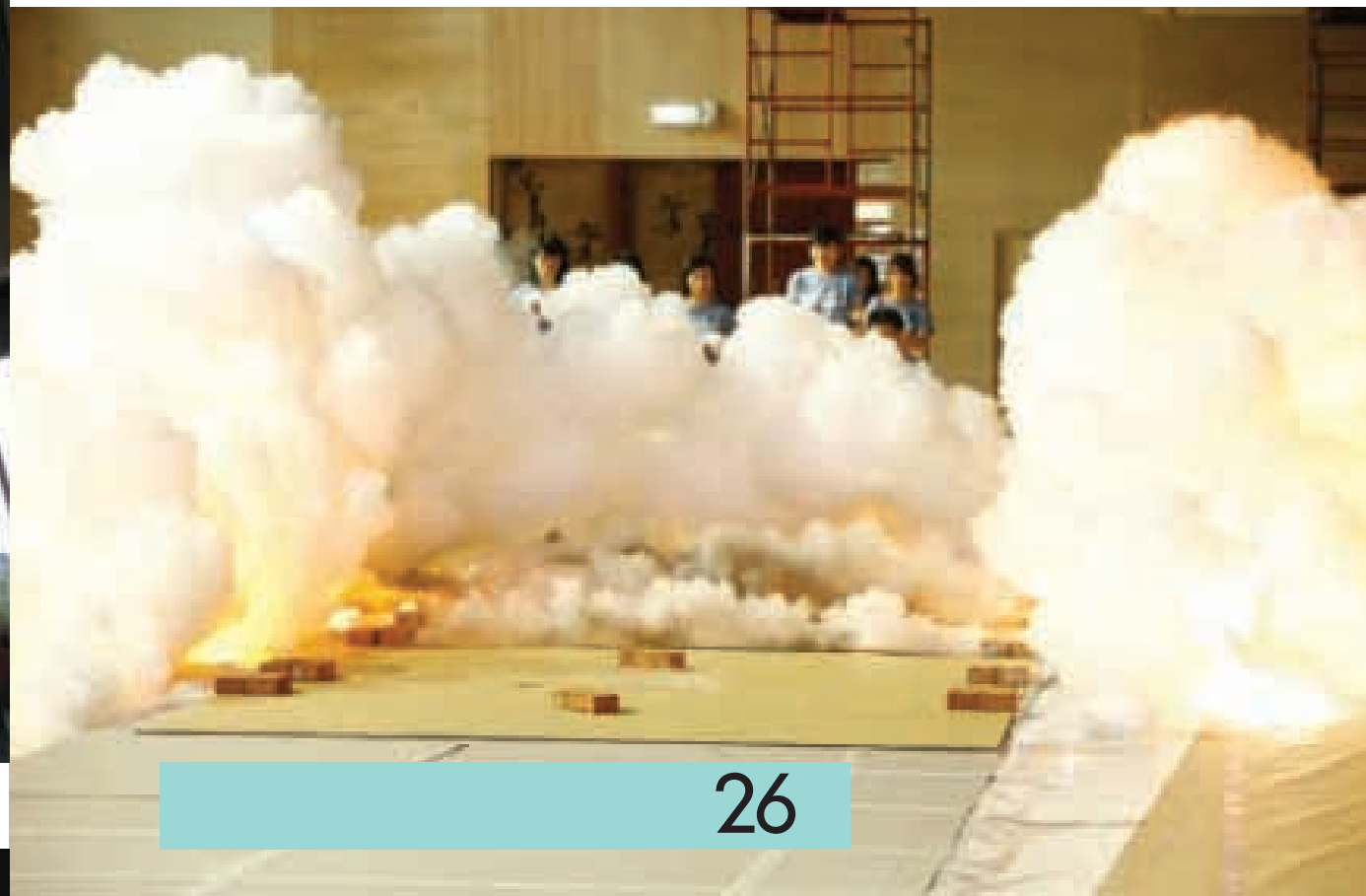


參展藝術家 曾敏雄

展覽簡介

十年前，曾敏雄是921地震的受災戶，情緒非常沮喪，卻意外踏進攝影的領域。從那時起，他展現過人的意志力，南北奔波，用純粹傳統的肖像攝影手法持續拍攝在各個領域獨具特色的人物。

一個毫無拍攝經驗的攝影家當初是如何讓這些出色的人物在他的鏡頭前展示自己？如何凝結拍攝對象內在情感最為飽滿的瞬間？本展覽將展示超過百位台灣人物的肖像攝影作品，從這些臉譜中，攝影家漂泊的靈魂獲得救贖。



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展覽名稱

蔡國強 泡美術館

展覽日期

2009.11.21—2010.02.21

展覽地點

1A, 1B, 2A, 2B

指導單位

台北市政府、台北市政府文化局

主辦單位

台北市立美術館、誠品股份有限公司

贊助單位

上海洛克-外灘源

特別感謝

德意志銀行、資生堂股份有限公司、晶達光電股份有限公司

指定飯店 |

亞都麗緻大飯店

指定投影機

EPSON

設備贊助

SONY BRAVIA

展覽類別

國際展（特別售票）

參觀人數

220,710人

媒材/件數

綜合，35件

參展藝術家

蔡國強

展覽簡介

蔡國強，這位自1980年代後期崛起於國際藝壇，被美國紐約時報評為世界上不可或缺的藝術家，首度在台灣舉辦回顧性大型個展，展覽作品包括分別擷取自歐美、亞洲等多所美術館及私人收藏的火藥草圖、爆破紀錄和大型裝置藝術，以及匯集許多蔡國強早期作品、文件等的「大事紀」與特別為本展創作的佳作。蔡國強的創作一貫表達了一種從東方哲學和現代宇宙論所引伸的形而上思索，其氣勢磅礴的大型爆破作品和裝置藝術立足國際藝壇。這次展覽除了嘗試從國際當代藝術的實踐、社會和地緣政治的批判、東方的美學與文史哲學等文化的角度觀照蔡國強的創作外，從策畫和理念上將更深入地討論藝術家的成長背景和創作生活，希望能完整呈現蔡國強其人與其藝術精神。

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展覽名稱

台灣行旅 台北市立美術館 典藏品特展

展覽日期

2009.12.19—2010.1.31

展覽地點

韓國釜山美術館

主辦單位

台北市立美術館

展覽類別

國際展

參觀人數

(未列統計)

媒材 件數

綜合, 50件

參展藝術家

黃磊生、傅狷夫、陳慧坤、羅振賢、林昌德、羅芳、張仲熙、林玉山、江兆申、江明賢、陶晴山、周澄、楊三郎、顏水龍、陳瑞福、廖德政、王再添、陳慧坤、廖繼春、林克恭、陳景容、郭柏川、陳慧坤、袁樞真、林天瑞、黃朝謨、陳隆興、張炳堂、林加言、蔡蔭棠、吳棟材、張啓華、許武勇、林勝雄、呂基正、陳銀輝、席德進、李澤藩、馬白水

展覽簡介

旅行是享受人生的方式，除了賞心悅目的風光，也能深度體驗各地文化。台灣從17世紀（清初）以來，就有所謂的「台灣八景」，而1927年日本政府大力推動台灣八景的票選活動，使得台灣民眾首次認真思索，到底何處優美風光，最能代表台灣之美。1953年台灣政府重新推定「玉山積雪」、「阿里山雲海」、「魯閣幽峽」、「清水斷崖」、「大屯春色」、「雙潭秋月」、「安平夕照」及「澎湖漁火」為台灣八景，而2005年也有一次最新的台灣八景票選。無論官方版本的台灣八景如何變化，一般民眾心中其實都有其最想一遊的處所，而這些私房景點，雖然不一定是台灣著名的風景勝蹟，但對每個人來說，卻都深具意義。至於畫家們的彩筆，又是如何揮灑台灣風光？他們心中的台灣「名勝」，和一般大眾有所不同嗎？

為促進海峽兩岸的現代美術交流，台北市立美術館從典藏的四千餘件作品中，挑選出50幅畫家筆下的台灣風光，而旅行者所嚮往的台灣名勝，例如墾丁、玉山、阿里山、日月潭等，也將分別出現在（一、東北角的山與海。二、觀音山、淡水河。三、台北城內城外。四、台灣西部。五、台灣中部高山。六、墾丁海角樂園。七、台灣東部。八、綠島、蘭嶼、金門、澎湖）等八個不同的區展，而隨著時代不同，藝術家們描繪風景的創作觀點也會有所不同，但是畫家們獨到眼光所呈現的各地區所獨具的自然與人文風采，卻為大眾開啓了觀看台灣的另一扇窗，這正是本次「台灣行旅」策展的要旨。

展覽名稱

2009 臺北美術獎

展覽日期

2009.12.26—2010.03.07

展覽地點

D、E、F

指導單位

台北市政府

主辦單位

台北市政府文化局

承辦單位

台北市立美術館

展覽類別

競賽展

參觀人數

227,277人

媒材/件數

綜合媒材，20件

參展藝術家

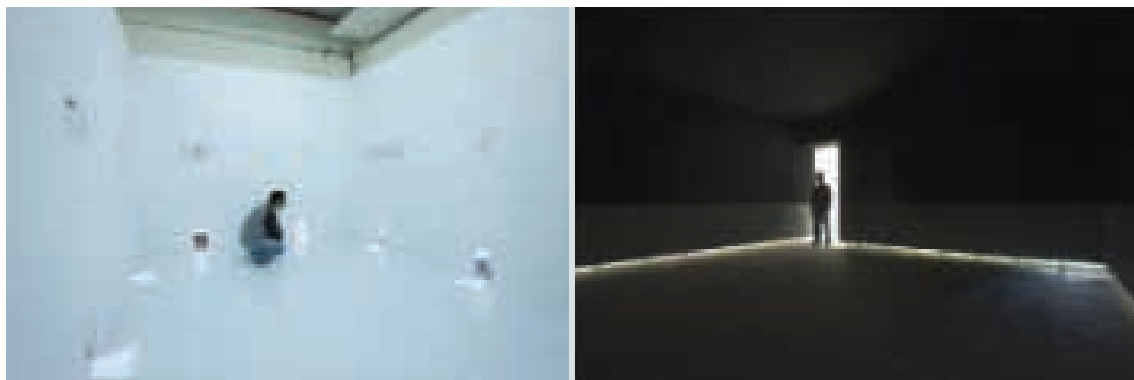
倪祥、張立人、倪祥、張暉明、陶美羽、王建浩、吳建瑩、吳政璋、張騰遠、陳敬寶、鍾和憲、牛俊強、王連晟、王鼎曄、江燕妮、侯怡亭、張允蒨、陳思穎、華建強、謝雅卉、蘇意茹

展覽簡介

「臺北美術獎」以競賽展的形式，鼓勵深具當代藝術精神及個人獨特風貌的新世代藝術創作者大展身手。今年海內外共吸引380位創作者報名，經過專業的評審及展覽機制，順利通過初複審激烈角逐的藝壇新秀共有20位，其中包括臺北美術獎四名，倪祥、張立人、張暉明、陶美羽；以及優選獎六名：王建浩、吳建瑩、吳政璋、張騰遠、陳敬寶、鍾和憲。所有入選作品都得以於本館展出，在此展現其旺盛的創作能量與豐富的想像力。



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〔二〕研究・出版 本館研究工作包括館務策略、專案執行、專家論壇與研究出版等四個部份。

館務策略部份，主要是召集本館「館務發展小組」成員每兩週定期開會，討論重點著重在有關美術館經營理念的開發，以及美術館展覽、典藏、推廣等相關政策及制度法規的制定。

專案執行部份，則是以全館館務的需求作為制高點思考，進行短期或長期性計劃。今年主要執行的專案有「2008年度出版品館員滿意度調查」、「研究組出版品專家諮詢」、「展覽資料影像數位案」及推動「本館研究人員美術專業議題研究」等。

專家論壇系列，今年以中國大陸當代藝術為重點，規劃辦理了回應方力鈞與蔡國強展覽的座談會，以及費大為的專題演講。

研究出版工作除了本館定期性刊物如《現代美術學報》、《現代美術》雙月刊、年報之出版外，「美術論叢」系列專書則邀請館外藝評擬定主題進行編輯或撰文出版。本館年度出版還包括展覽專輯、研討會論文集及典藏目錄等。

館務策略

98年度本館「館務發展小組」共召開19次會議，主要討論議題包括：

- 本館98年度諮詢委員擬聘名單
- 研究組98年度相關出版品改進計畫
- 配合「2010花卉博覽會」本館展覽初步規劃
- 2010年本館典藏品赴上海美術館展出相關事宜
- 本館《現代美術學報》改版乙案
- 「2010台北雙年展」辦理方式與策展人選
- 「蔡國強回顧展」本館各組室與誠品合作模式與進度
- 「第53屆威尼斯雙年展」台灣館展檢討
- 2011年「第54屆威尼斯雙年展」台灣館展之舉辦方式
- 中國及大陸藝術家規劃展/申請展覽之處理原則
- 「2009臺北美術獎」評審委員建議名單
- 「台北美術獎論壇」綜合意見及「2010臺北美術獎」建議作法
- 「2010台北雙年展」策展人與展覽結構
- 2011年建國百年與2013年美術館建館30年之展覽初步規劃概念
- 2009-2011年展覽檔期討論

專案執行

1. 「2008年度出版品館員滿意度調查」

該問卷調查針對本館2008年度25項出版品，提出五個調查項目：專業性、內容企劃、文字編輯、美術編輯、印刷品質，進行施測。本問卷調查共有72位同仁參與，收回有效問卷共計71份，施測誤差為0.33%，統計誤差為(+/-)1%。就各調查項目得分所佔樣本比例，分別取「特優」與「優」兩種得分級數加總後之較高與較低前五名（同分者並列），再總合五個調查項目之個別排行，作為最後滿意度調查之結果。2008年獲得滿意度較高者之出版品為：《建築實驗室》、《台北市立美術館閱覽1983-2008》、《傑利·尤斯曼》、《旗艦巡航—台灣當代藝術選粹(二)》、《不設防城市：建築中的藝術》、《二十五週年典藏圖錄總覽》。

2. 「研究組出版品專家諮詢」

為提升相關出版品之品質，本組諮詢詹偉雄、王庭玫、林志明、林宏璋、秦雅君、陳盈瑛、王俊傑、黃孫權、林銀玲等出版界專家與從業者，提供本館相關出版品之美術設計、編輯及內容規劃之建議，作為未來出版業務上可能之革新作法。

主要建議內容為：

- (1) 《現代美術學報》建議可重組學術委員會，內容規畫上建議採「一般論文」和「主題論文」兩大類徵稿。
- (2) 「美術論叢」可朝每年出版2-3本作規劃出版，以迅速累積包括藝評、影像及博物館學等單元議題之學術研究成果。
- (3) 《現代美術》雙月刊可配合展覽嘗試規劃專題如：中國當代藝術、動畫藝術…等；為增加全書的主題性，亦可嘗試邀請專題客座主編。
- (4) 美編部分，《學報》、「論叢」系列、《現代美術》雙月刊專題單元等版型，建議委外設計，以一新耳目。

3. 「展覽資料影像數位案」

本案為三年期計劃，主要將本館2000年以前未數位化之展覽相關影像照片、幻燈片，透過掃描進行數位保存，完成之圖檔並轉存於本館內部所建置之網站資料庫，以供館內同仁研究參閱之用，本年度已完成3000張展覽資料影像數位建置。

4. 「美術專業議題研究」

依據「台北市立美術館研究績效考核基準」之規定，積極推動館內研究人員進行專業研究。本年度共有研究銜同仁及館員提出41篇研究論文或報告，研究議題涵括中國當代藝術、現代水墨、全球當代影像、美術館行銷與觀眾研究、教育推廣、台灣美術史、典藏品研究、展覽規劃、美術館實務等，所有論文報告並依館長指示送交外審。

專家論壇

(1) 「方力鈞與中國當代藝術」座談會

回應「生命之渺—方力鈞創作25年展」於本館盛大開展，本組與該展策展人胡永芬共同策劃執行「方力鈞與中國當代藝術」座談會在4月19日下午舉行。與談者包括：黃光男（主持人）、湯瑪斯·克萊因（Thomas Kellein）、建畠哲（Akira Tatehata）、呂澎、盧迎華、石瑞仁、胡永芬等專家學者，座談內容整理發表於第144期《現代美術》雙月刊。

(2) 「蔡國強 泡美術館」展國際座談會

蔡國強的作品關注文化，一貫表達一種從東方哲學和現代宇宙論所引伸的形而上思索，其爆破作品與裝置藝術立足國際藝壇，深受矚目。為了能夠以更深入的角度來認識與探討蔡國強這位對當代藝術界有相當影響力的藝術家，於展覽開展當天（11月21日）在本館視聽室舉辦一場國際座談會。座談會分為上、下午兩場，上午討論蔡國強的藝術創作，下午從文化的角度看蔡國強的藝術。與談者包括石瑞仁（主持人）、大衛·羅斯（David A. Ross）、費大為、王嘉驥、楊照（主持人）、張小虹、長谷川祐子（Yuko Hasegawa）、高千惠、龔卓軍。座談內容整理發表於第147期《現代美術》雙月刊。

(3) 費大為談中國藝術趨勢

11月24日邀請中國知名策展人費大為先生為本館館員及義工舉辦一場「對中國當代藝術的分析」專題演講。

(4) 「臺北美術獎」轉型芻議系列論壇

自5月至8月共舉行五場座談，邀請歷屆得獎藝術家、評審、專業策展人、學者、藝術行政人員及媒體記者，包括廖培安、郭奕臣、陳萬仁、林冠名、曾御欽、胡朝聖、吳季璫、陳永賢、陳愷璜、梅丁衍、袁廣鳴、吳天章、姚瑞中、林平、賴瑛瑛、潘台芳、陳盈瑛、鄭乃銘、簡子傑、張晴文、李維菁等人與會，彙整各界意見，於館務發展小組會議討論並提報文化局後，將自2010年起採用新的競賽機制。



研究出版

定期刊物

現代美術

NO.142-147

本館定期性刊物，雙月出刊。

每一期不定期規畫有「展覽專題」、「藝術論評」、「推廣藝術視野」、「新進典藏介紹」、「旗艦巡航」、「美術館短波」等單元，是掌握本館重要展覽訊息與深度剖析台灣藝壇人物與趨勢之參考指南。

主編陳淑鈴，執行編輯楊明鏐。2009.2-12。1,000本/期。

現代美術學報

NO.17、18

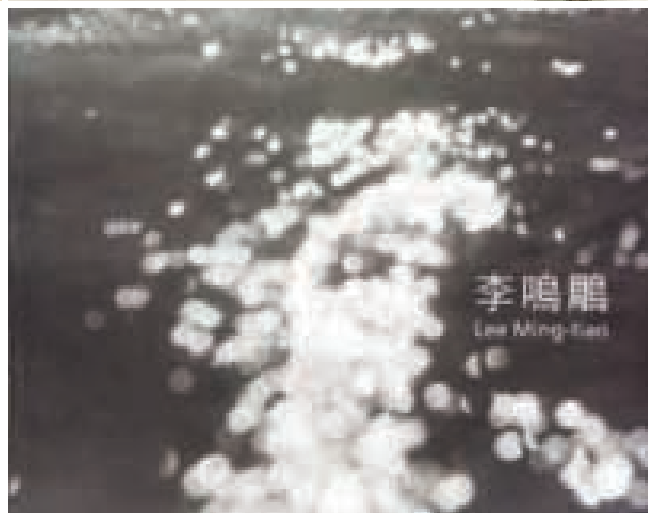
本館定期性刊物，半年出刊。

以現代化精神與觀點，深入論述當代、現代之跨領域美術理論、美術史論、美術評析、美術教育、美術行政等課題。No.17選刊的四篇論文，大致分為兩大主題，一為法國哲學大系德勒茲的圖表思想與傅柯系譜學的經驗美學，一為視覺藝術落實在美學經濟與教學設計上的實務探討；No.18的輯文則以「肖像」的意涵和「自畫像」自我認同的省視之論述為主。

主編李璣鳴。2009.5、11。700本/期。

藝術與社會—當代藝術家專文與訪談





研究組年度系列叢書。

編著者鄭慧華將本書分為「在歷史的廢墟上」與「在全球化的共時性中」兩大單元，第一單元收錄王墨林、陳界仁、謝英俊、林其蔚等四位在國內劇場、視覺、建築與聲音藝術領域中具代表性創作者的訪談與專文；第二單元則為傑瑞米·戴樂（Jeremy Deller）、Superflex、The Yes Men等三位組國際藝術家之訪談錄。

主編陳淑鈴，執行編輯方紫雲。2009.12。500本。

2008北美館年報

本館年度業務成果。藉「館務瞭望」暨「業務成果」二大單元，提示本館前一年度（2008）館務推進重要紀事與執行成果，書末並有「附錄」，列舉有關本館的實用資訊與相關數據。

主編陳淑鈴，執行編輯胡慧如。2009.10。700本。

展覽專輯

李鳴鵬攝影回顧展

本書為李鳴鵬展覽同名專輯，亦為其攝影精華作品總輯。國內攝影研究者莊靈、蕭永盛特為本書撰文介紹，書末並收錄李鳴鵬回憶錄。

總編輯吳昭瑩，執行編輯余思穎。2009.1。500本。

叛離異象——後台北畫派

由本館策劃「悍圖社」八位成員聯展之展覽同名專輯，並邀請高千惠以〈悍圖八家的後台北新藍調〉，以及黃海鳴以〈悍圖社的特殊體味與體位關係〉為題論述專文。

執行督導吳昭瑩，執行編輯邱麗卿。2009.2。600本。

激情心靈：17位台、日新世代藝術家錄像展

同名展覽專輯。書中除有蕭淑文之策展論述〈激情心靈〉外，也邀請國內影像評論家劉永皓以〈交叉地帶：數位、陰影、心靈〉為題，對本展展出作品進行精闢的介紹。

執行督導吳昭瑩，執行編輯蕭淑文。2009.3。600本。

當代藝術神話——張宏圖、楊茂林、涂維政

本展覽專輯以策展人黃舒屏所撰之〈掘墓者的文化言說—歷史、經濟與神話〉一文為題旨，並收錄三位藝術家的展出作品選輯及年表。

執行督導吳昭瑩，執行編輯林葆華。2009.3。500本。

世外桃源——龐畢度中心收藏展

本書為法國龐畢度中心收藏展專輯。書中邀請策展人迪迪耶·奧當傑（Didier ottinger）撰文〈阿卡狄亞：時空的分際點〉（Arcadie: Ligne de partage du temps）介紹本次展覽題旨，艾蜜莉·何納荷（Emilie Renazd）在〈在新世外桃源裡相見〉（A Poll en Néo-Arcadie!）一文中，更進一步延伸本展作品理念。

總編輯吳昭瑩，執行編輯余思穎、方美晶。2009.4。1,000本。



另一個美好的一天：杜佩詩個展

本書為杜佩詩於2009年個展之同名專輯。專輯中除收錄藝術家創作自述外，另收有王心怡撰〈揭示當代荒謬的可愛啓示錄〉一文，回應展覽概念。

執行督導吳昭瑩，執行編輯張美華。2010.4。500本。

主體・繪畫・客體：洪藝真個展

本書為洪藝真於2009年個展之同名專輯。專輯中除有完整展覽作品圖版外，另有藝評家、策展人王嘉驥為本展撰寫之論述：〈異化與還真—洪藝真近作中的複製策略〉。

執行督導吳昭瑩，執行編輯邱麗卿。2010.4。1,000本。

飄遊・境遇：蕭嫩個展

本書為蕭嫩個展同名展覽專輯。專輯中除有展覽展出畫作之完整圖版外，並收錄廖仁義、黃小燕之介紹專文。

執行督導吳昭瑩，執行編輯蔣雨芳。2009.5。500本。

嚴雋泰伉儷油畫展

本書為嚴雋泰與嚴夫人許婉瓊伉儷聯展之專輯。

執行督導吳昭瑩，執行編輯林葆華。2009.5。500本。

形色音韻—陳銀輝回顧展

該書為國內畫壇前輩陳銀輝的回顧展專輯，藝術家蘇憲法及林文昌分別撰寫〈物我之間出入自得—陳銀輝風格不受限的藝術格局〉及〈理性與感性的粹練與交融—陳銀輝八十回顧展賞析〉兩篇專文，深入介紹陳銀輝的創作生涯。

總編輯吳昭瑩，執行編輯張美華。2009.7。700本。

賴傳鑑八十回顧展

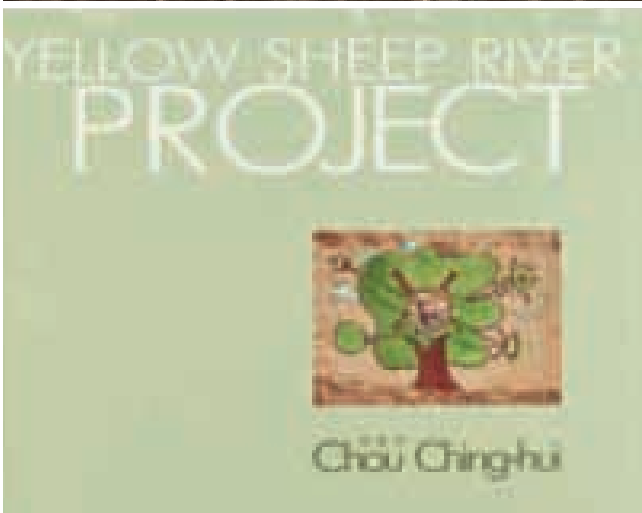
該書為賴傳鑑回顧展之專輯。除有完整展出作品之圖版外，另收錄台陽美協理事長吳隆榮與成大歷史系教授蕭瓊瑞對其創作的研究專文。

總編輯吳昭瑩，執行編輯林葆華。2009.7。700本。

皮克斯動畫20年

本書為皮克斯動畫公司授權之國際中文版專輯。收錄完整巡迴展圖錄，並邀請國內動畫專家石昌杰專文介紹〈皮克斯的故事、角色、與電影世界〉。

總編輯吳昭瑩，執行編輯蕭淑文。2009.8。1,000本。



永恆是情景的回復：潘娉玉個展

本書為潘娉玉個展同名專輯。書中為使讀者與觀者深入藝術家作品情景，除有執行編輯余思穎對藝術家潘娉玉的專訪實錄外，另收有潘娉玉寫於1997年〈伊甸絮語〉長詩一首。
執行督導吳昭瑩，執行編輯余思穎。2010.8。500本。

開顯與時變——創新水墨藝術展

本書為本館策展人劉永仁主題策展之展覽同名專輯。劉永仁以「開顯與時變」為題論述本展，並邀請中國藝評殷双喜撰文〈開放與延伸：當代文化中的實驗水墨〉與之呼應。
執行督導吳昭瑩，執行編輯張美華。2009.10。600本

黃羊川計畫：周慶輝個展

本書為周慶輝同名展覽專輯之節錄版。書中有藝術家周慶輝與陳傳興、楊照三人的對談錄，以及中國復旦大學視覺文化研究中心副主任顧錚為「黃羊川計畫」所撰之專文。周慶輝所發表之攝影作品則以四個子題作為註解。
執行督導吳昭瑩，執行編輯蔣雨芳、支涵郁。2009.10。120本。

上海故事——上海美術館館藏作品展

該書為上海美術館與本館交流展之展覽同名專輯。收錄上海美術館館藏之潘玉良、林風眠等「海派」畫家代表性作品50件。
執行督導吳昭瑩、李磊，執行編輯林葆華、盧緩。2009.10。1,000本。

蔡國強泡美術館

展覽同名專輯。
由作家、亦是本展的展覽總顧問楊照擔綱主編，本館與蔡國強工作室共同合作編輯，邀請王嘉驥、建（Akira Tatchata）、喬舒亞·庫柏·雷歐(Joshua Cooper Ramo)與巫鴻等中外研究學者，專文探討蔡國強作品的各個面向，並援引《詩經》「風雅頌」之美學分類，收錄蔡國強歷年來創作的作品圖版。附錄部份，楊照以近距離感性的觀察，親自題寫〈看！這個世故的男孩〉一文，捕捉到在蔡國強生命中一直都存在著男孩性格，也呼應著他旺盛又精采的創作生涯。
主編楊照，總編輯吳昭瑩，執行編輯余思穎、雷逸婷、許博理、李依樺。2009.11。2500本。

2009臺北美術獎

2001年以來，「臺北美術獎」朝向當代性轉型，並已成為國內藝術創作新秀的角逐目標。該書收錄「2009臺北美術獎」五位得主，以及優選、入選者之作品圖版，並附有本屆評審團代表徐文瑞之評審感言，可作為掌握年度年輕創作者趨勢的參考。
執行督導吳昭瑩，執行編輯蘇嘉瑩、邱麗卿、張美華。2010.12。700本。

台灣頭：曾敏雄人物攝影選集1999-2009

本書為曾敏雄2009年同名個展專輯。
執行督導吳昭瑩，執行編輯李瑋芬。2010.1。500冊。

其他研究文集

08台北雙年展

本書為「2008台北雙年展」延伸讀物，以學術文章為主軸，集結國際知名藝評家、策展人與學者之專題論述共七篇，及兩位策展人徐文瑞、瓦希夫·寇東（Vasif Kortun）的導讀介紹。

執行督導張芳薇，執行編輯周安曼、簡正怡。2009.5。1000本。

2009美術館教育國際研討會—— 美術館教育的傳統與創新

為本館主辦之美術館教育國際研討會之論文集。

執行督導劉建國，主編王素峰。2009.12。700本



97年典藏目錄

年度專書。

該目錄收錄本館2008年1月至12月所蒐藏或獲捐贈之作品共123件。

由館內研究人員多位執筆介紹其中35件國內外藝術家作品。書後並附登錄總冊，便於查閱。

策劃編輯林育淳，執行編輯林蛟碧。2009.12。500本。

台北市立美術館典藏專冊 I 台灣美術近代化歷程： 1945年以前

該圖錄邀請李欽賢、莊伯和、顏娟英、蕭瓊瑞、謝里法以及林育淳等台灣美術史研究學者，以收藏美學、圖像學、歷史定位等角度進行研究議題討論，並選錄1945年以前本館典藏之雕塑、膠彩、西洋畫、攝影等經典作品編輯而成，藉以呈現本館重要收藏之美並探討作品的學術性定位。

策劃編輯林育淳，執行編輯林育淳、林蛟碧、王蔭瑜。2009.12。1,000本。



【三】推廣・教育 為促進社會大眾認識與親近現代、當代美術，拓展美育視野，鼓勵參與美術館等藝術環境，分享藝術鑑賞的收穫，本館針對不同年齡與背景之參與對象，規劃了各種類型的推廣與教育活動。以下將擇重要內容進行說明。

1. 回應展覽的分層活動



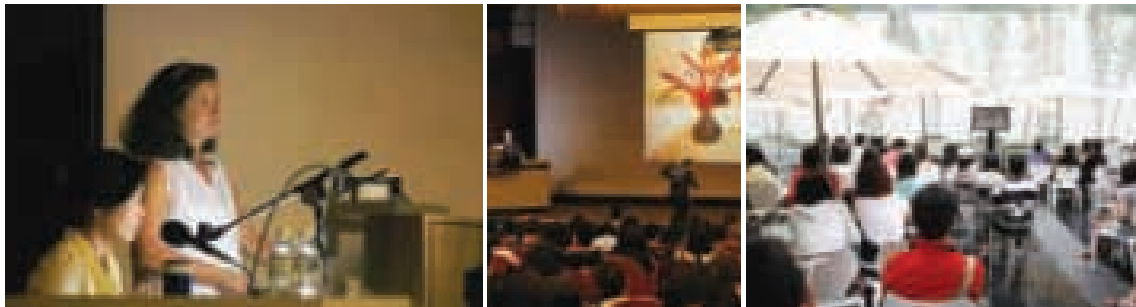
為提供觀眾對於展覽背景知識的瞭解與作品的欣賞，在全年度的各項展覽期間，規劃舉辦系列性、兼具深度與廣度之演講會與賞析會。針對大型特展，則依展覽個別屬性，精心規劃套裝或主題教育活動。

(1)「走進桃花源」兒童藝術體驗

本活動的構思來自「世外桃源—龐畢度中心收藏展」，透過近距離接觸西方現代藝術的機會，延伸出一系列的視覺體驗與引導性教學創作。活動現場由一本大型的繪本書開始，讓人宛如走進桃花源繪本故事中，由教學老師以講故事的方式，帶領小朋友一步一步隨著故事的發展進行五個體驗及創作活動。

第一單元「走進桃花源」先領受故事的開頭，接著第二單元「杏花林」，欣賞畫家波納爾的作品；第三單元「藝術寶盒」區，開始進行構圖體驗；第四單元「影子隧道」，透過燈光投影，進行影子造形體驗；第五單元「黑色森林」，利用各種材質的棉繩，在魔術氈的牆面進行抽象線條體驗，最後第六單元，學習者共同進行拼貼創作，讓參與的小朋友運用在活動中所經歷的、所感動的，拼貼一幅屬於自己的桃花源作品。





(2)「皮克斯動畫20年」特展 套裝推廣活動

「皮克斯動畫20年」於8月7日至11月1日在本館1樓展出。展覽期間本館針對不同客群之背景，規劃了系列性活動，希望藉由剖析動畫此一老少共賞的藝術媒材，開啓台灣觀眾想像力的心靈。

「大家的皮克斯動畫講壇」：由策展人艾麗斯·克蕾曼（Elyse Klaidman），同時也是皮克斯大學與策展部門負責人，以及四位分屬皮克斯公司技術與藝術相關部門，打造皮克斯動畫傳奇的幕後專業團隊包括比爾·孔恩（Bill Cone）、丹尼艾麗·芬柏（Danielle Feinberg）、傑森·畢可史代夫（Jason Bickerstaff）、布林·伊馬傑爾（Bryn Imagire），現身說法談皮克斯獨特的動畫企業文化，及其著名的藝術設計、電影攝影藝術、角色演變的旅程與故事形成的團隊工作等主題。

「愛好動畫人士的講座」：邀請國內動畫人才培育搖籃如台灣藝術大學多媒體動畫藝術系、實踐大學媒體傳達設計系、台北藝術大學科技藝術研究所執教之老師以及動畫導演等專業人士，來談幾部皮克斯為人所熟悉的動畫作品，如《海底總動員》、《料理鼠王》、《瓦力》等作品的創作與創意。

「關心動畫產業人士深入講座」：由國內動畫業界領銜者如頑石創意、遊戲橘子、春水堂、太極影音科技、舞墨映畫、冉色斯創意影像公司、杰德創意、點晶科技等，就其在動畫這個領域的開發嘗試與推廣行銷面的寶貴經驗與觀眾分享。而配合展覽，同時也規劃了多場放映活動，透過影片欣賞美國電腦動畫的發展歷史、台灣電腦動畫創作精選，以及台灣3D電腦動畫電視影集的發展面貌，藉此對照，期待台灣動畫產業能與世界接軌。

另還有「皮克斯動畫賞析會」、「放映活動」、「動畫好好玩：數位動畫體驗教學活動」等。

(3)「蔡國強 泡美術館展」藝術對談

邀請國內藝術學者黃海鳴、林志明、吳瑪悌、倪再沁、劉育東、石瑞仁、梅丁衍、顧世勇、潘小雪，以及戲劇創作者張忘、詩人羅智成、與該展策展顧問楊照等人，在11月27日-28日兩天進行4場藝術對談，就「慢火延燒」、「狼來了」、「看不見的浪漫」、「語言遊戲」等四個主題，分別探討蔡國強跨界藝術的「爆發力、可能性、本質性、價值性」，讓大眾以多元角度領會藝術家深刻的內在與跨界藝術的寬廣表現。



2、與校園結合的美術館推廣活動

美術館是結合校園藝術課程實施教學的最佳場所，目前除了針對台北市國小中年級學童所規劃的「育藝深遠」外，另有針對國中生規劃的「台灣生活美學運動—文化與教育結合方案」。

(1)育藝深遠

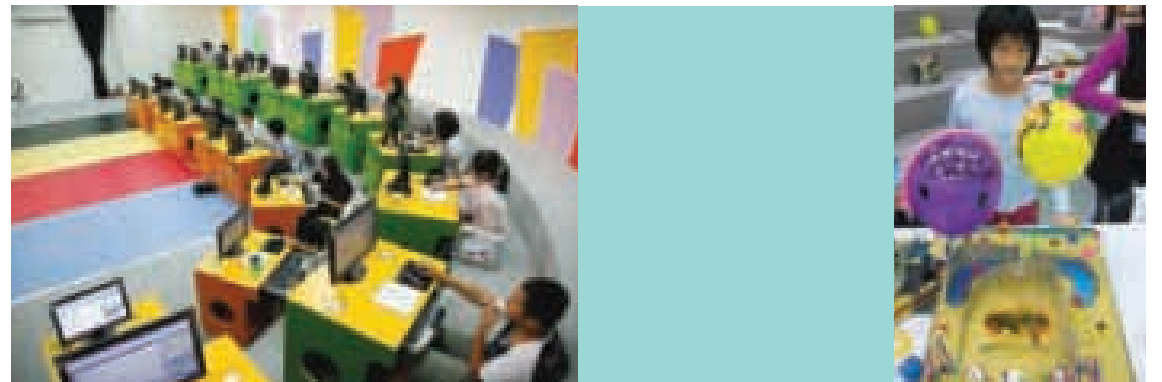
台北市「育藝深遠—藝術欣賞啟蒙」方案，旨在讓台北市國小三年級學童，都能在學年中進行一次美術館深度參訪之旅。由本館育藝深遠導覽義工進行該展之導覽，並搭配「學習手冊」進行說明。

2009「育藝深遠」藝術啟蒙活動主要以本館「25年典藏精粹」及「開顯與時變—創新水墨藝術展」兩檔展覽做為欣賞主題。



(2)台灣生活美學運動—台北市文化與教育結合推動方案

中學階段是孩子逐漸發展個人獨立思考、邏輯思考能力時期，觀察與圖象思考能力也於此時期漸臻成熟，由文建會與教育部共同補助的「文化與教育結合推動方案」，擬為青少年提供適情適性之美術館教育活動，透過觀賞、思考、互動、創作等活動，培養中學生的藝術感知能力、美學素養，並建立親近藝術之生活習慣。



2009年4月到11月1日，本館為該教育方案規劃了「藝術少年遊」活動，實施「探索典藏」、「COMICS動起來：國中生動畫創作工坊」、「藝術派對夯—少年家與藝術家對話」及「酷_Young創作工坊」等活動。

「探索典藏」：引導參加者藉由肖像・記憶、構造與樣式、線條與感知、觀看〔內省〕、在地景緻等五項「發想的起點」欣賞展覽，導覽過程結合觀者自身生活經驗與展品、導覽者進行互動。

「COMICS動起來：國中生動畫創作工坊」：以分鏡表說明動畫時間與空間、飛行動畫、四格漫畫的原理，培養學生創意思考的習慣與邏輯說服的能力，透過動畫體驗養成小處觀察（創意發掘）大處著眼（說故事講重點）的能力。

「藝術派對夯—少年家與藝術家對話」：邀請國中同學與藝術家一起探索「這是誰的展覽？」，體驗藝術家從多元的生活原點，創造多元且豐富的視覺展演互動，感受藝術與生活的關係。

「酷_Young創作工坊」是一個以參觀「這是誰的展覽？」及配合展覽而規劃的創作活動，由藝術家與國中同學一起觀想展覽，並運用「漫畫」與多媒材結合創造小型的空間體驗。

3、為社會大眾傳遞美育價值



美術館扮演社會教育的重要推手，除了琳琅滿目的展覽與推廣活動，供市民欣賞體驗外，也透過定期與不定期的主題性講座，邀請文化領袖開講，傳遞美育的價值。

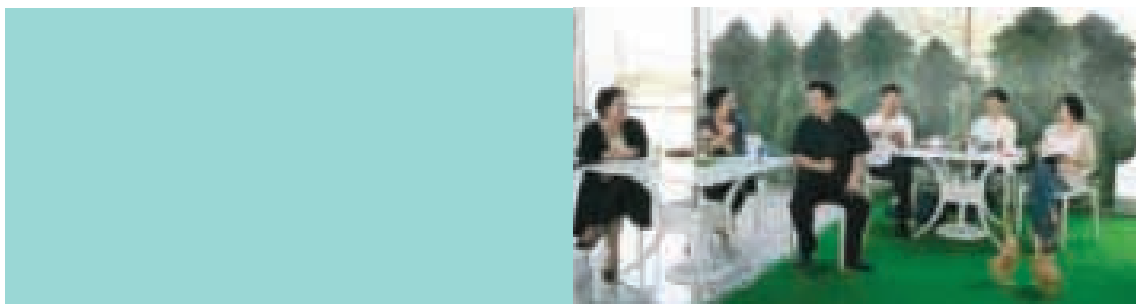
(1) 真善美講座

最壞的年代也是最好的年代，爲了在經濟蕭條之際，讓我們的心靈也能享有「簡單的豐盛」，自2月起至6月，每週日上午9：30—12：30，邀請哲學美學教授傅佩榮、人文建築教授王鎮華、文化美學教授林谷芳，暢談真善美的人生哲思與體驗。三位學儒在該演講會中，重啓東方與西方、傳統與現代、藝術與生活之對話與交融，予現代人一帖受用的「心靈經濟學」。9至12月間，則繼續由古典音樂導聆教授劉岷渭、與王鎮華、林谷芳聯手主講該講座。



(2) 「尋訪世外桃源」現代詩會

5月29日下午2:00-4:00在本館1樓大廳舉行一場「尋訪世外桃源：現代詩會」，由羅智成主持，陳義芝、楊澤、陳育虹、劉克襄、陳克華等國內著名詩人齊聚一堂，共同分享融通東西方藝術的恬淡天真理想吟詠之傳統，也藉著以詩引畫，開啓一場現代詩與經典名作的對話。



4、親子共享的創作活動



親子共享藝術，全家樂活學習，是美術館的分齡活動規劃中的核心部份，每一年的暑期夏令營、以及廣場創作體驗，都是極受歡迎的人氣活動。2009年並在二樓展覽區內開闢「209藝想空間」，透過小型、多場次的展覽延伸活動，增進親子之間的藝術對話。

(1) 2009夏令營「故事高手」

招收對象爲目前在校一年級以上至六年級之小學生。辦理7梯次，每梯次40名，招生280名。每梯次二天的活動內容，依「我的故事」、「藝術家說什麼故事」、「以典藏作品說故事」、「圖文創作」、「Pixar動畫如何說故事」、「動畫簡單作」、「動手工作坊」、「驗收成果」等單元進行。

(2) 209藝想空間

A. 「打開畫匣子」

二十一世紀的競爭力首重創造與思考，許多研究指出美術館是刺激發展創造力與思考力的最佳場所之一，藉由無所不在的視覺圖像閱讀，以及親子間的口說表達，可以強化孩子的創造力與思考力。故本館針對想親近藝術作品，卻又不知從何開始的家長，設計了「打開『畫』匣子—209親子活動」。

首檔活動以本館典藏展的展出內容爲主，活動設計針對有7-12歲孩子的家庭觀眾，透過簡單的眼觀手動的創作活動與親子對話，讓家長陪同孩童一起接受藝術的啓蒙。

B. 「移動彩虹家庭號」

爆破與焰火是藝術家蔡國強最引人注目且爲人熟知的創作主題，「移動彩虹」爲其於2002年發表的作品。彩虹代表眩麗奪目的煙火華幕，而這個主題同時也象徵每個人心中所期待的重生和希望。「移動彩虹家庭號」教育活動正是回應這樣的概念，邀請家庭觀眾以拼貼或繪畫的方式，爲即將於台北舉行的花博盛會設計焰火，並藉此體驗藝術家創作的想法與內涵。



(3)廣場創作體驗

A.「快樂大頭總動員」

中國中青輩名畫家方力鈞，筆下大光頭及憨厚稚拙的表情，是其作品一大特色。本活動內容即以方力鈞極具個人特色風格的光頭像進行發揮，從觀察尋找家人的臉部特徵，再進一步從心理層面傳達出誇張或「逗趣」的造形表現在紙上，並結合實物材料與裝飾複合的創作方式，建立特色化的肖像，最後以背景道具配合主角肢體表演，充份體驗藝術家在創作過程中的表現與感受。



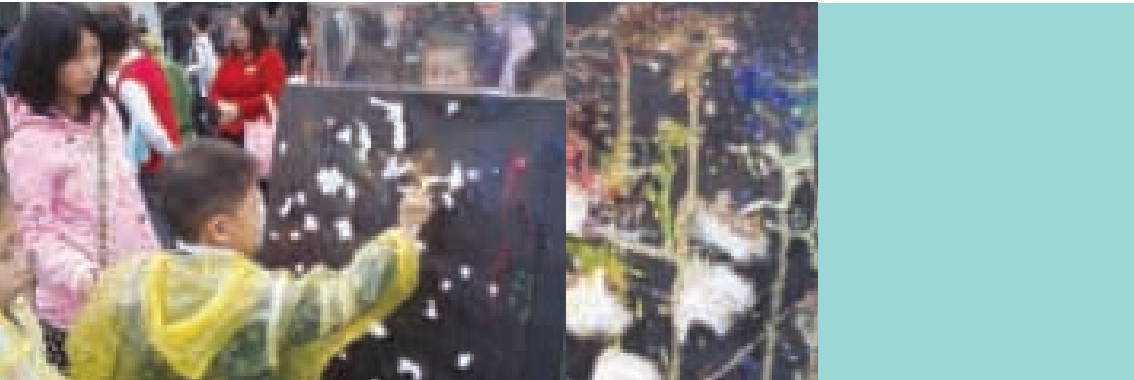
B.「典藏精品拼圖大賽」

透過10件典藏複製品，規劃富有趣味性與競賽氣氛組成拼圖遊戲，以過五關方式分三組輪流進行創作體驗，輕鬆學習典藏名作的藝術家名字、作品名稱、造形與色彩及表現畫風等等。依典藏作品分屬膠彩畫、書法、油畫、雕塑等各類媒材的創作屬性，規劃為平面式、L形直立式、橫臥式、方塊體、回貼式及吊掛式等不同組合拼貼表現，除了讓參加者能夠認識西方藝術的特色外，也能瞭解「東方風格」作品的意涵。



C.「引爆畫堤」

藉由蔡國強作品的啟發，規劃「飛龍在天」、「外星人看的作品」、「回歸平面」等活動單元，透過遊戲兼具創作活動，認識藝術家的想像力與創作潛能，也體會跨類型的裝置藝術與表演藝術的豐富性，如何超越民族與國家的疆界，並且表現出中國自然思想的歷史文化的浩大意涵，藉此拓展小朋友更寬廣的藝術欣賞角度與表現媒材的知識。



5、專業知識與實務經驗的交流平台

持續學習對美術館教育人員而言是一件相當重要的課題，尤其是邁入21世紀數位化的新時代，美術館教育除擔負傳統性的功能與任務，也面臨到許多新的挑戰，美術館教育人員必須與時俱進，不斷自我充實，以稱職地執行美術館教育所賦予的任務，並面對接受各種新的挑戰。本館每兩年舉辦一次的「美術館教育國際研討會」成為美術館教育人員知識與實務經驗交流的重要平台。

2009美術館教育國際研討會— 「美術館教育的傳統與創新」

該研討會邀集國內外專家學者林曼麗、林國平、林白苧、陳甫彥、劉傑文(Jennifer Quong)、丁維欣、劉婉珍、馬幼娟、琳達·凱莉(Lynda Kelly)、瑪拉·索梅克(Marla Shoemaker)、並木誠士(Namiki Seishi)、蘇珊·薩拉夫(Suzanne Sarraf)、尼克·奧尼塞(Nik Honeysett)、傑克·祿登(Jack Ludden)，主持人漢寶德、張譽騰、謝小疆等，就美術館教育的重要議題，共同討論與分享經驗，提供國內美術館教育人員持續學習的機會。

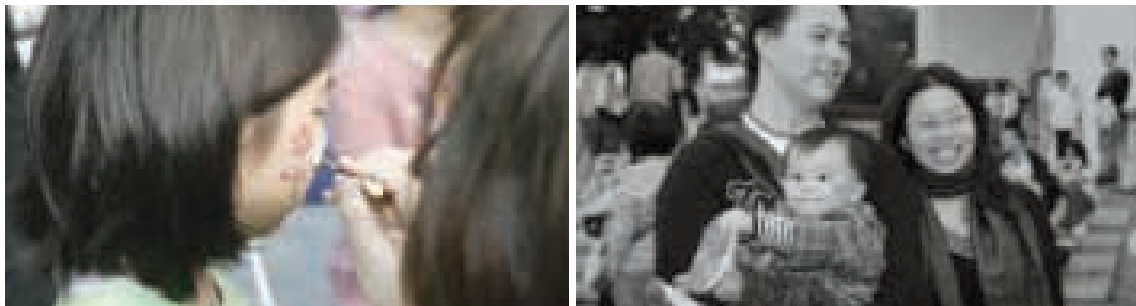
本次研討會議題包括：1.美術館教育傳統功能的創新發展趨勢，包括分齡化的活動安排、美術館與社區及學校、導覽的新面向等。2.美術館教育面臨數位科技應用的新趨勢。包括：美術館教育網站的建制、Web 2.0的接續發展、Online Learning的當今發展趨勢 (包括Webinar)、教育媒體應用等。3.美術館教育面臨行銷、娛樂與觀光的因應策略。探討美術館如何能在不失原本教育學習目標下，又能兼及此外在社會力的影響，推陳出新。4.美術館教育部門組織與人員培訓、新技能的需求。包括：美術館教育部門的組織結構和運作的更新、美術館教育人員的新型態培訓、美術館教育人員與數位科技的技能。

6、時令應景的特別活動

如何為市民的休憩與生活注入文化藝術氣息，使美術館成爲一種生活的必須，是現代美術館推廣工作的重要精神，本館於2009年嘗試結合人氣節日情人節與中秋節，舉辦大型廣場活動。

(1) 情人節活動—「琴聲藝濃—浪漫爵士情歌頌」

2月14日情人節當天下午，在本館廣場舉辦「琴聲藝濃—浪漫爵士情歌頌」活動。一系列爵士薩克斯風與鍵盤手二重奏演奏及抒情爵士西洋情歌演唱，讓觀眾如癡如醉；活動現場另有飄香咖啡、情人對對彩繪藝術妝，以及獲贈「情人甜心袋」小禮物等活動，爲這個甜蜜的佳節增添浪漫氣氛。



(2) 中秋節活動—「中秋賞樂，繪幸福」

稟持人饑己饑、人溺己溺的大愛精神，特別藉著中秋節(10月3日)下午在本館廣場舉辦「中秋賞樂繪幸福」活動，邀請藝術界及各方人士共襄盛舉，共同以行動表達對88災區的關懷。

活動邀請到兩位原住民歌手現場演出：布農族王宏恩自彈自唱原創歌曲「月光」，以及泰雅族羅美玲清新的歌聲演唱「愛一直閃亮」原鄉歌曲，並有台北愛樂管弦樂四重奏現場演出。希望藉音樂、藝術爲原鄉的災者療傷祈福，也祝福災區兒童拾回笑容，早日回歸正常快樂的生活。

現場特別裝置大型「柚子寶寶」不倒翁，作爲本活動的精神象徵，現場來賓可與柚子寶寶抱抱，象徵「保佑平安」，鼓勵全民不被環境擊倒，積極樂觀面對充滿挑戰的生命。



(四) 典藏·創發

透過典藏作品能昭顯美術館的地位及特色，本館藏品的蒐集購藏注重「質」與「量」的均衡，並依照館的性質，訂定計劃性、長期性的蒐藏政策。本館蒐購方向主要以二十世紀以來之傑出優秀作品爲主，具體呈現以台灣美術史爲依據之典藏脈絡，同時也收藏國際優秀作品，並積極運用之，以達到美術館收藏、展示、教育推廣、交流、研究等目的。

本館年度典藏品購藏經費由台北市政府編列，每年度依預算狀況而有所增減，自2001年起每年預算最低爲2,000萬元，最高爲4,000萬元。2009年度典藏預算爲4,000萬元，在此典藏經費規模下，本館持續以20世紀以來台灣傑出藝術家的優秀作品爲典藏蒐購方針，並配合年度展覽和研究，購藏藝術家的優秀作品。

典藏的辦理程序是依據「台北市立美術館典藏發展小組作業要點」於年初召集典藏發展小組會議，進行當年度蒐藏計畫之討論，並選出當屆典藏審議委員會成員，再依「台北市立美術館美術品典藏審議會設置及審議要點」、「台北市立美術館美術品蒐購要點」進行作品典藏的審議工作。

同時爲了創造發揮活用典藏品，除了在本館官網上建置典藏資料庫外，亦透過參與國科會「數位典藏與數位學習國家型科技計畫」之「台灣多樣性知識網」，盡力充實網站典藏學習內容，今年度並嘗試創意衍生性商品之開發，以強化典藏的創發運用。

新進典藏介紹

陳進〈手風琴〉
本作品為陳進於1935年創作並入選第九回台展的珍貴作品，因作品數十年未曾公開亮相，一度被視為散佚的作品。本作品因多處摺痕破損，專案聘請林煥盛修復師以及日籍修復師經過半年的仔細修復，2009年9月以完整的面貌於本館2樓展出。

郭雪湖〈新聲〉（芝山岩）
此作為獲得第五回台展台展賞的作品，以台北近郊優美的山區景緻為題，作為解釋當時於台灣東洋畫壇蔚為風潮的細密「雪湖派」風格特色，相當具有指標性的代表意義。〈新聲〉可與本館原本收藏的郭雪湖〈圓山附近〉互相呼應，未來若將兩件作品搭配以進行後續研究及展覽、教育推廣，將是相當有意義的規劃。

江賢二〈對永恆的冥想01-33〉與〈銀湖08-07〉
「對永恆的冥想」系列作品之一，這是藝術家延續抄寫《心經》的經驗所得，然而與其說這是一個宗教式的儀式，毋寧說是一場與純淨之美的心靈交會，超脫出沉重的時間感，畫下一幅幽縹的宇宙星空，展現了平靜的心情。另一件〈銀湖08-07〉則為江賢二創作於2007-2008年間的作品。1977年江賢二回台定居後，作品中從強調身體與土地重聚的返鄉經驗，逐漸演變為對生命更寬廣的詮釋。其繪畫經常探討死亡、生命歸屬、乃至於心靈與精神安頓的課題。

陳宏勉〈耿耿倚天外〉與〈四體草書酒詩詞屏〉
其水墨作品畫風不同於學院派，大氣格局，細緻手法，風格獨具。書法作品頗具懷素、傅山之狂，看似連綿，實則字字獨立，粗細扭轉變化極大，筆畫順處不滑，轉處不滯，飄逸且剛健，此書風實不多見。

周澄〈玉山春曉〉
為藝術家登臨玉山後，以清麗俊秀的筆墨描繪出對台灣第一高峰奇峻山景的感動和主峰壯闊山勢的讚嘆。

林淑女〈花光水影夢飄香〉
以淺灘荷塘的幽深靜地為描繪主體，單純而重複的畫題，組構出和諧統整的有力畫面。荷花在水間各展其姿，從盛開至凋零，暗喻歲月榮枯與生命循環，不但寫景也寫意寄情。

于彭〈靜虛還神〉
為一組兩件立軸，風格延續自90年代末期以來的「慾望山水」系列，卻不同往昔以山水畫為鋪陳主體。畫面上的組合不再是怪誕荒謬的舞台，而是可居可遊的山水，不變的是一種獨特的附庸風雅及矯飾懷古的氣息。

此外，還有連建興的油畫作品〈失落的嶺腳〉，以及國際知名錄像藝術家比爾·維歐拉（Bill Viola）的錄像作品*The Innocents*。

年度捐贈入藏的作品，有蘇旺仲的油畫作品〈新巷道〉以及方力鈞的版畫作品〈1992.2.1〉等二件。

典藏珍品借展交流
本館典藏作品不僅收納於庫房重地，亦積極進行典藏作品的交流。本館的典藏作品交流工作有二大重點，其一是提供典藏品圖版的借用，其二是典藏作品的外借展出。

為方便提借者應用本館典藏品之影像資料，提供有數位影像提借服務，2009年度作品圖像共借出使用273件次。館內使用16件次，館外257件次，其中主要運用於雜誌、展示圖版、畫冊、專書、專輯、學術研討會、網頁、月刊、研究專書、導覽手冊、說明書、新聞報導、音樂會投影背板等用途。

本館典藏品亦提供借展使用，以推廣本館典藏作品並促進國內美術館界與藝術界之交流。2009年度計有10個單位向本館外借典藏作品展出，共有143件次。

典藏作品修復成果
典藏品維護工作主要是依據作品的破損狀況及重要性依序進行修復，故修復對典藏來講是一項重要的任務，也是一門具專業性、技術性高，且十分細膩的工作。隨著時代的進步，修復材料也不斷的研究更新，本館的修復工作秉持最基本原則，即力求保持作品原貌，而非重新創作新的作品。2009年典藏品的修復有：陳進的〈手風琴〉以及黃靜山的〈南國之船〉二件膠彩作品。

分類號	作者	品名	年份	媒材 尺寸	修復日期	修復項目
I0546	陳進	手風琴	1935	膠彩、紙 180 x 170 cm	2009.4.26 2009.9.4	膠彩畫作品維修繪畫層 膠彩畫作品維修基底層 裝裱
I0541	黃靜山	南國之船	1941	膠彩、紙 150 x 328.5 cm	2009.4.26 2009.9.4	膠彩畫作品維修基底層 畫面加固

典藏文獻研究出版
除每年編印之「典藏目錄」之外，今年增加了出版設定作品類別或主題，以深入的研究議題為基礎的典藏專題研究圖錄《台灣美術近代化歷程：1945年以前》，藉以呈現本館重要收藏之美並學術性地探討作品的定位。

網站典藏學習內容
參與國科會「數位典藏與數位學習國家型科技計畫」之「台灣多樣性知識網」，配合中央研究院歷史語言研究所進行多樣性知識網之內容建置，將歷年典藏目錄之文章及作品等相關研究文獻數位化，以充實典藏研究資料；另在本館官網上配合典藏展進行主題網頁的規劃與製作，增加本館官網的學習資源。

創意衍生性商品開發
委託具創意、專業之設計師，以本館重要收藏品為設計藍本，開發相關衍生性商品，短期目標是在2010年花卉博覽會期間推出各式商品，長期目標則是希望建立本館品牌形象及藝術品相關授權。



【五】公關・行銷

美術館的國際公關事務，主要執司公共關係、行銷宣傳、資源整合與訊息溝通等任務，協助本館與國內、外館際間的交流合作，建立美術館組織內部與各界的溝通對話。藉由實體行銷策略與媒體發佈，與館內外資源的整合運用，適切地包裝美術館的各項訊息，同時獲得廣泛資源的挹注，以成功塑造美術館的對外形象。

滿足形象建立與行銷意圖的企業資源爭取

資源整合與行銷是本館極其重要的工作，公部門與民間企業的資源結合，對於美術館業務推廣的影響力與日俱增。無論在展覽、活動、研究等經費或設備等資源上的爭取，甚至結合企業與媒體進行廣泛的行銷工作，均為本館帶來極大的助益。

今年度的民間企業資源爭取可謂成果豐碩。包括「美術館之友聯誼會」對硬體空間、研究出版計畫及行銷費用的經費挹注，以及瑞信（Credit Suisse）對週末夜間開館軟硬體費用的支持，使得相關改造、出版、推廣等工作得以順利展開，上述資源更成為美術館的贊助良例。

設備資源的贊助亦是美術館整合外界資源的重要形式，例如台灣愛普生公司對「激情心靈：17位台日新世代藝術家錄像展」與「蔡國強 泡美術館」展投影設備的全力支持、長榮航空公司對「世外桃源—龐畢度中心收藏展」的辦展人員往來與作品運輸的協助、亞都麗緻大飯店對「世外桃源：龐畢度中心收藏展」、「皮克斯動畫20年」展、「蔡國強 泡美術館」展的資源提供與宣傳合作等。

透過資源交換的形式，展覽活動的宣傳效益也能達到提升的目的。例如與亞都麗緻大飯店、「天下文化」、「典藏藝術家庭」等本身已具宣傳通路的企業結合，透過票務合作舉辦行銷宣傳活動，可以結合美術館與企業彼此的管道合力宣傳，拓展觀眾基礎。在「皮克斯動畫20年」展中，北美館與台灣迪士尼合作推出展覽與同時上映的《天外奇蹟》（Up）共同宣傳的限量聯票合作案，效果奇佳，吸引雙方固有的媒體與各自的基本觀眾族群的關注，也開發了更大的觀眾可能性。

美術館與企業的合作須同時兼顧活動的深刻意義，本館與長榮航空合作的「世外桃源」展「看龐畢度 到龐畢度」活動即是成功案例。本館以長榮航空提供台北—巴黎來回的直飛機票，送給展覽入場的第10 萬名與第20萬名幸運觀眾，讓來參觀台北展出的龐畢度中心收藏的觀眾，也可以親赴巴黎龐畢度中心，體驗其豐富收藏。

「企業之夜」藝企合作是美術館持續進行的贊助募款方式，透過大廳這充滿時尚設計感的場地，美術館選擇具代表性的企業進行合作，舉辦企業專屬的藝術活動，並爭取企業對館務經費的支持與提供。例如在通訊業界與公關廣告界引起關注的「HTC ART PARTY」，這場活動共規劃近七個月，晚會效果極佳，本館大廳的優質定位也在業界中成為話題。

總結來說，2009年最主要具體贊助事蹟分別為：宏達國際電子股份有限公司贊助館務發展經費；上海洛克外灘源集團、德意志銀行、日本資生堂公司、晶達光電股份有限公司贊助「蔡國強 泡美術館」展；國泰航空公司贊助「皮克斯動畫20年」；典藏藝術家庭、BRAVO公司、長榮航空公司贊助「世外桃源—龐畢度中心收藏展」；台灣愛普生科技股份公司贊助「激情心靈：17位台日新世代藝術家錄像展」、「野想—黃羊川計畫：周慶輝個展」、「台灣頭—曾敏雄人物攝影展」、「蔡國強 泡美術館」；中天新聞贊助「2009台灣建築建築美學成果展」；美術館之友聯誼會持續贊助館務經費；瑞信則連續第5年贊助本館「週六夜間開放」活動及宣傳經費，成為該活動得以不斷擴張的基礎因素之一；亞都麗緻大飯店、台北華國大飯店也成為多項展覽的合作伙伴。

多元的贊助形式使本館得以凝聚社會力量進行最精緻化的呈現，本館仍將持續在經濟多變的年代中，以實際的展覽效益回饋企業體，在未來開發並延續具創造性的藝企合作關係。

保持領先的媒體策略

博物館的媒體訊息已到了百花齊放的時代，各館的訊息可說是在極度擁擠壓縮的媒體版位中競爭，如何在當下的競爭中脫穎而出是主要思考的課題。本館向來受到媒體的關注，一方面由於美術館本身的重要性，一方面也因為美術館不斷關注如何在既有的基礎上保持領先的媒體吸引力。

本館的媒體策略是在型塑話題性的同時，確保訊息本身的內涵與紮實。換言之，本館在意訊息內容本身的基礎，然後考慮如何規劃訊息傳達的角度與方式，並藉由穩定的訊息服務，建立與媒體之間的長期信賴關係。

2009年是美術館對外關係面臨極度變革的一年，在「2008台北雙年展」宣傳方式獲得可見的成功後，延續至2009年初，「叛離異象：後台北畫派」與「激情心靈」兩展在文宣上受到各界的注目，「李鳴鵬攝影回顧展」在攝影界引起廣泛話題之時，「25年典藏精粹」一展更結合開館四分之一世紀的特殊時點、作品精選、展場設計、手冊印製等步驟，鋪陳豐富且具深度的形象訊息。「第53屆威尼斯雙年展」台灣館因其參展藝術家的獨特地位，特別以系列的方式，接續舉辦每位藝術家的媒體聚會，好讓其媒體熱度維持不墜。

而本館形象廣告 *Follow Me* 的推出，更將美術館研究、展覽、教育推廣、典藏等一路走來的成就，凝聚為30秒的畫面，做為年輕時尚的自我定位下最好的註腳，更是在未來持續累積、持續進步的自我期許。

多元評價時代中的
訊息溝通工作

2009年度本館參觀人數首次破百萬紀錄，年度總參觀人數達115萬。人數的增加與行銷資源的掌握與運用有其關連性，這項結果也伴隨著各方不同的評價，標誌著當代藝術乃至於台灣社會的多元價值。

由「藝術家雜誌社」舉辦之「2009十大公辦好展覽」票選活動，本館共有六項入榜，並囊括前五名；而在「2009年公立美術館一般展覽與特展參觀人次排行榜」上，本館八項展覽便佔據了前十名席次。美術館網站的造訪人次也大幅提高，點閱規模突破600萬，成長6倍之多，尤其是透過特展的部落格設置與經營，更成功地將藝術觸角延伸至更多元年輕的觀眾族群。

如此亮麗的具體表現得到社會大眾的肯定，同時也引起長期觀察台灣當代藝術的藝文界人士的質疑。其主要批評是在於質疑本館是否有過度商業化的傾向？館方的中國當代藝術政策，是否立基於相當的策展學術性？以及開放中國當代藝術政策下，是否對台灣以及其他文化之當代藝術引入產生了排擠效應等問題。

以2009年三大特展：「皮克斯動畫20年」、「世外桃源—龐畢度中心收藏展」與「蔡國強 泡美術館」為例，由於辦展經費需求規模極大，公部門必須邀請民間共同參與，始能順利開展。惟從參與合辦的企業對其自身地位的認知與其釋放於外界的印象，這些企業予外界的觀感是，民間單位所扮演的角色不是發揮回餽社會精神的贊助作為，反而是取之於民的機會投資。因此本館在面對規劃此類特展，如何能在回收投資成本與維繫公共利益（public interests）的兩個目的之間取得平衡，成了最需要調和的問題。本館現下採取的做法是借民間專業宣傳行銷之力進行大眾的藝術推廣，引導企業降低以回收投資為出發點的行銷意圖，同時持續與外界溝通專業策展理念與學術基礎。

另一項引起藝術界議論的問題，是本館舉辦兩項國際華人藝術家的大型個展，這些展覽的規模與規格，讓國內藝術界質疑本館對於中國當代藝術交流投入過多資源，而對國內藝術產生排擠效應。面對這樣的質疑，館方除持續以具體資源分配數字與政策說明文稿的公佈對外溝通外，也尋求以更透明化的方式讓外界瞭解館方的行銷資源策略始終保持一貫支持各類當代藝術的態度。

面對這一類來自外界的意見，本館理解到作為一個公共單位，訊息溝通工作並非朝夕可蹴，惟有持續且具體地提出更多有效的溝通方式，才能夠回應多元評價的當下環境來自各方公眾不同的聲音。

附錄

本館簡史

- 1976

中央政策指示加強全國文化建設，計畫在本市籌建一座高水準美術館，並納入政府十二項大建設之一。
- 1976.10

市政府成立「台北市美術館籌建指導委員會」，選定本市第二號公園預定地，即中山北路與新生北路交叉三角地帶作為為館址。基地面積6,200坪(24169.8平方公尺)。
- 1978.1

經評選，由高而潘建築師事務所負責設計監造。
- 1980.10

正式開工興築。
- 1983.1

館體工程完竣。同年延聘故宮博物院蘇瑞屏女士出任美術館籌備處主任。
- 1983.8.8

「台北市立美術館」正式成立。
- 1983.12.24

正式開館。
- 1986.9

黃光男先生奉派擔任第一任館長。
- 1995.2

黃光男先生榮陞為國立歷史博物館長，由秘書蔡靜芬代理館長。
- 1995.9

張振宇先生接任第二任館長。
- 1996.6

前任張館長卸職、台北市教育局副局長劉寶貴女士兼代館長。
- 1996.11

林曼麗女士接任第三任館長。
- 2000.8

前任林館長借調期滿，台北市政府文化局副局長黃才郎先生兼代館長，同年9月1日上任第四任館長。
- 2007.8

前任黃館長任期屆滿，台北市政府文化局副局長謝小疆女士兼代館長。
- 2008.12.31

謝小疆女士接任第五任館長。
- 2010.3.31

謝小疆女士榮陞台北市文化局局長，由副館長陳文玲代理館長。
- 2010.9.15

吳光庭先生接任第六任館長。

館舍建築

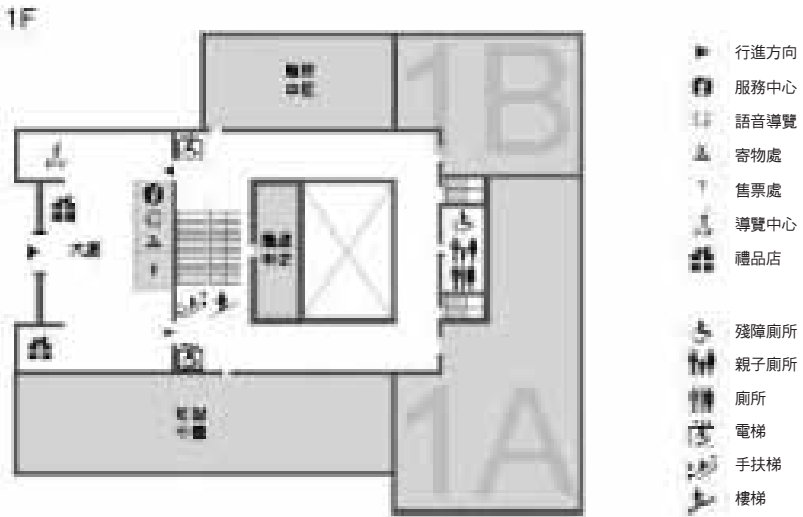
台北市立美術館由高而潘建築師事務所負責設計監造，佔地20,422平方公尺，建築總面積24,425平方公尺，使用樓層面積24,169平方公尺，平面展示空間為11,741平方公尺。

建築宏偉而獨特，採低限主義灰白風格，量體洗鍊，視覺輕盈。同時融合東方建築意象，以懸臂飛廊之形式，採「井」字形結體，將傳統建築元素之斗拱堆砌為主體架構，意在以美術館為文化活水之泉源。館舍並矗立於中山美術公園旁，創造出建築藝術與自然庭園環境相結合之自然景觀。

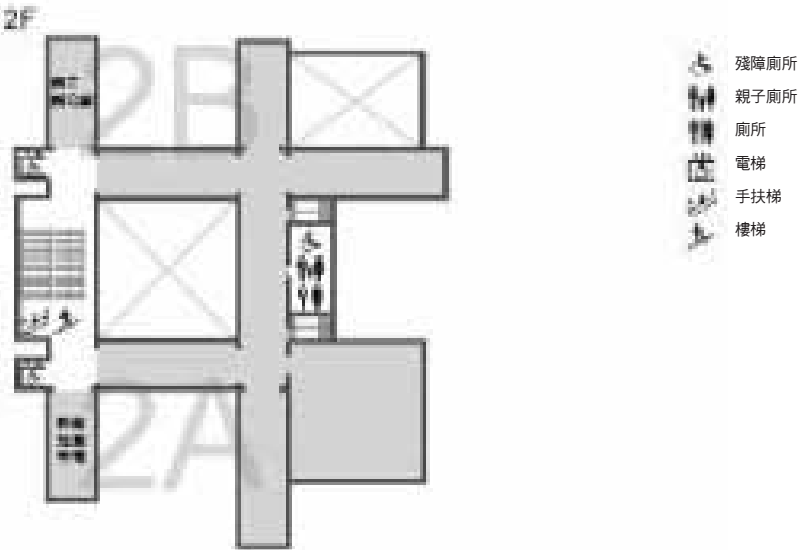
館內挑高開闊之大廳，約九米，四周牆面設計使用大片玻璃帷幕，中樞內庭承接自然光源，溫暖而明亮，光影隨時間移動而變化，顯現出自然生動之特質。各樓層對稱突出且挑高懸空之展覽室，建立耳目一新之觀賞藝術品空間，其向外大型觀景窗又可遠眺環視圓山周遭景物，左側臨向素有國道之稱的中山北路，行道蒼蒼綠蔭，增添館舍風情。

樓面示意

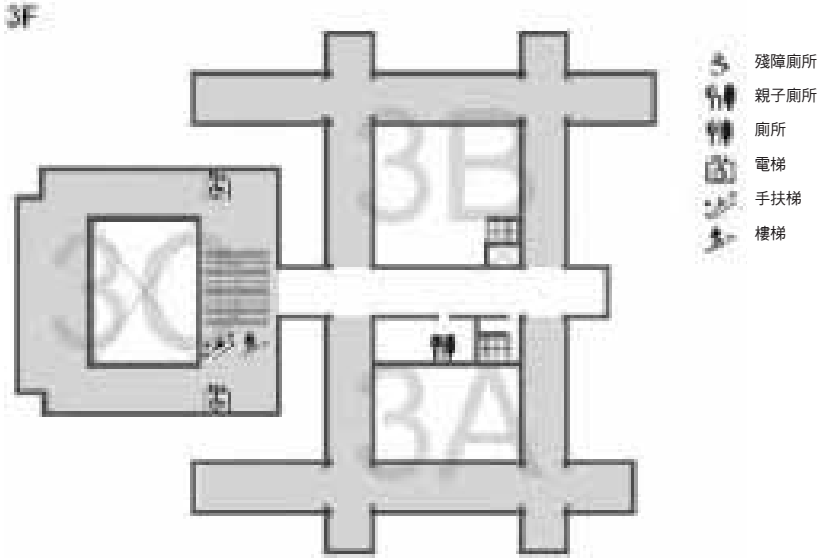
一樓 | 館舍入口大廳為公共服務區。環展場左右方及前方，則規劃三處雕塑中庭。一樓（1A、1B展覽室）為高六公尺之大牆面及三層樓高挑空之大型空間，主要作為舉辦國內外重要大型展覽之用。



二樓 | 二樓為美術館典藏品常設展示空間（2A、2B展覽室）。整體空間以美術史之架構或不同之研究主題展現館內各類典藏之美學及歷史意義。本展平均每半年更換不同之主題策劃與展示。



三樓 | 三樓（3A、3B、3C展覽室）展場呈雙十字交錯，立體管狀架構結合自然光線，視野良好。主要舉辦辦理主題性展覽之用。



地下室 | 劃分為D、E、F展覽室及G區教育走廊空間。
D、E、F展覽室，主要提供年輕藝術創作者申請展出之用，或舉辦大型之競賽展，團體展等。
G區教育走廊空間，則是舉辦教育推廣活動使用。



空間設施

一樓、二樓、三樓及地下樓設有展覽空間。

一樓大廳內設有服務中心、導覽服務中心、售票處及美術紀念品店等。

地下樓G區則分別設有圖書室、視聽室、兒童藝術教育專屬空間、藝術書店及餐飲區，提供參觀民衆閱覽、查詢、聽講、上課、看電影及參觀後小憩、餐飲服務。

對外服務

1.導覽 | 當期展覽規劃有現場導覽，依參觀對象分爲特殊教育導覽、學生導覽及一般定時導覽。學生校外教學另有團體導覽，可依申請方式安排。機關團體及外語導覽可以來函或以電話預約導覽。一樓服務中心另有提供語音導覽借用服務。服務時間：9:30~17:30。

2.閱覽 | 地下樓有專業藝術圖書閱覽室，其中藏書30,375冊供讀者閱覽。並設有中型多媒體會議室，不定期舉行主題式讀書會或專家論壇。服務時間：9:30~17:00。

3.餐飲 | 地下樓G區設有餐飲區與景觀中庭用餐區。區內提供便餐、飲料、下午茶等，不定時更換菜單，亦會依展覽主題，規劃特別的餐飲內容。服務時間：9:30~17:00。

4.消費 | 一樓大廳左右兩側爲禮品店，陳列展售國內外美術館衍生商品、藝術家個人文創作品、繪本、海報與文具商品。

地下樓則另設有藝術書店，展售館方多樣定期刊物如《學報》、《論叢》與《現代美術雙月刊》以及不定期出版品如各項展覽專輯、導覽手冊等。亦有陳售坊間藝術專業、普羅書籍、視聽商品等。

服務時間：9:30~17:00。

人員組織

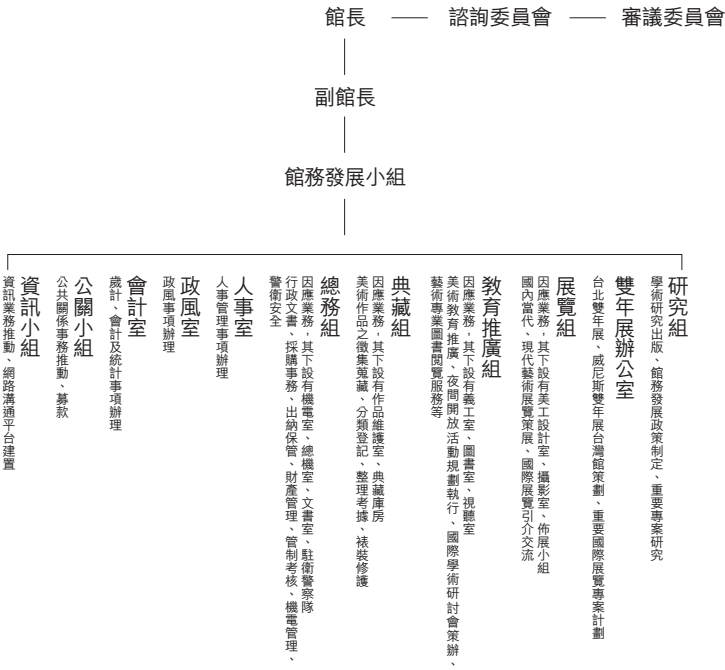
本館成立後原隸屬台北市政府教育局，1999年11月6日台北市政府文化局成立後，改隸文化局。

本館組織依博物館功能，設有研究組、展覽組、典藏組、教育推廣組、總務組、會計室、人事室、政風室，共五個組三個室。另爲應業務需要設立公關小組、資訊小組、雙年展辦公室等任務編組。

在人員編制上，設館長一人統籌全館業務，副館長一人襄助館長處理館務；另有「諮詢委員會」及「美術品典藏審議委員會」提供業務發展之諮詢及參與典藏品之審議事項；「館務發展小組」則研發本館展覽、典藏、推廣之工作方向及館務發展之政策。

本館現有員額爲職員70人、約僱7人、駐衛警26人、技工、工友32人，合計135人。

組織架構圖



參觀資訊

台北市立美術館

地址 台北市10461中山區中山北路三段181號

電話 +886 2 25957656

傳真 +886 2 25944104

官網 www.TFAM.museum

郵件 info@tfam.gov.tw

開放時間

週二～週日9:30至17:30，週一休館，週六延至20:30

票價
[特展除外]

免 票 凡未滿18歲者。

全 票 每張新台幣30元。

優待票 每張新台幣15元。

夜間開放時段 週六全日學生持證免費參觀；17:30至20:30全民免費參觀。

交通資訊

除自行開車外，亦可搭乘捷運或公車。

捷運 搭乘捷運淡水線至圓山站下車，經由1號出口，沿酒泉街步行，左轉中山北路，步行約十分鐘至本館大門口。

公車 搭21、40、42、203、208、216、218、220、247、260、277、279、287、308、310、612、667、紅2、博愛公車、中山線、台北-金山、台北-三芝 至台北市立美術館站下車。

相關數據

年度經費
(單位／新台幣)

年度	總預算	展覽經費	所佔比例	典藏經費	所佔比例
1999.7.1-2000	273,978,033	44,325,446	16%	50,000,000	18%
2001	317,534,799	45,473,220	14%	25,200,000	8%
2002	289,795,453	48,299,602	17%	25,200,000	9%
2003	274,571,920	43,863,063	16%	25,200,000	9%
2004	235,652,007	40,987,204	17%	20,200,000	9%
2005	210,394,292	42,148,853	20%	19,998,000	10%
2006	243,473,811	39,773,780	16%	20,000,000	8%
2007	252,755,182	43,800,580	17%	38,000,000	15%
2008	321,663,387	68,637,570	21%	40,000,000	12%
2009	305,937,704	77,182,807	25%	40,000,000	8%

重要工程

項次	工程項目名稱	經費預算	設計規劃		施工階段		
			費用	進度	廠商	費用	進度
一、98年及99年本館預算部份							
公-1	98年度全館低壓輸配線路更新工程	524萬	9萬	已完成	洛督工程有限公司	427.78萬	已完工,辦理驗收中(估驗90%)
公-2	98年度資訊機房改善及門禁管制工程	170萬	7.2萬	已完成	路鼎科技工程有限公司	137萬9900元	於2010年3月26日驗收
公-3	美術館全館展場設施先期規劃案	300萬	300萬	現正規劃中,預計2010年7月底完成初步規劃		-	預計2010年7月初進行工程招標公告
公-4	美術館(南進門工程)第二出入口新設服務設施暨內部裝修工程	2000萬	與南進門工程併計(約工程費5.5%)	竹間聯合建築師事務所規劃中,預計2010年5月中完成初步規劃		-	預計2010年5月底進行工程招標公告

→

重要工程

項次	工程項目名稱	經費預算	設計規劃		施工階段		
			費用	進度	廠商	費用	進度
公-5	配合花博大量人潮美術館全館公共廁所整修改建工程	500萬	16.888萬	張榮峰建築師事務所設計規劃中		-	預計2010年5月中進行工程招標公告
公-6	美術館會議室更新工程	150萬	9.3萬	房日美工程有限公司設計規劃中		-	預計2010年7月中進行工程招標公告
公-7	美術館全館外牆粉刷工程	400萬	9.995萬	已完成規劃並辦理作業完成	瑞璘實業有限公司	203萬7042元	99年4月6日決標, 目前進度15%

二、2009年辦理市政府補助「第一季擴大鼓勵地方政府辦理促進民間參與公共建設案件獎勵金」部份

獎-1	本館污水接管地下污水下水道系統案	260萬	9.6萬	已完成	鴻原工程實業	224萬2000元	於2010年3月20日完工,
獎-2	本館地下2樓部份廁所整修案	170萬	9.8萬	已完成	房日美裝修設計有限公司	138萬5975元	於2010年3月1日完工
獎-3	美術教室整修案	360萬	9.9萬	臺灣餘弦建築師事務所審理施工計畫書	開平營造工程股份有限公司	283萬	於2010年4月19日完工

三、其他接受補助辦理館舍整修改建案部份

補-1	地下2樓餐廳整修案	800萬	25.2萬	規劃建築師已完成初步設計構想		-	預計2010年5月初公告
補-2	花博期間展館服務設施更新-大廳寄物服務改善計畫	300萬		細部規劃部份待討論		-	
補-3	本館展場內，溫溼度控制設施改善方案	300萬		目前已辦理完成設計發包委託案			

分類號	類別	作者	生卒年	品名	年代	媒材技術	入藏方式	尺寸
I0546	水墨	陳進	1907-1998	手風琴	1935	膠彩、絹	蒐購	180 x 170 cm
O0679	油畫	江賢二	1942-	對永恆的冥想01-33	2001	油彩、畫布	蒐購	190 x 150 cm (x2)
O0680	油畫	江賢二	1942-	銀湖 08-07	2007-2008	油彩、畫布	蒐購	200 x 300 cm
O0681	油畫	連建興	1962-	失落的嶺腳	2008	油彩、畫布	蒐購	97 x 194 cm
I0547	水墨	周澄	1941-	玉山春曉	2003	水墨、紙	蒐購	184 x 92.5 cm
I0548	水墨	陳宏勉	1954-	耿耿倚天外	2004	水墨、紙	蒐購	177.5 x 96 cm
K0266	書法	陳宏勉	1954-	四體草書酒詩詞屏	2008	墨、紙	蒐購	181 x 60 cm (x4)
I0549	水墨	于彭	1955-	靜虛還神	2008	水墨、宣紙	蒐購	233 x 53 cm (x2)
I0550	水墨	林淑女	1955-	花光水影夢飄香	2008	彩墨、紙	蒐購	95.5 x 94.5 cm (x6)
I0551	水墨	鄭善禧	1932-	溫朴精勤倉稟豐盈	2008	彩墨、紙	專案蒐購	75 x 55 cm
I0552	水墨	郭雪湖	1908-	新霽	1931	膠彩、絹	蒐購	133 x 191.5 cm
O0682	油畫	蘇旺仲	1956-	新巷道	1983	油彩、畫	捐贈	112 x 161 cm
P0305	版畫	方力鈞	1963-	1992.2.1	1999	木刻版畫、皮紙	捐贈	491 x 121.5 cm (x6)
M0197	綜合媒材	比爾·維歐拉	1963-	The Innocents	2007	錄像作品	蒐購	空間裝置

編號	借展單位	展覽名稱	提借日期	歸還日期
98-01	高雄市立美術館	「璀璨的浪漫主義－羅清雲紀念展」	2009.1.7	2009.6.22
98-02	本館展覽組	「25年典藏精粹展」	2009.1.20	2009.11.3
98-03	本館展覽組	「叛離異象：後台北畫派」	2009.1.7	2009.4.7
98-04	本館張振明研究員	「97形象廣告企劃及製作案」	2009.1.6	2009.1.6
98-05	國立台灣美術館	「傳承與開創－詹前裕膠彩畫展」	2009.2.15	2009.5.5
98-06	朱銘美術館	「2009年材質物語－不鏽鋼」	2009.3.20	2009.6.22
98-07	高雄市立美術館	「我愛台灣，更愛南台灣－李明則展」	2009.5.25	2009.9.15
98-08	台南市立文化中心	「謝國鏞紀念展」	2009.5.18	2009.6.9
98-09	國父紀念館	「陳景容創作五十回顧展」	2009.4.6	2009.4.30
98-10	財團法人陳其寬文教基金會	「意·陳其寬～陳其寬90紀念展」	2009.5.25	2009.9.3
98-11	台藝大博物館	「傅狷夫教授百歲誕辰紀念書畫展」	2009.4.27	2009.6.4
98-12	本館典藏組	98年度典藏品拍攝委外案評審作業	2009.4.15	2009.4.15
98-13	國立台灣美術館	「穿梭水墨時空－黃光男繪畫歷程展」	2009.4.21	2009.7.23
98-14	本館典藏組	修復	2009.5.15	98.10.2
98-15	台灣博物館	「自然香頌－台灣生態藝術特展」	2009.6.22	2009.12.11
98-16	本館展覽組	「陳銀輝80回顧展」	2009.7.13	2009.9.28
98-17	本館展覽組	「賴傳鑑80回顧展」	2009.7.23	2009.9.28
98-18	國立台灣美術館	「城市意象·風景漫遊－蔡蔭棠百年特展」	2009.7.10	2009.11.5
98-19	本館典藏組	「台灣近代畫作郵票（98年版）」發行典禮	2009.8.7	因颱風取消
98-20	國立台灣美術館	「觀點與「觀」點－2009亞洲藝術雙年展」	2009.10.5	2010.3.10
98-21	陳正雄	「陳正雄回顧展」	2009.11.4	2010.1.30
98-22	本館展覽組	「台灣行旅：台北市立美術館典藏品特展」	2009.12.8	2010.2.20

參觀人數

月份	全票	優待票	團體票	免票	特展	合計
1月	該月份免門票			33,391	0	33,391
2月	6,017	15,780	448	15,780	0	26,108
3月	5,353	21,470	2,099	21,470	0	31,965
4月	2,534	27,101	1,067	27,101	15,782	42,883
	4月18日起特展售票，同時可免費參觀本館其他展覽					
5月	本月份特展售票，同時可免費參觀本館其他展覽			38,258	59,306	97,564
6月	本月份特展售票，同時可免費參觀本館其他展覽			35,549	61,661	97,210
7月	5,281	3,397	775	40,375	82,578	132,406
	特展售票至7月12日，特展期間可免費參觀本館其他展覽					
8月	2,099	1,328	647	75,067	110,234	189,375
	8月8日起特展售票，同時可免費參觀本館其他展覽					
9月	本月份特展售票，同時可免費參觀本館其他展覽			50,323	110,009	160,332
10月	本月份特展售票，同時可免費參觀本館其他展覽			50,027	178,974	229,001
11月	特展售票至11月1日，11月2日至11月20佈展期間免費參觀，8月8日起特展售票，同時可免費參觀本館其他展覽			29,524	11,176	40,700
12月	本月份特展售票，同時可免費參觀本館其他展覽			51,818	0	51,818
合計	21,284	12,982	5,036	468,683	629,720	1,137,705

活動人次

項目 月份	演講會		賞析會		樂夜饗宴/ 音樂廣場		座談/研討會		美術研習班		
	場次	人數	場次	人數	場次	人數	場次	人數	期別	班數	人數
1	0	0	0	0	2	845	0	0	1	46	958
2	6	759	4	224	2	300	0	0	0	0	0
3	5	806	5	338	1	250	0	0	0	0	0
4	9	1394	3	373	2	500	1	120	0	0	0
5	10	1816	6	900	3	900	0	0	0	0	0
6	5	1630	3	766	2	450	0	0	0	0	0
7	1	180	3	410	3	1310	0	0	0	0	0
8	11	4686	4	211	1	70	0	0	0	0	0
9	6	777	4	224	2	850	0	0	0	0	0
10	8	1066	3	143	2	250	12	2523	0	0	0
11	4	360	3	388	2	460	4	415	0	0	0
12	4	553	2	236	2	300	0	0	0	0	0
合計	69	14027	40	4213	24	6485	17	3058	1	46	958

項目 月份	親子廣場		重大節慶活動		星光電影院		週六夜間開放		藝術快遞	
	場次	人數	場次	人數	場次	人數	場次	人數	場次	人數
1	0	0	1	500	1	240	5	1693	0	0
2	2	169	1	530	1	300	4	2130	0	0
3	2	203	1	5416	1	172	4	2390	2	60
4	1	77	0	0	1	247	5	3063	1	35
5	2	171	0	0	1	251	4	3462	3	251
6	2	206	0	0	1	219	4	3119	1	120
7	1	106	1	850	1	183	4	6339	1	27
8	1	57	0	0	1	256	5	5025	1	50
9	2	111	0	0	1	178	4	6387	0	0
10	2	160	1	1000	1	220	5	9089	3	320
11	2	182	1	750	1	220	4	668	1	78
12	1	87	1	2300	1	210	4	1,137	1	28
合計	18	1529	7	11346	12	2696	52	44502	14	969

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活動人次

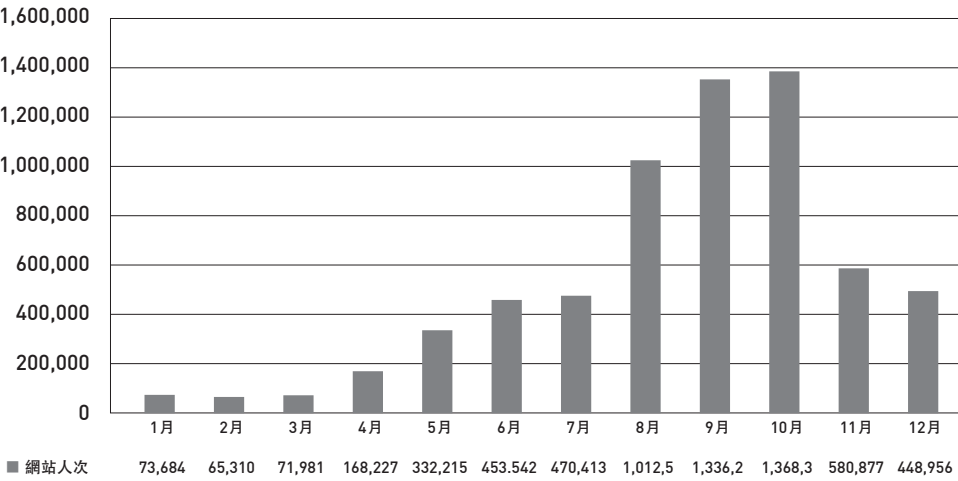
項目月份	圖書室	資源教室		現場導覽		語音導覽		育藝深遠	
	人數	場次	人數	場次	人數	檔次	人數	場次	人數
1	休館	0	臨時辦公室	65	1609		394	0	0
2	休館	0	臨時辦公室	134	3053		438	16	480
3	休館	0	臨時辦公室	257	7079		479	120	3498
4	休館	0	臨時辦公室	227	7666		2723	119	3828
5	331	0	臨時辦公室	373	9942		9672	91	2734
6	314	0	休館	378	15017		11630	35	1110
7	770	0	準備中	214	9501		21654	0	0
8	565	94	1457	155	4656		8184	0	0
9	897	140	977	232	7963		12426	31	1110
10	965	140	2037	456	15,644		22505	133	4463
11	1156	2	40	175	5462		936	111	3517
12	869	0	臨時辦公室	326	11261		3120	119	3708
合計	5867	376	4511	2992	98853	5	94161	775	24448

活動人次

項目月份	國中生		209親子活動		現代詩會		放映活動		外賓
	場次	人數	場次	人數	場次	人數	場次	人數	人數
1	0	0	0	0	0	0	0	0	623
2	0	0	0	0	0	0	0	0	431
3	0	0	0	0	0	0	0	0	503
4	0	0	0	0	0	0	0	0	767
5	0	0	4	74	1	530	0	0	605
6			6	155	0	0	0	0	659
7	6	174	5	103	0	0	0	0	651
8	14	388	8	199	0	0	0	0	852
9	32	1053	5	125	0	0	5	491	953
10	38	992	0	0	0	0	1	48	1360
11	4	120	0	0	0	0	0	0	589
12	0	0	6	246	0	0	0	0	1062
合計	94	2727	34	902	1	530	6	539	9055

* 1-12月總參與人次總計： 336121

上網人次



* TFAM.museum上網總人次統計：6,310,289人次。

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作品捐贈	蘇旺仲，捐贈個人畫作〈新巷道〉一幅 方力鈞，捐贈個人畫作〈1999.2.1〉一幅
贊助補助	美術館之友聯誼會，贊助本館館務發展經費 瑞士商瑞士信貸銀行，贊助本館夜間開放活動及宣傳經費 宏達電子國際股份有限公司，贊助本館藝術教育推廣活動及宣傳經費 經濟部工業局數位內容學院，贊助本館「動畫好好玩：數位動畫體驗教學活動」及「COMICS動起來：國中生動畫創作工坊」相關電腦設備及軟體 台灣雀巢股份有限公司，贊助本館「琴聲藝濃－浪漫爵士情歌頌」及「中秋賞樂繪幸福」活動之飲品及相關服務
國際交流	1.16 荷蘭庫勒穆勒美術館(Kröller -Muller Museum)副館長Rinus Vonhof來訪。 1.23 駐臺北以色列經濟文化辦事處甘若飛代表及夫人來訪。 2.12 藝術家Agan及以色列代表處甘若飛代表及夫人來訪。 2.16 澳大利亞商工辦事處副代表 Richard Mathews來訪。 2.19 安徽省合肥市久留米美術館戴主任來訪。 3.3 北京故宫博物院書畫部曾主任等人來訪。 3.6 法國里昂國際音樂創作中心James Giroudon來訪。 3.6 中國雲南省作家協會一行來館參訪。 3.10 大陸畫家陳丹青來訪。 3.12 美國聖安東尼市文化事務辦公室主任Frank Villani來訪。 4.6 泰國商業部商務顧問Winichai Chaemchaeng來訪。 4.14 中美洲經貿辦事處代表來訪。 5.11 印度夏可喜當代藝術畫廊(Sakshi Gallery)總監Geetha Mehra來訪。 5.24 波蘭記者Mariusz Zawadzki來館參觀龐畢度中心收藏展。 5.22 紐文中心美加地區表演藝術外賓美國羅德島First Works組織藝術總監Kathleen Pletcher一行五人來訪。 6.22 法國文化部表演藝術司副司長Muriel Genthon等一行四人來訪。 6.26 韓國art in ASIA雜誌主編一行4人來訪。 7.1 來台參與「文思・物語～大陸當代陶藝展暨學術研討會活動」之中國美術專業人士一行來訪。 7.1 駐台使節團（巴拉圭、諾魯共和國）一行來訪。 7.3 荷蘭庫勒穆勒美術館(Kröller-Muller Museum)副館長Liz Kreijn偕梵谷美術館副館長一行8人來訪。 8.6 法國當代藝術中心主任Hilde Teerlinck一行4人來訪。 8.14 Onedotzero Industries 亞洲區總監暨合夥人黃茂嘉與藝術家Shane Walter來訪。 8.27 印度夏可喜當代藝術畫廊總監Geetha Mehra再度來訪。 8.28 比利時貿易協會駐華辦事處組長來訪。 水墨畫家洪浦咲來訪。 9.2 德國文化中心主任Markus Wernhard與文藝文活動策展人(Patricia Y. Kortmann來訪。 9.4 英國貿易文化辦事處副代表Margaret Tonguexu等來訪。

國際交流	9.5 巴拿馬國際奧會委員Meliton Sanchez Rivas來訪。 10.2 兩廳院陪同劇場導演Robert Wilson來訪。 10.5 費城美術館副館長Alice O. Beamesderfer、展覽組主任Suzanne Wells來訪。 10.6 英國設計師 Morag Myerscough來訪。 10.9 英國設計博物館館長Deyan Sudjic來訪。 10.15 Robert Wilson二度來訪。 10.29 泰國「民族報」藝術文化主編Manote Tripathi及斯洛維尼亞「人類學博物館」亞非館館長Ralf Ceplak Meninc來訪。 10.30 美國紐約現代美術館策展人Eva Respini一行來訪。 11.9 德國漢堡邦前涉外事務代表Reihard Stuth拜會。 11.13 大陸藝術家劉旭光、張羽等人來訪。 11.17 中國海協會文化教育交流團來訪。 11.19 中研院周雨田教授偕諾貝爾經濟獎得主Robert F. Engle來訪。 11.19 Georgia O'keeffe展策展人來訪。 11.25 蘇格蘭國家畫廊館長Michael Clack來訪。 11.26 「守望精神家園－第一屆中華非物質文化遺產月系列活動」中國代表團一行來訪。 11.27 匈牙利布達佩斯路德維格當代藝術館(The Ludwig Museum Budapest)策展人Rhona Kopeczy 及德國柏林KW當代藝術館(KW Institute for Contemporary Art in Berlin)策展人Susanne Pfeffer來訪。 12.3 美國J. Paul Getty Museum教育主任Toby Tannenbaum來訪。 12.4 聖文森國會議長亞歷山大閣下Hon. Alexander一行來訪。 12.5 荷蘭庫勒穆勒美術館(Kröller-Muller Museum)館長Evert van Straaten來訪。 12.6 中國中外文化交流中心主任呂軍等一行15人來訪。 12.10 馬紹爾群島國會議長Hon. Alvin t. Jacklick伉儷一行來訪。 12.11 荷蘭梵谷美術館（Van Gogh Museum）館長Rik van Koetsveld來訪。 觀想中心及中國中外文化交流中心一行來訪。 美國在台協會偕美國國務院東亞暨太平洋司公共外交科副科長Jennifer Zimdahl Galt來訪亞來訪。 12.12 美國設計藝術博物館(Museum of Arts and Design)策展人斯坎蘭Jennifer Scanlan與前副館長Ben Hartley來訪。 12.16 巴拿馬共和國國會議長José Luis Varela伉儷一行來訪。 12.31 愛爾蘭國會議員艾亨Michael Ahern一行來訪。
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I | Museum Outlook

The year in brief

The museum library reopens to the public

The facilities for the library established at the inception of TFAM were initially meant to cater to scholastic research focusing on the fine arts. TFAM associates were given free access to the facilities to search the database and reference all available materials. Services were also provided for the on-site viewing of audio-visual materials. Prior to renovations, it had been more than 25 years since the opening of the library. The equipment was outdated and no longer met requirements. In 2008, the Executive Yuan granted TFAM the budget needed to expand the library space. The renovation project was carried out over a period of one year, and the library was reopened to the public on September 1, 2009.

The new library space is different from the monotonous open-floor design commonly seen in other libraries. A progressive design has been adopted to give visitors the feeling they are entering a place of scenic beauty. Backlit display cases have been used for the new arrivals section by the entrance – eye-catching but not glaring. As you enter the main space, to one side are the bookshelves holding the library's collection, and to the other is the reading area, allowing for complete ease of mind when searching and perusing. If you continue on to the rear you will arrive in a circular atrium for viewing periodicals. The soft and elegant colors and lighting coupled with the comfortable and inviting sofas and square reading tables create a private reading space that can be appreciated by both the observer and the reader. The circular atrium also has an audio-visual space that can, by submitting a request, be used by art institutes, schools and private entities for small group lectures, art-related launches, forums, or educational/research extension activities.

Restoration of *Accordion* is completed

In February 2009 TFAM purchased *Accordion* by Chen Chin, one of the three artists whose work was shown in the first Taiwan Fine Art Exhibition (1927). Prior to purchase, the painting had suffered damage from having been rolled up in storage for many years. After its arrival, permanent collection curators recruited the help of restoration artist Lin Huan-sheng, who spent a half year restoring the painting.

Areas of emphasis in restoration work:

For the areas where the paint layers had decomposed and fallen off, the restoration artist used acrylic paint of similar texture and quality to restore the layers to near original condition. Japanese satin was originally used for the silk border. The matter of what material to use was discussed at great length before we finally decided upon a delicate floral print. The visual effect of the mounting complements the theme of the painting as well as the era in which it was painted. Traditional Japanese six-layered paper was used to separate the silk from the mounting; a 0.5cm acrylic panel imported from Japan was used for the outer frame; and a 0.5cm air-convection board was used for the mounting. The air-convection function obviates the risk of deformation, thereby allowing for the long-term preservation of the work.

We were thrilled to have this rare opportunity to produce the high-standard frame for *Accordion*. Only a very small number of Chen Chin's works have been placed on display for public viewing. This is especially true of Chen's work from around 1935. TFAM was lucky enough to find and purchase Chen's *Leisurely* – now one of the hallmark pieces in the permanent collection. Also painted in 1935, *Accordion* went missing after the 9th Taiwan Fine Art Exhibition, its whereabouts unknown to the public until TFAM's recent unveiling. To ensure that the event would not be a disappointment to art lovers waiting with bated breath, TFAM invested a sizeable amount of manpower and capital in the restoration of the painting. The fully restored painting was unveiled on September 14 at the *Jewels of 25 Years Museum Collection*. In order to produce a faithful account of the restoration, the entire process was filmed and edited as full-length documentary. This will be used as reference for future restoration projects.

TFAM's annual visitor count surpasses one million for the first time

TFAM's annual visitor count for 2009 surpassed one million – a first for the museum. The one millionth visitor – Ms. Chen You-hsu, who lives in Taipei County – entered the museum at 2:35pm on October 27.

As a way to celebrate this record-breaking event in the history of TFAM, the lucky one millionth visitor was awarded an exclusive 2010 VIP pass, giving the holder free entrance to all museum events including special exhibitions. She was also awarded TFAM's complete merchandise series including a t-shirt, backpack, eco-friendly satchel, bone china cup, pen case, exhibition books and a cute breastpin – a total value of more than 3,600 Taiwan dollars. The museum also gave away TFAM guidebooks to five visitors who happened to come in just before or after the one millionth visitor. A total of 1,137,705 people visited TFAM in 2009.

TFAM's first-ever commercial *Follow Me* airs on TV

TFAM also premiered the commercial *Follow Me*. This was the first time the museum produced a TV commercial in a short video format. This also marked the first time in TFAM history that the museum deployed electronic media/communications for the purpose of building its image. In early November the commercial was aired on all major TV stations, subway station video monitors, public bus LCD screens and online media outlets. A quick, lively tempo and bright colors were employed to attract a younger audience.

The inspiration for the commercial was the unique architectural features of TFAM. The cubed windows that characterize the exterior of the museum were used throughout the video; other images were taken from interior shots of the museum space. To ensure optimal quality, traditional film was used to create the video, producing a high-clarity effect. The commercial begins with a young visitor turning to enter the museum. The images that follow include a blue sky as seen from the skylight; the seats in the A/V room, where lectures are held and movies are shown; ten outstanding works in the permanent collection; contemporary artwork on display; the flow of visitors through the museum space; and even video images of things not commonly seen by the average visitor: museum publications, the art education classroom for children, and the cargo elevator. A square motif was created through the use of special mirror and editing techniques. This was paired with quick-tempo music to convey a stylish image of the museum.

A total of thirty scenes were edited into a short 30-second video, which, when paired with quick-tempo background music, created a youthful, vivacious and lively image of the museum. The variety of the content and the rapid rotation of images aptly conveyed TFAM's prolific diversity as well as the dynamism of contemporary art. For the final scene, the cube window constructs were arranged in the shape of the number 25. They were then rearranged in the shape of the TFAM logo: a symbol of everything accumulated over the past 25 years forged into the spirit of the Taipei Fine Arts Museum. It is hoped that the commercial will attract a younger group of visitors, who will then be captivated by the allure and dynamic nature of contemporary art.

Six TFAM exhibitions make the ranking of the "2009 Ten Best Exhibitions in Taiwan"

The "2009 Ten Best Exhibitions in Taiwan" is an annual ranking conducted by *Artist* magazine, the most senior art media outlet in Taiwan. The ranking is tallied from votes entered by designated art professionals and others. The results of the tally were announced on December 25, 2009. Six of TFAM's exhibitions were voted into the top ten. TFAM dominated the top five and claimed the most top-ten exhibitions of any public art museum in Taiwan, including *Pixar: 20 Years of Animation* in first place, and *Arcadie — Dans les Collections du Centre Pompidou* in second place. The former was a comprehensive exhibition of drawings from the animation workshop at Pixar; the latter was an exhibition of works from Centre Pompidou's extensive collection. The two exhibitions drew a respective 410,000 and 220,000 visitors – the highest visitor counts of any exhibition held by TFAM over the past few years.

Cai Guo-Qiang – Hanging out in the Museum ranked third. The exhibition was a retrospective of Cai Guo-Qiang's work spanning his illustrious career: 35 pieces including large-scale installations and gunpowder drawings. *Endlessness of Life: 25 Years Retrospect of Fang Lijun* was ranked fourth. The exhibition was also a retrospective of the artist's work spanning his entire career. In fifth place was *Madden Reality: Post-Taipei Art Group*. Significant both from a scholastic and artistic point of view, the exhibition revolved around the works of the eight artists that formed the group Hantoo in the 1980s. *The Rhythm of Forms and Colors—Yin-Huei Chen: A Retrospective Exhibition* was ranked tenth. This was a retrospective of work spanning more than 60 years of the artist's career – a comprehensive look at the artist's style and artistic accomplishments.

TFAM sends the permanent collection to overseas exhibitions

TFAM and Busan Museum of Art are both key art institutes in their respective countries. Exchange between the two museums has become more frequent over the past few years. In order to promote greater exchange between art museums in Taiwan and South Korea, and to promote positive interaction in culture and the fine arts, TFAM and Busan Museum of Art exchanged special-topic exhibitions of works from their respective permanent collections.

From the more than 4,000 works in the permanent collection, TFAM selected 50 pieces by 40 different artists for its exhibition *Touring Taiwan – Highlights from the Permanent Collection*, which gave expression to the various landscapes and cultural traditions particular to Taiwan. The exhibition opened at the Busan Art Museum on December 19. Busan's exhibition, *The Color of Nature – Monochrome Art in Korea: Collections from the Busan Museum of Art*, was shown at TFAM from March 6 to April 25, 2010, highlighting the monochrome painting style popular in Korea in the '70s and '80s.

TFAM extends free entry policy to include even more visitors

In mid-January 2009 the museum commissioned Gallup Market Research Corporation (Taiwan) to conduct an opinion poll on entrance fee policies and provide a complete report of current museum/art museum policies in Taiwan, opinion regarding free entrance at museums and suggestions for future entrance fee policies. In their report Gallup made the following conclusions: 1) Museums/art museums should adopt a policy whereby visitors are asked to pay an entrance fee in order to maintain overall quality; 2) Museums/art museums should add more time periods or days, weekly or monthly, when entrance to the facilities is free of charge, thereby increasing the willingness of the general public to visit the museum and subsequently the number of visitors; 3) Take the initiative to invite certain groups to the museum and offer them a discount, or provide more opportunities to geographically or financially disadvantaged groups by bringing art activities to remote places; and 4) There should be consistent and continuing artistic and cultural programs to validate the entrance fee policies of the museum/art museum. This should be combined with a variety of advertising, PR and marketing activities to provide a more dynamic educational environment and create an atmosphere conducive to community-wide participation in artistic and cultural activities.

Based on the results of the survey TFAM drew up new implementation guidelines to allow even more people free entrance to the museum. The guidelines state that anyone under the age of 18 shall be allowed free entrance. A proposal was sent to the Department of Cultural Affairs for review and once approved it was delivered to the Law and Regulation Commission for final review. The new guidelines were formally implemented on April 11, 2010.

Recent developments

TFAM plans early for the Taiwan Pavilion at the Venice Biennale, changing the curator selection process

TFAM's methods for organizing the influential Taiwan Pavilion at the Venice Biennale were a much-debated topic in the local art world in 2009. Regarding the administrative guidelines for the Taiwan Pavilion at the 54th Venice Biennial (in 2011), the Biennial Office sought the advice of five members of the Board of Advisors for the Taiwan Pavilion at the 53rd Venice Biennial: Amy Cheng (Cheng Hui-hua), Manray Hsu, Hongjohn Lin, Wang Jun-jieh, and Chia Chi Jason Wang. Following a discussion by the Cultural Affairs Development Council, it was decided that in order to fulfill our responsibilities and for more effective planning and execution in order to achieve our goals, the curator for the Taiwan pavilion at the next Venice Biennale would be chosen through “contest by invitation.”

The first stage was the nomination of curators for the “contest by invitation.” TFAM recruited four persons of note in the fine arts – Chen Tai-sung, Lin Ping, Chia Chi Jason Wang, Chen Chieh-jen, and Venice Biennale Office Director Chang Fang-wei – to form the Contest by Invitation Committee for the Nomination of Curators. The committee then reviewed the candidates and made their selections based on the following criteria: possession of adequate professional knowledge; keen perception of current developments in contemporary art; previous experience planning international exhibitions; exceptional communication and coordination skills; and exceptional ability in international relations. The committee also reviewed previous exhibitions to assess feedback, the curator's ability to design the space and plan peripheral activities, as well as their scholastic writing ability. The committee then nominated the curators for the contest – no more than ten – who were asked to submit a preliminary proposal before a specified date.

The second stage involved the formation of the Proposal Review and Selection Committee, made up of three to five persons of note in the fine arts. This committee then selected the curator to plan the Taiwan Pavilion for the 54th Venice Biennale.

Following discussion and review, on November 18 committee members confirmed their four nominees for curator: Esther Lu, Manray Hsu, Yu Wei and Amy Cheng. The second stage in the contest by invitation took place on May 30 and 31, 2010. Apart from the art professionals mentioned above, internationally-renowned curator Maria Lind was also invited to sit on the panel of judges, who chose Amy Cheng as the official curator for the Taiwan Pavilion at the 54th Venice Biennale.

TFAM adopts recommended changes to Taipei Arts Awards selection process

Started in 1969 as the Taipei City Art Exhibition, the Taipei Arts Awards is now one of the longest-running art contest-exhibitions organized and funded by the Taipei municipal government. In 2001 TFAM expanded eligibility to include all art mediums and changed the name of the contest-exhibition to the Taipei Arts Awards, effectively moving the focus to crossover works by the new generation of artists.

Since the transformation, slight revisions have been made to the contest rules on a yearly basis. This has not, however, stopped the gradual ossification of the existing model. Furthermore, due to the preponderance of art school students receiving the Taipei Arts Awards over the past few years, some have given the event the derogatory title of "Art School Award." In response, TFAM researchers arranged five Taipei Arts Awards symposiums between May and August, inviting 21 people including previous recipients, judges, professional curators, scholars, art administrators and media/magazine editors to offer their suggestions on the selection process for the award.

After compiling and reviewing the suggestions, TFAM proposed a selection process and a new set of contest guidelines completely different from the model used in the past:

1. The judging process shall be carried out in three rounds – preliminary, second, and final – and the artists nominated in the final round will compete for the top honor by showing their work in a small-scale solo exhibition.
2. The top prize shall be given to just one person. The person who receives the Taipei Arts Awards will be eligible for a solo exhibition at TFAM and will receive NT\$ 550,000 in prize money. Those honored with the Award for Excellence will each receive NT\$ 120,000 in prize money.

The newly formulated guidelines for the Taipei Arts Awards have been approved by the Department of Cultural Affairs and will go into effect in 2010.

The city resident art workshop is transformed into the Art Education Space for Children

In order to change the orientation of TFAM's regular art workshops and realize art education policies, museum and art professionals were invited to participate in discussions held from July 30 to September 2 for the planning of the "Art Education Space for Children."

The designated space is located on the museum's basement level on the side flanking Zhongshan North Road. Previously used as the art classroom for city resident workshops, the space has now been merged into a larger design scheme that includes the adjoining exhibit space, outdoor sculpture courtyard, and the new south (west) entrance. The newly renovated space covers about 684 square meters.

The planning for Art Education Space for Children facilities and services is based on the concept of a "museum within a museum": an entrance, reception area, gallery, creative workshop and administrative division all separate from other museum facilities. The Art Education Space for

Children will be branded as the new mecca for young Taiwanese artists, in the hopes that it will become the hub of artistic development among the Taiwanese youth. The new design is expected to completely resolve the problems associated with the incoherent nature of the space currently in use. The space will provide personalized facilities that meet the needs of our young visitors – individually or in groups. A corresponding allocation of manpower and educational resources will allow for the manifestation of highly specialized art education and realize the educational functions of the museum to the fullest extent. The renovation of the space is scheduled for completion in the second half of 2010.

TFAM restaurant operations officially subcontracted

Cosi o Cosi, an Italian restaurant with a unique style, and Chien Architects & Associates (led by architect Chien Hsueh-yi) formed a partnership and in December 2009 officially acquired the contract to operate the museum restaurant. The duo will design and manage a restaurant specifically catered to museum visitors, their goal being to "provide museum visitors with a rest stop that is an extension of art." The design concept is centered on the idea of "space as canvas," or space as artistic expression – an amorphous canvas initiating new creations in dining atmosphere and experience, as well as the culinary arts.

The revamped TFAM restaurant is scheduled to open in the second half of 2010, with plans to extend hours of operation into the evening. The service area will be divided into the following three sections: an indoor dining area where guests will be seated by a waiter; a takeaway service counter; and outdoor seating for general use by museum visitors. A multimedia wall will be erected in the indoor dining area for the projection of video art. The design for the outdoor seating area also includes a stage where regular performances can be held.

High-definition multimedia services provided on museum website

In 2009, six million hits were tabulated on the museum's official website, www.tfam.museum. In order to enhance Internet services with greater dimension, the website official and the other TFAM website run by the Taipei municipal government – www.tfam.taipei.gov.tw – have joined the new Internet era by launching a completely new set of online services. The new formula continues the services in place for the growing number of visitors to the TFAM website while offering the millions of visitors to the site run by the Taipei municipal government a more diverse browsing experience, in the process boosting the efficacy of website construction.

The information provided on the two sites has now been synchronized. TFAM's official website is heading up the fore with high-definition video streaming and options for Chinese or English subtitles, providing the most enhanced user experience possible. The site also provides MP4 download with iPhone and iTunes application support.

To meet the requirements of the large crowds expected for the Taipei Int'l Flora Expo at the end of 2010, the website is expanding its range to include not only the existing art fan base but also Flora Expo audiences both in Taiwan and overseas. TFAM's bridging role is becoming ever more crucial to the success of the event. Therefore TFAM is deploying user interface logic and design with greater breadth and scope to allow for more personalized and user-friendly online services. It is hoped that through these interface enhancements we will be able to improve the effectiveness of publicity/marketing and share digital content with a broader spectrum of community interests, all leading to the greater goal of deepening levels of participation in art, culture and society.

Advancing museum development, TFAM formulates a proposal for the establishment of the Museum Development Fund

At a Taipei City Department of Cultural Affairs meeting to discuss the expansion of department initiatives, Taipei City Deputy Mayor Lee Yong-ping cited the need for changes in TFAM management and instructed the museum to look into the possibility of setting up a fund. In response TFAM is now drawing up plans for the establishment of the Museum Development Fund, the goal being to raise more private-sector funding to assist in the development of museum affairs. TFAM has conducted research into models provided by the National Palace Museum, Taipei Zoo and community/educational agencies under the Ministry of Education for the establishment of funds of a similar nature, and is now drawing up a proposal for the establishment of the Museum Development Fund.

On May 13, 2010, Hsieh Hsiao-yun, director of the Department of Cultural Affairs, further instructed TFAM to establish the fund upon the formulation of autonomous policies. On May 26, 2010, TFAM sent a letter to the Law and Regulation Commission asking for their approval to change the title of the fund to "Custodial and Utilization Policies for the TFAM Special Exhibition and Permanent Collection Development Fund." ■■

[(I) Exhibitions & Displays

TFAM held 28 exhibitions in 2009: eight international exhibitions; one biennial; nine contemporary art exhibitions (conceived and organized by the museum); two permanent collection exhibitions; six solo exhibitions; and two exhibitions of contest-winning artwork.

In the area of international collaborations, TFAM teamed up with Centre Pompidou once again for the exhibition *Arcadie —Dans les Collections du Centre Pompidou* , and brought *Pixar: 20 Years of Animation* to Taipei by way of the Barbican Centre in London. These two blockbusters were by far the most popular in 2009. The general public responded positively to both exhibitions, representing how our marketing strategies were able to cater to both the fine arts and popular culture. In addition, the two large-scale exhibitions of works by Fang Lijun and Cai Guo-Qiang were the first to employ a "theme retrospective" to showcase the work of outstanding Chinese artists with international prestige.

Regarding exhibitions focusing on Taiwanese artists, TFAM continued its mission to create a complete chronology of modern and contemporary art by organizing solo exhibitions of artists with influence in the local art world. Exhibitions included 80th anniversary retrospectives of veteran artists Chen Yin-huei and Lai Chuan-chien, as well as a new exhibition from Hantoo, which played a large part in defining the surge of creativity in the 1980s. Twenty years later, Hantoo regrouped to showcase their work in a large-scale, joint exhibition titled *Madden Reality: Post-Taipei Art Group*. These are the fruits of our labor in exhibition research and planning, opening up a new perspective on contemporary art in Taiwan.

Every year TFAM also holds a certain number of solo exhibitions showcasing the work of mid-generation artists. The museum publicly solicits proposals and makes the final selection from the entries received. The aim here is to give prolific artists a chance to show their work. The following are the Taiwanese artists granted solo exhibitions in 2009: Tu Pei-Shih, Hung Yi-Chen, Pan Ping-yu, Hsiao Mei, Tseng Miin-shyong and Chou Ching-hui.

The two TFAM-organized exhibitions displaying the winners of art contests – the Taipei Arts Award and Liao Chi Chun Oil Painting Award – are an important platform for Taiwanese oil painters and new artistic talent. Exhibiting the contest-winning artwork also provides viewers with a sample of some of the trends being set by up-and-coming artists.

Title	Lee Ming-tiao Photography Retrospective
Date	2009.01.10-2009.04.05
Venue	3B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibitions of Contemporary Art
Number of visitors	90,930
Media	Photography
Number of art pieces	340
Participating artist(s)	Lee Ming-tiao

Summary
Lee Ming-tiao, born in Dasi Township, Taoyuan County in 1922, is the most famous and prestigious photographer along with Deng Nan-Guang and Chang Tsai in the Taiwanese history of photography. The three of them lead the trend of Realism in the '40s and '50s with different styles. They were frequently seen as the panel of judges for exhibitions, and were known as the “Three Shutters”.
In his teenage years, Lee was an apprentice in his uncle Liao Liang-Fu’s Dasi Writing Studio. He later worked at Fuji Photo in Taipei. Not only did he absorb knowledge about photography, but he also learned excellent skills of trimming glass films there. In the '40s, he travelled to Ling Nang Art School in China to learn watercolor, and opened Chong Mei photography equipment store after his return. He started using Rolleiflex cameras in the '40s, and captured the demographic view of Taiwan through the lens. Integrating professional photography and painting, his photos give precise composition, and sincere and philosophic context. This exhibition displays Lee’s 200-some works of photography during 1940 to 1990, presenting his theory of “everyday is a good day” through his camera instinct in capturing the faces of life of reality and human beings of goodness.

Title	Madden reality: Post-Taipei Art Group
Date	2009.01.21-2009.04.05
Venue	3A, 3C
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibitions of Contemporary Art
Number of visitors	120,284
Media /	Multimedia
Number of art pieces	71

Participating artist(s)	Kuo Wei-kuo, Yang Mao-kin, John Lu, Wu Tien-chang, Lu Hsien-ming, Lien Chien-hsing, Lee Min-jong, Yang Jen-min.
Summary	The Taipei Art Group evolved into “Hantoo” in 1998 with the pulse of culture and generation change. Art presents no longer seriousness, but the reflection of life and society by the artists. Through forms of 2-dimensional paintings, 3-D digital images, and multiple media, elements of “city,” “self-portrait,” “popular culture,” “classic,” and “ruins” are delivered by methods of make-up, patches, or dislocation in art languages such as sarcasm, derision, random, or ambiguity in order to describe the artists’ perspective towards Taiwanese society. The essence of differences delivers the artistic characteristics of local cultures, and shifts the frame of Taiwanese art in the system of Western arts to expose the realms of reality and imagination as well as the shape of art during changing eras. Based on this goal, the exhibition is named Madden reality as the variation and liberation of the Post-Taipei Art Group artists that transformed them into “Hantoo” Group. The analysis and re-interpretation of Taiwanese art and society set off the imagination of modern Taiwanese art. Artists of Taipei Art Group who are also the founders of Hantoo : Kuo Wei-kuo, Yang Mao-lin, John Lu, Wu Tien-chang, Lu Hsien-ming, Lien Chien-hsing, Lee Min-jong, and Yang Jen-min.

03

Title	Mind as Passion: A video art exhibition featuring 17 new-generation artists from Taiwan and Japan
Date	2009.01.24-2009.03.29
Venue	1A, 1B
Organized by	Taipei Fine Arts Museum
Sponsor	EPSON
Category	
Number of visitors	74,521
Media	Video installation
Number of art pieces	18
Participating artist(s)	Agi Chen, Chen I-chin, Chen Wan-jen, Chou Yu-cheng, Chu Shu-shyan, Lai Chun-yu, Lin Chiao-fang, Lin Guan-ming, Wang Ya-hui, Kazuhiro Goshima, Takashi Ishida, Mami Kosemura, Chikara Matsumoto, Takao Minami, Yusuke Nakajima, Hiraki Sawa, Naoyuki Tsuji

Summary
Even before this the artist Nam June Paik had presented the video installation “Exposition of Music-Electronic Television” at the Galerie Parnass in Germany. He altered television signals, transforming the original images and sounds into abstract visual patterns or white noise. Through manipulations of television sets, Paik did away with their original functions, and installing them in an exhibition space, transformed them into a new medium of artistic expression. Thereafter, riding the wave of conceptual art and assimilating new technology, video art experienced a non-linear and highly diverse trajectory of development, ruminating on its expression in terms of medium, form and content. It encompassed experiment and innovation, deviance and disorder, and has consistently existed in an indeterminate state.

Today, the digital revolution that swept the 1990s like a fire continues to burn, continually growing and developing into a wide variety of artistic genres of “new media art” and “digital art” employing video, sound, the Internet and disc media. Video art was the first to be impacted by this flood of technological innovation. Artists not only use digital video cameras to integrate computerized synthesis, animation and images, but some artists have even abandoned the video camera and directly develop digital image works that transcend reality, using digital equipment, computerized calculations and programming languages. Mind as Passion attempts to explore the spirit and the flesh of images created through new media, from the fundamental nature of the media to the special qualities of the technology, and to engage in a visual rumination addressing both their spirituality and their materialism, in response to the dialectic between art and technology. Yet because video art encompasses the entire world, the exhibition does not attempt to waste energy considering the categories and historical development of image art as has been done in the past, but rather embraces exploration, in the belief that the emotive power of images reflects clarity and extreme passion. This exhibition will invite 17 new generation visual composers from Taiwan and Japan, and their video art works as well as works of animation elements like hand paint, 2D or 3D.

04

Title	Jewels of 25 years museum collection
Date	2009.01.24-2009.11.01
Venue	2A, 2B
Organized by	Taipei Fine Arts Museum
Category	Permanent Exhibition
Number of visitors	1,047,158
Media	Calligraphy, oil painting, ink painting, gouache on paper, multimedia installation
Number of art pieces	34
Participating artist(s)	Yu You-ren, Lang Ching-shan, Huang Tu-shui, Liao Chi-chun, Lee Mei-shu, Yen Shui-long, Chen Chin, Lin Yu-shan, Chen Hui-kun, Kuo Hsueh-hu, Lee Shih-chiao, Fu Juan-fu, Liu Chi-hsiang, Chen Ting-shi, Lin Chih-chu, Chen Hsia-yu, Chen Chi-kwan, Hsiao Ju-sung, Chiang Chao-shen, Liu Kuo-sung, Hsia Yan, Ju Ming, Han Hsiang-ning, Yang Mao-lin, Wu Tien-chang, Huang Chin-ho, Chen Chieh-jen, Hou Chun-ming, Huang Chih-yang

Summary
The Taipei Fine Arts Museum has accumulated about 4,000 pieces in its art collection since it was founded in 1983. As a special occasion, the researchers in the museum gathered up and picked 34 classic works that mark the Taiwanese art history to be displayed in the exhibition of *Jewels of 25 Years Museum Collection* on the second floor. Even though these worked will have different interpretations later with newer points of view, they are still valued as the treasure of the Taipei Fine Arts Museum.

The 34 pieces of Jewels of 25 Years Museum Collection in 2009 will be placed according to spatial arrangement in the display room, and in the order based on media used and role in the developmental history in order to respond to the Western strike to show the unique Taiwanese human spirit and cultural character.

05

Title	Mythologies of Contemporary Art by Three Artists Yang Mao-lin, Zhang Hong-tu and Tu Wei-cheng
Date	2009.03.21-2009.05.03
Venue	D
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibitions of Contemporary Art
Number of visitors	77,666
Media	Multimedia
Number of art pieces	29
Participating artist(s)	Yang Mao-lin, Zhang Hong-tu , Tu Wei-cheng
Summary	Historians write history by recording people's memories and lives, while artists create a future history of the contemporary moment and the possibility of transcending this particular epoch. In viewing art from a historical perspective, art historians do more than merely study data; they are also naturally interested in the inspiration that goes into the creative process. The exhibition Mythologies of Contemporary Art is the work of three artists, Zhang Hong-tu, Yang Mao-lin and Tu Wei-cheng who play with fabricated histories by weaving contemporary myths. Their works blend the past with the future in an attempt to make us understand the rich and ever-changing appearance of culture. The three artists presented here explore and continue to find ways that Chinese culture is able to produce new value concepts and cultural viewpoints despite the sway of global consumer and economic markets.

06

Title	Another Beautiful Day, Solo Exhibition by Tu Pei-shih
Date	2009.03.21-2009.05.03
Venue	E
Organized	Taipei Fine Arts Museum
Sponsor	National Culture and Arts Foundation, Taiwan Project Fulfill Art Space
Category	Application Exhibition
Number of visitors	77,666
Media /	Animation, HD video projection
Number of art pieces	4
Participating artist(s)	Tu Pei-shih
Summary	A new, previously unheeded type of fear emerged on the day images of the collapsing World Trade Center in New York filled the eyes of hundreds of millions of people around Planet Earth. This unprecedented anxiety caused by the ever-looming possibility of unpredictable disaster has prompted people to set up ever greater defense mechanisms, which

create even more anxiety. Being a citizen of a dominant first-world capitalist country these days means needing imaginary or ideological heroes to defend one's sense of security. Tu Pei-shih 's recent work uses fabricated narratives to explore the relationship between illusion and peril in contemporary life. From a wider perspective, this relationship indicates a greater distancing from reality and a reliance on fantasy that has begun to form in this post-capitalist era of globalization.

07

Title	Subject · Painting · Object: Hung Yi-chen Solo Exhibition
Date	2009.03.21-2009.05.03
Venue	F
Organized by	Taipei Fine Arts Museum
Sponsor	Department of Cultural Affairs, Taipei City Government, Taiwan
Category	Application Exhibition
Number of visitors	77,666
Media	Oil painting, installation
Number of art pieces	19
Participating artist(s)	Hung Yi-chen
Summary	When she departed from two-dimensional art, Hung Yi-chen started a different kind of aesthetic exploration by which she attempted to study the source and objective of painting from the audience's stand point in an effort to understand the essence of creative principles. The shrunken canvases and twisted frames she uses reflect the interactive relationship between the artist, media and artwork. She uses thick and thin frames and glue to make organic works that retain the qualities of her medium. She uses different manipulation techniques and the basic elements of painting pigment, the frame and canvas—to create an organic appearance. In her view the purpose of painting is not only to represent objects but to witness the emergence of values when the position of subjectivity is renewed. Hung uses her multimedia experience to develop her own creative process.

08

Title	International Design Competition for the Taipei Performing Arts Center Award-Winning Projects Exhibition
Date	2009.03.21-2009.06.24
Venue	G
Organized by	Department of Cultural Affairs, Taipei City Government
Coordinated by	Taipei Fine Arts Museum
Co-organized by	Barry Cheng Architects
Category	Planned Exhibitions of Contemporary Art

Number of visitors	230,440
Media	Architecture
Number of art pieces	7
Participating artist(s)	Office for Metropolitan Architecture(OMA) Stedebouw B.V(Netherland), Morphosis Architects(USA), Jose Ignacio ABALOS(Spain), JAKOB+ MACFARLANE(France), SURV Architects(R.O.C.), MVRDV BV (LLC)(Netherland), Zaha Hadid Architects(Great Brittan)

Summary
The global well-known architect, Office for Metropolitan Architecture(OMA) Stedebouw B.V / Rem Koolhaas & Ole Scheeren, beats 136 participants from all over the world to win the First Prize of Taipei Performing Arts Center International Competition. This theater architecture, destined to become an international landmark, will provide diverse and open venues to attract international-caliber performances and form a creative environment for innovative art forms. This 21st-century theater will also put Taiwan on a par with the world-class performing art centers. The design drawings and models of the works from three Finalists and Four Honorable Mentions, all internationally famed architects, will be exhibited in this grand architectural event. We earnestly welcome your visiting!

Title	Arcadie - Dans les Collections du Centre Pompidou
Date	2009.04.18-2009.07.12
Venue	1B
Official Support	Council for Cultural Affairs, Taipei City Government, Department for Cultural Affairs, Taipei City Government
Organized by	Taipei Fine Arts Museum, Le Centre Pompidou, Art Source Corp. Kung-Hong Arts Management
In Cooperation with	la Fondation de la Culture de Taipei, Institut Français de Taipei
Media Partners	Art & Collection Group, Radio Bravo FM 91.3
Sponsor	Official Airline: Eva Air Designated Hotel: Hotel Landis
Category	International Exchange Exhibition (special admission)
Number of visitors	219,327
Media	Drawing, painting, photography , video and sculpture
Number of art pieces	83
Participating artist(s)	Pablo Picasso, Henri Matisse, Georges Braque, Pierre Bonnard, Marc Chagall, Jean Dubuffet, Paul Klee and Luis Buñuel and etc.

Summary
Following the Museum's 2006 cooperative exhibition *New Media Collection 1965-2005* with the Pompidou Center, the two institutions are once again working hand in hand on their first thematic exhibition, *Arcadie-Dans les Collections du Centre Pompidou*, which will bring important contemporary artworks to Taiwan to be experienced firsthand. As its exhibition theme, Arcadie has taken the idyllic, pastoral life as described by ancient Roman poets.

Containing a large number of the Pompidou's heavy-weight collection of twentieth century modern art, the exhibits will present eighty-three works of the great masters of drawing, painting, video and sculpture. These will include works by Pablo Picasso, Henri Matisse, Georges Braque, Pierre Bonnard, Marc Chagall, Jean Dubuffet, Paul Klee and Luis Buñuel. Among those to be exhibited are many rarely lent important works of the Pompidou Center collection. The exhibition was inspired by the poetry of ancient Rome, which is echoed in the painting The Arcadian Shepherds by the French classicist, Nicolas Poussin, and presents the themes of death and the pleasures of life. Several exhibition themes are derived from the dialectical observations this painting provides in its inherently rich, harmonious and stimulating Bacchanalia, as well as the unpredictable variations of this world and its illusory ostentatiousness. Using a strictly narrative theme to make clear its points, this exhibition can be said to represent the essence of modern art.

Title	Endlessness of Life: 25 Years Retrospect of Fang Lijun
Date	2009.04.18-2009.07.05
Venue	3A, 3B, 3C
Organized by	Taipei Fine Arts Museum
Co-organized by	Kunsthalle Bielefeld Museum
In Cooperation with	Artist Magazine
Category	International Exchange Exhibition
Number of visitors	271,139
Media	Drawings, oil paintings, prints, sculptures and installation pieces
Number of art pieces	72
Participating artist(s)	Fang Lijun
Summary	Following the watershed Tiananmen Square Incident of 1989, a representative group of contemporary Chinese artists gradually began to receive recognition from the international art community in 1991, and it was around that time that cultural exchange programs among the Mainland, Taiwan, Hong Kong and Macao took off. Following Beijing Week of the Cross-Strait Cities Art Festival in 2006, the Museum held the first retrospective exhibition in Taiwan of the contemporary Chinese artist Fang Lijun, a key post-Tiananmen artist whose work had, by then, reached a definite standard of academic and popular value. Today, all features of contemporary Chinese art, including some well known figures on the international stage, Yue Minjun, Zhang Xiaogang and Zeng Fanzhi, developed their iconic images as inspired by Fang Lijun's style.

Starting in the 1990s, Fang Lijun was often seen in his rebellious, derisive iconic paintings with his head shaved, which situated his work in the Cynical Realism School. He substituted the individual qualities of being a person in an adapted collectivistic environment thus rendering the figures invisible, and in this way symbolizing the rebellion, banter, restlessness and confusion of the era. The Museum's large-scale retrospective exhibition of Fang Lijun's twenty-five year career comprises more than seventy important works from 1984 to the present, which includes drawings, oil paintings, prints, sculptures and installation pieces. Works for this exhibition have come together from museums and private collections in Europe, Japan, China and Taiwan. Through this retrospective of Fang Lijun's works, the Museum hopes to initiate academic exchange and research within the greater Chinese art community.

Title	The Oil Paintings of Mr. & Mrs. T.T.Yen
Date	2009.05.02-2009.05.24
Venue	G
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibitions of Contemporary Art
Number of visitors	66,205
Media	Oil painting
Number of art pieces	34
Participating artist(s)	T.T.Yen, Grace Yen
Summary	T.T. Yen's paintings talk incessantly about difficult to express emotional turmoil deep in the viewers' hearts. Starting from his early semi-figurative work, his painting style gradually became purely abstract; and from rigorous aesthetic expression, he gradually developed his bold and heroic vision. This especially can be seen in his exquisite, mature recent work Black and White Series. Yen's wife, Grace Yen, loves using flowers as a creative theme for her work. She feels the inspiration for painting is inexhaustible and can be found everywhere in everyday life. The collaborative work the Yens presents has both sense and sensibility, and reflects their mutually supportive and mutually loving relationship.

Title	Eternal Nature: PAN Ping-yu's Solo Exhibition
Date	2009.05.16-2009.06.28
Venue	D
Organized by	Taipei Fine Arts Museum
Sponsor	National Culture and Arts Foundation, Taiwan
Category	Application Exhibition
Number of visitors	150,315
Media	Installation
Number of art pieces	22
Participating artist(s)	PAN Ping-yu
Summary	<i>Eternal Nature: PAN Ping-yu's Solo Exhibition</i> presents the artist's series and individual pieces from 1997 to 2009, including The Clothes of Consciousness, Mermaid, Seashells and Brooding Chaos. These works reveal the artist's myriad of creative musings on the topic of ‘eternal nature.’ They chronicle Pan's exploration of the relationship between myths and contemporary life as a way to explore human emotions and their relationship to nature and mythology. They, thus, embody Pan's belief that myths are the cultural incarnation of the bond between humanity and nature - that myths engender primeval, mutual and spiritual connections between the natural world and us.

Title	Here is where we meet: solo exhibition by Hsiao Mei
Date	2009.05.16-2009.06.28
Venue	F
Organized by	Taipei Fine Arts Museum
Sponsor	National Culture and Arts Foundation, Taiwan
Category	Application Exhibition
Number of visitors	150,315
Media	Oil painting
Number of art pieces	37
Participating artist(s)	Hsiao Mei
Summary	Hsiao Mei was born in Budai, Jiayi. For nearly a decade, from 1987 to 1995, she traveled solitarily in Brazil, Switzerland and Spain, a journey that was the fulfillment of a life-long dream. After traveling abroad for many years, Hsiao Mei quietly settled down in the mountains of Puli, in Nantou County, Taiwan, nourishing herself on the richness of nature and allowing the seeds of folklore and legendary myths that had been planted in her soul as child to bloom forth. Her work reflects the boundlessness of life, myriad plants and animals, and Asian deities and icons from local temple fairs. Hsiao Mei's canvasses express a unique point of view that drifts between a rich imagination and a dreamland, an interaction that gives play to her free and unfettered spirit.

Title	53rd International Art Exhibition - La Biennale di Venezia, Collateral Events
Date	2009.06.07-2009.11.22
Venue	Palazzo delle Prigioni, Venice, Italy
Organized by	Taipei Fine Arts Museum
Category	International Biennale
Number of visitors	80,000
Media	Multimedia, installation
Number of art pieces	5
Participating artist(s)	Hsieh Ying-chun, Chen Chieh-Jen, Chien-Chi Chang, Yu Cheng-ta
Summary	Foreign Affairs presents the process and technique of constant construction and affirmation of identity, deploying a shifting relationship between others and oneself. The construction of the subject is a constant flux of exchanging and addressing with others. Whether with individuals, groups, communities, or nations, the establishment of a relationship must depend on communication and interaction. Particularly Taiwanese people have been locked in a difficult political conundrum in terms of foreign affairs, and have developed their own means of reaction and response, both individually and collectively.

At this year’s Venice Biennale, the Taiwan Pavilion takes “Foreign Affairs” as its title and to serve as the exhibition’s unifying metaphor and concept. The selection of works explores the practical state of cross-regional art in the context of the operative logic of contemporary global politics, economics and society; alternative possibilities for communicative interaction; and also the question of Taiwan’s status and identity. The participating artists, according to their own identities, enter into other regions, with their unique personal modes of practical application – to observe, document, and intervene - in order to interact and collide, with that area of the world, concretely putting a system of foreign affairs into action.

15

Title	Tea & Coffee Towers. Alessi, Italy
Date	2009.07.08-2009.08.23
Venue	D
Organize by	Taipei Fine Arts Museum
Coordinated by	Alessi Museum
In Association with Category	Italian Economic, Trade and Cultural Office, Taipei International Exchange Exhibition
Number of visitors	154,569
Media	Design
Number of art pieces	24
Participating artist(s)	Will Alsop, Wiel Arets , Gary Chang, David Chipperfield, Denton-Corker-Marshall, Dezsö Ekler, Massimiliano Fuksas and Doriana Mandrelli, Future Systems, Zaha Hadid, Toyo Ito, Tom Kovac, Greg Lynn, Alessandro Mendini, Morphosis-Thom Mayne, M.V.R.D.V., Juan Navarro Baldeweg, Jean Nouvel, Dominique Perrault, Kazuyo Sejima-Ryue Nishizawa – SANAA, Ben van Berkel Caroline Bos -UN Studio. Charles Jencks, Michael Graves, Oscar Tusquets, Robert Venturi

Summary
This exhibition presents the results of a collaborative project created in 2001 by Alberto Alessi and designer Alessandro Mendini who invited renowned international architects to design dynamic and attractive functional art that addresses the relationship between architecture and everyday utensils. In promoting the values of art appreciation and the inspiring culture of form and function, Alessi and Mendini’s exhibition explores the way designers develop and evaluate original creative ideas by gradually progressing from formal training and practice to envisioning the future. Around twenty tea and coffee sets are on display, including the designs from the architectural studios of Greg Lynn-FORM, Zaha Hadid, Denton-Corker-Marshall, Jean Nouvel, Toyo Ito and Kazuyo Sejima-Ryue Nishizawa—SANAA.

16

Title	Taiwanese Architects: International Performance
Date	2009.07.11-2009.08.23

Venue	G
Organized by	Taipei Fine Arts Museum, Architectural Esthetics Economy
Category	Planned Exhibitions of Contemporary Art
Number of visitors	180,858
Media	Model, layout
Number of art pieces	8
Participating artist(s)	
Summary	

City architecture has become a fascinating catalyst and vital form of expression along with the growing tendency of marketing urban aesthetics. Outstanding internationally acclaimed Taiwanese architects who have competed with world-class architectural groups for recent domestic public construction projects have been invited to this exhibition to showcase architectural models that demonstrate their design concepts. The aesthetic successes of Taiwan's outstanding architects over the last decade are presented in this exhibition both to people in the field itself and the general public, as a way to promote deeper understanding of the works of these architects and the prominence the latter place upon architecture in terms of contemporary urban development.

17

Title	Wild Aspirations-The Yellow Sheep River Project : Solo Exhibition by Chou Ching-hui
Date	2009.07.18-2009.08.30
Venue	3C
Organized by	Taipei Fine Arts Museum
Sponsor	EPSON,StarQ,National Culture and Arts Foundation, Taiwan, Lee Teh Printing Co., Ltd.
Designated Print out	Inkjet Printing
Designated Printing paper	Innova Digital art
Category	Application Exhibition
Number of visitors	204,277
Media	Photography
Number of art pieces	55
Participating artist(s)	Chou Ching-hui
Summary	

Wild Aspirations-The Yellow Sheep River Project is a series that uses computer images of children of the Yellow Sheep River Area to create a large number of picture books. These picture books are then used as the basis of photography to illustrate the way of life of the children of the River Area. Chou Ching-hui uses documentary images as carriers of contemporary art and culture by vividly describing and recording what he observes. Chou achieves his purpose by integrating individual and social landscapes with the region through his own brand of image creation. This photography, which is interposed between traditional documentary and contemporary art concepts, has become a phenomenon that is gradually surfacing in the field of contemporary photography.

Title	TANG JO-HUNG SELF · MODIFICATION
Date	2009.07.18-2009.09.27
Venue	F
Official Supporter	Taipei Culture Foundation
Organized by	Board of Directors for Liao Chi-Chun Fund of Taipei,Cultural Foundation, Taipei Fine Arts Museum
Category	Competition Exhibition
Number of visitors	360,308
Media	Oil painting
Number of art pieces	33
Participating artist(s)	Tang Jo-hung
Summary	Tang Jo-hung, the grand prize winner of the 2008 Eighth Liao Chi-Chun Oil Painting Award, has continually reorganized his themes to create more intimate self-impressions in his paintings. Tang uses concepts such as combination, referral and identity to lightheartedly reveal the process of self-identity through varied environmental placement. This can be seen in his paintings of a dog named Cookey and large-scale portraits focusing on his head by playfully adding symbols from playing cards.

Title	The Rhythm of Forms and Colors - Chen Yin-huei: A Retrospective Exhibition
Date	2009.07.18-2009.09.27
Venue	3A
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibitions of Contemporary Art
Number of visitors	360,308
Media	Oil painting, pastel sketch
Number of art pieces	87
Participating artist(s)	Chen Yin-huei
Summary	Chen Yin-hui not only has dedicated himself to art education over the last 40 years, he has also been diligently creating artwork. His work has been exhibited at Taiwan's three major museums and is collected in Taiwan and abroad. Chen has been honored with the following: the Chung-Shan Literary Arts Award, the Wu San-Lien Creative Arts Award and the Lin Ben-Yuan Chinese Cultural Education Award. Chen's broad artistry encompasses the abstract and the representational, blending sense and sensibility. The themes in his work can be more or less divided into two main types: paintings directly

from his subject, which are primarily celebrations of nature; and imaginative paintings of ordinary people, still lives, landscapes and old scenes that portray the rich energy of life in emotionally-charged landscapes. Poetic feelings, a special quality in his work, permeate all of his forms.

Title	Lai Chuan-chien: 80th Anniversary Retrospective
Date	2009.07.25-2009.09.27
Venue	3B
Organized by	Taipei Fine arts Museum
Category	Planned Exhibitions of Contemporary Art
Number of visitors	351,597
Media	Oil painting,, watercolors
Number of art pieces	88
Participating artist(s)	Lai Chuan-chien
Summary	Lai Chuan-chien doesn't buy into the facile notion that art is an imitation or reproduction of nature; what he does believe in is art as interpreting nature. He often uses pastels and watercolors which he initially applies directly on-site, and then takes these back to his studio to rework the unfinished compositions. His early work was mostly portraitures and still life, created with deep colors and thick brush strokes in a realistic style. His mid-career work was influenced by abstract cubist styles, and later he turned his attention to explorations of form, color and line. From the 1980s onward, Lai has continually expanded his creative themes, while his style has become more mature and consistent.

Title	Pixar: 20 Years of Animation
Date	2009.08.07-2009.11.01
Venue	1A, 1B
Organized by	Taipei Fine Arts Museum, Environment Arts Center, Barbican Centre, London
Official Airline	Cathay Pacific
Designated Hotel	The Landis Taipei Hotel
Category	International Exchange Exhibition (special admission)
Number of visitors	410,393
Media	Drawings, sketches, digital paintings, sculptures, video installations and classic short films
Number of art pieces	600
Participating artist(s)	Pixar
Summary	In 1995, Toy Story introduced us to a new form of animated film – 3D animation. Using computer technology, it broke beyond the limits of two-dimensional space, creating a three-dimensional virtual world. And the ones to bring us this

astonishing revolution were none other than Pixar Animation Studios. Pixar created the miracle of 3D animation, attaining a sense of space and a tactile quality that traditional 2D animation lacked. Pixar’s animators never call themselves computer engineers or designers, but artists, who insist that the whole process of 3D animation, from concept to completed work, is a form of artistic creation. As the painted drafts, concepts, sculptures and digital installations in Pixar: 20 Years of Animation readily demonstrate, refined detail and a process of substantial creative effort are what lie behind computer animation creation.

22

Title	2009 Asian Forum: Whose Exhibition is This?
Date	2009.09.19-2009.11.22
Venue	D, E
Organized by	Taipei Fine Arts Museum
Category	International Exchange Exhibition
Number of visitors	404,474
Media	Multimedia
Number of art pieces	13
Participating artist(s)	Koki Tanaka, Angelika Middendorf + Andreas Schimanski, Raqs Media Collective, nofearsam921, VIVA, Yu Cheng-Ta and Larry Shao, Xu Tan, Michael Lee Hong-Hwee + Tang Ling Nah, Hu Fang, Chiang Yang-huei, Yeh Wei-li, Manray Hsu, Summary

With an exhibition and a forum, the *2009 Asian Forum: Whose Exhibition Is This?* will explore contemporary Asian art in terms of various themes related to the concept of the “exhibition,” especially “the exhibition and the audience”, “artists and curators”, etc. By posing the question “Whose exhibition is it?”, the project will examine questions about the contemporary art exhibition. The question can also be rephrased as “Who is this exhibition for?”. What are the respective roles of artists, curators, art administrators, art educators and the public in an exhibition? What are the interactions between them? How do they see one another? What are their expectations and understanding of one another? What kind of dialogue can they enter into? What is the meaning of an exhibition? With these as starting points, the project will invite Asian curators and artists to open a dialogue in Taipei.

23

Title	The Story of Shanghai: Fine Collection of Shanghai Art Museum
Date	2009.10.16-2009.11.08
Venue	3C
Organized by	Taipei Fine Arts Museum

Category	International Exchange Exhibition
Number of visitors	187,546
Media	Painting
Number of art pieces	50
Participating artist(s)	Lin Fengmian, Qiu Di, Lai Chusheng, Shen Roujian, Zhang Dazhuang, Qian Shoutie, Wang Yachen, Jiang Hanting, Pan Yuliang, He Tianjian, Zhou Bichu, Yan Wenliang, Wang Geyi, Yu Yunjie, Lu Yifei, Ren Weiyin, Lu Yanshao, Lai Shaoqi, Cheng Shifa, Zhu Qizhan, Liu Haisu, Tang Yun, Guan Liang, Hsieh Zhiliu, Liu Danzhai, Chen Junde, Hu Shanyu, Wang Jieyin, Zhou Changjiang, Lin Ximing, He Muqun, Yu Youhan, Ding Yi, Jiang Changyi, Zhang Zhenggang, Shi Dawei, Fang Zengxian, Zhang Peicheng, Chang Leiping, Pan Gongkai, Lu Fusheng, Chen Danqing, Xu Qiaojian, Sun Liang, Huang Azhong, Chou Tiehui, Qiu Deshu, Yang Zhengxin, Lu Zhiping, Liang Yunting

Summary
Since Shanghai was founded it has been the premier city of the Far-east. Over the course of its cultural development, Shanghai has undergone a high degree of change, and this pattern serves as a model for other cities in Asia. Taipei Fine Arts Museum is currently exhibiting works from the collection of Shanghai Art Museum, reflecting the city’s history and telling its many stories from the 1930s to the present. Exhibited works include oil paintings, ink paintings, watercolors and comic strips, which are all art forms and creative themes representative of Shanghai. This exhibition fully reflects the context and direction of art development

24

Title	Open Flexibility: Innovative Contemporary Ink Art
Date	2009.10.10-2010.01.17
Venue	3B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibitions of Contemporary Art
Number of visitors	314,714
Media	Ink painting
Number of art pieces	80
Participating artist(s)	Wu Hsueh-jang, Yeh Shih-chiang, Liu Yong, Chu Ko, Liu Kuo-sung, Lee Shi-chi, Huang Chao-hu, Lee Chung-chung, Hung Ken-shen, Yuan Chin-ta, Lee Quenten, Lee Chen-ming, Chang Yung-chung, Mi-li-tsun Nan, Liu Kuohsing, Qui Deshu, Shih Kuo, Wang Chuan, Chen Xinmao, Liu Zijian, Yan Binghui, Zhang Yu, Wang Tiande, Wang Nanming, Zhang Hao, Zhang Chuen, Wei Qiugji

Summary
Contemporary art development is situated in an age of high-speed knowledge exchange and technological transformation. Artists use ink to express their thoughts and feelings about real and personal life experiences and inevitably face rigorous challenges in their creative processes. Moreover, approaching ink painting with an open and flexible attitude, incorporating contemporary ideas and creating new possibilities for the imagination and interpretation, while maintaining ink’s historical spirit, seem to be the tireless quests of ink artists as they engage us with their visual language. This exhibition representing the lively works of nearly thirty artists, explores modern and experimental ink painting in Taiwan and Mainland China.

Title	Face's Talk - Tseng Miin-Shyong Portrait Photography
Date	2009.11.21-2010.01.17
Venue	3C
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	96,957
Media	Photography
Number of art pieces	117
Participating artist(s)	Tseng Miin-shyong
Summary	Since 1999, Tseng Min-shyong has been presenting us with the strength of his extraordinary will by traveling from place to place in Taiwan, using traditional portrait photography to record the unique qualities of people he encounters in various fields.

In April of 2002, Tseng took the last photograph of painter Max Liu before he died. In other memorable portraits, human rights writer Bo Yang sits in front of a French window, revealing another contemplative Bo Yang in the reflection, and puppet master Huang Hai-tai extends his large hands in front of the camera, showing us the beauty of his turbulent life recorded in his palms. These individuals, peerless at the top of their game, gradually became fixtures in our memories as their corporeal lives faded away, and through his skill as a photographer, Tseng was able to vividly preserve their inner spirits in the photographic medium.

The museum has assembled the portraits of more than one-hundred famous people from Taiwan for the exhibition *Face's Talk- Tseng Miin-Shyong Portrait Photography*. From taking photographs to developing film and printing images, Tseng Min-shyong shares with us his consummate darkroom skills. A worthy highlight of this exhibition is that the many famous persons in these portraits have already passed away, and this body of work bears testimony to the time and effort Tseng has poured into his photography.

Title	CAI GUO-QIANG : Hanging Out in the Museum
Date	2009.11.21-2010.02.21
Venue	1A, 1B, 2A, 2B
Official Support	Taipei City Government, Department of Cultural Affairs, Taipei City Government
Organized by	Taipei Fine Arts Museum, The Eslite Corp.
Sponsor	RockBund Shanghai
Special Thanks	Deutsche Bank, Shiseido Co., Ltd, Litemax Electronics Inc.
Designated Hotel	The Landis Taipei Hotel
Designated Projector	EPSON

Equipment Sponsor	SONY
Category	International Exchange Exhibition (special admission)
Number of visitors	220,710
Media	Multimedia
Number of art pieces	35
Participating artist(s)	Cai Guo-Qiang
Summary	Cai Guo-Qiang charged onto the international art stage in the 1980s. The New York Times describes him as a world-class artist to be reckoned with. The Taipei Fine Arts Museum is currently holding the first major retrospective exhibition of Cai's work in Taiwan. The exhibition includes his gunpowder drawings, explosion video recordings and large scale installations from private collections and museums in Europe, North America and Asia, as well as a large number of his early works, documents detailing important events in his life and new work made especially for this exhibition. Cai has consistently presented his metaphysical ideas derived from eastern philosophy and contemporary theories of the universe. His majestic, large scale explosions and installations have become mainstays of the international art world. This exhibition explores Cai's work from a perspective of contemporary art practice, social and geo-political critique, eastern aesthetics, literature, history and philosophy, as well as more deeply examines the artist's personal and creative life from a curatorial and philosophical vantage. It is our sincere hope to comprehensively present the spirit of Cai along with the spirit of his art.

Title	Touring Taiwan: Highlights from the Taipei Fine Arts Museum Collection
Date	2009.12.19-2010.01.31
Venue	Busan Museum of Art, Korea
Organized by	Taipei fine Arts Museum
Category	International Biennial
Number of visitors	(Does not include the statistics)
Media	Multimedia
Number of art pieces	50
Participating artist(s)	Wong Lui-sang, Fu Juan-fu, Chen Hui-kun, Lo Cheng-hsien, Lin Chang-te, Lo Fang, Chang Shen-his, Lin Yu-shan, Chiang Chao-shen, Tao Qing-shan, Chou Chen, Yang San-lang, Yen Shui-long, Chen Rui-fu, Liao Te-cheng, Wang Tsai-tien, Liao Chi-chun, Lin Ko-kung, Chen Jing-rong, Kuo Po-chuan, Yuan Chu-sheng, Lin Tein-jui, Huang Chao-mo, Chen Lung-hsing, Chang Ping-tang, Lin Ka-gen, Tsai In-tang, Wu Tong-tsai, Chang Chi-hua, Hsu Wu-yung, Lin Sheng-hsiung, Lu Chi-cheng, Chen Yin-huei, Hsi Te-chin, Li Che-fan, Ma Pai-sui, Gao Yeh-jung, Lung Se-liang, Wu Cheng-yen
Summary	Busan Museum of Art and the Taipei Fine Arts Museum are important centers of art and culture in the respective cities. In recent years the two institutions have enjoyed a close level of exchange and forged a fine interactive relationship. To lend impetus to international art gallery exchanges between Taiwan and Korea, promote sound academic interaction in the field of art, and enrich the spiritual lives of our citizens, the Taipei Fine Arts Museum will, by invitation, from 15 December 2009 to 15 February 2010 at Korea's Busan Museum of Art, exhibit 50 works in the special exhibition <i>Touring Taiwan: Highlights from Taipei Art Museum Collection</i> , presenting the best of Taiwan art and its style and features.

In this instance, the Taipei Fine Arts Museum has selected scenes of Taiwan by 50 artists from its collection of over 4000 works. The selection was made based on travelers' tastes, and among the destinations included are Kenting, Yushan, Alishan, Sun Moon Lake, to be exhibited according to which of the Eight Scenic Spots they represent. 1.The mountains and sea of the north-east coast 2.GuanYin Mountain and the Tamsui River 3.Taipei and its environs 4.Western Taipei 5.The peaks of central Taiwan 6.The Cape of Kenting 7.Eastern Taiwan 8.Green Island, Orchid Island, Kinmen, Penghu, and other islands. As times change, viewers can see how the creative perspectives with which artists depict scenery also vary.

This exhibition is titled Taiwan Wanderer but the natural and humanistic scenes presented in the original vision of the artists will open a window on Taiwan for the extensive Busan audience, which is the true goal of the event.

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Title	2009 Taipei Arts Awards
Date	2009.12.26-2010.03.07
Venue	D, E, F
Official Supporter	Taipei City Government
Organized by	Department for Cultural Affairs, Taipei City Government
Presented by	Taipei Fine Arts Museum
Category	Competition Exhibition
Number of visitors	227,277
Media	Multimedia
Number of art pieces	20
Participating artist(s)	Ni Xiang, Chang Li-ren, Chang Huei-ming, Tao Mei-yu, Wang Chien-hao, Wu Chien-ying, Wu Cheng-chang, Chang Teng-yuan, Chen Chin-pao, Zhong He-xian, Niu Chun-chiang, Wang Lien-cheng, Wang Ding-yeh, Chiang Yen-ni, Hou I-ting, Chang Yun-han, Chen Ssu-ying, Hua Chien-chiang, Hsieh Ya-hui, Su Yi-ru

Summary
The Taipei Arts Awards serves as a primary stage for concurrent Taiwanese artists to show off their talents. Every year, the format of competition encourages submission of works representing authentic and concurrent art spirits and personal voices. This award is altogether given by the Taipei Fine Arts Museum, Taipei City Government, and its Department of Culture Affairs. Tons of artists come together once a year for this event. Through the professional judging and displaying of the Museum, new top-notch talents are selected each year from the extremely competitive bunch, and express their energy, passion, and imagination in composition to the full extend, devoting all it takes to exhibit the city's spirit and liveliness.

(2) Research & Publications

Research for 2009 was divided into four major agendas: museum affairs strategy, project execution, specialist forums, and research publications.

For museum affairs strategy, members of the Museum Affairs Development Council convened for biweekly meetings to discuss the formulation of strategies and policies related to exhibitions, the permanent collection and promotions, with special emphasis on development corresponding to TFAM's distinct management philosophy.

For project execution, TFAM formulated both short-term and long-term projects with the requirements of museum affairs across the board as the priority consideration. The following are the projects completed in 2009: museum colleague satisfaction survey for 2008 publications; professional consultation for research department publications; digitalization of exhibition materials; and the promotion of in-house research projects covering specialized topics.

The focus of the specialist forum series for 2009 was contemporary art in China. TFAM organized symposiums for the Fang Lijun and Cai Guo-Qiang exhibitions, as well as a lecture by artist Fei Dawei.

Apart from the regular museum publications – *Journal of Taipei Fine Arts Museum*, *Modern Art*, and the annual report – TFAM asked art critics from outside the museum to draw up themes and carry out the editing/composition of a new book in the *Art Forum* series. Books on the exhibitions, collected essays from forums/seminars, and the permanent collection catalogue were also published in 2009.

Museum affairs strategy

- The Museum Affairs Development Council convened for 19 meetings in 2009. The major topics of discussion were as follows:
- The proposed list of advisory committee members for 2009
 - Improvement plan for 2009 research department publications
 - Preliminary planning for TFAM exhibitions in tandem with the 2010 Taipei Flora Expo
 - Arrangements for the exhibition of TFAM permanent collection pieces at the Shanghai Art Museum
 - Project to change the content/layout of the TFAM publication *Modern Art*
 - Production for the 2010 Taipei Biennial and selection of the curator
 - Business model for, and recent developments in, the partnership between Eslite bookstore and TFAM departments responsible for the Cai Guo-Qiang retrospective
 - Review of the Taiwan Pavilion at the 53rd Venice Biennale
 - Organizing the Taiwan Pavilion at the 54th Venice Biennale in 2011
 - Guidelines for planning exhibitions of mainland Chinese art and considering exhibition proposals submitted by mainland Chinese artists
 - Proposed panel of judges for the 2009 Taipei Arts Award
 - Opinions from the Taipei Arts Award Forum and suggestions for the 2010 Taipei Arts Award
 - Curator and exhibition layout for the 2010 Taipei Biennial
 - Preliminary exhibition planning for the ROC centennial celebration in 2011 and TFAM's 30-year anniversary in 2013
 - Discussion of the 2009-2011 exhibition schedule

Project execution

1. Museum colleague satisfaction survey for 2008 publications

The questionnaire asked a set of five questions for 25 publications printed in 2008. Respondents rated the publications on professionalism, content, editing, formatting, and printing quality. A total of 72 TFAM employees filled out the questionnaire; 71 questionnaires qualified for the statistical analysis. The margin of error for the survey was 0.33 percent, with a plus or minus 1 percent statistical margin of error.

The following are the 2008 publications that received the highest overall scores: *Archilab: Collection du FRAC Centre*; *Taipei Fine Arts Museum: Exhibition Review 1983-2008*; *Whispers of Blended Shadows: The Art of Jerry Uelsmann*; *Artist Navigators II – Open City: Architecture in Art*; and the *Taipei Fine Arts Museum Collection Catalogue*.

2. Professional consultation for research department publications

In order to improve the quality of relevant publications, TFAM's team of researchers consulted specialists and executives from the publishing sector – Chan Wei-hsiung, Wang Ting-mei, Lin Chi-ming, Hongjohn Lin, Chin Ya-chun, Chen Yen-ing, Wang Jun-jieh, Huang Sun-quan, and Lin Yin-lin – who provided suggestions in the areas of design, layout and content planning. These suggestions will provide the basis for future reforms in production.

The consultants' suggestions were as follows:

- 1) *Journal of Taipei Fine Arts Museum*: It was suggested that the scholastic committee be restructured and articles for content planning be solicited based on two main types: general essays and topical essays.
- 2) *Art Forum*: It was suggested that two to three editions be published annually to accommodate the rapid accumulation of accomplishments in scholastic research on art critique, video art and museology among others.
- 3) *Modern Art*: It was suggested that topics pertinent to scheduled exhibitions – contemporary art in China, animation art, etc. – be selected for content planning, in this way enhancing the topicality of the bimonthly. Consultants also suggested that the museum ask artists or curators-in-residence to be the managing editor for one or more editions.
- 4) In the area of design, it was suggested that the design of the *Journal*, *Forum* series and *Modern Art* be entrusted to an outside firm so as to give the publications a new look.

3. Digitalization of exhibitions materials and video arts

This is a three-year project, the main objective of which is to create a digital file of all photographic video arts and slides from exhibitions prior to the year 2000 by scanning the video arts and saving them in a digital format. These files are being stored on TFAM's intranet database, where they can be accessed by museum employees for research or reference. In 2009, TFAM completed 3,000 digital files of exhibition materials and video arts.

4. Research projects on specialized art topics

TFAM actively promotes in-house research in accordance with the regulations in the "Taipei Fine Arts Museum Research Performance Evaluation Standards." A total of 41 research reports were

submitted by TFAM associates and museum employees in 2009, with topics covering contemporary art in China; modern ink painting; global contemporary video art; museum marketing and audience research; education and promotion; the history of Taiwanese art; permanent collection research; exhibition planning; and practice in art museum management. Following instructions from the museum director, all reports were delivered to an outside authority for a second review.

Specialist forums

(1) Fang Lijun and Contemporary Art in China

In tandem with the gala exhibition *Endlessness of life: 25 Years Retrospect of Fang Lijun*, TFAM's research department teamed up with Hu Yung-fen, curator for the said exhibition, in the planning and organization of the forum "Fang Lijun and Contemporary Art in China," hosted by Huang Guang-nan and attended by a number of scholars and experts including Thomas Kellein, Akira Tatehata, Lu Peng, Carol Lu, J.J. Shih and Hu Yung-fen.

(2) International forum for the exhibition *Cai Guo-Qiang – Hanging Out in the Museum*

Cai Guo-Qiang's works probe into culture – expressing a kind of metaphysical thought drawn from Eastern philosophy and modern cosmology. His installations and works incorporating explosives have made an indelible impression on the international art scene. In order to get closer to Cai Guo-Qiang – a highly influential artist in the contemporary art world – and discuss his works in-depth, the Research Department held an international forum on the opening day of the exhibition (Nov. 21) in TFAM's audio-visual room. The forum was divided into a morning and afternoon session. The focus of the morning session was Cai Guo-Qiang's artwork, while the afternoon session focused on viewing Cai Guo-Qiang's work from a cultural perspective. J.J. Shih and Yang Zhao co-hosted the event, attended by David A. Ross, Fei Dawei, Chia Chi Jason Wang, Hsiao-hung Chang, Yuko Hasegawa, Kao Chien-hui and Gong Jow-jiun. Forum discussions were later compiled and printed in *Modern Art*.

(3) Fei Dawei discusses art trends in China

Distinguished Chinese curator Fei Dawei was asked to give a lecture – "Analysis of Contemporary Art in China" – to museum colleagues and volunteers on November 24.

(4) Taipei Arts Award Evolution Forum Series

Five separate forums were held between May and August. Artists, reviewers, professional curators, scholars and art administrators who have received the Taipei Arts Award – Liao Yu-an, Kuo I-chen, Chen Wan-jen, Lin Guan-ming, Tseng Yu-chin, Sean Hu, Wu Chi-tsung, Chen Yung-hsien, Chen Kai-huang, Mei Dean-E, Yuan Goang-ming, Wu Tien-chang, Yao Jui-chung, Lin Ping, Lai Ying-ying, Pan Tai-fang, Chen Yen-ing, Cheng Nai-ming, Chien Tzu-chieh, Chang Ching-wen, and Lee Wei-jing – were invited to attend the forums. Their suggestions were then compiled into a report and discussed at a meeting of the Museum Affairs Development Council, who then delivered the report to the Department of Cultural Affairs. The proposals are to be adopted in the Taipei Arts Award procedures for 2010.

Modern Art

No. 142-147

This is a bimonthly TFAM publication.

Each edition of Modern Art explores one or more of the topics under the following sections: Articles on the Exhibitions; Art Critique; View on Art Promotion; Introduction of New Additions to the Permanent Collection; Artist Navigators; and Art Museum Shortwave. It is a valuable reference for those wishing to know important information about the exhibitions and get an in-depth analysis of people and trends in Taiwanese art circles.

For this project, Chen Shu-ling was managing editor and Yang Ming-e was executive editor. Modern Art was published bimonthly from February to December 2009 (1,000 copies each).

Journal of Taipei Fine Arts Museum

No. 17, 18

This is a biannual TFAM publication.

With a thoroughly modern spirit and perspective, the Journal discusses the subjects of multidisciplinary art theory, art historiography, art critique/analysis, art education, and art administration as they apply to contemporary and modern art. The four articles selected for No. 17 revolve around two main subjects: Gilles Deleuze's thoughts on the diagram and Michel Foucault and the aesthetic experience of genealogy. No. 18 focuses on essays reflecting on deeper meaning in portraits and discovering identity in the self-portrait.

For this project, Lee Chi-ming was the managing editor. The Journal was published in May and November 2009 (700 copies each).

Art and Society : Introducing Seven Contemporary Artists

This is one edition in a TFAM book series published annually by the Research Department.

Editor Amy Cheng divided the book into two main sections: Upon the Ruins of History and Within a Globalized Synchronicity. The first section includes interviews and articles by four masters whose work defines Taiwanese theater, architecture, and the visual and vocal arts: Wang Mo-lin, Chen Chieh-jen, Hsieh Ying-chun, and Lin Chi-wei. The second section consists of interviews with international artists Jeremy Deller, Superflex, and The Yes Men.

For this project, Chen Shu-ling was the managing editor and Fang Tzu-yun was executive editor. The book was published in December 2009 (500 copies).

Taipei Fine Arts Museum 2008 Annual Report

This is a report of TFAM's annual accomplishments. The report is divided into two main sections: Museum Affairs Outlook and Accomplishments in Management, providing a detailed account of major museum events over the previous year (2008) and the results thereof. The annual report also includes an appendix listing practical information and pertinent figures.

For this project, Chen Shu-ling was managing editor and Hu Hui-ju was executive editor. The annual report was published in October 2009 (700 copies).

Lee Ming-Tiao Photography Retrospective

This is a book on the Lee Ming-Tiao exhibition of the same name. It also serves as an album of some of his most outstanding photographic works to date. Taiwanese photography researchers Chuang Ling and Hsiao Yung-sheng composed the introductions; Lee Ming-Tiao's memoirs were included in the last section of the book.

For this project, Wu Chao-ying was managing editor and Sharleen Yu was executive editor. The book was published in January 2009 (500 copies).

Madden Reality: Post-Taipei Art Group

This is a book on the TFAM exhibition of the same name, showing the works of the eight members of Hantoo. Kao Chien-hui and Huang Hai-ming also contributed essays: "Blues Boys Tune — the Sound of the Post-Taipei Art Group" and "Hantoo and the Special Relationship between Body Odor and Body Placement."

For this project, Wu Chao-ying was executive director and Chiu Li-ching was executive editor. The book was published in February 2009 (600 copies).

Mind as Passion: A video art exhibition featuring 17 new-generation artists from Taiwan and Japan

This is a book on the TFAM exhibition of the same name. The contents include an essay about the exhibition – "Mind as Passion" – by Jo Hsiao as well as a description of the works shown in the exhibition by Taiwanese video art critic Liu Yung-hao titled "Intersectional Zone: Digital, Shadows, Mind."

For this project, Wu Chao-ying was executive director and Jo Hsiao was executive editor. The book was published in March 2009 (600 copies).

Mythologies of Contemporary Art by Three Artists: Zhang Hong-tu , Yang Mao-lin and Tu Wei-cheng

Curator Huang Shu-ping wrote the introductory piece for this book, titled "The Cultural Language of Gravediggers – History, Economy and Mythology." Accompanying the exhibition of the same name, the book also includes a chronology and description of selected works by the three artists in the exhibition.

For this project, Wu Chao-ying was executive director and Lin Bao-hua was executive editor. The book was published in March 2009 (500 copies).

Arcadie - Dans les Collections du Centre Pompidou

This book covers the exhibition of works from the Pompidou Center in Paris. Curator Didier Ottinger was asked to write an essay - "Arcadie: The Demarcation of Time and Space" – introducing the main theme of the exhibition. Emilie Renard also contributed an article expounding upon the concepts behind the works shown in the exhibition.

For this project, Wu Chao-ying was executive editor and Sharleen Yu and Fang Mei-ching were executive editors. The book was published in April 2009 (1,000 copies).

Another Beautiful Day: A Solo exhibition by Pei-shih Tu

This book covers Pei-Shih Tu's 2009 solo exhibition of the same name.

Apart from a description of the works written by the artist himself, Wang Hsin-yi contributed an article expounding upon the concepts underscored in the exhibition.

For this project, Wu Chao-ying was executive director and Chang Meei-fah was executive editor. The book was published in April 2010 (500 copies).

Subject · Painting · Object: Hung Yi-Chen

This book is on Hung Yi-chen's solo exhibition of the same name.

Apart from a comprehensive picture catalogue of the works shown in the exhibition, Chia Chi Jason Wang, art critic and curator for the said exhibition, also contributed an article titled "Alienation and Return to Original Form – Hung Yi-chen's Replication Strategy."

For this project, Wu Chao-ying was executive director and Chiu Li-ching was executive editor. The book was published in April 2004 (1,000 copies).

Here is where we meet: solo exhibition by Hsiao Mei

This is a book on Hsiao Mei's solo exhibition of the same name.

Apart from a comprehensive picture catalogue of the works shown in the exhibition, Liao Jen-i and Huang Hsiao-yen also contributed articles describing the artwork in greater detail.

For this project, Wu Chao-ying was executive director and Chiang Yu-fang was executive editor. The book was published in May 2009 (500 copies).

The Oil Paintings of Mr. & Mrs. T.T. Yen

This book covers the exhibition of oil paintings by T.T. Yen and his wife, Hsu Wan-chen.

For this project, Wu Chao-ying was executive director and Lin Bao-hua was executive editor. The book was published in May 2009 (500 copies).

The Rhythm of Forms and Colors - Yin-Huei Chen: A Retrospective Exhibition

This book is on the retrospective of works by Yin-Huei Chen, who represents the previous generation of Taiwanese artists. Artists Su Hsien-fa and Lin Wen-chang both contributed articles delving into Yin-Huei Chen's career as an artist.

For this project, Wu Chao-ying was editor-in-chief and Chang Mei-fah was executive editor. The book was published in July 2009 (700 copies).

Lai Chuan-Chien: 80th Anniversary Retrospective

This book covers the retrospective of works by Lai Chuan-chien. Apart from a comprehensive picture catalogue of the works shown in the exhibition, Wu Lung-jung, director of the Taiyang Fine Art Association, and Hsiao Chong-ray, history professor at National Cheng Kung University, contributed research articles focusing on Lai Chuan-chien's artwork.

For this project, Wu Chao-ying was editor-in-chief and Lin Bao-hua was executive editor. The book was published in July 2009 (700 copies).

Pixar: 20 Years of Animation

Pixar Animation gave TFAM the international Chinese-language copyright for the book, which comprehensively catalogues the Pixar retrospective. Taiwanese animation artist Shi Chia-chang also contributed an introductory piece titled "Pixar's Stories, Characters and Movie World."

For this project, Wu Chao-ying was the editor-in-chief and Jo Hsiao was executive editor. The book was published in August 2009 (1,000 copies).

Eternal Nature: PAN Ping-Yu's Solo Exhibition

This book covers Pan Ping-yu's solo exhibition of the same name.

The book immerses the reader in the emotional landscape of the artist and her artwork. Apart from an interview with the artist by executive editor Sharleen Yu, a poem written by Pan Ping-yu in 1997 has also been included.

For this project, Wu Chao-ying was executive director and Sharleen Yu was executive editor. The book was published in August 2009 (500 copies).

Open Flexibility: Innovative Contemporary Ink Art

This book covers curator Liu Yung-jen's exhibition of the same name. Liu introduces the exhibition through the exploration of the concept of "Open Flexibility." Chinese art critic Yin Shuangxi has also contributed an essay – "Liberate and Extend: Experimental Ink Painting and Contemporary Culture" – for yet another perspective on recent developments in ink painting.

For this project, Wu Chao-ying was executive director and Liu Yung-jen was executive editor. The book was published in October 2009 (600 copies).

Wild Aspirations- The Yellow Sheep River Project: Solo Exhibition by Chou Ching-hui

This book is a concise overview of the exhibition of the same name.

The book includes conversations with artists Chou Ching-hui, Chen Chuan-hsing, and Yang Zhao, as well as an article by Gu Zhengwei, deputy director the Research Center for Visual Culture at Fudan University, titled "Yellow Sheep River Project." Chou Ching-hui's photographs were catalogued under four different subheadings.

For this project, Wu Chao-ying was executive editor and Chiang Yu-fang and Chih Han-yu were executive editors. The book was published in October 2009 (120 copies).

The Story of Shanghai: Selections from the Shanghai Art Museum Collection

This book covers the exhibition of the same name that came about through an exchange with the Shanghai Art Museum. It catalogues 50 definitive works in the Shanghai Art Museum permanent collection by artists including Pan Yuliang and Lin Fengmian.

For this project, Wu Chao-ying and Lee Lei were executive directors and Lin Bao-hua and Lu Huan were executive editors. The book was published in October 2009 (1,000 copies).

CAI GUO-QIANG : Hanging Out in the Museum

The editing of this book – on the exhibition of the same name – was managed by writer Yang Zhao, who was also chief consultant for the exhibition. TFAM cooperated with the Cai Guo-Qiang Workshop on the editing. Researchers and scholars from Taiwan and overseas –Chia Chi Jason Wang, Akira Tatehata, Joshua Cooper Ramo, and Wu Hung – were asked to contribute articles exploring the many facets of Cai Guo-Qiang's work. The three genres in the classic Book of Songs were adopted for the cataloguing of Cai Guo-Qiang's works over the years. For the appendix, Yang Zhao contributed an article titled "Look! That Sophisticated Boy: Cai Guo-Qiang and His Art." Writing from a close-up point of view, Zhao aptly captures the young boy that has always been part and parcel of Cai Guo-Qiang's personality, while highlighting Cai's splendiferous artistic career.

For this project, Yang Zhao was managing editor, Wu Chao-ying was editor-in-chief, and Sharleen Yu, Lei Yi-ting, Bonnie Hsu and I-Hua Lee were executive editors. The book was published in November 2009 (2,500 copies).

2009 Taipei Arts Awards

Since 2001, the focus of the Taipei Arts Awards has shifted toward contemporary art and has become highly coveted by up-and-coming artists for symbolizing excellence in artistic innovation. This book documents the works of the five artists honored with the 2009 Taipei Arts Award, and includes prints of the favorite picks and other nominees. Manray Hsu contributed a testimonial of his role on the panel of judges for the 2009 Taipei Arts Award. The book also acts as a reference for art trends among the younger generation of artists.

For this project, Wu Chao-ying was executive supervisor and Su Chia-ying, Chiu Li-ching, and Chang Mei-fah were executive editors. The book was published in December 2009 (700 copies).

Face's Talk - Tseng Miin Shyong Portrait Photography

This book covers Tseng Miin-Shyong's 2009 solo exhibition of the same name.

For this project, Wu Chao-ying was executive director and Lee Wei-fen was executive editor. The book was published in January 2010 (500 copies).

Other research publications

08 Taipei Biennial Reader

This book is a reading extension to the 08 Taipei Biennial. Seven scholastic articles – by internationally renowned art critics, curators and scholars – provide the main thrust. Curators Manray Hsu and Vasif Kortun also contributed a Biennial guide for beginners.

For this project, Chang Fang-wei was executive supervisor and Freya Chou and Chien Cheng-yi were executive editors.

International Symposium 2009 on Art Museum Education: Innovation in the Art Museum Education Tradition

This is a collection of the essays presented at the International Symposium on Art Museum Education. For this project, Liu Chien-kuo was executive director and Wang Su-fong was managing editor. The book was published in December 2009 (700 copies).

Taipei Fine Arts Museum Collection Catalogue 2008

This is an annual TFAM publication.

The said publication catalogues the 123 works of art procured by TFAM from January to December 2008.

Several researchers at TFAM provided descriptions of 35 of the works from Taiwan and overseas. A comprehensive index has been placed in the back of the book for easier referencing.

For this project, Lin Yu-chun was content editor; and Lin Chiao-pi, executive editor. The book was published in December 2009 (500 copies).

TFAM Collection Catalogue I: The Modernization of Taiwanese Art before 1945

A number of researchers specializing in Taiwanese art history – Lin Chin-hsien, Chuang Bo-he, Yen Chuan-ying, Hsiao Qiong-rui, Hsieh Li-fa, and Lin Yu-chun – were asked to conduct research and follow-up discussions from the perspectives of collecting, iconography and historical orientation for the purpose of selecting works in the permanent collection created before 1945 – sculpture, acrylic, Western painting, photography – for placement in the catalogue. The catalogue not only showcases the beauty within TFAM's permanent collection, but also delves into the scholastic orientation of the selected works.

For this project, Lin Yu-chun was content editor and executive editor, and Lin Yu-chun Lin Chiao-pi and Wang Pei-yu were executive editors. The book was published in December 2009 (1,000 copies).

(3) Promotion & Education

In order to bring the public closer to modern art, broaden their view through education in aesthetics, and encourage them to participate in the realm of art and share what they have gained from art appreciation, TFAM has planned a number of promotional and educational activities geared toward different age groups and backgrounds. The following is a brief introduction to a few of the more important events over the past year:

Activities corresponding to planned exhibitions

In order to give visitors a better understanding and appreciation of the works in the exhibition, TFAM organized a program of in-depth and wide-ranging lectures and salons during exhibitions in 2009. The museum also arranged thematic or programmatic educational activities designed around the unique characteristics of our large-scale exhibitions.

(1) Exploring Arcadia – Art experiences for children

The idea for this activity was inspired by the exhibition, *Arcadie — Dans les Collections du Centre Pompidou*. Children were given the opportunity to make contact with modern art from the West, prompting a series of visual experiences culminating in the instructor-guided creation of their own art. The activity began with a larger-than-life book of drawings that seemed so big one could walk right into it. An instructor then guides the students by means of story-telling and step-by-step in sync with the storyline led the children into five different experiences and creative activities. The first was titled "Entering Arcadia" – experiencing the beginning of the story; the second was called "Almond Blossom Grove" – appreciating the art of Pierre Bonnard; the third, "Art Treasure Chest," involved guiding young participants in the composition of their own creation; the fourth, "Shadow Tunnel," used projected light to give children the experience of creating shadows; and the fifth, "Black Forest," provided an abstract linear experience through the positioning of cotton string on a "magic carpet" wall. For the last part, participants created their own collage incorporating all the experiences and feelings gained during the activity, the end product being their very own Arcadia collage.

(2) Pixar: 20 Years of Animation – Promotional Activity Series

Pixar: 20 Years of Animation was held from August 7 to November 1 on the first floor of the museum. TFAM organized a series of activities during the exhibition, with individual activities designed for visitors of different backgrounds, in the hopes that by offering a closer look at animation – an artistic medium enjoyed by young and old alike – we could tap the wellspring of creative power the public.

The "Pixar Animation Forum for All" included presentations by curator Elyse Klaidman, (the director of Pixar University and Archive at Pixar Animation Studios), and Bill Cone, Danielle Feinberg, Jason Bickerstaff and Bryn Imagire from Pixar's technical and artistic divisions – members of the legendary

team behind the scenes. They discussed Pixar's distinct corporate culture, notable artistic designs and filming techniques, and the teamwork behind the formation of storylines and characters.

For the "Animation Lovers' Forum" we invited a number of people from the cradle of Taiwan's animation talent – directors of animated feature films and instructors from the Department of Multimedia and Animation Art, National Taiwan University of Arts; Department of Communications Design, Shih Chien University; and the Department of New Media Art, Taipei National University of the Arts – to discuss the creativity behind a few of the well-known Pixar productions such as *Finding Nemo*, *Ratatouille*, and *WALL-E*.

For the "In-Depth Forum for Animation Industry Concerns," pioneers of the Taiwan animation industry – Bright Ideas Design, Gamania, Kland Films, Digimax, Dancin'Ink PICTURES, Xanthus Digital Picture, Portico Media, and Silicon Touch Technology – were invited to share precious knowledge gained through their personal experiences developing, promoting and marketing animation. To complement the exhibition, TFAM showed a number of films – on the history of computer animation in the US, a selection of some of the best computer animation produced in Taiwan, and the development of 3D computer animated series in Taiwan – that allowed the audience see Taiwanese productions side-by-side with overseas counterparts, bringing Taiwan's animation industry on track with global developments.

TFAM also held a number of other activities including the "Pixar Animation Salon," "Film Showing" and "Fun with Animation: Digital Animation Experience Educational Activity."

(3) Art Dialogue for *CAI GUO-QIANG: Hanging Out in the Museum*

Art scholars Huang Hai-ming, Lin Chih-ming, Wu Mali, Ni Tsai-chin, Liu Yu-tung, J.J. Shih, Mei Dean-E, Ku Shih-yung, Pan Sheau-shei; playwright Chang Wang; poet Luo Chi-cheng; and curatorial advisor Yang Chao joined the four separate art dialogues held on November 27 and 28 to address four topics: "Slow Burn," "The Prince is Here," "Unseen Romantic," and "Language Games." Participants discussed the explosiveness and intrinsic nature, possibilities and value of Cai Guo-Qiang's multidisciplinary artwork, immersing the viewer in the artist's innermost sanctuary while experiencing the depth and breadth of his crossover work from a multitude of viewpoints.

Campus-Museum Joint Promotional Events

TFAM is the perfect addition to any public-school art class. Apart from the "Immersive Art Cultivation" project geared toward Taipei City primary and middle school children, the museum has also planned an activity specifically for middle school students: "Taiwan Life Aesthetics Movement – Culture and Education Integration Project."

(1) Special Program for Arts Appreciation

The purpose of the Taipei City project "Special Program for Arts Appreciation" was to offer all Taipei City students an in-depth tour of TFAM during their third year of primary schooling. The museum appointed volunteers to guide the children through the museum and go through worksheets.

The museum also organized "Special Program for Arts Appreciation" guided tours concurrent

with with the exhibitions *Jewels of 25 years Museum Collection* and *Open Flexibility: Innovative Contemporary Ink Art*.

(2) Taiwan Life Aesthetics Movement – Culture and Education Integration Project

Middle school students are at the stage in development characterized by the gradual formation of independent thinking and logical thought processes. It is also the stage when the cognitive abilities of observing and mental imaging reach full maturity. Jointly funded by the Council for Cultural Affairs and the Ministry of Education, the "Taiwan Life Aesthetics Movement" was conceived as a fine art museum educational activity for adolescents. Middle school students' perceptive abilities and sense of aesthetics were nurtured through a number of different actions: viewing, thinking, interacting and creating. The educational activity was also meant to bring students closer to art so that it might become a part of their life outside the museum.

From April to November 1, 2009, TFAM held a number of activities in conjunction with the project: "Art Youth Foray," "Exploring the Permanent Collection," "Moving Comics: Animation Workshop for Middle School Students," "Art Party – Artist-Youth Dialogue," and "Cool_Young Creative Workshop."

Exploring the Permanent Collection: Participants were guided through the exhibition starting from five different departure points: Portraits and Memories, Structure and Form, Lines and Perception, Observation (introspection), and Local Scenery. During the guided tour the participants' own life experiences were merged with the works on display and the guides by way of interaction.

Moving Comics: Animation Workshop for Middle School Students: For this activity a film storyboard was used to show animation timing and spacing, flight animation, and the principles of traditional comics, encouraging the habit of thinking creatively while fostering the skill of logical persuasion. The purpose of providing an up-close look at animation was to germinate the complementary abilities of detailed observation (creative discovery) and focus (telling a story with meaning).

Art Party – Artist-Youth Dialogue: Middle school students and artists were invited to come and explore the *2009 Asian Forum: Whose Exhibition is This?* Participants interacted in diverse and profuse visual performances created by artists drawing inspiration from various aspects of their lives – an experience that allowed participants to fully apprehend the relationship between art and life.

Cool_Young Creative Workshop: Taking its cue from *2009 Asian Forum: Whose Exhibition is This?*, this workshop brought together artists and middle school students to contemplate the exhibition and create their own space (on a smaller scale) using a combination of comics and multimedia.

Transmitting the value of art education to the general public

TFAM plays an important role as educator of the greater community. Apart from our multifarious exhibitions and promotional events offering city residents the chance to experience art, TFAM also hosts a number of both regular and special lecture series. Cultural leaders are asked to come and present lectures and help transmit the value of art education to the greater community.

(1) Uplifting Seminar

Beginning in February, Fu Pei-jung, Arthur Wang, Lin Yu-fang and Liu Chu-wei came to expound upon the theory of "spiritual economics," whereby the worst era actually equates to the best era, imparting a philosophy whereby spiritual wealth can be achieved in economically trying times.

From February to June 2009, Fu Pei-jung, professor of aesthetics; Arthur Wang, professor of humanistic architecture; and Lin Yu-fang, professor of cultural aesthetics, presented lectures each Sunday morning from 9:30 to 12:30, freely discussing their particular brand of philosophy and experiences. During their respective seminars the scholars initiated a dialogue between East and West, traditional and modern, and art and life, offering a new form of spiritual economics for modern man. The second part of the lecture series was held from September to December. Liu Chu-wei, professor of classical music, Lin Yu-fang and Arthur Wang presented lectures for the second part of the series.

(2) In Search of a Modern Shangri-La – Modern Poetry Reading

"In Search of a Modern Shangri-La – Modern Poetry Reading" was held in the first floor lobby of TFAM from 2-4pm on Friday, May 29. Hosted by Luo Chi-cheng, the event brought renowned Taiwanese poets Chen I-chih, Yang Tse, Chen Yu-hung, Liu Ke-hsiang and Chen Ke-hua together under one roof to share the tradition of reciting poetry for the sake of poetry, irrespective of fame or vanity, emerging from a fusion of Eastern and Western artistic ideals. The poets also initiated a dialogue between modern poetry and classic works of art by making artwork the subject of their verses.

Parent-Child Creative Activities

Formulating activities that are fun and instructive for the entire family is one of the main agendas of TFAM's activity planning for different age groups. The annual summer camp and Plaza Creation Activity are both very popular with our patrons. In addition to the regular schedule, in 2009 TFAM premiered the "209 Art-scape" on the second floor of the main building, the aim of which was to initiate an artistic dialogue between parent and child through a number of small-scale activities related to the exhibitions.

(1) 2009 Summer Art Camp – Storytelling Pro

The summer camp was geared toward elementary school students. Seven sessions were held over the summer, with each session made up of 40 students, for a total of 280.

The two-day summer camp included the following activities: My Story; What Story Does an Artist Tell?; Telling a Story through Works in the Permanent Collection; Image-Text Creations; How does Pixar Animation Tell a Story?; Easy-to-do Animation; Hands-on Workshop; and a review of what was learned in the events above.

(2) 209 Art-scape

A. "Opening a Window onto Painting"

The competitive spirit of the 21st century is being fueled by creativity and brainpower. Many studies have named the art museum one of the best places to stimulate creativity and brainpower. Through

the interpretation of omnipresent visual images and verbal exchange among parents and children, art museums build creativity and brainpower in young visitors.

TFAM designed a program – "Opening a Window onto Painting – 209 Parent-Child Activity" – for parents who want to get know art a little better, but aren't exactly sure how to approach it.

The first activity was based on works in the permanent collection. Designed for children between the ages of 7 and 12, the activity consisted of a simple creative process and parent-child dialogue, allowing parents to accompany their children on a voyage into the world of art.

B. Transient Rainbow for the Whole Family

Explosives and fireworks are two of the most prominent and eye-catching themes in the work of Cai Guo-Qiang. Transient Rainbow was unveiled in 2002. The rainbow represents a psychedelic display of fireworks, as well as feelings of rebirth and hope issuing from the heart of each person. The educational activity "Transient Rainbow for the Whole Family" was meant to correspond to this concept. Families were invited to come and design a fireworks collage or painting for the Int'l Flora Expo to be held in Taipei in November 2010. The activity was meant to allow participants to personally experience the thought processes behind the creation of artwork.

(3) Plaza Events

A. Big Happy Head Mobilization

Fang Lijun, one of the "Chinese brat-pack" artists, is best known for paintings of his own bald head with frank and naïve expressions. Fang's signature style was used as the starting point for this activity. Participants were asked to pinpoint the special features in the faces of family members, and then draw an exaggerated or droll caricature on paper. Materials and other decorations were provided to create a one-of-a-kind portrait. The activity then took to the stage, where participants acted out counterpart physical gestures with the help of background props, the aim being to allow participants to experience the artist's own creative process.

B. Permanent Collection Puzzle Contest

Ten works in the permanent collection were replicated in the form of jigsaw puzzles for a contest that was thoroughly enjoyable while encouraging a healthy competitive spirit. Participants were divided into three teams to go through five passes. The activity encouraged participants to learn the title and name of the artist, as well as the format, colors and painting style of a number of famous works in the permanent collection. The puzzles covered a number of different mediums including acrylic, calligraphy, oil painting and sculpture, further divided into the formats of two-dimensional, erect L-shaped, reclining, block, stick-on and suspended. Apart from showing participants the special characteristics of Western art, the activity also provided insight into the context of Eastern styles.

C. Blasting the Art Dam

Using Cai Guo-Qiang's works as inspiration, we planned a series of events – "Dragon in the Sky," "Artwork Viewed by Aliens," and "A Return to the Two-Dimensional" – with games and creative activities showing participants the creative potential of the artist while introducing them to the depth and range of crossover formats like installation and performance art. The aim here was to show

participants how to go beyond the boundaries of nationalism and the nation in order to convey the profundities of Chinese thought manifested in culture and history, leading young minds to a broader appreciation of art and a fuller understanding of art in the area of performance.

Exchange platform for professional knowledge and real experience

Continuing education is especially relevant to art museum educators, especially now that we have entered the digital age of the 21st century. TFAM continues to carry out the traditional functions and tasks of art museum education, but now faces a number of new challenges as well. In order to fulfill the tasks set out for them and remain worthy of their job title, art museum educators must stay abreast of the changing times, constantly engage in self-enrichment, and tackle a multitude of challenges head on. TFAM holds the "International Conference on Art Museum Education" biannually. The conference has become an important platform for the exchange of professional knowledge and real experience in the area of art museum education.

2009 International Conference on Art Museum Education: "Traditions and Innovations in Art Museum Education"

Specialists and scholars from Taiwan and across the world – Lin Mun-lee, Lin Quo-ping, Jewel Lin, Chen Fu-yen, Jennifer Quong, Herminia Wei-hsin Din, Liu Wan-chen, Marlene Ma, Suzanne Sarraf, Nik Honeysett and Jack Ludden – were invited to discuss topics in art education and share their personal experiences, giving Taiwanese art museum educators the opportunity to continue their own education.

The following topics were discussed during the conference: 1) Innovation and development trends in traditional art museum education, including activities for different age groups and new directions in collaborations between the art museum, schools and the greater community; 2) The construction of museum learning websites, the continued development of Web 2.0, online learning development trends (including Webinar), and educational media applications; 3) Museum education responses to marketing, entertainment and tourism – discussing how to increase influence in the community and promote innovation without losing sight of the initial goals for education and learning; and 4) Organization, training, and new technical requirements of museum education departments, including updates to organizational structure and operations in museum education departments, new modes of training for art educators, and digital technology requirements and technical skills required of museum educators.

Special events for the season

Thinking of ways to incorporate culture and the arts into city residents' leisure time and ways to turn the art museum into a basic necessity has become integral to the spirit of promotional work at modern art museums. In 2009 TFAM organized two large-scale events for two major holidays: Mid-Autumn Festival and Valentine's Day.

(1) Valentine's Day event: "Romantic Jazz Recital"

On the afternoon of Valentine's Day (Feb. 14), TFAM held an event titled "Romantic Jazz Recital." Saxophonists and pianists paired up to perform a series of romantic jazz duets and Western love

songs, inebriating the audience with the sounds of love. Aromatic coffee was served; body painters were on site to paint matching lovebird motifs; and valentine's gift bags were given out to create an aura of romance on Valentine's Day.

(2) Event for Mid-Autumn Festival: "Mid-Autumn Music and Art Appreciation"

Upholding the philanthropic spirit inherent in all of us, TFAM held the "Mid-Autumn Music and Art Appreciation Event" on the day of Mid-Autumn Festival (Oct. 3). People from a wide spectrum of artistic and musical endeavors were invited to come together to express their concern for Typhoon Morakot disaster victims through tangible action.

Two aboriginal singers were invited to the event: Wang Hung-en of the Bunun Tribe, who performed vocals and guitar for his own original song, Moonlight; and Luo Mei-ling of the Atayal Tribe, who sang the folksong Love is Always Shining. The Taipei Philharmonic Orchestra also performed a quartet during the event, the aim being to heal the wounds of, and give solace to, local typhoon victims through music and art. It was also hoped that we could bring a smile back to the faces of children from disaster areas so that they could resume normal and peaceful lives once again. A giant good-luck pomelo figure was created as the mascot for the event. Guests were asked to give the pomelo a hug, signifying a blessing of peace and prosperity while urging the people to stand tough in the face of nature's adversity and remain positive throughout the vagaries and vicissitudes of life.

(4) Permanent Collection & Innovation

The works in a museum's permanent collection articulate the establishment's special characteristics and its standing in the greater community. Balancing quality and quantity is paramount when procuring works for the permanent collection. Curatorial policies must be conceived with long-term planning in mind and comply with conditions particular to the museum. The Taipei Fine Arts Museum's procurement agenda focuses mainly on the creation of a timeline marking the history of fine art in Taiwan by collecting outstanding works from the 20th century to the present. TFAM also collects works by overseas artists and actively places them into rotation so that the goals set for the permanent collection – education/promotion, exchange and research – may be attained.

The annual budget for permanent collection procurements is decided by the Taipei Municipal Government. Since 2001, the smallest annual budget has been NT\$ 20 million, and the largest, NT\$ 40 million. The annual budget for 2009 was NT\$ 40 million. With a budget of this size, TFAM was not only able to continue collecting the works of outstanding Taiwanese artists from the 20th century on, but also to procure works needed for ongoing research as well as annual exhibitions.

The meeting for the Permanent Collection Development Council was convened at the beginning of the year in accordance with the "Agenda for the TFAM Permanent Collection Development Council." During the meeting, the annual plan for permanent collection procurements was discussed and the members of the Permanent Collection Board of Review were decided. A review of possible works for the permanent collection was conducted in accordance with the "TFAM Guidelines for the Establishment and Review Processes of the Permanent Collection Board of Review" and the "TFAM Artwork Procurement Guidelines."

Meanwhile, through its participation in the Knowledge Web of Taiwan's Diversity – part of the Taiwan e-Learning and Digital Archives Program (TELDAP) spearheaded by the National Science Council – TFAM has engaged in a content enrichment project, allowing for online access to information on works in the permanent collection. In 2009, the museum also entered new territory in merchandising, thereby harnessing the creative power inherent in the permanent collection.

Introduction to new works in the permanent collection

The painting *Accordion* was completed by artist Chen Chin in 1935. It was one of the works selected for the *Ninth Retrospective of "Teiten"* (Japan's most esteemed exhibition: the Exhibition of Imperial Art Academic) in 1935. The whereabouts of the painting were unknown for several decades and for a time it was considered lost forever. When the painting arrived at the museum, the surface was cracked in several places. The museum then commissioned restoration specialist Lin Huan-sheng and a restoration artist from Japan to repair the painting. After a half year of detailed restoration work the painting was revealed in its entirety and placed on display in the second floor space in November 2009.

Kuo Hsueh-hu, *After a Rain*:

Kuo Hsueh-hu's *After a Rain* was one of the works selected for the *Fifth Retrospective of "Teiten"* in 1931. With the picturesque scenery of the mountainous terrain near Taipei as its subject, the painting is the precursor to the detailed Hsueh-hu style that became popular among the Dongyang artists. It is a work of major significance in the history of Taiwanese art.

Paul Chiang, *Meditation on Eternity 01-33 and Silver Lake 08-07*:

This is one of the pieces in the *Meditation on Eternity* series – the manifestation of the artists' own experience writing out the Heart Sutra by hand. Instead of regarding this as a kind of religious ceremony, it would be better to describe it as a spiritual crossroads of purified beauty, rising above the weight of space and time to paint the yawning expanse of the universe as an expression of spiritual tranquility. *Silver Lake 08-07* was painted from 2007 to 2008. Chiang returned to Taiwan in 1977. The initial stress is placed on the reunion of body and earth experienced when returning to one's hometown, gradually evolving into an interpretation of life as a much broader expanse. The painting explores the origins of life and death and finding equilibrium of heart and mind.

Chen Hung-mien, *Landscape and Four Scrolls of Cursive Style Calligraphy*:

Chen's style of calligraphy is different from the academy artists; bold yet precise, it is one of a kind. Chen's calligraphy is minimalist in form with a stress on daunting mountain ranges in a seemingly endless flow – in fact made up of completely independent strokes with major leaps from coarse to fine. Chen's strokes are well-defined and free-flowing, graceful and robust. This is a rare sight in the art of calligraphy.

Chou Chen, *A Spring Morning at Mt. Jade*:

With elegant and delicate brushstrokes, Chou has depicted the majestic view of the awe-inspiring expanse seen by the artist himself from the summit of Mount Jade, the highest mountain in Taiwan.

Lin Shu-nu, *The Portrait of Lotus*:

With the profundity of a lotus pond as subject, the artist uses a simple motif to create a powerful

image through the harmony of its parts. Lotus flowers are painted in their various stages, from full bloom to wilting, alluding to the circle of life and the waxing and waning therein. Not just a simple depiction of natural beauty, it is an emotional evocation as well.

Yu Peng, *Meditation within the Void*:

Composed of two vertical scrolls placed side by side, this is a continuation of the style in the *Landscape of Lust series* painted by the artist in the '90s, but diverges from the landscape painting themes that define the artist's past works. No longer a stage for the absurd, *Meditation within the Void* is a naturally flowing landscape retaining the artist's trademark taste for the nostalgic and allegiance to the sublime.

Other new additions to the permanent collection include *Lost Foothills*, an oil painting by Lien Chiang-hsing, and *The Innocents*, a video piece by internationally acclaimed video artist Bill Viola.

Two works were donated to the museum in 2009: Su Wong-shen's oil painting *New Road*, and a block print by Fang Lijun titled *1992.2.1*.

Permanent collection exchange through exhibitions

Works in the permanent collection are more than just the museum's prized possessions; they are also kept active through exchange among museums. TFAM has established two major directives for the exchange of works in the permanent collection: 1) providing copies for print or other media; and 2) lending works in the permanent collection for display in exhibitions hosted by other museums.

TFAM provides digital image services to facilitate the use of permanent collection image files. A total of 273 digital images were provided on loan in 2009; 16 were used internally while the other 257 were used outside the museum for magazines, exhibition materials, albums, books, compilations, scholastic conferences, web pages, monthly publications, research books, guidebooks, pamphlets, news reports, and projected backdrops for musical concerts.

TFAM also lends works in the permanent collection for display in other exhibitions as a way to promote the permanent collection and facilitate exchange among museums and other art-world entities in Taiwan. In 2009, TFAM lent a total of 143 works in the permanent collection to ten separate organizations.

Accomplishments in restoration

The decision to restore works in the permanent collection is based on the extent of damage and the significance of the work itself. Restoration is a very important task requiring highly specialized skills and painstaking attention to detail. With the progression of time, researchers have continued to make advances in application materials. The most basic principle of restoration projects at TFAM is striving to maintain the work of art in its original form, as opposed to reproducing the original. The following works in the permanent collection were restored in 2009: Chen Chin's *Accordion* and Huang Ching-shan's *Ship of Southern Country* (both acrylic on paper).

Reference No.	Artist	Title	Year	Materials; measurements	Date of restoration	Items restored
I0546	Chen Chin	Accordion	1935	Gouache on paper 180 x 170 cm	2009.4.26 2009.9.4	Acrylic layers and base; mounting
I0541	Huang Ching-shan	Ship of Southern Country	1941	Gouache on paper 150 x 328.5 cm	2009.4.26 2009.9.4	Acrylic base; reinforcement

Permanent collection documents and research publications

Apart from the *Permanent Collection Catalogue* published every year, TFAM introduced a new publication titled *Permanent Collection – Compilation of Special-topic Research*, with an in-depth look at research topics categorized by theme or type of artwork, in this way giving expression to the beauty of important works in the collection while exploring the placement of artwork within a scholastic context. The permanent collection album for 2009 is titled *The Modernization of Taiwanese Art before 1945*.

Online learning content for the permanent collection

As a participant in the National Science Council's Taiwan e-Learning and Digital Archives Program, TFAM has collaborated with the Institute of History and Philology at the Academia Sinica to create content for Knowledge Web of Taiwan's Diversity. All research documents pertaining to articles or works in all previous catalogues have been converted to electronic files to further augment available research materials on the permanent collection. TFAM has also designed and produced a web page dedicated to permanent collection exhibitions as an addition to the learning resources currently available on our official website.

“Merchandising” development

The museum has commissioned designers possessing both creative talent and professionalism to produce design blueprints for important works in the permanent collection. These are being used for merchandising development. The short-term goal is to launch these products during the Taipei International Flora Expo. The long-term goal is to build a brand image for TFAM and establish a copyright for related artwork.

[5] Public Relations & Marketing

The International PR Department at TFAM is primarily responsible for public relations, marketing/publicity, resource integration and communications. The PR Department coordinates exchanges between TFAM and other museums in Taiwan and overseas, and establishes channels of communication between TFAM's internal administration and outside concerns. Through the

deployment of real marketing strategies and the creation of press releases, as well as the integration of internal and external resources, we not only disseminate TFAM news and information in a package suitable for public consumption, we also gain access to a wide array of resources while building a positive image of the museum for a larger audience.

Building an image and obtaining funds from private enterprise

Marketing and resource integration are paramount to the successful operation of an art museum. The task of integrating resources from publicly-funded agencies and private businesses is gaining in importance by the day. Acquiring material and financial support for exhibitions, activities and research – even carrying out corporate-media combination marketing strategies – brings great benefit to the museum as a whole.

In the area of funding from private concerns, the figures were robust for 2009. Funding from the Museum Friends Association for hardware/equipment, research publications and marketing projects, as well as Credit Suisse's provision of software and hardware budgets for TFAM's Saturday evening hours, allowed for swift progress in all related renovations, publications and promotional activities. Funding from the above concerns also set a new precedent for museum sponsorship.

Sponsorship for museum equipment also figured prominently in TFAM's model of integrating resources. Epson Taiwan provided all projection equipment required for two exhibitions held in 2009: *Mind as Passion: A video art exhibition featuring 17 new-generation artists from Taiwan and Japan*; and *CAI GUO-QIANG: Hanging Out in the Museum*. EVA Airways provided air transportation and cargo services for *Arcadie —Dans les Collections du Centre Pompidou*. The Landis Group provided resources for three exhibitions –*Arcadie —Dans les Collections du Centre Pompidou*; *CAI GUO-QIANG : Hanging Out in the Museum*; and *Pixar: 20 Years of Animation* – and collaborated with TFAM on publicity for those events.

We were also able to increase publicity for museum events by engaging in resource exchange. The Landis Group, Commonwealth Publishing, and *Art Walker* magazine – businesses already in possession of both distribution and advertising channels – joined up with TFAM to co-organize ticket promotions and publicity events. The partnership between art museum and private business, and the merging of their respective publicity channels, has allowed both partners to increase exposure and reach a wider audience. For *Pixar: 20 Years of Animation*, TFAM teamed up with Disney's Taiwan subsidiary to carry out a limited double ticket promotion for the said exhibition and the movie *Up*. The results were nothing short of extraordinary. The promotion attracted the attention of the media and audiences on both sides, creating the possibility of a much wider audience.

The resonance of museum events was also taken into consideration when collaborating with private businesses. TFAM's partnership with EVA Airways was one of the success stories here. For the *Arcadie* exhibition TFAM gave away round-trip tickets to Paris on EVA Air to two lucky people who happened to enter the exhibition just as the visitor count reached 100,000 and 200,000. The intent was to give those who had viewed the pieces from the Centre Pompidou at the exhibition in Taipei a chance to visit the Centre Pompidou in Paris and experience their extensive collection firsthand.

TFAM continues to organize evening fundraisers that bring art activities to private enterprise. A high-profile enterprise is chosen to co-host the fundraiser, normally held in the design-conscious lobby, where art and private enterprise converge for the purpose of raising funds and garnering greater support. The HTC Art Party attracted the attention of the communications industry and the PR/advertising sector. Nearly seven months of planning and organizing consummated in a splendid soiree with very positive results. The main lobby's superior environment also became a hot topic in the industry.

The major sponsors for 2009 were as follows:

- HTC Corporation: museum affairs development budget
- Shanghai Rockbund Group, Deutsche Bank, Shiseido, and Litemax Electronics: *CAI GUO-QIANG: Hanging Out in the Museum*
- EVA Airways: *Pixar: 20 Years of Animation*
- Art Walker, BRAVO, and EVA Airways: *Arcadie —Dans les Collections du Centre Pompidou*
- Epson Taiwan: *Mind as Passion: A video art exhibition featuring 17 new-generation artists from Taiwan and Japan; Wild Aspirations – The Yellow Sheep River Project: Solo Exhibition by Chou Ching-hui; Face's Talk - Tseng Miin-Shyong Portrait Photography; and CAI GUO-QIANG: Hanging Out in the Museum*
- CTi News: *2009 Exhibition of Accomplishments in Taiwanese Architectural Aesthetics*

In addition to the above, the Museum Friends Association continued to sponsor the budget for museum affairs. And for the fifth consecutive year, Credit Suisse sponsored the budget for TFAM's Saturday evening hours, providing the foundation for continued expansion of related activities. The Landis Group and the Imperial Hotel also came on as partners for several exhibitions in 2009.

By employing a variety of fundraising models, TFAM has been able to fuse different strengths within the greater community in order to showcase artwork in an optimal environment. TFAM will continue forward during this period of economic turbulence, giving back to private enterprise through real results in exhibition planning and execution. The museum will also continue to develop and innovate in future partnerships between art and private enterprise.

Maintaining the lead in media strategy

Media content produced by art museums now comes in a dizzying array of formats. Each museum competes for a spot in the extremely cramped space reserved for art news in the media. Staying ahead in this competitive environment is now a major challenge. TFAM has always received a lot of attention from the media, not only because of its importance as a fine art museum in the urban sphere, but also but also because the management at TFAM has been unceasing in its effort to maintain a high media profile.

TFAM's media strategy aims to generate topicality while preserving the integrity and meaningfulness of the information provided. In other words, the museum makes sure the content is structurally sound before planning the angle or method of dissemination. TFAM has also maintained long-term relations with the media built on mutual trust through stable channels of communication.

The year 2009 was one of big changes in the area of external relations. TFAM followed up the

visible success of publicity for the Taipei Biennial 2008 with media campaigns in early 2009 for the exhibitions *Madden Reality: Post-Taipei Art Group* and *Mind as Passion: A video art exhibition featuring 17 new-generation artists from Taiwan and Japan*, both of which attracted the attention of a large and diverse audience. TFAM was also successful in making the *Lee Ming-tiao Photography Retrospective* the talk of the town. For the *Jewels of 25 Years Museum Collection*, marking a quarter century since the opening of the museum, it produced robust and immersive imagery and information – a process involving the selection of the best works in the collection, exhibition design and layout, and exhibition catalog production. The distinct position of the Taiwanese artists who attended 53rd Venice Biennale and the series of press get-togethers arranged to introduce each artist in the event created a media sensation with long-lasting effect.

TFAM's own image-building advertisement, *Follow Me*, condensed the museum's accomplishments – in research, exhibitions, education/promotion, and the permanent collection – into a 30-second moving image. The aim here was to give the museum a young and trendy orientation, as well as to convey TFAM's self-expectations for continued accumulation and progress.

Communications in an era of assessment from all sides

The annual visitor count for 2009 went past the one million mark, setting a new record in the history of the museum. The total visitor count for 2009 came to 1.15 million. The increase in the number of visitors was directly linked to TFAM's firm grasp and deft utilization of marketing resources. Later reaffirmed by assessments and rankings conducted by a number of sectors, this figure clearly shows that contemporary art is now one of the main indicators of diversity in Taiwanese society.

Artist Magazine held a vote for the top ten publicly-funded exhibitions in 2009; six of the ten were exhibitions held by TFAM, which dominated the top five. And in the "Ranking of Visitor Count for Regular and Special Public Museum Exhibitions in 2009," eight of TFAM's exhibitions were in the top ten. The number of visitors to the museum's website also rose significantly during the same period; the number of hits soared past six million, more than six times higher than the previous year. The creation and operation of blogs for our special exhibitions succeeded in bringing art to a much younger and more diverse audience.

These impressive results were applauded by the general public, but contemporary art circles responded with criticism, the general complaint being that the museum had become too commercialized. Others called into the question the scholastic integrity of TFAM's new policy to explore contemporary art in China: Wouldn't opening up to contemporary art in China have the effect of squeezing out contemporary Taiwanese artists and other cultures?

The three large-scale exhibitions in 2009 – *Pixar: 20 Years of Animation; Arcadie —Dans les Collections du Centre Pompidou; and CAI GUO-QIANG : Hanging Out in the Museum* – each required such a massive budget that our PR Department had to solicit the participation of private enterprise to ensure that the exhibitions could be realized. However, the self-perception of the participating enterprises combined with the corporate image they've created for the public gave the outside observer the feeling that these companies were not in it to give back to the community, but rather to exploit new business opportunities. Therefore, when planning large-scale exhibitions TFAM has made a point of finding a balance between return on investment and protecting the interests of the public. The

method currently employed harnesses the marketing power of private enterprise to promote art to the masses while attempting to soften the often more aggressive approach of private businesses so that their marketing scheme isn't just a means to an end. Throughout all of this TFAM continues to communicate the scholastic background and curatorial concepts for each exhibition to the general public.

Yet another controversial issue was the holding of two large-scale exhibitions for Chinese artists. The immense proportions of both exhibitions made the local art world wonder whether TFAM had invested too many resources in Chinese contemporary art, which led some to suspect that such a development would squeeze out Taiwanese artists. In response, TFAM continued to provide detailed information on museum policy and real figures for resource allocation to the public while seeking out new ways to make marketing strategies more transparent so that the public could understand that such strategies ultimately support all types of contemporary art.

As the receiving end of opinions of this type, TFAM has come to the realization that communication (by a public institution) is not something that can be completed in one day. Only by creating more effective modes of communication in a consistent and viable way can we adapt to changing conditions and respond to the various assessments and different voices from the public.

Appendices

Brief History	1976	The central government orders that this be a year for reinforcing cultural infrastructures throughout the country. A plan to build a fine art museum in Taipei is launched and included as part of the government's Twelve Major Construction Projects.
	1977	The Taipei City Government establishes the "Taipei Fine Arts Museum Planning Committee." Its appointed location is at the base of the YuanShan Second Municipal Park, the intersection of Zhongshan North Road and Xinsheng North Road. The surface area of the construction site is 24,169.8 square meters.
	1978	Mr. Kao Er-pan is selected to design and build the museum.
	1980.10	The construction of the museum officially begins.
	1983.1	Construction is completed. Ms. Su Jui-ping of the National Palace Museum is appointed division manager of the Taipei Fine Arts Museum's preparation affairs.
	1983.8.3	The Taipei Fine Arts Museum is inaugurated.
	1983.12.24	The museum opens to the public.
	1986.9	Mr. Huang Kuang-nan is appointed the first director of the museum.
	1995.2	Mr. Huang Kuan-nan is promoted to be the director of National Museum of History; TFAM secretary –general Tsai Ching-fen becomes acting director.
	1995.9	Mr. Chang Chen-yu is appointed the second director of the museum.
	1996.6	Director Chang is relieved of his office. His position is filled by Liu Pao-kuei, deputy commissioner of Taipei City Government's Department of Education.
	1996.11	Ms. Lin Mun-lee becomes the third director of the museum.
	2000.8	Lin's term finishes. Mr. Huang Tsai-lang, deputy commissioner of Taipei City Government's Department of Cultural Affairs replaces Lin. On September 1st, 2000, Huang is appointed as the museum's fourth director.
	2007.8	Huang's term ends. He is replaced by Ms. Hsieh Hsiao-yun, deputy commissioner of Taipei City Government's Department of Cultural Affairs.
	2008.12	Ms. Hsieh Hsiao-yun becomes the fifth director of the museum.
	2010.3.31	Ms. Hsieh Hsiao-yun is promoted to be the commissioner of Taipei City Government 's Department of Cultural Affairs ; TFAM deputy director Chen Wen-ling becomes acting director.
	2010.9.15	Mr. Wu Kwang-tyng becomes the sixth director of the museum.

Museum Architecture

The Taipei Fine Arts Museum was designed and constructed by the architect Kao Er-pan's agency. The museum's construction surface occupies 20,422 square meters and the total construction surface is 24,425 square meters. On top of that, 11,741 square meters are devoted to exhibition in the museum.

The minimalist style of the museum's architecture is highlighted by its gray and white façade. The whole building is visually slim and graceful, and infused with Eastern architectural elements. The concept of the building's shape was borrowed from the Chinese character for "well" (jing, 井). Therefore, the principal structure of the construction is formed by horizontal corridors perpendicular to each other. Its main structure is made according to traditional architecture's wood brackets that support crossbeams at the top of a column. The design implies that the museum is the source of culture, just as a well is the source of water.

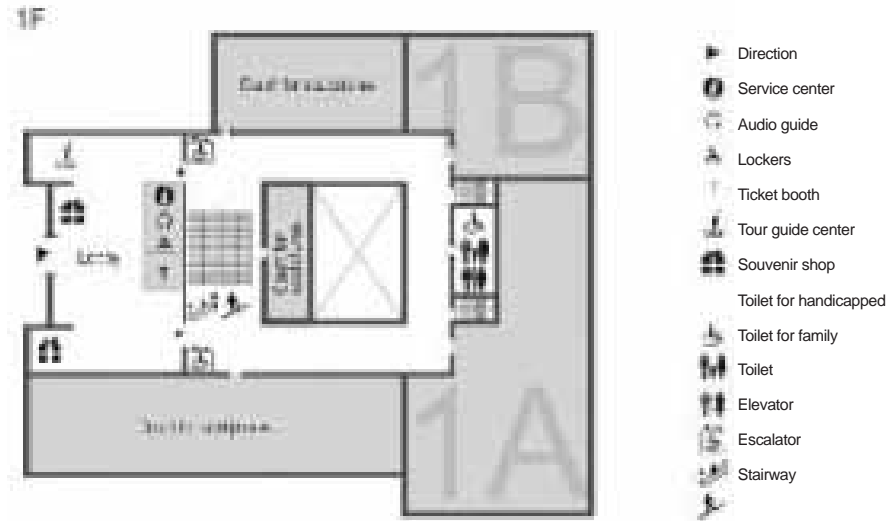
The building stands majestically on the side of the Taipei Art Park. Together, the park and the museum form a natural scene that combines the beauty of architecture and greenery.

The museum lobby at the entrance is approximately nine meters high. The museum's exterior walls were designed to accommodate glass windows, which let natural light into the museum's galleries and the central courtyard garden. Light and shadow change over time, expressing a natural and lively character within the museum.

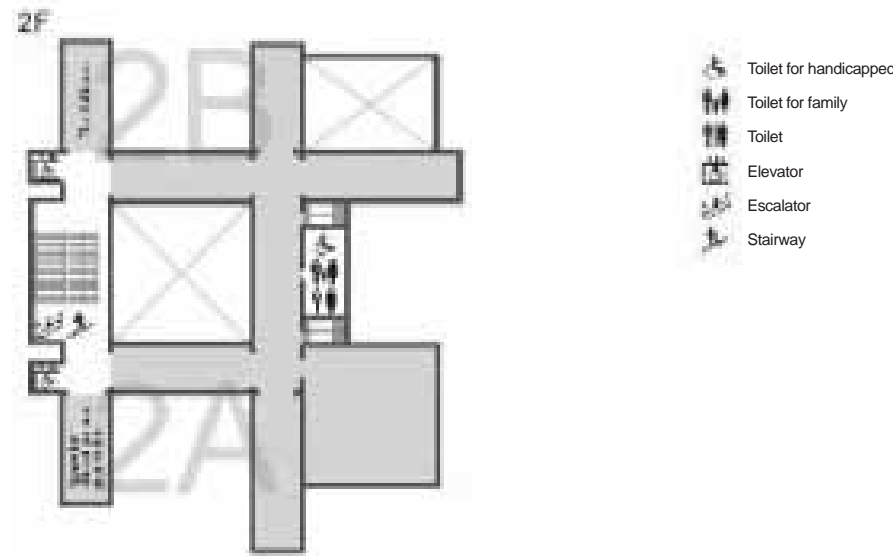
Symmetrical and suspended gallery spaces spread out on each floor like arms to create space for viewing exhibitions. The expansive windows allow visitors to overlook the scenery of Yuan Shan with its stately Grand Hotel and the surrounding area consisting of mountains, Highway 1, Taipei Art Park, the Keelung River and its flood plain parks. To the museum's west extends Zhongshan North Road, often called "National Road" because it was traditionally the route taken by foreign leaders who visited the country. The shades along the avenue add amorous feelings to the museum.

Floor Plan

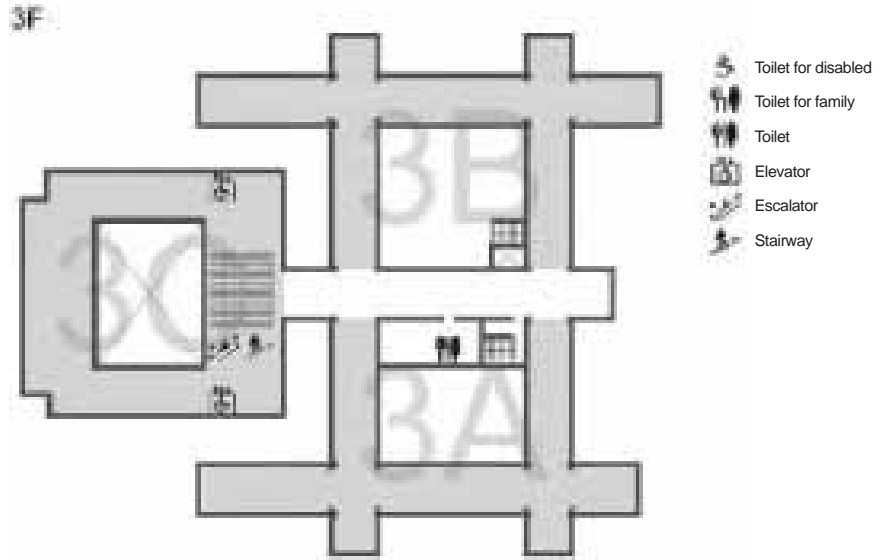
The first floor | The lobby at the entrance provides diverse services to the public. On the sides and at the front of the exhibition hall, there are three courts where sculptures can be found. Galleries 1A and 1B are both six meters high. They are mostly used for large-scale national and international exhibitions.



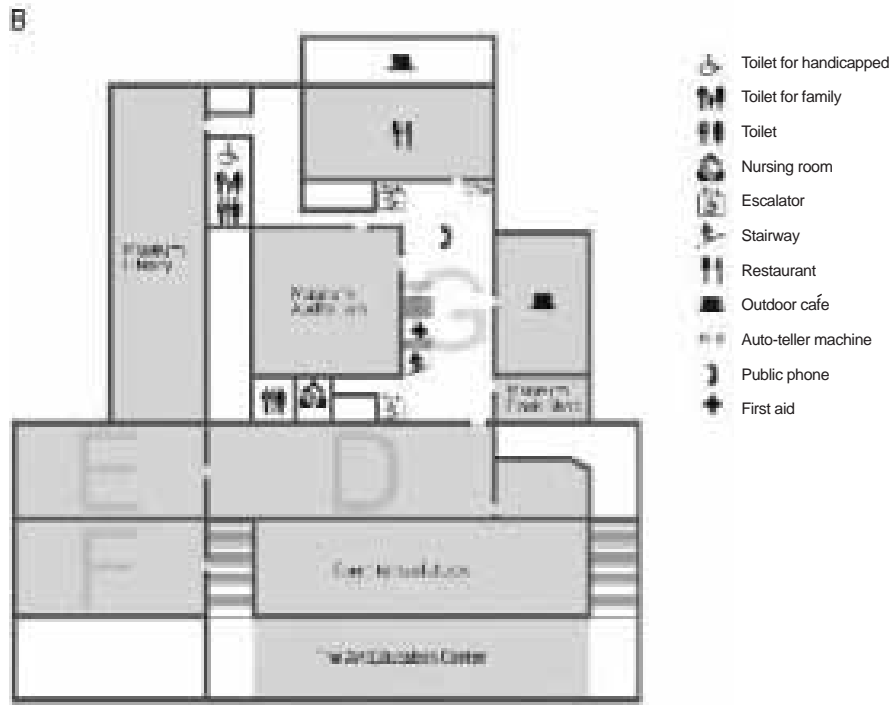
The second floor | The museum's second floor is devoted to exhibitions from the museum's permanent collection (galleries 2A and 2B). The exhibition space highlights the aesthetic and historical meaning of various aspects of the museum's collection according to the span of art history or theme being explored. This exhibition rotates every six months in average.



The third floor | Galleries 3A, 3B and 3C on the third floor, allocated to thematic exhibitions, form a double cross. Natural light comes in through windows that also offer an excellent view.



The basement | The basement includes galleries D, E and F, with the G section is devoted to education. Galleries D, E, F are available to young artists by application, and also host major art competitions and group exhibitions. The G section is for the purpose of educational and promotional activities.



Facilities

Exhibition areas are located on the first, second, third floor and in the basement. Visitors are greeted on the first floor by a service center, a museum guide center, a ticket booth and a souvenir shop.

The basement G area comprises an arts library, an auditorium, an art education center (often used for public art classes), a bookstore and a food and beverage section. This area enhances the visitor’s experiences by providing a place for reading, access to information, attending lectures and specific classes, watching movies and of course short rests as well as food and drinks.

External Services

1.Guided tour | Guided tours are provided for exhibitions at the museum. Three kinds of guided tours are provided: special education guided tour, student guided tours and ordinary scheduled guided tours. Group guided tour services are available for students’ field trips and can be arranged by application. Group guided tours for organizations and institutions as well as foreign language tours can be reserved by mail or telephone. Audio tours are provided at the service center on the first floor.
Service hours: 09:30-17:30

2.Reading & Conference | In the basement the museum provides professional artistic publications in a library. There are currently 30,375 items. A medium-sized auditorium is also available for study groups and seminars.
Service hours: 09:30-17:00

3.Food & Beverage | Food and beverages can be found in the G section and the atrium in the basement. Meals, beverages and afternoon tea are available. The menu is changed from time to time, and varies according to the theme of exhibitions.Service hours: 09:30-17:00

4.Publications & Souvenirs | A souvenir shop is located on the right side of the lobby on the first floor. Museum-related products are sold, as well as various kinds of illustrations, artworks, posters and stationery. A bookstore is also found at the basement. Various periodicals from the museum are available, as well as non-periodical publications such as presentations of research books and exhibition book. Other printed and audio publications related to art are also sold.
Service hours: 09:30-17:00

Organization Structure

Originally under the supervision of the Educational Affairs Bureau of the Taipei City Government, the museum was transferred to the Cultural Affairs Bureau when the bureau was established on November 6, 1999.

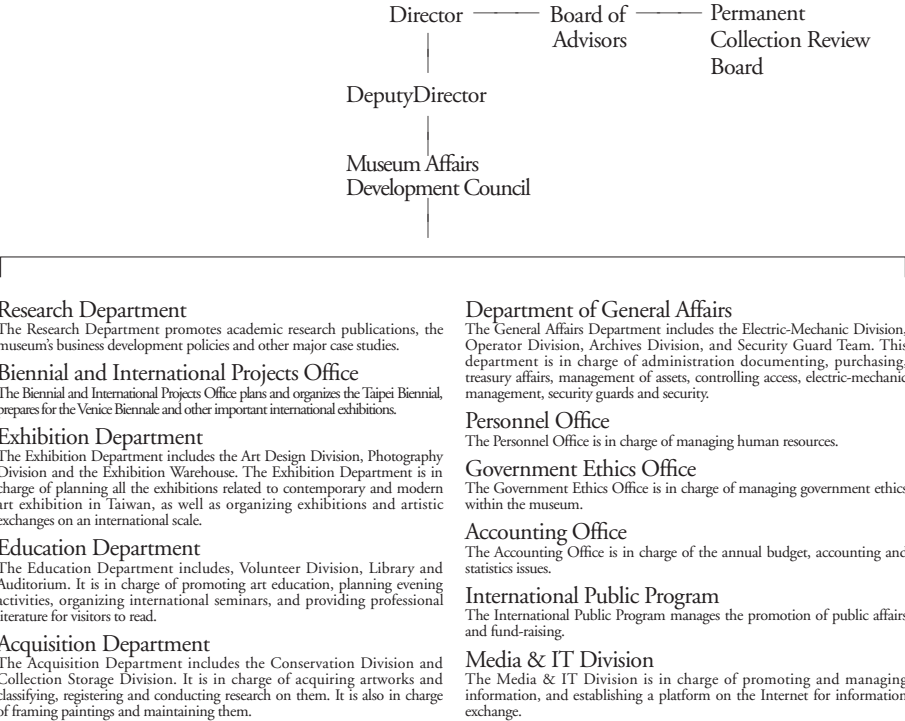
The Taipei Fine Arts Museum’s organization comprises the following departments and offices: the Research Department, Exhibition Department, Acquisition Department, Education Department, Department of General Affairs, Accounting Office, Personnel Office and Government Ethics Office.

Other task-oriented departments include the Public Relations Office, the Section of Information Technology Office and the Biennial and International projects office.

The museum director supervises major administrative issues concerning the establishment. The deputy director assists the director in all kinds of issues related to the museum. The Board of Advisors provides consultation for the museum’s development; and the Permanent Collection Review Board take part in deliberation concerning the acquisition and collection of artworks.

There are 135 people working in the museum, including 71 staff members, 6 contract employees, 26 security guards, and 32 technicians and janitors.

Organizational Diagram



Basic Museum Information

Taipei Fine Arts Museum	Address: 181, Zhongshan North Road, Sec. 3, Taipei, TAIWAN Tel: +886 2 25957656 Fax: +886 2 25944104 Official website: www.TFAM.museum E-mail: info@tfam.gov.tw
Opening hours	Tuesday to Sunday, 09:30 to 17:30. Saturday from 9:30 to 20:30. Closed on Mondays (except for national holidays).
Entrance fee	Adult admission: NT\$30 Concession: NT\$15 Students are granted free entry on Saturdays with student's identity card.
Transportation information	Besides taking a private vehicle, visitors could also take the MRT or public buses. MRT: Stop at Yuanshan Station of the Danshui Line, walk along Jiuquan Street and turn left on Zhongshan North Road. The museum's main gate is on the right after a 10 minute walk. Buses: Visitors can reach the museum with the following buses: 21, 40, 42, 203, 208, 216, 218, 220, 247, 260, 277, 279, 287, 308, 310, 612, 677, Red 2, Zhongshan Line, Taipei-Jinshan Line, Taipei-Sanzhi Line

2. Statistics

Annual Budget

Amount of budget spent on exhibitions and acquisition and collection

Year	Total annual budget	Budget spent on exhibitions	Ratio of the part spent on exhibition compared to the annual budget	Budget for acquisition and collection	Ratio of the part spent on acquisition and collection compared to the annual budget
July 1st, 1999-2000	NT\$273,978,033	NT\$44,325,446	16%	NT\$50,000,000	18%
2001	NT\$317,534,799	NT\$45,473,220	14%	NT\$25,200,000	8%
2002	NT\$289,795,453	NT\$48,299,602	17%	NT\$25,200,000	9%
2003	NT\$274,571,920	NT\$43,863,063	16%	NT\$25,200,000	9%
2004	NT\$235,652,007	NT\$40,987,204	17%	NT\$20,200,000	9%
2005	NT\$210,394,292	NT\$42,148,853	20%	NT\$19,998,000	10%
2006	NT\$243,473,811	NT\$39,773,780	16%	NT\$20,000,000	8%
2007	NT\$252,755,182	NT\$43,800,580	17%	NT\$38,000,000	15%
2008	NT\$321,663,387	NT\$68,637,570	21%	NT\$40,000,000	12%
2009	NT\$305,937,704	NT\$77,182,807	25%	NT\$40,000,000	8%

Maintenance and Updates

Item no.	Project title	Estimated budget	Planning		Implementation		
			Actual cost	Status	Contractor	Actual cost	Status
(I) Budget for general facility improvement projects, fiscal year 2009 and 2010							
1	2009 comprehensive low-voltage transmission and distribution project	NT\$ 5.24 million	NT\$ 90,000	Complete	Mingdu Engineering Co., Ltd.	NT\$ 4,277,800	Complete; inspection currently underway (app. 90% complete)
2	2009 server room upgrade and entrance security system installation	NT\$ 1.7 million	NT\$ 72,000	Complete	Loading Technology Co., Ltd.	NT\$ 1,379,900	Inspected and approved on March 3, 2010
3	Preliminary planning for comprehensive museum facility upgrade	NT\$ 3 million	NT\$ 3 million	Planning for this project is currently underway; proposal will be ready in July 2010		-	Project to be announced at the beginning of July 2010
4	Service facility installation and interior remodeling project for second main entrance (south entrance project)	NT\$ 20 million	Included in the south entrance project calculations (app. 5.5% of production costs)	CHIEN Architects & Associates currently drawing designs; preliminary proposal to be delivered in May 2010		-	Project to be announced at the end of May 2010

5	TFAM public restroom remodeling project to accommodate Flora Expo visitors	NT\$ 5 million	NT\$ 168,880	Bid finalized on March 22; Chang Jung-Feng Architects & Associates currently drawing designs		-	Project to be announced in mid-May 2010
6	TFAM conference room renovation project	NT\$ 1.5 million	NT\$ 93,000	Fang-Zhi-Mei Engineering Co., Ltd. currently drawing design		-	Project to be announced in mid-July 2010
7	TFAM exterior wall painting project	NT\$ 4 million	NT\$ 99,950	Planning complete; project currently underway	Ruilin Industry Co., Ltd.	NT\$ 2,037,042	Bid finalized on April 6, 2010; project now 15% complete

(II) 2009 projects awarded government funding as part of the project to stimulate local government participation in public infrastructure projects							
A-1	Project to refit TFAM sewage pipe to underground sewage system	NT\$ 2.6 million	NT\$ 96,000	Complete	Hung Yuan Engineering Co., Ltd.	NT\$ 2,242,000	Project completed on March 20, 2010; awaiting inspection and approval by Sewage Systems Office
A-2	Partial remodeling project for public restrooms on basement level 2	NT\$ 1.7 million	NT\$ 98,000	Complete	Fang-Zhi-Mei Engineering Co., Ltd.	NT\$ 1,385,975	Project completed on March 1, 2010; currently awaiting inspection and approval
A-3	Art classroom renovation project	NT\$ 3.6 million	NT\$ 99,000	Work plan reviewed by Taiwan Cosine Architects	Kaiping Construction Co., Ltd.	NT\$ 2,830,000	Completed on April 19, 2010

(III) Other funded museum building remodeling/construction projects							
R-1	Basement level 2 restaurant remodeling project	NT\$ 8 million	NT\$ 252,000	Architects have already submitted the initial design concept, but because restaurant operations will be outsourced the project has been put on hold until the deal is finalized; the designers will then discuss the planned layout with the new restaurant management		-	As the outsourced restaurant management will not submit their floor design until March 12, the plan will be announced at the beginning of May

R-2	Museum service and facility upgrade for the Flora Expo – Improvements to the atrium coatroom	NT\$ 3 million		Department of Economic Development has approved this project for the 2010 budget; a more detailed plan will be submitted for review after further discussion by relevant departments		-	Budget approved in Department of Economic Development public document #09931893700; project currently underway
R-3	Project to improve TFAM interior temperature control system	NT\$ 3 million		Department of Economic Development has approved this project for the 2009 budget; designs have been submitted and TFAM is preparing to hold a bid for the project		-	Project publicly announced on April 7, 2010; first round of bidding to take place on April 16, 2010; final bid to take place on April 27

Acquisitions

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Source of Acquisition	Size
I0546	Ink Painting	Chen Chin	1907-1998	Accordion	1935	Gouache on Silk	Purchase	180 x 170 cm
O0679	Oil Painting	Paul Chiang	1942-	Meditation on Eternity 01-33	2001	Oil on Canvas	Purchase	190 x 150 cm (x2)
O0680	Oil Painting	Paul Chiang	1942-	Silver Lake 08-07	2007-2008	Oil on Canvas	Purchase	200 x 300 cm
O0681	Oil Painting	Lien Chiang-hsing	1962-	Lost Foothills	2008	Oil on Canvas	Purchase	97 x 194 cm
I0547	Ink Painting	Chou Chen	1941-	A Spring Morning at Mt. Jade	2003	Ink on Paper	Purchase	184 x 92.5 cm
I0548	Ink Painting	Chen Hung-mien	1954-	Landscape	2004	Ink on Paper	Purchase	177.5 x 96 cm
K0266	Calligraphy	Chen Hung-mien	1954-	Four Scrolls of Cursive Style Calligraphy	2008	Ink on Paper	Purchase	181 x 60 cm (x4)
I0549	Ink Painting	Yu Peng	1955-	Meditation within the void	2008	Ink on Paper	Purchase	233 x 53 cm (x2)

Collections Exchange

I0550	Ink Painting	Lin Shu-nu	1955-	The Portrait of Lotus	2008	Ink and Color on Paper	Purchase	95.5 x 94.5 cm (x6)
I0551	Ink Painting	Cheng Shan-hsi	1932-	Hard Work Yields a Big Harvest	2008	Ink and Color on Paper	Project Acquisition	75 x 55 cm
I0552	Ink Painting	Kuo Hsueh-hu	1908-	After a Rain	1931	Gouache on Silk	Purchase	133 x 191.5 cm
O0682	Oil Painting	Su Wong-shen	1956-	New Road	1983	Oil on Canvas	Donation	112 x 161 cm
P0305	Print	Fang Lijun	1963-	1992.2.1	1999	Woodcut Print on Paper	Donation	491 x 121.5 cm (x6)
M0197	Mixed Media	Bill Viola	1963-	The Innocents	2007	Video Installation	Purchase	dimensions variable

Loan Institute	Title	Loan Date	Return Date
Kaohsiung Museum of Fine Arts	<i>Glorious Romanticism: Commemorative Exhibition of Lo Ching-yun</i>	2009.1.7	2009.6.22
Exhibition Department of the museum	<i>Jewels of 25 Years Museum Collection</i>	2009.1.20	2009.11.3
Exhibition Department of the museum	<i>Madden Reality: Post-Taipei Art Group</i>	2009.1.7	2009.4.7
Researcher of the Museum Chang Cheng-ming	<i>The Proposal Plan for Advertising and Production</i>	2009.1.6	2009.1.6
National Taiwan Museum of Art	<i>Inheritance and open - before Zhan Yu gouache painting</i>	2009.2.15	2009.5.5
Ju Ming Museum	<i>2009 Story Material - Stainless Steel</i>	2009.3.20	2009.6.22
Kaohsiung Museum of Fine Arts	<i>Lee Ming-tse: I Love Taiwan and Love Southern Taiwan Even More</i>	2009.5.25	2009.9.15
Tainan Municipal Cultural Center	<i>Xie KuoYong Memorial Exhibition</i>	2009.5.18	2009.6.9
Sun Yat-sen Memorial Hall	<i>Chen Jingrong create 50 Retrospective</i>	2009.4.6	2009.4.30
Chen Chi-kwan Culture and Education Foundation	<i>Chen Chi-kwan: The Mind of Eyes Commemorating the 90th Anniversary Exhibition and his Birth</i>	2009.5.25	2009.9.3
Museum of National Taiwan Art University	<i>Fu Chuan-fu anniversary of the birth centenary professor of Painting and Calligraphy</i>	2009.4.27	2009.6.4
Acquisition Department of the museum	Annual Assessment Collections Shooting Case Operation Outsourcing	2009.4.15	2009.4.15
National Taiwan Museum of Art	<i>Crossing the Spatio: temporarily of Ink Painting An Exhibition of Huang Kuang-nan's Course of Creation</i>	2009.4.21	2009.7.23
Acquisition Department of the museum	Art works repair project	2009.5.15	98.10.2

Visitor Statistics

Month	Adult ticket	Concession	Group ticket	Free entrance	Special admission	Total
January	Admission is free,			33,391	0	33,391
February	6,017	15,780	448	15,780	0	26,108
March	5,353	21,470	2,099	21,470	0	31,965
April	2,534	27,101	1,067	27,101	15,782	42,883
	Starting April 18, admission is free except for tickets to the Arcadie exhibition.					
May	Admission is free except for tickets to the Arcadie exhibition.			38,258	59,306	97,564
June	Admission is free except for tickets to the Arcadie exhibition.			35,549	61,661	97,210
July	5,281	3,397	775	40,375	82,578	132,406
	Until July 12, admission is free except for tickets to the Arcadie exhibition.					
August	2099	1328	647	75,067	110,234	189,375
	Starting August 8, admission is free except for tickets to the Pixar exhibition					
September	Admission is free except for tickets to the Pixar exhibition. The figures for "Free ticket" also include patrons who bought tickets to the shows.			50,323	110,009	160,332
October	Admission is free except for tickets to the Pixar exhibition.			50,027	178,974	229,001
November	1. Until November 1, admission is free except for tickets to the Pixar exhibition 2. Admission is free during the shift between Pixar and the CAI GUO-QIANG exhibition 3. Starting November 21, admission is free except for tickets to the CAI GUO-QIANG exhibition.			29,524	11,176	40,700

National Taiwan Museum	<i>Nature chanson - Ecological Art in Taiwan</i>	2009.6.22	2009.12.11
Exhibition Department of the museum	<i>The Rhythm of Forms and Colors—Yin-Huei Chen: A Retrospective Exhibition</i>	2009.7.13	2009.9.28
Exhibition Department of the museum	<i>Lai Chuan-Chien: 80th Anniversary Retrospective</i>	2009.7.23	2009.9.28
National Taiwan Museum of Art	<i>Cityscape. Scenic Journey: Tsai Intang Centennial Special Exhibition</i>	2009.7.10	2009.11.5
Acquisition Department of the museum	Stamps Release Ceremony for Taiwan's Modern Paintings Edition	2009.8.7	Cancelled
National Taiwan Museum of Art	<i>write up: viewpoints and viewing points – 2009 Asian Art Biennale</i>	2009.10.5	2010.3.10
Artist Cheng-Hsiung Chen	<i>Cheng-Hsiung Chen Retrospective</i>	2009.11.4	2010.1.30
Exhibition Department of the museum	<i>Touring Taiwan: Highlights from the Taipei Fine Arts Museum Collection</i>	2009.12.8	2010.2.20

Programs Statistics

December	Admission is free except for tickets to the CAI GUO-QIANG exhibition.			51,818	0	51,818
Total	21,284	12,982	5,036	468,683	629,720	1,137,705

Category	Lecture		Expert-Tour Guide		Saturday Music Night/		Symposium/conference	
Numbers Month	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants
January					2	845		
February	6	759	4	224	2	300		
March	5	806	5	338	1	250		
April	9	1394	3	373	2	500	1	120
May	10	1816	6	900	3	900		
June	5	1630	3	766	2	450		
July	1	180	3	410	3	1310		
August	11	4686	4	211	1	70		
September	6	777	4	224	2	850		
October	8	1066	3	143	2	250	12	2523
November	4	360	3	388	2	460	4	415
December	4	553	2	236	2	300		
Total	69	14027	40	4213	24	6485	17	3058

Category	Art Education Center for adult			Plaza Event		Annual Festival	
Numbers Month	Number of times	Number of classes	Number of participants	Number of times	Number of participants	Number of times	Number of participants
January	1	46	958			1	500
February		Closed		2	169	1	530
March		Closed		2	203	1	5416
April		Closed		1	77		
May		Closed		2	171		
June		Closed		2	206		
July		Closed		1	106	1	850
August		Closed		1	57		
September		Closed		2	111		
October		Closed		2	160	1	1000
November		Closed		2	182	1	750
December		Closed		1	87	1	2300
Total	1	46	958	18	1529	7	11346

Category	Saturday Movie Night		Saturday event in total		Art Express		The Art Experience Corner	
Numbers Month	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants
January	1	240	5	1693			Closed	
February	1	300	4	2130			Closed	
March	1	172	4	2390	2	60	Closed	
April	1	247	5	3063	1	35	Closed	
May	1	251	4	3462	3	251	Closed	
June	1	219	4	3119	1	120	Closed	
July	1	183	4	6339	1	27	In preparation	
August	1	256	5	5025	1	50	94	1457
September	1	178	4	6387			140	977
October	1	220	5	9089	3	320	140	2037
November	1	220	4	668	1	78	2	40
December	1	210	4	1,137	1	28	Closed	
Total	12	2696	52	44502	14	969	376	4511

Category	Library	Actual Guided Tour (By reservation/ fixed schedule)		Audio Tour Guide		Special Program for Arts Appreciation	
Numbers Month	Number of visitors	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants
January	Closed	65	1609		394		
February	Closed	134	3053		438	16	480
March	Closed	257	7079		479	120	3498
April	Closed	227	7666		2723	119	3828
May	331	373	9942		9672	91	2734
June	314	378	15017		11630	35	1110
July	770	214	9501		21654		
August	565	155	4656		8184		
September	897	232	7963		12426	31	1110
October	965	456	15,644		22505	133	4463
November	1156	175	5462		936	111	3517
December	869	326	11261		3120	119	3708
Total	5867	2992	98853	5	94161	775	24448

Category	Educational Exhibition			Principal art workshop		Art workshop for the head of a subdivision of the district	
Numbers Month	Number of visitors	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants
January							
February							
March							
April							
May	3706		498	1	77	1	94
June	8239		2341				
July	1154		557				
August							
September							
October							
November							
December				1	96		
Total	13099	103	3396	2	173	1	94

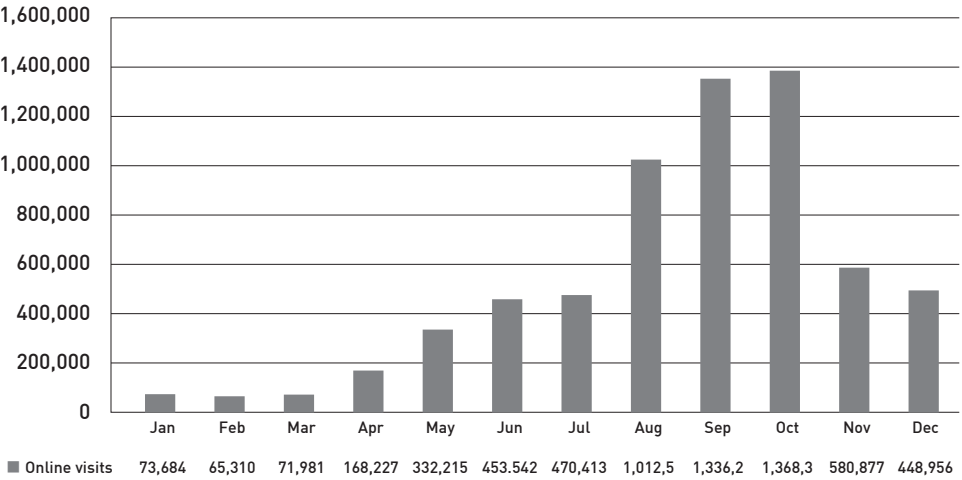
Category	Teacher art workshop		Screening		Junior Students art workshop	
Numbers Month	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants
January						
February						
March						
April						
May	1	100				
June	2	141				
July					6	174
August	1	100			14	388
September			5	491	32	1053
October			1	48	38	992
November					4	120
December	1	93				
Total	5	434	6	539	94	2727

Category	209 Art-scape		Modern Poetry Reading		Foreign Visitors
Numbers Month	Number of times	Number of participants	Number of times	Number of participants	
January					623
February					431
March					503
April					767
May	4	74	1	530	605
June	6	155			659
July	5	103			651
August	8	199			852
September	5	125			953
October					1360
November					589
December	6	246			1062
Total	34	902	1	530	9055

Total number of participants: 336121

Website Traffic

Monthly Trends in 2009



* TFAM.museum Total number of Online Visits: 6,310,289

Donations of Artworks

Su Wong-shen, donation of personal oil painting New Road.
Fang Lijun, donation of personal oil painting 1992.2.1.

Sponsorship

The Museum Friends Association sponsored the museum in the course of its general development.
Credit Suisse sponsored the “Saturday Night” activities.
HTC Corp sponsored the museum in its art education activities & promotion.
Digital Content Institute commission by Industrial Development Bureau, Ministry of Economic Affairs, sponsored computer equipment and software for "Fun with Animation: Digital Animation Experience Educational Activity" and "Moving Comics: Animation Workshop for Middle School Students".
Nestle Taiwan Ltd. sponsored beverages for Valentine's Day event: "Romantic Jazz Recital" and Mid-Autumn Festival Event: "Mid-Autumn Music and Art Appreciation"

International Exchanges

- January 16: The museum receives the visit of Rinus Vonhof, Deputy Director of Kröller -Muller Museum.
- January 23: The museum receives the visit of Raphael Gamzou, Representative of Israel Economic and Culture Office in Taipei, and his wife.
- February 12: The museum receives the visit of the artist Yaacov Agam and the representative Raphael Gamzou, and his wife.
- February 16: The museum receives the visit of Richard Mathews, Deputy Representative of Australian Commerce and Industry Office.
- February 19: The museum receives the visit of Mr. Dai, Director of Hefei, Anhui, Kurume Gallery.
- March 3: The museum receives the visit of Mr. Tseng, Chief of Painting and Calligraphy Department, National Palace Museum in Beijing and other guests.
- March 6: The museum receives the visit of James Giroudon, Art Director of Grame centre, national de création musicale - Lyon, France.
The museum receives the visit of the delegations from Yunan Province Writers Association, China.
- March 10: The museum receives the visit of the Mianland China painter Chen Dan-qing.
- March 12: The museum receives the visit of Frank Villani, Cultural Affairs manager at City of San Antonio
- April 6: The museum receives the visit of Winichai Chaemchaeng, the Commerce Consultant of Ministry of Commerce, Thailand.
- April 14: The museum receives the visit of Representative of Central America Central Trade Office.
- May 11: The museum receives the visit of Geetha Mehra, Directorof India Sakshi Gallery.
- May 24: The Polish reporter Mr.Mariusz Zawadzki visited the exhibit *Arcadie - Dans les Collections du Centre Pompidou*.

May 22: The museum receives the visit of Kathleen Pletcher, Art Director of First Works Organization of Rhode, and other guests from The Center U.S. and Canada performing arts

June 22: The museum receives the visit of Muriel Genthon, Deputy Director of Performing Arts French Ministry of Culture, and other 3guests.

June 26: The museum receives the visit of the Chief Editor and other 3 guests of Korean art in ASIA magazine.

July 1: The museum receives the visit of the delegates from Mainland China to attend the exhibition *Thought of Cuture and the Speech of Objects-- Contemporary Cenamics in Mainland China* and symposium events.

July 1: The museum receives the visit of Diplomatic corps in Taiwan (Paraguay, the Republic of Nauru)

July 3: The museum receives the visit of Liz Kreijn, Deputy Director of Kröller -Muller Museum and Deputy Director of Van Gogh Museum and other guests.

August 6: The museum receives the visit of Hilde Teerlinck, Director of Centre for Contemporary Art in France and other three guests.

August 14: The museum receives the visit of Chris Huang, Director and Partner in Asia of Onedotzero Industries, and artist Shane Walter.

August 27: The museum receives the visit of Geetha Mehra, Directorof India Sakshi Gallery.

August 28: The museum receives the visit of manager of Belgian Trade Association Taipei.
The museum receives the visit of Ink Painter Hong Pu Saki.

Setember 2: The museum receives the visit of Markus Wernhard, Director of German Cultural Center, and Patricia Y. Kortmann, Art and Cultural Events Curator.

September 4: The museum receives the visit of Margaret Tonguexu, Deputy Representative of British Trade and Cultural Office.

September 5: The museum receives the visit of Meliton Sanchez Rivas, member of Panama International Olympic Committee.

October 2: The museum receives the visit of Theatre director Robert Wilson accompanied by the staff of National Concert Hall.

October 5: The museum receives the visit of Alice O. Beamesderfer, Deputy Director of Philadelphia Art Museum, and Suzanne Wells, the Chief of the Exhibition Department.

October 6: The museum receives the visit of British designer Morag Myerscough.

October 9: The museum receives the visit of Deyan Sudjic, Director of Design Museum London.

October 15: The museum receives the visit of Robert Wilson.

October 29: The museum receives the visit of Manote Tripathi, Art and Culture Editor of Thailand's "national newspaper", and Ralf Ceplak Meninc, Director of Slovenia"Anthropology Museum" Asia-Africa Museum.

October 30: The museum receives the visit of Eva Respini, Curator of New York Museum of Modern Art, and other guests.

November 9: The museum receives the visit of Reihard Stuth, Ex- Representative of the Foreign Affairs, on behalf of Hamburg State, Germany.

November 13: The museum receives the visit of Mainland China artists Liu Xu-Guang, Zhang Yu and other guests

November 17: The museum receives the visit of the delegates of China Association for Culture and Education Exchange tour.

November 19: The museum receives the visit of Zhou Yutian, Professor of Academia Sinica, and Robert F. Engle, Nobel laureate in economics.
The museum receives the visit of the Curator of Georgia O'keeffe exhibit.

November 25: The museum receives the visit of Michael Clack, Director of Scottish National Gallery.

November 26: The museum receives the visit of the delegates of “ Watch spiritual home --The first Series Activities on the Chinese Intangible Cultural Heritage”.

November 27: The museum receives the visit of Rhona Kopeczy, Curator of The Ludwig Museum Budapest, and Susanne Pfeffer, Curator of KW Institute for Contemporary Art in Berlin.

December 3: The museum receives the visit of Toby Tannenbaum, Chief of Education of J. Paul Getty Museum.

December 4: The museum receives the visit of Hon. Alexander, President of Parliament of Saint Vincent and the Grenadines.

December 5: The museum receives the visit of Evert van Straaten, Director of Kröller-Muller Museum.

December 6: The museum receives the visit of Lu Jun, Director of Mainland China Cultural Exchange Centre and other 14 delegates.

December 10: The museum receives the visit of Hon. Alvin t. Jacklick, President of the Parliament of Marshall Islands and his wife.

December 11: The museum receives the visit of Mr. Rik van Koetsveld, Director of Van Gogh Museum.
The museum receives the visit of the delegates from Guanxiang Art Gallery and Mainland China Cultural Exchange Centre
The museum receives the visit of Thomas Mark Hodges, American Institute in Taiwan Spokesman and Jennifer Zimdahl Galt, Deputy Director of Public Diplomacy under the U.S. State Department Office.

December 12: The museum receives the visit of Jennifer Scanlan, the curator from Museum of Arts and Design and Ben Hartley,ex-Deputy Director.

December 16: The museum receives the visit of José Luis Varela, President of Parliament of the Republic Of Panama and his wife.

December 31: The museum receives the visit of Michael Ahern, member of Parliament, Ireland and other guests

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