

20
10

TAIPEI FINE ARTS MUSEUM

2010
Annual Report

北美館
TAIPEI FINE ARTS
MUSEUM

ISBN 978-986-02-8346-4
9 789860 283464

NT 250
GPN 1010002570

臺北市政府
臺北市政府
TAIPEI FINE ARTS MUSEUM

北美館

TAIPEI
FINE ARTS
MUSEUM

2010

Annual Report

CONTENTS

目次

序文	004
----	-----

Preface	005
---------	-----

一 館務瞭望	006
----------	-----

二 業務成果	012
----------	-----

〔一〕 展覽・呈現	012
〔二〕 研究・出版	046
〔三〕 推廣・教育	060
〔四〕 典藏・創發	068
〔五〕 公關・行銷	071

附錄	075
----	-----

1 實用資訊	興館簡史、館舍建築、樓面示意、服務設施、對外服務、人員組織、組織架構圖、參觀資訊
2 相關數據	年度經費、重要工程、新進典藏、藏品借展、圖檔借出、參觀人數、活動人數、上網人次、贊助補助、國際交流、報導索引

I Museum Outlook	109
--------------------	-----

II Accomplishments	114
----------------------	-----

〔1〕 Exhibitions & Display	114
〔2〕 Research & Publications	133
〔3〕 Promotion & Education	143
〔4〕 Permanent Collection & Innovation	148
〔5〕 Public Relations & Marketing	151

Appendices	155
------------	-----

1 Background	Brief History, Museum Architecture, Floor Plan, Facilities, External Services, Organizational Structure, Organizational Diagram, Museum Information
2 Statistics	Annual Budget, Maintenance and Updates, Acquisitions, Collections Exchange, Visitor Statistics, Programs Statistics, Website Traffic, Sponsorship, International Exchanges

序

今天美術館的任務已愈趨靈活，除了提供美感經驗，亦重視趣味性與公眾教育的面向。自吳光庭先生接任館長一職後，對於原先北美館功能作了一些思考與調整，關注焦點之一為營造民眾易於親近的環境，走向公共性美學。2010年適逢台北國際花卉博覽會舉辦，本館及其周邊都為之作作了扮裝與整合，對本館而言是一項頗大的變動。但也因為更多資源的挹注，使許多累年等待整建的設施、專案規劃得以藉此逐步落實。

在展覽方面，規劃了25項展出，秉持一貫專業品質、國內創作環境扶植、國際交流、民眾參與等方向，將之納入全年展出比重中考量。其中「幻羽舞影—時尚頑童高堤耶與編舞家蕭畢諾舞台服裝展」、「馬內到畢卡索—費城美術館經典展」、「永遠的他鄉—高更」三個特展，創造了極高的參與率及媒體關注效果。邀請展則持續鋪陳台灣藝術史的脈絡為旨，邀請國內重量級藝術家莊普、陳界仁來館展出。對新銳藝術家培植具指標性的「臺北美術獎」，經多場座談與吸取外界意見後，2010年改變規則，在作品質量之外，也考驗藝術家展場呈現的掌控能力，讓此獎項投向更前瞻的當代環境。而2010台北雙年展則試圖擺脫制式策展機制，延伸舉辦了九月事件、聯動計畫、衛星計畫等活動，讓雙年展超越策展展演框架向外延伸。值此，「領航-國外專家訪問計畫」也呼應此議題提出「觀察2010台北雙年展與全球雙年展」計畫，邀請吳金桃、王璜生、藤川哲、Julian Stallabrass等四位專家學者，進行一系列活動，深化本館知識生產的能量。而2011年威尼斯雙年展台灣館展覽企劃評選，則選出策展人鄭慧華以「聽見，以及那些未被聽見的一台灣社會聲音圖景」作為展覽議題。

教育推廣業務方面，持續推動如「育藝深遠專案」、藝術夏令營、成人藝術賞析、社區藝術推廣、節慶活動等，務求藝術教育與本館重要展出作良好銜接，以藝術介入社會。此外，本館典藏品購藏亦在有限的經費規模下，持續依照典藏蒐購方向，配合年度展覽和研究購藏藝術家的優秀作品。軟硬體更新部分，因應花博會帶來的人潮，本館的建築及服務設施的改善，從參觀動線、照明、寄物服務、外觀修繕等，都呈現出煥然一新的面貌。鑑於兒童美術教育的時代趨勢，經2009年研議將市民美術教室空間規劃為兒童藝術教育空間，此案已列為本館101年度即將完成的重要事項。

2010年的北美館，營運上的更新，讓社會看到本館的轉變，儘管可能與部分藝術專業人士的期待有所落差，但我認為各種議題的發酵都有助於公共論題的形成，落實公眾性參與的可能，而本館也將致力於內部展覽規劃、服務、研究、典藏等營運思維的轉向，全面體現全球化特性的反省。

台北市立美術館代理館長 劉明興

Preface

The Taipei Fine Arts Museum has taken on a more dynamic role, going beyond a purely aesthetic experience to appeal to the interests of our patrons and educate the public. Upon Mr. Wu Kwang-tyng assuming the post of museum director, he initiated the reengineering of the museum's original undertaking, one of the main objectives being to create an atmosphere where the public feels a real sense of intimacy, moving toward an aesthetic born in the public sphere. The International Flora Expo also took place in 2010. Being on the periphery of the Expo grounds, TFAM underwent refurbishment and remodeling to align the museum space with the event. This was a big change for TFAM, but thanks to additional resources that became available, we were able to go ahead with the renovation of antiquated facilities that had been in dire need of an upgrade for years.

Upholding the highest and most professional standards while adhering to the directives of germinating a creative atmosphere in Taiwan, encouraging international exchange, and getting the general public involved, TFAM put on 25 exhibitions over the course of 2010. Three of these – *Jean-Paul Gaultier/Regine Chopinot – Le Défilé*; *Manet to Picasso: Masterpieces from the Philadelphia Museum of Art*; and *Elsewhere: Paul Gauguin* – were blockbuster events generating high visitor counts and major media exposure. Exhibitions by invitation continued the task of mapping out the history of art in Taiwan. Local heavyweights Tsong Pu and Chen Chieh-jen took the spotlight in 2010. Regarding the Taipei Arts Award – the calling card for up-and-coming artists – after several roundtable discussions and calls for suggestions from outside concerns, TFAM finalized revisions to the judging procedures whereby equal consideration be given to artistry and presentation, in effect making the award even more forward-looking than before. The *Taipei Biennial 2010* attempted to break free from the confines of the traditional exhibition and reach out to the community by diversifying into several different programs: September Events, Art Spaces and Sputnik among others. In conjunction with TB10, the team behind Pilot Program for academic exchange arranged for art-world pundits Wu Chin-tao, Wang Huangsheng, Fujikawa Satoshi and Julian Stallabrass to come to TB10 and take part in a series of events, boosting knowledge productivity in the process. And for the Taipei Pavilion at the 2011 Venice Biennale, curator Amy Cheng's exhibit *The Heard and the Unheard – Soundscape Taiwan* was selected as the main attraction.

In the area of education and advocacy, TFAM continued to proceed with previously conceived programs such as Immersive Art Cultivation, Art Summer Camp, Adult Art Appreciation and Art Outreach, as well as activities for major holidays, all the while ensuring that the educational program dovetailed nicely with concurrent exhibitions, connecting with the community through artistic intervention. Regarding acquisitions for the permanent collection, despite a constricted budget TFAM continued to acquire contemporary masterpieces based on the 2010 exhibition lineup and requests from the research department. Facility upgrades were prioritized to accommodate the large number of visitors expected during the International Flora Expo. Improvements were made to spatial design, lighting, the museum exterior and public storage facilities, giving the museum a much-needed facelift. In tandem with new trends in art education for children, TFAM went ahead with a project finalized in 2009 to transform the art classroom into the Art Education Space for Children. The project is slated for completion in 2012.

Upgrades in facilities and operations allowed the community to watch as the museum transformed right before their eyes. Despite falling short of the expectations of certain art aficionados, I believe the exploration of all topics concerned is beneficial to a healthy public debate, and actually creates the possibility of public participation. In the meantime, TFAM will continue to reinvent in-house exhibition planning, services, research and acquisitions in order to fully realize self-reflection within the realm of globalization.

Liu Ming-hsing
Acting Director of Taipei Fine Arts Museum

一 | 館務瞭望

2010年本館最顯著的特徵應當是配合臺北國際花卉博覽會的舉辦，進行之連串軟、硬體調整與整建，其影響層面包括參觀動線、空間設施、事務營運、展覽策劃等，這對專注藝術專業的美術館而言，是一項前所未有的挑戰，亦是一跨單位合辦活動的嘗試。其次，超級特展引發的疑議，將藝術界針對本館策展現象所累積的議論檯面化，形成極具迴響的公共討論。緣此，2010年除持續常態性的館務運作外，在人事更替、展覽政策、美術館教育思維，以及軟硬體設施等方面，其更迭與回應皆有結構性的影響。

吳光庭接任館長，提出〈當代・公共・環境〉三大主軸

前館長謝小疆陞任北市府文化局局長後，懸缺於2010年9月15日由吳光庭接任。建築學者出身的吳光庭成為臺北市立美術館第六任館長，於就職記者會中提出〈當代・公共・環境〉三大主軸作為未來施政的思考方向與願景。吳館長除了持續秉持對「當代」藝術及藝術家的支持，發展具台灣當代性特色的藝術，亦將著眼於美術館作為一個重要的「公共機構」（Public Institute），在公共性美學知識及教育推廣平台的角色。他以建築專業的特有思考，強調應活絡美術館與環境之間的互動，使本館形成一個「動態」的場所。



館內週邊硬體設施規劃與更新

本館為國內重要國際性藝術交流及美術教育推廣場所，為符合花博會期間美術園區的整體面貌，近兩年來陸續規劃整建之硬體相關工程設施，包括外牆油漆粉刷及部分防水處理、全館公共廁所改建、視聽室設備更新、新設地下樓寄物櫃服務、委外餐廳進駐等，皆於2010年底前陸續完工並開放大眾使用。

另本館建築物使用已逾27年，館內各項展覽動線、電力、照明、空調管線系統均已老舊，為維護館舍正常運作及維護展品典藏，特別針對展區各項設施委託專業廠商及專家進行全面體檢，且著手全館展場設施先期規劃，以期保障展品安全，亦使參觀民眾獲得更便利及親近的參觀環境，該規劃案預計於2011年完成。



美術館館介刊物出版

因應本館建築外觀與館內設施的變革，研究組花費近一年時間策劃編撰「臺北市立美術館」館介書。本刊由美術館之友聯誼會經費贊助，於2010年底出版；該書採中英文對照，內容區分為空間、歷史、典藏三大單元。此次出版為北美館首次的形象館介改版，以彩色圖文簡介軟硬體服務設施、主要展覽類別之演變與影響，以及典藏作品之於台灣美術研究之淵源。本書將有助於整合美術館形象，發揮承先啓後之效。



「臺北美術獎」競賽新制上路

「臺北美術獎」經去年(2009)參酌與彙整各界意見後，修改了原有競賽規則，從藝術家個人單（組）件作品競逐形式改變為強調藝術家創作與展覽呈現兩項專業的協作關係，讓邁入第10年的「臺北美術獎」嘗試建立更符合時代趨勢的機制。新制以三階段評選，最後入圍名額6位，首獎一名，並提高獎金至新台幣55萬元，決選的評審重點關注展覽空間與作品間的執行掌握度。2010年共吸引550位參賽者參與，角逐結果首獎從缺，決選的6位入圍者皆獲頒優選獎。評審團表示為維護美術獎改制的精神，要求藝術家在展覽現場做最嚴謹、專業的表現，故競賽難度與門檻勢必隨之提高。

第54屆威尼斯雙年展台灣館評選，策展人鄭慧華出線

「第54屆威尼斯雙年展：台灣館」經兩階段邀請比件方式進行評選後，本屆台灣館策展人由鄭慧華擔綱，展覽名稱爲「聽見，以及那些未被聽見的一台灣社會聲音圖景」。鄭慧華提出關於「聲音」的展覽，主要以影音裝置與文件檔案，鋪陳自80年代末（台灣解嚴之後）至今的台灣「社會聲音圖景」（social soundscape）。本屆於2011年5月31日至3日於義大利威尼斯進行預展，6月4日正式展出。



典藏品上海巡迴展出

2009年底起本館即以「臺灣行旅」為題，集結40位藝術家及50件典藏作品進行海外巡迴，首站於韓國釜山市立美術館展出。2010年6月上海世博會期間，因兩岸城市藝術節「臺北文化週」於上海市舉辦的機緣，促成「臺灣行旅」在上海美術館的展出。本展為期近四星期，透過本館的推廣，臺灣藝術家的優秀作品得以在韓國、上海藝壇發聲。

本館新訂門票收費標準，推出多項優惠措施

自4月11日起，本館開始實施新訂門票收費標準，增加多項優惠條款，其中最顯著、影響層面最大的即是開放「十八歲以下(未滿)民衆免費入館參觀」（特展除外）。目的為持續鼓勵高中以下學生參與美術文化活動，特將免票年齡由六歲提高至十八歲，預計將有約百分之二十的觀眾受惠。

另增修優惠範圍還包括北市十人以上團體可由區公所向本館申請免票參觀、北市低收入戶持證明可免費參觀、北市各級學校美術相關科系可預約申請免票、藝文相關團體舉辦美術相關活動可申請免票參觀等，期望以此擴大民衆參與文化藝術動機，達到深耕全民美術教育之目的，並藉由與社會各團體的密切互動，增益社區美術氣息，凝聚美術館與社區間廣泛交流的共識。

美術教室改建兒童館

兒童藝術教育活動專屬空間的設置，於法國、美國等先進國家之知名美術館已行之有年，近年國內公立美術館亦皆相繼著手設立。對照之下，本館因創建年代較前，早期於兒童藝術教育的空間規劃與思維，現已無法滿足目前藝術教育的需求與期待。故決議將原市民美術研習班之「美術教室」區域規劃為「兒童美術教育專屬活動空間」，以提升本館兒童美術教育活動品質。本空間未來之活動籌畫，將以「美術教室」、地下一樓展區、戶外雕塑中庭、新設置之「南西向第二出入口」動線等，一併納入考量，其建置計畫預定於2011年起著手進行。

MoMA館際合作

本館向來致力於尋求與國外重要美術館觀摩與合作的機會，多次與歐美及亞洲地區重量級美術館如法國橘園美術館、巴黎市立美術館、龐畢度中心、義大利米蘭三年展中心合作策展，今年度更與美國費城美術館合辦「馬內到畢卡索－費城美術館經典展」。為了建立制度性的交流管道，本館於2011年2月邀請紐約現代美術館館長洛瑞（Glenn Lowry）與其館內主管來台參訪本館並了解台灣藝術現況，並就雙方展覽合作的可能與建立長期合作及人才培訓等館際交流進行討論。SE



二 | 業務成果

(一)展覽・呈現

2010年本館共推出25項展覽，包括3項國際特展、8項國際展、1項雙年展、5項當代主題展、2項策劃展、2項典藏展、2項申請展、1項競賽展以及1項探索教育展。

國際展部份，「幻羽舞影—時尚頑童高堤耶與編舞家蕭畢諾舞台服裝展」由法國裝飾藝術博物館與穆蘭國立舞台服裝暨舞台設計中心策展規劃，展現時尚結合舞蹈的新展覽形式。而與美國費城美術館合辦之「馬內到畢卡索—費城美術館經典展」，則是精心挑選了該館珍藏的19-20世紀歐美主流藝術大師作品來台，再次為喜好印象派和後印象派作品的台灣觀眾提供精彩的藝術饗宴。「永遠的他鄉—高更」一展，是本館首次獨立策劃，特別從國外各美術館、基金會、私人收藏中，商借出高更的繪畫、雕塑、版畫等豐富多樣作品，為國內首次舉辦之高更特展。

國內展部份，秉持一貫體現台灣現代、當代藝術的脈絡，對具備指標性、開創性的重要創作者邀請來館辦理個展，今年推出莊普與陳界仁兩檔重量級藝術家之展出。

此外，本館每年亦推出國內優秀藝術家之個展，透過公開徵選方式，由藝術家提出申請並經過評



選後，提供作品質量俱佳的藝術家於本館展出發表的機會。今年展出的藝術家有陳逸堅、陳建榮等人。

由本館執行辦理的競賽展：「臺北美術獎」，向來被視為發掘新秀的重要獎項，為反映外界期待，去年廣納各方意見及舉辦五場針對該獎項的座談討論，經參酌相關建議後本年度改變了競賽規則，歷三次評審選出6位入圍者，再以縝密構思與大膽實踐的小型個展呈現，角逐改制後的「臺北美術獎」首獎。本屆首獎雖從缺，但藉由6位優選者精心呈現的展出，可作為觀察優秀藝術創作者表現趨勢的重要取樣。



01

展覽名稱

BALGO澳洲巴爾戈丘的 原住民藝術

展覽日期

2010.01.22 – 2010.02.21

展覽地點

3B

主辦單位

台北市立美術館

贊助單位

台北市立美術館、澳大利亞商工辦事處、藝術銀行

展覽類別

國際展

參觀人數

161,5270

媒材/件數

油畫, 26件

策展人

賈姬·杜恩

參展藝術家

露西·尤肯巴利、寧姬·納南拉·南卡拉、喬安·那葛馬拉、伊尤班納·南匹特因、鮑伯·丁笱、梯亞帕南佳、凱薩琳·帕杜恩、伊麗莎白·紐咪、布蘭迪·提宏葛拉義、賀立卡特·提宏葛拉義、弗來德·提亞卡馬拉、寶琳·桑弗萊、蘇西·布特亞·布特亞、吉米·提丘卡、蜜莉安姆·巴阿德侯、露西·陸姆·巴克斯·米爾納、約翰·李·提亞卡馬拉

展覽簡介

巴爾戈丘（Balgo Hills）位於澳洲西澳省東北方，四周盡是沙漠，本次展出的26件巴爾戈丘原住民藝術，以祖靈足跡所到之處為創作主題。其抽象線條呈現出充滿想像的「夢之版圖」，例如：畫一個半圓代表一片防風林、一座小丘、或一頂帳棚；用一個壓扁的U字型代表聚集的人群。如此筆調大膽，色彩艷麗，用一種看似全然現代，卻又抽象不凡的表現手法，訴說著這塊土地的故事

02

展覽名稱

超現・攝影

展覽日期

2010.01.30 – 2010.03.14

展覽地點

3A

主辦單位

台北市立美術館

贊助單位

台灣愛普生科技股份有限公司

展覽類別

當代展

參觀人數

147,305

媒材/件數

攝影，44件



策展人

全會華

參展藝術家

陳斌華、洪世聰、劉振祥、蔡文祥、吳政璋、吳忠維

展覽簡介

在數位影像充斥的時代裡，攝影家如何界定傳統攝影與數位影像不同的本質與定位？當代攝影家吳忠維、劉振祥、蔡文祥、洪世聰、吳政璋、陳斌華等人，藉由挪用、轉換、連結及流行文化等手法進行影像創作，以作品探討「超現・攝影」的意涵，並在「超現・攝影」概念基礎上，試圖開拓一種新的「真實」或「真實之上」的攝影新概念，而這被創造出來的「新真實」，即是本展的魅力所在。

築——陳逸堅建築及裝置個展

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

2010.01.30 – 2010.03.14

3C

台北市立美術館

東華大學藝術中心、三浦建築、集智館文化有限公司

申請展

147,305



媒材/件數 裝置，10件

參展藝術家 陳逸堅

展覽簡介

「築」(Wunderkammer)展出陳逸堅過去十年間在加州創作的作品，共7件雕塑裝置及3件建築提案。作品主題主要與重新詮釋人造物空間、顛覆人造物功能性、反消費文化等意圖相關。這些裝置作品歷經數次展覽不同樣貌呈現，持續演變成截然不同的獨立作品；至於其建築提案，雖停留於紙上概念，但這些未完成的提案，是為了解「建構世界的手段」而非「達成建構世界的目的」，並思考其中建築與社會結構的關係，十分引人入勝。

展覽名稱

自然之色・韓國單色繪畫： 釜山市立美術館典藏展

展覽日期

2010.03.06 – 2010.04.25

展覽地點

3B

主辦單位

台北市立美術館、釜山市立美術館

展覽類別

國際展

參觀人數

52,018

媒材 件數

油畫，30件

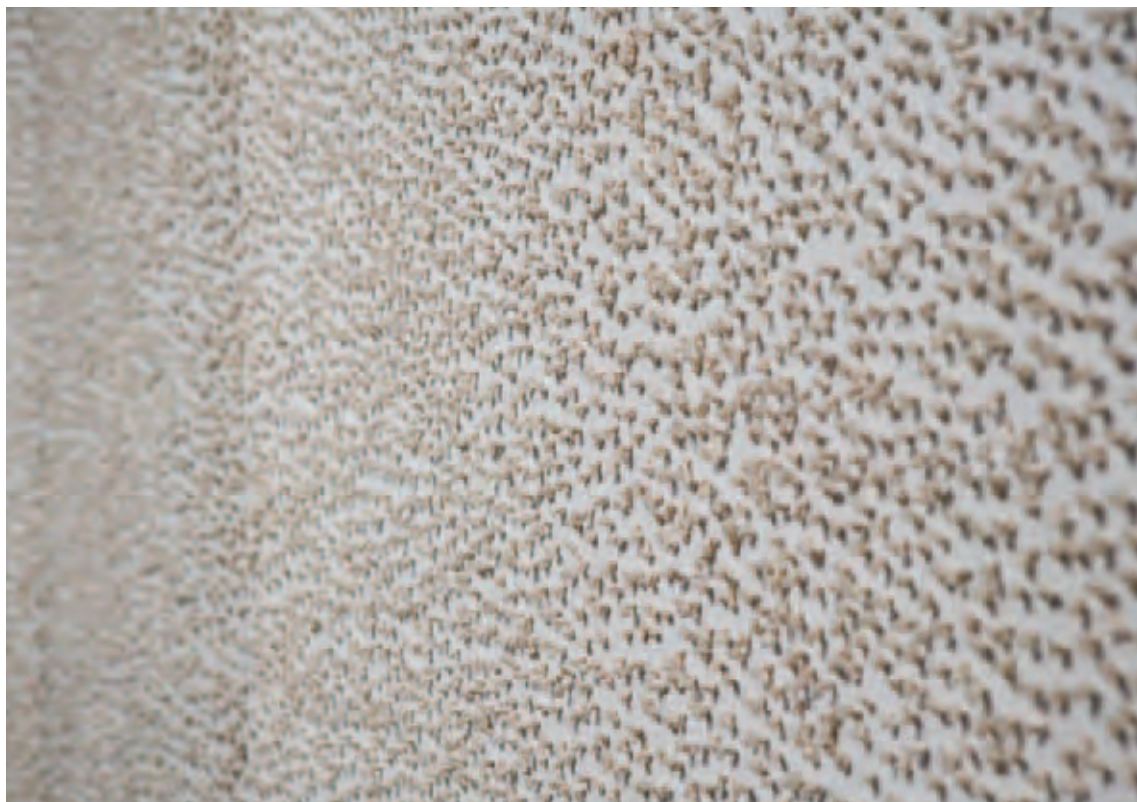
參展藝術家

柳茂樹、朴栖甫、鄭相和、李禹煥、金洪錫、金鐘根、金應基、許梲、尹亨根、丁昌燮、河鍾賢、崔明永、李康昭、金泰浩、金鍾一、李承祚、李東、金昌烈、憂興贊、鄭元一、金容翼、李仁鉉、林鳳奎、柳熙永、李英培、宋慶惠、李敦俊、金鳳台

04

展覽簡介

本展為釜山市立美術館首次海外展出，以韓國單色繪畫藝術為探討主軸。七〇年代時值韓國國內政治、經濟情勢緊張不安、思想對立與自由限制，單色畫便是在此紛亂多變的大環境下萌生。這一世代的韓國現代藝術家重新確立自然原始價值依歸，表現手法側重自然的內在形式，他們以點、線、面與斜紋肌理以及單色之層次變化，探索幾何圖形之構成。本展共展出28位藝術家30件單色繪畫、後單色繪畫作品，其中不乏國際享有盛名者，包括：「水滴畫家」金昌烈、「物派」理論及創作家李禹煥、「單色極線雕」朴栖甫、歐普藝術家李承祚、金泰浩及李康昭等人作品。





展覽名稱

旅人・記憶： 北美館典藏作品展

展覽日期

2010.03.06 – 2010.08.15

展覽地點

2F

主辦單位

台北市立美術館

展覽類別

典藏展

參觀人數

320,522

媒材 件數

綜合，4件

參展藝術家

蔡明亮、王雅慧、邱建仁、黃銘昌

05

展覽簡介

本展試圖透過旅人觀點與記憶點滴，尋找藝術家視覺圖像的故事，並從創作者的圖像思維來尋其創作意向及內容。展覽以黃銘昌等4位藝術家的作品鋪陳展覽主軸，他們分別為50年代到80年代之間出生的創作者，此次作品展現不同世代各自不同的生命之旅，他們是圖像背後那個說故事的人，而觀者也共同參與了這段靜謐的旅程。

展覽名稱

理查·羅傑斯+建築師： 從住宅到城市

展覽日期

2010.03.06 – 2010.05.02

展覽地點

1A

主辦單位

台北市立美術館、ROGERS STIRK HARBOUR + PARTNERS

協辦單位

英國文化協會、財團法人生命之花文化藝術基金會

贊助單位

元利建設股份有限公司、欣翰建設股份有限公司、璞園建築團隊、慶富集團、互助營造股份有限公司、遠雄建設

特別感謝

陳傳宗建築師事務所

展覽類別

國際展

參觀人數

61,605

媒材/件數

建築，77件

參展藝術家

理查·羅傑斯

展覽簡介

理查·羅傑斯是名聞世界、獲獎無數的當代建築師，除受封為勳爵外，更是受到英國政府倚重的建築都市顧問。羅傑斯以超越時代之前衛建築為人所樂道，其建築設計與都市設計作品遍佈全球，如龐畢度中心（1977）、千禧巨蛋（2000）、希斯洛機場第五航廈（2008）等，在臺灣則有「高雄慶富集團總部」及「高雄捷運R9中央公園站」兩個建案。本展以2007年龐畢度中心落成三十週年展為基礎，蒐羅其自1960年代至今已完成或未完成作品，展場設計從都市概念出發，在無隔間的開放展區中展出大型創作年表、模型和特製影片，聚焦於公眾、系統、透明、可辨性、都市、輕量、綠色等主題。無論提案實現與否，其顛覆的能量與背後的哲思，均斐然可觀。展出期間理查·羅傑斯本人曾親自來台參予本館舉辦之建築展校長日活動，並與國內藝文記者會面。



06

展覽名稱

破界・BREAKTHROUGH： 古又文服裝雕塑展

展覽日期

2010.03.13 – 2010.04.11

展覽地點

2A

主辦單位

台北市立美術館

贊助單位

學學文化創意基金會

展覽類別

申請展

參觀人數

36,108人

媒材/件數

服裝，10件

參展藝術家

古又文

07

展覽簡介

2009年12月，古又文獲得美國最大藝術設計機構Gen Art舉辦之國際服裝競賽前衛時裝獎，他以紡紗用的原料—羊毛條為創作材料，結合獨創的立體編織結構法，突破了工業針織技藝的極限，使服裝呈現如雕塑般的肌理外觀，意欲將服裝由日常功能性使用的桎梏中解放至當代藝術場域，融合當代藝術概念將服裝、針織以及雕塑三者合而為一，孕育出嶄新且跨界的當代雕塑型態。此次個展以「破界・Breakthrough」為主題，展現其在服飾原料、顏色上的創新大膽，企圖將服裝與藝術概念結合，以「軟雕塑」的類型風格做為強烈的視覺表徵。

展覽名稱

SKY BLUE × LANDSCAPE 陳建榮個展

展覽日期

2010.03.20 – 2010.05.02

展覽地點

E

主辦單位

台北市立美術館

贊助單位

財團法人台北市文化基金會

展覽類別

申請展

參觀人數

51,216

媒材 件數

平面作品，25件

參展藝術家

陳建榮

展覽簡介

陳建榮近年的創作關注於描繪理想中的建築空間。畫中運用曖昧性的演示語法，形塑似假還真的空間，以非正規的透視法則、不確定性的物理屬性、強烈的線性動能，譜出冷調的空間。藉由「建置／拆解」、「繪製／塗消」的行為過程，以及伴隨而生之痕跡產物，體現一個趨近於建構、抽離與還原的循環。這些特殊的視覺場域，不受限於建築成規，只服膺創作者個人的想像，讓觀眾運用想像力進入、佇佇，解讀出不同的感受。

08

展覽名稱

意象地圖 — 張才攝影紀念展

展覽日期

2010.03.27 – 2010.06.06

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

67,471

媒材/件數

攝影，226件

參展藝術家

張才

09

展覽簡介

1916年出生於台北大稻埕的張才，是台灣紀實攝影的先行者。1934年他前往日本東京研習攝影兩年，深受當時「新興寫真運動」攝影理念的啟發，持續以相機平實而直接地反映人生；其影像呈現單純有力、真誠動人的特質，也讓他成為台灣紀實攝影的典範。本展展出張才近300件作品，依主題區分為「上海1942-1946」、「原住民容顏」、「時代觀照」、「三峽豬公」、「新莊大爺神明遶境」、「歌仔戲的後台人生」、「影會時期的指導者」及「影心1987-1989」，影像涵蓋50年代的上海街頭、原住民、台灣庶民生活與節慶等等。展場同時一併陳列張才手稿、日常生活照及早年照相簿，以及他所使用的萊卡相機與珍藏的留聲機、黑膠唱片，全面呈現張才精采豐饒的影像生命。

展覽名稱

此景此情： 大陸油畫名家寫生展

展覽日期

2010.04.10 – 2010.05.09

展覽地點

3C

主辦單位

台北市立美術館、中國美術館

贊助單位

財團法人國家文化藝術基金會

展覽類別

國際展

參觀人數

51,216

媒材/件數

油畫，66件

參展藝術家

戴士和、李延洲、王克舉、趙九杰、王輝、任傳文、張冬峰、邵亞川、陳樹東、王琨

10

展覽簡介

在大環境的變遷與歷史發展的脈絡下，兩岸藝術擁有截然不同的風貌。超越半世紀的隔閡讓藝術始終蒙上一層神秘的面紗，民衆難以完整窺見大陸藝術發展的輪廓。本展在中國美術館范迪安館長的策劃下，由臺北市兩岸人民交流服務協會與觀想藝術中心邀請10位大陸油畫名家：戴士和、李延洲、王克舉、趙九杰、王輝、任傳文、張冬峰、邵亞川、陳樹東、王琨展出，除了精選藝術家作品，也同時展出來台寫生創作成果。



展覽名稱

外交

展覽日期

第53屆威尼斯雙年展台灣館返台展

2010.03.20 – 2010.05.02





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 51,216
媒材/件數 綜合，4件

參展藝術家 謝英俊、陳界仁、張乾琦、余政達

展覽簡介

自1995年起，台北市立美術館便持續策劃辦理「威尼斯雙年展台灣館」展出，藉由國際展覽平台提供台灣當代藝術國際發聲的契機。「外交」為2009年「第53屆威尼斯雙年展台灣館」之主題，原指國家與其他國家之間的交往，透過與他者的互動，人們確認主體與認同間的關係。本館將此「文化外交」的過程移師台北重現，一方面展現台灣藝壇長年實踐「外交」的成果，同時嘗試賦予展覽另一種在地思考、詮釋的可能性。本展探討當下全球化政治、經濟、社會的運作邏輯下，跨地區與跨領域藝術實踐的狀況，以及另一種溝通互動的可能。

四位參展藝術家：謝英俊、陳界仁、張乾琦與余政達，皆以個人身分深入其他地區，透過獨特的實踐方式觀察、紀錄、甚至直接介入該地區，具體實踐「外交」。



12



展覽名稱

2010莊普地下藝術展

展覽日期

2010.05.22 – 2010.08.08

展覽地點

D、E、F

主辦單位

台北市立美術館

展覽類別

策劃展

參觀人數

208,056

媒材/件數

綜合，87件

參展藝術家

莊普

展覽簡介

80年代初以低限主義風格脫穎而出，倍受藝壇矚目的藝術家莊普，曾在北美館第一屆「新展望」、「1992台北現代美術雙年展」等競賽中嶄露頭角，之後在1990年並與當時同期的藝術家多人成立「伊通公園」，此處現已成為台灣極具代表性的藝術空間。

「2010莊普地下藝術展」，完整呈現莊普30多年的創作生涯近百件代表性作品，包含素描、印格畫、蓋印繪畫以及空間裝置作品等。其中莊普更重現了80年代舊作，讓人回顧起80年代初，此位應用極限藝術作為異度空間、超度空間表現者。莊普擅長以詩意的手法表達理性思慮的純粹化，作品充滿另類的烏托邦理想情境，如其知名印記系列作品，以不斷重覆疊印的操作過程，隱喻其生活歷練和感悟，除了可以解讀莊普，也是一個時代精神、一個社會現象的表徵。莊普在心靈與存在間常顯露出若即若離的曖昧性，他以視覺證明了抽象觀念和經驗的相互關係，所指的觀念不在能指的物質性，而在所指的非物质性，其非物质性則在於一種存在狀態的表達。





13

展覽名稱

幻羽舞影 — 時尚頑童高堤耶 與編舞家蕭畢諾舞台服裝展

展覽日期

2010.05.29 – 2010.08.15

展覽地點

1A

主辦單位

台北市立美術館、法國裝飾藝術博物館、駿騰創意行銷

展覽類別

國際特展

參觀人數

97,769

媒材/件數

服裝、配件及錄像作品，145件

參展藝術家

高堤耶、蕭畢諾

展覽簡介

高堤耶以驚世駭俗的作風聞名，擅以誇張的服飾，例如馬甲、蓬裙裝、緊身衣等，刻意誇大的服飾語彙，強調女人的身體被服裝禁錮之種種反諷，在80年代後期曾以設計流行天后瑪丹娜的尖錐胸罩，引起喧然大波。他與法國現代編舞家蕭畢諾兩位表演藝術界與時尚界奇才，創下驚人合作首例。本展展出高堤耶與蕭畢諾自1983年至1994年間合作的12齣舞劇戲服與配件，包括來自法國裝飾藝術博物館及穆蘭國立舞台服裝暨舞台設計中心共145件作品。此展在台灣時尚設計界與舞蹈界掀起一陣驚喜與討論，開幕當天時尚設計及藝文界名人，包括林國基、王效蘭、樊曼儂、溫昇豪、王仁甫、蔡淑臻、比莉等人皆出席現場朝聖。



展覽名稱

臺灣行旅： 臺北市立美術館典藏品特展

14

展覽日期

2010/06/03 – 2010/06/28

展覽地點

上海美術館

主辦單位

臺北市立美術館、上海美術館

展覽類別

國際展

媒材/件數

油畫，50件

參展藝術家

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

展覽簡介

「台灣行旅」為本館典藏品海外巡迴展，展出50件描寫台灣各地風景的平面創作，這些作品從本館4,000餘件典藏品中精選而來。展覽透過台灣地理對照之8個展示區規劃，呈現台灣畫家獨到眼光所掌握的台灣印象，希望觀賞者不只得到浮光掠影的景緻，更是一場感動的心靈行旅。選擇「臺灣行旅」主題，旨在為當下繁重壓力、匆促的生活步調，引領觀者跨越疆界、回顧時空過往。透過旅行議題人們重新發現自我，與土地對話，藉之溝通撫慰彼此心靈。



展覽名稱

人性迷宮： 北美館典藏作品展

15

展覽日期

2010.06.12 – 2010.08.08

展覽地點

2A

主辦單位

臺北市立美術館

展覽類別

典藏展

參觀人數

186,586

媒材/件數

綜合，11件

參展藝術家

洪根深、劉世芬、蘇旺伸、薄茵萍、中山大輔、袁廣鳴、侯聰慧、陶亞倫

展覽簡介

人性的本質極為複雜，就像迷宮，不到最後無法窺知全貌之真假虛實；而路徑複雜的迷宮，有著多方向的岔道與迂迴的長路，雖是前行的阻礙，卻也是通往真相的必經。該展以「人性迷宮」為題，挑選符合題旨之8位藝術家的館內典藏品共11件，引領觀眾思考：「藝術提供一種前行的指引，不管終點是什麼，唯有鼓起勇氣堅持前行，方能到達最終的答案。」

展覽名稱

馬內到畢卡索 — 費城美術館經典展

展覽日期

2010.06.26 – 2010.09.26

展覽地點

3A、3B、3C

主辦單位

台北市立美術館、費城美術館、法藍瓷有限公司

贊助單位

亞太文化創意產業協會、海暢實業有限公司

展覽類別

國際特展

參觀人數

210,230

媒材/件數

油畫、雕塑，58件

參展藝術家

馬內、竇加、莫內、雷諾瓦、塞尚、高更、羅丹、馬諦斯、畢卡索、夏卡爾、莫迪里亞尼、米羅、杜象、歐姬芙等



展覽簡介

費城美術館成立於1876年，擁有22萬5千餘件藏品，其中又以印象派及後印象派藏品及畢卡索、馬諦斯的收藏著稱，是美國重要文化地標之一。其對藝術史研究極具創新思維，在當代藝術策展理念表現上也十分亮眼，曾兩度獲得策畫威尼斯雙年展美國館的殊榮。

此次交流是本館與費城美術館難得的合作紀錄，展出費城美術館最引以為傲的印象派與現代藝術系列作品，焦點選出包含馬內的《愛蜜莉·安柏的卡門扮像》(1880)、竇加的《芭蕾舞課》(1880)、雷諾瓦的《勒岡小姐》(1875)、莫內的《艾特達的岩門》(1885)、畢卡索的《女人與小孩》(1961)等，以及如米羅、高更、杜象、雷捷、梵谷、盧梭、馬諦斯、夏卡爾、歐姬芙、莫迪里亞尼等大師代表作共53件油畫作品；青銅雕塑方面則選自羅丹、竇加、馬諦斯、畢卡索、利普茲 共5件作品，皆屬重量級的藝術饗宴。



展覽名稱

形、音、異——

法國里昂國立音樂創作中心聲音裝置展

展覽日期

2010.06.05 – 2010.08.15

展覽地點

1B

主辦單位

台北市立美術館、法國里昂國立音樂創作中心

贊助單位

飛宏科技股份有限公司、法國在台協會

展覽類別

國際展

參觀人數

237,962

媒材/件數

裝置，13件

策展人

詹姆斯·吉魯東

參展藝術家

提耶瑞·德·梅、皮耶-亞蘭·傑夫荷努、伊夫·馬利·路爾 VS 伯諾瓦·莫迪克、羅賓·米納、塔菲克工作坊 VS 尚-佛朗索瓦·艾絲塔傑、皮耶·裘朵洛斯基、裘愛樂·布維耶 VS 瑞吉·歐巴狄亞、丹尼·凡桑





展覽簡介

在科技急速發展的年代，透過傳統樂器與電子震盪器的互相作用，產生作曲家所需的聲響，不僅顛覆了人們對於樂器演奏法的想像，更清晰地呈現人類科技文明的進化紋理。而這種運用數位科技媒材創作的電子音樂，讓創作者在樂器演奏法及其表現形式進行天馬行空的解構。這個解構得以全面探索實踐新的演奏技法、新的聲響創作，它是當代音樂邁向蓬勃發展的重要支撐力。此由法國里昂國立音樂創作中心所策劃的聲音裝置展「形、音、異 Mobilité, sons et formes」，考量展區建築本體、空間結構與外在環境對於聲音的受納性，規劃展出由該中心自製以及邀請創作的13件聲音錄像作品。一方面，13件音像作品展現音樂藉由數位媒材的轉化，它的聲音產生的變異。另一方面，影像、裝置、表演等元素的介入，創造了「新」的形式與內容，讓觀眾越過欣賞「音樂」的層次，不僅仰賴耳朵，並用聽覺的概念「置身」藝術的場所。



展覽名稱

在帝國的邊界上 — 陳界仁 1996 - 2010

展覽日期

2010.08.28 – 2010.11.14

展覽地點

D、E、F

主辦單位

台北市立美術館

贊助單位

大未來林舍畫廊、典藏藝術家家庭、忠泰建築文化藝術基金會、新竹貨運、長春人造樹脂廠股份有限公司

展覽類別

策劃展

參觀人數

310,065

媒材/件數

錄像裝置、數位影像，9件

參展藝術家

陳界仁

18

展覽簡介

1980年代—台灣戒嚴時期，陳界仁以游擊式的行為藝術挑戰戒嚴體制，並組織一些體制外的地下展覽。1987年解除戒嚴後，他停止創作沉寂數年，開始從自身的成長經驗審視存在其生活環境中的軍法局、兵工廠、加工區和違章建築區等空間，藉此反思台灣歷經殖民統治、冷戰／戒嚴時期、以及六、七十年代成為世界工廠並逐漸進入消費化社會的歷史過程，和被納入新自由主義全球政經體系的背後根源與台灣處於國際政治中「例外狀態」下的處境。陳界仁認為台灣經過這些被支配的過程後，在地的歷史經驗和社會脈絡已被層層遮蔽和抹除，並成為一個快速遺忘和失去「歷史性地思考未來」的社會。1996年重新恢復創作，陳界仁從在地經驗出發，進行一系列「再想像」、「再敘事」、「再書寫」和「再連結」計畫。他的創作以混合行動、表演和裝置的影片為主，他認為通過影像詩學的開放性、美學的實驗性，以及影片流動的放映形式，可以與觀眾共同創造出多重對話的場域，讓被主流論述和消費主義所排除的人民記憶、邊緣區域的現實處境得以被重新注視；他同時將創作視為是一種抵抗遺忘和與他者經驗相互連結、對話，以及抗衡新自由主義治理邏輯的行動。透過這次展覽，觀眾可回顧陳界仁豐富的創作歷程，並跟隨藝術家拋出的議題探討台灣現代化的困境與脈動。

展覽名稱

2010台北雙年展

展覽日期

2010.09.07 – 2010.11.14

展覽地點

1F、2F

主辦單位

台北市立美術館

贊助單位

美國文化中心、丹麥藝術協會、德國國際關係研究中心

展覽類別

雙年展

參觀人數

280,610

媒材/件數

38件

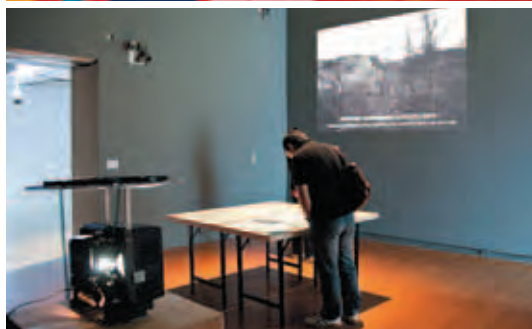
策展人

林宏璋、提達·佐赫德

參展藝術家

24組藝術家：拉拉·阿爾瑪雀紀·強·奧戴、張允茵、布拉克·德里爾、克里斯·伊文斯、夏哈布·夫都烏希、克里斯坦·揚可夫斯基、IRWIN、饒加恩、席薇雅·克羅波斯基、白雙全、奧莉薇雅·普蘭德、麥可·波特諾伊、艾倫·瑟庫拉、邵樂人、石晉華、希朵·史戴爾、SUPERFLEX、馬立歐·葛西亞·托勒思、克洛黛·溫普勒、王雅慧、黃慧妍、葉偉立、凱莉·楊



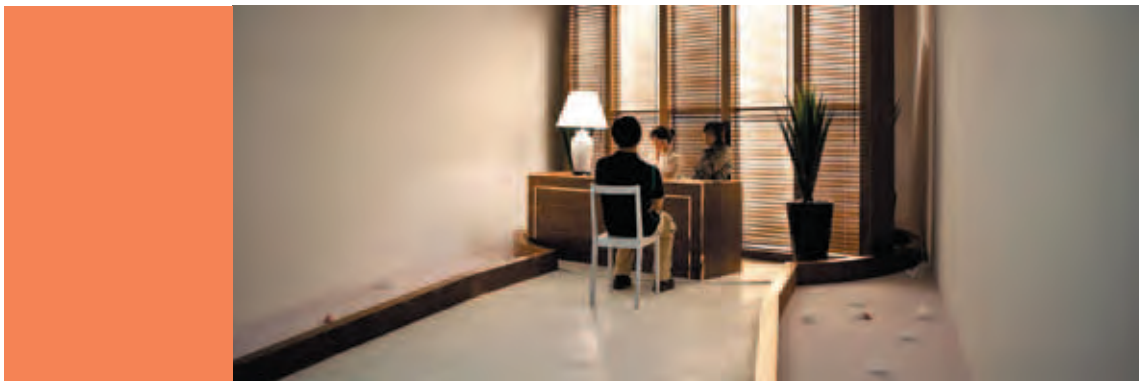


展覽簡介

「2010台北雙年展」透過架構性的調整，重新思索雙年展的形式。本展著眼在雙年展本身的獨特性—雙年展本身的差異性以及它的生產狀態；換言之，此屆雙年展探討藝術中的政治，並反思雙年展現象，將看來自然的展覽場景中通常被隱藏和壓抑的立場呈現，做為一種政治的表態。

2010台北雙年展也參照歷來雙年展中具實驗性的先例，讓展演脫離策展控制，開創出不同局面：像是邀請過去參展藝術家，再訪台北雙年展；使用實驗性的展演方式；以及邀請藝評人與藝術團體進行對話與合作；並把雙年展延伸為兩年的展演計畫。在這些過程中，台北雙年展的展演框架以此展現自身的歷史、機制、形式，並以各種不同方式呈現作品的對話性與多元的反思向度。





展覽的架構

1. 再訪雙年展

避免展覽總得從新開始，TB10將過去台北雙年展累積的成果為基礎，邀請多位2008台北雙年展參展藝術家回來，以批判眼光重溫他們之前的參展作品。同樣地，我們針對在強調一切求新的雙年展產業中，審視雙年展本身的脈絡主題，並舉辦多場論述性的活動。

2. 兩年計畫

最初被邀請參加TB10的藝術家參與了更廣泛的策展討論，結果令TB10轉變為一個兩年的計畫，將衍生出2011年、2012年一系列的小型展演。

3. 展覽

展覽共包括24位藝術家的38件作品

12件作品是集體創作

11件作品納入其他藝術家的創作

20件是新的委託作品，9件是從舊作之中重新形塑之作

13件作品為藝術事件與活動

9位女性藝術家

13位藝術家有畫廊代理

藝術家影院涵蓋38位藝術家的49部影片



4. 衛星計畫

兩位藝評人陳泰松與黃建宏，在展覽期間持續提供意見與評論，這形同是介入展演，此活動希望呈現知識分子與自主性的關聯。

5. 九月事件

衆多的活動會在展覽前展開，提供比以往更混合，更為線性發展的時間表。

時間	主題	主講	地點	活動人數
藝術事件：7場				
2010.6.15	警察演講	克里斯·伊文斯	台北藝術大學 美術學院	約50人
2010.9.3	超級星期五#5	葉偉立	日新街工作室	約150人
2010.9.7	糾紛排解	凱莉·楊	台北淡水捷運廣場	約30人
2010.9.7	藝術業團結工會主辦—中醫義診	黃慧妍	台北市立美術館 Google Office	約100人
2010.9.7	台北女性實驗喜劇俱樂部	麥可·波特諾伊	台北市立美術館展間203	約50人
2010.9.9	我不知道我解釋清楚了沒	克里斯·伊文斯	台北市立美術館 Google Office	約30人
2010.9.12(每週日，共7場)	Salsa Lesson	邵樂人	台北市立美術館 Google Office	約30人
藝術家座談：5場				
2010.9.8	藝術家個人歷年作品介紹	希朵·史戴爾	台北市立美術館 Google Office	約30人
2010.9.12	夜間雙年展提案	饒加恩	台北市立美術館 Google Office	約30人
2010.9.15	當代藝術煉金術	石晉華	台北市立美術館 Google Office	約30人
2010.9.15	回家計劃分享	白雙全	台北市立美術館 Google Office	約30人
2010.9.22	語音導覽創作分享	張允茵	台北市立美術館 Google Office	約30人
演講系列：3場				
2010.9.8	感性及非感性的教育	蘇海·馬立克	台北市立美術館 Google Office	約30人
2010.9.10	就像看著油彩乾掉：雙年展、藝術家及研究	安德莉亞·菲力普	台北市立美術館 Google Office	約30人
2010.9.11	再訪雙年展	瓦希夫·寇東	台北市立美術館 Google Office	約30人
工作坊：18場				
2010.8.26	反擊計畫Talk Show (4場)	布拉克·德里爾	台北市立美術館 咖啡廳	10人
2010.9.2	溫普勒的工作坊 (5場)	克洛黛·溫普勒	台北市立美術館 209異想空間	約50人
2010.9.7(每週六，共9場)	自由啤酒學校 (9場)	Superflex	台北市立美術館 大廳	約270人





6. 藝術家影院

放映包括38位藝術家的49部影片，並由藝術家設計電影院的空間，提供電影院的觀覺條件。

7. 演講劇場

為了避免一般研討會中，因轉譯而常出現的問題，TB10邀請演員以中文演繹多篇與雙年展相關的論文，從論述的角度，解釋此次雙年展及其相關藝術現象。

8. 聯動計畫

七個在台北的藝術空間提出了不同程度的合作，這些並非平行或策展的展演計劃，以不同的特色和方法介入雙年展脈絡。

時間	活動名稱	地點	活動人數
2010.9.7~11.7	「雙年展內視鏡計畫」☒打開一當代藝術工作站	台北市立美術館 2010 台北雙年展展區	約2,000人
2010.9.5~9.30	「親歷幻見」☒The Cube立方計劃空間	The Cube立方計劃空間	約50人
2010.9.11~10.23	「替代空間連鎖店」城市、空間與當代藝術的共生對話☒ 竹園工作室	台北當代藝術館 地下實驗 創意秀場 B30.B32.B34空間	約2,000人
2010.9.11、9.18、9.25	「VT非常累畫室」☒非常廟藝文空間	台北市立美術館 Google Office	約100人
2010.9.25	「隙網機器與磁細胞分裂連結」☒南海藝廊	國北教大南海藝廊	約100人
2010.9.17	「海市蜃樓」台灣閒置公共設施（蚊子館）踏查☒ 姚瑞中與LSD小組	台北市立美術館 Google Office	約70人
2010.9.21	「擁擠的樂園」辦公室交換計畫☒新樂園藝術空間： 台北雙年展大富翁遊戲大會	台北市立美術館 Google Office	約50人
2010.9.25	「擁擠的樂園」辦公室交換計畫☒新樂園藝術空間： 我有問題：台北雙年展討論會	新樂園藝術空間	約50人



20

展覽名稱

白駒過隙・山動水行 — 從劉國松到新媒體藝術

展覽日期

2010.10.16 – 2011.01.02

展覽地點

3A、3B

主辦單位

台北市立美術館

贊助單位

德意志銀行、台灣愛普生科技股份有限公司、新世紀光電、財團法人國家文化藝術基金會

展覽類別

當代展

參觀人數

77,666

媒材/件數

綜合媒材，35件

策展人

張元茜

參展藝術家

劉國松、黃嘉俊、台北數位藝術中心+黃永達、黃翊、姚仲涵、葉廷皓、石景中、洪強、陳柏光+廖祐軒、吳少英、吳季璁、范赫臻+
爻域互動科技設計、袁世明、邱黯雄、林冠名、楊世傑、馮夢波、林俊廷、翁偉翔、陳松志、曾偉豪、豪華朗機工

展覽簡介

本展由策展人張元茜策劃，希望以新媒體技術、當代思潮的多元樣貌與緣起於劉國松的水墨革命精神，製作一系列與觀眾在時間、空間及心理三向度交流的作品。「白駒過隙」以瞥見一抹白馬奔馳的瞬間光影，來形容光陰似箭，充滿詩意和時空相疊的弔詭、不安。本展策劃兩岸四地19組藝術家之作品進行詮釋，並運用光、聲音、新科技材料、影像、裝置等當今趨於成熟的技術來表現，其中包含前衛的虛擬操作、集體智慧來探討東方長久以來的美學核心議題——人與自然的關係。

展覽名稱

東京廣角：篠山紀信攝影展

展覽日期

2010.10.16 – 2011.01.02

展覽地點

3C

主辦單位

台北市立美術館

合辦單位

中華藝之文化交流協會

展覽類別

國際展

參觀人數

306,131

媒材/件數

攝影，72件

參展藝術家

篠山紀信



展覽簡介

篠山紀信，1940年生於東京，最為人熟悉的攝影作品為人物寫真，他在90年代為當時年僅18歲的宮澤理惠拍攝全裸寫真集，因而聲名大噪。其作品風格多元，在引介傳統文藝上也不遺餘力，作品曾於法國龐畢度中心、阿姆斯特丹及洛杉磯等地展出。本次展出篠山從1960年代至今作品共72件，分成八大主題：上隱東京、篠山廣角、藝術家、女星、歌舞伎坂東玉三郎、東京胴體、魅影、夢幻等，呈現人物、光影及藝術之美。

展覽名稱

丁雄泉回顧展 — 從狂狷豪邁到 絢麗色彩

展覽日期 2010.11.27 – 2011.02.13

展覽地點 2A、2B

主辦單位 台北市立美術館

展覽類別 國際展

參觀人數 665,761

媒材/件數 油畫、壓克力、彩墨，61件

參展藝術家 丁雄泉

22

展覽簡介

國際知名詩人藝術家丁雄泉2010年5月17日病逝美國紐約，享年82歲。本館為完整呈現丁雄泉的藝術風貌，特別舉辦「丁雄泉回顧展—從狂狷豪邁到絢麗色彩」以茲紀念。

丁雄泉的繪畫作品充滿繽紛多彩的花草與美女，視覺語言強烈而鮮明。其下筆如揮刀，展現飛揚且意外的衝擊力，豐沛的情感隱含東方精神，以墨線勾勒人物伴隨豔光四射的花草，素有「採花大盜」之稱號。本展精選丁雄泉54件代表作，從50年代早期抽象表現形式，到70年代以來浪漫鮮豔的藝術風采，其創作媒材主要有油彩、畫布、壓克力、水墨與宣紙。丁雄泉1928年生於上海，青年時期曾進入上海美專就讀，1946年離開大陸移居香港，隨後於1952年前往法國巴黎闖蕩，開啓寬廣的藝術視野，結識了當時眼鏡蛇畫派的藝術家如：阿雷欽斯基(Pierre Alechinsky)、瓊恩(Asger Jom)、阿貝爾(Karel Appel)，並在巴黎與布魯塞爾的畫廊舉辦展覽。1958年，丁雄泉轉赴美國紐約藝壇發展，受到抽象表現主義的影響，繪畫表現手法顯著改變，繼而以其膽識才華逐漸形成燦爛色彩的獨特繪畫藝術。





展覽名稱

永遠的他鄉 — 高更

展覽日期

2010.11.27 – 2011.02.21

展覽地點

1A、1B

主辦單位

台北市立美術館、環球策展股份有限公司、環球印象國際有限公司

贊助單位

中華電信、長榮航空、誼光保全、君品大酒店

展覽類別

國際特展

參觀人數

172,698

媒材/件數

油畫、版畫、紙上作品、銅雕及木刻等，86件

參展藝術家

高更與阿凡橋派、那比畫派藝術家

23

展覽簡介

保羅·高更為追求遠方的呼喚，不惜傾家蕩產遠渡他鄉，企圖走出西方繪畫的新格局，可謂現代藝術的啟蒙大師。高更畫作色彩濃烈，在超越時代的美學構圖下，散發出無盡詩意與靜謐憂傷。本展86件展品，分別借自歐、美、日等19所美術館、基金會及私人藏家，其中涵蓋了油畫、版畫、銅雕、木刻、陶藝與紙上作品等58件高更不同時期的作品，包含了高更自我流放至大溪地的創作：〈三個大溪地人〉、〈希瓦瓦島的巫師〉以及高更的自肖像銅雕〈奧維利(野蠻人)〉、粗陶塑品〈布列塔尼朝聖男女葫蘆型陶壺〉、彩色橡木浮雕〈天鵝〉及〈諾亞 諾亞〉木刻版畫等，都在展出之列。另有28件則是16位受高更啟發與影響的阿凡橋派與那比派藝術家的佳作。

高更在他戲劇化的人生中，各種藝術風格的轉折與創新，不僅揭開歐洲藝壇原始藝術風潮，帶入西方文化逐漸消逝的生命力，也與其綜合主義作品共同寫下西方藝術史之重要地位。咸認高更留給二十世紀最重要的貢獻，是解放形體與色彩限制，透過布列塔尼地區畫家如阿凡橋派及那比派的追隨者，讓觀者更加瞭解高更如何透過自己與這些畫派對後世如野獸主義與表現主義產生不可磨滅的影響。



展覽名稱

2010臺北美術獎

展覽日期

2010.12.11 – 2011.02.27

展覽地點

D、E、F

主辦單位

台北市立美術館

展覽類別

競賽展

參觀人數

605,4760

媒材/件數

綜合，6件

參展藝術家

邱垂龍、沈昭良、張婷雅、曾聖惠、陳潔皓、吳長蓉

24

展覽簡介

2010年是「臺北美術獎」評選改制後的第一年，透過網路線上徵件共有550位符合資格者參賽，創歷屆投件數量以來新高。經本屆評審團吳瑪俐、梅丁衍、廖仁義、林志明、吳昭瑩等5位涵蓋創作、理論、藝術行政等專業領域人士兩個階段的評審過程後，由邱垂龍、沈昭良、張婷雅、曾聖惠、陳潔皓、吳長蓉等6位風格殊異的創作者入圍。此6位入圍者再藉由縝密構思與大膽實踐的小型個展形式，一同角逐改制後的「臺北美術獎」首獎。個展決選於12月初進行最終階段競賽，在經過評審團反覆審慎討論後，決定首獎從缺，6位決選入圍者皆獲「優選獎」。評審團為彰顯此次「臺北美術獎」改制之精神，故採高標準期許藝術家在實際展覽現場能將自己作品做最嚴謹、最專業的表現，因此從缺是一份期許，也是一份共識。



展覽名稱

2010探索藝術展 — KoKo自然

展覽日期

2010.12.04 – 2011.05.29

展覽地點

B04

主辦單位

台北市立美術館

贊助單位

美術館之友聯誼會

展覽類別

探索藝術展

參觀人數

105,491

媒材/件數

綜合，12件

參展藝術家

朱德群、呂基正、李澤藩、何德來、林天瑞、馬白水、高業榮、席德進、鄭世璠、楊三郎、楊啓東、廖德政、陳逸堅



25

展覽簡介

「KoKo自然」以敲門聲命名，模擬觀眾在敲開門後，尋幽探訪的期待心理。透過這一種具行動感的詞語，讓走入展場既是欣賞作品的觀眾，也是解構自然探索的主動者，當敲門聲響起，即為一場多重感官的藝術經驗揭開序幕！

展覽以六個子題呈現，分別為「自然・風景・畫」、「手中山景」、「一抹風景・一段故事」、「透視風景」、「色彩的語趣」與「書話自然」，將十二件作品進行脈絡性的安排，呈現「自然」進入畫框成為「風景」的過程。本展並邀請當代藝術家陳逸堅設計入口意象，透過比例放大，模擬草原斷面，營造觀眾可穿梭休憩的巨型雕塑。



【二】研究・出版

研究工作為本館營運思維的前瞻基礎，擔負館務策略、專案執行、研究出版等任務。館務策略部份，由本館組織之「館務發展小組」成員於每兩週定期開會，討論焦點為美術館營運方向與策略，以及有關本館展覽、典藏、推廣教育等相關政策與制度法規的制定。

專案執行部份，分為短期和長期專案，2010年主要執行的專案有「領航－國外專家訪問計畫：觀察2010台北雙年展」、「本館出版品專家諮詢」、「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。

研究出版部份，除本館定期性刊物：《現代美術學報》、《現代美術》雙月刊及每年年報之出版外，美術論叢則規劃主題性質之專書，邀請相關藝評人、學者撰文出版。其他如展覽專輯、研討會論文集及典藏目錄等，亦為常態編輯之出版物。



館務策略

99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：

- 2010-2011年展覽執行及檔期規劃討論
- 2010台北雙年展工作結構討論
- 鈞特·葛拉斯（Günter Grass）之銅雕作品〈大地之母〉參與花博期間展覽乙案
- 2011威尼斯雙年展台灣館邀請比件複審階段之國際與國內評審作業
- 2010臺北美術獎徵件簡章（草案）
- 本館出版品評鑑建議改善作法
- 「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（草案）」之討論
- 2010臺北美術獎評審委員名單討論
- 2010台北雙年展參展計畫「夜間美術館」開放之可能性
- 美國紐約現代美術館（MoMA）多年期合作方案
- 本館30週年館慶相關展演活動之籌劃
- 外部展覽合作案之提案報告與討論

專案執行

1. 出版品專家諮詢

為增進本館出版品的品質，延續歷年的評鑑諮詢機制，聘請出版業、媒體界、藝術家、學術界領域的專家、資深工作者提供意見。本年度邀請姚瑞中、秦雅君、包益民、李維菁、王俊傑、詹偉雄、吳金桃、黃孫權擔任委員，針對本館相關出版品逐一檢視，側重在視覺設計、內容規劃與出版實務經驗的討論。相關建議如下：

- (1) 建立美術館出版的規模，其關鍵是調整美術館組織，思考建立專責出版組室的可能性。鑑於美術館之出版品應具有某種標準，它與民間出版社合作出版重點不是管理通路或印務等，而是擲地有聲的內容。以紐約現代美術館（MoMA）為例，即使是與策展人合作出版的對象可能不同，但其出版的書籍看起來就是MoMA的書。
- (2) 展覽專輯與市場上具競爭力的藝術出版品相較，思維顯得僵化許多，須釐清展覽的定位與目標讀者。建議改變專輯為「圖版書」的概念，每個展覽應有其特性，從寫稿、翻譯、美編到印刷，均要符合其展覽出版的屬性。
- (3) 出版品的尺寸不需過多花俏的變化，可依館內展覽型態或定期性刊物，統一數種尺寸規範。出版的特色是內容而不是在設計師所施展的能力，設計有了某種規範後，就能花費更多時間豐富內容。
- (4) 出版之成敗在於企劃與巧思，應延伸觸角開發主題，進行跨界邀稿；可嘗試邀請特約企劃主編讓期刊有全新的面貌。定期性刊物可增加預告、當代藝術家議題，或戰略性的企劃，取代現行的展覽活動紀錄。

依據出版品評鑑諮詢會議的延伸，研究組也規劃了99年度館員編輯實務進修課程，於5月辦理相關課程，邀請PPAPER雜誌創辦人包益民談「規範的守則：談編輯實務的基要原則」。

2. 展覽資料影像數位案

本案為三年期計畫，將本館2000年以前展覽專輯擇要進行數位化作業，以利資料保存與增值應用。完成之數位化內容，預計建置入於館內資料庫，供本館同仁及館外研究者使用。本年度共完成重要展覽專輯53本（計8654頁）。

3. 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研究。2010年度共有研究同仁及館員提出41篇之研究報告，研究主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、藝術教育推廣、台灣美術史、典藏品研究、展覽規劃、美術館實務等，所有報告皆送交外審。



4. 領航－國外專家訪問計畫

為建立與國際藝術圈之學術性合作平台，尋找與國際藝術界相互交流的機會，本館研究組規劃了「領航－國外專家訪問計畫」，並於2010年起開始執行。其旨在呼應本館扮演知識生產的公共使命，提出現時關於當代藝術的前瞻觀察與趨勢報告，藉以強化本館研發潛力與成果。計畫執行的同時，也希望為台灣當代藝術帶來更多討論聲音及媒合國際藝術領域之專家參與本地藝術生態。

回應「2010台北雙年展」之舉行，該計畫以「觀察2010台北雙年展與全球雙年展」為題，邀請吳金桃（中央研究院歐美所副研究員）、王璜生（中央美院美術館館長、前廣州美術館館長、廣東三年展策展人）、藤川哲（Fujikawa Satoshi, 山口大學美術系副教授、雙年展觀察家）、Julian Stallabrass（倫敦大學考陶爾德藝術學院（Courtauld Institute of the Arts）教授、知名當代藝評）等四位來台進行一系列活動。活動行程包括9月29日與10月3日辦理座談會、小型演講會與參訪交流，與會專家並為10月號《現代美術》雙月刊撰寫雙年展專文。

其中針對「世界雙年展的趨勢」由王璜生館長與Julian Stallabrass教授舉辦兩場專題演講，講題分別是「從廣州三年展到CAFAM展：看中國雙年展的新趨勢」與「全球化理想的裂隙」（*The Fracturing of the Ideal of Globalisation*）。除座談之外，國外專家來台期間也安排參訪雙年展聯動計畫之立方計畫工作室、打開－當代藝術工作站、台北當代藝術中心、新樂園藝術空間及寶藏巖藝術村等處，與台灣的藝術工作者、藝評人進行面對面的互動交流。



期刊與叢書

現代美術雙月刊 NO.148-153

本館定期性刊物，雙月出刊。

屬綜合性藝術雙月刊，針對大眾藝術資訊與教育，提供專題、藝術評論、藝文訊息、藝術家側寫等內容。其中專題規劃主要針對重要時事、議題、趨勢等設定編務方向，幫助讀者獲得館內展演內容與當代藝術脈動。2010年規劃之專題如當代藝術與時尚、全球雙年展深度觀察、台北獎專題等，皆具有很高的議題性。

主編陳淑鈴，執行編輯楊明鐸。2010.2-12。29x21公分。900本/期。

現代美術學報 NO.19、20

為本館定期出版之學術期刊，呈現現代、當代藝術研究果與藝術領域學術交流平台，自1989年創刊以來，已成為國內藝術領域學術研究發表的重要刊物。2010年經對外徵稿及嚴謹審查機制後，共出版兩期選刊了10篇論文。主題涉及藝術評論、藝術史論、美術教育、視覺研究、博物館學等相關論述。

主編李既鳴。2010.4、10。26x19公分。500本/期。

威尼斯雙年展台灣館回顧 1995-2007

本書主要以回顧專題與展覽文件兩大部分呈現，將本館代表台灣自1995年進軍「威尼斯國際美術雙年展」迄2007年為止，屆15年期間之相關回顧與資料彙編專書。回顧是因該展的跨國展出型態，除了表面外交目的外，重要者在於對台灣本地藝術發展有何效應？又國際藝壇對台灣的參展其評價與觀點為何？台灣又在哪一個位置上？其次，資料彙編以提供研究者完整的展覽文件為編輯方向，共收錄了七屆參展的詳實策展論述、參展藝術家作品圖錄，以此作為此事件的確切紀錄。附錄更收集了台灣館參展大事記、展場簡介及作品配置、參展藝術家訪談、國內相關報導篇目索引，可輔助本書的閱讀。

主編陳淑鈴，執行編輯胡慧如。2010.05。26x19公分。1500本。

尋找前衛的因子：1946~1969年
The Search for Avant-Garde: 1946~1969

張力

市立美術館 典藏目錄 Taipei Fine Arts Museum Collection Catalogue 2009

臺北市立美術館 TAIPEI FINE ARTS MUSEUM

台灣行旅

典藏品特展

Discovering Taiwan
Highlights from the
Taipei Fine Arts Museum
Collection

自然之色・韓國單色畫展：釜山市立美術館典藏展

The Color of Nature, Monochrome Art in Korea

Collections from the Busan Museum of Art

風景生音

大陸油畫名家寫生展

The Moment of the Landscape

美術 MODERN ART

No.153 12

莊普：世界來自一個／有／

張晴文 編著

MANET to PICASSO

馬內到畢卡索

Masterpieces from the Philadelphia Museum of Art

費城美術館經典展

Gauguin 高更

永遠的他鄉
ELSEWHERE

2010 Taipei Arts Awards

自駒過隙 山動水行 Time Unfrozen

從劉國松到新媒體藝術
From Liu Kuo-Sung to New Media Art

泉回顧展

WALASSE TING
Retrospective Exhibition

CHEN, CHIEN-JUNG

2010 探索藝術展

Ko Ko 自然

From Nature to Art

2010

現代美術學報 19

JOURNAL OF TAIPEI FINE ARTS MUSEUM

2010 莊普地下藝術展

Art from the Underground: Tsong Pu Solo Exhibition

臺北美術獎回顧

Taipei Arts Award

A Retrospective 2001-2009

Team-Fault

Gallier

Regine Chopino

幻舞臺

Le Défilé

Taipei Arts Award A Retrospective 2001 09

臺北美術獎回顧



典藏
專冊 II
TEAM
Collection
Catalogue

尋找前衛的因子
1946~1969年

The Search for
Avant-Garde
1946~1969

莊普：世界來自一個「有」—— 一個藝術家的五四三

配合「2010莊普地下藝術展」之推出，為了讓觀眾獲得更多關於藝術家創作及展覽的瞭解，於展覽畫冊之外，嘗試出版藝術家專書。本書以流暢輕鬆筆法帶領讀者恣意閱讀其間，如同與藝術家莊普面對面無拘無束的聊天，體會藝術與生活的零隔閡。該書由張晴文企劃，張晴文、莊普、陶文岳撰述。

總編陳淑鈴，執行編輯楊明鏐。2010.05。21x15公分。500本。

2009北美館年報

為本館年度業務成果。藉「館務瞭望」暨「業務成果」二大單元，提示本館前一年度（2009）館務推進重要紀事與執行成果，書末並有「附錄」，列舉實用資訊與相關數據。

總編陳淑鈴，執行編輯胡慧如。2010.05。27x19公分。200本。

臺北美術獎回顧 2001-2009

本書採重點回溯方式，收錄林平、高千惠、陳泰松及簡子傑等四篇評論專文。四位專家學者或就該獎項之歷史進程、評審機制、評審結構及獎項的生態影響力提出精闢分析評論；或就歷屆參賽得獎作品之創作觀念、作品形式、媒材運用加以述。館內研究人員亦整理撰述了回顧該獎項演變的專文，細說此獎項過去面對藝術生態流變下之沿革與演變。另外，展覽文件部份則收錄了2001-2009年展覽專輯中之評審感言及得獎藝術家得獎作品圖錄。書末附錄包括：歷年參賽、得獎人數、參賽者身份背景、歷年參賽作品類別、參賽得獎藝術家之後續邀展或典藏紀錄等多項資料進行統整製表，足以提供關心此獎項之研究者進一步深入探討。

主編陳淑鈴，執行編輯方紫雲。2010.12。26x19公分。800本。

臺北市立美術館 館介書

為提攜國內外博物館同業及觀眾有關本館自開館以來迄今發展的完整面貌，特由研究組企劃編撰、出版本館介書。全書84頁，設計採精緻簡約風格，內容分空間、歷史、典藏三大單元，分項介紹本館重要特色。

主編陳淑鈴，執行編輯胡慧如。2010.12。28x23公分。2000本。

臺北市立美術典藏目錄 2009

年度出版專書。為2009年1月至12月本館典藏作品目錄。本次收錄典藏作品共14件，含水墨7件、書法1件、油畫4件、版畫1件。其中陳進〈手風琴〉及郭雪湖〈新聲〉均為藝術家早期珍貴代表作，彌足可貴。目錄除作品詳細登錄資料，並由本館研究人員撰寫作品引介，供讀者對藏品背景進階閱讀。

策劃編輯林育淳，執行編輯林蛟碧。2010.12。30x23公分。500本。

臺北市立美術館典藏專冊Ⅱ 尋找前衛的因子： 1946～1969年

為爬梳本館1946至1969年間典藏作品之共通時代風貌，本館典藏組特別邀請相關領域研究者為本書執筆。計收錄有蕭瓊瑞〈從危機到轉機——一九五〇、六〇年代台灣藝壇〉、林育淳〈沉潛與奮飛的年代：談1946至1969臺北市立美術館藏品〉、林蛟碧〈五〇年代官辦美展之省思〉等三篇專文。在戰後台灣政治環境的巨變中，無論是現代主義主流思潮下，五月、東方畫會等標榜反傳統的前衛藝術家；或是活躍於日治時期卻因政權轉移而趨於沉默的藝術家；抑或隨著政權渡海來台的大陸書畫家等，都難以避免地面臨了時代的挑戰。然此時期台灣藝術所展現出的沉靜以及奮力破繭而出的實驗精神，正是藝術創作者所隱藏之超越環境框架的前衛因子。

策劃編輯林育淳，執行編輯林育淳、林蛟碧、王蓓瑜。2010.12。26x19公分。1000本。



2010台北雙年展導覽手冊

本書內容涵括2010台北雙年展策展人提達·佐赫德及林宏璋之策展論述，並簡介展覽架構（再訪雙年展、兩年計畫、衛星計畫、九月事件、藝術家影院、演講劇場及聯動計畫）及此次展出之作品計畫及位置。
主編張芳薇、廖春鈴，執行編輯陳書俞。2010.9。21x15公分。1,000本。

台北雙年展演講劇場

本書集結10場「演講劇場」的演繹原稿，其文稿分別由10位熟捻當代藝術領域之專業學者、藝術評論家、藝術家所提供。旨在將論述作為展演知識生產面向，嘗試凸顯知識生產範疇中伴隨轉譯本身的複雜面向。
執行督導張芳薇，編輯審稿林宏璋、周安曼。2010.12。24x17公分。500本。

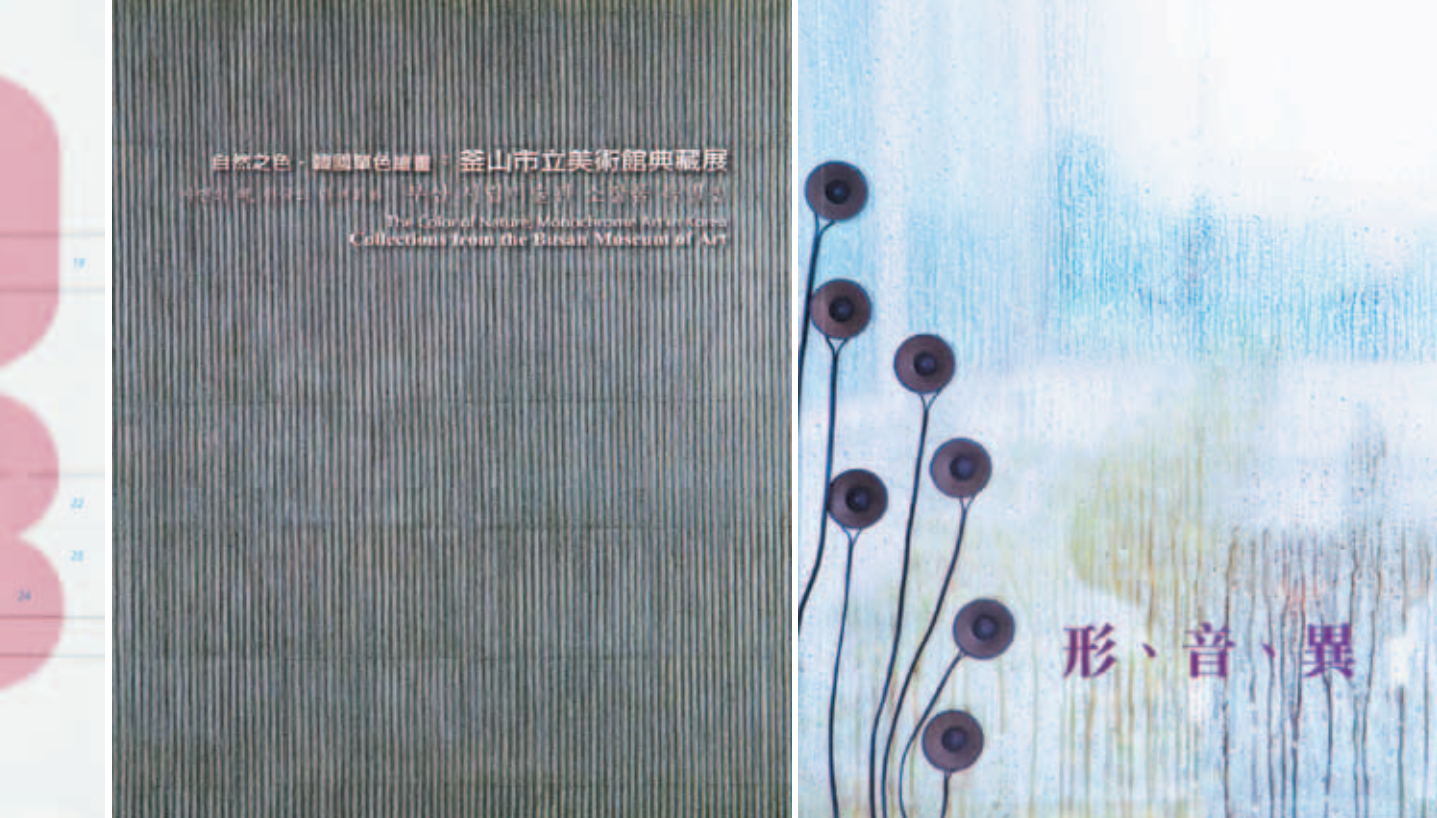
展覽專輯

超現·攝影

展覽同名專輯。內容涵括展出之6位台灣當代攝影創作者之創作概述、作品圖版及策展人全會華展覽論述。
執行督導吳昭瑩，編輯蕭淑文。2010.5。20x20公分。500本。

BALGO澳洲巴爾戈丘的原住民藝術

展覽之同名專輯。以澳洲巴爾戈丘這個小社群的原住民藝術作品為其內容，並收錄策展人賈姬·杜恩〈來自巴爾戈丘的澳洲當代藝術〉一文，指引讀者初步背景閱讀。
執行督導吳昭瑩，編輯邱麗卿。2010.1。24x21公分。500本。



此景此情：大陸油畫名家寫生展

展覽同名專輯，豐富的作品圖錄，可一覽戴士和、李延洲、王克舉等10位中國當代油畫名家獨特的寫生、寫意表現力。執行督導吳昭瑩，執行編輯林葆華。2010.4。28x21公分。500本。

自然之色・韓國單色繪畫： 釜山市立美術館典藏展

展覽同名專輯。收錄展出的28位韓國藝術家作品圖錄，並由釜山市立美術館策展人安圭植與本館研究人員劉永仁撰文介紹1970年韓國藉「單色繪畫」所形成的韓國現代美術。執行督導吳昭瑩，執行編輯劉永仁。2010.3。27x22公分。800本。

張才

本書收錄張才自1942-1946年在上海及在台灣生活期間，有關原住民、節慶、社會生活、時代觀照等精彩攝影作品圖版；並有簡永彬〈逝影流光：張才一生作品的意象地圖〉、顧錚〈多重視角下的張才攝影實踐考察〉、張照堂〈社會大學優等生〉、黃瀚荻〈「張才訪問錄」始末〉等四篇文章，以各種角度介紹張才的攝影創作。主編吳昭瑩，執行編輯余思穎，助理編輯張曉華。2010.3。27.5x21公分。800本。

形、音、異 聲音裝置展

展覽同名專輯。採中、法文對照，收錄18位展出個人或團體作品圖錄及創作者簡歷，並包含策展人詹姆斯·吉魯東〈法國里昂國立音樂創作中心聲音裝置展〉及蕭淑文〈最低限度科技—形音異聲音藝術展〉兩篇專文。執行督導吳昭瑩，編輯蕭淑文。2010.9。24x19公分。600本

SKY BLUE × LANDSCAPE：陳建榮 CHEN, CHIEN—JUNG SELECTIONS 2007—2010

展覽同名專輯。除作品圖版外並收錄藝評人張晴文〈（城市的）風景－閱讀陳建榮作品〉一文，深入剖析藝術家個人創作。

執行督導吳昭瑩，編輯李瑋芬。2010.3。25 x 26公分。500本。

2010莊普地下藝術展

展覽同名專輯。收錄曾長生〈莊普藝術的前衛性與跨文化性〉、黃義雄〈Psyche的追逐－莊普自為存在的表達〉、朱文海〈自我勞動的多層次語境－莊普藝術創作的存有論析〉三篇專文，作品圖錄分為平面與裝置作品兩類，呈現莊普自70年代末開始，各時期精采的代表作。

執行督導吳昭瑩，執行編輯劉永仁。2010.7。27 x 29.7公分。600本。

永遠的他鄉－高更

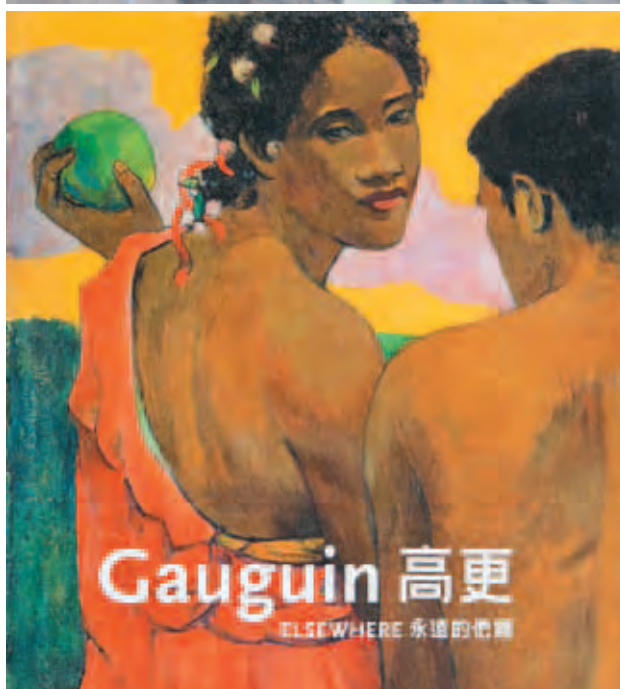
展覽同名專輯。收錄此次特展之高更繪畫、版畫、雕塑及阿凡橋派的作品圖版；另有吳昭瑩〈永遠的他鄉・永遠的高更〉、李明明〈高更與象徵主義繪畫－是浪漫的野性呼喚還是原始生命的回歸？〉、安德列・卡西吾〈高更與阿凡橋派〉、陳琨怡〈「野蠻人高更」與現代繪畫的冒險〉、李查・凱爾頓〈高更《歡愉之樂》雕像之在發現〉、吉勒莫・索拉納〈牧神的覺醒－高更與田園畫的復興〉等6篇專文，論述高更多元而複雜的創作與影響，完整呈現高更各時期創作的作品內涵。

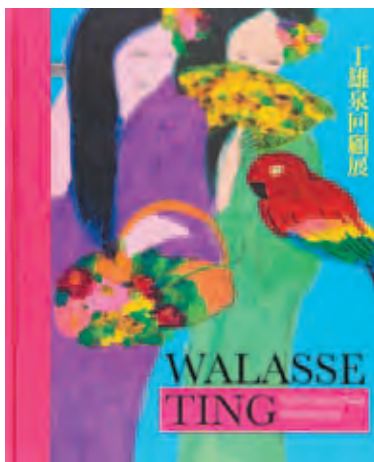
執行督導吳昭瑩，執行編輯雷逸婷、余思穎。2010.11。27 x 24.3公分。精裝1,000 / 平裝500本。

叩叩自然

「2010探索藝術展－KoKo自然」展覽延伸繪本，邀請當代插畫家Rac創作一本沒有文字敘述的繪本故事書。藉由主角Anini的帶領，讀者穿梭在展出的風景畫作之間，體驗藝術家眼中的自然。

執行督導劉建國，執行編輯郭姿瑩。2010.12。21.5 x 27.5公分。2,000本。





馬內到畢卡索－費城美術館經典展

展覽同名專輯。收錄麥克·泰勒、珍妮佛·湯普森與伊尼斯·舒梅克合撰之〈印象派與當代藝術收藏源流〉，及曾少千〈閱讀西方現代藝術典律〉兩篇專文。其中〈印象派與當代藝術收藏源流〉一文對費城美術館收藏印象派及當代藝術的收藏史，作了簡要的歷史性回顧。

執行督導吳昭瑩，執行編輯余思穎、雷逸婷。2010.6。28x23公分。2000本。

幻羽舞影－時尚頑童高堤耶與編舞家蕭畢諾 舞台服裝展

展覽同名專輯。內容包含專文、簡歷、舞作介紹、展覽圖錄等四部份，專文包括奧利維·塞亞〈時尚的舞蹈〉、戴爾芬·皮納薩〈霓裳舞衣〉及羅宏·瑟比約特〈舞體絹紙／舞人筆記〉等。

執行督導吳昭瑩，執行編輯方美晶、李瑋芬。2010.5。24x19公分。2000本。

白駒過隙·山動水行－ 從劉國松到新媒體藝術

展覽同名專輯。收錄策展人張元茜〈白駒過隙·山動水行：東方藝術的新文法〉及香港藝評家張頌仁〈山水的領域初探〉兩篇專文，將各類型創作分類為混沌觀、亂碼的秩序、液晶相、扭轉乾坤、微物觀、仙山巫獸、新媒體物派等七類呈現。

執行督導吳昭瑩，編輯邱麗卿。2010.12。21x17公分。800本。

丁雄泉回顧展：從狂狷豪邁到絢麗色彩

展覽同名專輯。除收錄絢麗多彩之展出圖錄外，並收錄劉永仁〈丁雄泉回顧展〉一文及丁雄泉的老友辛鬱、管管、楊識宏等人從輕鬆生活化的角度談丁雄泉及其創作。

執行督導吳昭瑩，執行編輯劉永仁。2010.11。29x25公分。800本。

2010探索藝術展－KoKo自然

展覽同名專輯。收錄展覽各單元介紹及館內策劃郭姿瑩〈KoKo自然：一場兒童與展覽的互動想像〉展覽專文，附錄並收錄「KoKo自然工作坊」之策劃概念及創作引導步驟。

執行督導劉建國，執行編輯郭姿瑩、陳書俞。2011.1。24x19公分。900本。

2010臺北美術獎

展覽同名專輯。收錄該獎項6位優選者張婷雅、陳潔皓、邱垂龍、沈昭良、曾聖惠、吳長蓉等人訪談及展出圖錄；並收錄本屆評審吳瑪琨、廖仁義、梅丁衍、林志明之評審感言。

執行督導吳昭瑩，編輯蕭淑文、邱麗卿、甘肅。2011.2。24x19.1公分。500本。



(三) 推廣・教育 爲了吸引民衆參與藝術，本館特別針對不同年齡層觀眾規劃了各類型的教育推廣活動，期能透過精心規劃的展覽、出版、課程、講座、活動等，引導各界愛好者共享豐富的資源，提供大眾一個親近現代、當代藝術的優質環境。

展覽延伸

(1) 親子教育推廣

親子觀眾對美術館而言是相當重要的觀眾群，本館教育人員從展覽概念及作品中延伸、發展，爲親子觀眾設計自主式





學習及自由參與的創作活動，期待能為兒童與親子觀眾帶來更多樣、更精緻有趣的藝術教育活動，以啟發孩子們對藝術的喜好，培養親近藝術的興趣。依活動設計，於本館展場內、209藝想空間、館前廣場或視聽室等不同場地，進行各種工作坊、繪本導賞、創作體驗及親子導覽活動。

(2)校長日、教師日及里長日

在展覽期間以主題日的方式，為學校教育人員與鄰里工作人員規劃專題活動。活動內容包含觀展、座談、專題演講等，透過主題日的舉辦，將展覽及相關推廣活動以更細膩的方式介紹予教育工作者，讓校長及老師們有機會深度了解展覽，更能鼓勵學子參與。而在廣佈藝術種子之時，亦希望促進美術館與學校、社區之間更緊密的互動。

2010年首度嘗試將校長日辦理地點從館內延伸至館外，分別假高雄市、台中市辦理研習活動，使南部及中部的校長、主任有機會參加研習，有助於擴大本館展覽推廣網絡並增加中南部學校與本館藝術教育的整合。



(3)演講會、座談會、與賞析會

針對館內各項展覽，邀請相關學者、專家參與演講會、賞析會或座談會，進行精采獨到的引介與闡釋。透過觀眾蒞會聽講及參與討論、分享的過程，能對藝術家及藝術作品有更進階的認識。

(4)自主性學習出版品

策劃自主性學習出版品是美術館詮釋工作的一環，旨在為兒童及親子觀眾的參訪題提供更多與作品的互動、培養藝術鑑賞能力的輔助工具。2010年本館策劃製作的自主式學習出版品類型，包含引導觀眾欣賞作品的學習單、參觀導引單、兒童學習手冊，以及延伸展覽概念所設計的、可獨立閱讀的繪本。2010年的自主式學習出版品展現多項新嘗試：將觀眾導引以說明書、報紙等形式呈現，藉由親切而日常的閱讀介面，帶領兒童觀看、思考作品；與繪本畫家合作策劃出版繪本，為作品詮釋發展更寬廣的想像空間，也讓孩子看到更多與藝術對話的可能性。

出版品名	搭配展覽	活發行數量
從住宅到城市兒童學習單	理查·羅傑斯+建築師—從住宅到城市	10,000
藝術好氣派兒童學習單	馬內到畢卡索—費城美術館經典展	25,000
娃娃愛說畫藝術繪本	馬內到畢卡索—費城美術館經典展	3,000
台北雙年展使用說明書	2010台北雙年展	12,000
美術館報	2010探索藝術展—KoKo自然	60,000
美術館小報	2010探索藝術展—KoKo自然	100,000
叩叩自然繪本	2010探索藝術展—KoKo自然	2,000

(5)209藝想空間

209藝想空間提供不分齡、不需付費、不用預約報名的活動，希望在大眾的美術館參訪之旅中，提供一個自由開放、充滿藝術活力的創作空間。2010年在本空間舉辦的5檔創作活動，呼應當代建築設計展、本館典藏展、西方藝術大師經典作品展、當代藝術等多種類型展覽，鼓勵觀眾透過繪畫、書寫、拼貼等手法，傳達對藝術的思考，並感受創作本身的樂趣。

本活動為臺北市政府文化局與教育局合作之「育藝深遠－藝術欣賞啟蒙方案」，安排臺北市國民小學三年級學童至美術館參觀，以了解本館各項展覽或典藏精品之意旨，鼓勵大眾從小就多親近美術館，能嘗試善用美術館資源，增進對藝術與人文課程內容的學習。

2010年本方案為兒童規劃參觀「理察·羅傑斯＋建築師：從住宅到城市」、「旅人·記憶：北美館典藏作品展」及「2010台北雙年展」等3項展覽，試圖從學童日常生活的體驗與記憶加以引導，透過多樣性的展覽參與，帶領兒童認識藝術多樣的表現。

此外，鑑於國小教師對於當代藝術教學課程之需求，2010年的「育藝深遠種子教師研習營」設計以「當代藝術對兒童教育之啟發」及「如何引導學童走進當代藝術」為主軸，邀請授課講師以本館主辦的歷屆台北雙年展為例，帶領學員進入當代藝術之氛圍，此次研習課程共計100位國小教師參與。

夏令營

最受親子觀眾歡迎的夏令營，在2010年推出「布搭布搭－舞台服裝設計體驗營」。透過參觀展出之「幻羽舞影－時尚頑童高堤耶與編舞家蕭畢諾舞台服裝展」經典服裝設計，了解服飾、身體與表演的密切關係。在表演、服裝與生產等具體概念的建立後，孩子們著手設計製作表演服飾，此過程猶如一場專業的演出，每個環節皆緊緊相扣，關係著一場舞台表演的完美呈現。由孩子們主宰著身體的律動與展現，他們既是幕後的服裝設計師，也是舞台上的演員，體驗一場跨足於舞台表演與服裝秀之間的生動演出。

「布搭布搭－舞台服裝設計體驗營」是一個可以實際體驗肢體與服飾關係的活動，藉由帶領孩子們從認識身體、展現肢體、舞台表演、設計造型並製作服飾，經歷一場服飾製作與舞臺演出結合的完整過程。



探索藝術展

「KoKo自然」是一項為兒童觀眾規劃的探索展覽，本展以「自然」為主題，藉由敘述「自然如何成為風景，以及風景如何詮釋自然」，鼓勵兒童以藝術眼光重新認識日常生活。展覽採取刺激親子互動讓成人觀眾也得以自由觀展的形態，展出12件本館典藏作品，並在展場設計、操作裝置上進行友善兒童的規劃。可動手操作的裝置將輔助兒童體會更多層面的（感官的、經驗的）觀察方式，認識藝術家如何透過不同的表現手法，表現其看待自然的角度與主觀感受，進行對自然的再次詮釋。

12件本館典藏的風景畫作主要描繪住家附近景色、郊區景物及各地風景名勝，從對自然的描繪、旅遊寫生的紀錄，到表達情緒的憑藉，藝術家以多樣的手法承載其對風景的情感記憶。





展覽以六個子題呈現，分別為：「自然・風景・畫」、「手中山景」、「一抹風景・一段故事」、「透視風景」、「色彩的語趣」與「書話自然」，將12件作品進行脈絡性的安排，呈現自然進入畫框成為「風景」的過程。當代藝術家陳逸堅特別為本展設計入口意象，透過比例放大，模擬草原斷面，營造觀眾可穿梭、可休憩的巨型雕塑。

2010年藝術鑑賞－藝術總動員：台北・當代觀點

「2010年藝術鑑賞－藝術總動員」為2010年特別為社會人士規劃的藝術鑑賞課程，以「台北・當代觀點」為題之課程由藝術各領域的專家，透過單元性、跨領域的主題安排，深入淺出的方式，從認識台北城的歷史、空間、人文環境開始，逐步探索台北生活情境、文化領域與藝術範疇等不同面向，期待逐步建立起觀眾個人對台北文化場域與藝術內涵的認識。



夜間開放

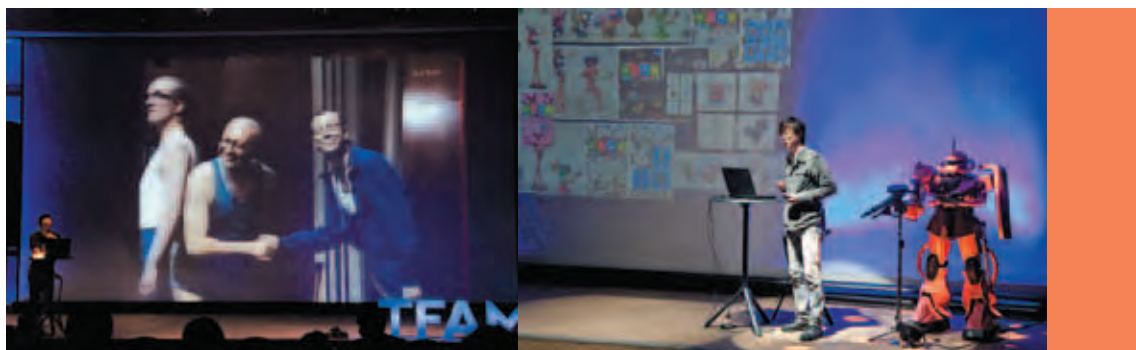
自2005年10月1日起，本館每週六開放時間延長至晚上8點30分。週六夜間時段全館各樓層展覽均開放參觀，除觀賞特展需要購票外，觀展、參加活動皆享有免票優惠。

爲了吸引觀眾於週六夜間造訪，推廣藝文休閒，自2005年起規劃星光電影院、樂夜饗宴、音樂廣場等包羅萬象的藝文節目內容，廣邀觀眾體驗美術館的夜間風情。2010年則爲夜間開放時段重新定調，以創意爲主軸，規劃了「TFAM畫像劇」與「TFAM打開創意」兩個結合其他藝術形式之推廣活動。

「TFAM畫像劇」是呼應近年興起的環境劇場概念，與美術館展演性質相結合，除了爲參觀者營造一令人驚異的劇場型態夜間美術館之外，並希望藉助戲劇的技巧與潛質，爲觀眾打開藝術欣賞的趣味。



「TFAM打開創意」爲演講形式，以當今全球文化經濟最爲關切的「創意」作爲命題，著重在「與美術館跨界合作的領域」，包括音樂、電影、戲劇、舞蹈、文學、設計、時尚、建築、動漫與科技等最新趨勢，透過講演與互動，由美術館、講者、聽眾共同打造跨領域創意交流的平台。



配合年間不同節慶，本館舉辦相關慶祝、應景的活動。

(1)100年名家年畫抽獎活動

於農曆年前請國家文藝獎得主鄭善禧教授為本館特別製作版印年畫，並於館內舉辦名家年畫抽獎活動，中獎民眾可獲得鄭善禧教授的虎年版印年畫乙幅。

(2)「藝術歡樂吧！」美術節

本館以多元化藝文活動形成館內館外皆藝術的氛圍，拉近觀眾與藝術的距離。2010年之美術節系列活動回應「理查·羅傑斯+建築師—從住宅到城市」展覽概念，舉辦爵士音樂會及紙雕塑創作活動，吸引許多觀眾來館，共享藝術氛圍與創作樂趣。

(3)「四季豐華·悠遊自然」美術館館慶

12月25日為本館館慶日，2010年特別於12月18日舉行慶祝活動。當日除了辦理各項藝文活動，廣邀觀眾同慶，同時也頒發贊助本館各項活動之感謝狀，藉此表達謝忱並尋求更多支持者共同參與。

以藝術參與社會

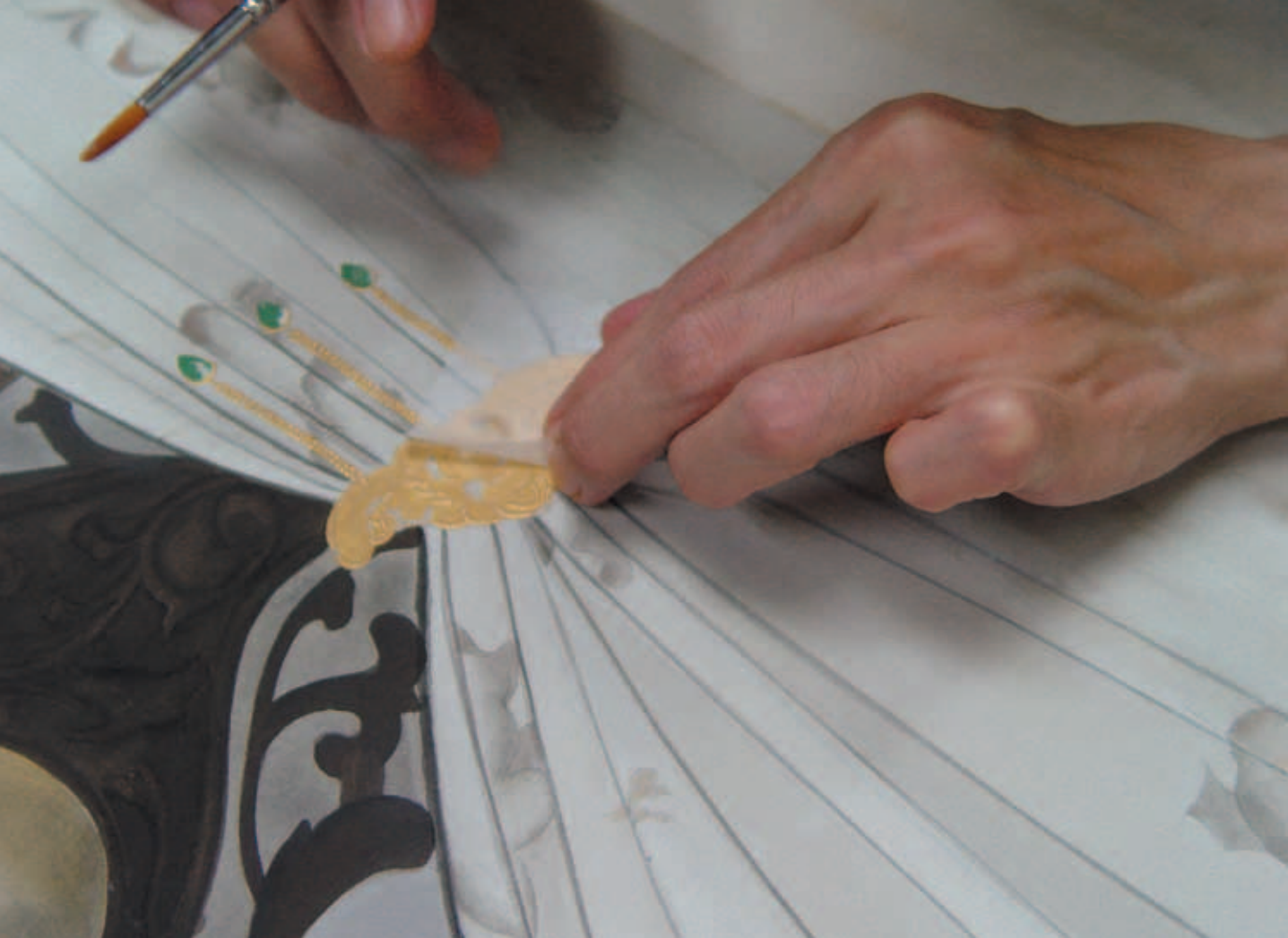
(1)義工隊服務與推廣

為善用社會資源，讓喜愛藝術的社會大眾共同參與美術館的工作，本館義工隊自1998年起即招募具服務熱忱與藝術涵養的學生、社會人士，參與協助本館展場執勤與導覽解說等服務，義工隊的專屬辦公室位於本館二樓，目前義工人數已達863人，是國內公立機構中義工組織人數最為龐大者。

義工組織除提供美術館現場各項服務外，義工隊亦致力推廣藝術活動。目前有二大實施方式：帶領隊員走出去的「藝術快遞」，是以弱勢團體、一般團體、社區及大型機關為服務的對象；而「歡喜計畫」則為義工隊邀請弱勢團體進入本館參觀各項展覽。

(2)「藝術介入社區」活動

自2009年開始規劃的「藝術介入社區」活動，首波活動是以鄰近美術館的中山區社區居民為對象，開展美術館與社區居民互動平台。2010年「藝術介入社區」對象擴大至中山區、大同區及士林區等3區15個社區居民，以主動的態度走出美術館，將藝術帶入社區，與社區共享藝術資源。



(四) 典藏・創發

作品典藏是美術館地位及風格之重要表徵，因此本館藏品的蒐藏特別注意「質」與「量」的均衡，依照本館的性質，訂定計畫做長期性的蒐藏政策，並依此政策執行蒐集藏品。

本館蒐購政策與方向主要是以台灣20世紀以來之傑出優秀作品為主，具體呈現以美術史為依據之典藏脈絡，同時兼具收藏國際優秀作品。典藏之外，也致力於運用之層面以達到美術館收藏、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臺北市政府編列，每年度依預算狀況有所增減，自2001年起每年預算最低為新臺幣2,000萬元，最高為新臺幣4,000萬元。在此極為有限的典藏經費規模下，本館持續既定之典藏蒐購方針，並配合年度展覽和研究，購藏藝術家的優秀作品，另積極爭取優秀作品的捐贈，也是本館入藏方式的另一重要途徑。

典藏作品修護

典藏作品修護包括一般作品的例行性清潔維護與針對損壞的作品進行委外修復。2010年修復的作品共計2件膠彩畫、2件油畫作品，和1件碳筆素描作品。包括陳進〈悠閒〉、郭雪湖〈新聲〉、李梅樹〈白衣小姐〉、陳景容〈雨後的海邊〉素描，以及配合KoKo教育展進行展前加固處理之鄭世璠〈綠蔭〉。

〈悠閒〉為日治時期陳進代表畫作之一，由於該作品顏料層局部剝離造成畫面波浪狀不平整、顏料龜裂痕跡，繪絹局部亦有圈狀污痕等狀況，須儘速修復、加固，以期保持作品原樣。這件作品於修復期間，令人驚喜的發現畫作四週尚有部分畫跡，但在數十年前被包覆隱藏於木框架內，經典藏組邀集學者專家共同會勘商討後，決議將隱藏的畫意還原，揭示文物修復所發現的秘密。

〈新聲〉為日治時期畫家郭雪湖的經典膠彩作品，修復重點主要是進行清潔、補絹、固色，以恢復畫作原貌。陳景容〈雨後的海邊〉，為素描底稿，全幅由六張構成，並以膠帶貼黏接成，該作品修復重點是針對基底材紙本摺痕、黃化、破洞、膠，以及顏料層（碳粉）表面之污垢、脫落現象等受損狀況進行處理及相關保護措施。李梅樹的〈白衣小姐〉是早期台灣美術的重要畫作，為國內美術館及大專院校美術系策展重要選件作品，因該作品外借次數高，導致表層暗沉急需清洗，且出現畫布纖維老化引起畫面鼓起現象；顏料層亦有粉末性剝落，均需進行作品全面加固及修復，維持畫作良好的品質。另外，為配合「2010探索藝術展—KoKo自然」展，其中鄭世璠〈綠蔭〉一作畫面全幅呈現剝落、龜裂、畫布破損等現象，遂進行展前臨時加固處理。

本館每年均定期委託具備專業經驗之廠商進行2至3次戶外雕塑清洗維護，務以維持戶外雕塑原有的丰采與應有的保護。

典藏展與海外展出

本館除定期辦理典藏常設展及典藏專題展外，亦並策劃典藏品海外巡迴展。2010年繼前一年於韓國釜山市立美術館展出後，6月因兩岸城市藝術節的「臺北文化週」於上海市舉辦的機會，將本館典藏品前進上海美術館展出。

作品借展交流與推廣

典藏作品交流有兩部份，除典藏品之借展外，另一部份為典藏品圖版之提借服務。本館為便利提借者處理影像資料，特提供數位影像提借服務，以品質穩定之數位影像供借用者合法合理使用。提借之圖版以油畫、水彩及水墨三類為大宗。

合作發行台灣畫家作品月曆

2010年作品圖版共借出557件次，館內提借作品圖版23件次、館外534件次，多數運用於雜誌、展示圖板、畫冊、專書、專輯、學術研討會、網站製作、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。



中華郵政股份有限公司於2010年8月9日集郵節發行「99年度台灣近代畫作郵票」。此次發行之兩枚郵票係為本館典藏之盧雲生〈梨子棚〉及蔡永〈竹林初夏〉兩件作品圖像；而本館合作社配合郵票發行，亦印製兩幅畫作的精美明信片，讓集郵迷購買收藏。

此外，為介紹台灣本土畫家之藝術成就，再與中華郵政合作，以曾經發行過郵票的台灣畫家楊三郎、呂鐵州、陳進、盧雲生、林玉山、蔡永（蔡雲巖）、陳澄波、李梅樹、李石樵、廖繼春、李澤藩、顏水龍等人的作品製作成2011年月曆。透過中華郵政各地郵局的發送，讓民眾了解本館所珍藏的文化資產，亦可增加國內外民眾對台灣藝術家的認識。

庫房門禁系統

本館針對庫房門禁系統，於2010年9月完成添購新式生物辨識系統設備的建置工作，以強化門禁管理機制。

新進藏品拍攝及影像數位化

為建立完整的典藏品狀況資料，除常態性作品現況之狀況書紀錄，亦由專業攝影拍攝典藏作品，委託專業數位影像技術業者，進行藏品數位影像檔案後製，以備日後參考比對。



〔五〕公關・行銷

國際公關事務主要範圍為公共關係、行銷宣傳、資源整合與訊息溝通等任務，以媒合本館與國內、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為主。藉由實體行銷策略與媒體發佈，整合運用館內外資源，此不僅適切地包裝美術館各項訊息，同時亦獲得廣泛資源的挹注，成功地塑造美術館的對外形象。

企業資源引入與 美術館形象的對 應關係

自2009年開始，本館來自市政府預算比例逐次成長，使得本年在企業合作方面，其經費需求與資源整合的急迫性較為寬鬆，遂能以較長時間進行贊助案發想、規劃與洽談。此種較為理想的公關模式，得以落實企業資源的引入與建立與本館形象契合的正向關係，故經營長期延續性的贊助夥伴，是2010年國際公關事務的主要重點。

延續性的贊助夥伴為館務重要角色，「美術館之友聯誼會」針對美術館藝術教育的支持向來為主要方向，在2010年，該組織挹注了「2010探索藝術展—KoKo自然」的行銷費用，乃延續其自2002年「資源教室」成立以來對教育資源的投入。瑞士信貸（Credit Suisse）長期對週末夜間開館軟硬體及文宣費用的支持，使得「夜間開放」這美術館形象的標記，透過「TFAM打開創意」、「TFAM畫像劇」等設計，轉型成更為時尚、精緻且具議題性的指標性活動。由於瑞信與北美館的長期信賴關係，也對「永遠的他鄉：高更」展務工作提供部分協助，更擴及到彼此在慈善活動的配合。

「幻羽舞影—高提耶與蕭畢諾舞台服裝展」是美術館闊別數年後再度呈現的服裝設計類展項，結合編舞領域，試圖開創新觀眾族群。本館特別邀請重要的時尚雜誌《美麗佳人》，借重其時裝晚宴的規劃長才與行銷通路，在開幕晚會及後續的時尚對話活動中，拓展美術館觀眾族群外的潛在群眾；稍後開展的「形、音、異—法國里昂國立音樂創作中心聲音裝置展」同樣具備舞台元素的屬性，對此兩展美術館特別規劃表演藝術通路的行銷活動，於宣傳之餘回饋其展覽特質，並結合夜間開館的舞台意象，豐富美術館多元的整體形象。

設備資源的贊助亦是美術館整合外界資源的重要形式之一，例如飛宏科技股份有限公司（NLighTen Technologies）提供「形、音、異—法國里昂國立音樂創作中心聲音裝置展」所需特殊規格之大型液晶螢幕；國賓大飯店對「馬內到畢卡索—費城美術館經典展」的資源提供，兩者或因資源稀有性、或因形象上考量，都是重要企業資源引入的例證。

另本館在2010年提出「年度門票贊助案」及「兒童藝術教育空間經費贊助案」兩件重要案由，試圖建構長久的合作夥伴關係，並廣泛與各形象清新之著名企業展開遊說，預期在2011年有初步結果。另一項兼具形象與贊助之效的主要活動：「企業之夜」藝企合作，在2010年由於特展以及「2010台北國際花卉博覽會」的舉辦而暫緩，但以其廣受時尚、設計圈注目的指標地位，在未來仍將是本館重要的募款方式。

保持領先的媒體策略

本館在媒體策略上向來採多方嘗試，以求自我突破並因事制宜保持作法的領先。2010年本館訊息依然廣受主要電視頻道、報紙、雜誌等媒體的關注，曝光量仍為國內各館之最，加以因特展而來的行銷資源，本館訊息披露量已成為國內各領域中，不可忽視的發聲機構，此皆歸功於本館善用有效策略，能以有限的宣傳經費、運用館務內容、展覽特色與訊息定位，妥善採取議題性、特展、非特展、活動等多重曝光機會；該策略是在型塑話題性的同時，仍確保訊息本身的內涵與紮實，兼及考慮如何規劃訊息傳達的角度與方式，藉由穩定的訊息服務建立與媒體之間的長期信賴關係。而在傳統媒體之外，網路、重要網站的報導合作，亦是2010年媒體策略的重要特色。

以「在帝國的邊界上—陳界仁1996-2010」展為例，考量藝術家個人特質、展覽屬性，均帶有邊緣關照的獨特性格，為此本館安排了《破週報》的跨期合作，進行連續多期夾報，準確地讓關注議題的族群得以多次數、多層次地接觸展覽訊息，同時展現展覽定位；本館也規劃了重要藝術入口網站「樂多」（roodo）合作案，藉由議題的創發，形成網路討論的氣氛；另外，「大誌」（The Big Issue）的配合報導亦深具代表性，此一由街友及弱勢團體發售的文化雜誌，與展覽內容的呼應性極高。

變異的媒體課題：「2010台北雙年展」

本館肩負「公共利益」的責任，各個展出都被視為同等重要。由於本館適當的操作方式與準確的媒體出口，使得紛呈且各具特色的眾多展覽活動，皆能有效地傳達給觀眾。如「丁雄泉回顧展—從狂狷豪邁到絢麗色彩」與「2010探索藝術展—KoKo自然」兩展，前者為本館重要的當代策劃展，後者為本館集十年藝術教育展發展經驗，所重新開創的指標性展覽。該兩展與「永遠的他鄉：高更」同時推出，本館在這三項展覽上同樣各取其特質進行主要媒體鋪陳，使得在開展期間，三項展覽的媒體報導量多且趨近平衡，整體呈現展覽熱門、專業又多樣的訊息狀態。

「2010台北雙年展」備受期待，固然有本館成立「雙年展暨國際計畫辦公室」後首度操持台北雙年展的前因，另一方面更在策展人為展覽拿捏了一個「反視」自身的標竿。

在媒體的具體呈現上，當展覽「反視」自身結構時，媒體報導頗容易流於零散的浮面，甚至追逐報導展覽中某些藝術行動（例如館長的選拔、藝術家陪觀眾回家）的行為面，易忽略實質面。上述問題指出台北雙年展（甚至整個美術館）必須面對專業界與觀眾訊息需求的落差，這現象雖存在多年，但在2010年中更顯得突出，其因在於本次展覽內在外在、特性的必然。所幸本館採取專業媒體深度報導模式，搭配大眾媒體報導的進行，讓「2010台北雙年展」在多年基礎上仍能維持一定的關注度。

此外，展覽同時與《國際前鋒論壇報》進行廣告合作，安排在香港赤臘角國際機場、新加坡樟宜國際機場，以及開展期間亞洲飛往台北的班機上提供訊息；其中也包括在「台北藝術博覽會」國際訪客的資訊提供，隨同該報發送大幅廣告。在雙年展的行銷上，本館已漸漸走到一個專業與大眾、國際與國內諸多軌道重新檢視的時刻。



繼2009年全年參觀人數首破百萬，2010年總參觀人數124萬，因應公關行銷工作的增加，本館公關工作上也進行了組織的若干調整因應。以結合短期人力的方式重組，重新採用「單一媒體聯絡人」制度，並由專人專責媒體合作及企業贊助事務。同時，近兩年試行的「發言人」制度有其效果，往後可朝常設發展，建立慣由公關小組召集人擔任發言人的制度，統一對外發言並進行危機處理事務，持續培養適當的專才。

此外，隨著美術館參觀人數增加的掌聲，在肯定中亦夾雜著質疑聲浪，此在2010年達到另一高峰。藝術家陳界仁公開質疑北美館過度商業化的傾向，亦質疑館方的中國當代藝術政策，聚焦於策展學術性的足夠與否，以及與中國當代藝術的交流是否對台灣與其他文化之當代藝術產生排擠效應等。這些質疑的確是公共美術館應嚴肅面對者，也必然是往後美術館所必須因應、反思，甚至主導走向的重要課題，惟這些議題的溝通並非朝夕可蹴，尚須仰賴更多持續的溝通與具體作為。☞☞

附錄

興館簡史

- 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。
- 1977 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館址。基地面積6,200坪(24169.8平方公尺)。
- 1978 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。
- 1995.9 張振宇先生接任第二任館長。
- 1996.6 前任張館長卸職、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，臺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，臺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。
- 2010.3.1 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。

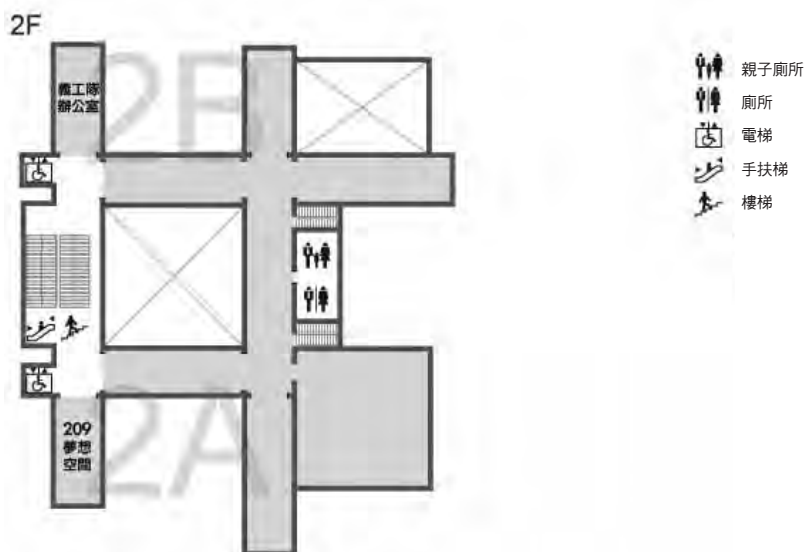
館內挑高開闊之大廳，約9米，四周牆面設計使用大片玻璃帷幕，中樞內庭承接自然光源，溫暖而明亮，光影隨時間移動而變化，顯現出自然生動之特質。各樓層對稱突出且挑高懸空之展覽室，建立耳目一新之觀賞藝術品空間，其向外大型觀景窗又可遠眺環視圓山周遭景物，左側臨向素有國道之稱的中山北路，行道蒼綠蔭，增添館舍風情。

樓面示意

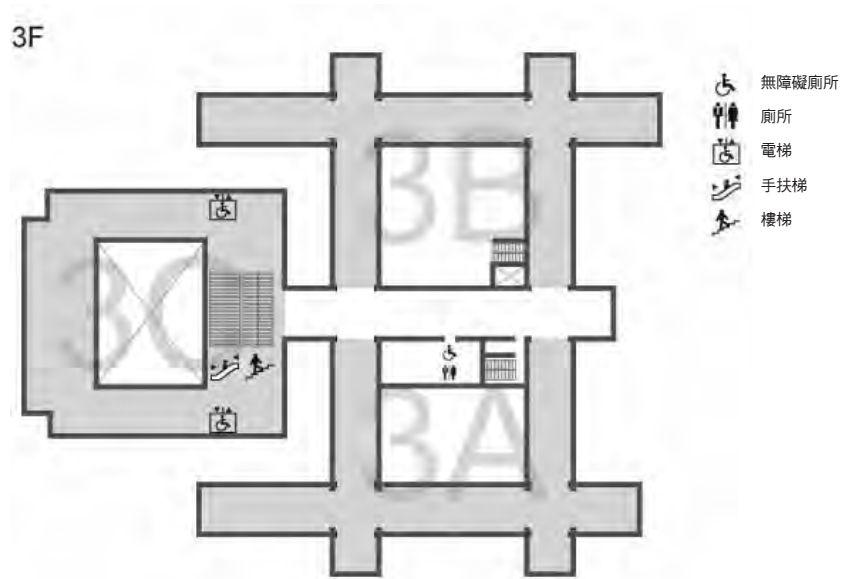
一樓 | 館舍入口大廳為公共服務區。環展場左右方及前方，則規劃三處雕塑中庭。一樓（1A、1B展覽室）為高6公尺之大牆面及三層樓高挑空之大型空間，主要作為舉辦國內外重要大型展覽之用。



二樓 | 二樓為美術館典藏品常設展示空間（2A、2B展覽室）。整體空間以美術史架構或不同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。

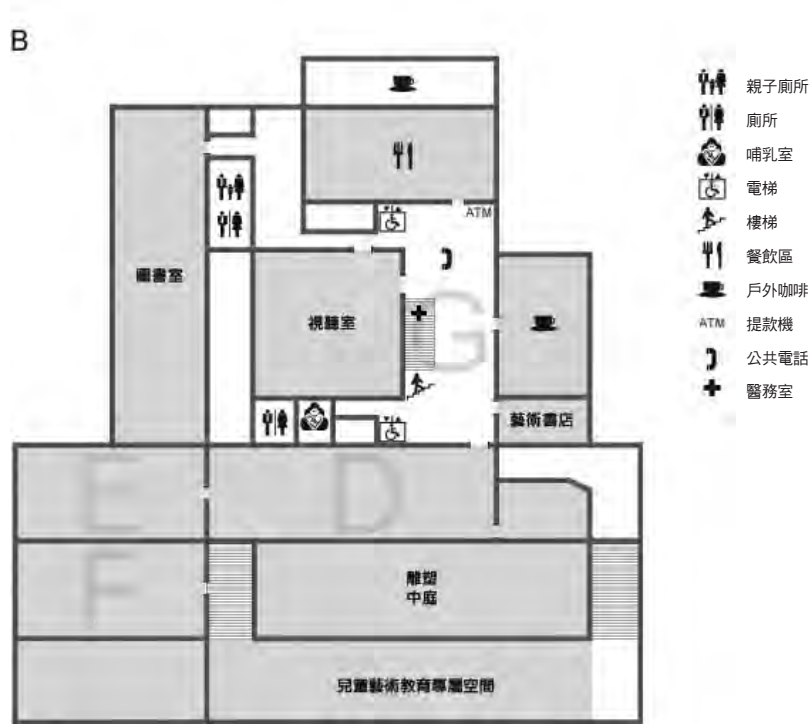


三樓 | 三樓（3A、3B、3C展覽室）展場呈雙十字交錯，立體管狀架構結合自然光線，視野良好。主要舉辦辦理主題性展覽之用。



地下室 | 劃分為D、E、F展覽室及兒童藝術教育專屬空間。

D、E、F展覽室，主要提供年輕藝術創作者申請展出之用，或舉辦大型競賽展，團體展等。



服務設施

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。

地下樓則分別設有圖書室、視聽室、藝術書店及餐飲區，提供參觀民眾閱覽、查詢、聽講參觀後小憩及餐飲服務。

對外服務

1. 導覽 | 當期展覽規劃有現場導覽，依參觀對象分為特殊教育導覽、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G區有專業藝術圖書閱覽室，其中藏書46,899冊供讀者閱覽。並設有中型多媒體會議室，不定期舉行專家論壇。服務時間：9:30~17:00。

3. 主題餐廳 | 位於地下二樓，由專業料理團隊Cosi o Cosi（闊喜窩小館）提供義式套餐與輕食服務。服務時間：10:30~20:00

4. 消費 | 一樓大廳右側為禮品店，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、藝術專業、普羅書籍、視聽商品等。服務時間：9:30~17:00

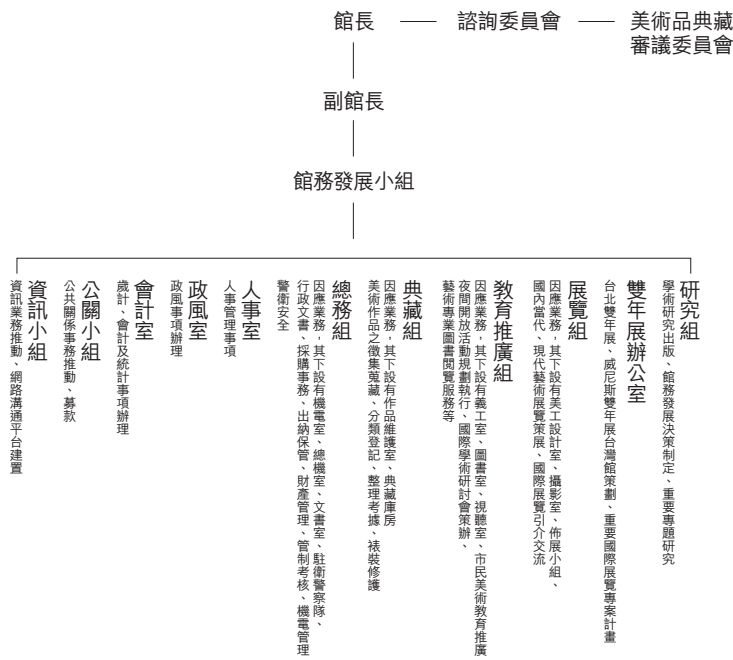
人員組織

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。另為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。

本館現有員額為職員71人、約僱6人、駐衛警26人、技工及工友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～週日上午9:30至下午17:30，週一休館，週六延長至20:30

票價 (特展除外)

全 票 每張新台幣30元。

優待票 每張新台幣15元。

65歲以上，18歲以下免費參觀。

夜間開放時段 週六17:30至20:30全民免費參觀。

交通資訊 除自行開車外，亦可搭乘捷運與公車。

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、47、208、216、217、218、220、224、247、260、268、277、279、287、294、308、310、612、中山線、台北-金山、台北-三芝至臺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
2001	317,534,799	34,586,400	11%	25,200,000	8%
2002	289,795,453	39,549,634	14%	25,200,000	9%
2003	274,571,920	35,113,095	13%	25,200,000	9%
2004	235,652,007	32,077,300	14%	20,200,000	9%
2005	210,394,292	33,238,949	16%	19,998,000	10%
2006	243,473,811	30,238,292	12%	20,000,000	8%
2007	252,755,182	34,265,092	14%	38,000,000	15%
2008	321,663,387	59,117,762	18%	40,000,000	12%
2009	305,937,704	67,649,815	22%	40,000,000	8%
2010	396,843,930	92,549,765	23%	40,000,000	10%

備註：展覽經費統計不含人事費

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、2010年本館預算部份							
公-1	美術館全館展場設施先期規劃案	300萬	250萬	規劃中	太一國際工程設計有限公司	224萬元	已於100年6月30日執行完畢
公-2	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	2,000萬	與南進門工程併計(約工程費5.6%)	已完工	長薪室內裝修有限公司	1,645萬6,498元	已完工驗收完畢
公-3	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	37萬	已完工	銘台營造有限公司	444萬9,302元	已完工驗收完畢
公-4	美術館會議室更新工程	150萬	9.3萬	已完成	紫映室內裝修工程有限公司	134萬7247元	已完工驗收完畢

→

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	美術館全館外牆粉刷工程	400萬	9,995萬	已完成	瑞磷實業有限公司	203萬7,042元	已完工驗收完畢
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	已完工	鴻原工程實業	224萬2,000元	已完工驗收完畢
獎-2	本館地下2樓部份廁所整修案	170萬	9.8萬	已完工	房日美裝修設計有限公司	138萬5,975元	已完工驗收完畢
獎-3	美術教室整修案	360萬9.9萬	已完工	開平營造工程股份有限公司	283萬	已完工驗收完畢	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	已完成	百辰工程股份有限公司	517萬2,845元	已完工驗收完畢
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	-	已完成	十圖企業有限公司	252萬元	本案為租賃案，分5年共20期償付
補-3	本館展場內，溫溼度控制設施改善方案	300萬	10萬	已完工	大群環控系統股份有限公司	279萬2,396元	已完工驗收完畢

其他：1. 視聽室設備整建：本館視聽室設備為因應國際花卉博覽會之需求，進行視聽室設備整建，改善會議多功能設備、影像記錄設備，並架設15,000流明投影機，以利各類教育推廣活動更加順利完善。

2. 全館建築物空間中英文指標，及配合花博會展覽場指標系統更新改善案，已完成採購驗收結算。

3. 各式氣體偵測器採購案，已完成採購驗收結算。

4. 景觀環境整建暨管理維護規劃設計委託案，為中央政府補助案。已於100年1月10日完成期末審查，預計100年2月底前可完成驗收結算並辦理結案。

分類號	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
F0688	攝影	鄧南光	1907-1971	酒室風情	1950	數位輸出	42.3 x 32 cm	鄧世光捐贈
F0689	攝影	鄧南光	1907-1971	女挑夫	1960	數位輸出	30 x 47.5 cm	鄧世光捐贈
F0690	攝影	鄧南光	1907-1971	林絲緞-1	1960	數位輸出	30.5 x 47.5 cm	鄧世光捐贈
F0691	攝影	鄧南光	1907-1971	林絲緞-2	1960	數位輸出	47.5 x 30 cm	鄧世光捐贈
F0692	攝影	鄧南光	1907-1971	林絲緞-3	1960	數位輸出	47.5 x 30.5 cm	鄧世光捐贈
F0693	攝影	鄧南光	1907-1971	東京速寫-摩登仕女2	1930-1935	數位輸出	31 x 47.5 cm	鄧世光捐贈
F0694	攝影	鄧南光	1907-1971	東京速寫-觀賞風景照仕女	1930-1935	數位輸出	47.5 x 30.5 cm	鄧世光捐贈
F0695	攝影	鄧南光	1907-1971	採花-台北草山	1938	數位輸出	30.5 x 47.5 cm	鄧世光捐贈
F0696	攝影	鄧南光	1907-1971	淡水河畔-渡頭	1940	數位輸出	30.5 x 47.5 cm	鄧世光捐贈
F0697	攝影	鄧南光	1907-1971	九份盲女	1960	數位輸出	29.5 x 47.5 cm	鄧世光捐贈
F0698	攝影	鄧南光	1907-1971	無題	1950	數位輸出	30.5 x 47.5 cm	鄧世光捐贈
F0699	攝影	鄧南光	1907-1971	日月潭邵族	1940	數位輸出	30.5 x 47.5 cm	鄧世光捐贈
F0700	攝影	鄧南光	1907-1971	學校運動會	1940-1942	數位輸出	30.5 x 47.5 cm	鄧世光捐贈
F0701	攝影	鄧南光	1907-1971	平安戲-北埔	1935	數位輸出	31.5 x 47.5 cm	鄧世光捐贈
F0702	攝影	鄧南光	1907-1971	海女	1930-1935	數位輸出	47.5 x 30.5 cm	鄧世光捐贈
F0703	攝影	鄧南光	1907-1971	建築工地	1930-1935	數位輸出	30.5 x 47.5 cm	鄧世光捐贈
F0704	攝影	鄧南光	1907-1971	東京速寫-街道遊戲	1930-1935	數位輸出	47.5 x 30 cm	鄧世光捐贈
F0705	攝影	鄧南光	1907-1971	東京速寫-報攤	1930-1935	數位輸出	24 x 38 cm	鄧世光捐贈
F0706	攝影	鄧南光	1907-1971	寫生	1960	數位輸出	47.5 x 30 cm	鄧世光捐贈

分類號	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
F0707	攝影	鄧南光	1907-1971	台北市中華路	1950	數位輸出	23.5 x 38 cm	鄧世光捐贈
F0708	攝影	張才	1916-1994	鳥瞰電車道	1942-1946	銀鹽相紙	17 x 13 cm	蒐購
F0709	攝影	張才	1916-1994	跑馬廳	1943	銀鹽相紙	14 x 17.5 cm	蒐購
F0710	攝影	張才	1916-1994	惠羅洋貨公司	1942-1946	銀鹽相紙	12.5 x 18.5 cm	蒐購
F0711	攝影	張才	1916-1994	時髦女子逛百貨	1944	銀鹽相紙	13.5 x 19.5 cm	蒐購
F0712	攝影	張才	1916-1994	阿兵哥與女郎	1942-1946	銀鹽相紙	13.5 x 21 cm	蒐購
F0713	攝影	張才	1916-1994	賣茶	1942-1946	銀鹽相紙	13.5 x 15.5 cm	蒐購
F0714	攝影	張才	1916-1994	豬肉攤	1942-1946	銀鹽相紙	17 x 23.5 cm	蒐購
F0715	攝影	張才	1916-1994	大眾爺邊境-扛虎頭截	1956-	銀鹽相紙	29.5 x 22.5 cm	蒐購
F0716	攝影	張才	1916-1994	日正當中	1947	銀鹽相紙	35 x 24.5 cm	蒐購
F0717	攝影	張才	1916-1994	海濱少女之一	1947	銀鹽相紙	22 x 29 cm	蒐購
F0718	攝影	李鳴鵬	1922-	台北橋	1947	銀鹽相紙	5 x 5 cm	蒐購
F0719	攝影	李鳴鵬	1922-	台北中山橋	1947	銀鹽相紙	5 x 5 cm	蒐購
F0720	攝影	李鳴鵬	1922-	圓山周邊	1947	銀鹽相紙	5 x 5 cm	蒐購
F0721	攝影	李鳴鵬	1922-	城門	1948	銀鹽相紙	5 x 5 cm	蒐購
F0722	攝影	李鳴鵬	1922-	總統府	1949	銀鹽相紙	5 x 5 cm	蒐購
F0723	攝影	李鳴鵬	1922-	基隆河畔(台北中山橋下的河岸邊)	1950	銀鹽相紙	22.5 x 23 cm	蒐購
F0724	攝影	李鳴鵬	1922-	新北投車站	1950	銀鹽相紙	23 x 23 cm	蒐購
F0725	攝影	李鳴鵬	1922-	台北車站	1947	銀鹽相紙	23.5 x 28.5 cm	蒐購

分類號	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
F0726	攝影	李鳴鵬	1922-	先總統蔣中正	1948	銀鹽相紙	23.5 x 18.5 cm	蒐購
F0727	攝影	李鳴鵬	1922-	賣冰淇淋	1948	銀鹽相紙	23.5 x 18.5 cm	蒐購
F0728	攝影	李鳴鵬	1922-	煙販	1946	銀鹽相紙	23.5 x 18.5 cm	蒐購
F0729	攝影	李鳴鵬	1922-	華西街(萬華)-1	1954	銀鹽相紙	24.5 x 29.5 cm	蒐購
F0730	攝影	李鳴鵬	1922-	華西街(萬華)-2	1954	銀鹽相紙	24.5 x 29.5 cm	蒐購
F0731	攝影	李鳴鵬	1922-	小樂園應店家開幕演奏	1946	銀鹽相紙	28.5 x 23.5 cm	蒐購
F0732	攝影	李鳴鵬	1922-	人體	1950	銀鹽相紙	25 x 23.5 cm	蒐購
F0733	攝影	李鳴鵬	1922-	渡船頭	1950	銀鹽相紙	29.5 x 24 cm	蒐購
F0734	攝影	李鳴鵬	1922-	渡船口女子	1950	銀鹽相紙	34.5 x 24 cm	蒐購
F0735	攝影	李鳴鵬	1922-	碧潭吊橋	1948	銀鹽相紙	35 x 29.5 cm	蒐購
F0736	攝影	李鳴鵬	1922-	頑童(台北西門國小)	1953	銀鹽相紙	39.5 x 49.5 cm	蒐購
F0737	攝影	王信	1941-	「蘭嶼·再見」第一部	1974-1975	銀鹽相紙	25.5 x 30.5 cm (x33)	蒐購
F0738	攝影	李鳴鵬	1922-	街景	1948	銀鹽相紙	5.5 x 5.3 cm	李鳴鵬捐贈
F0739	攝影	李鳴鵬	1922-	植物園	1947	銀鹽相紙	5.2 x 5.2 cm	李鳴鵬捐贈
F0740	攝影	李鳴鵬	1922-	柑仔店	1947	銀鹽相紙	5.2 x 5.2 cm	李鳴鵬捐贈
F0741	攝影	李鳴鵬	1922-	淡水沙崙海邊	1948	銀鹽相紙	23.5 x 18 cm	李鳴鵬捐贈
F0742	攝影	張才	1916-1994	三峽豬公系列-21	1950s	銀鹽相紙	36 x 27 cm	夏綠原國際有限公司捐贈
F0743	攝影	張照堂	1943-	張才與妻子張寶鳳女士	1992	銀鹽相紙	16 x 23.5 cm	夏綠原國際有限公司捐贈
F0744	攝影	王信	1941-	「蘭嶼·再見」第二部	1974-1975	銀鹽相紙	25.5 x 30.5 cm (x30)	王信捐贈

分類號	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
I0553	水墨	鄭善禧	1932-	虎風陣發百業興壯圖大 展迎庚寅	2009	彩墨、紙	65 x 50 cm	蒐購
M0198	綜合媒材	袁廣鳴	1965-	逝去中的風景-經過	2007	錄像作品	空間裝置	蒐購
M0199	綜合媒材	謝鴻均	1961-	陰性空間之一	2002	複合媒材、紙	149.5 x 105 cm	蒐購
M0200	綜合媒材	蔡明亮	1957-	是夢	2007	錄像裝置、電影院沙發椅	21分54秒	蒐購
M0201	綜合媒材	莊普	1947-	六月裡的後花園	1996	綜合媒材、裝置作品	直徑450 cm, 高10cm	蒐購
M0202	綜合媒材	姚瑞中	1969-	世外塵-天長地久(臨沈周「廬山高圖」)	2010	原子筆、簽字筆、金箔、紙	197 x 81 cm	蒐購
M0203	綜合媒材	姚瑞中	1969-	世外塵-超人累了(臨黃公望「天池石壁圖」)	2010	原子筆、簽字筆、金箔、紙	197 x 81 cm	蒐購
M0204	綜合媒材	莊普	1947-	在遼闊的打呼聲中	2005	裝置作品	空間裝置	莊普捐贈
M0205	綜合媒材	陳界仁	1960-	軍法局	2007-2008	錄像裝置作品	錄像裝置	蒐購
M0206	綜合媒材	陳界仁	1960-	帝國邊界I	2008-2009	錄像裝置作品	錄像裝置	蒐購
O0683	油畫	賴傳鑑	1926-	五月	1961	油彩、木板	53 x 72.5 cm	蒐購
O0684	油畫	賴傳鑑	1926-	庭園	1962	油彩、木板	80 x 65 cm	蒐購
O0685	油畫	賴傳鑑	1926-	立秋	1961	油彩、木板	65 x 91 cm	蒐購
O0686	油畫	賴傳鑑	1926-	山居(Summer)	1962	油彩、木板	80 x 116.7 cm	蒐購
O0687	油畫	賴傳鑑	1926-	少女、貓、蝴蝶	1967	油彩、畫布	80 x 65 cm	蒐購
O0688	油畫	陳銀輝	1931-	報平安	2005	油彩、畫布	130 x 161 cm	蒐購
O0689	油畫	黨若洪	1975-	人物-自我-雨中射擊	2009	油彩、木板	122 x 366 cm	蒐購
O0690	油畫	葉竹盛	1946-	種子+F(8)	2007	色粉、壓克力顏料、油彩、畫布	259 x 194 cm	蒐購

分類號	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
O0691	油畫	葉竹盛	1946-	海洋・生態 (7)	2008	壓克力顏料、油彩、畫布	248 x 333.5 cm	蒐購
O0692	油畫	盧怡仲	1949-	夢蝶	2008	油彩、增厚劑、木板	194 x 130 x 10 cm	蒐購
O0693	油畫	盧怡仲	1949-	黃山	2008	油彩、增厚劑、木板	194 x 130 x 10 cm	蒐購
O0694	油畫	謝鴻均	1961-	游	2002	油彩、畫布	172.5 x 173 cm	蒐購
O0695	油畫	謝鴻均	1961	羈	2001	油彩、畫布	173 x 173 cm	蒐購
O0696	油畫	顏貽成	1955	自然圖錄(五)	2003	油彩、畫布	162 x 130 cm (x3)	蒐購
O0697	油畫	顏貽成	1955	自然圖錄(十一)	2003	油彩、畫布	162 x 130 cm (x3)	蒐購
O0698	油畫	葛倫 安德魯 波特	1972	收穫	2007	油彩、畫布	53 x 65 cm	葛倫 安德魯 波特 捐贈
O0699	油畫	陳銀輝	1931	哈族牧區	1991	油彩、畫布	112 x 145 cm	陳銀輝捐贈
O0700	油畫	賴傳鑑	1926	畫室 (4)	1997	油彩、畫布	88 x 113.5 cm	賴傳鑑捐贈
O0701	油畫	賴傳鑑	1926	春光鯉影	2005	油彩、畫布	99 x 79 cm	賴傳鑑捐贈
O0702	油畫	蔡蔭棠	1909-1998	漁船 (B)	1966	油彩、畫布	78.5 x 115.5 cm	蔡黃四妹捐贈
O0703	油畫	蔡蔭棠	1909-1998	農安街口(中山北路的晨光)	1955	油彩、木板	53 x 65 cm	蒐購
O0704	油畫	蔡蔭棠	1909-1998	港邊的老街	1955	油彩、木板	65 x 53 cm	蒐購
O0705	油畫	謝國鏞	1914-1975	庭園	1956	油彩、畫布	44.5 x 52.5 cm	蒐購
O0706	油畫	蘇憲法	1948	威尼斯映畫	2008	油彩、畫布	130 x 162 cm	蒐購
O0707	油畫	劉高興	1958	酷熱	2001	綜合媒材	122 x 244 cm	蒐購
O0708	油畫	劉高興	1958	八方穿過	2009	綜合媒材	60 x 240 cm	蒐購

分類號	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
O0709	油畫	楊仁明	1962	從黑水長出來的新植物-正發生中的新植物(三)	1992	油彩、畫布	100 x 130 cm	蒐購
O0710	油畫	楊仁明	1962	不安定的聯結-舍利子	2001	壓克力顏料、畫布	227 x 363 cm	蒐購
O0711	油畫	陳建榮	1972	傳動01-2	2001	壓克力顏料、綜合媒材、畫布	120 x 240 cm	蒐購
O0712	油畫	莊普	1947	表現之光	2008	壓克力顏料、畫布	130 x 194 cm	莊普捐贈
O0713	油畫	蘇憲法	1948	西門舊街	1999	油彩、畫布	72 x 100 cm	蘇憲法捐贈
O0714	油畫	劉高興	1958	十字路口	1994	油彩、畫布	130 x 194 cm	劉高興捐贈
O0715	油畫	洪天宇	1960	獻肚山三貌	2010	壓克力顏料、畫布	230 x 195 cm (x3)	蒐購
P0306	版畫	楊炯欅	1966	時光封印	2005	銅板蝕刻	50 x 50 cm (x12)	蒐購
Sk060	素描	謝鴻均	1961	裝粧/粧裝	1998	碳精筆、紙	115.5 x 118.5 cm (x2)	蒐購
Sk061	素描	蔡蔭棠	1909-1998	雙連天主堂 1	1961	蠟筆、畫紙	40 x 27 cm	蔡黃四妹捐贈
Sk062	素描	蔡蔭棠	1909-1998	雙連天主堂 2	1961	蠟筆、畫紙	40 x 27 cm	蔡黃四妹捐贈
Sk063	素描	蔡蔭棠	1909-1998	雙連天主堂 3	1961	蠟筆、畫紙	40 x 27 cm	蔡黃四妹捐贈

藏品借展

編號	借展單位	展覽名稱	提借日期	歸還日期
99-01	本館展覽組	「旅人・記憶：北美館典藏作品展」	99.3.3	99.8.16
99-02	桃園縣政府文化局	「洪通—原鄉美學」展	99.4.1	99.5.31
99-03	國立臺灣藝術大學	中國浙江美術館「傅狷夫書畫展」	99.4.9	99.5.31
99-04	國立臺灣大學藝術史研究所	陳進作品等共26件於館內研究	99.4.9	99.4.9
99-05	國立臺灣師範大學藝術史研究所	鄉原古統作品共6件於館內研究	99.6.15	99.6.15
99-06	本館展覽組	上海市上海美術館「臺灣行旅：台北市立美術館典藏品特展」	99.5.20	99.7.10
99-07	高雄市立美術館	「一即一切・林壽宇50年創作展」	99.5.5	99.9.30
99-08	高雄市立美術館	「我愛臺灣・更愛南臺灣—李明則」	99.4.15	99.6.15
99-09	臺北縣立鶯歌陶瓷博物館	「吳讓農紀念回顧展」	99.5.3	99.6.30
99-10	本館展覽組	「2010莊普地下藝術展」	99.5.18	99.6.9
99-11	本館展覽組	「人性迷宮：北美館典藏作品展」	99.6.7	99.8.10
99-12	國立勤益科技大學	臺中縣立屯區藝文中心「五彩繽紛的美育視界」	99.7.19	99.9.10
99-13	雙年展辦公室	「2010臺北雙年展」作品館長剪輯版製作拍片用	99.9.2	99.9.3
99-14	國立臺灣藝術大學	國父紀念館「臺藝大・跨世紀薪傳—教授創作展」	99.10.11	99.11.19
99-15	國立臺灣美術館	「流光・歲月・楊識宏—創作40年歷程展」	99.4.21	99.7.23
99-16	本館推廣組	「KoKo自然—探索藝術展」	99.11.25	100.6.5
99-17	倪再沁	臺北當代藝術館「媒體大哼：倪再沁特展」	99.12.21	100.2.13

圖檔借出 (館外)

編號	借片單位	提借日期	作品名稱
01	新工處	1.15	席德進《閑坐》等15件
02	康軒文教公司	2.2	楊恩生《洋蔥》等3件
03	康軒文教公司	2.2	林壽鎰《機車時代》等2件
04	中華郵政	2.26	蔡永《竹林初夏》等2件
05	國立空中大學	3.16	林玉山《歸途》等4件
06	桃園縣政府文化局	3.15	洪通《節日》1件
07	翰林出版事業股份有限公司	3.24	馬白水《河濱公園之春》等2件
08	日本醍醐書房	3.26	黃土水《水牛群像》等2件
09	樺舍文化事業有限公司	3.27	林玉山《雙牛圖》等5件
10	中央研究院	3.29	張李富《山居繪卷》1件
11	臺北藝術大學建築與古蹟保存所	3.31	黃土水《釋迦出山》1件
12	文建會文資處	4.9	黃土水《釋迦出山》等4件
13	人本教育基金會	4.12	江漢東《多子娘娘（三）》1件
14	高雄市立美術館	4.20	林壽宇《一一四》1件
15	高雄市立美術館	4.20	李明則《後紅里山水》1件
16	臺灣藝術大學	4.20	傅狷夫《柏》等5件
17	臺北自來水事業處	4.21	鄉原古統《北投溫泉》等4件
18	鶯歌陶瓷博物館	5.3	吳讓農《褐百流釉梅瓶》1件
19	龍騰文化事業	5.12	吳天章《蔣經國的五個時期》等12件

圖檔借出 (館外)

編號	借片單位	提借日期	作品名稱
20	翰林出版事業股份有限公司	5.12	郎靜山《仙山樓閣》等2件
21	香柏樹文化科技股份有限公司	5.27	馬電飛《老樹弄枝》等2件
22	樺舍文化事業有限公司	5.31	黃土水《水牛群像》1件
23	學學文創	6.21	陳澄波《夏日街景》等87件
24	光華雜誌	7.8	李鳴鵬《牧羊童》1件
25	宜蘭高中	7.21	郭東榮《化妝晚會》等5件
26	頑石創意	7.29	黃土水《水牛群像》等3件
27	國立勤益科技大學文創系	7.23	廖繼春《花園》等7件
28	中央研究院台灣史所	8.6	郭雪湖《南街殷賑》1件
29	南方畫廊	8.9	張炳堂《安平港景》1件
30	翰林出版股份有限公司	8.13	林智信《國劇化妝》等5件
31	政大人文研究中心	8.19	郎靜山《松陰隱高士》等85件
32	智慧藏	8.23	李銘盛《李石樵像》等7件
33	京城銀行	8.25	陳澄波《夏日街景》等2件
34	臺北市文獻會	8.27	郭雪湖《新霽》等8件
35	白鷺絲文教基金會	9.7	黃土水《水牛群像》等2件
36	翰林出版事業股份有限公司	9.14	梅丁衍《靜物》1件
37	京城銀行	9.20	廖繼春《有香蕉樹的院子》1件
38	學學文創	9.27	陳田稻《戲台後》等162件

編號	借片單位	提借日期	作品名稱
39	康軒文教公司	10.4	李惠芳《紅巾與銀鎖鍊》等5件
40	中華郵政	10.	楊三郎《臺北舊街》等12件
41	翰林出版事業股份有限公司	10.18	劉炳南《草嶺》等13件
42	劉怡孫先生	10.18	劉其偉《蘿茜畫像(I)》等21件
43	國立臺灣藝術大學	10.20	李石樵《田園樂》等20件
44	翰林出版事業股份有限公司	11.16	郎靜山《仙山樓閣》等2件
45	臺北市萬華社區大學	11.26	黃土水《釋迦出山》1件
46	日新國小	12.16	郭雪湖《南街殷賑》等2件
47	社教館	12.22	郭雪湖《南街殷賑》1件
48	二二八事件紀念基金會	12.23	廖繼春《有香蕉樹的院子》等4件
49	社教館	12.30	鄧南光《新店碧潭》等3件
50	樺舍文化事業股份有限公司	12.30	石川欽一郎《台北總督府》等2件

圖檔借出 (館內)

編號	借片組室	提借日期	作品名稱
01	公關室	3.16	江明賢《北港朝天宮》等8件
02	公關室	3.17	江兆申《遠居圖》等2件
03	公關室	4.13	李鳴鵬《望風懷想》等8件
04	公關室	5.20	丁雄泉《彩墨43》1件
05	公關室	10.18	齊白石《牽牛草蟲》等3件
06	公關室	10.26	陳界仁《失聲圖Ⅱ》1件

參觀人數

月份	全票	優待票	團體票	免票	特展	合計
1月	本月份特展售票，同時可免費參觀 本館其他展覽			16,295	70,370	86,665
2月	本月份特展售票，同時可免費參觀 本館其他展覽			20,311	105,647	125,958
3月	6,563	2,860	589	16,416	0	26,428
4月	9,899	4,803	2,092	13,656	0	30,450
5月	2,217	601	86	17,549	1,836	22,289
	本月份特展售票，同時可免費參觀 本館其他展覽					
6月	本月份特展售票，同時可免費參觀 本館其他展覽			18,543	24,420	42,963
7月	本月份特展售票，同時可免費參觀 本館其他展覽			17,698	100,728	118,426
8月	8月8日起特展售票，同時可免費參觀 本館其他展覽			23,155	105,350	128,505
9月	本月份特展售票，同時可免費參觀 本館其他展覽			26,379	84,900	111,279
10月	本月份特展售票，同時可免費參觀 本館其他展覽			68,543	0	68,543
11月	佈展作業致展覽縮減，免票參觀			304,765	2,578	307,343
12月	本月份特展售票，同時可免費參觀 本館其他展覽			202,943	32,998	235,932
合計	18,679	8,264	2,767	746,244	237,849	1,304,781

活動人數

項目 月份	演講會		賞析會		座談/研討會		重大節慶活動		圖書室	藝術鑑賞課程	
	場次	人數	場次	人數	場次	人數	場次	人數	人數	堂數	人數
1	0	0	2	286	0	0	0	0	822	0	0
2	1	1,000	0	0	0	0	0	0	935	0	0
3	1	500	0	0	4	1,043	1	500	1,017	0	0
4	1	80	4	423	1	250	0	0	1,014	0	0
5	0	0	3	287	1	82	0	0	1,140	0	0
6	1	80	4	738	0	0	0	0	1,226	0	0
7	4	843	5	596	0	0	0	0	1,927	4	225
8	3	878	3	297	0	0	0	0	1,619	8	462
9	5	1,199	1	132	0	0	0	0	1,159	8	547
10	7	779	3	196	3	282	0	0	1,187	0	0
11	3	1,582	3	179	1	88	0	0	1,112	0	0
12	3	693	5	345	0	0	1	800	1,346	0	0
合計	29	7,634	33	3,479	10	1,745	2	1,300	14,504	20	1,234

項目 月份	親子活動		209藝想空間		週六夜活動		週六夜間開館		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	2	243	8	494	0	0	5	2,416	1	45
2	1	112	0	0	1	250	4	2,490	0	0
3	4	98	3	117	2	280	4	940	1	30
4	2	46	14	375	3	350	5	2,525	7	1,196
5	0	0	3	97	2	300	4	795	3	110
6	0	0	3	86	2	500	4	1,722	2	170
7	34	1,166	0	0	2	420	5	3,692	2	160
8	13	955	20	4,316	2	350	4	3,224	2	138
9	0	0	10	2,552	2	250	4	3,461	2	138
10	13	280	31	5,132	2	250	5	1,275	0	0
11	11	163	14	2,660	2	300	4	6,350	0	0
12	18	542	6	5,211	0	0	4	3,908	0	0
合計	98	3,605	112	21,040	20	3,250	52	32,798	20	1,987

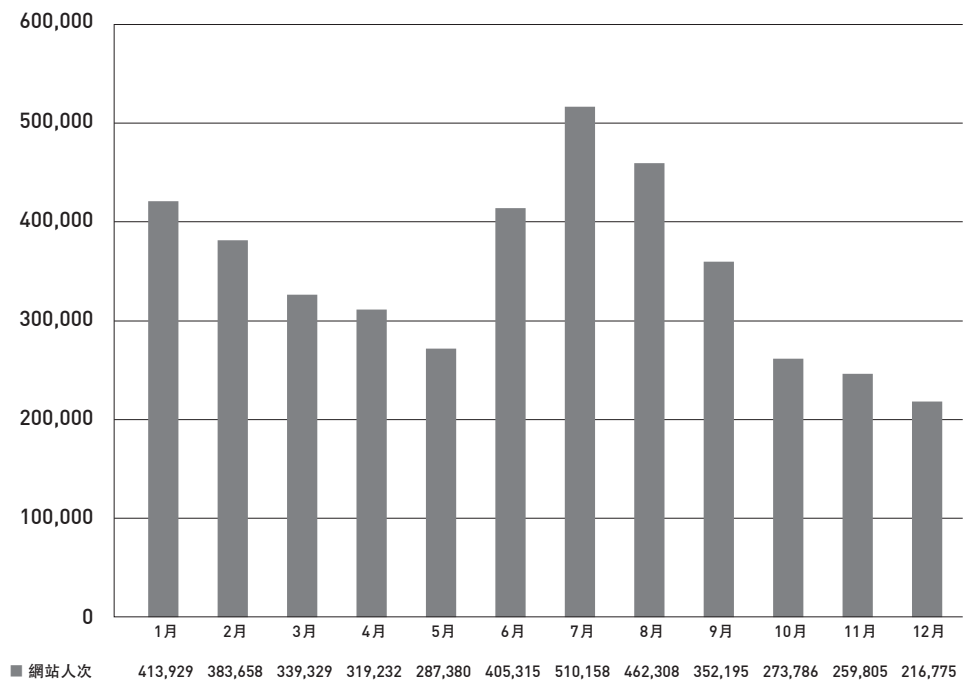
→

活動人數

項目 月份	現場導覽		語音導覽		育藝深遠		教育展			校長日	
	場次	人數	檔次	人數	場次	人數	參觀 人數	教學 場次	教學 人數	場次	人數
1	224	8,344	1	6,585	9	300	0	0	0	2	60
2	95	4,697	1	9,980	0	0	0	0	0	1	150
3	165	4,737	0	0	62	2,030	0	0	0	1	51
4	211	7,530	0	0	41	1,460	0	0	0	0	0
5	141	4,592	1	150	122	2,634	0	0	0	0	0
6	100	4,170	2	2,118	11	370	0	0	0	1	32
7	206	8,422	2	11,759	0	0	0	0	0	0	160
8	215	9,072	2	15,045	0	0	0	0	0	0	138
9	239	10,156	1	137,060	0	0	0	0	0	2	138
10	132	1,056	1	1,244	21	640	0	0	0	0	0
11	79	2,554	1	499	23	735	0	0	0	0	0
12	253	9,440	1	5,584	21	3,006	0	0	0	1	85
合計	2,060	74,770	13	66,670	310	11,175	0	0	0	6	378

項目 月份	里長日		教師日		義工隊歡喜計畫		青少年活動		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	1	29	0	0	1,096
2	0	0	0	0	2	62	0	0	1,142
3	0	0	2	108	0	0	0	0	626
4	0	0	0	0	0	0	0	0	523
5	0	0	1	100	0	0	1	8	440
6	0	0	5	494	0	0	0	0	651
7	1	95	2	120	1	21	0	0	831
8	0	0	2	140	0	0	0	0	849
9	0	0	1	78	0	0	0	0	1,037
10	0	0	2	131	0	0	1	60	889
11	0	0	0	0	0	0	0	0	1,938
12	0	0	1	100	0	0	0	0	1,379
合計	1	95	16	1,271	4	112	2	68	11,401

上網人次



* TFAM.museum 網站上網人次總數：4,235,515人次。

贊助補助

美術館之友聯誼會、宏達國際電子股份有限公司，贊助本館藝術教育推廣活動及宣傳經費。

北美館合作社，贊助本館研究出版及館務發展。

瑞士商瑞士信貸銀行Credit Suisse，贊助本館夜間開放活動及宣傳經費。

臺北市政府產業發展局、衛工處，補助本館南進門設計監造費。

法國在台協會、台北以色列經濟文化辦事處、美國文化中心、丹麥藝術協會(Danish Art Council)、德國國際關係研究中心(IFA)、行政院文化建設委員會、環境有限公司、環球印象國際有限公司，上列單位贊助本館年度展覽相關經費。

國際交流

- 1.06 周凱劇場基金會及中國大陸甘肅文化代表團一行人共16人來館參訪
- 1.13 捷克內政部次長梅嘉諾娃女士（Ms. Lenka Ptackova Melicharova）一行4人來訪；新加坡新聞通訊及藝術部次長駱偉漢（Mr. Lock Wai Hai）一行6人參訪
- 1.14 臺灣藝術大學蘇美玉教授陪同法國加來區博物館聯合會主席柯杜尼爾（Aude Cordonnier）來館訪問
- 1.19 國立台灣美術館劉羽葳及法國策展人何基·密契爾（Mr.Regis Michel）等4人來訪
- 1.22 布吉納法索外交部長游達（S.E.M. Bédouma Alain YODA）一行6人來訪
- 1.24 中國大陸雲南省昆明市教育考察團常委張紅萃一行24人來訪
- 2.09 中國大陸厚樸投資管理公司董事長暨高盛高華證券有限公司董事長方風雷一行5人來訪
- 2.10 美國古根漢美術館資深館員亞莉珊卓·毛若女士（Ms. Alexandra Munroe）來訪
- 3.10 甘比亞共和國外交部長奧斯邁·賈梅（H.E. Ousman Jammeh）伉儷一行3人來訪
- 3.18 南非約翰內斯堡金山大學藝術學院院長喬治·普魯登（Georges Pfruender）來訪
- 4.23 大陸北侖文教團局長袁俠一行10人來訪
- 4.30 阿拉伯青年全能發展議會（Arab Youth Council for Integrated Development）約旦代表杏德·哈里發（Mrs. Hind Al-Khalifat）伉儷來訪
- 5.02 美國德州聖安東尼（San Antonio）市文化事務辦公室主任菲立士·帕仲（Felix Padrón）一行3人來訪
- 5.21 日本小山登美夫畫廊（Tomio Koyama Gallery）負責人小山登美夫及藝術家蜷川實花來訪
- 6.29 前德國聯邦行政法院院長鈞特·甘策（Dr. Guenter Gaentzsch）伉儷一行9人來訪
- 7.16 澳洲人報（The Australian）國際版主編薛瑞登（Foreign News Editor Mr. Gregory Paul Sheridan）一行3人來訪
- 7.30 史瓦濟蘭王國國王恩史瓦帝三世陛下（H.M. K Mswati III）暨王妃一行來訪
- 8.13 貝里斯農漁部長蒙戴羅（Hon. Rene Jaime Montero）伉儷一行3人來訪
- 8.21 中國大陸寧波市鄞州區風景旅遊管理局一行24人來訪
- 8.30 史瓦濟蘭國王來館參觀
- 9.06 德國威查設計博物館（Vitra Design Museum）館長維格沙克（Alexander von Vegesack）等一行人來訪
- 10.21 中國大陸中央文史研究館書畫院藝術交流代表團一行15人來訪
- 10.25 澳大利亞辦事處與策展人林賽·強斯頓教授（Lindsay Johnston）（建築師、澳洲建築學會召集人、前澳洲新堡大學建築學院院長）來訪
- 11.05 美國紐約林肯中心電影學會（The Film Society of Lincoln Center）節目部主任理查·培納（Richard Pena）來訪
- 11.10 法國巴黎國立自然歷史博物館研究員亞妮絲·帕瑞特（Agnes Parent）與迪迪爾·朱利安-拉斐耶（Didier Julien-Laferrriere）2人來訪

→

- 11.22 日本東京都庭園美術館館長井關正昭（Masaaki Iseki）一行3人來訪
- 11.23 法國國立巴黎高等美術學院（Ecole Nationale Supérieure des Beaux-Arts）校長亨利-克勞·科索（Mr. Henry-Claude Cousseau）來訪
- 11.29 法國文化部藝術創作司監委讓馬克·裴弗斯特（Jean-Marc PREVOST）來訪
- 12.06 瑞典廣播電台（Sweden Radio）節目主持人高蘭·索蒙達爾（Goran Sommardal）來訪
- 12.09 巴西國會眾議員達希爾瓦（Hugo Leal Melo da Silva）與眾議員邱尼爾（Carlos Roberto Junior）來訪
- 12.13 中國大陸民主促進會中央委員會來訪
- 12.21 美國舊金山州立大學美術館館長馬克·傑森（Mark Johnson）來訪
- 12.31 諾魯共和國總統馬庫斯·史蒂芬（H.E. Marcus Stephen）一行7人來訪

2010年1月・共計13則－

- Taipei Fine Arts Award 2009. Taiwan News, January, 01, 2010, 19 Weekend.
- 周美惠(2010.01.04)。台北美術獎，銀彈振疲。聯合報，B2版大台北綜合新聞。
- 台北訊(2010.01.05)。北美館，郭奕臣等申請展。人間福報，7版藝文。
- 凌美雪(2010.01.06)。北美館館長謝小疆，傳接任北市文化局長。自由時報，D8版藝術文化。
- Gauguin exhibition planned. Taipei Times, January, 12, 2010, 24 Taiwan.
- 王澄娟(2010.01.15)。古又文，倫敦雪地詮釋新作。自由時報，D12版時尚名人。
- 報訊(2010.01.16)。美術館辦不分齡創作。蘋果日報，A6版要聞。
- 報訊(2010.01.17)。人人都愛蔡國強。聯合報，D2文化廣場。
- 趙瑜婷(2010.01.17)。謝小疆為兒童打造美展空間。國語日報，2版文教新聞。
- 阮慶岳(2010.01.19)。人人都愛蔡國強。聯合報，D2版文化廣場。
- Taipei Fine Arts Award 2009. Taipei Times, January, 20, 2010, 15 Style.
- Face Off Taipei Times, January, 22, 2010, 2 Taiwan.
- 報訊(2010.01.31)。6攝影師44件作品展。蘋果日報，A6版要聞。

2010年2月・共計28則－

- 徐亦橋(2010.02.02)。古又文手稿首度曝光。中國時報，E1版名人時尚。
- 凌美雪(2010.02.03)。馬元中效應：北市府發動員工報公帳看蔡國強展。自由時報，D8版藝術文化。
- 趙瑜婷(2010.02.03)。反思過度消費。國語日報，2版文教新聞。
- E Chen Exhibit opens. Taipei Times, February, 03, 2010, 3 Taiwan
- TFAM showcases work of young artist. The China Post, February, 03, 2010, 19 Local.
- Beyond Reality. Taipei Times, February, 03, 2010, 15 Style.
- 黃忠榮(2010.02.04)。市府公費動員員工，看蔡國強個展。自由時報，B6版北市新聞。
- 報訊(2010.02.04)。市府公費動員員工，看蔡國強個展。自由時報，B6版北市新聞。
- 林柏美(2010.02.04)。文化場館，春節開放時間不一。自由時報，B6版北市新聞。
- Wuderkammer – E Chen's Architecture and Art Installations' The China Post, February, 05, 2010, 4 Prime Calendar.
- Beyond Reality. The China Post, February, 05, 2010, 4 Prime Calendar.
- 報訊(2010.02.05)。築－陳逸堅建築及裝置藝術個展展訊，Taiwan News.
- 凌美雪(2010.02.09)。陳逸堅裝置作品，反諷物質文化。自由時報，D8版藝術文化。
- 吳垠慧(2010.02.09)。笑面虎 VS 招財虎，年畫展別苗頭。中國時報，A9版文化。
- 報訊(2010.02.09)。北美館贈虎年版畫。人間福報，7版藝文。
- 凌美雪(2010.02.10)。春節看藝術，喜請迎虎年。自由時報，D10版藝術文化。
- 徐亦橋(2010.02.11)。古又文3月北美館辦個展。中國時報，E1版名人時尚。
- Cai Guoqiang to hang out in TFAM. The China Post, February, 12, 2010, 4 Prime Calendar.
- 2010春節展演讓您藝猶未盡(2010.02.12)。基督教論壇報，28版藝文。
- Cai Guoqiang to hang out in TFAM. The China Post, January, 12, 2010, 4 Prime Calendar.
- 2010 New Year's Print and Prize Draw. Taiwan News, February, 12, 2010, 19 Weekend.
- WUDERKAMMER. Taiwan News, February, 19, 2010, 19 Weekend.
- Cai Guoqiang to hang out in TFAM. The China Post, January, 19, 2010, 7 Prime Calendar.
- Acclaimed exhibition at the TFAM successfully closed. The China Post, February, 22, 2010, Local.
- 報訊(2010.02.22)。鍾楚紅登台欣賞蔡國強展。蘋果日報，C2版娛樂。
- 邱瓊平(2010.02.26)。120場表演，免費饗宴。聯合報，B2版北市綜合新聞。
- 郭士樑(2010.02.26)。文化就在巷子裡，演出逾120場。人間福報，7版藝文。
- 吳垠慧(2010.02.27)。謝小疆，接掌北市文化局長。中國時報，A18版文化新聞。

2010年3月・共計23則－

- Breakthrough:Johan Ku Wearable Sculpture Exhibition'The China Post, March, 05, 2010, 4 Prime Calendar.
- 吳垠慧(2010.03.06)。博美館員工：沒志工開不了門。中國時報，A20版文化新聞。
- 吳垠慧(2010.03.10)。高堤耶與蕭畢諾，第二棒強打。中國時報，A9版文化新聞
- 吳垠慧(2010.03.10)。軟雕塑服裝，古又文跨進北美館。中國時報，A9版文化新聞。
- Memory of a Journey: Permanent Collection of TFAM'The China Post, March, 12, 2010, 4 Prime Calendar.
- 簡靜雯(2010.03.13)。破界，Beakingthrough。人間福報，B8版藝術人生。
- 陳若齡(2010.03.14)。軟雕塑，古又文破界。聯合報，B2版北市綜合新聞。
- 劉妍伶(2010.03.14)。李濤夫婦賞古又文服裝展。蘋果日報，C12版名人時尚。
- 報訊(2010.03.15)。北美館展古又文作品。蘋果日報，A3版要聞。
- 報訊(2010.03.16)。古又文服裝雕塑展。人間福報，7版藝文。
- Breakthrough: Johan Ku Wearable Sculpture Exhibition. Taipei Times, March, 17, 2010, 15 style.
- 黃啓菱(2010.03.18)。北美館，探索生命旅程。經濟日報，D1版流行時尚。
- Breakthrough Taiwan News, March, 19, 2010, 19 Weekend.
- Fashion wunderkind breaks boundaries. The China Post, March, 24, 2010, 10 Style & Luxury.
- Film's death and resurrection Taipei Times, March, 25, 2010, 13 Features&頭版。
- 吳垠慧(2010.03.26)。張才拍攝庶民，平實中展現力量。中國時報，A16版文化新聞。
- 趙瑜婷(2010.03.26)。北美館攝影展。國語日報，15版地方新聞。
- 周美惠(2010.03.26)。快門三劍客，張才攝影展。聯合報，B2版北市綜合新聞。
- 報訊(2010.03.26)。張才，拍下小人物故事。人間福報，7版藝文。
- 邱瓊平(2010.03.31)。北美館，未成年免費。聯合報，B版北市新聞。
- 報訊(2010.03.31)。北美館，18以下免票。人間福報，7版藝文。
- 徐亦橋(2010.03.31)。點子王攀頂，雲裳界颯台風。中國時報，A6版綜合新聞。
- 張才展訊，Taipei Times, March, 31, 2010, 15 Style.

2010年4月・共計7則－

- Image Map' uncovers Chang Tsai's heart. The China Post, April, 02, 1 Prime Time
- 袁世珮(2010.04.04)。Selina 胖了，雙下巴被問候。聯合報，C影視消費。
- 徐亦橋(2010.04.08)。尋找下一個古又文。中國時報，E2時尚。
- 報訊(2010.04.12)。18歲以下，北美館免費參加。人間福報，7藝文。
- 汪宜儒、林佩怡(2010.04.14)。世博台北文化周，七團隊上海獻藝。中國時報，A9版文化新聞。
- 方惠宗(2010.04.16)。時尚，我們的夢想。自由時報，F1 Fashion Boule。
- 凌美雪(2010.04.28)。藝術家籌錢拼湊台灣當代藝術視野。自由時報，D8文化藝術。

2010年5月・共計35則－

- 殷偵維(2010.05.01)。6朵牽牛花，繞出風味館。中國時報，C2北基宜花新聞。
- 報訊(2010.05.03)。油畫名家寫生展。蘋果日報，A4要聞。
- 黃驛淵(2010.05.03)。享精神、食糧，北市民幸福啦。聯合報，A9綜合。
- Image Map: Chang Tsai Retrospective Photography Exhibition'The China Post, May, 07, 4 Prime Calendar
- 報訊(2010.05.10)。即日起~6/6北美館〈意象地圖-張才攝影紀念展〉。Upaper，14版愛上臺北。
- 吳垠慧(2010.05.11)。時尚頑童與叛逆舞者。中國時報，A10版文化新聞。
- 何定照(2010.05.11)。高堤耶服裝展，木蘭飛彈來了。聯合報，B2版北市綜合新聞。
- 趙瑜婷(2010.05.15)。顛覆傳統。國語日報，2版文教新聞。
- 吳垠慧(2010.05.20)。丁雄泉，告別花花世界。中國時報，A12版文化新聞。
- Art from the Underground. The China Post, May, 21, 4 Prime Calendar.
- 趙瑜婷(2010.05.21)。打破藝術。國語日報，2版文教新聞。
- 吳垠慧(2010.05.23)。莊普地下藝術展，印象派。中國時報，A18版綜合新聞。

→

報紙報導索引

- 陶福媛(2010.05.24)。高第耶舞台裝，北美館展出。聯合報，C6版消費。
- 何定照(2010.05.25)。印象派名畫，北美館下月展出。Upaper，2版焦點。
- 陳威廷(2010.05.25)。畢卡索名畫來台。蘋果日報，A13版社會一瞬間。
- 郭書宏(2010.05.25)。北美館將展畢卡索等人畫作。人間福報，7版藝文。
- 吳啓綜(2010.05.25)。經典饗宴。國語日報，2版文教新聞。
- 何定照(2010.05.25)。33大師名作，下月台北見。聯合報，A11版話題。
- Stirring it up. Taipei Times, May, 26, 15 Style.
- Upstairs ,Downstairs. Taipei Times, May, 26, 頭版刊頭。
- 潘欣彤(2010.05.26)。北市文創元年，發掘金鑽獎人才。中國時報，C2版北基宜花新聞。
- 黃詩芬(2010.05.28)。北美館與法藍瓷共同引進，費城美術館經典展。中國時報，E3版消費。
- 徐亦橋(2010.05.28)。愛馬仕換女裝設計，Gaultier掰掰！中國時報，E1版名人時尚。
- Jean-Paul Gaultier / Regine Chopinot - Le Defile. Taiwan. Taiwan News, May, 28, 2010, 19 Weekend.
- Le Defile ' blends fashion, dance. The China Post, May, 28, 2010, Prime Time.
- 方惠宗(2010.05.28)。時尚頑童高第耶請辭Hermes總監。自由時報，D12版時尚名人。
- 古明弘(2010.05.29)。高堤耶時尚展前衛蔡淑臻溫昇豪朝聖。自由時報，D8版時尚名人。
- 陶福媛(2010.05.29)。時尚頑童服裝展，嘲諷奢華。聯合報，B2版北市綜合新聞。
- Costumes of 1980s French dancers on exhibit at TFAM. Taiwan News, May, 29, 2010, 3 Taiwan.
- 陳慧明(2010.05.29)。北美館搞時尚，炫Gaultier舞衣。蘋果日報，C20版名人時尚。
- 吳垠慧(2010.05.29)。高堤耶+蕭畢諾，服裝秀搞怪演出。中國時報，A16版文化新聞。
- 報訊(2010.05.30)。時尚與舞蹈跨界展。蘋果日報，A4版要聞。
- 黃玉蓮(2010.05.30)。北美館時尚朝聖。自由時報，E11版城市找樂子。
- 報訊(2010.05.05/30~6/6)。重要藝文活動。聯合報，D2版文化廣場。
- 錢震宇(2010.05.30)。最夯景點，中正紀念堂5連霸。聯合報，B版北市運動。

2010年6月・共計42則－

- 凌美雪(2010.06.01)。高堤耶與蕭畢諾的美術館服裝秀。自由時報，D8版文化・藝術。
- Art from the Underground- Tsong Pu Solo Exhibition. Taiwan News, June, 04, 19 Weekend.
- 台灣旅行：拉開台北文化周帷幕(2010.06.04)。上海商報，20版上海新聞。
- 徐寧(2010.06.04)。台北市立美術館典藏品來滬。新聞晨報，B3版文化綜合。
- 張帆(2010.06.04)。滬舉行台北美術館典藏展。大公報，A16版海峽兩岸。
- 報訊(2010.06.05)。高堤耶旋風席捲全台。蘋果日報，C22版國際娛樂。
- 報訊(2010.06)。這一季，行旅在台灣。東方航空。
- 蔡淑芬(2010.06.08)。馬內到畢卡索，北美館展出。工商時報，E3版產業科技。
- 沈太白(2010.06.09)。台北文化周：雙城派對。時代報，29版藝文。
- 蕭平(2010.06.10)。台北市立美術館典藏品展出。文學報，2版綜合。
- Traditional Taiwanese treasures. GLOBAL TIMES, June, 11, 2010, 6 Culture.
- 林育淳(2010.06.11)。一場簡單卻深刻旅行邀約。聯合時報，7版麗都苑。
- Taiwan's tourist spots and gadgets. Expo Daily, June, 12, 2010, 5 Feature.
- 張帆(2010.06.16)。滬展台灣畫家筆下八景。大公報，A30版文化。
- 陳志豪(2010.06.18)。圓山站-美術館，免費接駁車。聯合報，B2版北市綜合新聞。
- 報訊(2010.06.18)。時尚頑童高堤耶與編舞家蕭畢諾舞台服裝展。聯合報，C7版藝文快訊。
- 魏兆汝(2010.06.19)。幻羽無影－時尚頑童高堤耶與編舞家蕭畢諾舞台服裝展。自由時報，D5版全頁廣告。
- 吳垠慧(2010.06.19)。馬內到畢卡索，北美館經典展開箱。中國時報，C4版文化新聞。
- 湛淑婷(2010.06.19)。大師作品來臺。國語日報，2版文教新聞。
- Masterpieces displayed. Taiwan News, June, 19, 2010, 頭版。
- World masterpieces. The China Post, June, 19, 2010, 16 Local.

- 蔡淑芬(2010.06.19)。畢卡索畫作運抵北美館。工商時報，A16版商情資訊。
- 陳正興(2010.06.19)。經典畫作，北美將展出。人間福報，A3版綜合/社區。
- 周美惠(2010.06.19)。畢卡索妻女，國王情婦 齊聚北美館。聯合報，A12版文化。
- 周美惠(2010.06.19)。掃金融陰霾，畢女郎身價高貴。聯合報，A12版文化。
- 張華玲(2010.06.19-22)。幻羽舞影舞台服裝展，展至8月15日。基督教論壇報，藝文13版。
- 林明瑋(2010.06.22)。陳庭妮看Gaultier展，開心再沾時尚。蘋果日報，C12版名人時尚。
- 凌美雪(2010.06.23)。從日出到水牛，台灣近代藝術郵票惜未計畫性發行。自由時報，D8版文化藝術。
- 黃詩芬(2010.06.23)。北美館重現19至20世紀經典繪畫史。中國時報，C4版文化新聞。
- From Manet to Picasso's universes. The China Post, June, 25, 2010, 2 Prime Happenings.
- 報訊(2010.06.22-25)。幻羽舞影—時尚頑童高堤耶與編舞家蕭畢諾舞台服裝展。交叉路。
- 周美惠(2010.06.26)。費城美術館經典展，就在北美館。聯合報，A18版話題。
- 黃彥程(2010.06.26)。文化快遞仲夏與民同樂。工商時報，A16版企業商機。
- 報訊(2010.06.26)。馬內到畢卡索，費城美術館名作展。中國時報，C1版北部都會綜合。
- 林欣誼(2010.06.26)。馬內到畢卡索，費城美術館名作展。中國時報，C4版文化新聞。
- 林欣誼(2010.06.26)。莫內迷睡蓮，雷諾瓦的粉嫩女孩。中國時報，C4版文化新聞。
- 周美惠(2010.06.26-27)。費城美術館經典，驚艷登場。Upaper，2版焦點。
- 祁玲(2010.06.28)。馬爹利贊助費城美術館經典展。聯合報，C6版消費。
- 周美惠(2010.06.28)。今天的經典，曾是昨天的前衛。聯合報，A7版話題。
- 周美惠(2010.06.28)。費城美術館，搬進整座中國古廟。聯合報，A7版話題。
- 吳垠慧(2010.06.30)。馬諦斯用色很跳，活力有童趣。中國時報，A12版文化新聞。
- 郭書宏(2010.06.30)。馬內到畢卡索，北美館經典展。人間福報，7版藝文。

2010年7月・共計36則－

- 周美惠(2010.07.01)。爭議的馬內，躍然紙上的卡門。聯合報，A7版話題。
- 報訊(2010.07.02)。穿條紋衣看展優惠。蘋果日報，A4版要聞。
- 馬內到畢卡索—費城美術館經典展(2010.07.02-04)。交叉路，頭版。
- 報訊(2010.07.05)。台北美術獎，線上報名。聯合報，B2版北市綜合新聞。
- 周美惠(2010.07.06)。法蘭瓷總裁，解構費城展畫作。聯合報，A6版生活。
- 王遠茂(2010.07.06)。這件妳敢穿嗎。中國時報，A4版政治綜合。
- 林政忠(2010.07.06)。郝說他最強，蘇：不重要。聯合報，B版北市運動。
- 陳環民(2010.07.06)。蘇貞昌：強烈感受到市民想改變。自由時報，A4版政治新聞。
- Obras maestras del PMOA en museo local. Noticias, July, 07, 2010, 3 Pagina.
- 吳垠慧(2010.07.07)。畢卡索影響，年少米羅很「立體」。中國時報，A16版文化新聞。
- 王郁惠(2010.07.08)。娜姊大雛奶，張韶涵當墊肩。聯合報，C3版火星線。
- 張鈺玲(2010.07.08)。張韶涵演唱會造型，取經高堤耶設計。自由時報，D8版時尚名人。
- 周美惠(2010.07.08)。莫內日本橋，厚敷流動光景。聯合報，A8版文化。
- 林明瑋(2010.07.09)。法蘭瓷詮釋大師畫作。蘋果日報，C21版名人時尚。
- 報訊(2010.07.10)。高堤耶魅力橫掃北美館。蘋果日報，國際娛樂。
- 黃詩芬(2010.07.10)。法蘭瓷總裁陳立恆：「跟著大師，讓品牌價值提升」。中國時報，A16版文化新聞。
- 報訊(2010.07.12)。馬內到畢卡索—費城美術館經典展。人間福報，14版縱橫古今。
- 蔡淑芬(2010.07.12)。費城美術館系列，法藍瓷重現經典。工商時報，C6版活動訊息。
- 蘇健忠(2010.07.12)。珍藏經典畫作，法藍瓷打造立體美。聯合報，C6版消費。
- 蔡淑芬(2010.07.13)。詮釋大師名畫，法藍瓷再升級。工商時報，A14版文化創意。
- 趙瑜婷(2010.07.14)。兒童設計服裝，做成立體雕塑品。國語日報，兒童新聞。
- 吳垠慧(2010.07.14)。費城美術館名畫賞析系列：與立體派對話。中國時報，A11版文化新聞。
- What's the big idea? TAIPEI TIME, July, 14, 2010, 15 Style.

→

報紙報導索引

- 周美惠(2010.07.15)。現代藝術之父，塞尚啟發野獸派。聯合報，A5版話題。
- 報訊(2010.07.16)。高堤耶與蕭畢諾舞台服裝展。自由時報，E26版周末生活。
- 周美惠(2010.07.16)。舞動蓬蓬裙，踏進寶加世界。聯合報，A12版話題。
- Taipei Fine Arts Museum. Taipei News, July, 16, 2010, Weekend.
- 報訊(2010.07.17)。法藍瓷不惜重金引進「馬內到畢卡索-費城美術館經典展」。蘋果日報，副刊。
- 祁玲(2010.07.17)。法藍瓷打造立體美，大師躍然陶瓷上。聯合報，13版藝文賞析。
- 黃驥淵(2010.07.18)。新生高封濱江，車堵長春匝道。聯合報，B版北市運動。
- 報訊(2010.07.19)。寶加的芭蕾舞課。人間福報，14版縱橫古今。
- 莊琇閔(2010.07.19)。北美館繪本導賞，娃娃愛說笑。聯合報，北市綜合新聞。
- 吳垠慧(2010.07.21)。費城美術館名畫賞析系列：與畢卡索對話。中國時報，A15版文化新聞。
- 周美惠(2010.07.22)。費城展，雷捷抽象構圖，歌頌機械美學。聯合報，A7版文化。
- 黃詩芬(2010.07.22)。名家講座領航，大師級的饗宴。中國時報，A14版綜合新聞。
- 報訊(2010.07.23)。Jean-Paul Gaultier/Regin Chopinot- Le Defile. Taiwan News, Weekend.
- 曾吉松(2010.07.23)。費城展，牽小手看畫，塗壓裱框競標。聯合報，A8版話題。
- Manet to Picasso. Taiwan News, July, 23, 2010, Weekend.
- 祁玲(2010.07.24)。夢迴之間，費城美術館經典系列。聯合報，藝文賞析。
- 報訊(2010.07.24)。室內消暑最in妙招。中國時報，專輯11。
- 報訊(2010.07.25)。時尚與表演藝術，跨界魅力延燒全台。蘋果日報，名人時尚。
- 鄭秋霜(2010.07.26)。費城美術館經典展來了。經濟日報，C9版文化創意。
- 報訊(2010.07.26)。馬內到畢卡索-費城美術館經典展。人間福報，14版縱橫古今。
- 蔡淑芬(2010.07.28)。法藍瓷培養孩子美學，以舞識畫。工商時報，C4版活動訊息。
- 報訊(2010.07.29)。費城展在北美館。聯合報，A12版話題。
- 陳佳汝(2010.07.29-08.04)。時尚頑童高堤耶的離經叛道服裝。玉山周報，藝文視窗。

2010年8月・共計44則

- 小喬(2010.8月上)。高堤耶的阿嬤大內褲，80年代的反叛運動。MUZIK雙週報，第3版。
- 報訊(2010.08.02)。馬內到畢卡索—費城美術館經典展。人間福報，14版縱橫古今。
- 祁玲(2010.08.02)。法蘭瓷女人有約，解讀經典畫作。聯合報，C6版消費。
- 鄭秋霜(2010.08.02)。費城經典展，邂逅大師的女人。經濟日報，文化創意。
- 李麗滿(2010.08.02)。日常實用瓷，可以很藝術。工商日報，文創產業。
- 報訊(2010.08.02)。2010藝術總動員：99台北・當代觀點，即日起報名。Upaper，13版都會風情。
- 劉榮(2010.08.04)。花博娃娃取代美術之路鋼版畫挨罵。自由時報，B6版北市新聞。
- 吳垠慧(2010.08.04)。費城美術館名畫賞析系列：與卡塞特對話。中國時報，A11版文化新聞。
- 周美惠(2010.08.05)。米羅把畢卡索入畫。聯合報，A12版文化。
- 黑中亮(2010.08.05)。幻羽舞影，時尚頑童高堤耶與編舞家蕭畢諾舞台服裝展。聯合報，A18版藝文新訊。
- 報訊(2010.08.06)。藝術一下費美館經典展、高堤耶舞台服裝展 北美館兩大重量極展覽迎賓。中國時報，E3版消費。
- 報訊(2010.08.06)。印象派雷諾瓦，演給你看。人間福報，7版藝文。
- 報訊(2010.08.07)。美術獎最高獎金55萬。蘋果日報，A6版要聞。
- Exhibitions. Taipei Times, August, 08, 2010, 15Style
- 報訊(2010.08.09)。馬內到畢卡索—費城美術館經典展，黃衣宮女。人間福報，14版縱橫古今。
- 鄭賽梅(2010.08.09)。北美館〈塗塗抹抹夏日畫室工作坊〉。青年日報，12版。
- 鄭秋霜(2010.08.09)。鄭治桂：費城美展，大師雲集。經濟日報，C9版文化創意。
- 吳垠慧(2010.08.11)。杜象畫父親，向塞尚致敬。中國時報，A16版文化綜合。
- 盧振昇(2010.08.16)。馬內卡門幻想曲，舞畫添神秘。聯合報，A9版綜合。
- 報訊(2010.08.16)。馬內到畢卡索，費城美術館經典展，女人與小孩。人間福報，14版縱橫古今。

- 吳垠慧(2010.08.17)。懸缺半年，吳光庭接北美館。中國時報，A16版文化新聞。
- 袁世珮(2010.08.17)。關穎哈高堤耶，婚紗就要他。聯合報，C2版星話題。
- 曹書銘(2010.08.18)。搬板凳看表演，文化就在巷子裡。中國時報，A15版文化新聞。
- 吳垠慧(2010.08.18)。畢卡索畫全家福，有馬內影子。中國時報，A15版文化新聞。
- 王澄娟(2010.08.20)。舞台狂想成真。自由時報，F4版時尚大道。
- 報訊(2010.08.23)。米羅的〈馬菸斗和紅花〉。人間福報，14版縱橫古今。
- 報訊(2010.08.24)。美麗嘉年華，經典畫作主角遊行。聯合報，B2版北市綜合新聞。
- 報訊(2010.08.25)。參觀費城美展，賴聲川：不看可惜。聯合報，B3版北市綜合新聞。
- 吳垠慧(2010.08.27)。賴聲川：大師之作是創作者寶庫。中國時報，A16版文化新聞。
- 曹書銘(2010.08.27)。育藝深遠，帶小學生親身接觸藝術。中國時報，A16版文化新聞。
- 吳垠慧(2010.08.27)。陳界仁轟北美館：票房化、商業化。中國時報，A16版文化新聞。
- 周美慧(2010.08.27)。陳界仁嗆北美館，走向商業化。聯合報，B2版北市綜合新聞。
- 郭書宏(2010.08.27)。在帝國的邊界上 陳界仁路向反思。人間福報，7版藝文。
- 吳垠慧(2010.08.28)。回應陳界仁，北美館：吸引人潮，是培養藝文第一步。中國時報，A18版文化新聞。
- 短評(2010.08.28)。參觀人數的迷思。中國時報，A22版時論廣場。
- Taipei Fine Arts Museum to present Chen's film works Taiwan News, August, 28, 2010, 2 Taiwan.
- 周美惠(2010.08.29)。嗆北美館走自己的路，當代藝術家，自組雙年展。聯合報，A10版文化。
- 凌美雪(2010.08.30)。不讓資源分配者權力傲慢逼退 陳界仁們應搶救北美館。自由時報，D8版文化藝文。
- 凌美雪(2010.08.30)。台北市立美術大賣場開賣。自由時報，D8版文化藝文。
- 重南/北市(退休圖書館員)(2010.08.28)。庶民博物館，被商業淹沒了。中國時報，A22版時論廣場。
- 報訊(2010.08.30)。馬諦斯的〈摩爾式屏風〉。人間福報，14版縱橫古今。
- 報訊(2010.08.31)。賴聲川觀賞「費城美術館經典展」。工商時報，D2版資訊電子。
- 曹書銘(2010.08.31)。北市文化局，要做民間創意的後盾。中國時報，A9版文化新聞。

2010年9月・共計24則

- 盧立偉(2010.09.01)。北美館免票展覽，比例很高。中國時報，A14版時論廣場。
- On the Empire's Borders: Chen Chieh-jen 1996-2010. Taiwan News, September, 03, 2010, 19 Weekend.
- 李敏勇(2010.09.04)。美術館的意義。自由時報，A6版政治新聞。
- 孝敏勇(2010.09.04)。美術館的意義。自由時報，A6版政治新聞。
- 莊琇閔(2010.09.06)。費城美術館經典展，親子聽師說。聯合報北市，B2版綜合新聞。
- 蔡淑芬(2010.09.08)。費城美術館經典展，破15萬人次。工商時報，C4版活動資訊。
- 何榮幸(2010.09.08)。凱道、北美館大風吹。中國時報，A19版時論廣場。
- 何榮幸(2010.09.08)。凱道、北美館大風吹。中國時報，A19版時論廣場。
- 黃詩芬(2010.09.10)。費城美術館經典展，第15萬名幸運參觀者 畢卡索藝術品帶回家。中國時報，B4專輯。
- 郭書宏(2010.09.10)。昂蒂布之晨將赴法15日提前下展。人間福報，7版藝文。
- 報訊(2010.09.12)。費城美術館經典展覽。蘋果日報，A6版要聞。
- 台北訊(2010.09.13)。法蘭寇巧思，收藏經典更容易。經濟日報，C9版文化創意。
- With draggers drawn. Taipei Times, September, 15, 2010, 15 Style.
- 吳垠慧(2010.09.16)。誰的藝術史？陳界仁聖保羅雙年展展開。中國時報，A10版文化新聞。
- 吳垠慧(2010.09.16)。2002聖保羅展，張乾琦遭政治干預。中國時報，A11版文化新聞。
- 周美惠(2010.09.16)。淡大吳光庭，接任北美館館長。聯合報，B2版北市綜合新聞。
- 吳垠慧(2010.09.16)。吳光庭理念：當代、公共、環境。中國時報，A10版文化新聞。
- 藝訊(2010.09.16)。吳光庭出任北美館長。人間福報，7版藝文。
- 黃詩芬(2010.09.17)。精采最後倒數，馬內到畢卡索費城美術館經典展，名人朝聖汲取靈感創意。中國時報，A10版社會綜合。
- 蔡淑芬(2010.09.18)。費城美術館經典展，政商名流讚賞。工商時報，A16版產業資訊。

報紙報導索引

- 盧秀娜(2010.09.19)。為藝術而藝術，馬內。國語日報，9版藝術教室。
- 報訊(2010.09.20)。粉紅洋裝的少女。人間福報，14版縱橫古今。
- 鄭賽梅(2010.09.21)。台北市立美術館新任館長吳光庭正式就職上任。青年日報，8版。
- 報訊(2010.09.27)。(藝林漫賞)藝術家的父親。人間福報，14版縱橫古今。

2010年10月 · 共計13則

- 許麗珍(2010.10.04)。迎花博禁停車，北美館不便民。蘋果日報，頭條要聞。
- 莊琇閔(2010.10.04)。北美館停車取消，好不方便。聯合報，B2版北市綜合新聞。
- 林秀姿(2010.10.04)。北美館，停車位被取消，女員工摸黑下班。自由時報，B5版台北都會。
- 張一豪(2010.10.10)。慢下來，看到光。蘋果日報(香港)，週日造訪。
- 報訊(2010.10.13)。白駒過隙山動水行-從劉國松到新媒體藝術。Taipei Times，Style。
- 報訊(2010.10.14)。水墨的速度及流明。自由時報，B6版北市新聞。
- 周美慧(2010.10.14)。白駒過隙特展，探索東方美學。聯合報，B6版北市綜合新聞。
- 周美慧(2010.10.14)。白駒過隙特展，探索東方美學。Upaper，18版藝文。
- ARTS BULLETIN CONCERTS DANCE EXHIBITION FESTIVALS ETC. The China Post, October, 15, 2010, 4.
- 高智洋(2010.10.29)。觀眾拍手仙鶴就起舞。Upaper，16版藝文。
- History repeating itself. Taipei Times, October, 27, 2010, 15 Style.
- 吳曼寧(2010.10.29)。美術館，北美館變身了。聯合報，A12版話題。
- 潘欣彤(2010.10.31)。美術公園區4館匯演藝級棒。中國時報，A6版台北花博全攻略。

2010年11月 · 共計17則

- 周麗川(2010.11.02)。花博測試總檢討，開展前改善全部措施。中國時報，A6版台北花博全攻略。
- 吳佳樺(2010.11.04)。11月文化快遞，繽紛出版。工商時報，C4版活動資訊。
- 報訊(2010.11.06)。園區2 美術公園區。自由時報，特4 專輯。
- 林相美(2010.11.07)。花博美術公園區，遊客霧煞煞。自由時報，AA2版北部縣市生活。
- 報訊(2010.11.09)。2010台北美術獎6人入複審。人間福報，7版藝文。
- 潘昱(2010.11.17)。謝小疆：花博彰顯生命最細微的美。旺報，A21版。
- 林秀姿、凌美雪(2010.11.20)。花博爭豔館，A區將閉館5天。自由時報，A10版生活新聞。
- The Schlock of the New. Taipei Times, November, 24, 2010, 15 Style.
- 吳垠慧(2010.11.25)。狂狷到絢麗丁雄泉落款，採花大盜。中國時報，A18版文化。
- 周美惠(2010.11.25)。採花大盜丁雄泉，燦爛北美館。聯合報，A20版文化。
- 報訊(2010.11.26)。採花大盜丁雄泉顧展。Upaper，7版焦點。
- 郭書宏(2010.11.26)。丁雄泉回顧展，筆觸粗獷色彩亮麗。人間福報，7版藝文。
- 李博文(2011.02.26)。難被收藏的藝術。人間福報，B8版藝術人生。
- 周志豪(2010.11.27)。高更開展，遇上花博人潮擁擠。中國時報，C2版北基宜花新聞。
- 吳靖雯(2010.11.28)。丁雄泉與花博裡應外合的花卉大觀。旺報，B12版文化周報。
- 吳垠慧(2010.11.29)。丁雄泉展開幕，生前好友齊聚悼念。中國時報，A11版文化新聞。
- 周美惠(2010.11.29)。回顧丁雄泉，四種我狂野絢麗。聯合報，A11版綜合。

2010年12月 · 共計30則

- 吳垠慧(2010.12.04)。koko自然捲長葉設計出大森林。中國時報，A12文化新聞。
- 趙瑜婷(2010.12.04)。與藝術合一。國語日報，15版地方新聞。
- 周美惠(2010.12.04)。KOKO親子展，催生北美兒童館。聯合報，A18版文化。
- 周美惠(2010.12.05)。KOKO藝術展，穿透自然 看見名畫好風景。聯合報，A12版文化。
- 吳垠慧(2010.12.05)。伸手進恐怖箱，摸出畫作感覺。中國時報，A14版文化新聞。
- 12月5日~12月12日重要藝文活動(2010.12.05)。聯合報，D2版文化廣場。

- A half year ater the death of Walasse Ting, the Taipei Fine Arts Museum presents the first everr perspective on the painter. Taipei Times, December, 08, 2010, 14 Style.
- 吳垠慧(2010.12.10)。台北美術獎，首獎從缺 六人優選。中國時報，A18版文化新聞。
- 李晏如(2010.12.10)。台北美術獎，六人優選，首獎從缺。聯合報，A10版話題。
- 郭書宏(2010.12.10)。台北美術獎，6人優選，首獎從缺。人間福報，7版藝文。
- 凌美雪(2010.12.11)。花圍北美館，看高更展被迫買花博票，借道代價每人300元。自由時報，A12版生活新聞。
- 12月12日~12月19日重要藝文活動(2010.12.12)。聯合報，D2版文化廣場。
- Kevin Kwong(2010.12.12)。The chameleon。香港英文南華早報，10Arts-11Arts。
- 周美惠(2010.12.12)。養豬 配種…化為萬花筒。聯合報，A13版文化。
- 邱祖胤 (2010.12.12)。裝置樂生廢墟，台北美術獎6優選。中國時報，A12版文化新聞。
- 建築展覽絕佳拍攝點(2010.12.17)。中國時報，A19版台北畫刊專輯。
- 報訊(2010.12.12)。2010探索藝術展-koko自然。國語日報，9版藝術教室。
- 報訊(2010.12.17)。2010探索藝術展-koko自然。國語日報，1版焦點新聞。
- 報訊(2010.12.18)。探索藝術展-koko自然。工商時報，D14版藝文館。
- 臺北市府(2010.12.20)。從狂狷豪邁到絢色彩，丁雄泉回顧展與花博呼應。Upaper，19版五都會風情。
- 報訊(2010.12.24)。2010台北美術獎。自由時報，E24版週末生活版。
- 高修民(2010.12.27)。探索藝術。國語日報，16版兒童新聞。
- 凌美雪(2010.12.28)。吳光庭，考慮改變北美館特展外包合作模式。自由時報。
- 吳垠慧(2010.12.28)。外包展喧賓奪主，北美館擬重整。中國時報。
- Bucking the trend. Taipei Times, December, 29, 2010, 15 Style.
- 報訊(2010.12.29)。丁雄泉回顧展-從狂狷豪邁到絢色彩。人間福報，14版縱橫古今。
- 周美惠(2010.12.29)。繼梵谷腳步，高更也將踏上台灣。聯合報，A6版生活。
- Elsewhere: Paul Gauguin. The China Post ,October, 29, 2010, 4 Prime Calendar.
- 報訊(2010.12.31)。2010探索藝術展-koko自然。自由時報，E26版週末生活。
- 報訊(2010.12.31)。丁雄泉回顧展-從狂狷豪邁到絢色彩。自由時報，E26版週末生活。

I | Museum Outlook

One of the biggest highlights of 2010 was undoubtedly TFAM's collaboration with the Taipei International Flora Expo. The project involved a number of different software reconfigurations and hardware renovations, influencing such aspects as the dynamics of the viewing space, the museum facilities, daily affairs and operations, and exhibition planning. For a museum that normally focuses on the fine arts, this presented an altogether new challenge and gave TFAM a taste of working toward a unified goal with neighboring interests. Coming in just behind the Flora Expo collaboration was the lively debate stirred up by TFAM's blockbuster exhibitions, a debate that has brought to the surface an accumulation of issues raised by art circles regarding exhibition planning at TFAM, fomenting a broader discussion among the general public that has resonated throughout the community. Regular museum operations aside, changes in personnel, exhibition policy, the mindset of museum educators, and soft/hardware in 2010 have all had a structural impact on the museum as a whole.

Wu Kwang-tyng is appointed director of TFAM, proposes a new direction with 3 points of reference: Contemporary, Public, Environment

Former director Hsieh Hsiao-yun was promoted to Commissioner of Taipei City Government Department of Cultural Affairs. The subsequent vacancy was filled by Wu Kwang-tyng, inaugurated as the sixth Director of TFAM on September 15, 2010. With a background in architecture, Wu Kwang-tyng at his inaugural press conference announced a new direction for museum policy with three points of reference: Contemporary, Public, Environment. Apart from reasserting the museum's continued support for contemporary art and artists as well as artistic development expressive of life in contemporary Taiwan, Director Wu also has also underscored the museum's role as a public institution and a platform for promoting knowledge of aesthetics and educating the public thereof. Utilizing his architectonic frame of mind, Wu has stressed the need for a livelier interaction between the museum and the environment, effectively turning the museum into a more animated space.

Interior hardware and peripherals; Planning and upgrading

TFAM is a key venue for global artistic exchange and art education/promotion in Taiwan. Museum staff spent nearly two years engineering an exterior renovation project to complement the overall appearance of the Flora Expo's Fine Arts Park area. The project included a fresh coat of paint on the exterior wall and water-resistant treatment on parts of the building; a complete makeover of all bathrooms in the museum; an equipment upgrade in the auditorium; a new set of storage lockers on the basement level; and a new dining experience created by an outside team of restaurateurs. All of this was completed before the end of 2010 and is now available for public use.

On another note, the museum building has been in use for more than 27 years. The spatial dynamics, electrical wiring, lighting and central ventilation system are all past their prime. In order to keep everything running normally and ensure the safety of the artwork both in storage and on display, the museum has asked professionals and specialists to come and perform tests on all facilities located in the exhibition space, and with the results draw up a preliminary blueprint for a facility upgrade throughout the museum, thereby ensuring the safety of the artwork and providing visitors with a more convenient, intimate environment in which to appreciate contemporary art. The planned upgrades are slated for completion in 2011.

Publication of the museum guidebook

To keep everyone up to date on these major transformations both in outward appearance and inside wiring, the Research Department spent nearly a year planning the layout and producing the content for a new TFAM Guidebook, funding for which was provided by the Museum Friends Association. Published at the end of 2010 with English and Chinese language content side-by-side, the new Guidebook is divided into three sections: Space, History, and Permanent Collection. It is the first guide to form a complete visual image of the museum. Color photos are used to introduce museum hardware, software and services; the evolution and development of main exhibition categories and their subsequent impact; as well as works in the permanent collection and their place in the chronology of contemporary Taiwanese art. The book has effectively fleshed out TFAM's image and set a precedent for future guidebooks to follow.

New rules for Taipei Arts Award initiated

After compiling and carefully considering suggestions from a number of different spheres regarding the Taipei Arts Award, the rules of the contest were changed to shift the emphasis from the individual artists to the dynamic between the works of art and the exhibit, bringing the 10th Taipei Arts Award up to speed with current trends. The judging process has now been divided into three separate rounds, with six artists remaining in the final round, and only one artist chosen to receive the top prize, the monetary award for which has been raised to 550,000 Taiwan dollars. The judges now

focus on the artist's grasp and utilization of the dialogue between the artwork and the exhibit space. More than 550 artists submitted entries in 2010, but the top honoree did not show up to claim their prize. The six artists that made it to the final round each received a Judges Choice Award. To observe the spirit of the new rules the six finalists were asked to place their artwork on display with the utmost precision and professionalism – a clear indication that the threshold for the Taipei Arts Award is higher than ever before.

Selecting the curator for the Taiwan Pavilion, 54th Venice Biennial; Amy Cheng takes the helm

The curator for the Taiwan Pavilion at the 54th Venice Biennial was selected through a two-part contest by invitation. TFAM chose Taiwanese curator Amy Cheng to plan the pavilion exhibit, titled “The Heard and the Unheard – Soundscape Taiwan”. Cheng has designed an "audio" exhibition, mainly with A/V devices and documents chronicling Taiwan's social soundscape from the late 1980's (following the dismantling of martial law) up to the present day. A practice run-through will be held in Venice from May 31 to 3, 2011. The exhibition will officially open on June 4.

Works from the permanent collection on tour in Shanghai

With Touring Taiwan as the theme, museum curators put together 50 pieces in the permanent collection by 40 different artists for a touring exhibition that set sail at the end of 2009. The first stop was Busan Museum of Modern Art in South Korea. Thanks to an ongoing cross-strait collaboration that culminated in Taipei Culture Week – Touring Taiwan was shown at Shanghai Art Museum during the Shanghai Expo in June 2010. The exhibition had a run of nearly four weeks in Shanghai. By promoting the outstanding works of Taiwanese artists on tour, TFAM was able to give Taiwan a real presence in the Korean and Shanghai art worlds.

New museum entrance fees; several incentives introduced

On April 11, TFAM began implementation of the revised entrance fee standard, including the addition of several new incentives, the most notable and most influential being free entrance for all visitors under the age of 18 (with the exception of blockbuster exhibitions). An estimated twenty percent of visitors are expected to benefit from the new incentive.

Other newly-added incentives include free entrance for groups of ten or more by request; free entrance for low-income Taipei City residents showing valid identification; by request, free entrance for Taipei City students at all levels on art-related field trips; and by request, free entrance for artistic or cultural organizations holding art-related events in the museum. It is hoped that these incentives will motivate a greater number of denizens to become more engaged in art and culture, thereby achieving

the objective of educating the masses in the fine arts. TFAM is also taking the opportunity presented by its close interaction with numerous community groups to enhance the artistic atmosphere in the greater community, forming a collective vision through various exchanges with other sectors.

Art Classroom remodeled to become Art Education Space for Children

Spaces dedicated to art education activities for children are already well established at prestigious museums in advanced nations such as France and the US. In recent years publicly funded art museums in Taiwan have also begun to create similar spaces. As TFAM was established well before its counterparts in Taiwan, previous conceptual and spatial planning for children's art education fell short of the requirements and expectations of art educators some time ago. Therefore, it has been decided that the Art Classroom previously used for city resident workshops be redesigned as the Art Education Space for Children, thereby enhancing the quality of art education activities for young patrons. A larger design scheme means the space will now encompass the former Art Classroom, the adjoining exhibit space on the basement level, the sculpture courtyard, and the new South entrance. The remodeling project will be embarked in 2011.

Collaboration with MoMA

TFAM has constantly sought new opportunities to engage prominent museums across the world in partnerships and emulate the paradigms they have established. TFAM has collaborated with several heavyweights in Europe, North America and Asia: joint exhibitions with Musée de l'Orangerie, Musée d'Art Moderne and Centre Pompidou in Paris; and La Triennale di Milano in Italy. This year TFAM hosted Manet to Picasso: Masterpieces from the Philadelphia Museum of Art. In order to establish a more structured platform for exchange, the museum has invited MoMA director Glenn Lowry and other MoMA executives to come to Taiwan in 2011 to visit the museum, gain a better understanding of ongoing artistic developments in Taiwan, and discuss the possibility of a joint exhibition as well as proposals for long-term partnership and technical training for museum staff. 

II | Accomplishments

(I) Exhibition & Display

TFAM held 25 separate exhibitions in 2010: three international blockbusters, eight international shows, one biennial, seven contemporary art exhibitions (conceived and organized by the museum), two permanent collection exhibitions, two solo exhibitions, one exhibition of contest-winning artwork and one explorative exhibition.

In the area of international exhibitions, *Jean-Paul Gaultier/Régine Chopinot - Le Défilé* was a collaboration between Musée de la Mode et du Textile and the Centre National du Costume de Scène, Moulins. It manifested a completely new mode of expression by combining fashion with stage performance. For *Manet to Picasso: Masterpieces from the Philadelphia Museum of Art*, iconic works by European and American masters from the 19th and 20th century were carefully selected from pieces in the said museum's permanent collection and brought to Taiwan to present local fans of Impressionism and Post-Impressionism with yet another visual feast. *Elsewhere: Paul Gauguin* was the first exhibition of its kind to be conceived and curated by TFAM. Curators took several avenues – museums, foundations, personal collections, and businesses overseas – to acquire a robust selection of Gauguin drawings, sculptures and block prints. This was also the first show in Taiwan to focus solely on Gauguin.

Regarding exhibitions of Taiwanese art, TFAM continued to flesh out the chronology of modern/contemporary art and sought out creators of groundbreaking, trendsetting art to come and showcase their work in solo exhibitions. This year's featured artists were Taiwanese heavyweights Tsong Pu and Chen Chieh-Jen.

In addition, every year the museum displays the work of Taiwanese artists selected by way of open call. Artists from within the community submit entries that are then entered into a review and selection process, giving those with superlative skill a chance to display their creations at TFAM. E Chen and Chen Chien-jung were the artists selected for 2010.

TFAM's very own Taipei Arts Award has always been considered vital to the discovery and subsequent exposure of up-and-coming artists. To properly gauge and respond to the sentiment of outside concerns, last year we took suggestions from a number of different spheres and held five symposiums

on the said award. After careful consideration, the rules of the contest were revised. The judging process has now been divided into three separate rounds, with six artists remaining in the final round. The finalists are now asked to produce their own small-scale solo exhibit in the space provided by TFAM, showcasing both their technical skill and artistic élan. Unfortunately the winner of the final round for 2010 was a no-show at the awards ceremony. This minor hiccup notwithstanding, the exhibition of outstanding works by artists contending for the top prize has set a precedent for contests to come.

01

Title	Balgo Contemporary Australian Art from the Balgo Hills
Date	2010.01.22–2010.02.21
Venue	3B
Organized by	Taipei Fine Arts Museum
Sponsor	Australian Commerce and Industry Office, artbank
Category	International Exchange Exhibition
Number of visitors	161,527
Media	Painting
Number of art pieces	26
Curator	Jackie Dunn
Participating Artist(s)	Lucy Yukenbarri, Ningie Nanala Nangala, Joan Nagomara, Eubena Nampitjin, Bob Dingle Tjapanangka, Kathleen Paddoon, Elizabeth Nyumi, Brandy Tjungurrayi, Tjumpo Tjapananka, Helicopter Tjungurrayi, Fred Tjakamarra, Pauline Sunfly, Susie Bootja Bootja, Jimmy Tchooga, Miriam Baadjo, Lucy Loomoo, Boxer Milner, John Lee Tjakamarra

Summary

Balgo Hills, located in the northeast of the state of Western Australia, is surrounded by desert. This part of Australia seems like a faraway world to us. In these twenty-six artworks made by the indigenous people of Balgo Hills, we see bold brush strokes and bright, lively colors. The work seems completely modern, yet the artists' unusual use of abstraction tells the story of this unique location.

02

Title	Beyond Reality—Regarding the Work of 6 Contemporary Taiwanese Photographers
Date	2010.01.30–2010.03.14

Venue	3A
Organized by	Taipei Fine Arts Museum
Sponsor	Epson
Category	Planned Exhibition of Contemporary Art
Number of visitors	147,305
Media	Photography
Number of art pieces	44
Curator	Hooi-wah Suan
Participating artist(s)	Wu Chung-wei, Liu Cheng-hsiang, Tsai Wen-hsiang, Hung Shih-tsung, Wu Cheng-chang and Chen Pin-hua

Summary

We can seek the visual significance and appreciate the unique modern aesthetic of contemporary photography by exploring things like symbols, patterns, colors and words. Both virtual and physical artworks in this show go beyond traditional photographic techniques, exploring the possibility of creating imagery with different qualities and orientations in this age of overabundant digital imagery. The six contemporary photographers Wu Chung-wei, Liu Cheng-hsiang, Tsai Wen-hsiang, Hung Shih-tsung, Wu Cheng-chang and Chen Pin-hua present the meaning of the exhibition's title Beyond Reality with their artwork, and attempt to transcend the nature of photography by exploring popular culture and image production with techniques such as appropriation, transformation and association. These artists attempt to open new photographic concepts of reality and hyper-reality on the conceptual foundation of beyond reality in a post-modern environment. The beauty of this exhibition lies in the new realities constructed by these artists.

03

Title	WUNDERKAMMER—E Chen's Architectures and Art Installations
Date	2010.01.30–2010.03.14
Venue	3C
Organized by	Taipei Fine Arts Museum
Sponsor	National Dong Hwa University Arts Center, Miura kensetsu, ideaplus Co., Ltd
Category	Application Exhibition
Number of visitors	147,305
Media	Installation
Number of art pieces	9
Participating artist(s)	E Chen

Summary

E Chen's Wunderkammer is a selection of the artist's installation sculpture and architectural proposals made over the last ten years in California. Themes in his work are closely associated with renewed explanations of man-made objects and spaces, subversion of the functional aspects of man-made objects and the opposition of consumer culture. This work has continued to evolve over the course of different exhibitions and presentations, becoming a completely different, standalone artwork. Although E Chen has made every effort to promote his architectural proposals over the last ten years, they have continued to drift between the imagination and the professional world of actual architecture, ultimately remaining only on paper. If we understand these unrealized architectural proposals as a means of constructing a world, but not reaching their intended goal, then these meditations on the constructed connection between architecture and society will be extremely fascinating.

Title	The Color of Nature, Monochrome Art in Korea : Collections from the Busan Museum of Art
Date	2010.03.06–2010.04.25
Venue	3B
Organized by	Taipei Fine Arts Museum, Busan Museum of Art
Category	International Exchange Exhibition
Number of visitors	52,018
Media	Oil painting
Number of art pieces	30
Participating artist(s)	Ryu Moo-soo, Park Seo-bo, Jung Sang-Hwa, Lee U-fan, Kim Hong-suk, Kim Jong-gun, Kim Eung-ki, Hur Hwang, Yun Hyong-keun, Chung Chang-sup, Ha Jong-Hyun, Choi Myoung-young, Lee Kang-so, Kim Tae-ho, Kim Jong-il, Lee Seung-jo, Lee Dong-yub, Kim Tschang-yeul, Woo Heung-chan, Jung Won-Il, Kim Yong-ik, Lee In-hyeon, Im Bong-kyou, Ryu Hee-young, Lee Bae, Song Koung-hye, Lee Kyo-joon, Kim Bong-tae

Summary

This exhibition focuses on Korean monochrome paintings from 1970s and '80s. Using expressive techniques emphasizing nature's intrinsic forms, Korean modern artists started reestablishing the natural world as their primary source of inspiration, and exploring geometric compositions with variations of points, lines, planes, woven textures and monochrome shapes in the 1970s. This exhibition presents thirty works of twenty-eight artists who were active in the field of monochrome painting during the 1970s and 80s, including the internationally renowned painter of water beads Kim Tschang-yeul, the Mono-Ha school theorist and painter Lee U-fan, painter of monochrome lines Park Seo-Bo, Op Art painter Lee Seung-Jio, as well as Kim Tae-ho and Lee Kang-So.

Title	Memory of a Journey: Permanent Collection of TFAM
Date	2010.03.06–2010.08.15
Venue	2F
Organized by	Taipei Fine Arts Museum
Category	Permanent Exhibition
Number of visitors	320,522
Media	Mixed media
Number of art pieces	4
Participating artist(s)	Tsai Ming-liang , Wang Ya-hui , Chiu Chien-jen , Huang Ming-chang

Summary

This exhibition seeks to explore stories behind artists' imagery from the point of view of a traveler using bits of memory, as well as explore artistic intention and content through visual thinking. Including the work of Huang Ming-chang, the exhibition centers on four artists who were born between the 1950s and 1980s. The audience is invited to participate in the quiet journeys of these artists, who tell the stories behind images, with lives spanning different generations.

06

Title	Richard Rogers + Architects
Date	2010.03.06–2010.05.02
Venue	1A
Organized	Taipei Fine Arts Museum, Rogers Stirk Harbour + Partners
In cooperation with	British Council, Antho-Life Art Foundation
Sponsor	Yuan Lih Construction Co., Ltd, Hsin Han Development, Pauian Archiland, Ching Fu Group, Fu Tsu Construction Co., Ltd, Farglory Land Development Co., Ltd
Special thanks to	C.T. Chen Architects & Associates
Category	International Exchange Exhibition
Number of visitors	61,605
Media	Model, layout
Number of art pieces	77
Participating artist(s)	Richard Rogers

Summary

76 year old Richard Rogers is a contemporary architect, well-known all over the world, who has won numerous awards. He was made a baron and is a respected architecture and urban planning adviser to the British government. His epoch-transcending avant-garde buildings have won much praise and include the Pompidou Centre (1977), the Millennium Dome (2000) and Terminal 5, Heathrow Airport (2008). The foundation of this exhibition is held to celebrate the 30th year of the Pompidou Centre in 2007, and brings together works, completed and uncompleted, from the 1960s to the present day. The concept of “urban” was the starting point for exhibition design and, in the open exhibition space, a large chronological list of his works, models and specially produced films are displayed, focusing on the themes: public, systems, transparent, legible, urban, lightweight and green etc. Regardless of whether a design has been built or not, Richard Rogers' innovative energy and the philosophy behind his works are well worth appreciating.

07

Title	Breakthrough : Johan Ku Wearable Sculpture Exhibition
Date	2010.03.13–2010.04.11
Venue	2A
Organized by	Taipei Fine Arts Museum

Sponsor	Department of Cultural Affairs, Taipei City Government, Taiwan
Category	Planned Exhibition of Contemporary Art
Number of visitors	36,108
Media	Costume
Number of art pieces	10
Participating artist(s)	Johan Ku

Summary

Transcending boundaries between art and fashion and opposing industrial mass production, Johan Ku's creations were premiered in the museum exhibition Breakthrough. In December of 2009, Ku was awarded the Styles 2009 Design Vision Award in the category of Avant-Garde by America's most prestigious art and fashion organization—Gen Art. Using yarn as his creative medium and breaking through limitations of industrial knitting techniques, Ku makes unique three-dimensional compositions, creating clothing with a highly sculptural and textured appearance. Ku's intention is to release clothing from the limitations of everyday function by pushing it into the realm of contemporary art. By blending sculpture and contemporary art concepts with knitting and fashion, Ku has created a completely new, multi-disciplinary contemporary art style.

08

Title	Sky Blue × Landscape Chen Chien-jung Solo Exhibition
Date	2010.03.20–2010.05.02
Venue	E
Organized by	Taipei Fine Arts Museum
Sponsor	National Culture and Arts Foundation
Category	Application Exhibition
Number of visitors	51,216
Media	Painting
Number of art pieces	25
Participating artist(s)	Chen Chien-jung

Summary

This exhibition is focused on something that Chen Chien-jung's creative work has been concerned with in recent years—portraying ideal architectural space. His paintings use an ambiguous spatial demonstrative grammar to form a space that seems false but is real. Unorthodox perspective rules, uncertain physical properties and strong linear energy compose a space with a cold tone tendency and, through the “establishing/dismantling,” “drawing/erasing” process and the marked products that result, display a repeated cycle that approaches construction, separation and restoration. The artist's construction of these special visual spaces is not restricted by architectural established practices and only follows the artist's own imagination. The viewer is also invited to use their imagination to enter, linger and feel different things.

Title	Foreign Affairs: The 53rd Venice Biennale Taiwan Pavilion returns to Taiwan
Date	2010.03.20–2010.05.02
Venue	D
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	51,216
Media	Mixed media
Number of art pieces	4
Participating artist(s)	Hsieh Ying-chun, Chen Chieh-jen, Chang Chien-chi and Yu Cheng-ta

Summary

Since 1995, the Taipei Fine Arts Museum has hosted the Taiwan Pavilion at the Venice Biennale, providing an international platform for contemporary Taiwanese artists. The theme Foreign Affairs was chosen for the 53rd Venice Biennale Taiwan Pavilion. By recreating this exhibition in Taipei, the museum intends to present the long-term diplomatic mission of the Taiwan art world while creating new possibilities for exploring and reflecting on local issues. The exhibition investigates trans-regional and interdisciplinary art practice, as well as other interactive possibilities in relation to political, economic and social policies deployed under the current conditions of globalization. The theme “Foreign Affairs” makes reference to transnational contact, and it is through contact with others that people confirm their subjectivity and identity. The four artists participating in the exhibition, Hsieh Ying-chun, Chen Chieh-jen, Chien-chi Chang and Cheng-ta Yu, all interpose themselves into other regions to experience and practice foreign affairs, presenting unique observations and records of direct intervention, interaction and even conflict in various regions.

Title	Image Map: Chang Tsai Retrospective Photography Exhibition
Date	2010.03.27–2010.06.06
Venue	3A
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	67,471
Media	Photography
Number of art pieces	266
Participating artist(s)	Chang Tsai

Summary

Born in 1916 in Taipei's Dadaocheng area, Chang Tsai is a pioneer of documentary photography in Taiwan. Chang went to Tokyo in 1934 to study photography for two years, where he was deeply influenced by the New Photography movement of the time. Using a camera to reflect everyday life in a frank manner, Chang created works in his poignant style, which have become classics of Taiwanese documentary photography. Almost three-hundred photographs are presented in this exhibition, including his Shanghai street scenes from the 1950s, images of indigenous peoples, as well as the everyday lives and festivals of the Taiwanese people. Chang Tsai's manuscripts, personal photographs, early photo albums, his Leica cameras and a treasured phonograph and vinyl records are also on display.

11

Title

The Moment of the Landscape—Oil Paintings by Contemporary Chinese Masters

Date

2010.04.10–2010.05.09

Venue

3C

Organized by

Taipei Fine Arts Museum, National Art Museum of China

Sponsor

National Culture and Arts Foundation

Category

International Exchange Exhibition (special admission)

Number of visitors

51,216

Media

Oil painting

Number of art pieces

66

Participating artist(s)

Dai Shihe, Li Yanzhou, Wang Keju, Zhao Jiujie, Wang Hui, Ren Zhuanwen, Zhang Dongfeng, Shao Yachuan, Chen Shudong and Wang Kun

Summary

Art in Taiwan and mainland China has evolved in sharply different directions along with historical developments and changes in social and political environments. For more than half of a century, a veil of mystery has been cast over the opposite shore, preventing the people of Taiwan from getting a clear understanding of Mainland Chinese art. Curated by National Art Museum of China Director Fan Di'an, the exhibition includes the works of the ten well-known Mainland artists: Dai Shihe, Li Yanzhou, Wang Keju, Zhao Jiujie, Wang Hui, Ren Zhuanwen, Zhang Dongfeng, Shao Yachuan, Chen Shudong and Wang Kun. Invited by the People's Service Association Across Taiwan Strait and the Guangxiang Art Center, seventy of the artists' paintings completed in Taiwan, as well as specially selected works will be exhibited.

12

Title

Art from the Underground: Tsong Pu Solo Exhibition

Date

2010.05.22–2010.08.08

Venue	D, E, F
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	208,056
Media	Painting, installation
Number of art pieces	87
Participating artist(s)	Tsong Pu

Summary

Tsong Pu's poetic and abstract paintings are born of careful deliberation and are full of Utopian ideals. He paints grids to expand space, actively roaming through the space he creates in his paintings, and traveling freely between painting and installation art. Creating patterns seen in everyday life, Tsong stresses the necessity of avoiding recognizable imagery, instead focusing on the space between the artwork and the viewers' own abstract thinking to evoke emotional responses. Excellent examples of Tsong Pu's work from each of his creative periods will be on display, including drawings, paintings and installation from 1972 to the present. Works from over forty years comprehensively present the artist's unique style.

13

Title	Jean-Paul Gaultier / Régine Chopinot— Le Défilé
Date	2010.05.29–2010.08.15
Venue	1A
Organized by	Taipei Fine Arts Museum, LES ARTS DECORATIFS, It is Written Creative Marketing Co., Ltd.
Category	International Exchange Exhibition (special admission)
Number of visitors	97,769
Media	Costume, Accessories & documentary films
Number of art pieces	145
Participating artist(s)	Jean-Paul Gaultier, Régine Chopinot

Summary

Well known for his outrageous style, Jean-Paul Gaultier is an expert at exaggerated fashions, such as corsets, tutus and tights. Gaultier has extended fashion vocabulary and emphasized the imprisoned female form by adorning it in multiple layers of irony. His popular fashions such as the bullet bra he designed for Madonna after the 1980s have created sensations. Gaultier and French choreographer Régine Chopinot, two astonishing talents of the fashion and performance worlds, came together in their first collaborative effort for a series of twelve performances from 1983 to 1994, and this exhibition presents the results of that collaboration. The eighty-nine artworks for this exhibition are on loan from the Musée des Arts décoratifs in Paris and the National Theater Costume Center in Moulins, and include seven items from Gaultier's private collection, twenty-four photographs, twenty-two drawings and eleven videos.

Title	Memory of a Journey: Permanent Collection of TFAM
Date	2010.06.03–2010.06.28
Venue	Shanghai Art Museum
Organized by	Taipei Fine Arts Museum, Shanghai Art Museum
Category	International Exchange Exhibition
Number of visitors	
Media	Oil painting
Number of art pieces	50
Participating artist(s)	Lin Ko-kung, Lu Chi-cheng, Hsi Te-chin, Tao Qing-shan, Chen Hui-kun, Kuo Po-chuan, Tsai In-Tang, Liao Te-Cheng, Yang San-lang, Wu Cheng-yen, Lung Se-liang, Ma Pai-sui, Hsu Wu-yung, Li Che-fan, Chiang Ming-shyan, Wang Tsai-tien, Lin Tein-jui, Chiang Chao-shen, Chen Yin-huei, Chang Ping-tang, Chen Rui-fu, Chang Chi-hua, Lo Cheng-hsien, Lin Chang-te, Lin Yu-shan, Huang Lui-shang, Chang Shen-his, Chou Chen, Wu Tong-tsai, Huang Chao-mo, Gao Yeh-jung, Chen Lung-hsing, Lio Chi-chun, Fu Juan-fu, Lin Ka-gen, Lin Sheng-hsiung, Chen Jing-rong, Lo Fang, Yen Shui-long, Yuan Chu-sheng

Summary

This exhibition seeks to explore stories behind artists' imagery from the point of view of a traveler using bits of memory, as well as explore artistic intention and content through visual thinking. Including the work of Huang Ming-chang, the exhibition centers on four artists who were born between the 1950s and 1980s. The audience is invited to participate in the quiet journeys of these artists, who tell the stories behind images, with lives spanning different generations.

Title	Humanity in Ambiguities: Permanent Collection of TFAM
Date	2010.06.12–2010.08.08
Venue	2A
Organize by	Taipei Fine Arts Museum
Category	Permanent Exhibition
Number of visitors	186,586
Media	Mixed media
Number of art pieces	11
Participating artist(s)	Po Ying-ping, Hung Ken-shen, Su Wong-shen, Hou Tsung-hui, Liu Shih-fen, Yuan Goang-ming, Tao Ya-lun and Nakayama Daisuke

Summary

Human nature is ambiguous, and life's truths may be impossible to glimpse until the end. Traveling the complex labyrinth

of life we encounter many detours and crossroads which impede progress but also lead to realizations. In times of confusion, art can offer direction, and whosoever perseveres will find the answers.

For this exhibition, the museum has chosen eleven artworks from its permanent collection made from 1983 to 2007 by eight artists. The artists Po Ying-ping, Hung Ken-shen, Su Wong-shen, Hou Tsung-hui, Liu Shih-fen, Yuan Goang-ming, Tao Ya-lun and Nakayama Daisuke, use a variety of visual languages and media to present their unique life experiences, which range from stability to distress, and buried emotions that occasionally surge forth. All works in the exhibition use symbols to make direct spiritual contact and shed light on the ambiguity of human nature.

16

Title	Mobilité, sons et formes
Date	2010.06.05–2010.08.15
Venue	1B
Organized by	Taipei Fine Arts Museum, Grame, centre national de création musicale, Lyon-France
Sponsor	Nlighten
Category	International Exchange Exhibition, Bureau Français de Taipei
Number of visitors	237,962
Media	Multimedia installation
Number of art pieces	13
Curator	James Giroudon
Participating artist(s)	Thierry De Mey, Pierre Alain Jaffrennou, Yves-Marie L'Hour -Benoit Meudic, Robin Minard, Trafik-Yann Orlarey, Pascal Frament- Henri-Charles Caget, Pierre Jodlowski, Joëlle Bouvier-Régis Obadia, Denys Vinzant

Summary

Pursuing the sense of sound makes music deviate from its usual framework of melody and harmony, and conveys a kind of authentic perception. The introduction of technology and visual elements opens deeper levels of correspondence and expression. Curated by the Centre National De Création Musicale in France, Mobility, Sound, and Form is a sensory experience comprised of ten audio-visual works, which transform sound through digital media. This exhibition, which also includes video, installation and performance art, presents new forms and ideas while challenging our preconceptions of music by annotating sound with visual elements.

17

Title	Manet to Picasso: Masterpieces from the Philadelphia Museum of Art
Date	2010.06.26–2010.09.26
Venue	3A, 3B, 3C
Organized by	Taipei Fine Arts Museum , Philadelphia Museum of Art , Franz Collection Inc.

Sponsor	Asia-Pacific Cultural Creative Industry Association , Seagull Decor Co., Ltd
Category	International Exchange Exhibition (special admission)
Number of visitors	210,230
Media	Oil painting , sculpture
Number of art pieces	58
Participating artist(s)	Claude Monet, Edgar Degas, Édouard Manet, Pierre-Auguste Renoir, Paul Cézanne, Vincent van Gogh, Paul Gauguin, Auguste Rodin, Henri Matisse, Pablo Picasso, Marc Chagall, Amedeo Modigliani, Joan Miró, Marcel Duchamp, and Georgia O'Keeffe

Summary

Established in 1876, the Philadelphia Museum of Art has close to a quarter of a million historically significant works of art, including paintings and sculptures from the Middle Ages and Renaissance, Chinese porcelain, architectural installations, and contemporary artworks. An American landmark, the museum possesses magnificent impressionist and post impressionist collections, as well as celebrated collections of artworks by Pablo Picasso, Henri Matisse and American painters. The museum has an extremely enlightened and creative approach towards art historical research and its dazzling curatorial concepts have reaped the museum the opportunity to organize the United States Pavilion of the Venice Biennale two times. This exhibition marks the first time the Taipei Fine Art Museum is cooperating with a major American museum and is a rare opportunity. Focusing on the development of the Philadelphia Museum of Art collection, the exhibition offers viewers a glimpse of American philanthropic patterns and museum collecting style. The exhibition is a veritable feast including sixty paintings and sculptures by the legendary artists Claude Monet, Edgar Degas, Édouard Manet, Pierre-Auguste Renoir, Paul Cézanne, Vincent van Gogh, Paul Gauguin, Auguste Rodin, Henri Matisse, Pablo Picasso, Marc Chagall, Amedeo Modigliani, Joan Miró, Marcel Duchamp, and Georgia O'Keeffe.

18

Title	On the Empire's Borders: Chen Chieh-jen 1996–2010
Date	2010.08.28–2010.11.14
Venue	D, E, F
Organized by	Taipei Culture Foundation
Sponsor	Lin & Lin Gallery, Art & Collection Group Ltd.,JUT Foundation For Arts & Architecture, HCT Transportation, Chang Chun Plastics Co., Ltd.
Category	Planned Exhibition of Contemporary Art
Number of visitors	310,065
Media	Video installation, digital images
Number of art pieces	9
Participating artist(s)	Chen Chieh-jen

Summary

Chen Chieh-jen was born in 1960 in Taoyuan, Taiwan, and graduated from a vocational high school for the arts. He currently lives and works in Taipei, Taiwan. Chen created a series of photographic and video projects that re-imagine, re-write and re-connect his experience of living in a marginalized region and the intrinsic spirit of Taiwanese society, as well as propose possible ways of subverting dominant neoliberal logic. In this exhibition it is intended to exhibit important works

by Chen Chieh-jen from 1996 to the present, including his early computer-adapted work, the series *Revolt in the Soul & Body* 1900-1999, and video works comprising combinations of action, performance and installation: *Lingchi – Echoes of a Historical Photograph* (2002), *Factory* (2003), *Bade Area* (2005), *The Route* (2007-2008), *Military Court and Prison*, *Empire's Borders I* (2008-2009) and the new piece *Empire's Borders II – Western Enterprises, Inc.*

In 1980s, the Cold War/Martial Law period in Taiwan, Chen challenged the limits of expression under the Martial Law system and the conservative art establishment with guerrilla-style performance art and underground exhibitions. After martial law was lifted in 1987, Chen stopped producing art for eight years. During this period he was supported by his brother who worked as a street vendor and started to examine his family history and the military court and prison, ordinance works, industrial areas and illegal shanty areas in the environment where he grew up. Chen also explored the trajectory of Taiwan's modern history; from colonial domination, the Cold War/Martial Law period, and Taiwan's time as a key base in global capitalist production; to its gradual transformation into a consumer society, entry into the neoliberal global infrastructure after the end of martial law, and variations in zeitgeist under Taiwan's status as a state of exception in international politics.

Chen Chieh-jen believes that years of domination and the current mainstream neoliberal discourse have either hidden or eliminated much of the social reality and historical context of Taiwan, and Taiwanese society has lost the ability to think about the future from the context of the past. Resuming his artwork in 1996, Chen Chieh-jen began to combine experimental aesthetics with the unique poetic qualities of video to create possibilities for dialogue and connections with audiences around the world through working with local citizens. Chen emphasizes the use of visual art to suggest bodily memories, perceptions, elusive states of mind, and hard to articulate atmospheres related to ideological and political topics, especially those in this era of increasing neoliberal domination. His artwork is not only an act of resisting the historical amnesia that surrounds us, but is also about imagining new forms through which a “people's history” can be written and new possibilities through which a “democracy of diversity” can be achieved.

Chen Chieh-jen has held solo exhibitions at the Taipei Fine Arts Museum; Redcat art center in Los Angeles; the Museo Nacional Centro De Arte Reina Sofia in Madrid; the Asia Society in New York; and the Galerie nationale du Jeu de Paume in Paris. Group exhibitions include: the Venice Biennale, Biennale de Lyon, São Paulo Art Biennial, Liverpool Biennial, Biennale of Sydney, Istanbul Biennial, Taipei Biennial, Gwangju Biennale, Shanghai Biennale, Fukuoka Asian Art Triennale, and the Asia Pacific Triennial of Contemporary Art in Brisbane. Chen has also participated in photography festivals in Spain, Lisbon and Arles; and film festivals in London, Vancouver, Edinburgh and Rotterdam. Chen Chieh-jen was also the recipient of the Taiwan National Culture and Arts Foundation's National Award for Arts in 2009, and the Korean Gwangju Biennale Special Award in 2000.

19

Title	Taipei Biennial 2010
Date	2010.09.07–2010.11.14
Venue	1F, 2F
Organized by	Taipei Fine Arts Museum
Sponsor	American Cultural Center, Danish Arts Agency, Institute for Foreign Cultural Relations (Germany)
Category	International Biennial
Number of visitors	280,610
Media	Mixed media

Number of art pieces	38
Curators	Lin Hongjohn , Tirdad Zolghadr
Participating artist(s)	Lara Almarcegui, Can Altay, Chang Yun-han, Burak Delier, Chris Evans Shahab Fotouhi, Christian Jankowski, Irwin, Jao Chia-En, Silvia Kolbowski Pak Sheung Chuen, Olivia Plender, Michael Portnoy, Allan Sekula Larry Shao, Shi Jin-hua, Hito Steyerl, Superflex, Mario Garcia Torres Claude Wampler, Wang Ya-Hui, Wong Wai-yin, Yeh Wei-li, Carey Young

Summary

The Taipei Biennial emerged from the boom in art biennials that has taken place since 1998. Since then, however, it has established itself as Taiwan's most important international exhibition of contemporary art, forging close ties with the developing field of global contemporary art. It has been recognized as an exceptional event among biennials in Asia as well as around the world. The Taipei Biennial 2010 is co-curated by Hongjohn Lin of Taiwan and Tirdad Zolghadr, who is originally from Iran; 2010TB has been programmed with a number of notable features: it is a biennial that reflects upon biennial exhibitions – engaging in self-examination and criticism, while exploring the state of art production, and touching upon related issues and contexts. Artists, curators, audiences, collectors, interrelated cultures and operative logic are all particular topics of extended focus. Furthermore, the exhibition overturns familiar formats for presenting art exhibitions and performances, arranging various events to create a biennial of collective events and an exhibition which develops linearly, with time. This type of biennial attempts to challenge the very notion of the biennial exhibition, and is certain to elicit considerable discussion among audiences of the biennial's ambition and imagination. Ultimately, we hope that the biennial will stimulate discussion about the function of art and the nature of exhibition (and the biennial) in today's world.

The *Taipei Biennial 2010* does not maniacally pursue size nor consumptively incorporate external exhibition spaces – rather, for the first time it links together existing art centers in and around Taipei to form parallel art spaces, in the effort to participate in existing art production mechanisms at all levels and to engage in active local dialogue. The exhibition features many process-oriented works and a high proportion of restricted-space productions and art events, referencing the 2008 Taipei Biennial where appropriate, and even inviting critics to conduct on-site observation during the planning stages. These approaches challenge the established structure and parameters of biennial exhibitions in the effort to forge a biennial full of experimental creativity.

TB10 Performances, Events:

1. TB08 Revisited

Avoiding the usual tabula rasa, TB10 will build on ideas and projects from previous Taipei Biennials. A number of TB08 artists have been invited to critically revisit their previous contributions. Discursive events will also address the possibilities of critical continuity within the novelty-driven biennial industry.

2. The Two Year Project

Artists first approached for TB10 were involved in a wider curatorial discussion. This resulted in a transfiguration of TB10 into a two year process, leading to a series of smaller events 2011 & 2012.

3. The Show is deliberately restricted to 24 featured artists. Among the 38 artworks.

- 12 of the artworks are collaborative group efforts
- 11 explicitly incorporate artworks by other artists
- 20 are new commissions, 9 are reformulations of older artworks
- 13 artworks are event-based in character
- 9 of the artists are women

13 of the artists have gallery representation

The film program consists of 49 films by 38 artists

4. Sputniks

Two critical companions, Chen Tai-Sung and Huang Chien-Hung, invited to consistently produce unsparing feedback, also amounting to interventions during TB10. The exercise hoped to upend the polarity of the corrupt intellectual vs innocent autonomy.

5. September Events

The ambitious events program kicked off before the exhibition, offering a more composite timeline than usual.

Time	Program	Addresser	Venue	Numbers of participants
7 Art Events				
Jun 15, 2010	Cop Talk	Chris Evans	A/V Classroom 215, School of Fine Arts, TNUA	app. 50
Sep 03, 2010	Super Friday #5: 10TB at New Day Street	Yeh Wei-Li	New Day Street Workshop	app. 150
Sep 07, 2010	Conflict Management	Carey Young	Danshui MRT Station Plaza	app. 30
Sep 07, 2010	Alternative Chinese Medicine for Artists	Huang Hui-Yén	TFAM Level I exhibit space; Google Office	app. 100
Sep 07, 2010	Taipei Women's Experimental Comedy Club	Michael Portnoy	TFAM exhibit space 203	app. 50
Sep 09, 2010	I don't know if I've explained myself	Chris Evans	TFAM Level I exhibit space; Google Office	app. 30
Sep 12, 2010 Every Monday 7 in all	Salsa Lesson	Larry Shao	TFAM Level I exhibit space; Google Office	app. 30
5 Artist Talks				
Sep 08, 2010	Intro to past artwork by the artist himself	Hito Steyerl	Level I exhibit space; Google Office	app. 30
Sep 12, 2010	Proposal to incorporate biennial into TFAM Nights	Jao Chia-En	TFAM Level I exhibit space; Google Office	app. 30
Sep 15, 2010	Modern art welding technique	Shi Jin-Hua	TFAM Level I exhibit space; Google Office	app. 30
Sep 15, 2010	Go Home Project	Pak Sheung Chuen	TFAM Level I exhibit space; Google Office	app. 30
Sep 22, 2010	Making audio guides	Jhang Yun-Han	TFAM Level I exhibit space; Google Office	app. 30
3 Lectures				
Sep 08, 2010	Sensory and non-sensory education	Suhail Malik	TFAM Level I exhibit space; Google Office	app. 30
Sep 10, 2010	Like Watching Paint Dry: Biennials, Art and Research	Andrea Phillips	TFAM Level I exhibit space; Google Office	app. 30
Sep 11, 2010	Taipei Biennial Revisited	Vasif Kortun	TFAM Level I exhibit space; Google Office	app. 30
Workshops: WE WILL WIN Talk Show (4 sessions) / Wampshop (5 sessions) / FREE BEER Factory (9 sessions)				
Aug 26, 2010	WE WILL WIN Talk Show (4 sessions)	Burak Delier	TFAM café	10
Sep 02, 2010	Wampshop (5 sessions)	Claude Wampler	TFAM 209 Artscape	app. 50
Sep 07, 2010 Every Saturday afternoon	FREE BEER Factory (9 sessions)	Superflex	TFAM atrium	app. 270

6. Artist Cinema

The screening program included 49 films by 38 artists. The artist-designed cinema contraption offered the viewing conditions of a movie theatre.

7. Lecture Theater

Avoiding the usual difficulties of conference translation, key essays explaining the biennial phenomenon from various angles were translated into Mandarin. These were read by Taipei actors and actresses.

8. Independent Art Spaces

Seven Taipei venues articulated various levels of collaboration. These were neither parallel programs nor curated contributions, but unpredictable interfaces adopting different savors and criteria from case to case.

Time	Program	Venue	Numbers of Participants
Sep 9 to Nov 7, 2010	Biennial Scope & Open-Contemporary Art Center	TB10 exhibition space at TFAM	app. 2,000
Sep 11 to Oct 23, 2010	Marginal Aesthetics: An Alternative Way for Creativity & Bamboo Curtain Studio	Sublevel space for experimental and innovative shows at Museum of Contemporary Art (B30, B32, B34)	app. 2,000
Sep 11, 18, 25, 2010	Very Tired Studio & VT Art Salon	TFAM Level I exhibit space; Google Office	app. 100
Sep 25, 2010	Schizoid Molecular Machine & Nanhai Gallery	Nanhai Gallery	app. 100
Sep 17, 2010	Mosquito Museums & Yao Jui-Chung and Lost Society Documenta	TFAM Level I exhibit space; Google Office	app. 70
Sep 21, 2010	Biennial Office Swapping: Taipei Biennial Monopoly & Sly Art Space	TFAM Level I exhibit space; Google Office	app. 50
Sep 25 2010	Biennial Office Swapping: Taipei Biennial Q&A Discussion & Sly Art Space	Sly Art Space	app. 50
Sep 05-30, 2010	Traversing the Fantasy & The Cube	The Cube	app. 50

20

Title

Time Unfrozen—From Liu Guo- sung
to New Media Art

Date

2010.10.16-2011.01.02

Venue

3A, 3B

Organized by

Taipei Fine arts Museum

Sponsor

Deutsche Bank, Epson , Genesis Photonics Inc., National Culture and Arts Foundation

Category

Planned Exhibition of Contemporary Art

Number of visitors

77,666

Media

Mixed media

Number of art pieces

35

Curator

Rita Chang

Participating artist(s)

Liu Kuo-sung, Hung Keung, Digital Art Center + Zhang Yong-da, Huang Yi, Yao Zhong-han and Ye Ting-hao, Taipei, Jim Shih, Hung Keung, Chen Po-kuang + Liao Iou-xuan, Cindy Ng Sio Ieng, Wu Chi-tsung, Frankie Fan + xXtraLab Desing Co. , Qiu Shi-ming, Qiu Anxiong, Lin Guan-ming, Young Sergio, Feng Mengbo, Lin Jiun-ting, Weng Wei-hsiang, Chen Sung-chih, Tseng Wei-hao, Luxury Logico

Summary

With the revolutionary spirit of Liu Guo-sung's ink painting, features of new media art and contemporary thought, guest curator Rita Chang makes a series of temporal, spatial and psychological connections with the audience of this exhibition. Utilizing mature art forms such as light, sound, new technology, video and installation, as well as avant-garde modalities such as virtual reality and co-intelligence, exhibiting artists worked together in nineteen different collaborative teams to explore the eternal core of eastern aesthetics: the relationship between humanity and nature.

21

Title	Shinoyama Kishin • Shinorama Tokyo
Date	2010.10.16-2011.01.02
Venue	3C
Organized by	Taipei Fine Arts Museum
Sponsor	Chinese Art and Cultural Exchange Association
Category	International Exchange Exhibition
Number of visitors	306,131
Media	Photography
Number of art pieces	72
Participating artist(s)	Kishin Shinoyama

Summary

Shinoyama Kishin was born in Tokyo in 1940. He is best known for his portrait photographs. His works have various styles and he has always made an immense effort to introduce traditional art and culture. His works have been exhibited at the Pompidou Center, in Amsterdam and Los Angeles. This TFAM exhibition showcases around 70 of his works, including photographs of Japanese stars, Kabuki, sumo wrestlers, ceremonies and natural scenery, showing the beauty of his subjects, light and art.

22

Title	From Heroic Expression to Resplendent Color: Walasse Ting Retrospective Exhibition
Date	2010.11.27-2011.02.13
Venue	2A, 2B
Organized by	Taipei Fine Arts Museum
Category	International Exchange Exhibition
Number of visitors	665,761
Media	Oil on canvas, acrylic on canvas, acrylic on rice paper
Number of art pieces	54
Participating artist(s)	Walasse Ting

Summary

The distinctive and poetic visual language of internationally-known painter Walasse Ting (1929 – 2010) is rich with colorful flora and female figures. Wielding his brush like a sword, Ting creates unexpected force and upward emotive surges full of eastern vitality. His use of black outlines to describe the human form, along with radiant flora painted in vivid colors, earned him the sobriquet “the flower thief.” For the exhibition From Heroic Expression to Resplendent Color, fifty-four works from Ting's oeuvre have been carefully selected, representing his early Abstract Expressionist paintings of the 1950s, as well as his gaily colored, romantic works since the 1970s. Ting mainly works in oils, acrylics and ink on canvass or xuan paper.

Born in Shanghai in 1929, Walasse Ting was descended from residents of nearby Wuxi City, Jiangsu Province in Mainland China. Before leaving the Mainland for Hong Kong in 1946, Ting attended the renowned Shanghai Fine Arts School. Then, in a move which greatly expanded his artistic vision, Ting went to Paris in 1952 and became associated with artists of the COBRA Movement, such as Pierre Alechinsky, Asger Jorn and Karel Appel. During this period, Ting exhibited his paintings in both Brussels and Paris. Next, in 1958, Walasse Ting moved to New York where his painting techniques changed markedly under the influence of Abstract Expressionism. It was during this period that Ting's unique talent and powerful insight, as well as magnificent use of form and color gradually took shape.

23

Title	Elsewhere: Paul Gauguin
Date	2010.11.27–2011.02.20
Venue	1A, 1B
Organized by	Taipei Fine Arts Museum, Universal Exhibition Co., Ltd, Universal Impression Co., Ltd
Sponsor	Fubon Financial, Chunghwa Telecom, Eva Air, Yi Kong Security, Palais de chine Hotel
Category	International Exchange Exhibition (special admission)
Number of visitors	172,698
Media	Oil painting, printing, sketch, bronze & wood sculpture
Number of art pieces	86
Participating artist(s)	Paul Gauguin, Brittany's Pont-Aven School and Les Nabis group

Summary

During his legendary life, Paul Gauguin abandoned everything to pursue a call that would reinvent western painting and cement his reputation as a modern master. Obeying this call with an aesthetic ahead of his time, Gauguin painted vivid and lively colors which radiate an inexhaustible poetic of quiet melancholy. Composed of more than fifty works borrowed from over ten museums, foundations and private collections in Europe, the United States and Japan, Elsewhere is the first solo exhibition of Paul Gauguin's works organized in Taiwan, and includes oil paintings, prints, works on paper, bronzes and wood sculptures. By presenting the various turning points in Gauguin's style over the course of his theatrical life, the exhibition showcases Gauguin's role in revitalizing western culture with the Primitivist trends he inspired, as well as how his prominent position in western art history was based in Eclecticism. Many believe that Gauguin's legacy for the twentieth-century was his liberation of form and color from the constraints of the past, and this exhibition emphasizes his influence in breaking the shackles of naturalism for the following generation. For this reason, twenty-five works by sixteen artists from Brittany's Pont-Aven School and Les Nabis group are also presented. From the work of his disciples, we can better understand Gauguin's undeniable influence on the later generation of Fauvist and Abstract Expressionist artists.

Title	2010 Taipei Arts Awards
Date	2010.12.11–2011.02.27
Venue	D, E, F
Organized by	Taipei Fine Arts Museum
Category	Competition Exhibition
Number of visitors	605,476
Media	Mixed media
Number of art pieces	43
Participating artist(s)	Chang Ting-ya , Chen Chieh-hao, Chiu Chui-lung, Shen Chao-liang, Tseng Sheng-hui, Wu Chang-jung

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 Cultural 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.

Title	Exploring Arts Exhibition 2010—From Nature to Art
Date	2010.12.04–2011.05.29
Venue	B04
Organized by	Taipei Fine Arts Museum
Category	Exploring Arts Exhibition
Number of visitors	105,491
Media	Oil on canvas, watercolor on paper, interactive installation
Number of art pieces	12
Participating artist(s)	Ho Te-lai, Chu The-chun, Ma Pai-sui, Lin Tein-jui, Liao Te-cheng, Gao Yeh-jung, Lu Chi-cheng, Hsi Te-chin, Li Che-fan, Yang Qi-dong, Yang San-lang, Cheng Shih-fan, E Chen

Summary

How does “nature” enter the frames and become “landscapes”? How do artists, through paintings, convey the views and emotions they have regarding nature? As admirers of art, what are the possible ways for us to understand landscape paintings better? “From Nature to Art” highlights the theme “Nature” by contextually arranging twelve pieces of artwork by established Taiwanese Artists; also, targeting child audiences, the exhibition incorporates a child-friendly exhibition ground, interactive devices and appropriate reading materials. With the sound “KoKo”, let us knock on the door, and embark on a multi-sensory journey of art together.

(2) Research & Publications

Research gives vision to museum operations and management philosophy. The research agenda for 2010 was made up of museum affairs strategy, project execution, and research/publication tasks. In the area of strategy, members of the Museum Affairs Development Council convened a meeting every other week to discuss the formulation of strategies and policies related to exhibitions, the permanent collection and promotional/educational activities, all aligned with the direction of future development.

Project execution is further divided into short and long-term projects. Major projects undertaken in 2010 included making arrangements for overseas experts to come and tour the *Taipei Biennial 2010*; seeking out experts in related fields to provide consultation for museum publications; digitalizing all in-house video and data; and conducting in-house research into specialized art topics.

In the area of research publications, apart from regular issues – *Journal of Taipei Fine Arts Museum*, *Modern Art Bimonthly*, and the annual report – TFAM asked art critics and scholars to draw up relevant themes and compose/edit a book in the Art Forum series. Books on the exhibitions, collected essays from forums/seminars, and a catalogue of the permanent collection were also published in 2010.

Museum affairs strategy

The Museum Affairs Development Council held 19 meetings in 2010. The major topics discussed were as follows:

- Discussing the execution of 2010-2011 exhibitions and scheduling thereof
- Discussing the work outline for the *Taipei Biennial 2010*
- Plans to include one of Günter Grass's bronze sculptures in the exhibition during the Flora Expo
- Tasks involved in the final international and domestic review of submissions for the Taiwan Pavilion at the 2011 Venice Biennale
- Procedure for taking/processing entries for the 2010 Taipei Arts Award (draft)
- Improving the method of assessing and providing suggestions for TFAM publications
- Discussing the formulation of "Policies for Accounts Receivable/Payable, Security and Utilization of the TFAM Blockbuster and Permanent Collection Exhibition Fund (Draft)"
- Nominating members of the 2010 Taipei Arts Award Review Committee
- The possibility of incorporating the *Taipei Biennial 2010* into TFAM Nights
- A long-term partnership with MoMA
- Planning for TFAM's 30-year anniversary celebration and related events
- Submitting proposals and discussing collaborations involving exhibitions elsewhere

Execution

1. Advisory panel for publications

In order to improve the quality of in-house publications, TFAM's team of researchers consulted with specialists and executives from relevant sectors – publishing, media, art, academia – on the design, layout and content planning of each periodical/book slated for publication in 2010. Advisors Yao Jui-chung, Chin Ya-chun, Pao Yimin, Lee Wei-jing, Wang Jun-jie, Chan Wei-hsiung, Wu Chin-tao and Huang Sun-quan offered the following suggestions:

(1) The key to achieving critical mass in museum publications is adjusting organizational structure. TFAM should consider establishing a section devoted to publications. As a certain standard should be maintained in all art museum publications, the focus of partnerships with private publishing companies should not be on distribution or printing tasks, but rather on producing distinctive content. Take MoMA, for example: the museum may collaborate with different curators on various publications, but the books that are produced are all distinctively MoMA.

(2) Compared to that of competitive art books on the market, the thinking behind catalogues produced for TFAM exhibitions is quite rigid. TFAM needs to reassess positioning and the target reader. It is recommended that instead of an album, another concept be employed whereby the picture is adjunct to the text. Each exhibition has a unique personality, and every aspect of related publications – the writing, translation, graphic design and printing – must all conform to this individuality.

(3) Gaudy reinventions involving the size/shape of in-house publications are unnecessary. Uniform specifications may be determined based on the general nature of in-house exhibitions or periodicals. The uniqueness of publications is in their content, not the signature flair of the graphic designer. Once a uniform design is in place, more time may be spent on producing robust content.

(4) Planning and ingenuity decide the fate of museum publications. TFAM should extend its reach by developing more themes and seeking out new content from writers in other sectors. The museum might consider bringing on contributing editors to give periodicals a completely new look. Instead of the current focus on documenting exhibitions and activities, periodicals should be viewed as a strategic angle from which to preview upcoming events or discuss topics relevant to modern artists.

(5) As an extension to the meeting of the Publications Advisory Panel, the Research Department also planned and organized a training program for the museum staff to enhance their editing skills. Courses were held in May 2010. *PPAPER* founder Pao Yimin was asked to come and make a presentation: "Standard Guidelines: Discussing the Fundamentals of Editing".

2. Digitalization of exhibition data and images

This is a three-year project, the main objective of which is to create a digital file of all print data on exhibitions prior to the year 2000 by scanning an image and saving it in a digital format. These files are being stored on TFAM's intranet database, where they can be accessed by museum personnel for research or reference. In 2010, TFAM completed the digitalization of 53 albums – 8,654 pages in all.

3. Research into specialized art topics

TFAM engages in specialized research in accordance with the "Taipei Fine Arts Museum Research Performance Evaluation Standards". In-house researchers and staff produced a total of 41 research reports in 2010, with topics covering modern art in China, modern ink painting, global video art, TFAM marketing and audience research, art education/promotion, Taiwan art history, works in the permanent collection, exhibition planning, and day-to-day museum operations. Per the museum director, all reports were delivered to a third party for independent review.

4. Pilot Program for Academic Exchange

To establish a collaborative scholastic platform and seek new opportunities for mutual exchange between TFAM and international art circles, the Research Department devised Pilot Program

for Academic Exchange. Formally launched in 2010, the aim of the plan was to generate incisive observations and reports on current trends in contemporary art, in effect fulfilling TFAM's role as a fountainhead of knowledge, increasing the potential of in-house research, and adding to the museum's list of accomplishments. At the same time we hope to create the right conditions for greater discourse on contemporary art in Taiwan and more opportunities for international experts in the fine arts to become more involved.

As part of the above plan and in conjunction with the *Taipei Biennial 2010*, the following four experts were asked to come to TFAM and take part in a series of events: Wu Chin-tao, assistant research fellow at the Institute of European and American Studies, Academia Sinica; Wang Huangsheng, director of the Art Museum of China Central Academy of Fine Arts, former director of Guangzhou Museum of Art, and curator for the Guangdong Triennial; Fujikawa Satoshi, associate professor at Yamaguchi University Fine Arts Department and Biennial observer; and Julian Stallabrass, professor at the Courtauld Institute of Art and renowned contemporary art critic. The series of events took place from September 29 to October 3, and included a symposium, small group lectures, and an idea exchange following a tour of the Biennial. The experts also wrote essays on biennial-related topics for the *Modern Art Bimonthly*.

To address current trends in biennials worldwide, TFAM organized two separate lectures presented by Director Wang Huangsheng and Professor Julian Stallabrass: "From the Guangzhou Triennial to CAFAM – Looking at New Trends in Chinese Biennials" and "The Fracturing of the Ideal of Globalization". Besides the scheduled lectures and symposiums, TFAM also arranged for international experts to visit other art spaces in Taipei such as The Cube, Open—Contemporary Art Center, Taipei Contemporary Art Center, SLY, and Treasure Hill Artist Village so that they could interact with Taiwanese artists and art critics in a homegrown environment.

Periodicals and Essay Collections

Modern Art Bimonthly

NO.148-153

Dates of publication: Feb, Apr, Jun, Aug, October and December 2010

Measurements: 29 x 21cm

Number of copies: 900 for each issue

Managing editor: Chen Shu-ling

Executive editor: Yang Ming-e

This is a bimonthly journal covering a range of art topics meant to inform/educate a general audience. Special-topic essays, art critiques, news on art and culture, and up-close accounts of the artist comprise the bulk of the journal. Articles with a sharper focus center on pivotal events, hot topics and current trends, the aim being to keep readers in the know about in-house exhibitions and contemporary art. Topics covered in 2010 included the fusion of modern art and fashion, an in-depth look at biennials worldwide, and the Taipei Arts Award – all highly relevant to events taking place at TFAM during the same period.

Journal of Taipei Fine Arts Museum

NO. 19, 20

Dates of publication: Apr, October 2010

Measurements: 26 x 19cm

Number of copies: 500 for each issue

Managing editor: Lee Chi-ming

This is a scholastic journal published biannually. It highlights new findings in modern art research and seconds as a platform for a scholastic discourse on all things artistic. Since its inception in 1989, the journal has grown to become an important rostrum for Taiwan-based research in the field of art. After calling for new submissions and placing them into a rigorous selection process, editors chose ten essays for the two issues printed in 2010, with topics involving art critique, art history, art education, vision research and museology.

Taiwan Pavilion at the Venice Biennale A Retrospective 1995-2007

Date of publication: May 2010

Measurements: 26 x 19cm

Number of copies: 1,500

Managing editor: Chen Shu-Ling

Executive editor: Hu Hui-ju

This book is a compendium of information regarding the Taiwan Pavilion at the Venice Biennale over a 15-year period (from its debut in 1995 to 2007). It reexamines the Taiwan Pavilion through focused essays and articles on the exhibitions. The retrospective is meant to underscore the importance of the Taiwan Pavilion in the area of foreign relations, and provide insight into how the pavilion might influence developments within the local art scene; how the international art world perceives or assesses Taiwan in this role; and where Taiwan might fit into the bigger picture. Secondly, the thorough compilation of data provides researchers with robust content. The book includes a detailed description of the exhibits in the seven pavilions as well as pictures of the works exhibited, the aim being to document each pavilion as accurately as possible. As a supplement to the general content, the appendix includes a chronology of major events for the Taiwan Pavilion, a brief description of the Biennale, the layout of the artworks, interviews with participating artists, and an index of all related Taiwan media reports.

Tsong Pu: The World Comes From Being – One Artist's Bric-a-Brac

Date of publication: May 2010

Measurements: 21 x 15cm

Number of copies: 500

Managing editor: Chen Shu-ling

Executive editor: Yang Ming-e

In conjunction with Art from the *Underground: Tsong Pu Solo Exhibition* – and to give patrons a better understanding of the exhibition and the artist's creations – TFAM decided to write a book about the artist in addition to the planned album of works exhibited. A carefree style of writing is used to put the reader at ease, as if the reader were casually conversing with the artist face-to-face, experiencing a natural flow between art and life. Chang Ching-wen planned the content for the book, written by Chang Ching-wen, Tsong Pu and Tao Wen-yue.

Taipei Fine Arts Museum 2009 Annual Report

Date of publication: October 2010

Measurements: 27 x 19cm

Number of copies: 200

Managing director: Chen Shu-ling

Executive editor: Hu Hui-ju

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 (2009) and the results thereof. The annual report also includes an appendix listing practical information and pertinent figures.

Taipei Arts Award A Retrospective 2001-2009

Date of publication: December 2010

Measurements: 26 x 19cm

Number of copies: 800

Managing editor: Chen Shu-ling

Executive editor: Fang Zi-yun

This book is a retrospective of the Taipei Arts Award and includes four critical essays: Ripples in a Pond – The Past, Present and Future of the Taipei Arts Award / Lin Ping ; The Power of “Awards” – A Publicly Organized, Privately judged Beginning for Young Artists 2001-2010 / Kao Chien-Hui; The Self as Media / Chen Tai-sang ; and On Feeling, Intermediaries and the Taipei Arts Award / Chien Tzu-chieh. In the above essays the four academics provide insightful analyses of the influence of the Taipei Arts Award in terms of its evolution, selection process, organization, and the award itself. They also expound upon predominant materials, art forms and concepts found in past recipients of the Taipei Art Awards. Museum researchers contributed their own retrospective essay – From the Taipei annual Arts Competition to the Taipei Arts Award – detailing the transformation of the awards within the context of the evolving art world. The book also includes notes from the judges and a comprehensive album of winning works from 2001 to 2009. A list of winning artists; bios of the winning artists; exhibitions and permanent collections where winning artists took part by invitation; and categories in past Taipei Arts Awards comprise the index, giving researchers the information they need to delve further into related topics.

Taipei Fine Arts Museum Guidebook

Date of publication: December 2010

Measurements: 28 x 23cm

Number of copies: 2,000

Managing director: Chen Shu-Ling

Executive editor: Hu Hui-ju

In order to provide our patrons and others in the business of managing museums (both in Taiwan and overseas) a comprehensive look at the development of TFAM since its founding up to the present day, the Research Department was assigned with the task of producing a museum guidebook. Eighty-four pages in length and divided into three main sections - Space, History and the Permanent Collection – the book is clean and concise in presentation and introduces the reader to some of TFAM's more prominent features.

Taipei Fine Arts Museum Collection Catalogue 2009

Date of publication: December 2010

Measurements: 30 x 23cm

Number of copies: 500

Project editor: Lin Yu-chun

Executive editor: Lin Jiao-pi

This is an annual publication. This book in particular is a catalogue of the museum's permanent collection for the year 2009. There were 14 new additions to the permanent collection in 2009, including seven ink paintings, one calligraphy scroll, four oil paintings, and one block print. Of these, Chen Chin's *Accordion* and Kuo Hsueh-hu's *After a Rain* – signature pieces from the artists' formative years – are valuable additions to the collection. Apart from cataloguing detailed information on each piece, researchers also provide background information so that the reader can fully apprehend the history behind each piece.

TFAM Collection Catalogue II: The Search for Avant-Garde, 1946~1969

Date of publication: December 2010

Measurements: 26 x 19cm

Number of copies: 1,000

Project editor: Lin Yu-chun

Executive editors: Lin Yu-chun, Lin Jiao-pi, Wang Bei-yu

To better define the styles shared by pieces in the permanent collection created between 1946 and 1969, the section responsible for the collection asked researchers in relevant areas of interest to write articles regarding stylistic changes during the period: From Crisis to Opportunity: a Flashback of Taiwanese Fine Arts in 1950s and 1960s, by Hsiao Chong-ray; Hunkering down for Later Success : Collections of TFAM from 1946~1969, by Lin Yu-chun; and Thoughts and Reflections on the Art Exhibitions Organized by the Government in the 1950's, by Lin Chiao-pi. Whether it was the avant-garde artists heading up the May and Eastern Art Societies (inspired by then mainstream Modernism); the artists who thrived during the Japanese occupation but then went into a funk after the KMT took control; or the Mainland Chinese calligraphers that followed the KMT to Taiwan, in one way or another they all had to deal with the vagaries and vicissitudes of their time. The metamorphosis embodied in the works from this period – bursting with experimentation, giving expression to the artist's self-imposed exile or struggle to break free – came from the artists' urge to transcend the confines of their immediate surroundings, subsequently giving birth to the avant-garde.

TB10 Taipei Biennial Guidebook

Date of publication: September 2010

Measurements: 21 x 15cm

Number of copies: 1,000

Managing editors: Chang Fang-wei, Liao Chun-ling

Executive editor: Chen Shu-yu

The guidebook includes a statement by curators Hongjohn Lin and Tirdad Zolghadr, a rundown of the complete TB10 program – TB08 Revisited, Two Year Project, Sputniks, September Events, Artist Cinema, Lecture Theater and Independent Art Spaces – and a section detailing the planning and arrangement of works exhibited.

Actors Explain Biennials in Mandarin

Date of publication: December 2010

Measurements: 24 x 17cm

Number of copies: 500

Executive supervisor: Chang Fang-wei

Editing and proofreading: Hongjohn Lin, Freya Chou

This book is a compilation of the original text for each of the ten lectures in the performance series by the same name. They were written by modern art insiders – specialists, academics, critics and the artists themselves – and put to stage in order to reveal the performance and knowledge production behind the discourse. It was also hoped that the performance would shed some light on the complications that arise when knowledge is interpreted for a wider audience.

Exhibition Catalogues

Beyond Reality: Regarding the work of 6 Contemporary Taiwanese Photographers

Date of publication: May 2010

Measurements: 20 x 20cm

Number of copies: 500

Executive supervisor: Wu Chao-ying

Editor: Jo Hsiao

This is an album of the exhibition by the same name, and includes a description of the creative process behind the images of the six photographers in the exhibition.

BALGO Contemporary Australian Art from the Balgo Hills

Date of publication: January 2010

Measurements: 24 x 21cm

Number of copies: 500

Executive supervisor: Wu Chao-ying

Editor: Chiu Lee-chin

This is an album of the exhibition by the same name, and features artwork by residents of the Balgo Hills aboriginal community in Western Australia. An essay by the curator, Jackie Dunn, briefly introduces the reader to the people and geography behind the creations.

The Color of Nature, Monochrome Art in Korea: Collections from the Busan Museum of Art

Date of publication: March 2010

Measurements: 27 x 22cm

Number of copies: 800

Executive supervisor: Wu Chao-ying

Executive editor: Liu Yung-jen

This is an album of the exhibition by the same name, visually documenting the pieces on display by 28 Korean artists. Busan Museum of Art curator Ahn Kyoosik and TFAM researcher also contributed an article illuminating the reader on modern art in South Korea and how it began with monochrome painting in the 1970s.

Sky Blue × Landscape: CHEN, CHIEN-JUNG selections 2007-2010

Date of publication: March 2010

Measurements: 25 x 26cm

Number of copies: 500

Executive supervisor: Wu Chao-ying

Editor: Lee Wei-fen

This is an album of the exhibition by the same name. In addition to the catalogue of works exhibited, there is a piece by art critic Chang Ching-wen – Urban Landscape: Reading Chen Chien-jung's artwork – with an in-depth analysis of the artist's work.

Chang Tsai

Date of publication: March 2010

Measurements: 27.5 x 21cm

Number of copies: 800

Managing editor: Wu Chao-ying

Executive Editor: Sharleen Yu

Assistant editor: Chang Hsiao-hua

This is an album of Chang Tsai's photographic work from 1942 to 1946, from Shanghai to Taiwan, with subjects ranging from aborigines, holidays and day-to-day social activities, to shots capturing the sign of the times. Four essays by Chien Yun-ping, Gu Zheng, Chang Chao-tang and Huang Han-di offer a closer look at the photographer and his work.

The Moment of the Landscape: Oil Paintings by Contemporary Chinese Masters

Date of publication: April 2010

Measurements: 28 x 21cm

Number of copies: 500

Executive supervisor: Wu Chao-ying

Executive editor: Lin Bao-hua

This is an album of the exhibition by the same name. One browse through this comprehensive collection and one is completely absorbed in the singular modes of expression – derived from either freehand or true-to-life sketches of natural surroundings – of ten of China's most distinguished contemporary oil painters: Dai Shihe, Li Yanzhou and Wang Keju among others.

Manet to Picasso: Masterpieces from the Philadelphia Museum of Art

Date of publication: June 2010

Measurements: 28 x 23cm

Number of copies: 2,000

Executive supervisor: Wu Chao-ying

Executive editors: Sharleen Yu, Lei Yi-ting

This is an album of the exhibition by the same name and includes two essays: Emergence of Impressionist and Modern Art Collections, co-written by Michael Taylor, Jennifer Thompson and Innis Shoemaker; and Reading the Canon of Western Modern Art, by Tseng Shao-chien. The former provides a concise history of the Impressionist and modern art collections at the Philadelphia Museum of Art.

Jean-Paul Gaultier, Régine Chopinot, Le Défilé

Date of publication: May 2010

Measurements: 24 x 19cm

Number of copies: 2,000

Executive supervisor: Wu Chao-ying

Executive editors: Fang Mei-ching, Li Wei-fen

This is an album of the exhibition by the same name. It is divided into the following four sections: special-topic essays, bios, intro to choreography, and exhibition catalogue. Olivier Saillard, Delphine Pinasa and Laurent Sebillote contributed their writings on relevant topics.

Art from Underground Tsong Pu Solo Exhibition

Date of publication: July 2010

Measurements: 27 x 29.7cm

Number of copies: 600

Executive supervisor: Wu Chao-ying

Executive editor: Liu Yung-jen

This book is on the exhibition by the same name and includes the following three essays: Avant-Garde and Cross-Cultural Elements in Tsong Pu's Art, by Pedro Tseng; In Search of Psyché – The Existential in Tsong Pu's Work, by Huang Yi-hsiung; and The Multi-Context of Self-Physical Labor: An Ontology of Tsong Pu's Art Creations, by Chu Wen-hai. The album is divided into two-dimensional pieces and installations, showcasing Tsong Pu's consummate artistry from the late 1970's and on.

Mobilité, sons et formes: GRAME, Centre national de creation musicale, Lyon-France

Date of publication: September 2010

Measurements: 24 x 19cm

Number of copies: 600

Executive supervisor: Wu Chao-ying

Editor: Jo Hsiao

This is an album of the exhibition by the same name, with text in French and Chinese. It catalogues the works of the 18 participating artists or artist groups, and includes a bio for each. Curators James Giroudon and Jo Hsiao each contributed an essay probing further into the mentality and creativity behind the exhibit.

From Heroic Expression to Resplendent Color: Walasse Ting Retrospective Exhibition

Date of publication: November 2010

Measurements: 29 x 25cm

Number of copies: 800

Executive supervisor: Wu Chao-ying

Executive editor: Liu Yung-jen

This book is on the exhibition by the same name. Apart from documenting the sumptuous pieces exhibited, the book also includes an essay by Liu Yung-jen – Walasse Ting Retrospective – Mountains and Water in Motion; The New Syntax of Eastern Art – and a section where old friends Hsin-yu, Guan-guan and Yang Shi-hong discuss the artist and his work from a more casual point of view.

Elsewhere: Gauguin

Date of publication: November 2010

Measurements: 27 x 24.3cm

Number of copies: Hardback: 1,000/ paperback: 500

Executive supervisor: Wu Chao-ying

Executive editor: Lei Yi-ting, Sharleen Yu

This book covers the exhibition by the same name, visually documenting the pieces exhibited, including paintings, prints, works on paper, sculptures and other works belonging to the Pont-Aven School. Six critical essays explore the complexity and diversity of Gauguin's creative power and influence on later artists, in effect fleshing out the meaning immanent in each period of Gauguin's work: *Elsewhere: Gauguin*, by Wu Chao-ying; *Gauguin and Symbolist Painting – Wild Call of the Romantic or a Return to the Primitive?*, by Lee Ming-ming; *Gauguin and the Pont-Aven School*, by Andre Cariou; *Gauguin the Savage and the Perils of Modern Painting*, by Chen Kuang-yi; *The Rediscovery of Gauguin's sculpture Nave Nave Faruru*, by Richard Kelton; and *The Faun Awakes – Gauguin and the Revival of Landscape Painting*, by Guillermo Solana.

Time Unfrozen: From Liu Kuo-Sung to New Media Art

Date of publication: December 2010

Measurements: 21 x 17cm

Number of copies: 800

Executive supervisor: Wu Chao-ying

Editor: Chiu Li-chin

This book is on the exhibition by the same name, and includes two essays: *Time Unfrozen: The New Syntax of Eastern Art*, by curator Rita Chang; and *A Brief Introduction to Landscape Painting*, by Hong Kong art critic Johnson Chang. The works exhibited are further divided into the following categories: chaos, cryptic order, liquid crystallization, turning the tide, materialism, beasts and goblins, and the New Media school.

From Nature to Art

Date of publication: December 2010

Measurements: 21.5 x 27.5cm

Number of copies: 2,000

Executive supervisor: Liu Chien-kuo

Executive editor: Kuo Tzu-ying

For this project, TFAM asked contemporary illustrator Rae to create a picture book with no written narrative based on the exhibition *From Nature to Art*. Anini, the main character in the story, takes the reader on a journey through various landscapes to experience nature through the eyes of an artist.

Exploring Arts Exhibition 2010: From Nature to Art

Date of publication: January 2011

Measurements: 24 x 19cm

Number of copies: 900

Executive supervisor: Liu Chien-kuo

Executive editors: Kuo Tzu-ying, Chen Shu-yu

This is an album of the exhibition by the same name. Apart from descriptions and images of the different sections comprising the exhibit, the book also includes an essay by the curator Kuo Tzu-ying:

From Nature to Art: Engaging the Imagination through Child-Exhibit Interaction. The appendix also includes the steps in the creative exercise during the Nature to Art Workshop.

2010 Taipei Arts Awards

Date of publication: February 2011

Measurements: 24 x 19.1cm

Number of copies: 500

Executive supervisor: Wu Chao-ying

Editors: Su Chia-ying, Chiu Lee-chin, Gan Pei

This is an catalogue of the winning works in the 2010 Taipei Arts Award, and includes interviews with the six artists receiving judges choice awards – Chang Ting-ya, Chen Chieh-hao, Chiu Chui-lung, Shen Chao-liang, Tseng Sheng-hui, and Wu Chang-jung – pictures of their artwork, as well as comments from this year's judges Wu Mali, Liao Jen-i, Mei Dean-e and Lin Chih-ming.

(3) Education & Promotion

In order to create greater appeal for public participation in the fine arts, TFAM has planned a variety of promotional and educational activities geared toward different age groups and backgrounds. It is our hope that through scrupulously planned exhibitions, publications, courses, lectures and activities, we can give art lovers from all walks of life a chance to share the wealth of resources available to them, providing the masses with an environment optimized for engaging with contemporary and modern art.

Activities in conjunction with exhibitions

(1) Educational/promotional activities for parents and children

Parents and their children comprise an essential constituent of TFAM's loyal audience. With exhibition concepts and individual pieces as their point of departure, TFAM's team of educators have designed a number of creative activities for parents and children based on freedom of participation and autonomous learning techniques, offering families a greater variety of art education activities that are more interesting, with greater attention to detail, nursing a child's predilection for all things artistic and cultivating an interest in engaging with art. Activities are held in different areas – inside the museum, the 209 Artscape or auditorium, or in the plaza anterior to the museum – as designated by the planner, and include workshops, storybook reading/appreciation, creative experiences and guided tours specifically for parents and children.

(2) Principal's Day, Teacher's Day and Borough Warden's Day

During the exhibitions, TFAM's team of educators conceived a number of theme days, on which focused activities were planned specifically with public school faculty and borough administrators in mind. Activities included exhibition tours, symposiums and special-topic lectures. Through the inception of theme days and corresponding events, it is hoped that those working in the public education sector will get an up-close and personal introduction to the exhibitions and promotional

activities. In this way school principals and instructors will gain a deeper understanding of the program, giving them the tools needed to encourage greater participation among the student population. While sowing the seeds of artistic creativity, TFAM also endeavors to enhance interaction between the museum and public schools, as well as community interests.

In 2010 TFAM made its first attempt to take Principal's Day outside the museum grounds by organizing seminars in the cities of Kaohsiung and Taichung. This gave principals/directors in Central and Southern Taiwan a chance to take part in seminars previously inaccessible to them. This in turn gave TFAM's promotional campaign greater breadth, bringing more schools in Central/Southern Taiwan into the fold.

(3) Lectures, symposiums and salons

Scholars and experts were invited to come and take part in lectures, salons and symposiums, providing insight or expounding upon topics focused on scheduled exhibitions. The invitation was extended to museum patrons in the hopes that by listening to lectures and taking part in discussions they would gain a deeper understanding of the artists and their creations.

(4) Publications for self-directed learning

The publication of materials for self-directed learning is elemental to the interpretive faculty of a fine art museum. As a learning aid, they develop greater appreciation for the fine arts and allow for greater interaction between the artwork and families visiting the museum. The self-directed learning materials produced in 2010 included worksheets to assist the viewer in fully appreciating the works on display, guidebooks, workbooks for young visitors, and picture books for independent reading with illustrations inspired by the exhibitions.

A number of novel approaches were taken in the production of 2010 self-directed learning materials: Formatting the narrative of the exhibition tour as an instruction booklet or newspaper, so as to guide children in the observation and comprehension of artwork via a familiar interface; and collaborating with illustrators on the creation of picture books, expanding the imagination in artwork interpretation and development while showing children new ways in which to converse with art.

2010 Self-directed learning materials

Title of publication	In conjunction with	No. of copies
From the House to the City (children's worksheet)	<i>Richard Rogers + Architects – From the House to the City</i>	10,000
Artistic Flair (children's worksheet)	<i>Manet to Picasso – Masterpieces from the Philadelphia Museum of Art</i>	25,000
WaWa (picture book)	<i>Manet to Picasso – Masterpieces from the Philadelphia Museum of Art</i>	3,000
TB10 Guidebook	<i>Taipei Biennial 2010</i>	12,000
TFAM Newspaper	<i>From Nature to Art</i>	60,000
TFAM Newsletter	<i>From Nature to Art</i>	100,000
From Nature to Art (picture book)	<i>From Nature to Art</i>	2,000

(5) 209 Artscape

A space bursting with artistic energy and uninhibited creation, 209 Artscape accommodates activities for all ages with no entry fee or registration required. Five creative exercises were held in 209 Artscape over the past year in conjunction with various exhibitions covering modern architecture, the permanent collection, Western masterpieces, and modern art. As part of the exercises visitors were encouraged to give expression to their own reflections on art through drawing, calligraphy and collages, experiencing the joy of creation in the process.

Immersive Art Cultivation

This event was part of the Immersive Art Cultivation – Special Program for Arts Appreciation Project, a collaboration between the Taipei City Department of Cultural Affairs and the Department of Education. Arrangements were made for Grade 3 primary school students to come to TFAM and learn about the exhibitions or the masterpieces in the permanent collection, creating an environment where people are encouraged to frequent the art museum starting at an early age, take advantage of the resources available to them, and augment learning in the fine arts and humanities.

The program for 2010 included scheduled tours of *Richard Rogers + Architects – From the House to the City*; *Memory of a Journey: Permanent Collection of TFAM*; and the *Taipei Biennial 2010* with special emphasis on associating the content with everyday experiences and memories particular to school-age children, taking them on an exploration of the myriad ways in which to express oneself artistically.

In response to the wishes of primary school instructors for more robust contemporary art coursework, TFAM gave the 2010 Immersive Art Cultivation – Instructor Workshop a new orbit: contemporary art inspiration in children's education and how to guide schoolchildren through the world of contemporary art. Teachers were invited to come and receive instruction on leading young pupils into the dimension of contemporary art using past TFAM biennials as a schematic. One hundred primary school teachers enrolled in this year's workshop.

Summer Camp

Ever popular with the kids and parents, summer camp for 2010 gave children hands-on experience in stage costume design. Through a guided tour of classic designs in *Gaultier/Chopinot - Le Défilé*, participants were able to apprehend the intricate relationship between the costume, the body and the performance. After fully grasping the concepts behind performance and costume design/production, children were given an opportunity to design and create their own costumes for the stage – a step-by-step process synchronized with a real performance, with each step crucial to the next and paramount to achieving perfection on stage. The children also directed movement and expression. They were not only the backstage costume designers, but also the actors onstage – a crossover experience combining stage performance with a fashion show.

The summer camp gave children a chance to experience the relationship between costume design and corporeality. Children were guided through each step, learning about the body, physical expression, stage performance and costume design/production, completing the process by making costumes for their very own stage performance.

Explorative exhibition

The explorative exhibition *From Nature to Art* was designed specifically with children in mind. Revolving around nature, the exhibition delved into how nature becomes landscape and how landscape interprets nature, encouraging children to reacquaint themselves with everyday life from an artistic point of view. The exhibition stimulated interaction in a way that even the parents felt a natural impulse to become involved. Twelve pieces from the permanent collection were exhibited in a child-friendly space enhanced with child-friendly consoles, helping children to experience art on different levels – sensations and recollections, for example – and to understand how the artist employs different modes of expression to manifest his/her viewpoint on, or feelings about, the natural world.

The subject of the twelve paintings selected for the exhibition is either scenery near the artist's home, rural landscapes, or famous scenic spots in and around Taiwan. The works range from drawing natural beauty and documenting travels, to expressing raw emotion. The artists have used a number of different techniques to expound upon their emotions and memories as they relate to the scenery. The works were further divided into six subtopics – Nature, Scenery, Painting; Mountains in the Palm of One's Hand; A Landscape, A Story; Seeing Through the Scenery; The Vivid Language of Colors; and Writing and Speaking Nature – arranged so that one could view the process by which nature enters the frame and becomes a landscape. For the entrance to the exhibition, contemporary artist E Chen designed a three-dimensional cut-up of a green field where visitors could either pass through or stop in for some rest and relaxation.

KoKo is a Chinese onomatopoeia comparable to knock-knock in English, and is meant to convey the anticipation of visitors as they knock on the door and enter to discover something completely new and different. KoKo is an expression that infers the action of entering the space and appreciating the works on display. It also signifies taking the initiative to deconstruct nature as art. A knock on the door leads to an opening onto an artistic experience that engages all the senses.

2010 Art Appreciation – Art Mobilization

The 2010 Art Appreciation – Art Mobilization was a course geared toward members of the community, designed to instruct the average citizen on how to fully appreciate the fine arts. The topic for 2010 was “Taipei: from a Modern Perspective”. Beginning with insight into Taipei's history, humanities and spatial identity, specialists from a number of different sectors within the art world led participants on an exploration of various facets of Taipei: life, culture and art among others. The material was taught in individual subjects as well multidisciplinary formats, in a way that made the esoteric easy to digest. It is hoped that such workshops will assist in the gradual formation of a public cache of knowledge regarding Taipei's culture and the significance of art produced here in the city.

TFAM Nights

Beginning October 1, 2005, TFAM extended its hours of operation on Saturdays to 8:30pm. During Saturday evening hours, exhibition spaces on all levels are open for public viewing, and except for blockbuster shows that require an entrance fee, all exhibitions and events are free of charge.

To attract an even larger number of visitors on Saturday evenings and promote the fine arts and recreation, beginning in 2005 TFAM planned a myriad of events including movies under the stars, concerts, and musical events in the plaza, inviting one and all to come and experience the thrill of TFAM at night. This year we reset the tone of TFAM Nights to bring innovation into the spotlight. Two separate programs – Drama & Dance @ TFAM and Our Creativity @ TFAM – were devised as a platform on which to merge different art forms.

Drama & Dance at TFAM:

In correspondence to renewed interest in environmental theater this year, the expository and theatrical properties of the art museum were combined. The museum was turned into a dazzling theater at night, the aim being to create an infectious environment where stagecraft and the ensuing drama rekindled the audience's interest in the fine arts. Nine separate performances were held in 2010.

Our Creativity @ TFAM:

This was a program of seminars revolving around the topic of innovation and its pivotal role in today's global culture and economy. Emphasis was placed on the museum's new role as a crossover collaborator, joining forces with the latest trends in music, film, theater, dance, literature, design, fashion, architecture and technology. Content included both the seminar presentation itself and interactive exercises whereby the museum, the guest speaker and the audience collaborated on the construction of a platform for the exchange of multidisciplinary innovations. Nine separate seminars were held in 2010.

Celebrating special occasions

TFAM also planned a number of events to celebrate official holidays or days with special significance for art lovers.

(1) 2011 Chinese New Year Block Print Lottery

In the lead-up to Chinese New Year TFAM asked Professor Cheng Shan-hsi – winner of the National Literature and Art Achievement Award – to make a silkscreen print for the year of the rabbit. A drawing was held at the museum; the lucky winners received their very own copy of Cheng's silkscreen print.

(2) Fun With Art! Arts Advocacy Day

TFAM strives to create an artistic atmosphere both at the museum and within the greater community, shortening the distance between art and the audience. For 2010 Arts Advocacy Day the museum

planned a series of events corresponding to concepts in *Richard Rogers + Architects – From the House to the City*, including a jazz concert and a paper sculpture activity, drawing city residents to the museum to revel in the artistic vibe and discover new joy in creating their own works of art.

(3) The 27th Anniversary Celebration of TFAM

December 25 is TFAM's birthday; this year celebrations were held on December 18. TFAM organized a wide range of art activities and invited the general public to come and join in on the fun. The museum also handed out certificates of thanks to organizations that sponsored various events throughout the year, taking the opportunity to express our gratitude for their support and to appeal to other potential benefactors.

Social responsibility through art

(1) Volunteer services and advocacy

In order to make full use of the resources available within the community and allow art lovers among the general public to work side-by-side with the art museum, in 1990 TFAM began recruiting students and other members of the community learned in the fine arts with a zeal for servicing the public to join the museum's team of volunteers, assisting in general affairs and acting as guides for various exhibitions. The office of the volunteer team is located on Level 2. The number of active volunteers has now reached 863 – the largest of any publicly funded institution in Taiwan.

Apart from providing services required in the day-to-day operation of TFAM, volunteers also spend considerable time and effort promoting outreach activities. Two different outreach campaigns have been rolled out: 1) Art Express, where volunteers go out into the community and make contact with underprivileged groups as well as other social groups, neighborhoods and large-scale public institutions; and 2) Happy Planning, where volunteers arrange for underprivileged groups to come and see various shows at the museum.

(2) Art Intervention

The first Art Intervention was conceived and organized in 2009. It was geared toward people residing in neighborhoods directly adjacent to TFAM – mainly in Taipei's Zhongshan District - and culminated in the formation of a platform for interaction between the museum and local residents. This year Art Intervention was expanded outward to include a total of 15 neighborhoods in three city districts: Zhongshan, Datong and Shilin. By taking the initiative and stepping out into the community, we hope to bring art into the social fabric and share the wealth of resources with our closest neighbors.

(4) Permanent Collection & Innovation

A permanent collection acts as both a museum's status symbol and its trademark style. Taking this into consideration, attention is paid to both quality and quantity when acquiring works of art for the permanent collection. TFAM has also devised a long-term strategy for acquisition tailored to the

museum's unique specifications. Purchases of artwork are made based on this strategy.

TFAM's procurement agenda focuses on outstanding works of art by Taiwanese artists from the 20th century on, producing a chronology that highlights the historical as well as artistic value of Taiwanese art. TFAM also collects masterpieces from the international sphere, actively placing them into rotation so that the goals set for the permanent collection, education/promotion, exchange and research may be achieved.

The annual budget for permanent collection acquisitions is provided by the Taipei Municipal Government. The number of acquisitions varies depending on the expansion or contraction of the annual budget. Since 2001, the smallest annual budget has been 20 million TWD, and the largest, 40 million TWD. Within the confines of this restrictive budget TFAM has managed to stay on track with the agenda for acquisitions, namely the procurement of outstanding works for research and annual exhibitions. In addition, the museum actively seeks donations of seminal artwork – another important way by which TFAM continues to enrich the permanent collection.

Restoration projects

Restoration of pieces in the permanent collection includes routine cleaning and maintenance by museum staff and the repair of damaged artwork by commissioned conservators. In 2010 TFAM restored two gouache paintings, two oil paintings and one charcoal sketch: Chen Chin's *Leisurely*; Kuo Hsueh-hu's *After a Rain*; *Girl in the White Dress* by Lee Mei-shu; and *The Seaside after Rain*, a sketch by Chen Jing-rong. *Green Shade*, an oil painting by Chen Shih-fan, also underwent restoration for its appearance in the KoKo educational exhibition.

Leisurely epitomizes Chen Chin's work from the Japanese occupation era. Partial deterioration of upper paint layers had produced bulging and crackling. There were also spotted accretions on the canvas. Repair work and reinforcement were needed to restore the painting to its original condition. Specialists made a surprise find during the restoration process: more of the painting around the four edges of the canvas obscured under a wooden frame many decades ago. TFAM's permanent collection division convened a meeting of scholars and experts to discuss the fate of the new find. It was decided that the previously hidden perimeter would be restored to original condition along with the rest of the painting, revealing the secret uncovered during the restoration process.

After a Rain is one of Kuo Hsueh-hu's classic gouache paintings from the Japanese occupation era. Cleaning, mending the canvas and applying a medium to bind the pigment comprised the process to restore the painting to its original condition. Chen Jing-rong's *The Seaside after Rain* was done from an underdrawing composed of six different layers affixed with tape. The said piece was treated for creases, holes, adhesive buildup and yellowing of the basal paper, as well as grime on the surface and flaking of the charcoal layer. Lee Mei-shu's *Girl in the White Dress* is an important work from the formative years of contemporary art in Taiwan, and has figured prominently in the shows of several museums in Taiwan as well as exhibitions by numerous university art departments. Being on loan

so frequently, the painting is often exposed to the elements. An accumulation of dirt on the surface had made the painting visibly darker; a cleaning treatment was in order. The canvas had also begun to deteriorate, causing the surface to buckle, and the paint was flaking in places. These all required treatment to reinforce and repair the painting, thereby keeping it in mint condition. In conjunction with the exhibition *From Nature to Art*, Chen Shih-fan's *Green Shade* underwent emergency treatment for widespread peeling, alligator cracking and damage to the canvas just before going on display.

Two or three times every year, TFAM hires a professional company with extensive experience to perform cleaning and maintenance of courtyard sculptures, preserving their original resplendence and giving them the protection needed to endure the outdoor elements.

Exhibiting the permanent collection in Taiwan and overseas

Besides regularly scheduled shows and special-topic exhibitions featuring works from the permanent collection, TFAM has taken select pieces from the collection on tour to overseas locations. Following a run at the (South Korea) Busan Museum of Art earlier in 2010, the touring exhibition premiered at the Shanghai Art Museum in June. This was made possible by a cross-strait collaboration culminating in Taipei Culture Week in Shanghai.

Loaning artwork for exchange and promotion

The exchange of works in the permanent collection is done in two ways: loaning pieces to other museums for exhibition purposes, and providing images of artwork for media production or publications. In order to make image processing more convenient for our regular patrons, we now offer a special digital image providing service. The aim here is to ensure consistent quality through digital imaging and allow patrons the legal use of digital images within reason. The most numerous and most requested digital images fall into three categories: oil paintings, watercolors and ink paintings. In 2010, TFAM granted 553 requests for the use of digital images on loan. Twenty-three were placed internally – for use in museum publications – and 534 requests were placed by outside museum for magazines, exhibition booklets, albums, books, scholastic conferences, websites, research books, guidebooks, synopses, media reports, and in concerts as projected media.

Partnership to create a calendar with artwork by Taiwanese painters

Chunghwa Post Co, Ltd, on August 9 – Stamp Collecting Day in Taiwan – issued two commemorative stamps of modern paintings by Taiwanese artists: Pear Espalier by Lu Yun-sheng and Bamboo Grove in Early Summer by Tsai Yung. TFAM's gift shop also printed two limited-edition postcards to be bundled with the commemorative stamps, giving collectors yet another incentive to purchase the set. To further promote the accomplishments of Taiwanese artists, TFAM partnered with Chunghwa Post on the production of a 2011 calendar, with each month showing a painting previously featured on a Taiwan stamp: paintings by Yang San-lang, Lu Tieh-chou, Chen Chin, Lu

Yun-sheng, Lin Yu-shan, Tsai Yung, Chen Cheng-po, Lee Mei-shu, Lee Shih-chiao, Liao Chi-chun, Li Che-fan and Yen Shui-long. By making the calendar available for purchase at post offices across Taiwan we were able to reach a broader demographic and give people in the greater community a better understanding of the cultural assets in TFAM's permanent collection. By creating and distributing the calendar we have effectively enhanced awareness of Taiwanese artists among both Taiwanese and overseas audiences.

New entrance security system for the repository

In September 2010, TFAM completed the installation of a state-of-the-art, bio-recognition system for the doors to the repository so as to enhance entrance security.

New photography and digital imaging techniques for the permanent collection

In order to establish a comprehensive database on the condition of all works in the permanent collection, in addition to creating a written file detailing the condition of each piece on a regular basis, TFAM recruited a team of professionals to photograph the entire collection and then create a digital replica. These digital images will be used to compare and contrast the condition of each piece over time. In December 2010, TFAM completed the tasks of photographing the permanent collection and creating a digital database with the image and dimensions of each piece.

(5) Public Relations and Marketing

International PR at TFAM encompasses public relations, marketing/publicity, resource integration and communications. The PR department coordinates exchange between TFAM and other museums both in Taiwan and overseas, establishing a dialogue between TFAM's management team and various concerns throughout the greater community. Through the deployment of real marketing strategies and the production of media content, as well as the integration of internal and external resources, we not only deliver museum news and information in a package suitable for public consumption, we also benefit from access to a wide array of resources that have allowed us to build a more complete public profile.

Correlating private sector fundraising with TFAM's public profile

The percentage of funding from the Taipei City Government gradually began to rise in 2009, a development that lessened the urgency of resource integration and the need for funding from corporate sponsors in 2010. It has also allowed us more time to devise and deliberate partnerships

with the private sector. This public relations model is more ideal and ensures that the relationship between corporate funding and image building is a positive one. Maintaining long-term, continuous sponsorships was the main focus of international PR in 2010.

Long-term sponsors play a vital role in the museum's day-to-day operations. The support provided by the Museum Friends Association for TFAM's art education program is the most exemplary. In 2010, the said organization provided the marketing budget for *KoKo: From Nature to Art*, continuing their involvement in educational resource development that began with the establishment of the Resource Classroom in 2002. Credit Suisse has been a long-term benefactor of TFAM Nights, particularly the budget for soft/hardware and promotional materials. Thanks to a well-established mutual trust, Credit Suisse also provided partial funding for *Elsewhere: Paul Gauguin*, and has agreed to expand their partnership with TFAM in the area of charity.

Jean-Paul Gaultier / Régine Chopinot – Le Défilé was the museum's first return to haute couture in several years, and was combined with choreography in an attempt to draw a completely new audience. TFAM invited the editing team at influential fashion magazine *Marie Claire* to come and apply their talent planning fashion shows, as well as harness the power of their marketing channels at the launch and follow-up fashion dialogues to bring in potential visitors other than regular museum patrons. The exhibition *Mobilité, sons et formes* presented by Centre National de Création Musicale GRAME (Lyon, France) was held shortly after and also incorporated some elements of stage performance. TFAM planned special art-performance marketing events for both of the above exhibitions, the publicity for which added more detail to the highlights of each event. Corresponding elements were also incorporated into the stage design for weekend evening hours, the effect being a picture of all the diverse elements combined to make a whole.

Equipment sponsorship is another important model employed by TFAM to gain access to outside resources. Recent examples include N Lighten Technologies' provision of the large LCD screen specially tailored to meet the dimensions required for *Mobilité, sons et formes*; and the resources provided by the Ambassador Hotel for *Manet to Picasso: Masterpieces from the Philadelphia Museum of Art*. Whether to resolve a scarcity of resources or for public image considerations, the above are clear illustrations of TFAM's approach to procurement of resources.

As part of its endeavor to develop long-term partnerships and appeal to celebrated corporations touting the new face of business, TFAM drew up two proposals in 2010, one to solicit sponsors for the one-year museum pass, and the other for the budget required to operate the Art Education Space for Children. The new endeavors should come to fruition in 2011. Due to scheduling conflicts with a visiting exhibition and the Flora Expo, the annual soirée normally hosted by one of our sponsors – functioning as both a fundraiser and an image boost – was not held in 2010. The event has not, however, lost its luster and still enjoys the limelight in Taiwan's fashion and design circles. TFAM will continue to organize the event in the future and still considers it to be important way to raise funds.

Maintaining the lead in media strategy

In order to surpass our own expectations and produce content fitted to each specific event, we at

TFAM have consistently diversified our approach to media communications. This in turn has allowed us to maintain our leading position in terms of strategy. Once again, TFAM was able to hold the attention of all major TV stations, newspapers and magazines in 2010. For a consecutive number of years now, TFAM has generated the most media exposure of any museum in Taiwan. Add to that the marketing resource boom presented by our blockbuster exhibitions, and TFAM's high-volume transmission has successfully penetrated every sector of the community, becoming a voice with an indelible presence. This is thanks in large part to TFAM's deft utilization of museum content, exhibition highlights, and content positioning on a very limited budget, as well as the museum's deployment of a strategy whereby several angles – current topics, blockbuster exhibitions, regular exhibits and museum activities – are used to generate the greatest possible exposure.

For the exhibition *On the Empire's Borders: Chen Chieh-Jen 1996-2010*, we took into consideration the artist's individuality and the nature of the exhibit itself. They both shared a unique personality shaped on the fringe. To match this TFAM sought out the alt journal *Pots* to run a multi-issue spread. We also collaborated with *Pots* on the production of an insert placed into several consecutive issues. This ensured that the exhibit info reached the target audience repeatedly, and from several different angles, in effect positioning the exhibition where it needed to be. TFAM also undertook another collaboration called *Roodo.com*, an important art portal. Reports featured in the Taiwan version of *The Big Issue* are also typical of TFAM's media approach. Sold on the street by homeless individuals, the pop culture magazine and the content of TFAM's exhibitions have proven to be highly synergetic. Add to these the broad coverage by major newspapers, TV stations and magazines, and the result is maximum exposure without compromising the integrity of the artwork. This approach was also integral to the publicity strategy for the *Taipei Biennial 2010*.

TFAM places great import on the interests of the public; in the eyes of our curators, each show is equally important. Thanks to our fine-tuned methods and accuracy when pinpointing the right media outlets, we at TFAM have consistently conveyed to our audience the distinct personality of each of our multifarious exhibitions and activities. From *Heroic Expression to Resplendent Color: Walasse Ting Retrospective Exhibition* and *KoKo: From Nature to Art* are two prime examples. The former is integral to TFAM's contemporary art exhibition series while the latter is a landmark innovation built upon ten years of accumulated experience planning art education exhibits. These two events were launched simultaneously with *Elsewhere: Paul Gauguin*. TFAM devised a separate media program for each of the three events, highlighting the distinguishing features of each. The result: high-volume yet balanced media reporting successfully conveying the topical and technical aspects of each exhibition in a variety of formats.

Tackling the problem of the fickle media on the approach to TB2010

The *Taipei Biennial 2010* was a greatly anticipated event, not only because it was the first to be undertaken by the newly established Biennial and International Projects Office, but also because the curator raised the stakes by placing the idea of an exhibition in a reflecting pool.


When an exhibition begins to examine its own DNA, the media tends to cling to something more palpable, even resorting to off-topic updates such as the appointment of a new museum director,

or moving the focus onto random events such as artist Pak Sheung Cheun's bonding session with TFAM visitors a month prior to the Biennial. Integrity is easily compromised in such conditions. It soon became apparent that we had to do something about the gap between content produced for the professional art world and that for the general audience. The gap had been there for many years, but became even more pronounced in 2010 due to the self-reflexivity of the Biennial and the strain produced on projecting the right image. We managed to rescue the campaign by pairing mass media coverage with in-depth reports by niche media outlets.

In addition, TFAM partnered with the *International Herald Tribune* on an advertising campaign for the Biennial whereby information was made available at the Hong Kong International Airport and Singapore Changi International Airport, and on flights from Asia to Taipei during the Biennial. A large insert advertising the Biennial was also placed into copies of the Herald bundled with Art Taipei 2010 info for international visitors. TFAM has successfully diversified marketing strategy for the Biennial to include both specialty and mass media, and international and domestic channels.

Sustainable communications in an era of growing dissonance

The record million-plus visitor count in 2009 was followed by an even greater number of visitors in 2010: 1,240,000 to be exact. TFAM has responded to the subsequent increase in PR/marketing workload by making a few organizational adjustments: restructuring to allow for short-term manpower input and the reinstatement of the "single media contact", assigning personnel dedicated to media partnerships as well as corporate sponsorships. The use of a spokesperson, on test pilot for two years, has yielded success and is likely to become a regular fixture in the near future. A policy is now in place designating the convener of the PR team as the official spokesperson, who addresses the public for all occasions without exception. The spokesperson is also responsible for managing media crises and training potential successors.

In stark contrast to applause for the high visitor count and endorsements thereof were contentious voices from the art world, reaching yet another climax in 2010. Artist Chen Chieh-jen openly criticized the museum for becoming over commercialized. Chen questioned the museum's new policy for mainland Chinese artists, and wondered whether the scholastic side of art was getting enough attention or not. Chen has expressed his concern that the new exchange with contemporary Chinese art will have the effect of sidelining art from Taiwan and other cultures. A publicly funded art museum should make an earnest attempt to address these issues. From this point on it is imperative that TFAM reflect on its own philosophy and prepare a response to criticism from the community – even leading the discussion on sensitive topics. Establishing a dialogue to discuss such topics will not happen overnight, however. TFAM must continue to rely on sustained communication and real action. 

Appendices

1. Background

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.
- 2010.3.1 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 the 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.

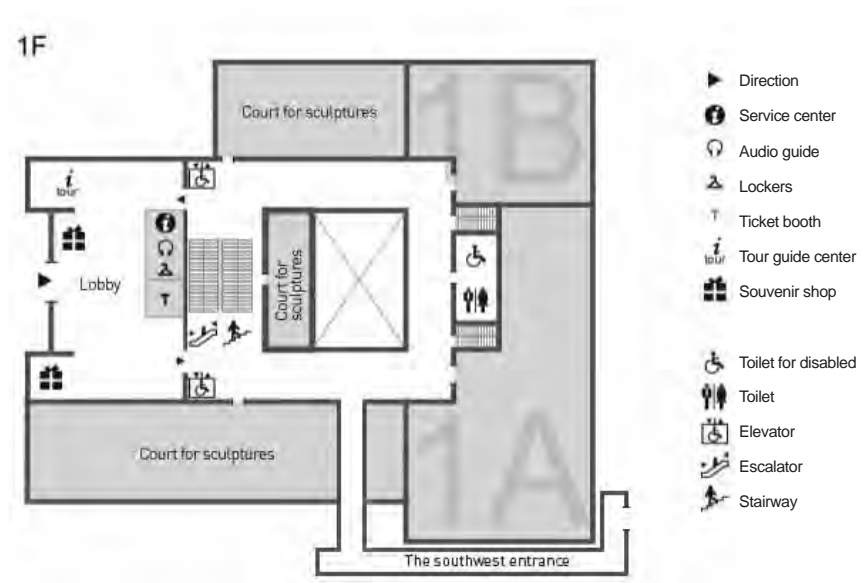
The building stands majestically on the side of the Taipei Art Park. Together, the park and the museum form a natural scene that combines the beauty of architecture and greenery.

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.

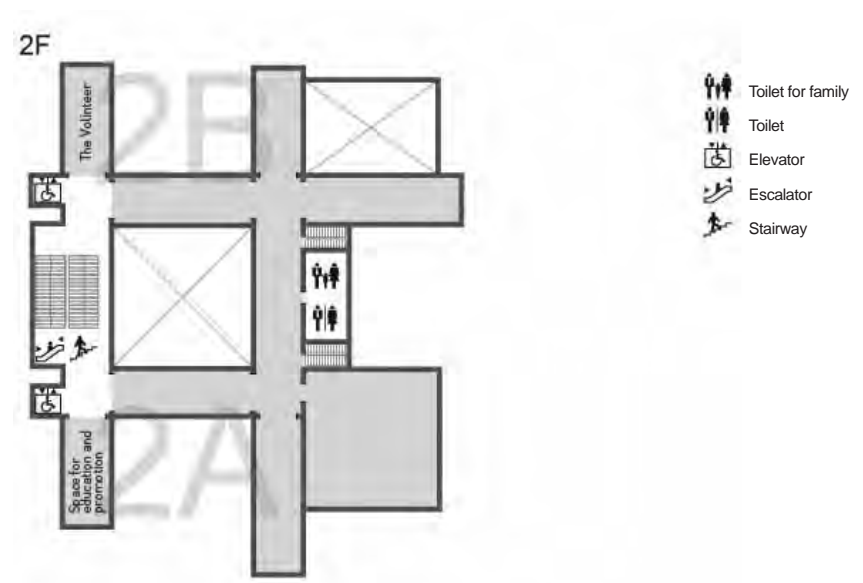
Symmetrical and suspended gallery spaces spread out on each floor like arms to create space for viewing exhibitions. The expansive windows allow visitors to overlook the scenery of Yuan Shan with its stately Grand Hotel and the surrounding area consisting of mountains, Highway 1, Taipei Art Park, the 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

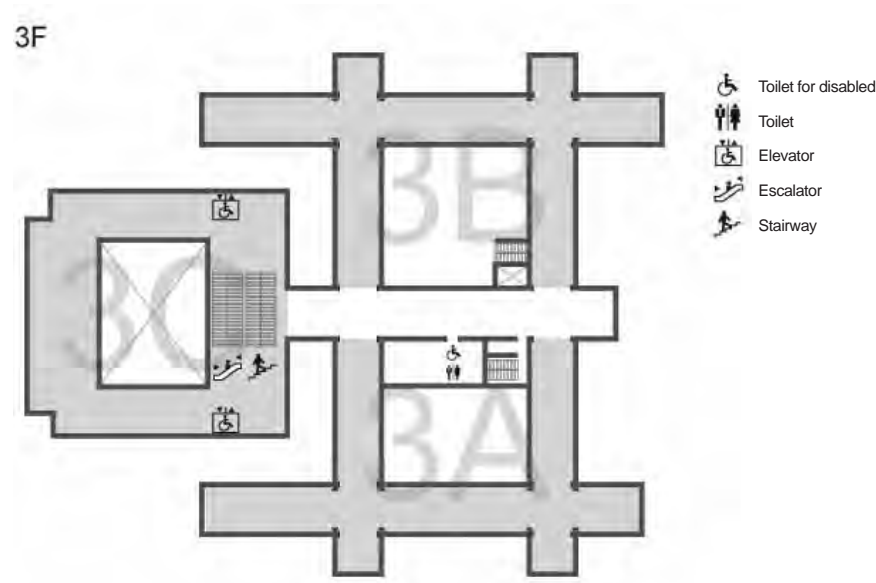
The first floor | The lobby at the entrance provides diverse services to the public. On the sides and at the front of the exhibition hall, there are three courts where sculptures can be found. Galleries 1A and 1B are both six meters high. They are mostly used for large-scale national and international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



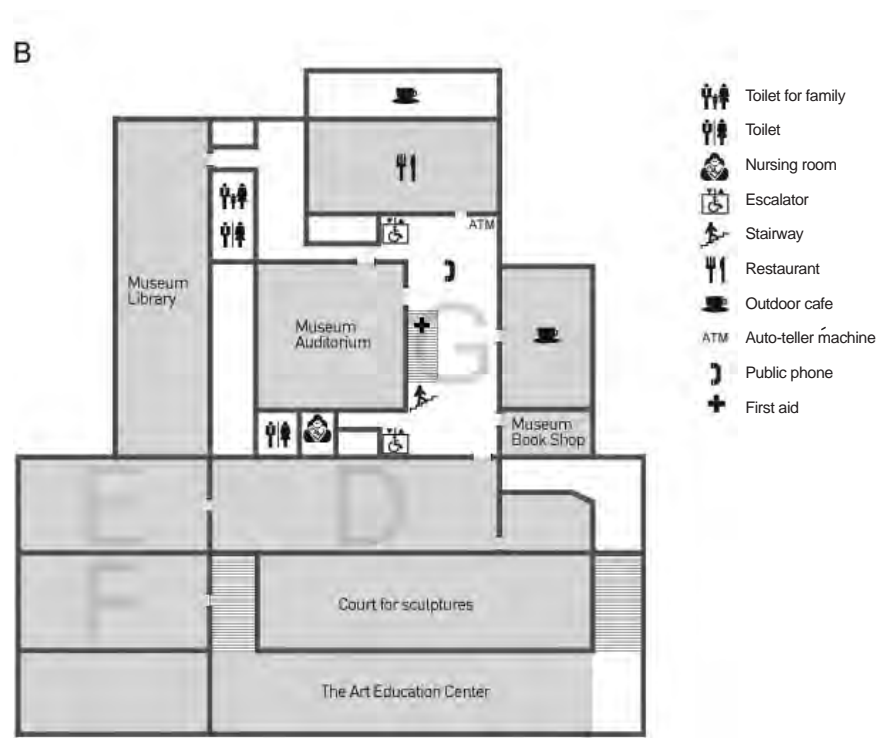
The second floor | The museum's second floor is devoted to exhibitions from the museum's permanent collection (galleries 2A and 2B). The exhibition space highlights the aesthetic and historical meaning of various aspects of the museum's collection according to the span of art history or theme being explored. 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 & Conferences | The G section in the basement provides professional artistic publications in a library. There are currently 46,899 items. A medium-sized auditorium is also available for seminars.

Service hours: 09:30-17:00

3.Food & Beverages | Museum restaurant is located on basement level 2, Così o Così's team of culinary experts serves up fine Italian meals and light snacks.

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 books. 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.

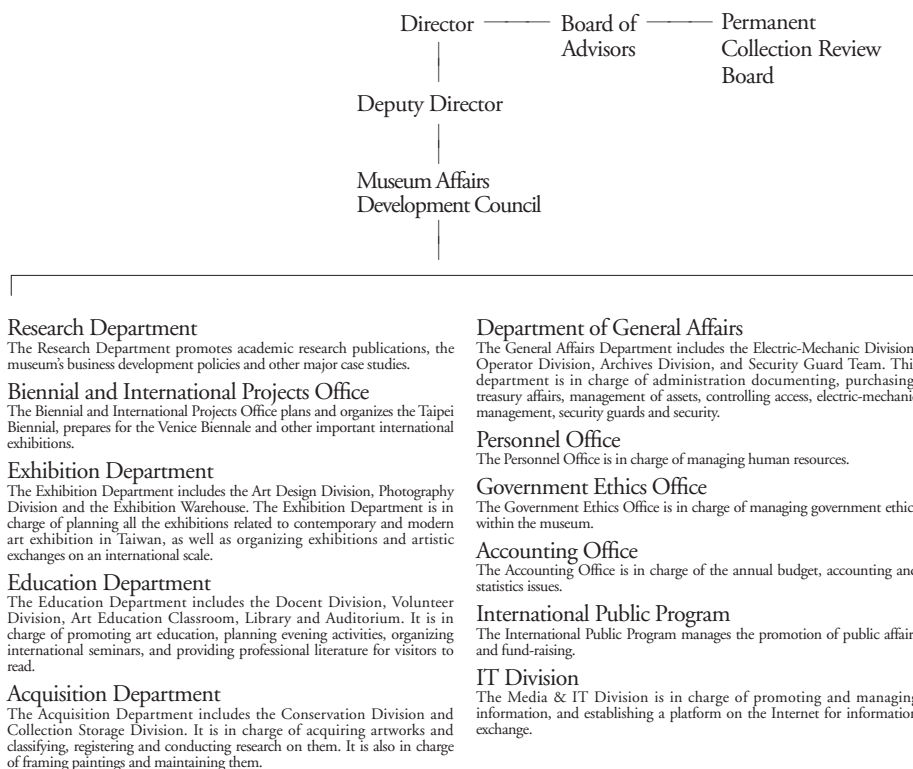
The Taipei Fine Arts Museum's organization comprises the following departments and offices: the Research Department, Exhibition Department, Acquisition Department, Education Department, Department of General Affairs, Accounting Office, Personnel Office and Government Ethics Office.

Other task-oriented departments include the Biennial and International Projects Office, the Public Relations Office and IT Division.

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



Information about the Museum

Taipei Fine Arts Museum	<p>Address: 181, Zhongshan North Road, Sec. 3, Taipei, TAIWAN</p> <p>Tel: +886 2 25957656</p> <p>Fax: +886 2 25944104</p> <p>Official website: www.TFAM.museum</p> <p>E-mail: info@tfam.gov.tw</p>
Opening hours	<p>Tuesday to Sunday, 09:30 to 17:30. Saturday from 9:30 to 20:30. Closed on Mondays (except for national holidays).</p> <p>Entrance fee: Adult admission: NT\$30 Concession: NT\$15</p> <p>More than 65 and Under 18: Free of charge</p> <p>Students are granted free entry on Saturdays with a student identity card.</p>
Transportation information	<p>Besides taking a private vehicle, visitors could also take the MRT or public buses.</p> <p>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.</p> <p>Buses: Visitors can reach the museum with the following buses: 21, 40, 42, 47, 208, 216, 217, 218, 220, 224, 247, 260, 268, 277, 279, 287, 294, 308, 310, 612, Zhongshan Line, Taipei-Jinshan Line, Taipei-Sanzhi Line.</p>

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
2001	NT\$317,534,799	NT\$34,586,400	11%	NT\$25,200,000	8%
2002	NT\$289,795,453	NT\$39,549,634	14%	NT\$25,200,000	9%
2003	NT\$274,571,920	NT\$35,113,095	13%	NT\$25,200,000	9%
2004	NT\$235,652,007	NT\$32,077,300	14%	NT\$20,200,000	9%
2005	NT\$210,394,292	NT\$33,238,949	16%	NT\$19,998,000	10%
2006	NT\$243,473,811	NT\$30,238,292	12%	NT\$20,000,000	8%
2007	NT\$252,755,182	NT\$34,265,092	14%	NT\$38,000,000	15%
2008	NT\$321,663,387	NT\$59,117,762	18%	NT\$40,000,000	12%
2009	NT\$305,937,704	NT\$67,649,815	22%	NT\$40,000,000	8%
2010	NT\$396,843,930	NT\$92,549,765	23%	NT\$40,000,000	10%

P.S. Budget spent on exhibitions excludes the personnel expense

Maintenance and Updates

Item No.	Project title	Estimated budget	Design/Planning		Execution		
			Fees	Status	Contractor	Fees	Status
I. Included in the approved budget for fiscal year 2010							
1	Phase I planning for comprehensive museum facility upgrade	NT\$ 3,000,000	NT\$ 2,240,000	Planning currently underway	Tai Yi International Engineering & Design Co., Ltd.	NT\$ 2,240,000	In the production stage; plan will be ready in June 2011
2	Service facility installation and interior remodeling for second main entrance (South Entrance Project)	NT\$ 20,000,000	NT\$ 990,044	Completed	Chang Hsin Interior Decor Co., Ltd.	NT\$ 16,456,498	Completed, inspected and approved
3	Renovation of all public restrooms in the museum to accommo date highvolume Flora Expo traffic	NT\$ 5,000,000	NT\$ 168,888	Completed	Ming Tai Construction Co., Ltd.	NT\$ 4,449,302	Completed, inspected and approved
4	Project to refurbish TFAM conference room	NT\$ 1,500,000	NT\$ 93,000	Completed	Zi Ying Interior Decor Engineering, Ltd.	NT\$ 1,347,247	Completed, inspected and approved
5	Exterior wall painting project	NT\$ 4,000,000	NT\$ 99,950	Completed	Ruilin Industrial, Ltd.	NT\$ 2,037,042	Completed, inspected and approved

II. 2009 projects awarded government funding as part of the scheme to stimulate local government participation in public infrastructure projects

A-1	Project to refit TFAM sewage pipe to underground sewage system	NT\$ 2,600,0	NT\$ 96,000	Completed	Hong Yuan Industrial Engineering	NT\$ 2,242,000	Completed, inspected and approved
A-2	Partial remodeling project for public restrooms on basement level 2	NT\$ 1,700,000	NT\$ 98,000	Completed	Fang Ri Mei Interior Design Co., Ltd.	NT\$ 1,385,975	Completed, inspected and approved
A-3	Art classroo renovation project	NT\$ 3,600,000	NT\$ 99,000	Completed	Kaiping Construction & Engineering Co., Ltd.	NT\$ 2,830,000	This is a five-year lease to be paid in 20 installments

III. Other government-funded museum building remodeling/construction projects

R-1	Basement level 2 restaurant remodeling project	NT\$ 8,000,000	NT\$ 252,000	Completed	Baichen Engineering Co., Ltd.	NT\$ 7,022,845	Completed, inspected and approved
R-2	Museum service and facility improvements for the Flora Expo—Storage locker upgrade in the atrium	NT\$ 3,000,000		Completed	Stor Hospitality Co., Ltd.	NT\$ 2,520,000	This is a five-year lease to be paid in 20 installments
R-3	Project to improve TFAM interior temperature control system	NT\$ 3,000,000	NT\$ 100,000	Completed	Envirtrol System Co., Ltd.	NT\$ 2,792,396	This is a five-year lease to be paid in 20 installments

Other Projects

1. Auditorium equipment upgrade: To meet the requirements of the International Flora Expo, TFAM upgraded equipment in the Auditorium, improving multifunction and video/recording capabilities for conferences. A new 15000-lumen projector was also installed to better facilitate the running of various educational and promotional events.

2. Regarding the project to improve directional signage in Chinese and English throughout the museum and add directional signage for the Flora Expo, all needed upgrades have been purchased, installed, inspected and approved.

3. Regarding the purchase of air quality control sensors, all needed units have been purchased, installed, tested and approved.

4. The landscape design and maintenance project – commissioned to an outside firm – is being funded by the central government. A final review was conducted on January 10, 2011; the inspection and final audit should be completed by the end of February 2011.

Acquisitions

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0688	Photography	DENG Nan-guang	1907-1971	Bar Room Fliration	1950	Digital Print	42.3 x 32 cm	Donation by DENG Shih-guang
F0689	Photography	Deng Nan-guang	1907-1971	Female Heaver	1960	Digital Print	30 x 47.5 cm	Donation by Deng Shih-guang
F0690	Photography	Deng Nan-guang	1907-1971	Lin Siduan 1	1960	Digital Print	30.5 x 47.5 cm	Donation by Deng Shih-guang
F0691	Photography	Deng Nan-guang	1907-1971	Lin Siduan 2	1960	Digital Print	47.5 x 30 cm	Donation by Deng Shih-guang
F0692	Photography	Deng Nan-guang	1907-1971	Lin Siduan 3	1960	Digital Print	47.5 x 30.5 cm	Donation by Deng Shih-guang
F0693	Photography	Deng Nan-guang	1907-1971	Tokyo Snap - Modern Girls 2	1930-1935	Digital Print	31 x 47.5 cm	Donation by Deng Shih-guang
F0694	Photography	Deng Nan-guang	1907-1971	Tokyo Snap - Women Enjoying the Scenery	1930-1935	Digital Print	47.5 x 30.5 cm	Donation by Deng Shih-guangDeng Shih-guang
F0695	Photography	Deng Nan-guang	1907-1971	Flower Collecting, Yangmin Mountain, Taipei	1938	Digital Print	30.5 x 47.5 cm	Donation by Deng Shih-guang
F0696	Photography	Deng Nan-guang	1907-1971	Danshui River Crossing	1940	Digital Print	30.5 x 47.5 cm	Donation by Deng Shih-guang
F0697	Photography	Deng Nan-guang	1907-1971	Blind Woman, Jioufen	1960	Digital Print	29.5 x 47.5 cm	Donation by Deng Shih-guang
F0698	Photography	Deng Nan-guang	1907-1971	Untitled	1950	Digital Print	30.5 x 47.5 cm	Donation by Deng Shih-guang
F0699	Photography	Deng Nan-guang	1907-1971	Shao Tribe, Sun Moon Lake	1940	Digital Print	30.5 x 47.5 cm	Donation by Deng Shih-guang
F0700	Photography	Deng Nan-guang	1907-1971	Athletic Meet	1940-1942	Digital Print	30.5 x 47.5 cm	Donation by Deng Shih-guang
F0701	Photography	Deng Nan-guang	1907-1971	Play of Peace in Beipu	1935	Digital Print	31.5 x 47.5 cm	Donation by Deng Shih-guang
F0702	Photography	Deng Nan-guang	1907-1971	Female Diver	1930-1935	Digital Print	47.5 x 30.5 cm	Donation by Deng Shih-guang
F0703	Photography	Deng Nan-guang	1907-1971	Building Construction	1930-1935	Digital Print	30.5 x 47.5 cm	Donation by Deng Shih-guang
F0704	Photography	Deng Nan-guang	1907-1971	Tokyo Snap - Street Game	1930-1935	Digital Print	47.5 x 30 cm	Donation by Deng Shih-guang
F0705	Photography	Deng Nan-guang	1907-1971	Tokyo Snap - Newsstand	1930-1935	Digital Print	24 x 38 cm	Donation by Deng Shih-guang
F0706	Photography	Deng Nan-guang	1907-1971	Sketching	1960	Digital Print	47.5 x 30 cm	Donation by Deng Shih-guang

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0707	Photography	Deng Nan-guang	1907-1971	Chung-Hua Road, Taipei	1950	Digital Print	23.5 x 38 cm	Donation by Deng Shih-guang
F0708	Photography	Chang Tsai	1916-1994	Bird's Eye View of Cable Car Tracks	1942-1946	Gelatin Silver Print	17 x 13 cm	Purchase
F0709	Photography	Chang Tsai	1916-1994	Race Track Pavilion	1943	Gelatin Silver Print	14 x 17.5 cm	Purchase
F0710	Photography	Chang Tsai	1916-1994	Huiluo Imported Goods Shop	1942-1946	Gelatin Silver Print	12.5 x 18.5 cm	Purchase
F0711	Photography	Chang Tsai	1916-1994	Stylish Girl Shopping at a Department Store	1944	Gelatin Silver Print	13.5 x 19.5 cm	Purchase
F0712	Photography	Chang Tsai	1916-1994	Soldier and Girls	1942-1946	Gelatin Silver Print	13.5 x 21 cm	Purchase
F0713	Photography	Chang Tsai	1916-1994	Selling Tea	1942-1946	Gelatin Silver Print	13.5 x 15.5 cm	Purchase
F0714	Photography	Chang Tsai	1916-1994	Butcher Stand	1942-1946	Gelatin Silver Print	17 x 23.5 cm	Purchase
F0715	Photography	Chang Tsai	1916-1994	Festival of Lord Dazhong-Hoisting the Tiger Head	1956-	Gelatin Silver Print	29.5 x 22.5 cm	Purchase
F0716	Photography	Chang Tsai	1916-1994	Midday	1947	Gelatin Silver Print	35 x 24.5 cm	Purchase
F0717	Photography	Chang Tsai	1916-1994	Women at the Beach-1	1947	Gelatin Silver Print	22 x 29 cm	Purchase
F0718	Photography	LI Ming-dyao	1922-	Taipei Bridge	1947	Gelatin Silver Print	5 x 5 cm	Purchase
F0719	Photography	LI Ming-dyao	1922-	Zhongshan Bridge, Taipei	1947	Gelatin Silver Print	5 x 5 cm	Purchase
F0720	Photography	LI Ming-dyao	1922-	Precinct near Yuanshan	1947	Gelatin Silver Print	5 x 5 cm	Purchase
F0721	Photography	LI Ming-dyao	1922-	Town Gate	1948	Gelatin Silver Print	5 x 5 cm	Purchase
F0722	Photography	LI Ming-dyao	1922-	The Office of the President	1949	Gelatin Silver Print	5 x 5 cm	Purchase
F0723	Photography	LI Ming-dyao	1922-	On the Bank of Keelung River (Riverside under Zhongshan Bridge, Taipei)	1950	Gelatin Silver Print	22.5 x 23 cm	Purchase
F0724	Photography	LI Ming-dyao	1922-	The New Beitou Station	1950	Gelatin Silver Print	23 x 23 cm	Purchase

Acquisitions

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0725	Photography	LI Ming-dyao	1922-	Taipei Train Station	1947	Gelatin Silver Print	23.5 x 28.5 cm	Purchase
F0726	Photography	LI Ming-dyao	1922-	The late President Chiang Kai-shek	1948	Gelatin Silver Print	23.5 x 18.5 cm	Purchase
F0727	Photography	LI Ming-dyao	1922-	Selling Ice-Cream	1948	Gelatin Silver Print	23.5 x 18.5 cm	Purchase
F0728	Photography	LI Ming-dyao	1922-	Tobacco Vendor	1946	Gelatin Silver Print	23.5 x 18.5 cm	Purchase
F0729	Photography	LI Ming-dyao	1922-	Huahsi Street (Wanhwa)-1	1954	Gelatin Silver Print	24.5 x 29.5 cm	Purchase
F0730	Photography	LI Ming-dyao	1922-	Huahsi Street (Wanhwa)-2	1954	Gelatin Silver Print	24.5 x 29.5 cm	Purchase
F0731	Photography	LI Ming-dyao	1922-	Small Band Playing at a Shop's Opening	1946	Gelatin Silver Print	28.5 x 23.5 cm	Purchase
F0732	Photography	LI Ming-dyao	1922-	Nude	1950	Gelatin Silver Print	25 x 23.5 cm	Purchase
F0733	Photography	LI Ming-dyao	1922-	Ferry Station	1950	Gelatin Silver Print	29.5 x 24 cm	Purchase
F0734	Photography	LI Ming-dyao	1922-	Woman at The Ferry station	1950	Gelatin Silver Print	34.5 x 24 cm	Purchase
F0735	Photography	LI Ming-dyao	1922-	Drawbridge at Biran	1948	Gelatin Silver Print	35 x 29.5 cm	Purchase
F0736	Photography	LI Ming-dyao	1922-	Urchins (Simes Elementary School, Taipei)	1953	Gelatin Silver Print	39.5 x 49.5 cm	Purchase
F0737	Photography	WANG Hsin	1941-	Farewell Lanyu Part I	1974-1975	Gelatin Silver Print	25.5 x 30.5 cm (x33)	Purchase
F0738	Photography	LI Ming-dyao	1922-	Street Scene	1948	Gelatin Silver Print	5.5 x 5.3 cm	Donation by LI Ming-dyao
F0739	Photography	LI Ming-dyao	1922-	Botanical Garden	1947	Gelatin Silver Print	5.2 x 5.2 cm	Donation by LI Ming-dyao
F0740	Photography	LI Ming-dyao	1922-	Store	1947	Gelatin Silver Print	5.2 x 5.2 cm	Donation by LI Ming-dyao
F0741	Photography	LI Ming-dyao	1922-	Seaside at Shalun, Tamsui	1948	Gelatin Silver Print	23.5 x 18 cm	Donation by LI Ming-dyao
F0742	Photography	Chang Tsai	1916-1994	Sacrificial Pig Festival, Sansia - 21	1950s	Gelatin Silver Print	36 x 27 cm	Donation by Sunny Gate Corp.
F0743	Photography	Chang Chao-Tang	1943-	Chang Tsai and His Wife	1992	Gelatin Silver Print	16 x 23.5 cm	Donation by Sunny Gate Corp.

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0744	Photography	WANG Hsin	1941-	Farewell Lanyu Part II	1974-1975	Gelatin Silver Print	25.5 x 30.5 cm (x30)	Donation by WANG Hsin
I0553	Ink Painting	CHENG Shan-Hsi	1932-	Winds of Change: The Ferocious Tiger Sparks Ambition and Stimulates Prosperity	2009	Ink and Color on Paper	65 x 50 cm	Purchase
M0198	Mixed Media	YUAN Goang-Ming	1965-	Disappearing Landscape-Passing	2007	Video Installation	variable	Purchase
M0199	Mixed Media	Juin SHIEH	1961-	Chora I	2002	Mixed Media on Paper	149.5 x 105 cm	Purchase
M0200	Mixed Media	CHAI Min-Leong	1957-	It's A Dream	2007	Video Installation	21'54"	Purchase
M0201	Mixed Media	TSONG Pu	1947-	Backyard in June	1996	Mixed Media and Site Installation	D: 450 cm, H:10cm	Purchase
M0202	Mixed Media	YAO Jui-Chung	1969-	Dust in the Wind: Dermanence	2010	Ball-Point Pen, Signature Pen and Gold Foil on Paper	197 x 81 cm	Purchase
M0203	Mixed Media	YAO Jui-Chung	1969-	Dust in the Wind: Superman Is Tired	2010	Ball-Point Pen, Signature Pen and Gold Foil on Paper	197 x 81 cm	Purchase
M0204	Mixed Media	TSONG Pu	1947-	In a Distant Snoring Sound	2005	Site Installation	Variable	Donation by Tsong Pu
M0205	Mixed Media	CHEN Chieh-Jen	1960-	Military Court and Prison	2007-2008	Video Installation	Variable	Purchase
M0206	Mixed Media	CHEN Chieh-Jen	1960-	Empire's Borders I	2008-2009	Video Installation	Variable	Purchase
O0683	Oil Painting	LAI Chuan-Chien	1926-	May	1961	Oil on Panel	53 x 72.5 cm	Purchase
O0684	Oil Painting	LAI Chuan-Chien	1926-	The Garden	1962	Oil on Panel	80 x 65 cm	Purchase
O0685	Oil Painting	LAI Chuan-Chien	1926-	Beginning of Autumn	1961	Oil on Panel	65 x 91 cm	Purchase
O0686	Oil Painting	LAI Chuan-Chien	1926-	Mountain Dwelling (Summer)	1962	Oil on Panel	80 x 116.7 cm	Purchase
O0687	Oil Painting	LAI Chuan-Chien	1926-	Young Girl, Cat & Butterfly	1967	Oil on Canvas	80 x 65 cm	Purchase
O0688	Oil Painting	CHEN Yin-Huei	1931-	All is Well	2005	Oil on Canvas	130 x 161 cm	Purchase
O0689	Oil Painting	TANG Jo-Hung	1975-	figure - Self - Firing a Gun in the Rain	2009	Oil on Panel	122 x 366 cm	Purchase

Acquisitions

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
O0690	Oil Painting	YEH Chu-Sheng	1946-	Seed+F(8)	2007	Pigment Powder, Acrylic, Oli on Canvas	259 x 194 cm	Purchase
O0691	Oil Painting	YEH Chu-Sheng	1946-	Marine Ecology (7)	2008	Acrylic and Oli on Canvas	248 x 333.5 cm	Purchase
O0692	Oil Painting	LU I-Jung	1949-	Butterfly Dearm	2008	Oil and Thickening Element on Panel	194 x 130 x 10 cm	Purchase
O0693	Oil Painting	LU I-Jung	1949-	Yellow Mountain	2008	Oil and Oil and Thickening Element on Panel	194 x 130 x 10 cm	Purchase
O0694	Oil Painting	Juin SHIEH	1961-	Swimming	2002	Oil on Canvas	172.5 x 173 cm	Purchase
O0695	Oil Painting	Juin SHIEH	1961	Cords of Life	2001	Oil on Canvas	173 x 173 cm	Purchase
O0696	Oil Painting	YEN Ye-Cheng	1955	Landscape (5)	2003	Oil on Canvas	162 x 130 cm (x3)	Purchase
O0697	Oil Painting	YEN Ye-Cheng	1955	Landscape (11)	2003	Oil on Canvas	162 x 130 cm (x3)	Purchase
O0698	Oil Painting	Glen Andrew Porter	1972	The Harvest	2007	Oil on Canvas	53 x 65 cm	Donation by Glen Andrew Porter
O0699	Oil Painting	CHEN Yin-huei	1931	Hasake Tribe Pasture	1991	Oil on Canvas	112 x 145 cm	Donation by CHEN Yin-huei
O0700	Oil Painting	LAI Chuan-chien	1926	Studio (4)	1997	Oil on Canvas	88 x 113.5 cm	Donation by LAI Chuan-chien
O0701	Oil Painting	LAI Chuan-chien	1926	Carp in the Spring Time	2005	Oil on Canvas	99 x 79 cm	Donation by LAI Chuan-chien
O0702	Oil Painting	TSAI In-Tang	1909-1998	Fishing Boats	1966	Oil on Canvas	78.5 x 115.5 cm	Donation by TSAI HUANG Szu-mei
O0703	Oil Painting	TSAI In-Tang	1909-1998	Nung-An Street Corner	1955	Oil on Panel	53 x 65 cm	Purchase
O0704	Oil Painting	TSAI In-Tang	1909-1998	An Old Street Near Harbor	1955	Oil on Panel	65 x 53 cm	Purchase
O0705	Oil Painting	HSIEH Kuo-Yung	1914-1975	The Garden	1956	Oil on Canvas	44.5 x 52.5 cm	Purchase
O0706	Oil Painting	SU Hsien-Fa	1948	Picture of Venice	2008	Oil on Canvas	130 x 162 cm	Purchase
O0707	Oil Painting	LIU Kao-Hsing	1958	Heat	2001	Mixed Media	122 x 244 cm	Purchase
O0708	Oil Painting	LIU Kao-Hsing	1958	Passing Through from All Directions	2009	Mixed Media	60 x 240 cm	Purchase

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
O0709	Oil Painting	YANG Jen-Ming	1962	New Plant Growth in Black Water - New Plant III	1992	Oil on Canvas	100 x 130 cm	Purchase
O0710	Oil Painting	YANG Jen-Ming	1962	Unstable Ties - Relic	2001	Acrylic on Canvas	227 x 363 cm	Purchase
O0711	Oil Painting	CHEN Chien-Jung	1972	Transmission 01-2	2001	Acrylic and Mixed Media on Canvas	120 x 240 cm	Purchase
O0712	Oil Painting	TSONG Pu	1947	Performing Light	2008	Acrylic on Canvas	130 x 194 cm	Donation by Tsong Pu
O0713	Oil Painting	SU Hsien-fa	1948	Si-Men Old Street	1999	Oil on Canvas	72 x 100 cm	Donation by SU Hsien-fa
O0714	Oil Painting	LIU Kao-hsing	1958	The Cross Street	1994	Oil on Canvas	130 x 194 cm	Donation by LIU Kao-hsing
O0715	Oil Painting	HONG Tian-Yu	1960	Three Faces of Mt. Hsien-Du	2010	Acrylic on Canvas	230 x 195 cm (x3)	Purchase
P0306	Print	YANG Jeong-Dih	1966	Le Temps Scelle	2005	Copperplate Etching	50 x 50 cm (x12)	Purchase
Sk060	Sketch	Juin SHIEH	1961	Make Up / Up Make	1998	Charcoal on Paper	115.5 x 118.5 cm (x2)	Purchase
Sk061	Sketch	TSAI In-Tang	1909-1998	Catholic Church in Shuang-Lian 1	1961	Crayon on Paper	40 x 27 cm	Donation by TSAI HUANG Szu-mei
Sk062	Sketch	TSAI In-Tang	1909-1998	Catholic Church in Shuang-Lian 2	1961	Crayon on Paper	40 x 27 cm	Donation by TSAI HUANG Szu-mei
Sk063	Sketch	TSAI In-Tang	1909-1998	Catholic Church in Shuang-Lian 3	1961	Crayon on Paper	40 x 27 cm	Donation by TSAI HUANG Szu-mei

Collections exchange

Number	Loan Institute	Title	Loan Date	Return Date
99-01	Exhibition Department of the TFAM	Memory of a Journey: Permanent Collection of TFAM	2010.3.3	2010.8.16
99-02	Taoyuan County Government Cultural Affairs Bureau	The Imaginary Dreamland of Hung Tung	2010.4.1	2010.5.31
99-03	National Taiwan University of Arts	Calligraphy and Painting Collection from the Exhibition in Commemoration of Professor Fu Chuan-Fu	2010.4.9	2010.5.31
99-04	Graduate Institute of Art History NTU	Twenty six pieces including works by Chen Chin brought to TFAM for in-house research	2010.4.9	2010.4.9
99-05	Graduate Institute of Art History NTNU	Six pieces by Gobara Koto brought to TFAM for in-house research	2010.6.15	2010.6.15

Collections
exchange

Number	Loan Institute	Title	Loan Date	Return Date
99-06	Exhibition Department of the TFAM	Touring Taiwan: Highlights from the TFAM Collection	2010.5.20	2010.7.10
99-07	Kaohsiung Museum of Fine Arts	One is Everything Homage the Master: 50 Years of Work by Richard Lin	2010.5.5	2010.9.30
99-08	Kaohsiung Museum of Fine Arts	Lee Ming-tse: I Love Taiwan and Love Southern Taiwan Even More	2010.4.15	2010.6.15
99-09	New Taipei City Yingge Ceramics Museum	Petrospective Exhibition of Wu Jang-nung	2010.5.3	2010.6.30
99-10	Exhibition Department of the TFAM	Art from the Underground: Tsong Pu Solo Exhibition	2010.5.18	2010.6.9
99-11	Exhibition Department of the TFAM	Humanity in Ambiguities: Permanent Collection of TFAM	2010.6.7	2010.8.10
99-12	National Chin-Yi University of Technology	The senior artist's Multi-colored in Taiwan	2010.7.19	2010.9.10
99-13	Biennial and International Projects Office of the TFAM	Used in the filming/production of the <i>Taipei Biennial 2010</i> , museum director's cut.	2010.9.2	2010.9.3
99-14	National Taiwan University of Arts	A Legacy across the Centuries An Exhibit of Art by NTUA Professors	2010.10.11	2010.11.19
99-15	National Taiwan Museum of Fine Arts	CHIHUNG YANG 40 years of painting	2010.4.21	2010.7.23
99-16	Education Department of the TFAM	Exploring Arts Exhibition 2010-From Nature to Art	2010.11.25	100.6.5
99-17	Ni Tsai-chin	Mediaholic - Arts of Ni Tsai Chin	2010.12.21	100.2.13

Visitor
Statistics

Month	Adult ticket	Concession	Group ticket	Free entrance	Special admission	Total
January	Admission is free except for tickets to the <i>CAI GUO-QIANG</i> .			16,295	70,370	86,665
February	Admission is free except for tickets to the <i>CAI GUO-QIANG</i> .			20,311	105,647	125,958
March	6,563	2,860	589	16,416	0	26,428
April	9,899	4,803	2,092	13,656	0	30,450
May	2,217	601	86	17,549	1,836	22,289
	Starting May 29, admission is free except for tickets to the <i>Jean-Paul Gaultier / Régine Chopinot – Le Défilé</i> .					
June	1.Admission is free during the shift between <i>Jean-Paul Gaultier / Régine Chopinot – Le Défilé</i> and the <i>Manet to Picasso: Masterpieces from the Philadelphia Museum of Art</i> . 2.Starting June 26, admission is free except for tickets to the <i>Manet to Picasso: Masterpieces from the Philadelphia Museum of Art</i> .			18,543	24,420	42,963
July	Admission is free during the shift between <i>Jean-Paul Gaultier / Régine Chopinot – Le Défilé</i> and the <i>Manet to Picasso: Masterpieces from the Philadelphia Museum of Art</i> .			17,698	100728	118,426
August	1.Until August 15, admission is free except for tickets to the <i>Jean-Paul Gaultier / Régine Chopinot – Le Défilé</i> .			23,155	105,350	128,505
	2. Admission is free during the shift between <i>Jean-Paul Gaultier / Régine Chopinot – Le Défilé</i> and the <i>Manet to Picasso: Masterpieces from the Philadelphia Museum of Art</i> .					
September	Until September 26, admission is free except for tickets to the <i>Manet to Picasso: Masterpieces from the Philadelphia Museum of Art</i> .			26,379	84900	111,279
October	During in progress, admission is free.			68,543	0	68,543
November	Starting November 27, admission is free except for tickets to the <i>Elsewhere: Paul Gauguin</i> .			304,765	2,578	307,343
December	Admission is free except for tickets to the <i>Elsewhere: Paul Gauguin</i> .			202,943	32,998	235,932
Total	18,679	8,264	2,767	746,244	237,849	1,304,781

Programs Statistics

Category	Lecture		Expert-Tour Guide		Symposium/Conference		Annual Festival		Library
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	Number of visitors
1	0	0	2	286	0	0	0	0	822
2	1	1,000	0	0	0	0	0	0	935
3	1	500	0	0	4	1,043	1	500	1,017
4	1	80	4	423	1	250	0	0	1,014
5	0	0	3	287	1	82	0	0	1,140
6	1	80	4	738	0	0	0	0	1,226
7	4	843	5	596	0	0	0	0	1,927
8	3	878	3	297	0	0	0	0	1,619
9	5	1,199	1	132	0	0	0	0	1,159
10	7	779	3	196	3	282	0	0	1,187
11	3	1,582	3	179	1	88	0	0	1,112
12	3	693	5	345	0	0	1	800	1,346
Total	29	7,634	33	3,479	10	1,745	2	1,300	1,4504

Category	Art Appreciation Class		Family Program		209Art-scape		Saturday Music Night	
Numbers Month	Number of classes	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants
1	0	0	2	243	8	494	0	0
2	0	0	1	112	0	0	1	250
3	0	0	4	98	3	117	2	280
4	0	0	2	46	14	375	3	350
5	0	0	0	0	3	97	2	300
6	0	0	0	0	3	86	2	500
7	4	225	34	1,166	0	0	2	420
8	8	462	13	955	20	4,316	2	350
9	8	547	0	0	10	2,552	2	250
10	0	0	13	280	31	5,132	2	250
11	0	0	11	163	14	2,660	2	300
12	0	0	18	542	6	5,211	0	0
Total	20	1,234	98	3,605	112	21,040	20	3,250

→

Category	Saturday Event in total		Art Express		Actual Guided Tour(By reservation/ fixed schedule)		Audio Tour Guide	
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
1	5	2,416	1	45	224	8,344	1	6,585
2	4	2,490	0	0	95	4,697	1	9,980
3	4	940	1	30	165	4,737	0	0
4	5	2,525	7	1,196	211	7,530	0	0
5	4	795	3	110	141	4,592	1	150
6	4	1,722	2	170	100	4,170	2	2,118
7	5	3,692	2	160	206	8,422	2	11,759
8	4	3,224	2	138	215	9,072	2	15,045
9	4	3,461	2	138	239	10,156	1	137,060
10	5	1,275	0	0	132	1,056	1	1,244
11	4	6,350	0	0	79	2,554	1	499
12	4	3,908	0	0	253	9,440	1	5,584
Total	52	32,798	20	1,987	2,060	74,770	13	66,670

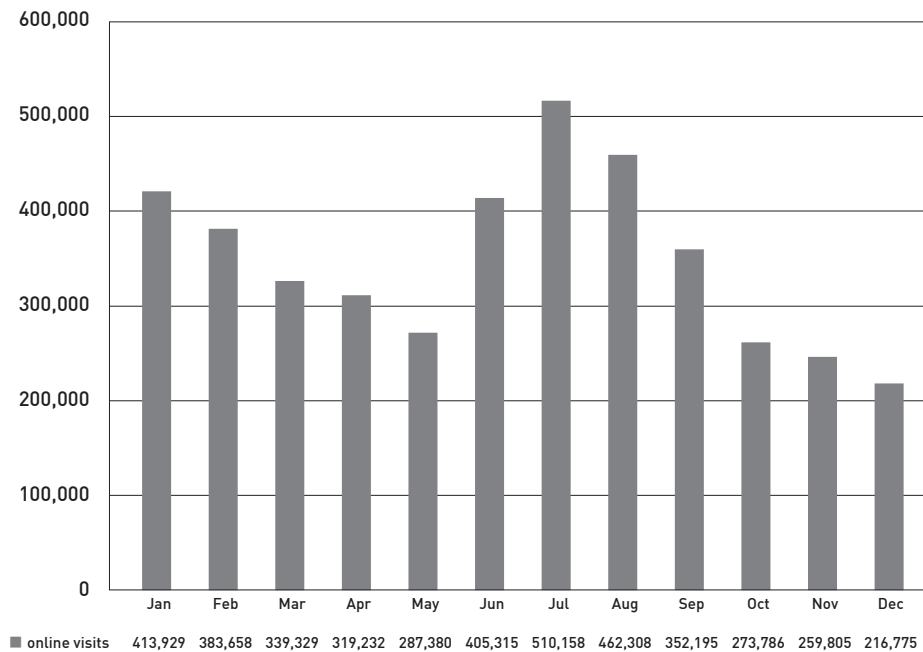
Category	Special Program for Arts Appreciation		Educational Exhibition			Principal Art Workshop	
Numbers Month	Number of times	Number of participants	Number of visitors	Number of times	Number of participants	Number of times	Number of participants
1	9	300	0	0	0	2	60
2	0	0	0	0	0	1	150
3	62	2,030	0	0	0	1	51
4	41	1,460	0	0	0	0	0
5	122	2,634	0	0	0	0	0
6	11	370	0	0	0	1	32
7	0	0	0	0	0	0	160
8	0	0	0	0	0	0	138
9	0	0	0	0	0	2	138
10	21	640	0	0	0	0	0
11	23	735	0	0	0	0	0
12	21	3,006	0	0	0	1	85
Total	310	11,175	0	0	0	6	378

→

Programs Statistics

Category	Art Workshop for the head of a subdivision of the district		Teacher Art Workshop		Volunteer Team Happiness Plan		Junior Students art workshop		Foreign Visitors
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	Number of visitors
1	0	0	0	0	1	29	0	0	1,096
2	0	0	0	0	2	62	0	0	1,142
3	0	0	2	108	0	0	0	0	626
4	0	0	0	0	0	0	0	0	523
5	0	0	1	100	0	0	1	8	440
6	0	0	5	494	0	0	0	0	651
7	1	95	2	120	1	21	0	0	831
8	0	0	2	140	0	0	0	0	849
9	0	0	1	78	0	0	0	0	1,037
10	0	0	2	131	0	0	1	60	889
11	0	0	0	0	0	0	0	0	1,938
12	0	0	1	100	0	0	0	0	1,379
Total	1	95	16	1,271	4	112	2	68	11,401

Website Traffic



* 2010.1.1-12.31 TFAM.museum Total number of Online Visits: 4,235,515

Sponsorship

- The Museum Friends Association and HTC Corporation sponsored various art education advocacy events as well as the budget for promotional materials.
- The TFAM Co-Op sponsored in-house publications and museum development projects.
- Credit Suisse sponsored TFAM's Saturday evening hours as well as the budget for promotional materials.
- The Taipei City Department of Economic Development and the Sewerage Systems Office provided funding for the design and construction of the South Entrance.
- The following entities sponsored exhibitions held in 2010:
Le Bureau Français de Taipei, Israel Economic and Cultural Office in Taipei, American Cultural Center, Danish Arts Agency, Institute for Foreign Cultural Relations (Germany), Council for Cultural Affairs (Taiwan Executive Yuan), Environment Arts Center, and Universal Impressions Co., Ltd.

International Exchanges

January 06	Representatives of Chou Kai Theater Foundation and a cultural delegation from Gansu Province – 16 people in all – visited the museum.
January 13	Czech deputy interior minister Ms. Lenka Ptackova Melicharova and retinue of three visited the museum. A delegation of six including Lock Wai Han, deputy secretary at Singapore's Ministry of Information, Communications and the Arts, visited the museum.
January 14	Su Mei-yu, professor at National Taiwan University of Arts, accompanied Aude Cordonnier, head curator at the Musée des Beaux-Arts de Dunkerque (France), on a tour of the museum.
January 19	Four people including Liu Yu-Wei from National Taiwan Museum of Fine Arts and French curator Régis Michel visited the museum.
January 22	Burkina Faso Foreign Minister Bédouma Alain Yoda and his retinue of five visited the museum.
January 24	Zhang Hongping, standing committee member of Kunming Education Survey Team, and 23 others visited the museum.
February 9	Fang Fenglei, chairman of Hopu Investment Management and chairman of Goldman Sachs Gao Hua Securities, and four guests visited the museum.
February 10	Alexandra Munroe, senior curator of Asian art at the Guggenheim, visited the museum.
March 10	His Eminence Ousman Jammeh, Gambian Minister of Foreign Affairs, his wife and one guest visited the museum.
March 18	Georges Pfruender, head of Wits University School of Arts (South Africa), visited the museum.
April 23	Yuan Xia, director of Beilun Culture & Education Group (China), and nine other guests visited the museum.
April 30	Hind Al-Khalifat, Jordan representative for the Arab Youth Council for Integrated Development, and her husband visited the museum.
May 02	Felix Padrón, director of the San Antonio Office of Cultural Affairs (USA), and two guests visited the museum.
May 21	Tomio Koyama of the Tomio Koyama Gallery (Japan) and artist Ninagawa Mika visited the museum.
June 29	Dr. Guenter Gaentzsch, former chief justice at the Federal Administrative Court of Germany, his wife and seven guests visited the museum.
July 16	Gregory Paul Sheridan, foreign news editor at The Australian, and two guests visited the museum.
July 30	His Majesty Mswati III, king of Swaziland, visited the museum accompanied by the queen.
August 13	Rene Jaime Montero, Belizean Minister of Agriculture and Fisheries, his wife and one guest visited the museum.
August 21	A delegation of 24 representing the Tourism Administration Bureau of Yinzhou District, Ningbo, visited the museum.
August 30	The king of Swaziland toured the museum.
September 06	Alexander von Vegesack, director of Vitra Design Museum (Germany), visited the museum.
October 21	A delegation of 15 for painting and calligraphy exchange representing the Central Research Institute of Culture and History (China) visited the museum.
October 25	A representative of the Australian Commerce and Industry Office and curator Lindsay Johnston (also an architect, convener of Architecture Foundation Australia, and former Dean of Architecture at University of Newcastle) visited the museum.
November 04	The director of Tokyo Bureau of Citizens and Cultural Affairs visited the museum.
November 05	Richard Peña, American film program director of the Film Society of Lincoln Center, visited the museum.
November 10	Agnes Parent and Didier Julien-Laferrriere, researchers at the Musée National d'histoire Naturelle (Paris), visited the museum.
November 23	Henry-Claude Cousseau, director of the École Nationale Supérieure des Beaux Arts, visited the museum.
November 24	Masaaki Iseki, director of Tokyo Metropolitan Teien Art Museum, and two guests visited the museum.
November 29	Jean-Marc Prevost, inspector for artistic creation at the French Ministry of Culture, visited the museum.
December 06	Göran Sommardal, a commentator on Radio Sweden, visited the museum.
December 09	Brazilian congressmen Hugo Leal Melo da Silva and Carlos Roberto Junior visited the museum.
December 13	The Central Committee of the China Association for Promoting Democracy visited the museum.
December 21	Mark Johnson, director of the Fine Arts Gallery, San Francisco State University, visited the museum.
December 31	His Eminence Marcus Stephen, president of the Republic of Nauru, and retinue of seven visited the museum.

臺北市立美術館年報. 2010 / 陳淑鈴主編. -- 初版. -- 臺北市：北市美術館, 民100.08面；公分
中英對照
ISBN 978-986-02-8346-4 (平裝)
1. 臺北市立美術館
906.8 100011898

2010台北市立美術館年報 Taipei Fine Arts Museum 2010 Annual Report

發行人	劉明興
執行督導	蔣雨芳
主編	陳淑鈴
執行編輯	胡慧如 黃義雄
翻譯	Noah Sauvé
印刷	四海印刷有限公司
著作權人	台北市立美術館
發行處	台北市立美術館 104台北市中山北路三段181號
電話	886-2-2595-7656
傳真	886-2-2594-4104
展售門市	國家書店松江門市：104台北市松江路209號1樓 電話：886-2-2518-0207 五南文化廣場台中總店：400台中市中山路6號 電話：886-4-2226-0330 台北市立美術館員工消費合作社：104台北市中山北路三段181號 電話：886-2-2595-7656轉734
出版日期	中華民國一〇〇年八月 初版
定價	新台幣 250 元
統一編號	1010002570
I S B N	978-986-02-8346-4

版權所有・翻印必究

文章版權所有	台北市立美術館
圖片版權所有	攝影師
Publisher	Liu Ming-hsing
Executive supervisor	Chiang Yu-fang
Chief Editor	Chen Shu-ling
Editor	Hu Hui-ju, Huang Yi-hsiung
Translator	Noah Sauvé
Printer	Suhai Design and Production
Publisher	Taipei Fine Arts Museum
Address	181,ZhongShan N. RD., Sec. 3, Taipei, Taiwan
Phone	+ 886 (0)2 2595 7656
Fax	+ 886 (0)2 2585 0884
Publication Date	August 2011
Price	NT\$250