



2011

Annual Report

2011

TAIPEI FINE ARTS MUSEUM

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北美館

TAIPEI FINE ARTS
MUSEUM

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臺北市政府
TAIPEI FINE ARTS MUSEUM

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序文

本館自 2000 年開始年報發行的計畫，以出版的形式回顧過去一年北美館發聲的軌跡。在建置將近 30 年的館史中，這本記錄全館各項展覽、推廣、典藏及研究等館務發展的專書，以中英文對照的編排，提供外界了解本館過去所創造的歷史，也藉此檢視本館逐年累積變化的過程，同時也是書寫館史很重要的一塊記憶拼圖。

美術館的館務，如同經營一座巨型的劇場，展覽區從零逐漸醞生成一個完整呈現的展覽，藝術家的創作是主角，時而是打上燈光的白盒子劇場，時而為拒絕任何光源的黑盒子劇場，接著引介藝術家粉墨登場，舉辦隆重的記者會、開幕典禮，然後為期 1 至 3 個月的賞味期，同時配合各樣的推廣活動及部分因此而生的作品典藏或研究出版，並且，提供外界產出展覽評論、報導，進而被梳理成為藝術史的片段。這個舞台推出的節目單及表演的成績，正是各界對於本館熱切引領的期待。

在回顧過去建館 28 年的里程中，2011 年的北美館，歷經些許風雨挫折，特展的爭議讓本館重新檢視過往的展覽機制，從而理出新的辦理模式。即使面對外界對於本館的關切與微詞，過去一年，本館除了率領策展團隊參加威尼斯雙年展臺灣館展覽外，持續策辦國內外各項藝術展覽，同時，在推動國際藝術文化交流學術計畫中，也留下不少紀錄。包括辦理 2 場藝術教育推廣的國際研討會，邀請國際專家、學者共同發表各國美術館建置學習空間的歷程與心得分享，在本館專為兒童設計的館中館規劃發展過程中，能廣納國內外館所建置的想法與建議；研究組還有「領航—國外專家訪問計畫」，則針對美術館的文獻保存與再利用，為美術館從業人員對於文獻保存的重要性提出精闢的觀點，讓本館思考文獻中心建置的可能性。透過這些國際交流座談的舉辦，是成就本館極為重要的專業訓練與經驗傳承。

過去被書寫成歷史，當下正創造新歷史，本館面臨老招牌新創意的考驗，如何迎向未來，必須先整理過去，從中找出突破的課題。年報的編輯，讓本館過去一年的點點滴滴集結為冊，成為館史文獻的一支，也為綿延的館史脈絡，指引未來發展的方向。

臺北市立美術館館長 黃海鳴

Preface

Every year since we began publishing the annual report in 2000, we have provided a retrospective in print form of the sights and sounds of TFAM over the previous year. In addition to documenting the history of the museum, which is almost thirty years old now, the annual report provides a detailed record of all exhibitions and promotional activities, as well as developments in research and the permanent collection. And the bilingual content – Chinese and English – has allowed our friends overseas to gain a better understanding of what TFAM has accomplished so far, and how it has evolved over the years.

Operating an art museum is like managing a giant theater. At first the stage is empty. We as the stage managers build the sets and do the lighting. The artist's creations are the lead characters in a performance that sometimes takes place in a white box, other times in a space devoid of all light. Before the performance actually begins, however, we must generate excitement for the upcoming event: the artist makes a cameo appearance, followed by a press conference and a launch. The performance itself runs for one to three months. A wide variety of promotional activities are planned in conjunction with the performance, which may lead to new additions to the permanent collection or new publications in research. Exhibition reviews and reports in the media are eventually collated and added to the annals of art history. The programs and performances that take place on this stage are what keep our patrons coming back for more.

The year 2011 was a turbulent one for TFAM. Controversy surrounding the hosting of blockbuster events impelled us to make a reassessment of program planning and introduce a completely new management model. Despite having to deal with complaints and veiled criticism from community concerns regarding our style of management, we ploughed through the storm and made another strong showing at the Venice Biennale. TFAM pulled off the regular program showcasing works by local and foreign artists while making serious headway in the area of international scholastic exchange. We hosted two international conferences on museum education. Specialists and scholars from art museums around the world were invited to come and share their experiences planning and building learning spaces – a confluence of new ideas and trends from all four corners of the globe. The Research Department also undertook a project to bring foreign scholars to TFAM so that they could offer their well-informed opinions and suggestions on how to preserve and reuse written materials and discuss the possibility of an archive at TFAM. Hosting these international exchanges and symposiums is key to honing our own expertise and know-how here at TFAM.

The past has become yet another chapter in history, while the present is all about making history. TFAM has reached the flashpoint between old and new. To arrive at the future with time to spare, we must first sort out the past and find that place where we can break through and move ahead. The annual report is everything that has happened at TFAM over the course of one year condensed into a single volume. It is a record of the museum's history. It shows where the museum has been, and where it will go in the future.

Huang Hai-ming, Director of TFAM

一 | 館務瞭望

[一] 重要紀事

第 54 屆威尼斯雙年展臺灣館，呈現臺灣社會聲音圖景

2011 年第 54 屆威尼斯雙年展臺灣館「聽見，以及那些未被聽見的－臺灣社會聲音圖景」一展是策展人鄭慧華以「聲音」為主軸及內容載體，鋪陳臺灣的「社會聲音圖景」（social soundscape）。兩位展出藝術家王虹凱以及蘇育賢分別以〈咱的做工進行曲〉及〈那些沒什麼的聲音〉參與展出。策展人同時於展場規劃一座以影音檔案裝置陳設的「聲音資料庫／酒吧」，邀請建築師劉國滄設計空間，文化評論者張鐵志、羅悅全統籌企劃。

開幕酒會於威尼斯時間 6 月 2 日下午 6 時 30 分，由臺北市政府陳威仁副市長主持，於聖馬可廣場旁普里奇歐尼宮邸（Palazzo delle Prigioni）盛大舉行。

「廖繼春油畫創作獎」十年有成，歷屆得主共同聯展

「廖繼春油畫創作獎」是為紀念臺灣前輩畫家廖繼春而設立，以獎勵具傑出成就並持續鑽研油畫創作之 45 歲以下臺灣藝術工作者。該創作獎每屆選出 1 名得主，可獲獎座、獎金並於本館舉辦個展。自 2000 年至 2009 年 10 年間已舉辦 9 屆，共選出 10 位得主，歷屆得主包括朱友意、洪天宇、陸先銘、阿卜極、劉國正、郭維國、陳孟澤、林欽賢、黨若洪與陳典懋。為

回顧得獎藝術家之藝術表現以及彰顯廖繼春獎創設精神，本館特別規劃「廖繼春獎 10 年聯展」，邀集 10 位得獎藝術家共同參展，展出昔日得獎作品與近期新作，並同時展出 7 件廖繼春捐贈本館的油畫代表作品，期各界能更了解本獎項之沿革與各得獎者之繪畫創作歷程。





本館典藏之陳進〈悠閒〉作品，發表重大修復成果

本館自 2009 年修復同為陳進 1935 年之作品〈手風琴〉完成後，續著手進行本館鎮館之寶之一〈悠閒〉之修復整理。〈悠閒〉一作為陳進 1935 年膠彩畫作，該作自 1988 年典藏入館之後，2010 年揭開原框裱，於框裱側面及背後折入處絹布發現隱藏的畫面，陳進筆下〈悠閒〉的畫面四週較過去我們熟知的再多出許多細節的延伸。經與家屬、修復師、專家學者、與美術館人員等進行專業討論後，決定將塵封已久的畫面重現。

歷經一年的研究與修復，完成後的畫心較原尺寸多出長 16 公分、寬 8.2 公分，明顯看出床兩側紗羅的延伸花紋、上方整排的精細彩色流蘇、床沿的木雕圖騰，以及置於畫面右下角的床邊小壺，原本的壺口下方露出壺身的造型及顏色。這項驚喜的重大修復發現，在 2012 年北美館典藏展「凝望之外／典藏對話」展覽中，讓觀眾一睹陳進〈悠閒〉的原貌，並與過往畫作相互參照。

吳光庭館長借調歸建，陸續由劉明興、翁誌聰出任代理館長

吳光庭館長於 7 月 31 日借調期滿，歸建淡江大學建築系任教，8 月 1 日起由副館長劉明興出任代理館長，9 月 5 日起由臺北市文獻委員會執行秘書翁誌聰出任代理館長，繼續落實本館館務規劃與執行。

「領航計畫」探討美術館的文獻保存與再利用課題



本館自 2010 年起籌辦名為「領航」的國外專家訪問計畫，依每年擬定之主題，邀請國際當代藝術研究者蒞臺與國內美術界及相關藝術領域人士等進行專業學術交流，期建立起國際交流之合作平台。2011 年領航計畫之主題為「美術館的文獻保存與再利用」，此主題乃因應當代藝術發展之趨勢而提出，鑑於眾多藝術文件資料，透過美術館的展覽策劃與典藏而不斷地被開發、生產與累積，美術館應如何妥善保存、建檔與再利用這些相關文獻資料，使其形成日後當代藝術的研究基礎，此一課題在本館即將邁入第 30 年之際，顯得急迫且重要。本次領航計畫共邀請美國紐約現代美術館資深檔案管理員米雪兒·艾利卡特（Michelle Elligott）、日本新美術館館長林田英樹、日本福岡亞洲美術館堀川理沙、韓國文化協會 Arko Art Center 之策展人全宥信等各藝術領域專業人士來館，於 9 月 6 日至 9 月 8 日進行 4 場專題演講，介紹其機構之文獻建置並分享相關實務經驗。



第六屆美術館教育國際研討會盛大登場，專題探討「從傳遞到互動」趨勢

以「從傳遞觀念到促進互動：博物館的學習空間」為主題的第六屆美術館教育國際研討會於9月30日至10月1日兩天於本館舉行。本次主題因應本館即將設置專屬「兒童藝術教育空間」之現況，以四個子題進行探討，包括：博物館學習空間之當代議題、學習空間定位與發展、學習空間角色之於觀眾參觀經驗，以及教育性展示之研究與實務等，邀集美、英、法、加、瑞及國內專業博物館教育人員、學者專家擔任講者，提出最新研究成果與案例介紹。透過本次研討會所切入的多元子題，呈現當代對於博物館教育的新觀念與多元作為，為博物館教育空間的未來發展，提供紮實的討論與對話。

本館典藏之郎靜山經典作品於日本福岡展出

日本福岡亞洲美術館籌辦「郎靜山的寫真展—被構成的傳統」個展，是臺灣攝影家首度於日本完整呈現其藝術成就之展覽。該展共展出郎靜山的攝影作品 54 件，以及相關文獻書籍，展品主要借自本館、國立歷史博物館及藝術家家屬。本館共出借郎靜山攝影經典作品 19 件，其中包括臺灣觀眾熟悉的〈松陰隱高士〉（1963）、〈屹立獨行〉（1945）、〈春樹奇峰〉（1934）、〈曉汲清江〉（1934）、〈鶯啼滿樹春〉（1945）以及〈倚欄獨喜夕陽山〉（1980）等佳作。

本館 6 項展覽，獲得「2011 十大公辦好展覽」殊榮

由「藝術家雜誌社」舉辦，經國內美術相關專業人士與從業人員票選之「2011 十大公辦好展覽」活動，本館共有 6 項展覽入選：「越酷東京—日本 MOT 當代精選」獲第 3 名，「艾未未·缺席」獲第 5 名，「倫敦超當代設計展」獲第 6 名，「進入公眾·美化臺灣—顏水龍」獲第 7 名，第 54 屆威尼斯雙年展臺灣館「聽見，以及那些未被聽見的—臺灣社會聲音圖景」獲第 9 名，「時空敘事—藝術家作為敘事者」獲第 10 名。

[二] 未來展望

《現代美術學報》正式成立編輯委員會

本館《現代美術學報》自 1998 年創刊（年刊），2004 年 5 月第 7 期改刊（半年刊），一年徵稿兩次，應徵論文均經委外匿名審查，至 2011 年已出刊 21 期。為使本學報更具嚴謹度與前瞻性，朝向現代、當代藝術研究具有影響力的國際級刊物，5 月 27 日正式奉准成立《現代美術學報》編輯委員會，由國內外藝術領域學者與館內研究人員 5 至 7 人（林曼麗、林志明、楊永源、龔卓軍與館內委員陳淑鈴、林育淳與蔣雨芳）組成，主責學報徵稿、編輯方向與編審等事務。首次《現代美術學報》編輯委員會會議於 6 月 10 日召開，針對《現代美術學報》之學術屬性、出版方向與編輯實務交換意見，並預訂未來四期之徵稿主題。

「2012 台北雙年展」公開徵求策展人，德籍安森·法蘭克出線



為籌劃「2012 台北雙年展」，本館突破歷年來的雙策展人制，改採對外徵求臺灣策展人提案，同時邀請國際策展人遞件方式以評選出雙年展策展人（團隊）。「2012 台北雙年展」策展人經甄選委員會評選，由德國籍，1978 年出生的獨立策展人安森·法蘭克（Anselm Franke）雀屏中選。安森·法蘭克為獨立策展人與自由撰稿者。其專業領域廣泛涉獵劇場、電影與建築，曾為柏林 HAU 表演藝術中心規劃表演藝術節、2005 年與 Stefanie Schulte-Strathaus 為柏林影展創設「Forum Expanded」單元，並擔任該單元策展人至今。2013 年 1 月起，將出任柏林世界文化中心（Haus der Kulturen der Welt）視覺藝術電影部門的主策劃人。



南進門空間，跨界合作設立「臺灣精品館」

本館南面興建南進門鋼構玻璃帷幕建築，在花博之後跨界合作由經濟部國際貿易局委託外貿協會於原空間設立「臺灣精品館」常設館，12月26日正式揭幕，展覽內容以上百件臺灣精品陳設，希望透過科技、文創與多媒體互動，打造成為臺灣創新設計櫥窗。該館開放民眾免費入館，同時配合本館營運時間，每週一休館。



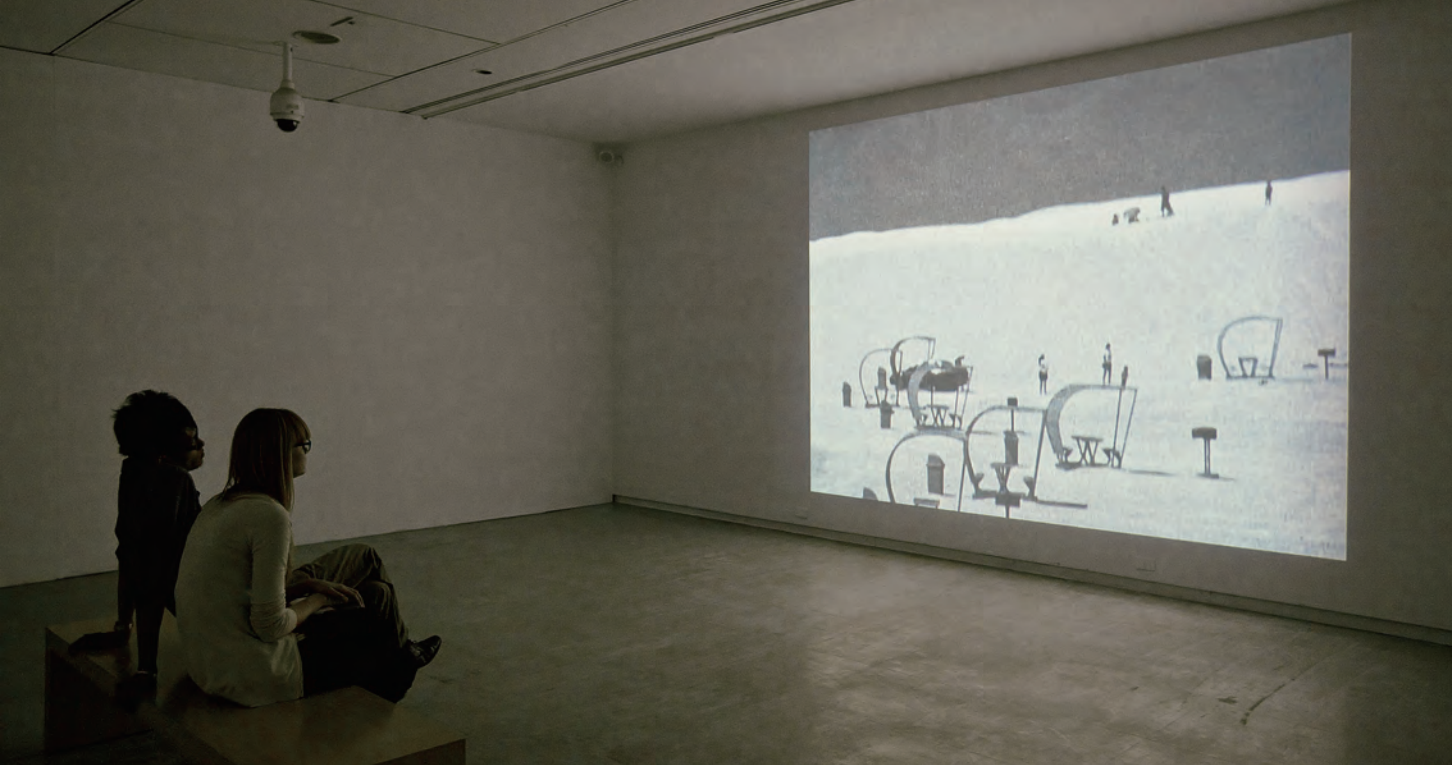
二 | 業務成果

【一】展覽・呈現

2011 年本館推出 21 項展覽，其中有 6 項國際展、7 項當代策劃展、5 項申請展、1 項競賽展、1 項教育展以及 1 項雙年展。

國際展部份：「莫內花園」特別向法國瑪摩丹—莫內美術館與英國蘇格蘭國立美術館等單位洽借莫內的重要作品，展覽以莫內在巴黎近郊吉維尼花園創作的花卉及風景作品為主軸，讓觀眾親炙印象派色調筆觸豐富的原作。「輕觸大地—格蘭·穆卡特建築展」透過手繪稿、建築模型、照片、動畫、紀錄片與文字等媒介，介紹 2002 年普利茲克建築獎得主格蘭·穆卡特，其重視生態、人本思想與細部工法的工作理念及建築特色。「越酷東京—日本 MOT 當代精選」由長谷川祐子策展，展出東京都現代美術館典藏的 18 位當代藝術家的 45 件作品，透過批判性的作品，展現日本當代藝術未來的「越酷」走向。「時空敘事—藝術家作為敘事者」由巴黎現代美術館影像收藏負責人歐迪兒·布爾呂侯與現代藝術部門策展人安潔麗娜·榭爾弗策劃，展出 21 位來自法國或以法國為發展重心影像藝術家的 21 件錄像作品，呈現強烈的「實驗」性與「新小說」意味。「倫敦超當代設計展」集結倫敦設計界包含建築、服裝、產品及通訊等領域之 15 個具代表性之設計個案裝置，運用多媒材之時間軸，呈現設計案背後的關鍵人物、重要事件與社會環境等。「艾未未·缺席」展出中國前衛藝術家艾未未 21（組）件各時期的代表作品，包括 100 幅攝影作品、1000 餘輛自行車構成的裝置作品「永久自行車」、具有歷史糾葛情感的「十二生肖」青銅獸首等作品。

國內展部份：以百年影像呈現庶民生活面貌與共同記憶所策劃的「時代之眼—臺灣百年身影」，與展出 10 位廖繼春創作獎得獎者歷年優秀作品的「廖繼春獎 10 年聯展」兩項主題展。此外，秉持一貫體現臺灣現代、當代藝術的脈絡，對具備指標性、開創性的重要創作者，特別策劃辦理其個展，2011 年共推出顏水龍、黃則修、李德、劉耿一、奚淞等 5 位重要藝術家的展出。



此外，本館每年均持續推出國內優秀藝術家個展，採取公開徵件、申請送件、評審甄選的方式，希冀提供深具創作能量的藝術家發表的機會。2011 年展出的藝術家有許銘仁、周珠旺、鄭亭亭、廖堉安、郭奕臣等 5 位。

由本館執行辦理的競賽展「臺北美術獎」，為臺灣當代藝術具前瞻性之指標獎項之一，自 2010 年轉型新制，精實獲獎人數、提高獎金，最後入圍者將以小型個展模式角逐首獎，並獲未來於本館舉辦個展之機會。「2011 臺北美術獎」共有 264 位參賽者報名，經初審、複審與決審，最後評審選出「2011 臺北美術獎」1 名由劉瀚之獲得，「優選獎」5 名由朱駿騰、丁建中、許哲瑜、黃海欣、林玉婷獲得。競賽結果發表後的作品展出，實為觀察優秀青年藝術創作者表現趨勢的重要取樣。

另特別針對親子觀眾規劃的「看見晝夜－2011 探索藝術展」，展覽內容規劃主要以本館典藏作品的展示及展覽空間的氛圍營造，並結合藝術團隊「豪華朗機工」多媒體裝置藝術的呈現，提供一個多面向的互動體驗展覽，小朋友可以透過藝術的表現，體驗及欣賞晝夜不同的意象與樣貌，並藉由作品欣賞認識現代藝術的多元性及精神。

本館自 1995 年代表臺灣參加威尼斯雙年展，至 2011 年為第 9 度參展，2011 年第 54 屆威尼斯雙年展臺灣館「聽見，以及那些未被聽見的－臺灣社會聲音圖景」，是一項關於「聲音」、鋪陳臺灣的「社會聲音圖景」（social soundscape）的展覽。「聲音」是主題核心，載負多重意義，它同時作為內容與形式，也作為當代社會中政治行動場域的隱喻。通過「聲音」的政治動能和它代表的「差異」，展開探討社群意識、社會運動的發生和文化形式的構成。

01



展覽名稱

心與手三部曲 奚淞畫展

展覽日期

2011.01.22 - 2011.04.05

展覽地點

3B

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

633,340 人次

媒材／件數

油畫，103 件

展出藝術家

奚淞

展覽簡介

1947 年出生的奚淞，是畫家也是文學家。藝專畢業後，在 1972 年赴法留學。1975 年返臺，先後在《雄獅美術》及《漢聲》雜誌擔任編輯，長期投入民俗鄉野調查、兒童叢書編寫策劃工作。1988 年後沈潛習佛，以白描觀音、禪修靜物及佛傳故事為題，孜孜不倦創作至今，是難得一見的藝術家與修行人。奚淞首度在美術館的個展，是他創作 40 年的作品回顧。展覽分別以三個主題展現他一生的追索：第一部份為「靜—三十三白描觀音菩薩」，展出奚淞 2010 年最新力作「老鸛吐絲」的《三十三白描觀音菩薩》畫像。第二部分為「淨—《大樹之歌》佛傳油畫」，這部分作品為自 1995 年以來以佛陀故事為題的《大樹之歌》佛傳油畫系列，內容包括描述佛陀自出生以至涅槃的生平情景。第三部分為「敬—《光陰》靜物畫系列」，展出靜物油畫作品，是藝術家數十年持續忘我的觀察和如實描繪簡樸物件的豐饒滿足與禪修功課。

02

展覽名稱

劉耿一回顧展 生命感知與詠嘆

展覽日期

2011.01.22 - 2011.04.05

展覽地點

3A

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

633,340 人次

媒材／件數

油畫，70 組件

展出藝術家

劉耿一



展覽簡介

臺灣資深藝術家劉耿一（1938-）在創作中思索提煉藝術的本質，他是一位具有社會使命感的畫家，其繪畫充滿悲天憫人的情懷，在遼闊的天地之中，描寫人在大自然的和諧與矛盾，同時也反映了熱愛生活與藝術感知的溫情批判。本展探討劉耿一的創作歷程，從 60 年代至今持續不斷，他以油畫和油性粉彩，刻劃關懷生命內在的真實性、社會激進風景、以及反思人與土地家園若即若離的迷惘情境。本展精選近 70 件畫作以及數十件手工製作的家具，感性的繪畫與理性的手感家具，展現劉耿一創作各時期繪畫語言及設計巧思之藝術風貌。



03

展覽名稱

莫內花園

展覽日期

2011.03.05 - 2011.06.06

展覽地點

1A、1B

主辦單位

臺北市立美術館、環球策展股份有限公司、環球印象國際有限公司

贊助單位

國泰世華銀行、國泰人壽、中華電信、臺積電文教基金會

特別感謝

和泰汽車、臺銀人壽、馬爹利、中華航空、臺北西華飯店

指定飯店

亞都麗緻

展覽類別

國際展

參觀人數

228,574 人次

媒材／件數

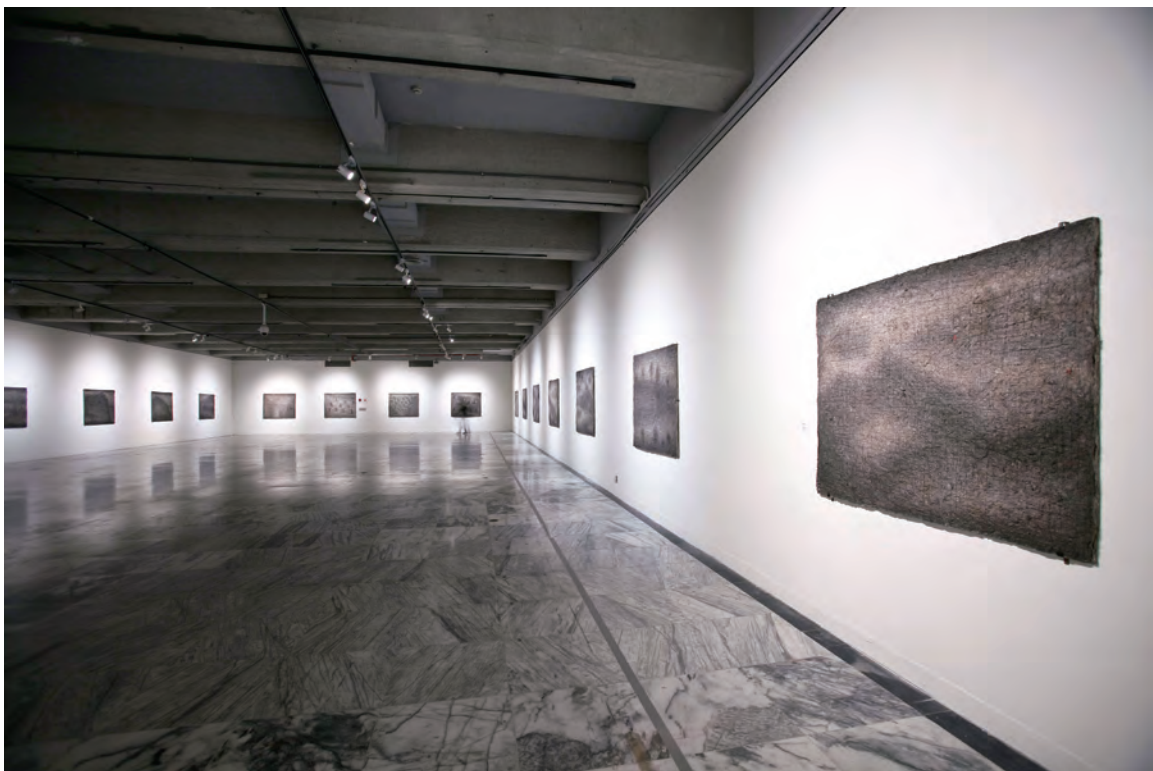
油畫，32 件

展出藝術家

克勞德·莫內

展覽簡介

法國印象派宗師克勞德·莫內的繪畫以盧昂教堂、乾草堆、睡蓮池等戶外寫生作品聞名於世。本次展覽作品以莫內在巴黎近郊吉維尼（Giverny）私人花園所創作的花卉及自然風景為主軸，輔以其追尋光影留痕、雲天遊蹤、林海風跡等瑰麗豐富的作品，以「莫內花園」為名，向法國瑪摩丹美術館、蘇格蘭等地洽借重要大作，讓觀眾得以欣賞到色彩豐富、筆觸生動的藝術史鉅作。這位被讚譽為印象派理念最純粹實踐者的藝術家，擅長捕捉大自然光影生動繽紛的變化，更是以新風格、新語言對抗歐洲傳統油畫，進而推動現代繪畫發展的重要藝術創作者。藉由回溯莫內精采的戶外風景作品，讓觀眾回顧西洋美術史上風起雲湧的重要一頁，親炙印象派色調筆觸豐富的原作，並得以暫時抽離繁忙瑣碎的生活，回歸安適恬靜的田園氣氛中。



04

展覽名稱

過往・風景 許銘仁紙本素描創作個展

展覽日期

2011.03.19 - 2011.05.01

展覽地點

F

主辦單位

臺北市立美術館

展覽類別

申請展

參觀人數

439,517 人次

媒材／件數

平面，22 件

展出藝術家

許銘仁

展覽簡介

許銘仁，1975 年生，畢業於紐約州立大學 New Paltz 學院。本次個呈現其一直以來以紙為創作媒材，尤近 3 年多來對紙本素描研究的階段性成果。展出作品為 22 幅以「風景」為主題的紙上素描作品，描繪記憶裡時而清楚時而模糊的過往風景。這一系列「素描創作」的作品是以傳統觀念上的紙本為主要素描底材，描繪的主題是風景；以水平線暗示出風景意象的半抽象形式的景緻。純手工的造紙手法為因應圖像的需求所漸進發展出來的技術。對藝術家而言，紙本身的製作過程即可視為創作過程的一部分。

展覽名稱

輕觸大地

格蘭·穆卡特建築展

05

展覽日期

2011.03.19 - 2011.06.12

展覽地點

D

主辦單位

臺北市立美術館、澳洲建築學會

補助單位

行政院文化建設委員會

展覽類別

國際展

參觀人數

607,616 人次

媒材／件數

建築，12 組件

展出藝術家

格蘭·穆卡特

展覽簡介

2002 年普利茲克建築獎得主格蘭·穆卡特在當代建築師中，以重視生態、細部工法、人本思想獨樹一格。自 1960 年開業以來一直維持一人工作的形式，且堅持以手工繪圖。穆卡特主張建築本身要能和大自然對話，強調生態的永續發展。本展透過穆卡特的繪圖、建築模型、照片、動畫、紀錄片、文字敘述等媒介，介紹穆卡特的建築特色及工作理念。本展展出重點為其私人住宅建築案，包括鮑伊德藝術中心、辛普森·李住宅、瑪麗·肖特住宅及麥格尼住宅等。





06

展覽名稱

時代之眼 臺灣百年身影

展覽日期

2011.03.26 - 2011.06.26

展覽地點

2A、2B

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

556,809 人次

媒材／件數

攝影，271 件

展出藝術家

莊靈等 117 位

展覽簡介

2011 年適逢中華民國建國百年，配合臺北市政府文化局所規劃之系列活動，本館策辦「時代之眼－臺灣百年身影」展，邀請資深攝影家莊靈及張蒼松先生共同策展並選件。這次展覽的內容涵蓋自 1871 年（同治 10 年）4 月，蘇格蘭籍攝影家約翰·湯姆生（John Thomson, 1837-1921）來臺灣所拍攝的珍貴臺灣紀實影像，至 2010 年的當代數位影像作品。展出 117 位攝影家及 271 件關於臺灣的影像作品。「時代之眼」除了是照相機的「機械之眼」，同時也代表攝影者在不同時間，對外在世界的眼光與觀點，甚至是個人內在的「心底之眼」，將自己的思緒情感與影像合而為一。因此影像客觀記錄也主觀呈現了臺灣不同時代及地域的種種面向、生活記憶與生命感受。

展覽名稱

廖繼春獎 10 年聯展

展覽日期

2011.04.16 - 2011.07.10

展覽地點

3A、3B、3C

主辦單位

臺北市立美術館、財團法人臺北市文化基金會廖繼春獎助紀念金專戶

展覽類別

當代展

參觀人數

343,655 人次

媒材／件數

油畫，154 件

展出藝術家

朱友意、洪天宇、陸先銘、阿卜極、劉國正、郭維國、陳孟澤、林欽賢、黨若洪、陳典懋

07

展覽簡介

「廖繼春創作獎」係為紀念臺灣前輩畫家廖繼春而設立，旨在獎勵具傑出成就並有持續創作、研究潛力之青年美術工作者。1998 年在臺北市立文化基金會之下設立廖繼春紀念獎助金專戶管理委員會，冀以該獎助金孳息贊助美術相關事業及人才。

「廖繼春油畫創作獎」從 2000 年第一屆開辦至今，已有 10 位優秀創作者榮膺此獎項，第一屆由朱友意、洪天宇兩位同時獲獎，第 2 屆至第 9 屆得獎者分別為陸先銘、阿卜極、劉國正、郭維國、陳孟澤、林欽賢、黨若洪與陳典懋。本展特別邀集此 10 位得獎者共同參展，在承續廖繼春先生創作精神並展現個人創作風格的展覽主軸下，一併展出他們昔日的得獎作品與近期努力繪製的新作。同時特別規劃展出 7 件由本館典藏的廖繼春先生的油畫作品，希冀藉由共同展出的方式，讓觀眾體會「廖繼春油畫創作獎」的精神所在。





08

展覽名稱

第 54 屆威尼斯雙年展 臺灣館

展覽日期

2011.06.04 - 2011.11.27

展覽地點

義大利威尼斯普里奇歐尼宮邸

主辦單位

臺北市立美術館

指導單位

中華民國外交部、行政院文化建設委員會、臺北市政府、臺北市政府文化局

展覽類別

雙年展

參觀人數

65,028 人次

媒材／件數

綜合，3 組件

展出藝術家

王虹凱、蘇育賢、劉國滄、張鐵志、羅悅全



展覽簡介

本屆展覽由策展人鄭慧華策劃，展覽題旨「聽見，以及那些未被聽見的一臺灣社會聲音圖景」是一項關於「聲音」、鋪陳臺灣的「社會聲音圖景」(social soundscape)的展覽。「聲音」是主題核心，載負多重意義，它同時作為內容與形式，也作為當代社會中政治行動場域的隱喻。這個展覽探討社會中的不同「個體」或「一群人」以什麼方式宣稱其存在，或如何存在。通過「聲音」的政治動能和它代表的「差異」，展開探討社群意識、社會運動的發生和文化形式的構成。一方面，勾勒社會聲音與時代的關係，一方面探索聲音如何被聽見，和它具有的政治社會性為何。

兩位主要展出藝術家為王虹凱及蘇育賢，作品分別為〈咱的做工進行曲〉及〈那些沒什麼的聲音〉。〈咱的做工進行曲〉超越只是主觀紀錄、採集聲音的音景製作，以集體參與「錄音」的方式探索臺灣的歷史與社會空間。〈那些沒什麼的聲音〉則是邀請平凡市井小民透過組成樂團、製作「音樂」，以專輯、文件等類似獨立樂團的生產方式，為這些社會個體或群體「發聲」。

展覽中並設置一座以影音檔案裝置陳設的「聲音資料庫／酒吧」，由劉國滄設計，張鐵志、羅悅全企劃統籌，內容鋪陳臺灣解嚴至今的社運聲音與聲音創作。展覽預展開幕期間並規劃由表演藝術家林其蔚、王福瑞、DJ @llen 擔任演出。

展覽名稱

我是囡仔王

周珠旺個展

展覽日期

2011.06.25 - 2011.08.07

展覽地點

D

主辦單位

臺北市立美術館

展覽類別

申請展

參觀人數

37,201 人次

媒材／件數

平面、裝置，39 件

展出藝術家

周珠旺

展覽簡介

青年藝術家周珠旺以細膩的寫實繪畫與心靈記憶點描的表現手法著稱，尤其在 2007 年以「猴团」（Naughty）系列獲得「臺北美術獎」，自此嶄露頭角崛起於藝壇。本展主要以「猴团」系列為發展脈絡，周珠旺以幽默詼諧探討童年內心深處，凸顯放肆無知的言行舉止。「猴团」展現天使的容顏與邪惡的本性兩相形成強烈對比，描繪孩童潛藏壞胚子且喜好惡作劇的各式形貌，猶如黑白連環漫畫似的伊索寓言，更是淘氣童顏的藝術繪本。周珠旺設想思索每個人心中都隱蔽一個囡仔王，然而新世代孩童的性格多變有如：裝酷、玩弄、壓抑、易怒、霸凌、爆粗口、沒教養以及搞破壞等行為，他揭露了某種可愛純真與惡魔本質混合體的矛盾情懷。本展展品呈現包括繪畫、立體、動畫與裝置作品。





展覽名稱

物件奇想

鄭亭亭概念影像展

10

展覽日期 2011.06.25 - 2011.08.07

展覽地點 E

主辦單位 臺北市立美術館

展覽類別 申請展

參觀人數 37,201 人次

媒材／件數 攝影輸出，31 件

展出藝術家 鄭亭亭

展覽簡介

在「物件奇想」當中，藝術家鄭亭亭用攝影、物品跟語言來探討外來性跟身分認同的議題。旅居倫敦的鄭亭亭，在多重文化的影響下，作品主要在表現全球化社會下，外來者與在地者互動間的文化隔閡，不同人種之間的語言障礙及對於不同國家的刻板印象。對她而言，物品跟語言是空間及文化認同的象徵，反應在面對異文化時，所產生介於熟悉與不熟悉之間的不確定性，以及在不同文化間所產生的心理距離與異國情調。



展覽名稱

蹺腳症候群

廖堉安個展

展覽日期

2011.06.25 - 2011.08.07

展覽地點

F

主辦單位

臺北市立美術館

展覽類別

申請展

參觀人數

37,201 人次

媒材／件數

平面、裝置，55 件

展出藝術家

廖堉安

展覽簡介

創作至今，廖堉安所描繪的圖像始終瀰漫著濃稠的「都會情節」。「蹺腳症候群」的展覽主題除延續其以往的創作外，企圖探索現代人在現今 E 世代的生活，漫遊在網際網路、高科技產業、氾濫的傳媒等事物之中的生活情境，以及內心深處的空洞感。透過各種歪斜、扭曲、變形、癱軟、僵硬的軀體形象剖析再現這樣的情狀。藉由作品主題不同的情貌型態，營造出各式心理狀態的寫照，同時配置各種戲謔物件，讓觀眾在其中尋找出對應自我、調侃自我、消解自我的管道。





展覽名稱

空間與情意的纏鬥：李德

展覽日期

2011.07.09 - 2011.09.25

展覽地點

2A、2B

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

75,167 人次

媒材／件數

平面，183 件

展出藝術家

李德

展覽簡介

創作對李德而言，是「人」、「天」（自然）與「歷史」，一場無止境的對話，從其中展現出淬煉學術、提撕生命的過程。在經歷對物象實體的掌握，李德自 1973 年後進入「抽象」的過程，以奔放的筆觸與厚重的顏料層層堆疊出豐富的肌理，並喜好以詩句題名。1983 年以後，李德回歸對「點」的探索，以及中國水墨畫「皴法」的研究。在 1989 年李德創作晚期「空相」系列（Attribute of Emptiness）之前，李德以充滿力道的筆觸、點與線，描繪勾勒具有豐厚層次的心底風光與意象。1989 年某日，李德自潛意中浮現畫室及其中模特兒的意象，以此創作 23 幅「空相」系列作品。他曾解釋空相一是，存有實在的「空」間形「相」；是，變幻無常的人間「空相」；是，真「空」妙有的莊嚴法「相」。畫風由厚重沈鬱轉為清明、開闊，「點」也更為精緻，與色彩融合為一，達至感情與理性的平衡。本展亦展出 100 餘件李德的素描作品，以簡約的筆觸及線條，生動勾勒出人體結構與空間層次，是他對整體全盤考量的結果。李德體悟到藝術創作不僅是技巧的摹擬，而是需與生命、人生相連結，通過對事物「本質」的領悟，在苦心精鍊、推敲架構的空間中，讓情意在「不經意的」、「原創的」情況中自然流露而出，就是繪畫至高的境界。

展覽名稱

越酷東京

日本 MOT 當代精選

展覽日期

2011.07.02 - 2011.09.25

展覽地點

1A、1B

主辦單位

臺北市立美術館、東京都現代美術館

展覽類別

國際展

參觀人數

80,942 人次

媒材／件數

錄像，45 件

展出藝術家

草間彌生、村上隆、奈良美智、池田亮司、田中功起、高木正勝、荒神明香、名和晃平、森村泰昌、加藤美佳、須田悅弘、島袋道浩、伊藤存、橫田賢太郎、村瀨恭子、田幡浩一、八谷和彥、足立喜一郎等 18 位





展覽簡介

本展展出東京都現代美術館 4,000 件收藏中的 18 位當代藝術家 45 件作品，大多為日本年輕藝術家的創作，包括繪畫、雕塑、表演、攝影及錄像作品。展覽由長谷川祐子女士策展，自 2010-2011 年間巡迴曼谷、新加坡、再至臺北。此次館際交流是北美館首度與東京都現代美術館的難得合作。「越酷東京」(Trans-Cool Tokyo) 這個展覽名稱是從「酷日本」(Cool Japan) 而來，這是個用來推廣日本文化軟體的概念，就像英國前首相布萊爾提出的「酷不列顛」(Cool Britannia) 一樣。本展除介紹日本文化軟體的「酷」(尤其是普普文化) 之外，企圖進一步展現出日本當代藝術未來的走向。從草間彌生、森村泰昌到 1990 至 2000 年代初試啼聲的村上隆、奈良美智和池田亮司，以及新生代的田中功起、高木正勝與荒神明香等，大部分為日本年輕藝術家的創作。展覽是以藝術、普普文化與日常生活的關係為脈絡，依藝術家作品的特質分四大類闡述：包括一、日本普普藝術的特色，二、觀感的異質本色，三、科技意識的身體，四、微觀政治和追尋現實感。



展覽名稱

時空敘事 藝術家作為敘事者

展覽日期

2011.08.06 - 2011.11.06

展覽地點

3A、3B、3C

主辦單位

臺北市立美術館、巴黎現代美術館

展覽類別

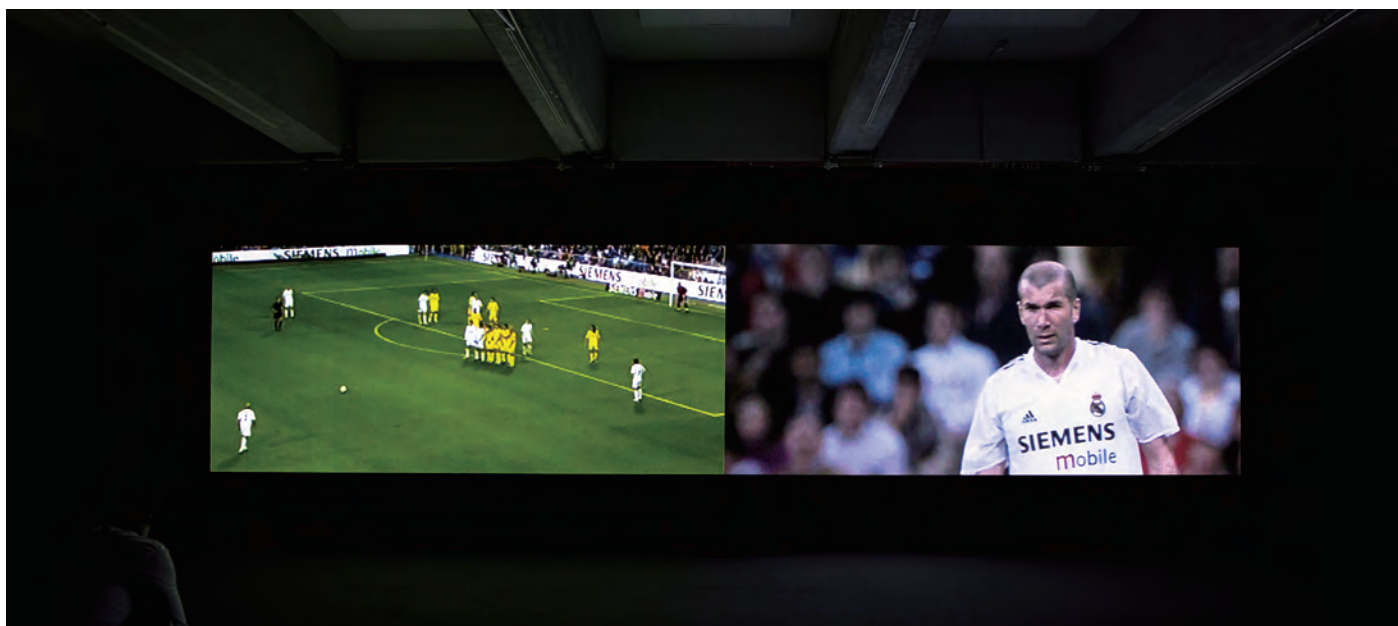
國際展

參觀人數

78,282 人次

媒材／件數

錄像，21 件





展出藝術家

阿戴勒·阿布戴斯麥德、阿布薩隆、克利斯提昂·波坦斯基、伯諾瓦·布洛伊薩特、朱利安·迪斯科里、多明尼克·岡薩雷斯-佛爾斯特、道格拉斯·戈登、卡蜜兒·韓侯、皮耶·雨格安吉、萊斯卡·雅麗安、米榭·尼可拉·穆蘭、瓦樂希·密瑞金、珮特拉·密瑞茲克及尚-弗朗索瓦·莫瑞索、梅利克·瓦尼安、菲利浦·帕雷諾、安瑞·薩拉、安娜-瑪麗·雪妮黛、茲奈布·塞迪拉等。

展覽簡介

本展由巴黎現代美術館影像收藏負責人歐迪兒·布爾呂侯 (Odile Burluraux) 和現代藝術部門策展人安潔麗娜·榭爾弗 (Angeline Scherf) 策劃，展出 21 位來自法國或以法國為發展重心的影像藝術家的 21 件錄像作品，也是巴黎現代美術館近 10 年來的精品館藏。

這群藝術家的創作思維與法國 70 年代的理論思潮有著緊密關係，他們藉由影像重新演繹了「法國理論」。他們的作品具有強烈的「實驗」性，更兼具「新小說」的敘事風格，與「新批評」以及 60、70 年代的敘事實驗之間的關係緊密。

60、70 年代的敘事實驗，指的是德希達的解構主義、敘事學、符號學，及反伊底帕斯 (Anti-Oedipus) 主義等理論。展覽試圖讓觀眾從作品或其文本裏，分析並理解這種內在關係。於是，展覽的意義也在於重新建構法國 60、70 年代理論與藝術場景之間已經斷裂的關係；最重要的是，建立一種連續性貫串當代藝術家與前一代或未來世代藝術家之間的關係性。

展覽名稱

看見晝夜

2011 探索藝術展

展覽日期

2011.08.27 - 2011.11.27

展覽地點

F

主辦單位

臺北市立美術館

展覽類別

教育展

參觀人數

83,397 人次

媒材／件數

綜合，8 件

展出藝術家

何德來、陳庭詩、陳其寬、龍思良、袁廣鳴、豪華朗機工



展覽簡介

本展覽內容主要以本館典藏作品的展示及展覽空間的氛圍營造，並結合「豪華朗機工」多媒體裝置藝術的呈現，提供一個多面向的互動體驗展覽，小朋友可以透過藝術的表現，體驗及欣賞晝夜不同的意象與樣貌，並藉由作品欣賞認識現代藝術的多元性及精神。本展主要針對 3 至 12 歲的兒童及親子觀眾為對象而設計，希望透過欣賞本館豐富的典藏，以及活潑的互動學習，一同探索宇宙的奧秘並深入體驗藝術家的創作魅力，藉由藝術作品探討宇宙間晝與夜的幾個子題：為什麼會有晝夜？晝到夜會出現什麼顏色？景色有什麼不一樣？白天與晚上會出現什麼聲音？白天與晚上會出現什麼景色？

16



展覽名稱

倫敦超當代設計展

展覽日期

2011.08.27 - 2011.11.27

展覽地點

D

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

83,397 人次

媒材／件數

綜合，15 件

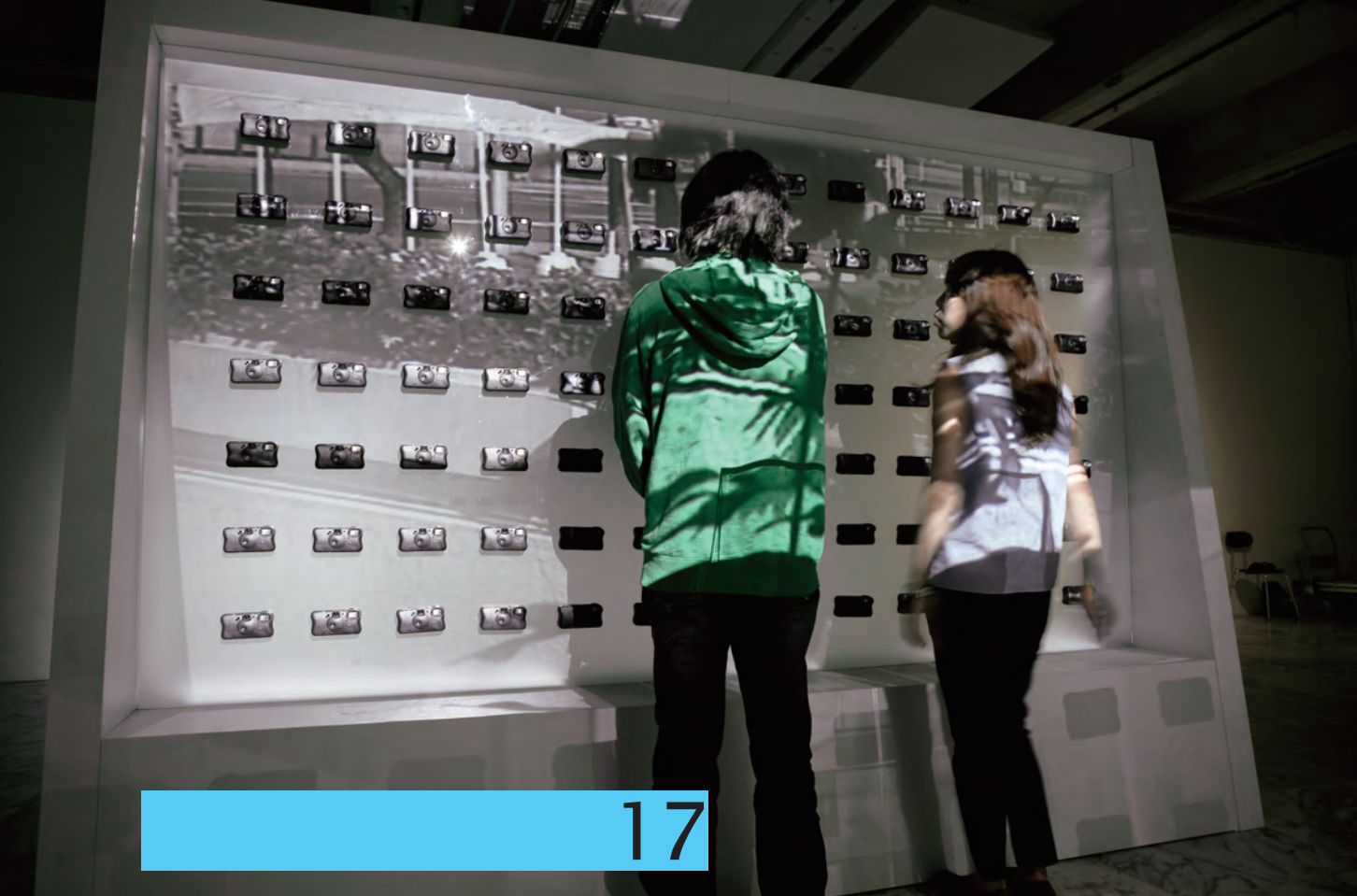


展出藝術家

湯瑪士·海澤維克、巴伯與奧斯哥比工作室、朗·阿瑞、保羅·史密斯、奈維爾·布洛迪、羅斯·菲力普斯、韋恩·海明威、湯姆·迪克森、保羅·卡士吉、薩哈·哈帝、基特·葛羅佛、工業設施設計工作室、El Ultimo Grito 設計工作室與城市沙龍、大衛·阿傑、大藍數位設計公司

展覽簡介

「倫敦超當代設計展」為英國倫敦設計博物館策劃的巡迴展，以過去、現在、未來的時間軸作為展覽脈絡，由 15 組 / 位倫敦當代創意名家與未來之星的作品，架構出本展的核心。設計師們從回饋的角度出發，為這個使他們揚名立萬的大都會提出生活議題的解決方式。他們在本展中呈現的設計作品，映照出對倫敦人文與風情豐富敏銳的觀察，也體現了倫敦設計的精髓。各工作團隊秉持著不同的專業，包括建築、流行設計、視覺傳達、工業設計等，以不同媒材展現倫敦在設計界引領風騷的企圖心。展覽內容包括重要的設計企劃案、具影響力的歷史人物與事件，以及民眾如何透過學校體系、展覽、商業與媒體培養設計概念。同時，特別展示了倫敦的設計網路地圖，描繪出這個城市是如何串連創意，以及設計師們與倫敦的緊密關係。



17

展覽名稱

郭奕臣個展 光年

展覽日期

2011.09.03 - 2011.10.30

展覽地點

E

主辦單位

臺北市立美術館

展覽類別

申請展

參觀人數

42,525 人次

媒材／件數

錄像裝置，3 件

展出藝術家

郭奕臣

展覽簡介

新媒體藝術家郭奕臣透過冷調科技藝術去碰觸人類內在的精神自覺，藉創作做為抒發及療癒，將自身對環境、人性的強烈不安引爆成對生命本體的反撲表達於作品之中。

本展「光年」藉由光作為表現媒介，以視覺、聽覺等不同感官探討生命存在本質。作品〈曙光一蝕〉打亂生活中聲音出現的規律，使觀者感受自身處於混沌不明的空間與時序。〈漆黑的夜裡最明亮的光芒〉利用物件與光源彼此的相互關係誘發觀者去意識自我個體的存在。作品〈光年〉為期一年的行為紀錄，將 365 天的生活記憶封存於即可拍相機中，探討生命唯藉由死亡才能透過他者之眼彰顯真理的悲觀。本展以不同的感官深入反省個體對自我存在的關切程度與形式，企圖使觀者意識因習慣而渾然不覺的生存狀態，重新建構生命的真實與意義。

展覽名稱

臺灣攝影獨行俠

黃則修 82 影展

展覽日期

2011.10.08 - 2012.01.29

展覽地點

2A、2B

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

108,062 人次

媒材／件數

攝影，300 餘件

展出藝術家

黃則修

展覽簡介

耙梳臺灣攝影史，對早期攝影發展具有相當深遠的貢獻與影響者，除了「快門三劍客」的李鳴鵬、鄧南光與張才之外，還有一位被張才稱為「獨行俠」的資深攝影家黃則修，其曾在教育界擔任教職、新聞界的記者採訪工作，以及開創彩色平版印刷與分色技術，對於攝影及印刷領域的探索，都有其身為開拓者的角色。

1930 年出生的黃則修，從 12 歲獲贈相機（Zeiss Ikonta Six）開始，即展開一生對影像的追尋。黃則修在攝影藝術創作的高峰，首推 1961 年於美而廉藝廊舉辦的「龍山寺」個人影展、及 1962 年與吳東興聯展「被遺忘的樂園—野柳」，這兩次的專題影展，更成為臺灣攝影史上「專題攝影」的濫觴。本展精選黃則修兩次影展作品，同時搭配經典黑白作品，以及晚期的彩色照片系列展出，完整呈現其攝影生涯 70 年來，對臺灣民俗面貌的影像記載與詮釋，以及對景物造形與美感的洞察力。





展覽名稱

艾未未・缺席

展覽日期

2011.10.29 - 2012.01.29

展覽地點

1A、1B、大廳

主辦單位

臺北市立美術館

展覽類別

國際展

參觀人數

96,540 人次

媒材／件數

綜合，21 組件

展出藝術家

艾未未

展覽簡介

近年來，中國藝術家艾未未的作品，以雷霆萬鈞之勢在歐美各大美術館展出，備受國際藝壇矚目。艾未未的創作，從觀念藝術、建築設計、物件裝置到社會評論與行動關懷，展現了多面向的藝術能量與開放的格局，其創作媒介素材包括：攝影、雕塑、陶瓷、大理石、腳踏車、古木器以及錄像等。本館策辦「艾未未・缺席」個展，共計展出 21（組）件各時期的代表作品，創作年代自 1983 年到 2011 年，精選傑作包括：1983~1993 紐約東村時期和 1993~2001 北京東村時期的 100 幅攝影作品，其中為北美館創作最新的作品〈永久自行車〉，以 1000 餘輛自行車構成裝置於 10 公尺高的空間展場，層層疊疊的迷陣空間，猶如傳動的抽象造形，象徵中國社會環境邁向變遷中的進行式，這件作品是艾未未以自行車數量創作之最，也是展覽眾所矚目的焦點。





展覽名稱

走進公眾・美化臺灣 顏水龍

展覽日期

2011.12.03 - 2012.02.28

展覽地點

3A、3B、3C

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

80,501 人次

媒材／件數

綜合，約 200 餘組件

展出藝術家

顏水龍

展覽簡介

顏水龍（1903-1997）是 20 世紀臺灣美術史上最重要的前輩藝術家之一，出生臺南，曾赴日本及法國深造，繪畫風格造型簡鍊，用色對比強烈溫暖，畫風傳達出臺灣特有的陽光與熱度。戰後致力推廣臺灣工藝美術，嘗試用生活實用美學改造一般大眾的生活品質，其後理念擴展至都市景觀設計與公共藝術領域，堅持美化現代社會的理想。他的藝術創作可分為純粹美術包括油畫、版畫、素描等；傳統手工藝技術的開發與傳承；公共藝術包括大型馬賽克壁畫與都市環境規劃；應用藝術如新聞、插畫、廣告。本展由臺灣美術史學者顏娟英教授協助策劃，以「走進公眾・美化臺灣」為展覽主軸，將顏水龍的代表作品分為 3 個主題：優雅的原住民世界、素樸的生活美學、以及現代的都會形象，展出各類型作品約 200 餘組件。展覽特別編撰顏水龍的馬賽克與壁畫作品大事紀，藉由老照片與新拍影像紀錄的新舊對照，呈現他的公共藝術成就。此外展覽現場也展出顏水龍的教學講義、工作日誌與推展工藝活動資料，以及紀錄片與採訪錄音。

展覽名稱

2011 臺北美術獎

展覽日期

2011.12.24 - 2012.03.04

展覽地點

D、E、F

主辦單位

臺北市立美術館

展覽類別

競賽展

參觀人數

64,401 人次

媒材／件數

綜合，15 件

展出藝術家

劉瀚之、朱駿騰、丁建中、許哲瑜、
黃海欣、林玉婷、吳芊頤、張永達、
陳亭君、廖祈羽、蒲帥成、劉肇興、
蔡坤霖、鄭亭亭、鄧兆旻

展覽簡介

「臺北美術獎」自 2001 年開辦以來培育許多視覺藝術創作人才，是為臺灣當代藝術重要前瞻性指標競賽展之一，多年來累積的成果加上持續的檢討與革新，不僅展現了臺灣當代藝術的多元與精彩更反映了時代的潮流與變遷，成為新一代藝術創作者展現個人實力與潛力的重要舞臺。

本次「2011 臺北美術獎」戰況激烈，共計 15 名參賽者進入決審資格，決審入選者配合參與展覽執行且展出參賽作品於本館。評審團至展覽現場依據每位參賽者的作品內涵與呈現，選出「臺北美術獎」首獎得主劉瀚之，獲獎金新臺幣 55 萬元，並可於兩年內提個展計畫經審核後於北美館展出。同時也選出「優選獎」5 名朱駿騰、丁建中、許哲瑜、黃海欣、林玉婷，各獲獎金新臺幣 12 萬元，以及「入選獎」9 名，獲頒獎狀予以鼓勵。





【二】研究・出版

研究工作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，由本館任務編組「館務發展小組」成員，原則上每兩週開會一次，研議本館營運方向與策略，以及有關本館展覽、典藏、推廣教育等相關政策。

專案執行部份，分為短期和長期專案，2011 年主要執行的專案有「領航－國外專家訪問計畫：美術館的文獻保存與再利用」、「現代美術數位化建置案」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》及年報外，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，亦為本館常態編輯之出版物。



館務策略

2011 年本館「館務發展小組」共召開 25 次會議，主要討論議題包括：

- 2011-2012 年展覽執行及檔期規劃
- 美國紐約現代美術館（MoMA）多年期合作方案
- 2011 臺北美術獎徵件簡章修訂
- 第 54 屆威尼斯雙年展臺灣館展辦理計畫
- 2011 年「領航計畫」
- 《現代美術學報》編輯委員建議名單
- 臺北 MUSCON 館長論壇會議
- 2012 台北雙年展策展人遴選計畫
- 臺北市立美術館特展申請案審查作業須知
- 2011 臺北美術獎評審委員名單
- 本館 30 週年館慶相關展演活動之籌劃
- 2012 年申請展評審委員名單



館務策略

1. 本館重要文獻資料影像數位建置案

2011 年執行本館「現代美術數位化建置案」，將本館第 1 至第 99 期《現代美術雙月刊》全數共 8,696 頁進行數位化作業，以利資料保存與加值應用。完成之數位化內容，預計未來建置於館內資料庫，供本館同仁及館外研究者使用。

2. 美術專業議題研究

依據「臺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。本年度共有研究同仁 29 位提出 30 篇研究報告，研究議題含括中國當代藝術、現代水墨、全球當代影像、美術館行銷與觀眾研究、教育推廣、臺灣美術史、典藏品研究、展覽規劃、美術館實務等，所有報告並依館長指示送交外審。

3. 領航－國外專家訪問計畫

為建立與國際藝術圈學術性的合作平臺，積極尋找與國際藝術界相互交流的機會，本館規劃了「領航－國外專家訪問計畫」，並於 2010 年起開始執行。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，為臺灣當代藝術帶來更多的討論聲音，同時，媒合國際藝術專家參與本地藝術生態。

2011 年領航計畫主題為「美術館的文獻保存與再利用」。此題為因應當代藝術的趨勢，愈來愈多的藝術材料，透過美術館展覽策劃與作品典藏，不斷地被開發、生產與累積，美術

document preservation and reuse

"Overview of the Library and Information Services at the National Art Center, Tokyo"

HAYASHIDA Hideki

Director

The National Art Center, Tokyo

September 7, 2011 Taipei Fine Arts Museum



館需要積極思考面對這種即時產生、稍縱即逝的文獻材料，如何能經由妥善保存、建檔與再利用，使其有機會形成當代藝術的研究基礎。為進一步瞭解各博物館間發展的現況與趨勢，本館於9月6日—9月8日規劃舉辦「美術館的文獻保存與再利用」系列專題演講及圓桌會議，邀請美國、日本及韓國相關領域專家來館進行雙向交流。活動內容如下：

9月6日（星期二）1400-1600

專題演講一 | 美術館建置文獻中心的思維與作法

演講者：美國紐約現代美術館檔案專員 米雪兒·艾利卡特（Michele Elligott）

9月7日（星期三）

1000-1200

專題演講二 | 綜觀東京國立新美術館之圖書與資訊服務

演講者：日本新美術館館長 林田英樹（Hayashida Hideki）

1400-1600

專題演講三 | 「展覽文獻」的延伸價值，以福岡亞洲三年展為例

演講者：日本福岡亞洲美術館學藝員 堀川理沙（Horikawa Lisa）

9月8日（星期四）1000-1200

專題演講四 | 從文獻到重現—從 Arko Art Center 中檔案化藝術作品與材料所開啟的新論述

演講者：韓國文化協會 Arko Art Center 策展人 全有信（Yusin Jeon）



2011
出版書介

期刊與叢書

現代美術^{雙月刊}

NO.154-159

出版日期：2011.2、4、6、8、10、12

尺寸：29x21 公分

數量：900 本 / 期

主編：陳淑鈴（154-157）、蔣雨芳（158、159）

執行編輯：楊明鏐（154、155）、陳淑鈴（156）、王聖閔（157-159）

屬綜合性的藝術雙月刊，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，助於讀者理解館內展演活動並獲取當代藝術脈動。

現代美術學報

NO. 21、22

出版日期：2011.5、11

尺寸：26x19 公分

出版數：500 本 / 期

主編：蔣雨芳

執行編輯：黃義雄

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臺，自 1989 年創刊以來，已成為國內藝術學術研究發表的重要刊物。本年度經對外徵稿及嚴謹審查機制後，共出版兩期選刊了 9 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。



旗艦巡航—臺灣當代藝術選粹（三）

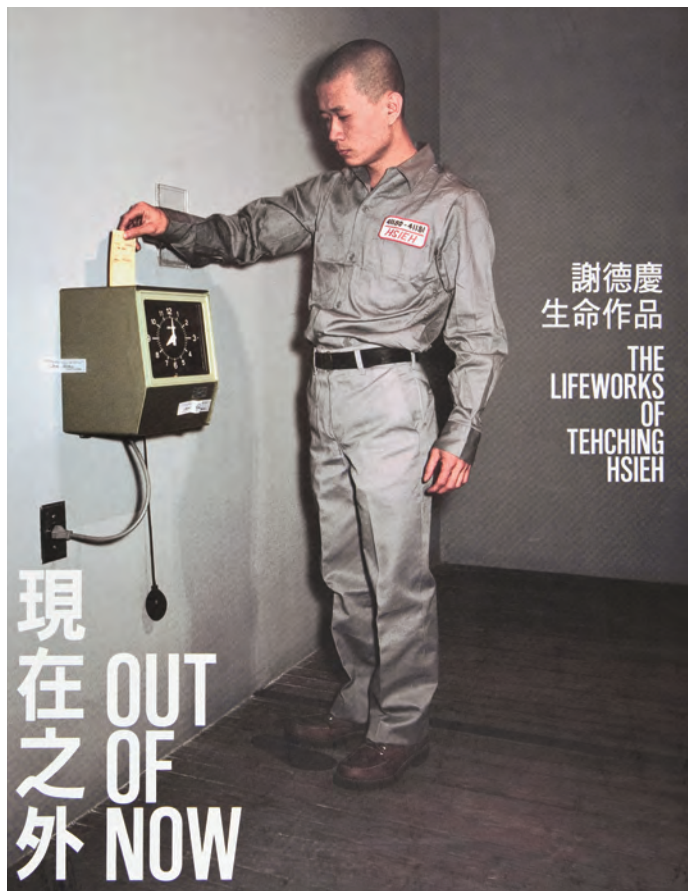
出版日期：2011.12
尺寸：28.5 x 21 公分
出版數：500 本
總編輯：陳淑鈴
執行編輯：方紫雲

本館於 2007 年及 2008 年分別發行《旗艦巡航—臺灣當代藝術選粹》及其系列（二），主要集結本館《現代美術雙月刊》第 100 期起新增之「旗艦巡航」單元，以介紹臺灣當代藝術家之專文，同時採中英文對照方式編輯，使其能流通於國際間，藉此將臺灣藝術家推展至國際。本系列（三），以「解嚴後臺灣藝術豐貌」及「後 90 臺灣藝術新潮」為單元，分別介紹楊茂林、梅丁衍、吳瑪俐、顧世勇及王雅惠、陸先銘、郭奕臣、石晉華等 8 位臺灣當代藝術家，試由藝術評論者解讀藝術家的創作語境與脈絡。

發燒的雙年展 政治／美學／機制的代言

出版日期：2011.11
尺寸：23 x 17 公分
出版數：400 本
作者：高千惠
總編輯：陳淑鈴

本書以當代展覽的新權威機制「雙年展」為探討主題，從垂直檔案、平行檔案及交叉檔案等三部份視角論述。垂直檔案由近代沙龍和雙年展沿革出發，闡述當代藝術在沙龍、群展乃至雙年展影響下出現的藝術生態結構；平行檔案以承辦雙年展的機構為載體，特別以臺灣為例，探討政治、文化、美學和行政體系等關係，並回顧 1990 年至 2010 年地域與當代藝術互動出的藝術趨勢；交叉檔案則探討當代展覽機制下，有關藝術文化生產的衝突議題，包括藝術與政治、展覽機制與藝術自主性的詮釋、政治美學化與美學政治化的易位、從地域性到全球化等議題討論，延伸對雙年展現象多重的分析。本書榮獲「第四屆國家出版獎」佳作之殊榮。



臺北市立美術館
TFAM
Collection
Catalogue
典藏專冊

II

The Search
for the
Avant-Garde
1946~1969

尋找前衛的因子
1946~1969年

現在之外—謝德慶生命作品 (中文版)

出版日期：2011.12

尺寸：32.5x25 公分

出版數：2000 本

作者：亞德里安·希斯菲爾德、謝德慶

翻譯：龔卓軍

編輯：陳盈瑛、陳淑鈴、胡慧如

1970 年代晚期與 1980 年代早期，臺美藝術家謝德慶執行了 5 件不同的一年期行為藝術表演，以時間做為其創作題材，讓身體長時間處於條件極端難度的狀態，創造一系列史詩般的藝術作品。2009 年謝德慶與亞德里安·希斯菲爾德共同著作《現在之外》英文版，首次收錄謝德慶 1978 至 1999 年所有創作紀錄。2011 年本館特邀臺南藝術大學龔卓軍副教授擔任《現在之外》中文版之翻譯，由本館與典藏藝術家庭股份有限公司共同發行，藉此專書出版，提供傾心謝德慶的讀者，一窺其獨特不凡的創作軌跡。

臺北市立美術典藏目錄 2010

出版日期：2011.12

尺寸：30x23 公分

出版數：500 本

策劃編輯：張麗莉

執行編輯：林育淳、林皎碧、王蓓瑜

年度出版專輯，為 2010 年 1 月至 12 月本館典藏作品目錄。此次收錄典藏作品共 105 件，含攝影 57 件、水墨 1 件、綜合媒材 9 件、油畫 33 件、版畫 1 件及素描 4 件。本年度以攝影類為入藏大宗，包括了鄧南光、張才、李鳴鵬、王信及張照堂等重要作品，豐富了本館攝影類作品典藏。此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，供讀者對藏品進一步的閱讀。

臺北市立美術館典藏專冊Ⅱ 尋找前衛的因子：1946-1969 年 (英文版)

出版日期：2011.12

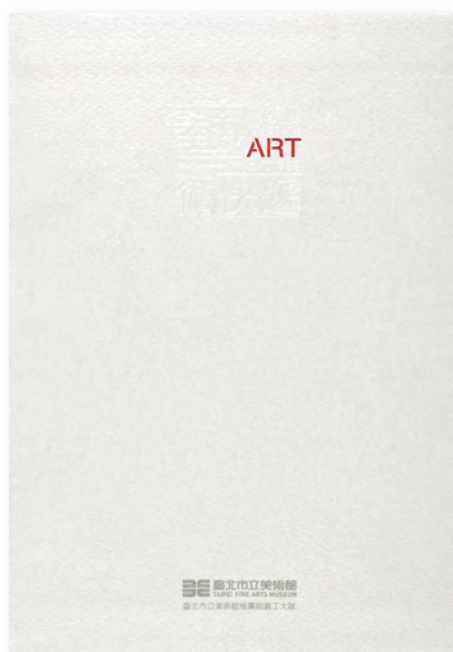
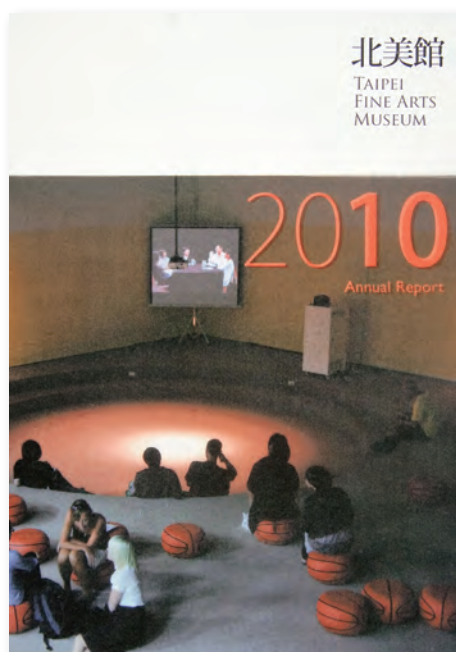
尺寸：26x19 公分

出版數：1300 本

策劃編輯：張麗莉

執行編輯：林育淳、林皎碧、王蓓瑜、蕭麗玲、大衛·羅斯

繼 2010 年發行此典藏專冊中文版後，2011 年將之翻譯英文出版，以推展本館典藏作品於國際間。本專冊爬梳本館典藏之 1946-1969 年間作品之共通時代風貌，收錄有蕭瓊瑞〈從危機到轉機——一九五〇、六〇年代臺灣藝壇〉、林育淳〈沉潛與奮飛的年代：談 1946-1969 臺北市立美術館藏品〉、林皎碧〈五〇年代官辦美展之省思〉等 3 篇專文。在戰後臺灣政治環境的巨變下，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的趨於沉默的藝術家；抑或隨著政權自大陸渡海來臺的大陸書畫家等，都難以避免地面臨了時代的挑戰。然此時期臺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的超越環境框架的前衛因子。



2010 北美館年報

出版日期：2011.8

尺寸：27x19 公分

出版數：200 本

主編：陳淑鈴

執行編輯：胡慧如、黃義雄

本書為本館 2011 年業務成果。藉「館務瞭望」暨「業務成果」二大單元，提示本館前一年度（2011）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。

文化就巷子裡——藝術快遞

出版日期：2011.12

尺寸：21.5x15 公分

出版數：2000 本

主編：劉建國

執行編輯：吳世全

本書收錄自 93 年至 100 年由義工大隊擔綱的重要推廣教育「文化就巷子裡——藝術快遞」活動實錄，並特別企劃 99 年所舉辦之「林邊計畫——藝術快遞」及 100 年起「走進社區——市民共享」2 項創新服務及迴響，同時記錄義工大隊為本館帶來的榮耀成績。



展覽專輯

KoKo 自然—2010 探索藝術展

執行督導 劉建國
執行編輯 郭姿瑩、陳書俞
出版日期 2011.01
尺寸 24x19 公分
出版數 900 本

本書為展覽之同名專輯，收錄展覽各單元介紹及策展人郭姿瑩〈KoKo 自然：一場兒童與展覽的互動想像〉展覽專文，附錄並收錄「自然工作坊」之創作引導步驟。

心與手三部曲—奚淞畫展

執行督導 吳昭瑩
執行編輯 雷逸婷
出版日期 2011.01
尺寸 29.8x22 公分
出版數 1000 本

本書為展覽之同名專輯，榮獲「第四屆國家出版獎」入選之殊榮，內容除了奚淞的創作自述、筆墨手稿及圖版，同時收錄了顏娟英〈修行人的藝術實踐—大樹之歌·畫說佛傳〉及白先勇〈去尋找那棵菩提樹—奚淞的佛畫〉之專文，完整介紹奚淞 30 年來以佛法定靜修行的創作歷程，作品圖版以三個主題展現他一生的追索，總歸他多年來的創作精神。

2011 臺北美術獎

執行督導 廖春鈴
執行編輯 江奕穎、方美晶
出版日期 2012.03
尺寸 26x19 公分
出版數 600 本

本書為展覽之同名專輯，收錄首獎得主劉瀚之、5 位優選者朱駿騰、丁建中、許哲瑜、黃海欣、林玉婷，以及 9 位入選者等人之創作自述、簡歷及展出圖錄；並收錄了本屆評審團曲德益、莊普、王俊傑、王嘉驥、劉永皓、陳淑鈴、張芳薇之評審觀察與感評。

莫內花園

執行督導 吳昭瑩
執行編輯 方美晶
助理編輯 謝瓊儀
出版日期 2011.03
尺寸 30x25 公分
出版數 2000 本

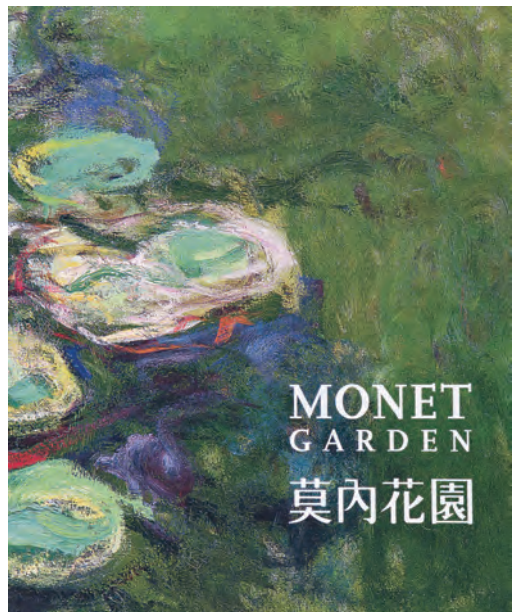
本書為展覽之同名專輯，收錄米歇爾·德蓋〈吉維尼時期的莫內：花園像是最後的作品〉、陳貽怡〈莫內—永遠的印象派畫家？〉及克勞德·莫內口述，堤耶爾伯·西松整理的〈莫內話莫內〉等專文，精美的圖版收納了本次展覽的所有作品，圖文穿插的大事紀，標示著莫內一生經歷的足跡。

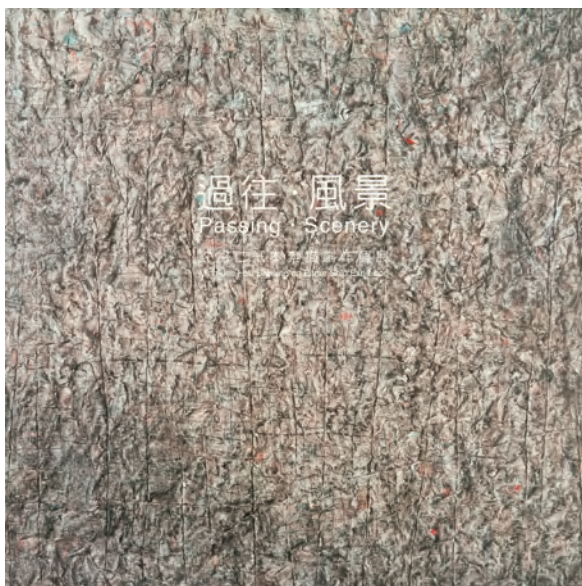
劉耿一回顧展→ 生命感知與詠嘆

執行督導 吳昭瑩
執行編輯 劉永仁
出版日期 2011.03
尺寸 28x23 公分
出版數 800 本

本書為展覽之同名專輯，內容包括創作自述、顏娟英〈時光的回顧—跨越生與死的創作〉及劉永仁〈劉耿一回顧展→生命感知與詠嘆〉等兩篇專文，作品圖版以年代排序，藉此回顧藝術家創作的歷程。

2011
Taipei
Arts
Awards
臺北美術獎





過往·風景： 許銘仁紙本素描創作個展

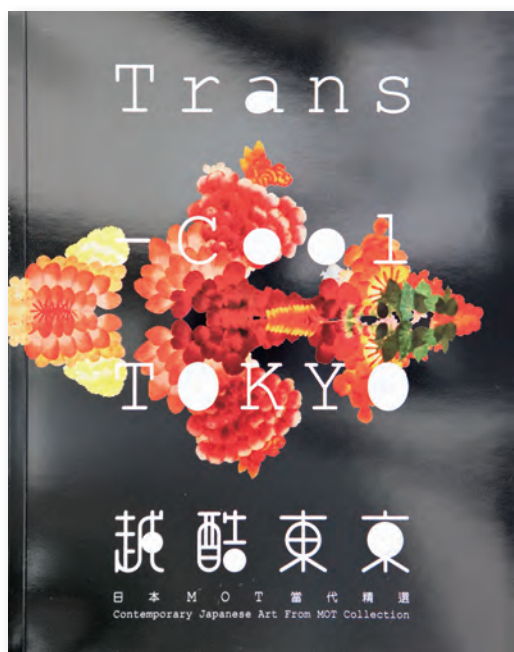
執行督導 劉明興
執行編輯 許銘仁、蕭淑文
出版日期 2011.04
尺寸 25x25 公分
出版數 300 本

本書為展覽之同名專輯，收錄鄭漪〈藝術家許銘仁和他的媒材〉之專文及作品圖版，如同展名的意涵，讓讀者細細品味創作者寫意的紙本素描風景。

第 54 屆威尼 斯雙年展—— 臺灣館：聽見，以及那些未被聽見的—— 臺灣社會聲音圖景（中文及英文版）

執行督導 張芳薇
報行編輯 吳瑞珍、廖春鈴、鄭慧華
出版日期 2011.05
尺寸 24x17 公分
出版數 中文 2000 本、英文 1300 本

本書為展覽之同名專輯，分別以中文及英文出版，介紹本屆威尼斯雙年展臺灣館策展人鄭慧華展覽論述、展出藝術家王虹凱與蘇育賢創作自述及聲音資料庫/酒吧等，另收錄凱文·穆蘭、游崑分別為2位藝術家撰寫之專文，及張鐵志與羅悅全對於臺灣聲音的書寫。



時代之眼：臺灣百年身影

執行督導 吳昭瑩
執行編輯 余思穎
出版日期 2011.05
尺寸 228x21 公分
出版數 800 本

本書為展覽之同名專輯，極富創意的平面設計，榮獲「2012 金蝶獎—臺灣出版設計大獎」圖文書類金獎及「第四屆國家出版獎」入選之殊榮，專輯包括莊靈與張蒼松 2 位策展人之策展理念，另收錄林志明、賴志彰及王嘉驥等 3 篇專文，如同展覽安排，圖版以清領時期、日治時期、國民政府時期等三個時代，揭開臺灣百年來面貌多樣的影像。

越酷東京——日本 MOT 當代精選

執行督導 劉明興
執行編輯 雷逸婷（TFAM 中文版）、加藤弘子（MOT 英文版）
出版日期 2011.07
尺寸 24x19 公分
出版數 1300 本

本書為展覽之同名專輯，收錄有展出的 18 位日本藝術家作品圖錄，並有策展人長谷川祐子〈何謂酷日本？〉及加藤弘子〈東京都現代美術館收藏源流〉2 篇專文，指引讀者初步的背景閱讀。



物件奇想：鄭亭亭

執行督導 劉明興
執行編輯 陳泳任
出版日期 2011.07
尺寸 26x19 公分
出版數 500 本

本書為展覽之同名專輯，白色簡約的封面設計，帶出創作者鄭亭亭作品中純粹潔淨的風格，除創作自述及圖版外，另有黃建亮〈母土／異國〉及喬安娜·霍琳斯卡〈語言遊戲〉2篇專文，分析鄭亭亭對於文化差異議題的詮釋。

廖繼春獎 10 年聯展

執行督導 劉明興
執行編輯 邱麗卿、江奕穎
出版日期 2011.07
尺寸 28x23 公分
出版數 600 本

本書為展覽之同名專輯，也是本館自2000年承辦廖繼春油畫創作獎以來，首次邀請歷屆得獎者共同參與之展覽。專輯收錄此獎項9屆10位藝術家的作品圖錄、歷屆展覽及評審照片等，另包括邱麗卿〈繼續春天的顏色：從「廖繼春獎10年聯展」談起〉及陸先銘〈與廖繼春獎對話 導覽講稿〉等兩篇專文，整理出此獎項設立及歷年累積的成果。



看見晝夜—— 2011 探索藝術展親子導覽手冊

執行督導 劉建國
執行編輯 陳倅靜、熊思婷
出版日期 2011.08
尺寸 20x20 公分
出版數 1500 本

本書為展覽親子導覽手冊，適合展覽導讀參觀入門，以深入淺出的文字介紹每一件作品及藝術家小檔案，引導親子除了視覺與互動體驗外，也能瞭解創作的意涵，從而領會探索藝術的樂趣。

李德

執行督導 劉明興
執行編輯 余思穎、江奕穎
出版日期 2011.08
尺寸 28x21 公分
出版數 800 本

本書為展覽之同名專輯，為突顯李德在素描及油畫極高的造詣與精神境界，本書以三別冊裝幀：《深耕寓至樂》（文字書）、《真放在精微》（油畫書）、《我在我之外》（素描書）。《深耕寓至樂》特別邀請李德至交亦是美學家史作裡、學者林聖智與楊惠南撰文，探討李德創作美學、油畫風格的轉換與《空相》系列的哲學。《真放在精微》及《我在我之外》各收錄李德油畫及素描作品 100 餘幅，呈現李德在油畫及素描的風格發展全貌之外，也可一窺二者之間在李德創作上不可分的關係。



倫敦超當代設計展

執行督導 張芳薇
執行編輯 方美晶
出版日期 2011.08
尺寸 23x15 公分
出版數 1000 本

本書為展覽之同名專輯，依照展覽的主軸，分為年表及作品圖錄 2 大部份。以倫敦設計發展史為脈絡，分述自 1960 年代至 2000 年因應社會結構的改變，影響當時設計的走向與風格；另一部份介紹當今倫敦設計界重要設計師極富創意的作品及構想。

我是囡仔王

執行督導 張芳薇
執行編輯 劉永仁
出版日期 2011.08
尺寸 27.5x21 公分
出版數 400 本

本書為展覽之同名專輯，美術設計由藝術家周珠旺自己操刀，延續其作品調皮玩味的風格，除作品圖版外，還收錄王嘉驥〈周珠旺的寫實格與策略兼論《我是囡仔王》個展之所見〉專文及創作自述，讓讀者再次閱讀本展。



臺灣攝影獨行俠：黃則修 82 影展

執行督導 張芳薇
執行編輯 陳泳任
出版日期 2011.10
尺寸 30x22.5 公分
出版數 800 本

本書為展覽之同名專輯，以 16 個子題收錄其作品圖錄，刻意不另列專文，將影像的詮釋空間留給觀者，以延續創作者對影像純粹性的堅持。

時空敘事——藝術家作為敘事者： 巴黎市立現代美術館 10 影像典藏

執行督導 張芳薇
執行編輯 蕭淑文
出版日期 2011.11
尺寸 24x19 公分
出版數 800 本

本書為展覽之同名專輯，收錄此次展覽藝術家及其創作背景，提供觀者解讀作品的途徑，以深入影像背後之意涵，另闢 3 篇國內外針對本展發表的專文，深入剖析展覽所帶來的多樣視角。



郭奕臣 光年

執行督導 張芳薇
執行編輯 江奕穎
出版日期 2011.12
尺寸 23x17 公分
出版數 500 本

本書為展覽之同名專輯，除收錄袁廣鳴〈給未來記憶的盒子〉及張禮豪〈因消逝而存在的動人景致〉等兩篇專文外，特別於內頁穿插著每件作品發想的手稿或塗鴉，進一步拉近觀者與創作者的距離。

2010 台北雙年展 | 文獻

執行督導 張芳薇
執行編輯 林宏璋、周安曼、提達·佐赫德
出版日期 2011.12
尺寸 24x17 公分
出版數 900 本

「2010 台北雙年展 | 文獻」為展畢之延伸出版品，分別以中文及英文出版，「文獻」一詞的選用，不僅止於字面索引、搜尋的功能設計，同時顯示出隱含其中的主觀指涉，呼應「2010 台北雙年展」的展出與概念，專書以文獻索引方式編排，打破主從關係，依字母順序安插參展 24 組藝術家自述、評論專文、策展人策展論述等，藉本書使用的簡易性，反映藝術的複雜性。



TFAM

[三] 推廣・教育

為提供大眾一個易親近的藝術環境，本館透過適當而有效的展覽、出版、課程、講座與活動，引導各界愛好者共享豐富的藝術資源，進一步接觸美術館並參與各項展覽與活動。2011 年本館持續針對不同年齡層觀眾規劃了各類型的教育推廣活動，期望民眾藉此獲得更多元的學習。





展覽延伸

1. 親子教育推廣

為使美術教育由兒童出發並鼓勵親子共同參與，本館教育人員針對展覽屬性設計適合親子觀眾自主學習及自由參與的各類推廣活動，啟發兒童對藝術的認識與喜好，從遊戲中學習，從學習中精進。依活動內容於本館展場、209 藝想空間、館前廣場或視聽室等場所，辦理各種工作坊、創作體驗活動及親子導覽等。

2. 校長日、教師日及里長日

為積極推動美術教育，本館分別規劃校長日、教師日及里長日等活動，進行種子人員培育，期深植美術教育至校園及社區。校長日以邀請本市各級學校校長蒞館參觀各項展覽，透過校長傳遞美術教育之重要；教師日除安排參觀各項展覽外，也聘請學者、專家針對展覽進行專題講座和導覽賞析，以精進教師之美育專業；里長日活動，邀請本市各區里里長蒞館參觀，推廣美術活動至該區里鄰，鼓勵里民參與美術館活動。

3. 演講會、座談會、賞析會

針對展覽內容，規劃深入而精闢的演講會、座談會及導覽賞析系列活動，讓觀眾於參觀展覽之外，透過不同且多元面向的議題切入，帶給觀眾全面的美學認識與了解。演講會以主題性規劃，邀請相關領域專家、學者講授；座談會依展覽內容，邀請數位講者共同討論藝術議題，鼓勵觀眾參與討論，從互動中學習吸收相關議題之核心；賞析會則邀請藝術家本人或專家，於展覽現場導覽，分享藝術家創作的歷程，是引領觀眾了解展覽的最佳選擇。



4. 自主性學習出版品

為讓觀眾認識與瞭解各項展覽，本館於各展場均設置展覽說明書，以中、英文方式呈現；另針對兒童及親子觀眾參訪，本館策劃自主性學習出版品，透過淺顯易懂的學習單設計，使兒童及親子觀眾與作品產生更多互動。2011 年挑選適合兒童觀賞的展覽，藉「育藝深遠—藝術欣賞啟蒙方案」製作有趣多元的讀本，開啟親子觀眾探索藝術的想像空間。

出版品名	搭配展覽	發行數量
光影魔術師—莫內學習單	莫內花園	30,000 份
看見晝夜—2011 探索藝術展學習單	看見晝夜—2011 探索藝術展	15,000 份
走進公眾·美化臺灣—顏水龍展學習單	走進公眾·美化臺灣—顏水龍展	10,000 份
艾未未—缺席導覽手冊	艾未未—缺席	20,000 份

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，讓觀眾在美術館參訪中，進入一個自由開放、充滿藝術活力的創作空間。2011 年本空間配合「走進公眾·美化臺灣—顏水龍」、「永遠的他鄉—高更」與「莫內花園」等展覽舉辦創作活動，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。

育藝深遠

本活動為臺北市政府文化局與教育局合作的藝術欣賞啟蒙方案，讓本市國民小學三年級學童每年至少參觀美術館一次，以了解本館各項展覽或典藏精品之意旨，鼓勵民眾從小接近美術館，嘗試運用美術館的資源，增進對藝術與人文課程內容的學習，並達到美術館教育推廣之效能。

2011 年針對「Ko Ko 自然—2010 探索藝術展」、「看見晝夜—2011 探索藝術展」及「走進公眾·美化臺灣—顏水龍展」設計不同的教案，讓專業的導覽員依據教案的設計，引導學童參觀展覽，同時依展覽屬性設計「創作工作坊」，鼓勵學童動手操作或參與創作，激發藝術的想像力，以銜接學校的藝術與人文課程。為能有效得知教案的設計成果，於活動結束時，本館均針對領隊老師進行問卷調查，以獲知改進方向，精進每次的教案設計。

同時於 2011 年 8 月辦理「育藝深遠—藝術欣賞啟蒙方案/2011 探索藝術展—教師研習班」，邀請北市國小藝術與人文種子老師參加研習，透過講授、賞析、經驗分享與綜合座談，啟發教師帶領學童從生活當中認識藝術，培養熱忱參與多元文化藝術活動的態度。本次參與研習課程之教師約 100 位。

夏令營

2011 年以「酷酷西蒂：城市旅人夏令營」為主題的暑期夏令營，提供國小二至五年級學童參加，共分 4 個梯次，計 150 位兒童參加。為期兩天的創作盛宴，由探索活動揭開序幕，觸發兒童從不同角度觀察身邊事物的好奇。透過參觀「越酷東京」展，了解藝術家對城市生活的觀察與思考，並從藝術家表現流行文化及東京生活的作品，發現日常生活轉化為藝術表現的多種面貌。另安排兩次街巷探索活動，讓兒童於美術館週邊的社區街道小旅行，用攝影師的眼光觀察、捕捉臺北的城市生活，藉著不同媒材的創作活動，享受多元創作的可能性。



探索藝術展

以教育的理念出發，配合兒童參觀者的特性與需求，每年至少推出一檔探索藝術展。2011 年所規劃的「看見晝夜—2011 探索藝術展」是針對 3 至 12 歲的兒童及親子觀眾所設計，共展出 7 件包含何德來、陳庭詩、陳其寬、龍思良以及袁廣鳴等之水彩、油畫、水墨、攝影、版畫媒材之本館典藏原作；同時委託當代藝術團體豪華朗機工為此展製作大型光影作品，並設計互動裝置，結合動畫影片、多媒體、以及影像表現的雕塑設計等，建構出彷彿沉浸在自然光源中的片刻時光，提供一個多面向的互動展覽體驗。配合此項展覽，除設計學習手冊、學習單，還規劃各種工作坊、導賞活動、創作體驗活動、親子導覽活動，本展參觀人次達 46,405 人。





北美館星光夜

本館自 2005 年 10 月 1 月起，實施週六夜間開放至晚上 8 時 30 分。為吸引大眾於週六夜間造訪，除參觀展覽外，本館陸續推出各項藝文休閒活動，如星光電影院、樂夜響宴、音樂廣場等包羅萬象的藝文節目，廣邀大眾體驗美術館的夜間風情。

自 2010 年起，周六夜活動嶄新規劃「TFAM 畫像劇表演藝術活動」與「TFAM 打開創意」兩項跨領域之藝術推廣活動。「TFAM 畫像劇」以「畫像」概念出發，配合本館空間及展覽為劇本，結合表演藝術、戲劇及舞蹈等多種形式，重新演繹博物館建築對文化的影響，讓觀眾體驗另一種全新的觀賞方式，2011 年共辦理 9 場「TFAM 畫像劇」，其中知名編舞家周書毅更選擇本館為其新作《重演》的首演場地。「TFAM 打開創意」以當今全球文化經濟最為關切的「創意」為命題，邀請相關領域專家，以演講形式著重在「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，展現美術館多元風貌。2011 年共辦理 10 場「TFAM 打開創意」，全年夜間開館計 37,364 參觀人次。



配合各式節慶，本館亦規劃相關主題活動：

1. 2011 年名家年畫抽獎活動

為迎接農曆新年，本館自 2002 年起，每年均邀請藝術家鄭善禧教授製作生肖年畫。2011 年為兔年，舊曆辛卯年，適逢建國百年，鄭善禧「兔年」版畫以「騰兔洪福」為題，呈現吉祥表徵，並於版畫下方畫寫「民國百年慶 銀兔大騰進」以及「歲在辛卯」字樣，恭賀建國百年慶。本館依例在新春佳節前夕舉辦「100 年名家年畫抽獎」活動，提供 100 位得獎名額，每一位得獎者可獲得藝術家簽名限量版「兔年」年畫一幅，自舉辦以來，深獲民眾喜愛與收藏。



2. 「彩繪春天花園」美術節

為歡慶3月25日美術節，本館於3月19、20日，籌備多項藝術展覽、講座、親子活動，邀請臺北市立交響樂團現場演奏，讓民眾化身為春天的蜜蜂和蝴蝶，一同進入「彩繪春天花園」，享受這場豐富的視、聽覺饗宴。除例行展覽與推廣活動外，當日大廳的集體創作活動，邀請民眾在巨幅的畫板上貼繪色彩和花朵，共同創造一座美麗的彩繪花園。

3. 28週年館慶系列活動

2011年12月24日為本館開館28週年館慶，除展覽、定時導覽及不分齡體驗活動「馬賽克·集合」及親子導覽創作活動「生活美學家·顏水龍」外，配合「走進公眾·美化臺灣—顏水龍」展覽，發送以顏水龍先生繪製設計稿再製的太陽餅小禮，並在當天致贈感謝狀答謝過去一年來慨然捐贈作品或贊助本館各項經費的民間單位。並邀請樂團及歌手於本館廣場演唱，以清新的搖滾樂為觀眾帶來不一樣的午后聆聽。



以藝術參與社會

義工服務與推廣：

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，目前本館義工人數已超過 900 人，位居國內公立機構中義工組織人數之首。

除本館的例行服務外，義工隊推廣藝術活動也積極延伸至館外，如「文化就在巷子裡—藝術快遞」，以移動美術館的概念，有計畫、有系統地將本館典藏作品以數位化的方式散播到臺北市各社區、區公所、里活動中心、醫院…等地。活動內容包括美的賞析—作品介紹及美的活動—DIY 體驗。2011 年，義工隊主動與臺北市立圖書館各分館合辦此項活動，活絡社區圖書館的藝術欣賞與親子活動，共辦理 28 場次，計 1,100 人次參加。

義工隊另一項推廣活動是「歡喜計畫」，義工隊邀請弱勢團體進入本館參觀各項展覽，並設計適合弱勢團體導覽的方式，使之與美術館更為親近。

國際研討會

1. 第六屆美術館教育國際研討會

自 1999 年舉辦第一屆美術教育國際學術研討會以來，每兩年即邀集國內外學者與博物館工作者，針對博物館教育等相關議題共聚一堂，進行經驗交流與觀念思辯，2011 年已邁入第 6 屆，始終被視為美術館教育年度盛事。適逢本館進行專屬學習空間工程規劃之際，切合此一議題，本屆研討會以「從傳遞觀念到促進互動：博物館的學習空間」為主題，於 9 月 30 日至 10 月 1 日舉行，以四個子題進行探討，分別為：1 博物館學習空間之當代議題；2 學習空間定位與



發展；3 學習空間角色之於觀眾參觀經驗；4 教育性展示之研究與實務等，邀集國內、美、英、法、加與瑞士博物館教育人員、學者專家擔任講者，提出最新研究成果與案例介紹。藉由多元子題的切入，呈現當代對於博物館教育的新觀念與多元作為，為博物館教育空間的未來發展，提供紮實的討論與對話。本次研討會以美術館、博物館、建築、室內展示設計、兒童藝術教育等相關從業人員及系所師生為對象，計約 350 人次參與。

2. MUSCON 第三屆亞洲會議

2011 年 10 月 6 日至 10 月 9 日舉辦之「MUSCON 第三屆亞洲會議」發源自歐洲，至今已發展為每年固定於歐洲、美洲、亞洲舉辦之盛事；繼前兩屆 MUSCON 亞洲會議於日本東京及韓國首爾舉辦之後，第三屆 MUSCON 亞洲會議在本館舉行。此次與會貴賓均為世界各國重要藝術類博物館專業人士，包含德國威察設計博物館（Vitra Design Museum）董事會主席等；並以「創意教育：改善未來」及「巡迴展 / 全球合作」為題，邀請知名專家學者蒞臨演講，並針對相關議題規劃座談。

圖書閱覽

本館地下二樓的圖書室，提供免費閱覽、資料查詢及付費影印等服務。圖書室依收藏書刊之性質，分成中外美術專業書籍、期刊、參考工具書、特藏圖書等，並附設有視聽小間，提供視聽資料與電腦網路資料查詢等服務。另外，圖書室亦規劃視聽簡報空間，供本館辦理之小型演講會、座談會、記者會、藝術家工作坊使用。

屹立独行 Crane, 1945 台北市立美術館藏 Collection: Taipei Fine Arts Museum
二頭の鹿 (部分) A Pair of Deer (detail), 1970 國立歷史博物館(台北)所藏 Collection: National Museum of History, Taipei

2011年
10月13日(木) ~ 12月13日(火)

午前10時 ~ 午後8時
(入場は午後7時30分まで)
休館日：水曜日
主催：福岡アジア美術館

13 October —
13 December 2011
Closed on Wednesdays
Open 10:00-20:00
(Last Admission 19:30)



近代美術VI

山静郎 の写真

— 構成された伝統 —

Modern Artists VI

Long Chinsan Photographs

Composite Tradition



福岡アジア美術館 アジアギャラリーB
Fukuoka Asian Art Museum

[四] 典藏・創發

作品典藏是美術館地位及風格之表徵，因此本館典藏品的蒐藏特別注意「質」與「量」的均衡，並依照本館的性質，訂定計畫性、長期性的蒐藏政策，本館蒐購政策及方向主要是以臺灣 20 世紀以來之傑出優秀作品，具體呈現以美術史為依據之典藏脈絡，同時也收藏國際優秀作品，並積極運用之以達到美術館收藏、展示、教育推廣、交流、研究等目的，並依此政策蒐集藏品。本館年度典藏品購藏經費由臺北市政府編列，每年度依預算狀況而有所增減，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。在此有限的典藏經費下，本館持續既定之典藏蒐購方針，除配合年度展覽和研究，購藏藝術家的優秀作品，同時積極爭取優秀作品的捐贈，以豐富本館典藏內容。

典藏作品修護

修復，是典藏業務重要的一環，也是一門具專業性，且十分細膩的工作。隨著時代的進步，修復材料不斷地更新，但在修復的考量上，除了應呈現美學感官之外，如何忠實呈現藝術家原初的創作技巧及材料；如何與修復師探討畫作藝術史背景及修復方式；以及後續的保存與使用方式等，均是修護計畫中所要關注的問題。

「典藏品修護」包括一般作品的例行性清潔維護以及針對損壞的作品進行委外修復，本館每兩年進行典藏品盤點，藉以瞭解作品保存狀況及數量，但經費有限，典藏品修護的作業緩慢，歷年來只能進行例行性的清潔及裝裱工作，及至 2009-2010 年本館典藏品修護預算從 48 萬元增加為 100 萬元；2011 年修護費用復增加至 190 萬元，典藏品修護工作因此有大幅度的進展。本館自 2010 年著手進行油畫藏品狀況檢視，依畫作實際狀況分級登錄，將此檢視資料作為修護工作之依據，從中挑選 17 件重要且亟待修復的油畫藏品，執行 2011 年「典藏油畫作品修護案」計畫；並配合各項展覽之提借作品，進行展前處理。

此外，本館每年定期委託具有專業經驗之廠商進行二至三次戶外雕塑清洗維護，以維持戶外雕塑原有的丰采及應有的保護。

典藏品展覽與海外展出

本館除定期辦理典藏常設展及典藏專題展外，並策劃典藏品海外巡迴展及提供本館典藏品外借國際友館展出。2011 年日本福岡亞洲美術館為辦理「郎靜山的寫真展：被構成的傳統」（展期為 2011 年 10 月 13 日～12 月 13 日），特來本館洽借展品，經多次協調後本館同意出借郎靜山的〈屹立獨行〉等 19 件攝影作品參展，透過與日本福岡亞洲美術館交流，將本館典藏品及臺灣藝術家推向國際。藝術無國界，未來本館一本致力國際交流的態度，戮力將美好的藝術分享給全世界。

作品借展交流 與作品推廣

典藏作品交流除典藏品之借展外；另一部份是典藏品圖版提借，以達典藏作品交流與推廣之目標。為便於提借者處理影像資料，本館以品質穩定之數位影像提供借用者合法合理使用。提借圖版中以油畫、水彩、水墨及攝影等類別為大宗。

2011 年度作品圖版共借出 630 件次，館內提借作品圖版 274 件次、館外 356 件次。其中多數運用於雜誌、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。

衍生商品開發

2010 年本館以館體建築物意象及典藏品為創意素材，委託設計廠商進行衍生商品設計開發案，續於 2011 年委託製作以典藏品為創意設計之「鄉原古統一吸水杯墊」、「鄉原古統一扇子」兩件衍生商品。期將本館珍貴的藝術作品，透過衍生商品的開發與製作，推廣至大眾之日常生活中，落實藝術即生活，生活即藝術的理念。

完成庫房門禁系統

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及測試使用狀況，2011 年正式啟用，以強化庫房門禁管理機制。

完成新進藏品拍攝 及影像數位化工作

為建立完整的典藏品狀況資料，本館除以狀況書紀錄作品現況外，2011 年賡續進行典藏品專業攝影拍攝，並委託專業之數位影像技術業者進行典藏品數位影像檔案之後製，以供日後參考比對。



[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。藉由實體行銷策略與媒體發佈，與館內外資源的整合運用，不僅適切地包裝美術館的各項訊息，同時獲得廣泛資源的挹注，得以成功地塑造美術館的對外形象。

議題設定的挑戰

始自 2009 年，本館開始面對媒體議題設定的現象，經歷整個 2010 年，並於 2011 年達到高峰，形成嚴苛的挑戰。所謂議題設定，即指媒體能讓大眾認知輿論關切的議題即是當下正該關注的焦點。媒體無法影響大眾的看法，卻能形成大眾該關切何種議題的認知。這段時期，美術館歷經特展政策風波，以及藝術家艾未未展覽等相關議題的負面批評，不僅影響大眾對於美術館印象，同時在藝術界也引發熱烈討論。

身為當代藝術的推展者，也是臺灣最重要的藝術平臺，美術館歡迎任何批判性的討論，這種現象也正是美術館批判性格的一部份。然而當負面議題過度頻繁之際，將壓抑其他的聲音，無助形成有建設性的討論環境；當議題設定於特定主題時，也將排斥、壓縮美術館其他專業表現的傳遞空間。

美術館危機處理的方式分為兩部份，一方面針對負面報導進行理性說明，一方面持續展現專業活動的訊息，以平衡議題設定現象所形成的挑戰。關於負面新聞的澄清，美術館認為這是針對事件本身進一步說明、進行意見交換的機會，而非僅止於風險控管。要達到溝通目的，也必須以美術館專業做為基礎，因此美術館有效地鋪陳各類美術活動訊息。從 2010 年底延續至 2011 年 5 月的「KoKo 自然—探索藝術展」開始，接續以年初的「心與手三部曲—奚淞畫展」、「第 54 屆威尼斯雙年展臺灣館」為主軸，加上七月起的「越酷東京—日本 MOT 當代精選」、「倫敦超當代設計展」等國際交流展覽，以及年底的「走進公眾·美化臺灣—顏水龍」展，呈現美術館展覽、教育的深刻表現。陳進〈悠閒〉是美術館顯著的重要收藏，其修復過程中亦有涉及學術研究的新發現，美術館特別安排將此發現進行媒體披露，深獲迴響，此即為展現美術史研究專業的良例之一。用專業支持整體訊息的說服性，於形象建立之餘，面對媒體議題設定的挑戰，是美術館媒體溝通工作的重心。

美術館本質的展現

「莫內花園」於 2011 年 6 月結束，當年後續並無大型售票特展，因應可能產生之媒體活動舉辦次數逐漸降趨常軌，美術館特別加強媒體活動舉辦內容所涉及的廣度與深度，包含國際交流展、臺灣主題策展、探索藝術展、競賽展、修復成果、學術研討、星光夜特別企劃、親子創作活動等。藉由多樣、專業的訊息鋪陳，彰顯在展示、教育、典藏與研究等各領域的全方位發展。

在新聞實務方面，就展覽、推廣相關活動內容、屬性以及掌握時效為考量，除舉辦記者會，並提早於展覽或活動起跑前或舉行期間，以靈活發佈新聞稿方式的方式進行應對，呈現在媒體報導及網路轉載，均獲良好反應，且效益顯著。本館除廣泛掌握電子、平面、網路等媒體管道外，每檔展覽皆善加利用市府提供之公益廣宣資源，包含路燈旗、燈箱及電子看板等，以及相關刊物如捷運報《UPAPER》、《文化快遞》、《臺北畫刊》等，成效顯著，增加觀眾參與美術館藝文活動可能性。

置入性行銷： 媒體生態的轉變

臺灣媒體生態的演變也影響美術館舉辦的媒體宣傳活動。2011 年舉辦的媒體活動，在媒體類別比例上，雜誌、網路、廣播、通訊社等方面有顯著的增加成長，而報紙及電子媒體則略微減低，顯示在網路時代及分眾、小眾雜誌閱讀風潮的趨勢中，美術館媒體的參與現況與媒體生態演進相符，而這也是公關事務部門刻意發展的結果。

大眾媒體生態的轉變對美術館未來媒體策略尚有進一步的影響。近年來報紙與電子新聞，不斷減少報導、討論藝術活動的版面，加以國內各大博物館舉辦特展時對宣傳預算的仰賴，置入性行銷的風氣盛行，導致各博物館逐漸減弱因應活動屬性與議題結合的能力與可行性，也徹底改變臺灣博物館所與大型媒體的關係。亦即，當大型媒體習於接受置入性行銷的要求，從而反過來變成以提出置入性行銷的展覽為主要報導對象時，美術訊息的發佈效果將非常有限，長期以往將加重整個展覽環境的商業化趨勢。

未來中央政府將增修禁止置入性行銷的法案，但其出發點在減少政治新聞的置入性行銷。因此，具備政府機構性質的公立博物館也在禁止之列，民間私人策展機構則不受限制。如此以往，倘若大型媒體內部縮減藝文版面之情形更加顯著，加以民間私人展覽置入性行銷持續進行，未來美術館在媒體曝光上的情況勢必受到極大的影響，尤其是非主流議題的展覽與活動。

反觀在雜誌以及網路等媒體類別，因觀眾閱讀習性的改變、閱讀族群的分眾化，以及多元的大眾傳播管道，無論是在實體的雜誌出版、或是數位新聞平臺的發展，皆有助於增長廣泛性藝文展訊之需求，美術館必須能夠妥為運用，建立與社群之間的訊息鋪陳管道。此部份未來發展，與美術館資訊小組之間的合作有高度關連。

企業贊助的 困境與挑戰

肇因於臺灣整體經濟活動的低迷，企業募款的環境漸趨嚴峻，相應在贊助工作上的挑戰也愈形加劇，不僅來自企業的資源挹注開始減少，連長年提供各項合作的基金會組織也逐漸趨緩。自 2010 年起，本館來自政府的預算經費較為充裕，能以較長時間進行贊助案發想、規劃與洽談，也對發展長程贊助關係有所助益。

2011 年最主要的贊助，可說是「臺灣積體電路公司」所屬的「台積電文教基金會」與本館籌劃中的「兒童藝術教育中心」贊助案。該案是開館規模以來最大的單一單位贊助，也是首宗大區域硬體整建的案例，將使得預計 2013 年底投入運作的藝術教育中心得到更完整的社會支持力量。瑞信（Credit Suisse）以其延續性的贊助夥伴角色，持續對週末夜間開館軟硬體及文宣費用進行支持，讓本館提供更多元的休憩、社交功能，在社會發展趨勢中扮演新時代的博物館角色。2011 年主要贊助本館的單位，還包括澳大利亞商工辦事處、法國在台協會、英國文化協會等駐台外交部門，透過各國在台的文化事務管道進行交流合作，依然是本館重要的合作模式與募款管道。未來本館仍將在日漸艱難的媒體環境與企業緊縮的現象中，持續整合各界的力量，挹注於館務發展。

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「臺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 6200 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。
- 1983.01 館體工程完竣。同年 9 月延聘故宮博物院蘇瑞屏女士出任美術館籌備處主任。
- 1983.08.08 「臺北市立美術館」正式成立。
- 1983.12.24 正式開館。
- 1986.09.06 黃光男先生奉派擔任第一任館長。
- 1995.02.27 黃光男先生榮陞為國立歷史博物館長，由秘書蔡靜芬代理館長。
- 1995.09.07 張振宇先生接任第二任館長。
- 1996.06.04 前任張館長卸職，教育局副局長劉寶貴女士兼代館長。
- 1996.11.08 林曼麗女士接任第三任館長。
- 2000.08.01 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 15 日上任第四任館長。
- 2007.03.26 前任黃館長任期屆滿，由副館長陳文玲女士代理館長。
- 2007.08.16 臺北市政府文化局副局長謝小韞女士兼代館長。
- 2009.01.01 謝小韞女士接任第五任館長。
- 2010.03.01 謝小韞女士榮陞臺北市文化局局長，由副館長陳文玲女士代理館長。
- 2010.09.15 吳光庭先生接任第六任館長。
- 2011.08.01 前任吳館長借調期滿，由副館長劉明興先生代理館長。
- 2011.09.05 由臺北市文獻委員會執行秘書翁誌聰先生代理館長。

館舍建築

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

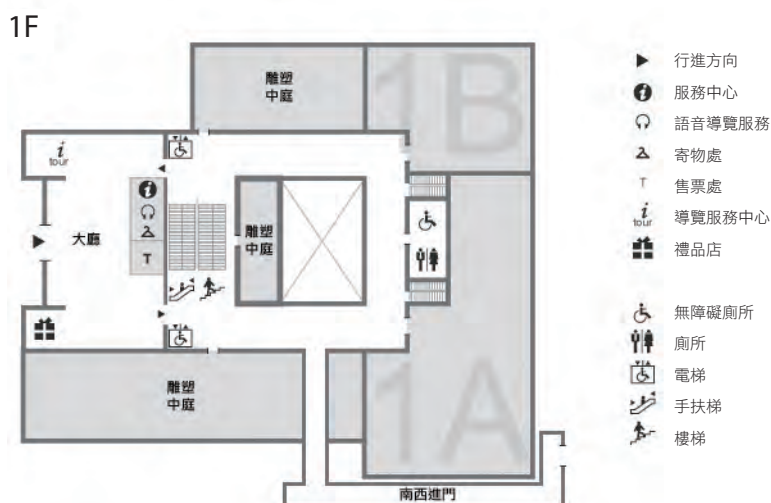
建築宏偉而獨特，採低限主義灰白風格，量體洗鍊，視覺輕盈。同時融合東方建築意象，以懸臂飛廊之形式，採「井」字形結體，將傳統建築元素之斗拱堆砌為主體架構，意在以美術館為文化活水之泉源。館舍並矗立於中山美術公園旁，創造出建築藝術與自然庭園環境相結合之自然景觀。

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

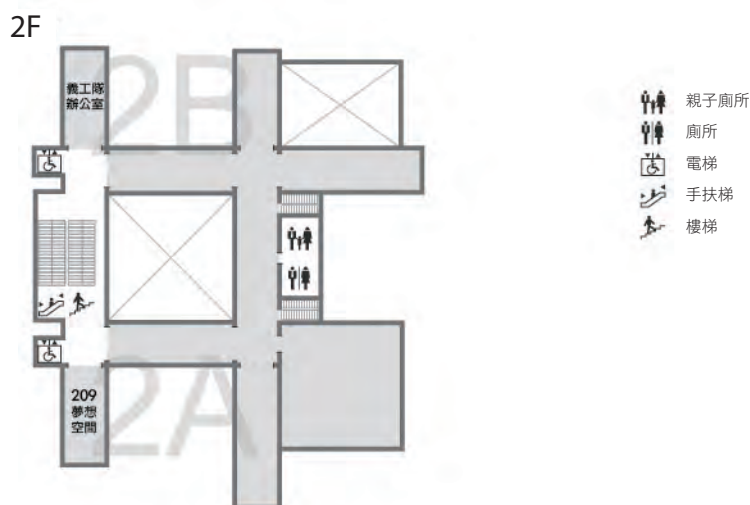
結合「2010 臺北國際花卉博覽會」，使美術公園全區更具整體性，並與博覽會各館間產生連結，特別規劃在本館南向與中山美術公園銜接處增建南（西）向第二出入口，該出口明亮透明的全玻璃鋼構建築設計，表現美術館空間及藝術的景觀形式。

樓面示意

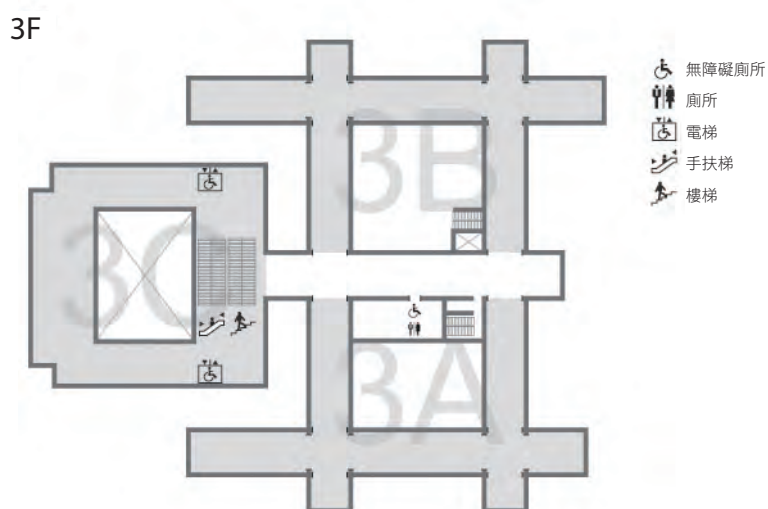
一樓 | 館舍入口大廳為公共服務區。環展場左右方及前方，則規劃三處雕塑中庭。一樓（1A、1B 展覽室）為高 6 公尺之大牆面及三層樓高挑空之大型空間，主要作為舉辦國內外重要大型展覽之用。



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



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



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



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、上課、看電影及參觀後小憩、餐飲服務。

對外服務

1. 導覽 | 當期展覽規劃有現場導覽，依參觀對象分為特殊教育導覽、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 | 地下樓有專業藝術圖書閱覽室，其中藏書 47,694 冊供讀者閱覽。並設有中型多媒體會議室，不定期舉行主題式讀書會或專家論壇。服務時間：9:30~17:00。

3. 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：10:30~17:00；週六至 19:30；週一公休。

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、導覽手冊等。亦有陳售坊間藝術專業、普羅書籍、視聽商品等。服務時間：9:30~17:00

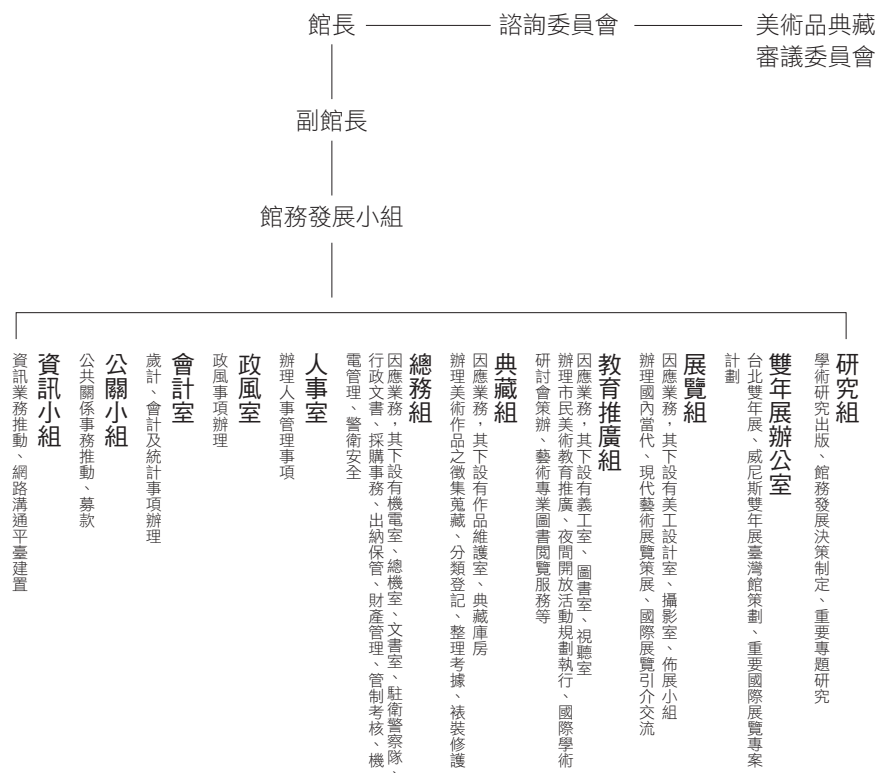
人員組織

本館成立後原隸屬臺北市政府教育局，1999 年 11 月 6 日臺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資訊小組、雙年展辦公室 2 任務編組及國際公共關係事務小組臨編小組。

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 2011 年員額為職員 70 人、約僱 6 人、駐衛警 26 人、技工及工友 32 人，合計 134 人。

組織架構



參觀資訊

臺北市立美術館

地址：臺北市 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，週六延長至 20:30，週一休館。

票價（特展除外）

全票：每張新臺幣 30 元。

優待票：每張新臺幣 15 元。

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

交通資訊

除自行開車外，亦可搭乘捷運與公車。

捷運：圓山捷運站下車，自一號出口出站後，可步行穿越花博公園圓山園區，再左轉行進至中山北路三段，於右前方即可抵達美術館。

公車：搭乘 21、42、126、203、208、218、220、247、260、277、279、287、310、612、677、1717、2020、2022、9006、紅 2、中山幹線、博愛公車至「臺北市立美術館」站下車。

相關數據

年度經費

【單位／新臺幣】

年度	總預算	展覽經費	所佔比例	典藏經費	所佔比例
2001 年	312,534,799	32,966,400	11%	25,200,000	8%
2002 年	289,795,453	37,916,954	13%	25,200,000	9%
2003 年	274,571,920	33,480,415	12%	25,200,000	9%
2004 年	219,182,868	29,796,690	14%	20,200,000	9%
2005 年	210,354,292	31,924,669	15%	19,998,000	10%
2006 年	236,773,811	28,924,012	12%	20,000,000	8%
2007 年	249,755,182	32,950,812	13%	38,000,000	15%
2008 年	273,663,387	57,802,982	21%	40,000,000	15%
2009 年	299,237,704	61,335,535	20%	40,000,000	13%
2010 年	396,843,930	105,132,477	26%	40,000,000	10%
2011 年	357,561,417	98,732,885	28%	40,000,000	11%

備註：

1. 年度預算不含中央補助款。
2. 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、2011 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	已結案	太一國際工程設計有限公司	224 萬	已於 2011 年 6 月 24 日驗收完畢。
公 -2	美術館一樓大廳服務中心更新擴建工程	139 萬	9.9997 萬	已完工	康鑫室內裝修設計股份有限公司	117 萬	已於 2012 年 3 月 27 日完工，並於 2012 年 4 月 30 日正式驗收完畢。
公 -3	美術館 100 年度兒童藝術教育空間整建工程	1000 萬	65 萬	目前正規劃設計中，預計 101 年 8 月底設計完成，9 月底工程上網公告	-	預計總工程費為 2,616 萬 8,000 元，其中本館預算為 935 萬元，其餘為贊助款。	規劃設計中。
公 -4	美術館展覽場空調改善工程	550 萬	34 萬	已結案	永業空調工程有限公司	452 萬元	已於 2012 年 1 月 3 日驗收完畢。

分類	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
Cr027	工藝	劉耿一	1938-	構成 '94-D	1994	臺灣櫟木、黑檀木	88 x 55 x 46 cm	捐贈
Cr028	工藝	劉耿一	1938-	構成 '00-7	2000	柚木	86 x 45 x 70 cm	捐贈
Cr029	工藝	鄉原古統	1887-1965	繪山水和服腰帶	待查	墨、麻	416 x 30 cm	捐贈
F0745	攝影	章光和	1958-	泳與儀式之五	2006	數位輸出	57 x 77 cm	捐贈
F0746	攝影	章光和	1958-	巫草七味	2011	數位輸出	78 x 91 cm	捐贈
F0747	攝影	章光和	1958-	靈光浮現的巫藥	2011	數位輸出	60 x 90 cm	捐贈
F0748	攝影	黃則修	1930-	野柳系列	1960s	銀鹽相紙	80 x 108cm, 122 x 84cm (x2) 96 x 58cm (x2) 44 x 56.5cm 70 x 50cm 30 x 40cm 25 x 17cm 57 x 44.5cm	蒐購
F0749	攝影	劉亦泉	1932-	碉堡	1989	銀鹽紙基相紙	35 x 35 cm	蒐購
F0750	攝影	劉亦泉	1932-	農村一景 (新竹南寮)	1965	銀鹽紙基相紙	30 x 45 cm	蒐購
F0751	攝影	劉亦泉	1932-	小書迷	1965	銀鹽紙基相紙	30 x 45 cm	蒐購
F0752	攝影	劉亦泉	1932-	賣凸糖	1970	銀鹽紙基相紙	30 x 45 cm	蒐購
F0753	攝影	劉亦泉	1932-	昇平戲院 1	1986	銀鹽紙基相紙	30 x 45 cm	蒐購
F0754	攝影	劉亦泉	1932-	昇平戲院 2	1999	銀鹽紙基相紙	30 x 45 cm	蒐購
F0755	攝影	劉亦泉	1932-	臺東延平鄉 1	1992	銀鹽紙基相紙	30 x 45 cm	蒐購
F0756	攝影	劉亦泉	1932-	臺東延平鄉 2	1992	銀鹽紙基相紙	45 x 30 cm	蒐購
F0757	攝影	劉亦泉	1932-	九份老翁	2011	銀鹽紙基相紙	45 x 30 cm	蒐購
F0758	攝影	劉亦泉	1932-	老礦工	1986	銀鹽紙基相紙	30 x 45 cm	蒐購

分類	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
F0759	攝影	劉亦泉	1932-	女孩與狗 (八尺門)	1986	銀鹽紙基相紙	45 x 30 cm	蒐購
F0760	攝影	劉亦泉	1932-	九份一景	1992	銀鹽紙基相紙	30 x 45 cm	蒐購
F0761	攝影	林國彰	1951-	中式速食	1986	數位銀鹽輸出	54.5 x 37 cm	蒐購
F0762	攝影	游本寬	1956-	「潛・ 露」- 講黃	2011	藝術微噴優質 平滑藝術紙	40 x 120 cm	蒐購
F0763	攝影	游本寬	1956-	「潛・ 露」- 蠅遁	2011	藝術微噴優質 平滑藝術紙	40 x 120 cm	蒐購
F0764	攝影	游本寬	1956-	「潛・ 露」- 低潮	2011	藝術微噴優質 平滑藝術紙	40 x 120 cm	蒐購
F0765	攝影	游本寬	1956-	「潛・ 露」- 穿紅	2010	藝術微噴優質 平滑藝術紙	40 x 120 cm	蒐購
F0766	攝影	游本寬	1956-	「潛・ 露」- 龜位	2011	藝術微噴優質 平滑藝術紙	40 x 120 cm	蒐購
F0767	攝影	蔣載榮	1956-	城市之籠	2007	數位輸出	30 x 75 cm	蒐購
F0768	攝影	蔣載榮	1956-	慵懶的午 后	2005	數位輸出	30 x 75 cm	蒐購
F0769	攝影	蔣載榮	1956-	Tiger Is Coming	2005	數位輸出	30 x 75 cm	蒐購
F0770	攝影	蔣載榮	1956-	炎	2006	數位輸出	30 x 75 cm	蒐購
F0771	攝影	蔣載榮	1956-	閱兵	2005	數位輸出	30 x 75 cm	蒐購
F0772	攝影	蔣載榮	1956-	呼吸	2006	數位輸出	30 x 75 cm	蒐購
F0773	攝影	蔣載榮	1956-	歲月	2006	數位輸出	30 x 75 cm	蒐購
F0774	攝影	蔣載榮	1956-	牆上的小 學生	2007	數位輸出	30 x 75 cm	蒐購
F0775	攝影	何經泰	1956-	明天・只 是另一個 折磨的開 始	1995	Museo Fiber Base	131 x 101 cm	蒐購
F0776	攝影	何經泰	1956-	港務局應 該負責！	1995	Museo Fiber Base	131 x 101 cm	蒐購
F0777	攝影	何經泰	1956-	一隻腳的 推拿師	1995	Museo Fiber Base	130.5 x 101 cm	蒐購

分類	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
F0778	攝影	何經泰	1956-	我，和我的左腳	1995	Museo Fiber Base	131 x 101 cm	蒐購
F0779	攝影	何經泰	1956-	電擊，奪去我的左腳	1995	Museo Fiber Base	129 x 101 cm	蒐購
F0780	攝影	何經泰	1956-	能活下來，就是奇蹟	1995	Museo Fiber Base	131 x 101 cm	蒐購
F0781	攝影	何經泰	1956-	我不再當藏鏡人	1995	Museo Fiber Base	131 x 101 cm	蒐購
F0782	攝影	何經泰	1956-	除了勇敢，還是勇敢	1995	Museo Fiber Base	131 x 101 cm	蒐購
F0783	攝影	何經泰	1956-	意外傷了我，醫生誤了我	1995	Museo Fiber Base	127 x 101 cm	蒐購
F0784	攝影	何經泰	1956-	我的生命從十六歲起切成二半	1995	Museo Fiber Base	130 x 101 cm	蒐購
F0785	攝影	何經泰	1956-	我的意外險受益人是老闆？！	1995	Museo Fiber Base	130 x 101 cm	蒐購
F0786	攝影	何經泰	1956-	斷了一隻手，總共只值八萬元	1995	Museo Fiber Base	129.5 x 101 cm	蒐購
F0787	攝影	何經泰	1956-	機器像惡魔般緊咬不放	1995	Museo Fiber Base	130 x 101 cm	蒐購
F0788	攝影	何經泰	1956-	老闆將我推到危險邊緣	1995	Museo Fiber Base	126 x 101 cm	蒐購
F0789	攝影	何經泰	1956-	人生不可能就這樣吧	1995	Museo Fiber Base	130 x 101 cm	蒐購
F0790	攝影	何經泰	1956-	希望我能勇敢站起來	1995	Museo Fiber Base	132 x 101 cm	蒐購
F0791	攝影	何經泰	1956-	走出孤寂，步向成熟開朗	1995	Museo Fiber Base	130.5 x 101 cm	蒐購
F0792	攝影	何經泰	1956-	最大的希望是：能再去做工	1995	Museo Fiber Base	130 x 101 cm	蒐購
F0793	攝影	何經泰	1956-	我的老闆太狡詐了	1995	Museo Fiber Base	129 x 101 cm	蒐購
F0794	攝影	何經泰	1956-	終於可以喊出我的心聲了	1995	Museo Fiber Base	131 x 101 cm	蒐購
F0795	攝影	吳政璋	1965-	臺灣「美景」- 臺西	2009	噴墨輸出	133 x 200 cm	蒐購

分類	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
F0796	攝影	吳政璋	1965-	臺灣「美景」-鄉間	2011	噴墨輸出	133 x 200 cm	蒐購
F0797	攝影	吳政璋	1965-	臺灣「美景」-T 霸與稻田	2011	噴墨輸出	133 x 200 cm	蒐購
F0798	攝影	曾敏雄	1968-	阿伯的腳 鹿港 1998	1998	銀鹽相紙	55 x 37 cm	蒐購
F0799	攝影	曾敏雄	1968-	嘉義 1997	1997	銀鹽相紙	48 x 47 cm	蒐購
F0800	攝影	曾敏雄	1968-	東石 2004	2004	銀鹽相紙	36.5 x 55.5 cm	蒐購
F0801	攝影	曾敏雄	1968-	蘭嶼 2005	2005	銀鹽相紙	36.5 x 55.5 cm	蒐購
F0802	攝影	曾敏雄	1968-	西螺 2005	2005	銀鹽相紙	36.5 x 55.5 cm	蒐購
F0803	攝影	鄧博仁	1969-	遺失・時間・流動系列 No.1	2004-2011	數位輸出	36.5 x 84 cm	蒐購
F0804	攝影	鄧博仁	1969-	遺失・時間・包圍系列 No.2	2004-2011	數位輸出	35 x 84 cm	蒐購
F0805	攝影	鄧博仁	1969-	遺失・時間・包圍系列 No.3	2004-2011	數位輸出	34 x 84 cm	蒐購
F0806	攝影	鄧博仁	1969-	遺失・時間・包圍系列 No.7	2004-2011	數位輸出	34 x 84 cm	蒐購
F0807	攝影	鄧博仁	1969-	遺失・時間・呼吸－濕空氣系列 No.8	2004-2011	FB 銀鹽相紙	20 x 48 cm	蒐購
F0808	攝影	鄧博仁	1969-	遺失・時間・呼吸－濕空氣系列 No.17	2004-2011	FB 銀鹽相紙	20 x 47 cm	蒐購
F0809	攝影	鄧博仁	1969-	遺失・時間・呼吸－乾空氣系列 No.18	2004-2011	FB 銀鹽相紙	20 x 48 cm	蒐購
F0810	攝影	鄧博仁	1969-	遺失・時間・呼吸－乾空氣系列 No.25	2004-2011	FB 銀鹽相紙	20 x 48 cm	蒐購
F0811	攝影	黃海昌	1960-	馬來西亞女傭	2008	C Print	85 x 170 cm (x10)	蒐購
F0812	攝影	金成財	1969-	安全降落	1994	銀鹽相紙	33 x 49 cm (x6) , 49 x 33 cm (x4)	蒐購
F0813	攝影	鄭亭亭	1985-	不可見 1	2009	C Print	100 x 125 cm	蒐購

新進典藏

分類	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
F0814	攝影	鄭亭亭	1985-	不可見 2	2009	C Print	100 x 125 cm	蒐購
F0815	攝影	鄭亭亭	1985-	Zhadyra, 哈薩克 (那些我們永遠不會知道的事系列)	2009	Lambda Print	107 x 180 cm	蒐購
F0816	攝影	鄭亭亭	1985-	芷婷, 臺北 (那些我們永遠不會知道的事系列)	2009	Lambda Print	107 x 180 cm	蒐購
I0554	水墨	曾得標	1942-	墾丁歸牧	1988	礦岩彩、金箔、紙本	130 x 161cm	蒐購
I0555	水墨	吳繼濤	1968-	島嶼邊陲	2009	水墨設色、雁楮皮羅紋紙	77 x 140 cm (x5)	蒐購
I0556	水墨	奚淞	1947-	三十三白描觀音菩薩	2010	水墨、紙	約 200 x 90 cm (x33)	蒐購
I0557	水墨	鄭善禧	1932-	民國百年慶 銀兔大騰進	2010	彩墨、紙	76 x 50 cm	專案蒐購
I0558	水墨	陳宜讓	1896-1986	七面鳥 (火雞)	1942	膠彩、絹	130 x 144 cm	蒐購
I0559	水墨	周澄	1941-	白雲青靄	1992	水墨、紙	69 x 141 cm	捐贈
I0560	水墨	江兆申	1925-1996	志逸	1991	水墨、紙	31 x 95 cm	捐贈
I0561	水墨	李義弘	1945-	夏日晨煙	1992	水墨、紙	34 x 137 cm	捐贈
I0562	水墨	鄉原古統	1887-1965	蓬萊山	待查	膠彩、絹本	127 x 42 cm	捐贈
I0563	水墨	鄉原古統	1887-1965	麗島名華鑑封套	1920-25	膠彩、絹本	21 x 19 cm	捐贈
K0267	書法	鄭善禧	1932-	葛山摩崖集聯 (對聯)	2007	墨、宣紙	180 x 48 cm (x2)	蒐購
M0207	綜合媒材	李錫奇	1936-	後本位 -5	1998	綜合媒材	200 x 420 cm	蒐購
M0208	綜合媒材	洪藝真	1971-2011	無題	2009	畫布、壓克力顏料、玻璃纖維	180 x 150 cm (x2)	蒐購

分類	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
M0209	綜合媒材	洪藝真	1971-2011	無題	2009	玻璃纖維	60 x 300 cm	蒐購
M0210	綜合媒材	洪藝真	1971-2011	無題	2009	畫布、壓克力顏料、玻璃纖維	30 x 30 cm (x10)	蒐購
M0211	綜合媒材	曾御欽	1978-	熱黑	2008	錄像 DVD	錄像裝置	蒐購
O0716	油畫	奚淞	1947-	佛傳五聯作	2006	油彩、畫布	110 x 160 cm (x5)	蒐購
O0717	油畫	劉耿一	1938-	廟內	1963	油彩、畫布	89 x 71 cm	蒐購
O0718	油畫	劉耿一	1938-	預演	1988	油彩、畫布	129 x 89 cm	蒐購
O0719	油畫	劉耿一	1938-	日與夜	2010	油彩、畫布	180 x 203 cm	蒐購
O0720	油畫	奚淞	1947-	敬淨靜	2010	油彩、畫布	160.5 x 110.5 cm (x3)	捐贈
O0721	油畫	小早川篤四郎	1893-1959	安平風景	1936	油彩、畫布	23 x 32 cm	捐贈
O0722	油畫	薛保瑕	1956-	起始	2010	壓克力顏料、畫布	174 x 286 cm	蒐購
O0723	油畫	阿卜極	1965-	牛鼻上的零圈	2004	油彩、壓克力顏料、畫布、畫板	210 x 60 cm (x7) + 200x80 cm	蒐購
O0724	油畫	朱友意	1967-	進入桃花源	2010	油彩、畫布	194 x 390 cm	蒐購
O0725	油畫	劉國正	1973-	家園系列	2004	油彩、畫布	145 x 112 cm	蒐購
O0726	油畫	陳典懋	1974-	時光·顫動	2005	油彩、麻布	120 x 120 cm	蒐購
O0727	油畫	陳典懋	1974-	兩坪空間裡的歷史	2005	油彩、麻布	130 x 324 cm	蒐購
O0728	油畫	曲德義	1952-	並置_E1002	2010	壓克力顏料、畫布	162 x 130 cm (x2)	蒐購
O0729	油畫	曲德義	1952-	形與色面_D1110	2011	壓克力顏料、畫布	162 x 130 cm + 162 x 65 cm	蒐購
O0730	油畫	廖培安	1979-	焦躁的便秘症患者 No.1	2011	壓克力顏料、畫布	200 x 150 cm	蒐購
O0731	油畫	廖培安	1979-	焦躁的便秘症患者 No.2	2011	壓克力顏料、畫布	200 x 150 cm	蒐購

新進典藏

分類	類別	作者	生卒年	品名	年代	媒材技術	尺寸	入藏方式
O0732	油畫	廖培安	1979-	裝優雅的腸躁症患者 No.1	2011	壓克力顏料、畫布	200 x 150 cm	蒐購
O0733	油畫	廖培安	1979-	裝優雅的腸躁症患者 No.2	2011	壓克力顏料、畫布	200 x 150 cm	蒐購
P0307	版畫	翁倩玉	1950-	臺南古邸	2001	木刻版畫	78 x 129 cm	捐贈
W0246	水彩	劉耿一	1938-	旅程（三聯畫）	2002	油性粉彩、紙	101 x 81 cm（x2）， 101 x 68 cm	蒐購
W0247	水彩	劉耿一	1938-	繪畫進行當中（雙聯畫）	2002	油性粉彩、紙	101 x 75 cm（x2）	捐贈
W0248	水彩	劉耿一	1938-	日落時分	1997	油性粉彩、紙	75 x 101 cm	捐贈
W0249	水彩	陳榮和	1928-2005	霧峰	1973	水彩、紙	52 x 77 cm	捐贈
W0250	水彩	陳榮和	1928-2005	迪化街	1974	水彩、紙	65 x 48 cm	捐贈
W0251	水彩	陳榮和	1928-2005	高雄小巷弄	1976	水彩、紙	50 x 65 cm	捐贈
W0252	水彩	陳榮和	1928-2005	屏東五溝水	1980	水彩、紙	65 x 102 cm	捐贈
W0253	水彩	陳榮和	1928-2005	台南孔廟	1980	水彩、紙	39 x 54 cm	捐贈
W0254	水彩	陳榮和	1928-2005	市場的入口	1982	水彩、紙	81 x 119 cm	捐贈
W0255	水彩	陳榮和	1928-2005	第九水門畫室	1983	水彩、紙	58 x 81 cm	捐贈

藏品修復

序號	分類號	品名	作者	尺寸	年代	媒材
1	O0003	尋	謝國鏞	114.9 x 90.3 cm	1968	油畫
2	O0673	自畫像	謝國鏞	39 x 31 cm	1960	油畫
3	O0621	妻 - 素娥	劉新祿	58.5 x 70.3 cm	1936	油畫
4	O0674	明月照陋巷	謝國鏞	90 x 60 cm	1965	油畫
5	O0566	安平古塋	謝國鏞	89 x 71.3 cm	1960s	油畫
6	O0237	三神	陳銀輝	80 x 100 cm	1967	油畫
7	O0604	遙遠的故鄉	朱為白	47 x 33 cm	1959	油畫
8	O0630	黃果	陳銀輝	63.7 x 89.3 cm	1968	油畫
9	O0043	魚店	劉啟祥	117 x 91 cm	1940	油畫
10	O0304	夜色	何肇衡	78 x 144 cm	1965	油畫
11	O0305	九份	何肇衡	114.5 x 88 cm	1966	油畫
12	O0357	處女	何德來	72.5 x 60.5 cm	1920	油畫
13	O0359	日本	何德來	130 x 194 cm	1964	油畫
14	O0429	蓮花	廖繼春	71.8 x 90.2 cm	1948	油畫
15	O0430	院子	廖繼春	70.6 x 89.7 cm	1958	油畫
16	O0486	蒙特利公園	顏水龍	73 x 90 cm	1931	油畫
17	O0488	野柳風景（二）	陳慧坤	97 x 130 cm	1931	油畫
18	油 119	星夜	何德來	194 x 130 cm	1961-76	油畫
19	P0010	晝與夜 #70	陳庭詩	132 x 277 cm	1981	版畫

藏品修復

序號	分類號	品名	作者	尺寸	年代	媒材
20	P0216	本位之三	李錫奇	43.5 x 43.5 cm (x 10)	1968	版畫
21	I0119	仿宋雪景	傅狷夫	45 x 47 cm	1961	水墨
22	I0404	麗島名華鑑	鄉原古統	21.7 x 18.7 cm (x 9)	1920-25	水墨
23	O0658	春燈	秦松	53.5 x 78.5 cm	1960	油畫
24	P0059	太陽節	廖修平	66 x 52 cm	1969	版畫
25	W0212	夜市	楊啟東	75.5 x 109 cm	1987	水彩
26	W0209	柳川夜曲	楊啟東	39.4 x 54.8 cm	1967	水彩
27	W0208	晨曦	楊啟東	38.7 x 53.5 cm	1967	水彩
28	W0207	薄暮	楊啟東	78.8 x 108.6 cm	1966	水彩
29	W0210	岸邊船	楊啟東	79 x 108.8 cm	1982	水彩

藏品借展

編號	借展單位	展覽名稱	提借日期	歸還日期
100-01	本館展覽組	時代之眼－臺灣百年身影	100.3.21	100.6.27
100-02	本館展覽組	廖繼春獎十年聯展	100.4.16	100.6.12
100-03	臺中市立港區藝術中心	中華民國 精彩一百－陳銀輝油畫特展	100.4.23	100.6.12
100-04	本館展覽組	空間與情意的纏鬥：李德	100.7.29	100.9.25
100-05	國立臺灣美術館	現代潮－五〇、六〇年代臺灣美術	100.8.18	100.9.22
100-06	本館展覽組	看見晝夜－2011 探索藝術展	100.8.24	100.11.27
100-07	國立臺灣美術館	翠柏蒼松：陳慧坤教授紀念展	100.9.8	100.11.22
100-08	日本福岡亞洲美術館	朗靜山的寫真展：被構成的傳統	100.9.26	100.12.31
100-09	高雄市立美術館	切切故鄉情：陳澄波紀念展	100.10.12	101.1.5
100-10	行政院國家科學委員會	百年人文傳承大展	100.11.22	101.1.8
100-11	本館展覽組	走進公眾・美化臺灣－顏水龍	100.11.23	101.2.29
100-12	國立臺北藝術大學 關渡美術館	One Piece Room 向司徒強致敬	100.11.1	100.12.15

圖檔借出〔館外〕

編號	借片單位	提借日期	作品名稱
01	翰林出版事業股份有限公司	1.4	謝明錫《歷程》等 2 件
02	行政院新聞局	1.7	郭雪湖《南街殷賑》等 10 件
03	財團法人二二八事件紀念基金會	1.7	廖繼春《有香蕉樹的院子》等 3 件
04	宇宙光全人關懷機構	2.11	廖繼春《有香蕉樹的院子》等 2 件
05	臺北當代藝術館	2.22	倪再沁《從曼哈頓到觀音山》1 件
06	國立臺北藝術大學	3.1	授權黃土水《水牛群像》1 件
07	王鏡玲	3.4	黃進河《寶島系列》中〈諸羅〉 〈小硬厝〉等 2 件
08	樺舍文化事業股份有限公司	3.30	陳慧坤《無題》等 5 件
09	傅瑋思	3.10	陳澄波《夏日街景》等 3 件
10	美好臺灣雜誌社	4.19	陳進《手風琴》1 件
11	蕭怡姍	4.25	鄉原古統《麗島明華鑑》等 32 件
12	康熹文化事業股份有限公司	5.26	黃進河《火》1 件
13	臺北市政府文化局—撫臺街	5.26	李鳴鵬《光復橋》等 33 件
14	數位典藏與數位學習國家型科技計畫拓展 臺灣數位典藏計畫	5.31	鄧南光《渡船上，關渡八里間》等 17 件
15	智慧藏	6.1	黃土水《水牛群像》等 3 件
16	樺舍文化事業股份有限公司	7.4	林之助《小閑》1 件
17	中央廣播電台	7.4	陳澄波《新樓》等 12 件
18	智慧藏	7.18	鄭桑溪《蒸氣火車頭》等 3 件
19	陳澄波文化基金會	7.21	陳澄波《夏日街景》等 3 件
20	國立臺灣師範大學	8.2	石川欽一郎《臺灣總督府》等 18 件
21	學學文創志業	8.2	林玉山《雙牛圖》等 31 件
22	翰林出版事業股份有限公司	8.12	石川欽一郎《福爾摩沙》等 8 件
23	國立中央大學 - 楊雅惠	8.15	石川欽一郎《福爾摩沙》1 件

編號	借片單位	提借日期	作品名稱
24	人間電視股份有限公司	8.15	秦松《春燈》1 件
25	國立臺灣美術館	8.23	陳慧坤《淡水下坡路》等 2 件
26	頑石創意股份有限公司	8.25	郭雪湖《南街殷賑》1 件
27	國立政治大學人文研究中心	9.1	袁金塔《調車場》1 件
28	臺北市商業處	9.5	郭雪湖《南街殷賑》等 4 件
29	樺舍文化事業股份有限公司	9.14	李澤藩《青草湖暮色》等 5 件
30	淡江大學	9.15	郭雪湖《南街殷賑》1 件
31	國家教育研究院	9.21	陳慧坤《無題》等 4 件
32	王美雲	9.27	薛保瑕《無題》等 4 件
33	和英文化事業有限公司	10.5	陳其寬《陰陽 2》1 件
34	翰林出版事業股份有限公司	10.13	陳慧坤《淡水下坡路研究圖之一》等 3 件
35	臺灣創價學會	10.17	何德來《黎明》1 件
36	行政院文建會資產總管理處籌備處	10.20	黃土水《釋迦出山》1 件
37	三民書局	11.3	廖繼春《有香蕉樹的院子》等 2 件
38	彰化縣文化局	11.3	施翠峰《游魚》等 3 件
39	黃冬富	11.28	陳澄波《夏日街景》1 件
40	陳澄波文化基金會	12.1	陳澄波《裸女》等 2 件
41	翰林出版事業股份有限公司	12.8	袁廣鳴《逝去中的風景—經過》等 2 件
42	吳景欣	12.6	蔡蔭棠《齋堂》1 件
43	臺北市文獻委員會	12.7	曾紹杰《節臨周石鼓吾車石》等 120 件
44	樺舍文化事業有限公司	12.8	郭柏川《臺南孔廟》等 2 件
45	翰林出版事業股份有限公司	12.9	陳夏雨《婦人頭像》1 件

總計借用次數 45 次，借出作品圖檔 356 件

圖檔借出〔館內〕

編號	借片組室	日期	作品名稱
01	公關小組	1.17	張才《上海 - 泰興呢絨》等 2 件
02	公關小組	2.14	蕭勤《瀑布》等 4 件
03	公關小組	2.14	吳昊《馬上藝人》等 4 件
04	公關小組	2.17	劉白明《景象 8705》等 4 件
05	公關小組	2.17	廖修平《廟》等 5 件
06	研究組	2.18	奚淞《心（雨過天青）》1 件
07	義工室	3.17	林壽鎰《吸煙小姐》等 11 件
08	公關小組	3.18	郎靜山《松陰隱高士》等 5 件
09	義工室	4.18	陳澄波《夏日街景》等 19 件
10	義工室	4.19	袁廣鳴《城市失格 - 西門町白日》等 10 件
11	公關小組	5.9	陳其茂《愛海的人》等 2 件
12	展覽組	5.10	廖繼春《花》等 7 件
13	展覽組	5.10	廖繼春《院子》等 2 件
14	義工室	5.11	石川欽一郎《臺北總督府》等 10 件
15	研究組	5.11	許哲瑜《所在》等 10 件
16	義工室	5.16	涂璨琳《火雞》等 8 件
17	義工室	-	楊英風《小鳳翔》等 9 件
18	義工室	-	莊明景《玉山》等 10 件
19	義工室	7.5	黃土水《水牛群像》等 12 件
20	公關小組	7.19	張萬傳《有魚的靜物》等 11 件
21	義工室	7.28	洪東祿《美少女戰士》1 件
22	公關小組	8.9	潘朝森《漁村月光》等 6 件
23	義工室	8.19	林玉山《雙牛圖》等 7 件

編號	借片組室	日期	作品名稱
24	義工室	8.30	江富儀《大與小》等 7 件
25	公關小組	9.5	郭雪湖《南街殷賑》1 件
26	義工室	9.13	吳承硯《舊日情懷》1 件
27	義工室	10.12	黃進河《寶島》等 28 件
28	公關小組	10.14	郎靜山《意山獨行》等 2 件
29	義工室	10.28	林玉山《雙牛圖》等 7 件
30	展覽組	11.4	顏水龍《盧森堡公園》等 7 件
31	義工室	11.9	林智信《臺灣農婦》等 32 件
32	義工室	11.28	吳承硯《林安泰古厝》等 12 件
33	展覽組	12.13	陳澄波《蘇州》1 件
34	公關小組	12.13	陳澄波《夏日街景》等 2 件
35	公關小組	12.20	黃銘昌《綠光（水稻田系列之 29）》1 件
36	義工室	12.30	黃銘祝《小隅的溫馨》等 12 件

總計借用次數 36 次，借出作品圖檔 273 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			125,953	46,921	172,874
2 月	本月份特展售票，同時可免費參觀本館其他展覽			190,185	89,796	279,981
3 月	本月份特展售票，同時可免費參觀本館其他展覽			166,338	39,721	206,059
4 月	本月份特展售票，同時可免費參觀本館其他展覽			263,276	67,313	330,589
5 月	本月份特展售票，同時可免費參觀本館其他展覽			40,696	80,938	121,634
6 月	3,970	984	216	17,831	0	63,603
7 月	12,964	4,732	204	11,105	0	29,005
8 月	11,919	5,285	322	12,728	0	30,254
9 月	11,207	4,481	404	8,508	0	24,600
10 月	4,368	1,582	247	13,290	0	19,487
11 月	9,515	4,364	488	20,320	0	34,687
12 月	8,041	3,661	438	18,978	0	31,118
合計	61,984	25,089	2,319	889,208	324,689	1,343,891

活動人數

項目	演講會		賞析會		座談、研討會		重大節慶活動		藝術快遞	
月份	場次	人數	場次	人數	場次	人數	場次	人數	場次	人數
1	3	854	2	222	0	0	0	0	1	73
2	2	512	1	100	0	0	0	0	1	50
3	2	325	5	492	0	0	1	1,000	3	84
4	5	1,387	3	311	0	0	1	500	4	103
5	3	838	2	215	1	245	0	0	3	96
6	1	336	0	0	1	268	0	0	1	52
7	3	673	4	332	0	0	0	0	4	154
8	6	1,525	3	219	1	250	0	0	4	175
9	3	485	5	339	1	350	0	0	2	96
10	6	1,010	2	105	1	350	0	0	1	25
11	1	288	2	207	1	130	0	0	2	60
12	0	0	3	188	5	1,270	1	300	2	132
合計	35	8,233	32	2,730	11	2,863	3	1,800	28	1,100

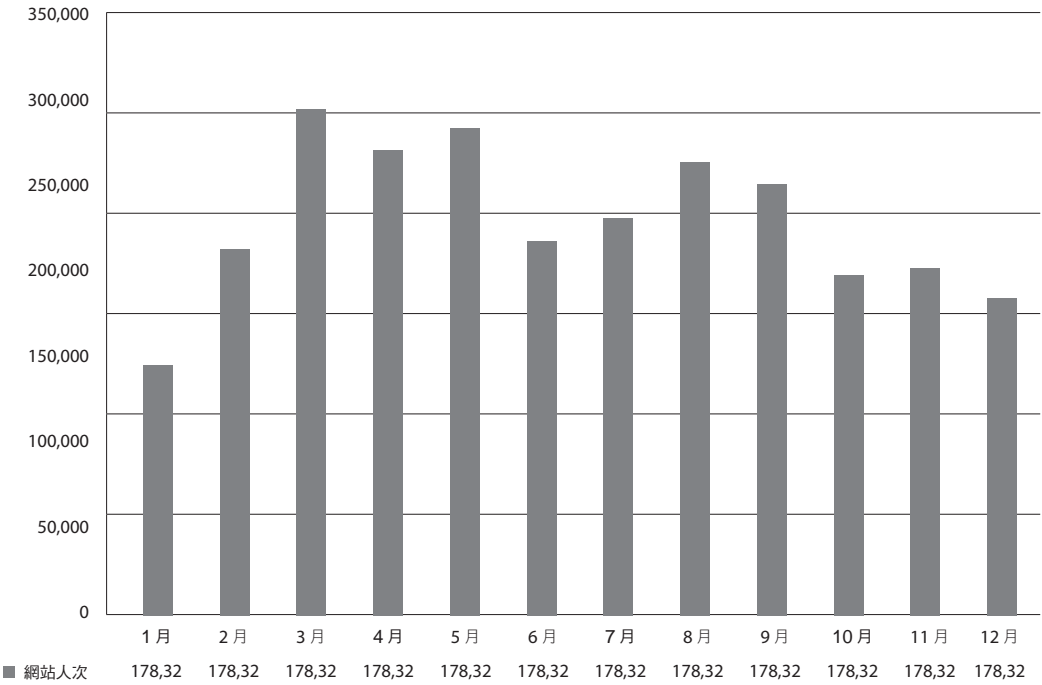
項目	親子活動		209 藝想空間		週六夜間開館		北美館星光夜		圖書室
月份	場次	人數	場次	人數	場次	人數	場次	人數	人數
1	55	1,634	8	4,494	4	2,492	0	0	1,224
2	42	1,334	6	1,956	4	6,948	1	50	1,165
3	11	981	6	2,943	5	5,161	2	280	1,524
4	43	1,212	9	2,839	5	6,425	2	320	1,579
5	47	1,800	9	1,898	4	2,660	2	300	1,172
6	0	0	2	651	5	3,565	2	520	1,143
7	34	991	0	0	5	2,112	2	480	1,270
8	31	1,075	0	0	4	2,034	2	550	1,303
9	40	909	0	0	5	2,448	2	440	1,351
10	54	1,467	0	0	4	1,004	2	580	1,059
11	44	1,418	0	0	4	1,300	2	425	1,128
12	34	779	3	255	5	1,215	0	0	1,014
合計	435	13,600	43	15,036	54	37,364	19	3,945	14,932

活動人數

項目	現場導覽		語音導覽		育藝深遠		校長日		里長日		教師日	
月份	場次	人數	檔次	人數	場次	人數	場次	人數	場次	人數	場次	人數
1	225	7,544	1	7,477	19	606	0	0	0	0	1	143
2	92	3,445	1	16,506	0	0	0	0	0	0	2	65
3	250	9,326	1	14,579	69	2,110	1	108	0	0	1	97
4	293	11,462	1	26,590	60	2,082	0	0	1	115	1	23
5	316	11,677	1	30,491	73	2,330	0	0	0	0	0	0
6	75	2,274	1	12,408	0	0	0	0	0	0	0	0
7	79	2,873	0	0	0	0	0	0	0	0	0	0
8	82	3,066	0	0	0	0	0	0	0	0	1	82
9	147	5,726	0	0	49	2,029	0	0	0	0	1	18
10	164	5,287	0	0	72	3,082	0	0	0	0	0	0
11	159	5,816	0	0	67	2,717	0	0	0	0	2	73
12	201	6,345	0	0	94	3,319	0	0	0	0	1	25
合計	2,083	74,841	6	108,051	503	18,275	1	108	1	115	10	526

項目	義工隊歡喜計畫		探索藝術展	外賓
月份	場次	人數	參觀人數	人數
1	1	20	24,175	1,042
2	1	24	21,959	1,303
3	1	39	18,724	1,550
4	1	28	25,075	1,341
5	0	0	14,889	778
6	0	0	0	787
7	0	0	0	497
8	1	20	1,557	626
9	0	0	15,252	803
10	1	27	16,697	609
11	2	60	12,899	1,093
12	0	0	0	1,323
合計	8	218	151,227	11,752

上網人次



2011.1.1-12.31 TFAM.museum 網站上網人次總數：2,954,719 人次。

贊助補助

中華電信、臺積電文教基金會贊助《莫內花園》展
澳大利亞商工辦事處贊助《輕觸大地：格蘭·穆卡特建築展》展
臺北市文化基金會贊助《廖繼春獎 10 年聯展》展
英國文化協會贊助《倫敦超當代設計展》展
法國在臺協會贊助《時空敘事》展
財團法人榮嘉文化基金會贊助《艾未未 缺席》展
中華民國外交部、國家文化建設委員會、臺北市政府、臺北市政府文化局贊助《第 54 屆威尼斯雙年展臺灣館：聽見，以及那些未被聽見的一臺灣社會聲音圖景》展

國際交流

- 1.05 中國甘肅畫院院長馬國俊等人參訪。
- 1.10 日本福岡美術館 Fukuoka Asian Art Museum 學藝課課長黑田雷兒（Kuroda Raiji）來訪。
- 1.14 中國北京市朝陽區教委體美科科長尚泰興等人參訪。
- 2.15 美國紐約現代美術館館長 Glenn Lowry、副館長 Peter Reed、副館長 Ramona Bannayan、國際部主任 Jay A. Levenson 參訪。
- 2.17 中國大連市文化廣播影視局局長王星航等人參訪。
- 2.22 韓國釜山廣域市市長夫人李美子女士參訪。
- 3.24 中國文化部港澳臺辦公室副主任侯湘華等人參訪。
- 3.25 海地社會部所屬職災婦嬰及醫療保險局總局長 Charles JEAN-JACQUES 參訪。
- 4.18 浙江博物館陳浩館長、文化廳副廳長楊越光等人參訪。
- 4.21 中國北京市文化局副局長張曉率北京文化創意產業交流團參訪。
- 4.28 中國北京人民廣播電台副總編輯等人參訪。
- 5.04 以色列赫茲里亞當代館（Herzliya Museum）館長 Dalia Levin 來訪。
- 5.18 香港中文大學一行人參訪。
- 6.07 中國美術館副館長謝小凡等人參訪。
- 7.10 日本森美術館館長南條史生等人參訪。
- 7.29 中國北京國家博物館副館長都海江等人參訪。
- 8.11 東京富士美術館館長五木田聰參訪。
- 8.24 美國紐約亞洲協會美術館館長 Melissa Chiu、德拉瓦美術館館長 Danielle Rice、羅格斯大學美術館館長 Suzanne Delehanty 參訪。
- 9.28 德國文化中心 Goethe-Institut Taipei 魏松主任 Director Markus Wernhard 及德國藝術家尤利安·羅斯費爾德 Julian Rosefeldt 來訪。
- 9.30 AIT 美國在台協會美國文化中心主任阮家齊（Ryan Roberts）參訪。
- 9.18 法蘭西人文政治科學院院士薩斐葉·達格思（Xavier Darcos）等人參訪。

- 10.6 德國威察設計博物館館長亞力山大·維格薩克（Alexander von Vegesack）等人參訪。
- 11.1 CAMAC 藝術中心主任 Jean-Yves Coffre、洛宏汀藝術節之家主任 Pierre Bongiovanni、泰德美術館國際部主任 Judith Nesbitt 參訪。
- 11.16 三菱一號美術館館長高橋明也、東京 Station Gallery 館長富田章參訪。
- 11.24 法國國立音樂藝術中心總監來訪。
- 11.29 泰國亞洲新聞網總編輯 Yasmin Lee Arpon 參訪。

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- 楊正海（2011.12.02）顏水龍特展，藝術隱身生活中。聯合晚報，A12 教育文化。
- 思宏（2011.12.05）艾未未在哪裡？國語日報，5 少年文藝。
- 郭書宏（2011.12.08）顏水龍個展，200 件跨領域作品，呈現大師風範。人間福報，7 藝文。
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- 郭士榛（2011.12.23）2011 臺北美術獎，劉瀚之獲首獎。人間福報，7 藝文。
- 趙瑜婷（2011.12.25）劉瀚之創作充滿生活幽默。國語日報，2 文教新聞。
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- Kyle Jeffcoat（2011.12.28）Yen Shui-Long's warm poetic impressions of Orchid Island. Taipei Times, 16 Bilingual Times.
- 楊明怡（2011.12.30）美術獎首獎，劉瀚之出線。經濟日報，C1 要聞。

I | Museum Outlook

1. Major events

TFAM takes Taiwan's social soundscape to the 54th Venice Biennale

For the Taiwan Pavilion at the 54th Venice Biennale curator Amy Cheng designed an "audio" exhibit with A/V devices and documents chronicling Taiwan's social soundscape: *The Heard and the Unheard – Soundscape Taiwan*. The exhibit included works by artists Wang Hong-kai and Su Yu-hsien – *Music While We Work* and *Sounds of Nothing*, as well as a sound library/bar compiled by art critics Tang Tieh-chih and Jeph Lo, and designed by architect Liu Kuo-chang. Taipei Deputy Mayor Chen Wei-jeu hosted the opening reception, held in grand style at the Palazzo delle Prigioni on June 02 at 6:30pm (Venice time) .

Winners of Liao Chi-chun Award showcased in Ten Years On

The Liao Chi-chun Oil Painting Award, established in memory of the late Taiwanese artist Liao Chi-chun, is given to artists under the age of 45 that have exhibited a high level of artistry in the area of oil painting as well as the potential for producing more exceptional art and research in the future. The awardees from 2000 to 2009 were Chu You-yi, Hung Tien-yu, Lu Hsien-ming, Abugy, Liu Kuo-cheng, Kuo Wei-kuo, Chen Meng-tze, Lin Chin-hsien, Tang Jo-hung and Chen Dian-mao. To carry forward Liao's creative spirit, these ten artists were invited to show their winning works in *Ten Years On*. The exhibition also included seven of Liao's signature pieces donated to the museum by the artist himself. The exhibition allowed a wide audience to gain insight into the evolution of the awards and the styles of the award-winning artwork.

TFAM puts restoration of Chen Chin's *Leisurely* on display

Following the completion of the restoration project for the painting *Accordion* by Chen Chin (1935), TFAM went to work on *Leisurely*, a gouache painting by the same artist, also done in 1935. TFAM purchased the painting for the permanent collection in 1988. In 2010, when the painting was removed from the original wooden frame, technicians discovered that the frame had actually obscured the outer edges of the painting. 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.

After one year of research and restoration, the painting's dimensions grew. The restored version is 16cm longer and 8.2cm wider. The floral print on the very outer edge of the bed curtain, the row of multicolored tassels along the top, the wood carving along the bed frame, and the body of the small vase on the lower right hand side of the bed – previously only the mouth of the vase was visible – have all come into full view. To give visitors a chance to view the work as it was originally meant to be seen, the fully restored painting will be showcased in the 2012 exhibition *Beyond Gazing / Communion with the Permanent Collection*.

Wu Kwang-tyng completes term as director; Liu Munich appointed acting director, followed by Weng Chih-tsung

Wu Kwang-tyng finished his term as museum director on July 31, resuming his professorship at Tamkang University Department of Architecture. Deputy Director Liu Munich assumed the position of acting director on August 1. Taipei City Archives Commissioner Weng Chih-tsung was then appointed acting director on September 5.

Pilot Program focuses on archive management at TFAM

Since launching Pilot Program in 2010, every year the museum invites modern art researchers from all over the world to come to TFAM and engage in scholastic exchange with local art academics and professionals, the aim being to establish a platform for collaboration on an international scale. The theme of Pilot Program 2011 : "Art Museum Document Preservation and Reuse" – corresponds to recent developments at TFAM, namely the accumulation of documents produced by the museum to catalog and disseminate information about programs, exhibitions and the permanent collection. The discussion centered on how to archive these documents so that they may be reused in future modern-art research. As the museum nears its 30th Anniversary, finding a real solution has become an ever-more-pressing matter. Michelle Elligot, museum archivist at MoMA; Hayashida Hideki, director of the National Art Center, Tokyo; Horikawa Lisa, curator of Fukuoka Asia Art Museum; and Yusin

Jeon, curator at Arko Art Center in Korea, were asked to come to TFAM and each give a lecture on the subject of museum archives and share their experiences archiving art-museum documents. The four lectures were held from September 06-08.

6th International Conference on Museum Education

The 6th International Conference on Museum Education was held on September 30 and October 1 under the theme "From Concept to Interaction – The Museum Learning Space". TFAM made its own ongoing project – the design and construction of a learning space – the focus of the discussion, which was further divided into four subtopics: 1) Current issues; 2) Positioning and development of the education space; 3) Role of the education space in the visitor's museum experience; and 4) The study and practical implementation of interactive exhibits. Museum educators, scholars and experts from Taiwan, US, UK, France, Canada and Switzerland were invited to come and speak on the above topics, share the findings of their latest research and present relevant case studies. With a wide range of subtopics as their points of entry, participants engaged in a meaningful discussion/dialogue on the future of the museum learning space while highlighting the diversity and innovation defining the learning spaces of today.

TFAM lends photographs by Long Chinshan to Fukuoka Asian Art Museum

The exhibition Long Chinshan Photographs: Composite Tradition (Oct 13 – Dec 13, 2011), organized and hosted by Fukuoka Asian Art Museum, showcased 54 works by Taiwanese photographer Long Chinshan – the first time his work was shown in Japan. The exhibition also included select documents relevant to the artist and his work. The photographs were borrowed from TFAM, the National History Museum and the artist's family. TFAM lent Fukuoka Asian Art Museum 19 outstanding works by Long Chinshan, including *Hermitage* (1963), *Crane* (1945), *Spring Trees* (1934), *Riverside Spring* (1934), *Nightingale in Spring* (1945) and *The Monk's Paradise* (1980).

Six TFAM exhibitions rank in the Ten Best Publicly-funded Exhibitions of 2011

The Ten Best Publicly-funded Exhibitions is an annual ranking done by Artist magazine, the oldest periodical of its kind in Taiwan. Professionals working in art-related enterprises are asked to vote for the best exhibition of the year. The votes are then tallied to determine the top ten. Six of TFAM's exhibitions made the ranking for 2011: Trans-Cool Tokyo: Contemporary Japanese Art from MOT Collection ranked third. Ai Weiwei Absent was named 5th best, followed by Super Contemporary – Designed in London in 6th place. The Public Spirit · Beauty in the Making – Yen Shui-long ranked seventh. Coming in ninth and tenth were The Heard and the Unheard – Soundscape Taiwan (the Taiwan Pavilion at the 54th Venice Biennale) and Entre-Temps: The Narrative Artist.

2. Outlook

Editorial Board established for *Journal of Taipei Fine Arts Museum*

The *Journal of Taipei Fine Arts Museum* started out in 1998 as an annual publication. The museum decided to publish the journal biannually beginning in 2004. Submissions are taken twice a year, and until just recently, selected by an anonymous third party. There were 21 issues as of 2011. To ensure scrupulousness and vision in the area of editing, and to help the *Journal* achieve international status as a publication influencing modern and contemporary art research, TFAM established the *Journal of Taipei Fine Arts Museum* Editorial Board on May 27. Taiwanese scholars and in-house researchers comprise the board – Lin Mun-lee, Lin Chi-ming, Yang Yung-yuan and Gong Jow-jiun; and from the team at TFAM, Chen Shu-ling and Lin Yu-chun – which is mainly responsible for soliciting, processing and reviewing submissions, as well as deciding the focus and direction of content. The Editorial Board held their first meeting on June 10. Ideas on the scholastic nature and direction of the journal, as well as actual editing tasks, were exchanged during the meeting. Board members also decided the themes for the next four calls for submissions.

Open call for Taipei Biennial 2010 curator – Anselm Franke takes the helm

For Taipei Biennial 2012, TFAM parted with the traditional practice of appointing two curators for the task, and instead sought one non-native curator to take the helm. International curators were invited to submit their proposals by post. After reviewing all submissions the Selection Committee chose Anselm Franke to be the curator for Taipei Biennial 2012. Born in Germany in 1978, Franke works independently as a curator and freelance writer. He possesses expertise in a wide range of artistic mediums including theater, film and architecture. Franke has planned the program at Hebbel am Ufer (HAU) theater in Berlin. In 2005, he and Stefanie Schulte-Strathaus conceived the exhibit Forum Expanded for the Berlin Film Festival. Franke has been the curator for the said exhibit ever since. Beginning in January 2013, Franke will be in charge of planning for the visual arts and film program at Haus der Kulturen der Welt.

Bureau of Foreign Trade opens Taiwan Excellence Pavilion at South Entrance

The South Entrance was built to accommodate visitors coming in from the 2010 International Flora Expo. After the Expo, the entrance space became available for other purposes. The Foreign Affairs Bureau and the Taiwan External Trade Development Council (both under the Ministry of Economic Affairs) officially opened Taiwan Excellence Pavilion, a Branding Taiwan gallery, at the South Entrance on December 26. Upwards of one hundred products made and branded in Taiwan are on

display there. Branding Taiwan brings the elements of high-tech, creativity and multimedia together in one space, opening a window onto innovative design in Taiwan. Admission is free of charge for all visitors. To coincide with the museum's opening hours, the gallery is closed on Mondays.

II | Accomplishments

I. Exhibition & Display

TFAM held 21 exhibitions in 2011: six international blockbusters, seven special-focus contemporary art exhibitions (conceived and organized by the museum), five solo exhibitions, one exhibition of contest-winning artwork, one educative exhibition, and one biennial.

International blockbusters: For the exhibition *Monet Garden*, TFAM borrowed some of Monet's signature paintings from the Musée Marmottan Monet in Paris and the National Galleries of Scotland, showcasing the scenery and flowers painted by Monet in garden in Giverny, immersing the viewer in the rich palette of the founder of impressionism. The exhibition *Glenn Murcutt: Architecture for Place – Thinking Drawing/Working Drawing* introduced the viewer to the 2002 Pritzker Prize winner through various mediums: drawings, models, photos, animation, documentary and written narrative, highlighting the humanism and meticulous craftsmanship that goes into every one of the architect's singular creations. On display at *Trans-Cool Tokyo: Contemporary Japanese Art* from MOT Collection, curated by Yuko Hasegawa, were 45 works by 18 modern artists from the Museum of Contemporary Art Tokyo. Approaching modern art from a critical perspective, the exhibition mapped out the über-cool future of art in Japan. *Entre-Temps: The Narrative Artist* – co-designed by Odile Burlaux and Angeline Scherf, overseer of the video art collection and chief curator for modern art exhibitions at the Paris Museum of Modern Art – was an exhibition of 21 video art pieces done by 21 artists, either French by birth or by relocation, with an emphasis on the experimental and nouveau roman. Showcasing 15 signature designs ranging from architecture and fashion to visual communication and industrial design, *Super Contemporary – Designed in London* gave the viewer a glimpse into the key players, important events and social/environmental factors that shape London design. And last but not least, *Ai Weiwei Absent* exhibited signature works by avant-garde Chinese artist Ai Weiwei from 1983 to the present: 100 photographs; *Forever Bicycles*, an installation piece made up of more than 1,000 bicycles; and *Circle of Animals / Zodiac Heads*, a set of bronze figures with a score to settle with the past.

Taiwanese art exhibits: TFAM held two themed exhibitions specifically for artwork created in Taiwan. The first, *Eye of the Times: Centennial Images of Taiwan*, was a collection of photographs manifesting the various facets of everyday life and collective memories of the Taiwanese people over the past one hundred years. The second, *Ten Years On: Liao Chi-chun Oil Painting Awards* showcased the outstanding works of art honored with the said award over the past ten years. TFAM continued to flesh out the chronology of modern/contemporary art in Taiwan by displaying the works of groundbreaking, trendsetting artists in solo exhibitions. This year's featured artists were Yen Shui-long, Huang Tse-hsiu, Read Lee, Liu Keng-I and Shi Song.

Every year the museum displays the work of Taiwanese artists selected by way of open call. Taiwanese artists are invited to submit entries that are then placed into a review and selection process, giving those with superlative skill a chance to display their artistic creations at TFAM. Hsu Ming-jen, Chou Chu-wang, Cheng Ting-ting, Liao Yu-an and Kuo I-chen were the five artists selected for 2011.

The Taipei Fine Arts Award is one of the key designators of up-and-coming artists in Taiwan. Procedures for giving the awards were streamlined in 2010. There are now fewer awards, but the prize money is greater. Finalists are now asked to design their own small-scale solo exhibit at TFAM. They are also given the opportunity to show their work in a scheduled exhibition at the museum. There were 264 entries for the 2011 Taipei Fine Arts Award. Following their preliminary, second and final review of works submitted, our panel of judges awarded the grand prize to Liu Han-chih. Artists Chu Chun-teng, Din Chin-chung, Hsu Che-yu, Huang Hai-hsin and Lin Yu-ting were given honorable mention. The exhibition of top-winning artwork has become an important sampling of current trends led by Taiwan's emerging artists.

Designed with the entire family in mind, *Night & Day – Exploring Arts Exhibition* was as much atmospheric as it was artistic. Incorporating multi-dimensional installations by the artist group *Luxury Logico*, the exhibition immersed visitors in an interactive, multi-directional experience. Children were able to learn about the diversity and ethos of modern art through the works on display, and experience various night & day phenomena through artistic expression. Most of the pieces/ installations exhibited were from the museum's permanent collection.

Taiwan has participated in the Venice Biennale nine times since 1995. The exhibition at the Taiwan Pavilion in the 54th Venice Biennale, *The Heard and the Unheard – Soundscape Taiwan*, explores the social fabric of Taiwan by mapping out various soundscapes. Replete with meaning and manifested both as form and substance, sound acts a metaphor for political movement in contemporary society. Through the political force of 'sound' and the 'difference' it represents, the exhibition delves into our sense of community, the occurrence of social movements, and the formation of cultural signifiers.

Title	Heart and Hand The Paintings of Shi Song
Date	2011.01.22 - 2011.04.05
Venue	3B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	633,340
Media	Oil painting
Number of pieces	103
Artist	Shi Song

Summary

Shi Song (1947-) is both a painter and a litterateur. After graduating from the Academy of Fine Arts (NTUA) in 1972, Shi went to Paris to further his studies, returning to Taiwan in 1975. He worked for a period as an editor at the journals *Lion Art* and *Voice of Han*. He has also made long-term commitments to folklore-related field research as well as composing children's books. His devotion to Buddhism came into full bloom in 1988, after which the Buddhist faith became an inexhaustible source of artistic inspiration: sketches of the Guanyin bodhisattva, meditative still lifes and oil paintings based on stories in the Buddhist scripture. Shi Song is a rare combination of artist and disciple. This is his first solo exhibition at TFAM – a retrospective of the artwork he has created over the past forty years. The exhibition is arranged according to sketches, oil paintings and still lifes, the subject and style of each differing greatly from the others. The 33 sketches on display are of the Guanyin bodhisattva. The oil paintings are a series begun in 1995 depicting the major events in the life of Siddhartha from his birth up to the moment of enlightenment. The third section is comprised of still lifes done over several decades as part of Shi's personal endeavor to refine the spirit through self-effacement.

Title	Aria of Life The Art of Liu Keng-I
Date	2011.01.22 - 2011.04.05
Venue	3A
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	633,340
Media	Oil painting
Number of pieces	70
Artist	Liu Keng-I

Summary

Taiwanese artist Liu Keng-I (1938-) attempts to extract the essence of art from the creative process itself. He also has a strong sense of social responsibility. Liu's paintings are filled with compassion toward all living beings, depicting the contrast of harmony and antithesis between man and nature. His bittersweet criticism of living life passionately and how art is perceived today is also reflected in his artwork. This exhibition follows the artist's creative timeline, from the time he began doing oil paintings and pastels in the 60's up to the present day. Recurring themes include the authenticity of caring for all life, radical views of society, as well as the sense of loss experienced upon returning to one's hometown. Nearly seventy paintings and a large collection of furniture handcrafted by the artist are on display. The furniture and artwork paint a contrasting image between sense and sensibility, giving the viewer a comprehensive overview of Liu's artistic styles and craftsmanship in the different stages of his life.

03

Title	Monet Garden
Date	2011.03.05 - 2011.06.06
Venue	1A, 1B
Organized by	Taipei Municipal Government (advising), Taipei Department of Cultural Affairs (advising), TFAM, Global Curator, Co., Ltd., Global Impressions Co., Ltd.
Sponsored by	Cathay United Bank, Cathay Life Insurance, Chunghwa Telecom, TSMC Education and Culture Foundation, Hotai Motor (special thanks), Bank of Taiwan Life Insurance (special thanks), Martell (special thanks), China Airlines (special thanks), The Sherwood Taipei (special thanks), and The Landis (official hotel)
Category	International Exchange Exhibition
Number of visitors	228,574
Media	Oil painting
Number of pieces	32
Artist	Claude Monet

Summary

Famous for his paintings depicting Rouen Cathedral, haystacks and water lilies, Claude Monet is the uncontested founder of Impressionism. The exhibition showcases the flowers and landscapes painted by Monet in his private garden in Giverny, hence the name Monet Garden. On loan from the Musée Marmottan Monet in Paris and the National Galleries of Scotland, the paintings immerse the viewer in the rich palette and vivid strokes of a master artist. Venerated for remaining faithful to the style of Impressionism throughout his career, Monet excelled at capturing the transformation of light and shadow in scenes of natural beauty. Making a complete break from traditional oil painting, his unprecedented style and novel mode of expression were pivotal in the development of the modern art movement. The exhibition is a vignette of the natural world through the eyes of a visionary, giving the audience a chance to revisit an important page in the history of Western art, and take a break from their busy schedule to enjoy the serenity and repose of the natural world.

04

Title	Passing · Scenery – Ming-Jen Hsu Drawing on Paper Solo Exhibition
Date	2011.03.05 - 2011.06.06

Venue	F
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	439,517
Media	Two-dimensional
Number of pieces	22
Artist	Hsu Ming-jen

Summary

Born in 1975, Hsu Ming-jen received his MFA in painting and drawing at SUNY New Paltz. The exhibition is the culmination of Hsu's research into drawings on paper done over the past three years. Scenery is the main subject of the twenty-two sketches on display – part of the series Sketch Creations – recording the sometimes lucid, sometimes blurry view of the world as seen by the artist. The artist uses horizontal lines to partially abstract the landscape. The handcrafted papermaking technique gradually developed out of the requirements of the drawing itself, and may be viewed as integral to the creative process.

05

Title Glenn Murcutt: Architecture for Place – Thinking Drawing/Working Drawing

Date 2011.03.19 - 2011.06.12

Venue	D
Organized by	Taipei Fine Arts Museum, Australian Architecture Association
Sponsored by	Council for Cultural Affairs, Executive Yuan
Category	International Exchange Exhibition
Number of visitors	607,616
Media	Architecture
Number of pieces	12
Artist	Glenn Murcutt

Summary

Winner of the 2002 Pritzker Prize, Glenn Murcutt has distinguished himself as an architect by making finely-crafted homes that are both humanistic and eco-friendly. Since opening his business in 1960, Murcutt has always worked alone and insists on drawing everything by hand. Murcutt believes that architecture should converse with nature; sustaining the surrounding ecosystem is always central to the layout and construction of his buildings. The drafts and building models on display are supplemented with photos, animated drawings, documentaries and written narratives, introducing the viewer to Murcutt's unique architectural style and work philosophy. The exhibition focuses on private residences designed by Murcutt, including the Arthur and Yvonne Boyd Education Centre, Magney House, Simpson-Lee House and Marie Short House.

Title	Eye of the Times – Centennial Images of Taiwan
Date	2011.03.26 - 2011.06.26
Venue	2A, 2B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	556,809
Media	Photograph
Number of pieces	271
Curators	Zhuang Ling and Chang Chang-sung
Participating artist(s)	117, including Zhuang Ling etc.

Summary

The year 2011 is the centennial of the founding of the Republic of China. In conjunction with a series of events planned by the Taipei City Department of Cultural Affairs, TFAM is hosting Eye of the Times – Centennial Images of Taiwan. Distinguished photographers Zhuang Ling and Chang Chang-sung have been asked to design and select the photos for the exhibition, beginning with images taken by Scottish photographer John Thomson (1837-1921) during an expedition to Taiwan in April 1871, and ending with photographs taken as recent as 2010: in total, 271 prints by 117 photographers. More than just Taiwan as seen through the lens of a camera, the images reflect the viewpoint or mentality of the photographer and how their perceptions were influenced by the changing times. One could even say the images are a window into the soul of the photographer. Within a seemingly objective documentary one finds a completely different story about Taiwan, in different eras and places, told from a completely subjective point of view.

Title	10 Years On: Liao Chi-chun Oil Painting Awards
Date	2011.04.16 - 2011.07.10
Venue	3A, 3B, 3C
Organized by	Taipei Fine Arts Museum, Taipei Culture Foundation (Liao Chi-chun Memorial Fund)
Category	Planned Exhibition of Contemporary Art
Number of visitors	343,655
Media	Oil painting
Number of pieces	154

Participating artist(s) Chu You-yi, Hung Tien-yu, Lu Hsien-ming, ABUGY, Liu Kuo-cheng, Kuo Wei-kuo, Chen Meng-tze, Lin Chin-hsien, Tang Jo-hung, and Chen Dian-mao

Summary

The Liao Chi-chun Oil Painting Award, established in memory of the late Taiwanese artist Liao Chi-chun, is given to young artists that have exhibited exceptional skill in the area of oil painting as well as the potential for even greater artistic achievement in the future. In 1998, the Liao Chi-chun Fund was established under the aegis of Taipei Culture Foundation for the funding and sponsorship of the arts.

The annual Liao Chi-chun Oil Painting Award has honored a total of ten artists since 2000. In the first year, the award was given to two artists: Chu You-yi and Hung Tien-yu. Awardees from the second to ninth years were Lu Hsien-ming, ABUGY, Liu Kuo-cheng, Kuo Wei-kuo, Chen Meng-tze, Lin Chin-hsien, Tang Jo-hung and Chen Dian-mao. The ten artists above have been invited to participate in this year's exhibition to carry forward Mr. Liao Chi-chun's creative spirit and give expression to their own artistic styles. The exhibition will include winning pieces along with the artists' latest creations, as well as seven works by Liao Chi-chun from the permanent collection. By presenting these works together, it is hoped that the audience will gain a better appreciation of the spirit of the award.

08

Title	The 54th Venice Biennale – Taiwan Pavilion
Date	2011.06.04 - 2011.11.27
Venue	Palazzo delle Prigioni, Venice
Organized by	Taipei Fine Arts Museum
Sponsored by	Ministry of Foreign Affairs, Executive Yuan Council for Cultural Affairs, Taipei Municipal Government, and the Department of Cultural Affairs
Category	International Biennial
Number of visitors	65,028
Media	Mixed media
Number of pieces	3
Curator	Amy Cheng
Participating artist(s)	Wang Hong-kai, Su Yu-hsien, Liu Kuo-chang, Chang Tieh-chih, Jeph Lo

Summary

The Heard and the Unheard explores Taiwan's social soundscape. As protagonist of the exhibition, sound appears both in substance and form – a medium and a metaphor for political action. The exhibition explores the cultural context of contemporary Taiwanese society; how the individual or group makes their voice heard; and how sound shapes political action while representing the other. It is an exploration of group identity, social movement and the formation of cultural signifiers. Apart from relating specific sounds to their corresponding era, the exhibition also explores how sound is heard as a political and social construct.

The exhibit showcased works by artists Wang Hong-kai and Su Yu-hsien: *Music While We Work* and *Sounds of Nothing*. *Music While We Work* goes beyond the passive documentary to investigate the collective experience of listening and recording at a site of special significance in

Taiwan's socio-historical landscape. For *Sounds of Nothing*, vagrants and other people of the streets were asked to form a band and make their own music so that they could tell their story through song.

Within the pavilion is a sound library/bar designed by architect Liu Kuo-chang and arranged by Tang Tieh-chih and Jeph Lo, providing a 'sound' narrative of the social movements since the lifting of martial law in 1987. Performance artists Lin Chi-wei, Wang Fu-jui and DJ@llen will perform at the reception.

09

Title	CHOU CHU WANG: I am a NAUGHTY BOY
Date	2011.06.25 - 2011.08.07
Venue	D
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	37,201
Media	Painting and installation
Number of pieces	39
Artist	Chou Chu-wang

Summary

Chou Chu-wang is known for his use of pointillism to create realistic oil paintings from memory with pinpoint accuracy. The brilliant young artist propelled to fame after the Naughty series won the 2007 Taipei Arts Award. In this series, which is also the focus of the exhibition, Chou presents a stark contrast between a child's angelic traits and wicked nature by giving full expression to their love of mischief. Chou's style has been compared to a black-and-white comic strip a la Aesop's Fables, or a picture book of mischievous deeds. In stark contrast to the innocent and sometimes naughty child hidden inside each of us, the children of the 21st century are pompous, cheeky, duplicitous and irritable... sometimes even destructive and bullying, with a penchant for foul language. Chou presents us with the entire spectrum, from pure innocence to pure prankster. The exhibition includes paintings, three-dimensional works, animation and installation art.

10

Title	Object Fantasy: Ting-Ting Cheng Conceptual Photography Solo Exhibition
Date	2011.06.25 - 2011.08.07
Venue	E
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	37,201

Media	Photograph
Number of pieces	31
Artist	Cheng Ting-ting

Summary

In *Object Fantasy*, artist Cheng Ting-ting uses photography, objects and language to examine the concepts of foreignness and identity. As a foreigner living in London, Cheng is especially sensitive to the cultural barriers, miscommunications and stereotypes that exist in the so-called global village. In her works, objects and language symbolize identity, projecting the ambiguity between the familiar and unfamiliar, as well as the distance and exoticism that exists between different cultures and nationalities.

11

Title	Lame Syndrome – Liao Yu-an 2011 Solo Exhibition
Date	2011.06.25 - 2011.08.07
Venue	F
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	37,201
Media	Oil painting and installation
Number of pieces	55
Artist	Liao Yu-an

Summary

Liao Yu-an's artwork is imbued in the urban jungle. Apart from expanding upon the themes developed in Liao's work up to the present day, *Lame Syndrome* explores phenomena specific to the E-generation: the feeling of emptiness that haunts those roaming in cyberspace, lost in a sea of high-technology and media events. These phenomena are recreated and reexamined through all variety of bodily contortion, distortion, disfiguration and paralysis. The various ways in which the subject is portrayed each produce a different psychological response. "Objects of ridicule" have been placed throughout the space to give the audience a place where they can mock the self, and forget the self.

12

Title	Trans-Cool Tokyo: Contemporary Japanese Art from MOT Collection
Date	2011.07.02 - 2011.09.25
Venue	1A, 1B
Organized by	Taipei Fine Arts Museum, Museum of Contemporary Art Tokyo

Category	International Exchange Exhibition
Number of visitors	80,942
Media	Mixed media
Number of pieces	45
Curator	Yuko Hasegawa
Participating artist(s)	Kusama Yayoi, Murakami Takashi, Nara Yoshitomo, Ikeda Ryoji, Tanaka Koki, Takagi Masakatsu, Kojin Haruka, Nawa Kohei, Morimura Yasumasa, Kato Mika, Suda Yoshihiro, Shimabuku, Ito Zon, Yokouchi Kentaro, Murase Kyoko, Tabata Kouichi, Hachiya Kazuhiko, and Adachi Kiichiro

Summary

Designed by MOT curator Yuko Hasegawa, the exhibition Trans-Cool Tokyo: Contemporary Japanese Art from the MOT Collection brings together 45 paintings, sculptures, performance pieces, photographs and videos by 18 artists selected from over 4,000 pieces of art in the collection of the Museum of Contemporary Art Tokyo. The exhibition wowed audiences in Bangkok and Singapore before arriving in Taipei, the final stop on the 2010-2011 tour. The title of the exhibition is derived from Cool Japan, a concept for the promotion of Japanese pop culture similar to the Cool Britannia campaign started by the former prime minister of England. Much more than an introduction to pop culture in Tokyo, the exhibition also points the viewer in the future direction of Japanese art. Showcasing the works of Yato Kusama and Yasumasa Morimura; Takashi Murakami and Yoshitomo Nara, who rose to prominence on the approach to the millennium; and relative newcomers Masakatsu Takagi and Haruka Kojin, Trans-Cool Tokyo places the viewer right at the convergence of art, pop culture and pop life. The exhibition is arranged by topic: 1) Characteristics of Japanese pop art; 2) The idiosyncrosies of human perception; 3) The tech-conscious body; and 4) Micropolitics and the search for something real.

13

Title	The Struggle between Space and Sentiment: Read Lee
Date	2011.07.09 - 2011.09.25
Venue	2A, 2B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	75,167
Media	Oil painting
Number of pieces	183
Artist	Read Lee

Summary

For Lee, creation is a never-ending dialogue between man, nature and history. It is during the process of creation that the artist refines his craft and ascends to a higher level of being. After mastering realism, Lee began his foray into the abstract in 1973. His paintings from this period are defined by unbridled strokes and thick, textured layers of pigment. Most are named after a verse from one of the artist's favorite poems. In 1983, Lee returned to his interrupted exploration of "dots" and the study of the "modelling" in traditional Chinese landscape painting. Prior to his later series Attribute of Emptiness, Read Lee depicted his multilayered landscapes and images with powerful brushstrokes, dots and lines. Following an epiphany in his studio in 1989, Lee created a series of 23 works titled Attribute of Emptiness: depictions of actual space, the emptiness of the impermanent world, as well as the self-effacing austerity of the image of Buddha. Lee parted with his heavier, more solemn style, embracing the serenity of wide-open spaces instead. His "dots" also became more refined and suffused with color, achieving a balance between pure emotion and rationality. More than one hundred of Lee's drawings are featured in the exhibition. Lee deftly uses simple strokes and lines to draw the human figure with a real sense of depth and movement. He came to the realization that artistic creation is not just about

representation – it is integral to our very existence. In his endeavor to understand the essence of things, he scrutinized the dimensions of space and allowed his affections to flow naturally, without pretense. This is painting at its most sublime.

14

Title	Entre-Temps: L'artiste narrateur
Date	2011.08.06 - 2011.11.06
Venue	3 A, 3B, 3C
Organized by	Taipei Fine Arts Museum , Paris Museum of Modern Art
Category	International Exchange Exhibition
Number of visitors	78,282
Media	Video
Number of pieces	21
Curators	Odile Burluraux and Angeline Scherf
Participating artist(s)	Adel Abdessemed, Absalon, Christian Boltanski, Benoît Broisat, Julien Discrit, Dominique Gonzalez-Foerster, Douglas Gordon, Camille Henrot, Pierre Huyghe, Ange Leccia, Ariane Michel, Nicolas Moulin, Valérie Mréjen, Petra Mrzyk and Jean-François, Melik Ohanian, Philippe Parreno, Anri Sala, Anne-Marie Schneider, and Zineb Sedira

Summary

The exhibition *Entre-Temps – The Narrative Artist*, designed by Odile Burluraux and Angeline Scherf, overseer of the video art collection and chief curator for modern art exhibitions at the Paris Museum of Modern Art, presents twenty-one videos by twenty-one artists who are either French or have pursued artistic careers in France – a sample of the most outstanding video art collected by the Museum of Modern Art over the last ten years.

Re-interpreting French theory through imagery, the videos by these artists are closely connected to French thought prevalent in the 1970s. Possessing a high degree of experimentality, the video art is coupled with the narrative style of the *nouveau roman*, with close ties to *La Nouvelle Critique* and the experimental narratives of the 1960s and '70s.

Experimental narrative in the 1960s and '70s was based on deconstructionism (Jacques Derrida), narratology, symbolism, semiotics and ideas explored by Gilles Deleuze and Félix Guattari in *Anti-Oedipus*. The exhibition provides visitors with the opportunity to analyze the inherent relationships between these theories and the artwork presented, and make the connection between the theories and the art scene of the time. Most importantly, the exhibition establishes a continuous thread running from previous generations through the contemporary and on to future artists.

15

Title	Night & Day – Exploring Arts Exhibition
Date	2011.08.27 - 2011.11.27
Venue	F
Organized by	Taipei Fine Arts Museum

Category	Exploring Arts Exhibition
Number of visitors	83,397
Media	Mixed media
Number of pieces	8
Participating artist(s)	Ho Te-lai, Chen Ting-shi, Chen Chi-kwan, Lung Se-liang, Yuan Goang-ming, and Luxury Logico

Summary

Conceived and designed by TFAM's Education Department, Night & Day – Exploring Arts Exhibition 2011 is an atmospheric immersion created primarily with works from the museum's permanent collection. The exhibition includes multimedia installations that engage the participant in a multi-directional, interactive experience. The exhibition is designed to make the many dimensions of contemporary art more accessible to children between the ages of 3 and 12. In addition to gaining a better appreciation of the treasure trove of art in the museum's collection, children are given a chance to explore the mysteries of the universe and the creative power of the artist. Divided into several subtopics related to night and day, the exhibition asks the following questions: "Why night and day?"; "What are the colors of day and night?"; "How does the landscape change from day to night?"; and "What are the sounds of day and night, and how are they different?"

16

Title

Super Contemporary – Designed in London

Date

2011.08.27 - 2011.11.27

Venue

D

Organized by

Taipei Fine Arts Museum

Category

International Exchange Exhibition

Number of visitors

83,397

Media

Mixed media

Number of pieces

15

Participating artist(s)

Thomas Heatherwick, BarberOsgerby, Ron Arad, Paul Smith, Neville Brody, Ross Phillips, Wayne Hemingway, Tom Dixon, Paul Cockshedge, Zaha Hadid, Kit Grover, Industrial Facility, El Ultimo Grito and Urban Salon, David Adjaye, and Large Blue

Summary

A touring exhibition conceived and planned by the Design Museum in London, Super Contemporary uses past, present and future as a framework to present the creations of fifteen masters and future stars of London design. To give something back to the city that made them what they are today, the designers have created innovative solutions to urban living. The works in the exhibition reflect London's rich culture and human landscapes, embodying the essence of London design. Participants were chosen from a range of design-related disciplines: architecture, fashion, visual communication and industrial design. In addition to the installations and architectural models, the exhibition also includes design proposals and documentation on influential figures and events in the history of London design, along with a presentation detailing how design concepts are fostered by academic, industrial and media channels, as well as exhibitions. London's design network has been mapped out on a graphic display, showing the the logistics of the business and the close relationship between the designers and their hometown of London.

Title	LIGHT YEARS – Kuo I-Chen Solo Exhibition
Date	2011.09.03 - 2011.10.30
Venue	E
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	42,525
Media	Video installation
Number of pieces	3
Artist	Kuo I-chen

Summary

New media artist Kuo I-chen uses emotional restraint and technology to reacquaint the viewer with the human spirit. Harnessing the expressive and therapeutic properties of the creative process, Kuo gives full expression to an adverse reaction to existence triggered by his growing anxiety about the environment and the fate of humankind.

Light is the medium for this exhibition. The meaning of existence is explored by way of visual and aural agitation. In *Aurora-Eclipse*, the artist disrupts sound patterns common in our daily life to produce a space-time dis-continuum. In *The Brightest Light in the Dark of Night*, Kuo captures the dynamic between objects and light sources as a way to heighten the consciousness of our own existence. For *Lightyears*, Kuo used up a disposal camera each day over the course of one year, underscoring the sad truth that life can only be seen after death, through the eyes of another. Using various types of sensory stimulation, the exhibition explores how, and to what degree, individuals probe their own existence. Viewers are made aware of phenomena that are commonly overlooked, and encouraged to reconstruct their reality and redefine what it means to be human.

Title	The Photographic Journey of a Maverick – HUANG, TSE-HSIU – 82-Year-Young
Date	2011.10.08 - 2011.01.29
Venue	2A, 2B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	108,062
Media	Photograph
Number of pieces	App. 300
Artist	Huang Tse-hsiu

Summary

Sifting through the history of Taiwanese photography, among the early pioneers who made lasting contributions to photography we find not only the celebrated Three Musketeers – Lee Ming-tiao, Deng Nan-guang and Chang Tsai – but also photographer Huang Tse-hsiu, nicknamed "maverick" by Chang Tsai. Huang held various positions including instructor and news correspondent. He also participated in the development of chromolithography and color separation technology, exploring uncharted territory both in the areas of photography and lithography.

Born in 1930, Huang's lifelong career as a photographer began when he received his first camera (a Zeiss Ikonta Six) at the age of 12. A solo exhibition at Rosemary Photo Gallery in 1961 (Longshan Temple) and a joint exhibition with Wu Dongxing in 1962 (Yehliu – Forsaken Paradise) marked the peak of his career, and are now considered to be the fountainhead of thematic photography in Taiwan. Photographic Journey of a Maverick features a selection of photographs shown in the two exhibitions above, as well as some his classic black-and-white images juxtaposed with more recent color photographs – a comprehensive overview of Huang's 70-year career, his documentation and interpretation of Taiwanese society, and his penetrating view of the scenery and beauty of Taiwan.

19

Title	Ai Weiwei Absent
Date	2011.10.29 - 2011.01.29
Venue	1A, 1B, Atrium
Organized by	Taipei Fine Arts Museum
Category	International Exchange Exhibition
Number of visitors	96,540
Media	Mixed media
Number of pieces	21
Artist	Ai Weiwei

Summary

Chinese artist Ai Weiwei has taken the world by storm, his exhibitions in Europe and North America receiving the undivided attention of the international art world. The range of his work, from conceptual art, architectural design and installations, to social critique and action demonstrates the breadth and depth of his personal interests as well as his all-embracing spirit. Ai is artistic across a broad range of mediums and materials: photography, sculpture, ceramics, marble, bicycles, old wood, and video among others. Conceived and organized by TFAM, Ai Weiwei Absent is an exhibition of 21 sets of artwork done by the artist from 1983 up to the present day, including 100 photographs from the New York East Village Period (1983-1993) and the Beijing East Village Period (1993-2001), as well as Ai's most recent work, *Forever Bicycles*, an installation piece created exclusively for the exhibit at TFAM. Composed of more than 1,000 bicycles – the most Ai Weiwei has ever used in a single work – the exhibition will be shown in a display area ten meters high. Its layered labyrinth produces amorphy in motion, symbolizing the way in which the social environment is changing in China – certain to be a crowd-stopper.

20

Title	The Public Spirit. Beauty in the Making – Shui-Long Yen
Date	2011.12.03 - 2011.02.28

Venue	3A, 3B, 3C
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	80,501
Media	Mixed media
Number of pieces	app. 200
Artist	Yen Shui-long

Summary

Of the first-generation artists in the history of Taiwanese art in the 20th century, Yen Shui-long (1903 – 1997) stands out as one of the most exceptional. Yen was born in Tainan, and later studied art in Japan and France. He used direct form and contrasting colors to evoke the warmth and brilliance of sunlight in Taiwan. After WWII, Yen devoted himself to the promotion of Taiwanese arts and crafts; he believed that quality of life could be improved by integrating art into the daily routine. He later expanded this idea to include urban design and public art. The exhibition presents Yen's lifelong passion for all things artistic as well as his devotion to forming a common aesthetic within the greater community. His work can be divided into three categories: 1) Art for art's sake: oil paintings, block prints and sketches; 2) Public art, including mosaics and urban designs; and 3) Applied art, including news stories, illustrations and advertisements. Taiwanese art historian Yen Shui-long assisted in the design and layout of *The Public Spirit · Beauty in the Making*. The artwork on display – more than 200 pieces in all – is arranged by theme: The beauty of the aborigines, the simplicity of everyday art, and phenomena of the modern metropolis. The exhibition includes a chronology of Yen's accomplishments in public art using picture and video images of his mosaics and wall paintings. Also on display are pages from the artist's lectures, work log and promotional materials, as well as documentaries of, and interviews with, the artist.

21

Title	2011 Taipei Arts Awards
Date	2011.12.24 - 2011.03.04
Venue	D, E, F
Organized by	Taipei Fine Arts Museum
Category	Competition Exhibition
Number of visitors	64,401
Media	Mixed media
Number of pieces	15
Participating artist(s)	Liu Han-chih, Chu Chun-teng, Din Chin-chung, Hsu Che-yu, Huang Hai-hsin, Lin Yu-ting, Wu Chien-yi, Chang Yung-ta, Chen Ting-chun, Liao Chi-yu, Pu Shuai-cheng, Liou Jaw-shing, Tsai Kuen-lin, Cheng Ting-ting, and Teng Chao-ming

Summary

Since its inception in 2001, the Taipei Arts Awards has opened the door for countless young artists and has now become a benchmark for emerging talent in Taiwan. The exhibition of award-winning works not only provides a sampling of the diversity and variety of modern art in Taiwan, it also offers a clear picture of contemporary and future trends.

The competition was fierce. Only fifteen of the 264 entries qualified for the final round. The fifteen artists were asked to present their work in the museum space as a solo exhibition. They were judged on their skill as an artist and exhibitor. The panel of judges awarded the grand prize (NT\$ 500,000) to Liu Han-chih. Artists Chu Chun-teng, Din Chin-chung, Hsu Che-yu, Huang Hai-hsin and Lin Yu-ting were given the award for excellence (TWD 120,000). The remaining nine artists received honorable mention.

2. Research & Publications

Research gives vision to museum operation and management. Museum affairs strategy, project execution, and research/publication comprised the main agenda for 2011. 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 regarding exhibitions, the permanent collection and promotional/educational activities.

Project execution is further divided into short and long-term projects. Major projects undertaken in 2011 included inviting foreign experts to come and consult TFAM on document preservation and reuse; digitalizing in-house publications and documents; and researching 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 compose/edit other art-related publications. Books on the exhibitions, collected essays from forums/seminars, and a catalogue of the permanent collection were also published in 2011.

Museum affairs strategy

The Museum Affairs Development Council held 25 meetings in 2011. The major topics of discussion were as follows:

- The planning and execution of 2011-2012 exhibitions
- Long-term partnership with MoMA in New York
- Revisions to the "Procedures for Processing and Judging Taipei Arts Award Entries"
- Planning for the Taiwan Pavilion at the 54th Venice Biennale
- Pilot Program 2011
- Nominations for the Journal of Taipei Fine Arts Museum Editing Committee
- The 3rd Asian Museum Network Conference (MUSCON)
- Appointment of curator for the 2012 Taipei Biennial
- TFAM Notice Regarding the Review Procedure for Special Exhibitions by Submission
- Nominations for the 2011 Taipei Arts Award Review Committee
- Planning for TFAM's 30-year anniversary celebrations as well as corresponding events
- Nominating the review committee for exhibitions by Application 2012

Execution

1. Digitalization of in-house publications and images

As part of the three-year project to establish a digital database of all in-house publications and images of works in the permanent collection, in 2011 the Research Department created a digital file for each of the 8,696 pages in the 1st to 99th issue of *Modern Art* Bimonthly, effectively preserving data in a format compatible with added-value applications. In the future, these files will be stored on TFAM's intranet database and will be available to museum personnel or outside researchers for reference purposes.

2. Special-topic research

TFAM engages in research in adherence with Taipei Fine Arts Museum Research Performance Evaluation Standards. Twenty-nine in-house researchers and staff produced thirty research reports in 2011, with topics covering modern art in China, modern ink painting, video art, TFAM marketing and audience research, art education/promotion, Taiwan art history, works in the permanent collection, exhibition planning, and museum management. As instructed by the museum director, all reports were given to a third party for independent review.

3. Pilot Program for Academic Exchange

To establish a platform for scholastic cooperation and seek out new opportunities for mutual exchange between TFAM and international art circles, the Research Department devised Pilot Program for Academic Exchange. Launched in 2010, the aim of the project is 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 to become more involved in the local art scene.

The theme of Pilot Program 2011: "Art Museum Document Preservation and Reuse" – corresponds to recent developments at TFAM, namely the accumulation of documents produced by the museum to catalog and disseminate information about programs, exhibitions and the permanent collection. To gain a better understanding of current trends in museum archiving, TFAM invited specialists from the US, Japan and Korea to come to Taipei and take part in a two-way exchange. The program of events, which took place from Sep 06-08, included special-topic lectures and a roundtable discussion, as follows:

Sep. 06 (Tue)

14:00-16:00

Lecture 1: Establishing Archives in the Art Museum – Approaches and Methods

Speaker: Michelle Elligot, museum archivist at MoMA

Sep 07 (Wed)

10:00-12:00

Lecture 2: Overview of the Library and Information Services at the National Art Center, Tokyo

Speaker: Hayashida Hideki, director of the National Art Center, Tokyo

14:00-16:00

Lecture 3: Derivative Value of Exhibition Materials in the Fukuoka Asian Art Triennale

Speaker: Horikawa Lisa, curator/register at Fukuoka Asia Art Museum

Sep 08 (Thu)

10:00-12:00

Lecture 4: From Documents to Representation: New Discourse Revealed from the Archived Artworks and Materials in the Arko Archive

Speaker: Yusin Jeon, curator at Arko Art Center

Research publications and scholastic journals

Modern Art Bimonthly No. 154-159

Dates of publication: Feb, Apr, Jun, Aug, Oct, Dec 2011

Measurements: 29 x 21cm

Number of copies: 900 per issue

Chief editors: Chen Shu-ling (154–157), Chiang Yu-fang (158, 159)

Executive editors: Yang Ming-e (154, 155), Chen Shu-ling (156), Wang Sheng-hung (157-159)

This is a bimonthly journal meant to inform/educate a general audience on a wide range of art-related topics. Special-topic essays, art critiques, news on art and culture, and close-ups 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 keep them on the pulse of contemporary art.

Journal of Taipei Fine Arts Museum No. 21, 22

Dates of publication: May, Nov 2011

Measurements: 26 x 19cm

Number of copies: 500 per issue

Chief editor: Chiang Yu-fang

Editor: Huang Yi-hsiung

This is a biannual journal that highlights new discoveries in modern art research and seconds as a platform for a scholastic discussion of art topics. Since its inception in 1989, the journal has grown to become an important rostrum for Taiwan-based art research. After calling for submissions and placing them through a rigorous review process, editors selected nine essays for the two issues printed in 2011, with topics covering art critique, art history, art education, visual research and museology.

Artist Navigators III Selected Writings on Contemporary Taiwanese Artists

Date of publication: Dec 2012

Measurements: 28.5 x 21cm

Number of copies: 500

Chief editor: Chen Shu-ling

Editor: Fang Zi-yun

This is the third in the *Artist Navigators* series and is a compilation of articles selected for the Artist Navigator column that became a permanent addition to *Modern Art* Bimonthly starting from the 100th issue. The articles introduce the reader to contemporary Taiwanese artists in both English and Chinese. By making the book accessible to a wider audience, we hope to give Taiwanese artists a more commanding presence globally. *Artist Navigators III* revolves around the topics of Taiwanese art after the end of martial law and post-90s art trends in Taiwan, introducing the reader to the following eight contemporary Taiwanese artists: Yang Mao-lin, Mei Dean-I, Wu Mali, Ku Shih-yung, Wang Ya-hui, Lu Hsien-ming, Kuo Yi-cheng and Shi Jin-hua. The semiotics and evolution of each artist is revealed through a critique of their artwork.

Biennale Fever The Alternative Voice of Politics, Aesthetics and Institutes

Date of publication: Nov 2011

Measurements: 23 x 17cm

Number of copies: 400

Author: Kao Chien-hui

Editor: Chen Shu-ling

This book focuses on the biennial as the new flagship of modern art. The author approaches the subject from the vertical, horizontal and transversal. Starting with the vertical, the author traces the evolution of the early modern salon and biennial, and how the salon, group exhibition and biennial have influenced the artistic environment. The horizontal section explores the significance of the biennial in relation to politics, culture, aesthetics and administrative procedure in Taiwan. The transversal section explores the issues in direct conflict with the modern art exhibition, including a discussion of art and politics, the exhibition and artistic autonomy, the politicization of aesthetics and vice versa, and the transition from local to global. This book won the 4th National Publication Award for Literary Excellence.

Out of Now: The Lifeworks of Tehching Hsieh (Chinese version)

Date of publication: Dec 2012

Measurements: 32.5 x 25cm

Number of copies: 2,000

Authors: Adrian Heathfield, Tehching Hsieh

Translator: Gong Jow-jiun

Editors: Chen Shu-ling, Hu Hui-ju, Chen Yen-ing

In the late 1970s and early '80s, Taiwanese artist Tehching Hsieh did five separate performance-art pieces, each lasting for one year. Using time as a medium, Hsieh placed his body in physically compromising positions for extensive periods, creating a performance-art series of epic length. In 2009, Hsieh and Adrian Heathfield co-authored the English version of *Out of Now*, which contains the first complete record of Hsieh's work from 1978 to 1999. In 2011, TFAM asked Gong Jow-jiun, adjunct professor at Tainan National University of the Arts, to translate the book into Chinese, jointly published by TFAM and Art & Collection Co., Ltd. TFAM has made the book available in Chinese so that Hsieh's loyal fans may gain some insight into the artist and his one-of-a-kind creations.

Taipei Fine Arts Museum Collection Catalogue 2010

Date of publication: Dec 2011

Measurements: 30 x 23cm

Number of copies: 500

Chief editor: Chang Li-li

Editors: Lin Yu-chun, Lin Chiao-pi, Wang Pei-yu

Published annually, the book is a comprehensive catalogue of the museum's permanent collection. There were 105 new additions to the permanent collection in 2010, including 57 photographs, 1 ink painting, 9 multimedia installations, 33 oil paintings, 1 block print and 4 sketches. To augment the photography section of the permanent collection, our procurement team focused on the acquisition of important photographic works by Deng Nan-guang, Chang Tsai, Li Ming-dyao, Wang Hsin and Chao Chao-tang. In addition to listing the details for each piece in the collection, our in-house researchers have written a précis that gives the reader more background on each piece.

TFAM Collection Catalogue II: The Search for Avant-Garde, 1946~1969 (English version)

Date of publication: Dec 2011

Measurements: 26 x 19cm

Number of copies: 1,300

Chief editor: Chang Li-li

Editors: Lin Yu-chun, Lin Chiao-pi, Wang Pei-yu, Hsiao Li-ling, David A. Rose

Originally published in 2010, TFAM decided to translate the book into English to give the permanent collection more exposure on the global circuit. The book defines the styles shared by works created between 1946 and 1969. These styles are further expounded in the following essays: "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 1950s," 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 lost all direction after KMT resumed control of the island; or the mainland Chinese calligraphers

that followed KMT to Taiwan, in one way or another they all had to confront 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, hence the birth of the avant-garde.

Taipei Fine Arts Museum 2010 Annual Report

Date of publication: Aug 2011

Measurements: 27 x 19cm

Number of copies: 200

Chief editor: Shu-ling Chen

Editors: Hu Hui-ju, Huang Yi-hsiung

The Annual Report documents all museum projects, events and programs in the year 2010. It also showcases the museum's major accomplishments over the course of one year. The appendix provides figures for visitor counts, the fiscal budget and actual expenditures.

Exhibition albums

Exploring Arts Exhibition 2010: From Nature to Art

Executive supervisor Liu Chien-kuo

Editors Kuo Tzu-ying, Chen Shu-yu

Date of publication Jan 2011

Measurements 24 x 19cm

Number of copies 900

Content

This is an album of the exhibition by the same name. Apart from an introduction to each section in 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 includes the steps comprising the guided creative activity in the Nature to Art Workshop.

Heart and Hand —The Paintings of Shi Song

Executive supervisor Wu Chao-ying

Editor Lei Yi-ting

Date of publication Jan 2011

Measurements 29.8 x 22cm

Number of copies 1,000

Content

This album of the exhibition by the same name was shortlisted for the 4th National Publication

Award. In addition to the artist's own account of the creative process as well as preliminary sketches and images the works displayed, the book contains two essays: "A Buddhist Practitioner's Art Practice – Song of the Great Tree", by Yen Chuan-ying; and "In Search of the Bodhi Tree – The Buddhist Paintings of Shi Song", by Pai Hsien-yung, providing a full account of Shi's religious aspirations and how Buddhism has inspired him as an artist over the past thirty years. Images have been arranged by the three major themes running through Shi's artwork.

Monet Garden

Executive supervisor	Wu Chao-ying
Editor	Fang Mei-ching
Assistant editor	Hsieh Chiung-yi
Date of publication	Mar 2011
Measurements	30 x 25cm
Number of copies	2,000

Content

This is an album of the exhibition by the same name and includes the essays "Monet a Giverny: le jardin comme aboutissement", by Michel Draguet; and "Monet – The Eternal Impressionist", by Chen Kuang-yi, as well as Monet's own oral history transcribed by journalist Thiebault-Sisson and published in *Le Temps*. All the pieces in the exhibition have been catalogued using high-quality images. Parallel to the text and images is a timeline of Monet's lifetime accomplishments.

Aria of Life: The Art of Liu Keng-I

Executive supervisor	Wu Chao-ying
Editor	Liu Yung-jen
Date of publication	Mar 2011
Measurements	28 x 23cm
Number of copies	800

Content

This is an album of the exhibition by the same name, and includes descriptions of the artwork by the artist as well as two essays: "Time Revisited – Thresholds in the Art of Liu Keng-I," by Yen Chuan-ying; and "Aria of Life: The Art of Liu Keng-I," by Liu Yung-jen. The album is arranged chronologically to give the reader a full retrospective of Liu Keng-I's work.

Passing · Scenery: Ming-Jen Hsu Drawing on Paper Solo Exhibition

Executive supervisor	Munich Liu
Editors	Hsu Ming-jen, Jo Hsiao
Date of publication	Apr 2011
Measurements	25 x 25cm
Number of copies	300

Content

This is an album of the exhibition by the same name, and includes an essay by Amy Cheng: The Artist and His Medium. And just like the title of the exhibition would suggest, the album immerses the reader in the realistic scenery of the artist's drawings on paper.

The Heard & The Unheard Soundscape Taiwan

Chief editor	Chang Fang-wei
Editors	Estelle Wu, Liao Tsun-ling, Amy Cheng
Date of publication	May 2011
Measurements	24 x 17cm
Number of copies	Chinese, 2,000; English, 1,300

Content

This is an album of the exhibition by the same name - published in Chinese and English – and includes an introduction by Amy Cheng, the curator of the Taiwan Pavilion at the 54th Venice Biennial, as well as a piece on the making of the Sound Library/Bar and other installations by artists Wang Hong-kai and Su Yu-hsien. Kevin Muhlen and Wei Yu have contributed essays on each of the artists mentioned above. The text also includes writings on the Taiwan soundscape by Chang Tieh-chih and Jeph Lo.

Eye of the Times: Centennial Images of Taiwan

Executive supervisor	Wu Chao-ying
Editor	Sharleen Yu
Date of publication	May 2011
Measurements	228 x 21cm
Number of copies	800

Content

This is an album of the exhibition by the same name. Its standout feature is the highly creative graphic design, which recently won the 2012 Golden Butterfly Award. The album was also shortlisted for the 4th National Publication Awards. The text includes statements from curators Chuang Ling and Chang Tsang-sang, as well as essays by Lin Chi-ming, Lai Chih-chang and Chia-chi Jason Wang. Just like the exhibition, the images are ordered chronologically, beginning with the Qing dynasty, then the Japanese colonial period, and finally the resumption of KMT rule, taking the reader on a photographic journey through these highly-contrasting periods over the past 100 years.

Trans-Cool Tokyo: Contemporary Japanese Art from MOT Collection

Executive supervisor	Munich Liu
Editors	Lei Yi-ting (TFAM's Chinese version), Hiroko Kato (MOT's English version)
Date of publication	Jul 2011

Measurements 24 x 19cm

Number of copies 1,300

Content

This is an album of the works of the 18 artists in the exhibition Trans-Cool Tokyo, and includes two essays: "What's Japanese Cool?", by curator Yuko Hasegawa;" and "Collections at Museum of Contemporary Art, Tokyo," by Hiroko Kato, providing the reader with more background information on the artists and their work.

Object Fantasy : Ting Ting Cheng

Executive supervisor Munich Liu

Editor Chen Yung-jen

Date of publication Jul 2011

Measurements 26 x 19cm

Number of copies 500

Content

This is an album of the exhibition by the same name. The plain white cover design is evocative of Cheng's minimalist style. In addition to a photograph and description of each work, there are two essays analysing Cheng's unique interpretation of cultural differentiation: "Motherland and Foreign Country," by J.H. Huang, and "Language Games," by Joanna Zylinka.

10 years on Liao Chi-Chun Oil Painting Awards

Executive supervisor Munich Liu

Editors Chiu Li-ching, Chiang I-ying

Date of publication Jul 2011

Measurements 28 x 23cm

Number of copies 600

Content

This is an album of the exhibition by the same name – the first in the series to invite previous awardees to show their winning works. The album includes the works of the ten artists receiving the 9th Liao Chi-chun Oil Painting Award, as well as images from previous exhibitions. The text includes two essays: "Carrying on the Colors of Spring – Beginning with 10 Years On: Liao Chi-Chun Oil Painting Awards, Chiu Li-ching;" and "Transcripts: Guided Tour for "10 years on: Liao Chi-Chun Oil Painting Awards," by Lu Hsien-ming, chronicling the Awards from their inception up to the present day.

Night & Day — Exploring Arts Exhibition Guidebook

Executive supervisor Liu Chien-kuo

Editors Chen Hsing-ching, Hsung Szu-ting

Date of publication Aug 2011

Measurements 20 x 20cm

Number of copies 1,500

Content

This is a guidebook of the Night & Day exhibition. Suitable for all ages, the guidebook provides descriptions of each piece and bios of the artists written in a way that is easy to understand. In addition to guiding parents and children through the visual and interactive experiences, the guidebook also allows for a better understanding of deeper meanings behind the installations, so that participants can truly experience the joy of artistic exploration.

Read Lee

Executive supervisor Munich Liu

Editors Sharleen Yu, Chiang I-ying

Date of publication Aug 2011

Measurements 28 x 21cm

Number of copies 800

Content

This is an album of the exhibition by the same name and highlights the spiritual realm that Read Lee has created in his prolific career as an artist. The album is divided into three separate volumes: Deep Cultivation Lies in Joy (text); True Freedom Lies in Subtlety (oil paintings); and Outside Myself (sketches). Shih Tso-cheng, aesthetician and close friend of Lee's, and scholars Lin Sheng-chih and Yang Hui-nan were asked to contribute articles exploring Lee's personal aesthetic, transitions in style, and the philosophy behind his Attribute of Emptiness series. True Freedom Lies in Subtlety and Outside Myself contain more than 100 sketches and oil paintings, respectively. Apart from giving the reader a full panorama of Lee's style across both mediums, the album also reveals how his sketches and oil paintings are inextricably linked within the creative process.

Super Contemporary — Designed in London

Executive supervisor Chang Fang-wei

Editor Fang Mei-ching

Date of publication Aug 2011

Measurements 23 x 15cm

Number of copies 1,000

Content

This is an album of the exhibition by the same name. Flush with the arrangement of the actual exhibition, the album is divided into two sections: chronology and catalogue, providing a timeline of the development of London design, while showing how changes in social stratification have influenced London design from the 1960s up to the turn of the new century. Another section introduces the reader to the highly imaginative works of contemporary designers based in London.

I am a NAUGHTY Boy

Executive supervisor	Fang-wei Chang
Editor	Liu Yung-jen
Date of publication	Aug 2011
Measurements	27.5 x 21cm
Number of copies	400

Content

This is an album of the exhibition by the same name. Chou Chu-wang, the artist headlining the exhibition, did the graphic design, extending his playful, naughty style onto the pages of the album itself. Apart from a complete catalogue of the works in the exhibition, the album also includes an essay by Chia-chi Jason Wang: "The Realist Style and Strategy of Chou Chu-wang – A Discussion on the "I Am A Naughty Boy" Solo Exhibition". This essay along with the descriptions of the artwork by the artist himself allow the reader to revisit the exhibition.

The photographic journey of a maverick: Huang, Tse-Hsiu 82-year-Young

Executive supervisor	Chang Fang-wei
Editor	Chen Yung-jen
Date of publication	Oct 2011
Measurements	30 x 22.5cm
Number of copies	800

Content

This is an album of the exhibition by the same name. The images are arranged by subtopic: 16 in all. To allow for greater breadth and scale of images, all other text has been deliberately excluded. This is also in keeping with the artist's insistence on displaying the photographic image in its unadulterated form.

Entre-Temps—L'artiste narrateur

Executive supervisor	Chang Fang-wei
Editor	Jo Hsiao
Date of publication	Nov 2011
Measurements	24 x 19cm
Number of copies	800

Content

This is an album of the exhibition by the same name, and also includes background information on the artists and their work, providing the reader with the concepts needed to fully comprehend the significance of each piece. In addition to the album, there are three essays dissecting the multidimensional perspectives produced by the exhibition.

Light Years Kuo I-Chen

Executive supervisor	Chang Fang-wei
Editor	Chiang I-Ying
Date of publication	Dec 2011
Measurements	23 x 17cm
Number of copies	500

Content

This is an album of the exhibition by the same name, and includes two essays: "A Black Box for Future Memories," by Guang-ming Yuan; and "Vanishing Leads to Poignant Scenery," by Li-hao Chang. Images of preliminary drawings and sketches have been inserted next to the corresponding work of art, bringing the viewer even closer to the artist.

Culture in the Community: Art Express

Executive supervisor	Liu Chien-kuo
Editor	David Wu
Date of publication	Dec 2011
Measurements	21.5 x 15cm
Number of copies	2,000

Content

This book provides a detailed account of Art Express volunteer activities from 2004 to 2011, with a special focus on the campaign to bring art to local primary schools (launched in 2010), and the community outreach campaign (launched in 2011). The book also includes a list of accomplishments credited to the museum's team of volunteers.

Taipei Biennial 2010

Executive supervisor	Chang Fang-wei
Editors	Hongjohn Lin, Freya Chou, Tirdad Zolghadr
Date of publication	Dec 2011
Measurements	24 x 17cm
Number of copies	900

Content

This is an extension of the 2010 Taipei Biennial. More than just an index, the book is on the scale of an encyclopedia. Within its pages, users can find almost anything related to the Biennial. Entries are arranged in alphabetical order – giving the user complete control – and include self-reflections by all 24 of the participating artists, as well as full-length critiques and writings by the Biennial's curators. The simplicity of the arrangement and design reveals the complexity of the artwork.

2011 Taipei Arts Awards

Executive supervisor	Liao Tsun-ling
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Editors	Chiang I-ying, Fang Mei-ching
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Date of publication	Mar 2012
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Measurements	26 x 19cm
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Number of copies	600
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Content

This is an album of the exhibition by the same name. Liu Han-chih, winner of the grand prize, the five artists receiving honorable mention – Chu Chun-teng, Din Chin-chung, Hsu Che-yu, Huang Hai-hsin and Lin Yu-ting - as well as the nine artists receiving the selected award provided descriptions of their winning work. The album includes a bio of each artist and images of all works displayed. The jury for the 2011 Taipei Arts Award also contributed their thoughts and observations.

3. Education & Promotion

To provide the public with a familiar and easily accessible artistic environment, TFAM has conceived a program of events – including exhibitions, publications, courses, lectures and other activities – specifically designed to give art lovers of all ages, from all walks of life, the chance to delve into TFAM's wealth of artistic resources and become more involved in TFAM exhibitions and events. TFAM planned a wide variety of educational/promotional events in 2011, each geared toward a different age group in the hopes that the public would seize the opportunity to expand their horizons.

Activities in conjunction with exhibitions

1. Educational/promotional activities for parents and children:

To set a precedent whereby art education begins with children and parents and children create together, our team of educators have designed a wide variety of self-learning learning activities for the whole family, educating children through games and honing their artistic faculties through the process of learning about, and developing and interest in, art. Workshops, creative experiences and guided tours were held in the exhibit space, Space 209, the plaza or the Auditorium (depending on the requirements of each particular event) .

2. Principal's Day, Teacher's Day and Borough Warden's Day:

To actively promote art education, extend art education to our public schools and the greater community, and nurture the next generation of artists, every year TFAM hosts Principal's Day, Teacher's Day and Borough Warden's Day. For Principal's Day, principals from city schools at all levels were invited to come to the museum and view the exhibitions, returning in the role of torchbearers to relay the importance of art education to public schools across the city. For Teacher's Day, in addition to inviting grade-school instructors to come to the museum and view the exhibitions, the museum also arranged for specialists and scholars to come and give lectures and guided tours as a way to enrich the artistic knowledge of the grade-school instructors. And for Borough Warden's Day, borough wardens from all city districts were invited to come and view the exhibitions in the hopes that they will promote art-related activities in their respective boroughs and encourage residents to participate in such activities.

3. Lectures, Art talks and Art tours:

To give patrons an opportunity to learn about all facets of art from every angle, TFAM conceived and organized a series of in-depth and incisive lectures, art talks and art tours: with topics revolving around concurrent exhibitions. Each lecture was based on a specific theme, expounded upon by scholars and experts specializing in relevant areas of study. Discussions revolved around the content of a particular exhibition. A main speaker or speakers were invited to come and preside over the art talks, in which museum visitors were encouraged to take part, and through the discussion of relevant

topics, gain a better understanding of relevant issues. For the art tours, artists or experts were invited to come and give guided tours, providing a behind-the-scenes introduction to the artwork on display – an excellent opportunity for the visitor to get to know the artists and their work.

4. self-directed learning materials

In order for visitors to gain a better understanding of the artists and concepts behind the exhibits, TFAM produces an introductory booklet for each of the exhibitions in Chinese and English. In addition to guidebooks, TFAM also creates and distributes self-learning materials geared toward children and families. Greater interaction between children and the artwork on display is achieved through worksheets with simple and intuitive designs. In conjunction with the 2011 Art Education In-Depth, the museum also produced an array of children's readers, the content for which was based on exhibitions appealing to youngsters.

Title	In conjunction with	No. distributed
Magician of light and shadow –Monet worksheet	Monet Garden	30,000
Worksheet for Night & Day – Exploring Arts Exhibition 2011	Night & Day – Exploring Arts Exhibition 2011	15,000
Worksheet for The Public Spirit · Beauty in the Making –Shui-Long Yen	The Public Spirit · Beauty in the Making –Shui-Long Yen	10,000
Ai Weiwei Absent Guidebook	Ai Weiwei Absent	20,000

5. Space 209

In Space 209, TFAM offers visitors of all ages a chance to participate in creative activities without the financial burden of an entrance fee or the fuss of preregistration. Visitors enter a creative space that encourages unbridled artistic expression. Space 209 activities for 2011 were planned in conjunction with The Public Spirit · Beauty in the Making – Shui-Long Yen; Gauguin: Elsewhere; From Heroic Expression to Resplendent Color: Walasse Ting Retrospective; and Monet Garden. Through various creative exercises that included painting, writing and making collages, participants were encouraged to express themselves artistically and experience the joy of artistic creation.

Art Education In-Depth

This event was part of the Art Education In-Depth – Special Program for Arts Appreciation Project, a collaboration between the Taipei City Department of Cultural Affairs and the Department of Education. Arrangements are made for Grade 3 primary school students to come to TFAM at least once a year and learn about the exhibitions or the masterpieces in the permanent collection. In this way schoolchildren develop an interest in the art museum at an early age and take advantage of the

resources available to them, enriching their knowledge of the fine arts and humanities in the process.

Lesson plans were drawn up for KoKo: From Nature to Art; Night & Day – Exploring Arts Exhibition 2011; and The Public Spirit. Beauty in the Making – Shui-Long Yen, and included guided tours of the exhibition and creative workshops designed specifically with schoolchildren in mind. In the workshops, schoolchildren were encouraged to make their own creations or take part in a bigger project, stimulating their artistic imagination while segueing into the arts and humanities curriculum at school. To properly assess the outcome, at the end of each activity TFAM conducted a survey of the teachers assigned to lead the field trip. With the results we have been able to make improvements where needed and make each lesson plan better than the last.

TFAM held the Art Education In-Depth – Exploratory Arts 2011 Seminar for Art Instructors in August. Teachers of the arts and humanities at Taipei City elementary schools were invited to come and listen to speeches and art critiques, share their experiences with others and take part in the general symposium, the purpose being to enlighten instructors in ways to make schoolchildren conscious of art in everyday life and nurture their enthusiasm for a wide array of artistic and cultural activities. Approximately 100 teachers attended the seminar.

Summer camp

The theme for this year's summer camp was Urban Traveller. Registration was limited to schoolchildren from Grade 2 to Grade 5. Four separate sessions were held over the course of the summer term. A total of 150 schoolchildren attended the camp. The program kicked off with a two-day exploratory activity called Creative Banquet, piquing the children's curiosity and getting them to observe everyday objects from a different angle. Children were then taken on a tour of the Trans-Cool Tokyo exhibition, where they learned how artists observe and conceptualize city life. Through the artists' manifestations of pop life in Tokyo children also discovered the myriad of ways in which everyday life is turned into high art. TFAM also took schoolchildren on a journey through the nearby streets and alleyways for two separate exploratory exercises. Participants were asked to observe the city through the eyes of a photographer and capture the city life of Taipei. They were then asked to use the captured images to create a multimedia piece, allowing participants to explore the diversity of artistic creation.

Exploring arts exhibition

Each year TFAM conceives and organizes at least one exploring arts exhibition geared toward the youth, for the express purpose of educating the youth. Night & Day – Exploring Art Exhibition 2011 was geared toward visitors between the ages of 3 and 12. The exhibition included watercolors, oil paintings, ink paintings, photographs and woodblock prints by Ho Te-lai, Chen Ting-shih, Chen Chikwan, Long Sih-liang, Yuan Goang-ming – seven pieces in all. TFAM also commissioned local artist

group Luxury Logico to create a large-scale work of light and shadow as well as interactive installations and sculptures fusing motion pictures, multimedia and video projection, creating a place of pure light immersion and energy – a truly interactive, multi-directional experience. In addition to workbooks and worksheets, TFAM also organized workshops, art appreciation and creation exercises, and guided tour for the entire family. The visitor count for Night & Day was 46,405.

TFAM Nights

Beginning October 1, 2005, TFAM extended its hours of operation on Saturdays to 8:30pm. To attract an even larger number of visitors on Saturday evenings and promote the fine arts and recreation, TFAM has launched a kaleidoscope of events including movies under the stars, concerts and musical performances in the plaza, inviting one and all to come and experience the thrill of TFAM at night.

In 2010 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. With the museum space as the stage and the exhibitions as the script, TFAM has reinterpreted the building's cultural impact through performance art, theater and dance, allowing the audience to see and experience the museum from a completely new perspective. There were nine performances in the Drama & Dance @ TFAM program for 2011. Famous choreographer Chou Shu-yi chose to debut his new work Reenactment as part of the Drama & Dance lineup. For Creativity @ TFAM, specialists were invited to come and talk about topics related to the creativity that is driving the global economy, with a special focus on TFAM's cross-sector collaborations encompassing music, film, theater, dance, literature, design, fashion, architecture, animation and technology, giving full expression to the many faces of TFAM. A total of 37,364 people attended the ten Creativity @ TFAM events in the program for 2011.

Celebrating Special Occasions

A number of themed events were planned for holidays and special occasions, as follows:

1. Lottery for Chinese New Year print

To ring in the Chinese New Year, every year since 2002 the museum has asked artist and professor Chang Shan-hsi to do a print of the animal for each year in the twelve-year Chinese zodiac. The year 2011 was the Year of the Rabbit and the centennial of the Republic of China. To commemorate the meeting of two great events, at the bottom of the painting Cheng added a few auspicious lines celebrating the ROC centennial and the celerity and success of the rabbit. As always, TFAM held a drawing on the eve of Chinese New Year; 100 lucky winners received a limited print of the Year of the Hare signed by the artist himself. Since its inception in 2002, the drawing has been a huge hit every year.

2. Fine Arts Festival 2011 – Spring Garden

In celebration of Fine Arts Festival 2011 on March 25, TFAM held several corresponding exhibits, lectures and family activities on March 19 and 20. The Taipei Symphony Orchestra also performed live at the museum, transforming the audience into springtime butterflies, cavorting in a garden in full bloom – a feast for both the eyes and ears. In addition to the planned exhibitions and promotional activities, on Fine Arts Festival 2011 the museum held a group creation activity in the atrium, inviting visitors to paint or pin flowers to a large canvas, creating a resplendent flower garden together.

3. TFAM's 28th Anniversary Celebration

TFAM officially turned 28 on December 24, 2011. To celebrate this special occasion, TFAM hosted a wide range of activities including exhibits, scheduled tours, an art immersion activity for all ages focusing on mosaics, and a guided tour and creative exercise for parents and children about Yen Shui-long as an aesthete of everyday phenomena. In conjunction with exhibit *The Public Spirit · Beauty in the Making – Shui-Long Yen*, TFAM handed out miniature suncakes based on a conceptual design by the artist himself. On the same day TFAM delivered letters of gratitude to non-governmental organizations that donated works of art or sponsored various events at the museum, thanking them for their generous contributions over the past year. Musical groups and singers were also asked to come and perform their rock-and-roll favorites in the afternoon – a new twist on the usual musical repertoire.

Social responsibility through art

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 1998 TFAM began recruiting students and other members of the community with a proclivity for all things artistic and 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 volunteer office is located on Level 2. The number of volunteers at TFAM has now surpassed 900 – the largest of any publicly funded institution in Taiwan.

Apart from providing services required in day-to-day operation, volunteers also exhausted considerable time and effort in TFAM's outreach programs such as Culture Express, which involves programmatically transmitting digitalized versions of works in the permanent collection out into the neighborhoods, district offices, community centers and hospitals of Taipei, in effect moving the concept of the art museum out into the local community. The program included activities such as an introduction to the artwork/artist; art appreciation; beauty exploration; and DIY. In 2011, the arts & entertainment troupe hosted Culture Express at several branches of the Taipei Public Library, breathing life into our local libraries through art appreciation and family activities. In total, 1,100 people took part in the 28 Culture Express events held in 2011.

For the Happy Planning program, volunteers arranged for underprivileged groups to come and see various shows at the museum. Guided tours were also designed with these underprivileged groups in mind, bringing them closer to the museum, both physically and spiritually.

International conferences

1. 6th International Conference on Museum Education

Since the 1st International Conference on Museum Education in 1999, every other year TFAM has convened scholars and museum specialists from Taiwan and overseas to share their ideas and personal experiences on museum education and engage in a discussion of relevant topics. The conference has gained in prominence and is now a highly-anticipated event among museum educators. For the sixth conference in the series, TFAM made its own ongoing project – the design and construction of a learning space – the focus of the discussion. The conference was held on September 30 and October 1, with "From Concept to Interaction – The Museum Learning Space" as the main theme. The discussion was further divided into four subtopics: 1) Current issues; 2) Positioning and development of the education space; 3) Role of the education space in the visitor's museum experience; and 4) The study and practical implementation of interactive exhibits. Museum educators, scholars and experts from Taiwan, US, UK, France, Canada and Switzerland were invited to come and speak on the above topics, share the findings of their latest research and present relevant case studies. With a wide range of subtopics as their points of entry, participants engaged in a meaningful discussion/dialogue on the future of the museum learning space while highlighting the diversity and innovation defining the learning spaces of today. Approximately 350 professors and experts specializing in museology, architecture, exhibit design and art education for children attended the conference.

2. The 3rd Asian Museum Network Conference (MUSCON)

The 3rd Asian Museum Network Conference (MUSCON) took place at TFAM from October 6-9, 2011. The Museum Network Conference originated in Europe and is now held annually in Europe, North America and Asia. The first Asian MUSCON was held in Tokyo, and the second in Seoul. TFAM was the proud host of the 3rd Asian Museum Network Conference. Directors from art museums around the world, including the chairman of Vitra Design Museum in Germany, attended the event. Distinguished scholars and experts were invited to come and speak on the topics "Creative Education: Improving the Future" and "Touring Exhibitions: Global Cooperation"; and take part in a symposium on relevant issues and projects.

Library

The library on Basement Level 2 offers information queries and browsing of reading materials free of charge, as well as a fee-based printing service. The library is arranged by the following sections: art books, periodicals, reference tools, and special collection catalogues. There is also an adjoining room with A/V equipment for viewing materials in video format and computers for internet searches.

4. Permanent Collection & Innovation

The permanent collection is both a museum's calling card and its trademark. To ensure that the integrity of neither is compromised, the perfect balance of quality and quantity must be achieved when acquiring works of art for the permanent collection. TFAM's procurement policy focuses on outstanding works of art by Taiwanese artists from the 20th century on, producing a chronology that highlights the historical and artistic value of Taiwanese art. To achieve objectives for the permanent collection, education, exchange and research, TFAM collects international masterpieces and incorporates them into the program as well.

The number of acquisitions per annum varies depending on the size of the budget allocated by the Taipei Municipal Government. 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 out donations of seminal artwork – another important way in which TFAM continues to add value to the permanent collection.

Restoration projects

Restoration is essential to maintaining the permanent collection. It also requires highly-specialized skill and attention to detail. Part of the restoration process requires that the old be replaced with the new, but in addition to this technicians must also adhere to a certain aesthetic and preserve the artist's original technique and materials as much as possible. Getting the technician involved in background research so that they select the right technique for the job is crucial to the success of each project. Proper maintenance and display of the artwork post-restoration are equally important.

Restoration includes routine cleaning and maintenance of all pieces in the permanent collection, as well as the restoration of pieces in need of repair, normally commissioned to a professional restoration artist. An inventory of the entire collection is taken once every two years. This allows us to determine the actual condition of each piece and make an exact count of those in need of restoration. Previously our budget only allowed for routine cleaning and mounting. In 2010, the government doubled the budget for restoration to 1 million TWD, expanding once again in 2011 to 1.9 million TWD. Since then TFAM has made serious headway in this area. In 2010 the museum inspected all oil paintings in the permanent collection and made a detailed record of the actual condition and classification of each piece, later used as a reference in the restoration process. Based on an evaluation of the above – as part of the 'Project to Restore Oil Paintings in the Permanent Collection' – in 2011 the museum selected 17 pieces in dire need of repair and arranged for each to be restored to near-original condition. Works that were set to appear in planned exhibitions were also diagnosed for possible damage and given protection where needed.

TFAM also hires a professional company with extensive experience to perform cleaning and maintenance of courtyard sculptures two or three times a year, keeping them in mint condition 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 also takes pieces from the collection to museums overseas. For the exhibition *Long Chinshan Photographs: Composite Tradition* (Oct 13 – Dec 13, 2011), curators from the Fukuoka Asian Art Museum came to TFAM in search of works by the artist. After several rounds of negotiations, TFAM agreed to lend Fukuoka Asian Art Museum 19 photographic works by Long Chinshan including *Crane*. Exchanges such as this allow us bring local artists and their work to an international audience. Art transcends all borders. TFAM will continue to engage in international exchange, striving to bring Taiwan's artistic creations to a global audience.

Lending artwork for exchange and promotional purposes

The exchange of works in the permanent collection is done in two ways: lending actual works of art to other museums for exhibition purposes, and providing images of artwork for media production or publications. To ensure consistent quality through digital imaging and allow patrons the legal use of digital images within reason, TFAM has established a digital image lending service. Of the types of artwork requested in digital format, oil paintings, watercolors and ink paintings are currently the most popular. TFAM granted 630 requests in 2011. Of these, 274 were placed internally for use in museum publications, and 356 were submitted by outside concerns. Most were used in magazines, exhibition booklets, albums, books, scholastic conferences, websites, research books, guidebooks, synopses, media reports, and in concerts as projected media.

Derivative products

In 2010, the museum entrusted a design company with the design and development of products derived from the museum building as well as works in the permanent collection. In 2011, TFAM gave the go-ahead for the production of two products: an absorbent coaster and a fan with prints based on artwork by Gobara Koto. Through the design and production of derivative products TFAM hopes to bring these precious works of art into the realm of the everyday so that the public will come to realize that art is life, and life is art.

Photography and digital image database for the permanent collection

To establish a comprehensive database of all pieces in the permanent collection, TFAM has created

a file for each work of art with all specifications as well as a regularly updated status on its current condition. In addition, TFAM has recruited a team of professionals to photograph and produce a digital replica of each piece in the permanent collection. The digital images will be used to compare and contrast the condition of each piece over time.

5. Public Relations & 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.

The media topic challenge

The issue of generating and driving media topics gained in importance in 2009, escalated in 2010, and reached a critical stage in 2011. Generating media topics involves the creation of topics that are delivered to the masses through various media channels, effectively bringing the topic into the public forum. Although the media doesn't necessarily influence public opinion, through the process of selection and omission it does decide which topics the public follow. The outpouring of criticism regarding the museum's 'blockbuster' program and the Ai Weiwei exhibition has compromised the museum's public image and stirred a heated debate among local artists.

As Taiwan's biggest platform for the exhibition and promotion of contemporary art, TFAM welcomes all criticism and encourages a healthy discussion on how we might serve the public better. Reassessing the situation and making any necessary adjustments is part of what we do at TFAM. But when a negative topic floods the public forum and drowns out all other voices, nothing constructive comes out of the discussion. When topics begin to revolve around the same thing or event, other channels of communication are occluded and TFAM is unable to deliver vital information to the public.

Crisis management at TFAM is two-pronged and involves preparing a rational response to negative coverage while ensuring the uninterrupted transmission of vital information such as upcoming artists, programs and events. We at TFAM view negative media coverage as an excellent opportunity to clarify our position and initiate an open discussion – not just something that requires a crisis management solution. To maintain an open channel of communication, TFAM has increased transmission of vital information about museum exhibitions and events: starting out with KoKo: From Nature to Art (Dec 2010 – May 2011), and then continuing with Heart and Hand: The Paintings of Shi Song and the Taiwan Pavilion at the 54th Venice Biennale, as well as the international exhibitions Trans-Cool Tokyo: Contemporary Japanese Art from MOT Collection and Super

Contemporary – Designed in London; finishing out with The Public Spirit · Beauty in the Making – Shui-Long Yen at the end of the year. Chen Chin's Leisurely was an important addition to the permanent collection. A number of discoveries were made during the restoration process with major implications for preservation technique. TFAM held a press conference to unveil the restored piece and give a behind-the-scenes account of the technical procedure involved. The media and the public responded positively – a good example of how to effectively communicate the museum's expertise in art history and restoration. Using our expertise to give the media message credence and, when not building a positive image, overcoming the challenges encountered in creating and driving media topics, is the core of what we do in public relations at TFAM.

Projecting an authentic image

After Monet Garden wrapped up in June, there were no other blockbuster events the rest of the year. To ensure that the museum continued to engage the media and give them an up-close and in-depth look at all scheduled events including international exchanges, exhibitions of Taiwanese art and artists, exploratory installations, exhibitions of contest-winning artwork, restoration, scholastic conferences, Movies Under the Stars and family activities, TFAM produced and transmitted multimedia content through various media channels highlighting the museum's multidimensional development in exhibition, education, permanent collection and research.

In the area of media content production and distribution, apart from the requisite press conference the museum has also produced content as timed press releases issued before or during the event, effectively generating exposure both in print media and on the internet. Response has been overwhelmingly positive and the results are palpable. In addition to our electronic, print and online media channels, TFAM has also taken full advantage of the city's resources for non-profit – including vertical banners, illuminated signs and electronic billboards, as well as the publications UPAPER, Culture Express and Taipei Pictorial – to promote each of exhibitions in the program for 2011. The heightened exposure has generated greater interest and participation in arts & culture events at TFAM.

Embedded marketing – the media evolving

The changing face of the media in Taiwan has had a noticeable impact on publicity at TFAM. A larger percentage of media content is now being designed for magazines, websites, radio and news agencies, with slightly less emphasis on newspapers and electronic media. In tandem with the 'age of the internet' and the trend toward niche publications, this reconfiguration is part of a strategy devised by TFAM's Public Relations Dept.

Transitions in mass media will continue to have an impact on PR strategy at TFAM in the near future.

In the past few years, newspapers and electronic media have decreased column space allotted to fine arts events and discussion. Furthermore, all the big museums on Taiwan are now relying heavily upon media campaigns to promote blockbuster exhibitions, hence the surge in embedded marketing and the growing deficiency in the area of producing media topics that highlight particular aspects of museum events. This has led to an irreversible change in the relationship between big museums and mass media. Once major media outlets become accustomed to embedded marketing, no other content is considered and product placement becomes the only vehicle for museum publicity. Under these highly restrictive conditions, the museum is left with no other avenue but full-blown commercialization.

The central government is planning to introduce a new regulation prohibiting the use of embedded marketing by politicians or the administration. As a public institution funded by the municipal government, the ban will apply to TFAM. Private galleries and museums, however, will not be affected. If the current trend becomes even more pronounced – i.e. the fine arts spread shrinks further and major media outlets opt for embedded marketing instead – TFAM's media exposure will be seriously compromised, especially in the area of non-mainstream events and related topics.

Magazines and websites, on the other hand, have evolved along with their changing readership. Readers' interests have become more specialized and mass media channels have diversified. This development is beneficial to the transmission of information regarding museum events. TFAM must harness these new channels of communication – in both magazine and digital media format – to deliver the message to the target reader. Cooperation among the different content creation teams at TFAM will be crucial to our success.

Corporate sponsorship: Setbacks and challenges

Taiwan's sagging economy has made fundraising an increasingly difficult task. The challenge of establishing and maintaining a meaningful sponsorship has become more and more daunting. Funding from private enterprises has begun to contract. Even long-term financial support from local arts & culture foundations is waning. Beginning in 2010, however, the municipal government added a sizeable amount to TFAM's annual budget, allowing fundraisers more time to seek out potential partners and formulate proposals, thereby ensuring that sponsorships of museum events are long-lasting.

TSMC Education and Culture Foundation's sponsorship of the planned Art Education Space for Children was definitely the most prominent of 2011. It is the biggest sponsorship in the history of the museum and also the first large-scale renovation since the opening of the museum in 1983. Slated for launch at the end of 2013, the Art Education Space for Children is expected to garner even greater support from the greater community. Credit Suisse has been a long-term benefactor of TFAM's weekend evening hours – particularly the budget for soft/hardware and promotional materials –

allowing the museum to diversify its role and provide a space for recreation and social interaction. Other sponsors for 2011 included the Australian Commerce and Industry Office, La France à Taiwan and the British Council. Establishing partnerships with cultural attachés continues to dominate the museum's fundraising agenda. Media relations are becoming more strained by the day, and private enterprises are donating less. Under such conditions, TFAM must strive to be even more resourceful and seek partnerships with a greater variety of community interests.

Appendices

Brief history

1976	The central government ordered that this be a year for reinforce cultural infrastructures throughout the country. A plan to build a fine art museum in Taipei was launched and included as part of the government's Twelve Major Construction Projects.
1977	The Taipei City Government established the "Taipei Fine Arts Museum Planning Committee." Its appointed location was 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	Kao Er-pan was selected to design and build the museum.
1980.10	The construction of the museum officially began.
1983.1	The Construction was completed. Su Jui-ping of the National Palace Museum was appointed division manager of the Taipei Fine Arts Museum's preparation affairs.
1983.8.8	The Taipei Fine Arts Museum was inaugurated.
1983.12.24	The museum opened to the public.
1986.9.6	Huang Kuang-nan was appointed the first director of the museum.
1995.2.27	Huang Kuan-nan was promoted to be the director of National Museum of History; TFAM secretary-general Tsai Ching-fen stood in as acting director.
1995.9.7	Chang Chen-yu was appointed the second director of the museum.
1996.6.4	Director Chang was relieved of his office. Liu Pao-kuei, deputy commissioner of Taipei City Government's Department of Education stood in as acting director.
1996.11.8	Lin Mun-lee was appointed the third director of the museum.
2000.8.1	Lin's term ended. Huang Tsai-lang, deputy commissioner of Taipei City Government's Department of Cultural Affairs replaces Lin. On September 15, 2000, Huang was appointed the fourth director of the museum.
2007.3.26	Huang's term ended. TFAM deputy director Chen Wen-ling stood in as acting director.
2007.8.16	Hsieh Hsiao-yun, deputy commissioner of Taipei City Government's Department of Cultural Affairs stood in as acting director.
2009.1.1	Hsieh Hsiao-yun was appointed the fifth director of the museum.
2010.3.1	Hsieh Hsiao-yun wae promoted to be the commissioner of Taipei City Government's Department of Cultural Affairs; TFAM deputy director Chen Wen-ling stood in as the acting director.
2010.9.15	Wu Kwang-tyng was appointed the sixth director of the museum.
2011.8.1	Wu's term ended. TFAM deputy director Liu Ming-hsing stood in as acting director.
2011.9.5	Weng Chih-tsun, Executive Secretary Executive Secretary of The Taipei City Archives stood in as acting director.

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.

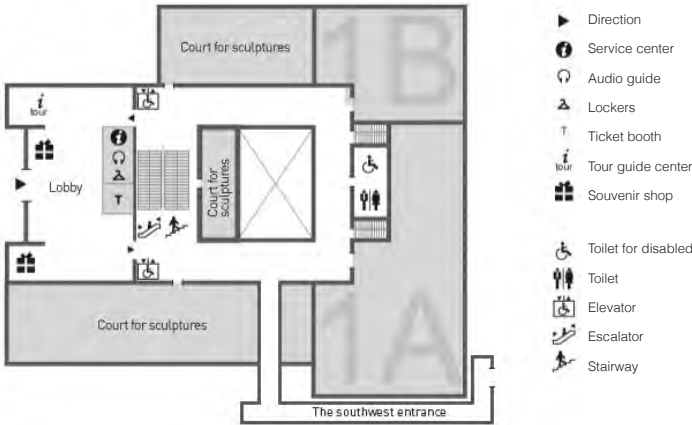
Symmetrical and suspended gallery spaces spread out on each floor like arms to create space for viewing exhibitions. The expansive windows allow visitors to overlook the scenery of Yuan Shan with its stately Grand Hotel and the surrounding area consisting of mountains, Highway 1, Taipei Art Park, the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

The museum figures prominently into the 2010 Taipei international Flora Exposition. In order to make the Taipei Art Park more congruous with the event and create a link between the museum and the other pavilions, we have constructed a conveyer-belt-like entrance facing Taipei Art Park to the south Zhongshan North Road to the west. For the new entrance the museum has used glass reinforce plastic (GRP) on the entire structure. The see-through design is meant to transmit the idea of the entrance as a view onto the space and artwork inside.

Floor Plan

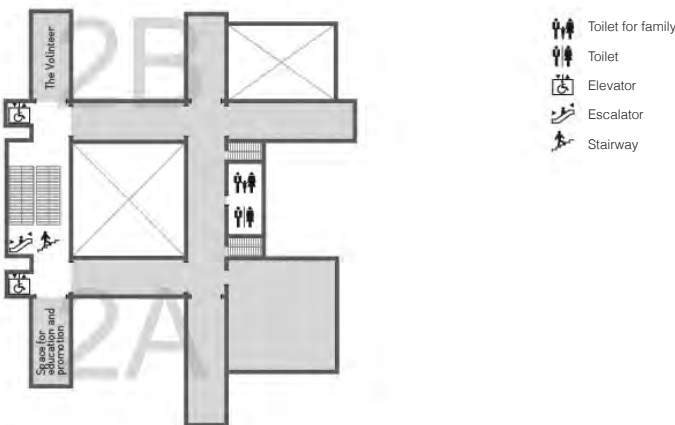
The first floor | The lobby at the entrance provides diverse services to the public. On the sides and at the front of the exhibition hall, there are three courts where sculptures can be found. Galleries 1A and 1B are both six meters high. They are mostly used for large-scale national and international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

1F



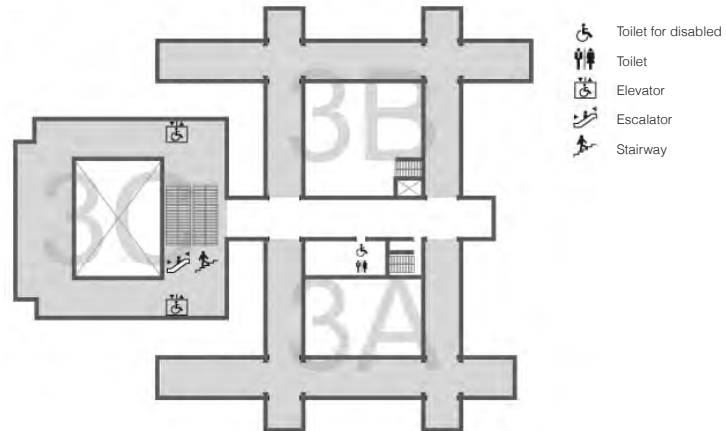
The second floor | The museum's second floor is devoted to exhibitions from the museum's permanent collection (galleries 2A and 2B). The exhibition space highlights the aesthetic and historical meaning of various aspects of the museum's collection according to the span of art history or theme being explored.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

2F



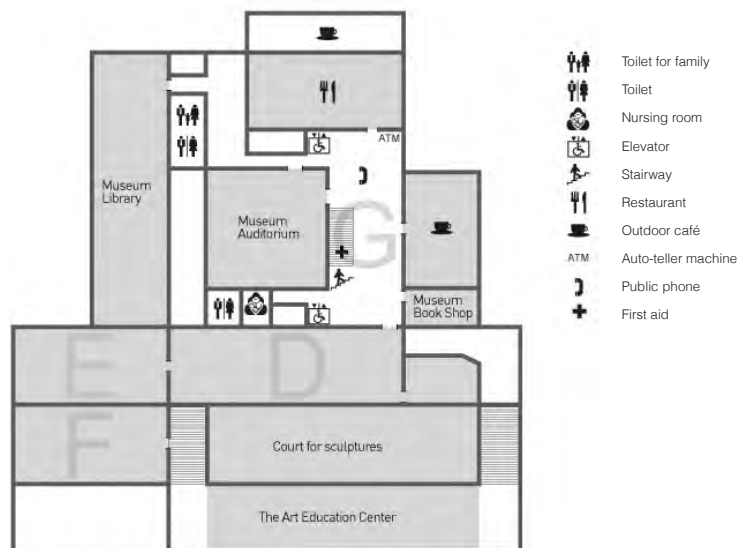
The third floor | Galleries 3A, 3B and 3C on the third floor, allocated to thematic exhibitions, form a double cross. Natural light comes in through windows that also offer an excellent view.

3F



The basement | The basement includes galleries D, E and F. Galleries D, E, F are available to young artists by application, and also host major art competitions and group exhibitions.

B



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 comprises an arts library, an auditorium, 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 tours | 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 basement provides professional artistic publications in a library. There are currently 47,694 items. A medium-sized auditorium is also available for study groups and 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: Tuesday to Sunday, 10:30 to 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

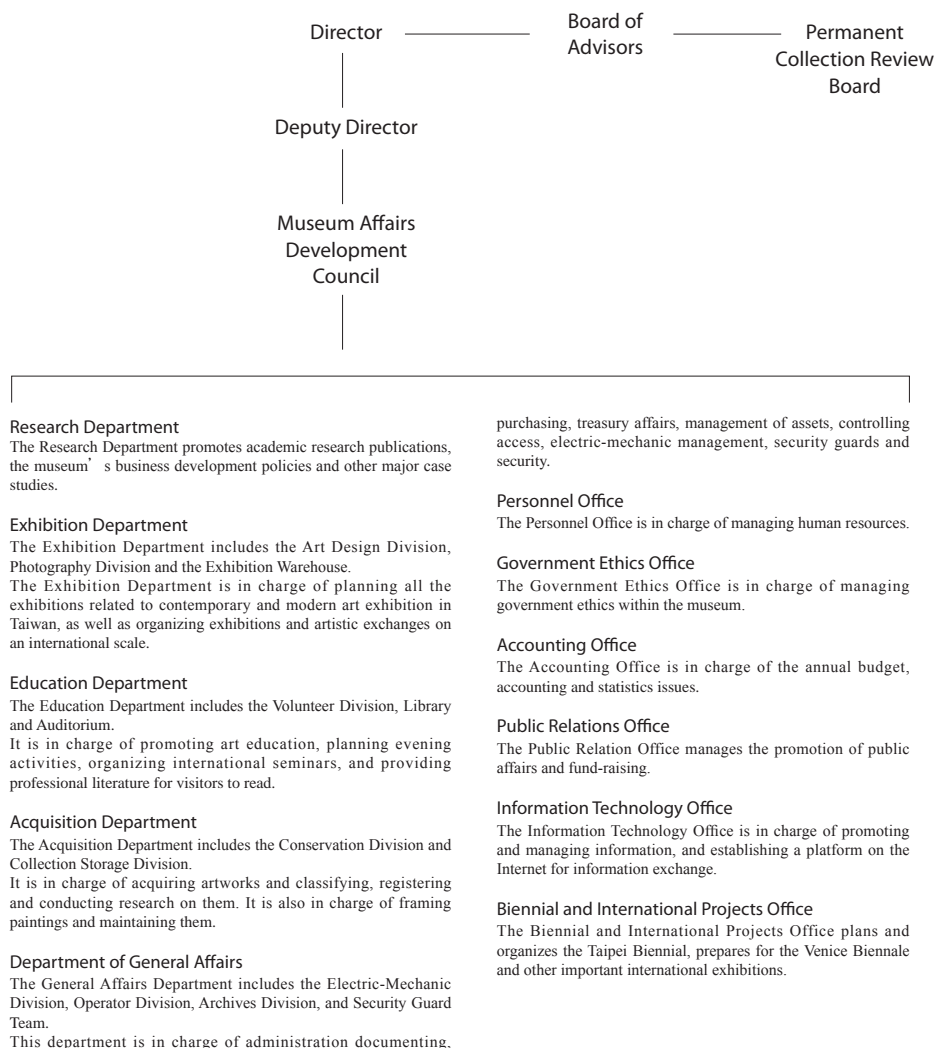
Originally under the supervision of the Educational Affairs Bureau of the Taipei City Government, the museum was transferred to the Cultural Affairs Bureau when the bureau was established on November 6, 1999. The Taipei Fine Arts Museum's organization comprises the following departments and offices: 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 Public Relations Office, Information Technology Office and the Biennial and International projects office.

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

There are 134 people working in the museum, including 70 staff members, 6 contract employees, 26 security guards, and 32 technicians and janitors.

Diagram of the Organization



Information about the Museum

Taipei Fine Arts Museum

Address: 181, Zhongshan North Road, Sec. 3, Taipei, TAIWAN

Tel: +886 2 25957656

Fax: +886 2 25944104

Official website: www.tfam.museum

E-mail: info@tfam.gov.tw

Opening hours:

Tuesday to Sunday, 09:30 to 17:30. Saturday from 9:30 to 20:30.

Closed on Mondays (except for national holidays).

Entrance fee: Adult admission: NT\$30 Concession: NT\$15

More than 65 and Under 18: Free of charge

Students are granted free entry on Saturdays with a student identity card.

Transportation information:

Besides taking a private vehicle, visitors could also take the MRT or public buses.

MRT : Walk through Yuanshan Park Area from YuanShan Station of Tamshui Line, then turn left to ZhongShan N. Road Sec.3. You should arrive here after ten minutes.

Buses : The following buses stop at the "Taipei Fine Arts Museum" stop. They are the following bus lines: 21, 42, 126, 203, 208, 218, 220, 247, 260, 277, 287, 279, 310, 612, 677, 1717, 2020, 2022, 9006, Red2, the Zhongshan MainLine, Bo-Ai Bus.

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\$312,534,799	NT\$32,966,400	11%	NT\$25,200,000	8%
2002	NT\$289,795,453	NT\$37,916,954	13%	NT\$25,200,000	9%
2003	NT\$274,571,920	NT\$33,480,415	12%	NT\$25,200,000	9%
2004	NT\$219,182,868	NT\$29,796,690	14%	NT\$20,200,000	9%
2005	NT\$210,354,292	NT\$31,924,669	15%	NT\$19,998,000	10%
2006	NT\$236,773,811	NT\$28,924,012	12%	NT\$20,000,000	8%
2007	NT\$249,755,182	NT\$32,950,812	13%	NT\$38,000,000	15%
2008	NT\$273,663,387	NT\$57,802,982	21%	NT\$40,000,000	15%
2009	NT\$299,237,704	NT\$61,335,535	20%	NT\$40,000,000	13%
2010	NT\$396,843,930	NT\$105,132,477	26%	NT\$40,000,000	10%
2011	NT\$357,561,417	NT\$98,732,885	28%	NT\$40,000,000	11%

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

Maintenance and Update

Item No.	Project title	Estimated budget	Design/Planning		Execution		
			Fees	Status	Contractor	Fees	Status
I. Included in the approved budget for fiscal year 2011							
1	Phase I planning for comprehensive museum facility upgrade	NT\$ 3,000,000	NT\$ 2,500,000	Completed	Tai Yi International Engineering & Design Co., Ltd.	NT\$ 2,240,000	Completed, inspected and approved on June 24, 2011.
2	Upgrade and expansion of atrium service center	NT\$ 1,390,000	NT\$ 99,997	Completed	Kang Hsin Interior Design Co, Ltd.	NT\$ 1,170,000	Completed on March 27, 2012. Inspected and approved on April 30, 2012.
3	Art Education Space for Children building project	NT\$ 10,000,000	NT\$ 650,000	Currently in the planning and design phase; design to be completed in August 2012; project to be announced online in Sep 2011		Estimated budget 26,168,000. (9,350,000 from TFAM budget, 16,818,000 from sponsor)	planning and design phase.
4	HVAC system upgrade	NT\$ 5,500,000	NT\$ 340,000	Completed	Yungye HVAC Co., Ltd	NT\$ 4,520,000	Completed, inspected and approved on January 3, 2012.

Acquisitions

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
Cr027	Handicraft	Liu Keng-I	1938	Composition '94-D	1994	Taiwan Elm and Ebony	88 x 55 x 46 cm	Donation
Cr028	Handicraft	Liu Keng-I	1938	Composition '00-7	2000	Teak	86 x 45 x 70 cm	Donation
Cr029	Handicraft	GOBARA Koto	1887-1965	Landscape Kimono Belt	-	Ink on Linen	416 x 30 cm	Donation
F0745	Photography	Chang Kuang-ho	1958	Swimming and Ritual No. 5	2006	Digital Print	57 x 77 cm	Donation
F0746	Photography	Chang Kuang-ho	1958	Seven Tastes of Wu Grass	2011	Digital Print	78 x 91 cm	Donation
F0747	Photography	Chang Kuang-ho	1958	Flash of Brilliance Potion	2011	Digital Print	60 x 90 cm	Donation
F0748	Photography	Huang Tse-hsiu	1930	Yehliu Series	1960s	Gelatin Silver Print	111x82.5, 168x122, 58x96(x2), 57x44(x2), 70x50, 30x40cm	Purchase
F0749	Photography	Liu I-chuan	1932	Bunker	1989	Fiber-based Print	35 x 35 cm	Purchase
F0750	Photography	Liu I-chuan	1932	View of Village (Nanliao, Hsinchu)	1965	Fiber-based Print	30 x 45 cm	Purchase
F0751	Photography	Liu I-chuan	1932	Little Bookworm	1965	Fiber-based Print	30 x 45 cm	Purchase
F0752	Photography	Liu I-chuan	1932	Street Vendor	1970	Fiber-based Print	30 x 45 cm	Purchase
F0753	Photography	Liu I-chuan	1932	Shengping Theatre 1	1986	Fiber-based Print	30 x 45 cm	Purchase
F0754	Photography	Liu I-chuan	1932	Shengping Theatre 2	1999	Fiber-based Print	30 x 45 cm	Purchase
F0755	Photography	Liu I-chuan	1932	Yanping County, Taitung 1	1992	Fiber-based Print	30 x 45 cm	Purchase
F0756	Photography	Liu I-chuan	1932	Yanping County, Taitung 2	1992	Fiber-based Print	45 x 30 cm	Purchase
F0757	Photography	Liu I-chuan	1932	Old Man in Jiufen	2011	Fiber-based Print	45 x 30 cm	Purchase
F0758	Photography	Liu I-chuan	1932	Old Miner	1986	Fiber-based Print	30 x 45 cm	Purchase
F0759	Photography	Liu I-chuan	1932	Girl and Dog (Bachimen)	1986	Fiber-based Print	45 x 30 cm	Purchase
F0760	Photography	Liu I-chuan	1932	View of Jiufen	1992	Fiber-based Print	30 x 45 cm	Purchase

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0761	Photography	Lin Kuo-chang	1951	Chinese-style Fast Food	1986	Digital Print	54.5 x 37 cm	Purchase
F0762	Photography	Yu Ben-kuan	1956	"The Latent and the Visible" - Yellow	2011	Ultra Smooth Fine Art Paper	40 x 120 cm	Purchase
F0763	Photography	Yu Ben-kuan	1956	"The Latent and the Visible" - Flies	2011	Ultra Smooth Fine Art Paper	40 x 120 cm	Purchase
F0764	Photography	Yu Ben-kuan	1956	"The Latent and the Visible" - Low Tide	2011	Ultra Smooth Fine Art Paper	40 x 120 cm	Purchase
F0765	Photography	Yu Ben-kuan	1956	"The Latent and the Visible" - Red	2010	Ultra Smooth Fine Art Paper	40 x 120 cm	Purchase
F0766	Photography	Yu Ben-kuan	1956	"The Latent and the Visible" - Turtle	2011	Ultra Smooth Fine Art Paper	40 x 120 cm	Purchase
F0767	Photography	Chiang Tsai-jung	1956	The Cage in the City	2007	Digital Print	30 x 75 cm	Purchase
F0768	Photography	Chiang Tsai-jung	1956	Lazy Afternoon	2005	Digital Print	30 x 75 cm	Purchase
F0769	Photography	Chiang Tsai-jung	1956	Tiger Is Coming	2005	Digital Print	30 x 75 cm	Purchase
F0770	Photography	Chiang Tsai-jung	1956	Flame	2006	Digital Print	30 x 75 cm	Purchase
F0771	Photography	Chiang Tsai-jung	1956	Military Parade	2005	Digital Print	30 x 75 cm	Purchase
F0772	Photography	Chiang Tsai-jung	1956	Breathe	2006	Digital Print	30 x 75 cm	Purchase
F0773	Photography	Chiang Tsai-jung	1956	Years	2006	Digital Print	30 x 75 cm	Purchase
F0774	Photography	Chiang Tsai-jung	1956	Elementary Students on the Wall	2007	Digital Print	30 x 75 cm	Purchase
F0775	Photography	Ho Ching-tai	1956	Tomorrow, Is Just the Start of Another Torment	1995	Museo Fiber Base	131 x 101 cm	Purchase
F0776	Photography	Ho Ching-tai	1956	Harbor Bureau Should Take Responsibility !	1995	Museo Fiber Base	131 x 101 cm	Purchase
F0777	Photography	Ho Ching-tai	1956	One-legged Tui Na Therapist	1995	Museo Fiber Base	130.5 x 101 cm	Purchase
F0778	Photography	Ho Ching-tai	1956	Me, and My Left Foot!	1995	Museo Fiber Base	131 x 101 cm	Purchase

Acquisitions

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0779	Photography	Ho Ching-tai	1956	Electrocution, Took My Left Foot	1995	Museo Fiber Base	129 x 101 cm	Purchase
F0780	Photography	Ho Ching-tai	1956	I Survived, By a Miracle	1995	Museo Fiber Base	131 x 101 cm	Purchase
F0781	Photography	Ho Ching-tai	1956	I am No Longer the Man Behind the Mirror	1995	Museo Fiber Base	131 x 101 cm	Purchase
F0782	Photography	Ho Ching-tai	1956	Bravery, More Bravery	1995	Museo Fiber Base	131 x 101 cm	Purchase
F0783	Photography	Ho Ching-tai	1956	The Accident Broke Me, The Doctor Misdiagnosed Me	1995	Museo Fiber Base	127 x 101 cm	Purchase
F0784	Photography	Ho Ching-tai	1956	My Life was Halved Since Sixteen	1995	Museo Fiber Base	130 x 101 cm	Purchase
F0785	Photography	Ho Ching-tai	1956	My Accident Insurance Beneficiary is My Boss?!	1995	Museo Fiber Base	130 x 101 cm	Purchase
F0786	Photography	Ho Ching-tai	1956	Amputated Arm, Worth Only NT\$80,000	1995	Museo Fiber Base	129.5 x 101 cm	Purchase
F0787	Photography	Ho Ching-tai	1956	The Machine and Its Devilish Bite	1995	Museo Fiber Base	130 x 101 cm	Purchase
F0788	Photography	Ho Ching-tai	1956	My Boss Pushed Me to the Brink of Danger	1995	Museo Fiber Base	126 x 101 cm	Purchase
F0789	Photography	Ho Ching-tai	1956	Life Cannot Be Just That	1995	Museo Fiber Base	130 x 101 cm	Purchase
F0790	Photography	Ho Ching-tai	1956	I Want to Stand Up	1995	Museo Fiber Base	132 x 101 cm	Purchase
F0791	Photography	Ho Ching-tai	1956	Walking Away from Loneliness, Stepping Towards Maturity and Happiness	1995	Museo Fiber Base	130.5 x 101 cm	Purchase
F0792	Photography	Ho Ching-tai	1956	My Greatest Wish: To Work Again	1995	Museo Fiber Base	130 x 101 cm	Purchase
F0793	Photography	Ho Ching-tai	1956	My Boss is Deceitful	1995	Museo Fiber Base	129 x 101 cm	Purchase
F0794	Photography	Ho Ching-tai	1956	Finally My Voice can be Heard	1995	Museo Fiber Base	131 x 101 cm	Purchase
F0795	Photography	Wu Cheng-chang	1965	Vision of Taiwan -Taihsi	2009	Inject Print	133 x 200 cm	Purchase

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0796	Photography	Wu Cheng-chang	1965	Vision of Taiwan -Country Side	2011	Inject Print	133 x 200 cm	Purchase
F0797	Photography	Wu Cheng-chang	1965	Vision of Taiwan -T-bar and Rice Field	2011	Inject Print	133 x 200 cm	Purchase
F0798	Photography	Tseng Miin-shyong	1968	Old Man's Feet (Lugang) 1998	1998	Gelatin Silver Print	55 x 37 cm	Purchase
F0799	Photography	Tseng Miin-shyong	1968	Chiayi 1997	1997	Gelatin Silver Print	48 x 47 cm	Purchase
F0800	Photography	Tseng Miin-shyong	1968	Dongshih 2004	2004	Gelatin Silver Print	36.5 x 55.5 cm	Purchase
F0801	Photography	Tseng Miin-shyong	1968	Lanyu 2005	2005	Gelatin Silver Print	36.5 x 55.5 cm	Purchase
F0802	Photography	Tseng Miin-shyong	1968	Siluo 2005	2005	Gelatin Silver Print	36.5 x 55.5 cm	Purchase
F0803	Photography	Deng Po-je	1969	Le Temps Perdu/Flow, No.1	2004-2011	Digital Print	36.5 x 84 cm	Purchase
F0804	Photography	Deng Po-je	1969	Le Temps Perdu/Seeing is Value, No.2	2004-2011	Digital Print	35 x 84 cm	Purchase
F0805	Photography	Deng Po-je	1969	Le Temps Perdu/Seeing is Value, No.3	2004-2011	Digital Print	34 x 84 cm	Purchase
F0806	Photography	Deng Po-je	1969	Le Temps Perdu/Seeing is Value, No.7	2004-2011	Digital Print	34 x 84 cm	Purchase
F0807	Photography	Deng Po-je	1969	Le Temps Perdu/Breath-Wet Air, No.8	2004-2011	Fiber-based Paper	20 x 48 cm	Purchase
F0808	Photography	Deng Po-je	1969	Le Temps Perdu/Breath-Wet Air, No.17	2004-2011	Fiber-based Paper	20 x 47 cm	Purchase
F0809	Photography	Deng Po-je	1969	Le Temps Perdu/Breath-Dry Air, No.17	2004-2011	Fiber-based Paper	20 x 48 cm	Purchase
F0810	Photography	Deng Po-je	1969	Le Temps Perdu/Breath-Dry Air, No.25	2004-2011	Fiber-based Paper	20 x 48 cm	Purchase
F0811	Photography	Wong Hoy-cheong	1960	Maid in Malaysia	2008	C Print	85 x 170 cm (x10)	Purchase
F0812	Photography	Chin Cheng-tsai	1969	Safe Landing	1994	Gelatin Silver Print	33 x 49 cm (x6), 49 x33 cm (x4)	Purchase
F0813	Photography	Cheng Ting-ting	1985	Invisibility 1	2009	C Print	100 x 125 cm	Purchase

Acquisitions

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
F0814	Photography	Cheng Ting-ting	1985	Invisibility 2	2009	C Print	100 x 125 cm	Purchase
F0815	Photography	Cheng Ting-ting	1985	Zhadyra, Kazakhstan (From the Series 'Things We May Never Know')	2009	Lambda Print	107 x 180 cm	Purchase
F0816	Photography	Cheng Ting-ting	1985	Chi-Ting, taipei (From the Series 'Things We May Never Know')	2009	Lambda Print	107 x 180 cm	Purchase
I0554	Ink Painting	Tseng Teh-biao	1942	Cattle Grazing in Kenting	1988	Gouache and Gold Foil on Paper	130 x 161cm	Purchase
I0555	Ink Painting	Wu Chi-tao	1968	Island Frontier	2009	Ink and Color on Paper	77 x 140 cm (x5)	Purchase
I0556	Ink Painting	Shi Song	1947	Thirty-three Guanyin Bodhisttvas	2010	Ink on Paper	約 200 x 90 cm (x33)	Purchase
I0557	Ink Painting	Cheng Shan-hsi	1932	100th Anniversary of ROC - Giant Leap of the Silver Rabbit	2010	Ink and Color on Paper	76 x 50 cm	Project Acquisition
I0558	Ink Painting	Chen Yi-jang	1896-1986	A Turkey	1942	Gouache on Silk	130 x 144 cm	Purchase
I0559	Ink Painting	Chou Chen	1941	White Clouds and Blue Mist	1992	Ink on Paper	69 x 141 cm	Donation
I0560	Ink Painting	Chiang Chao-shen	1925-1996	Zhiyi	1991	Ink on Paper	31 x 95 cm	Donation
I0561	Ink Painting	Lee Yi-hung	1945	Morning Fog in the Summer	1992	Ink on Paper	34 x 137 cm	Donation
I0562	Ink Painting	GOBARA Koto	1887-1965	Penglai Mountain	?	Gouache on Silk	127 x 42 cm	Donation
I0563	Ink Painting	GOBARA Koto	1887-1965	Indigenous Flowers of Taiwan	1920-25	Gouache on Silk	21 x 19 cm	Donation
K0267	Calligraphy	Cheng Shan-hsi	1932	Ge Mountain Mao Cliff Couplet (Calligraphy)	2007	Ink on Paper	180 x 48 cm (x2)	Purchase
M0207	Mixed Media	Lee Shi-chi	1936	Post-Orientation-5	1998	Mixed Media	200 x 420 cm	Purchase
M0208	Mixed Media	Hung Yi-chen	1971-2011	Untitled	2009	Acrylic on Canvas, FRP	180 x 150 cm (x2)	Purchase
M0209	Mixed Media	Hung Yi-chen	1971-2011	Untitled	2009	FRP	60 x 300 cm	Purchase

Call Number	Type	Artist	Birth-Death	Title	Date	Media	Size	Source of Acquisition
M0210	Mixed Media	Hung Yi-chen	1971-2011	Untitled	2009	Acrylic on Canvas, FRP	30 x 30 cm (x10)	Purchase
M0211	Mixed Media	Tseng Yu-chin	1978	Fever Dark	2008	DVD	Video Installation	Purchase
O0716	Oil Painting	Shi Song	1947	Life of the Buddha	2006	Oil on Canvas	110 x 160 cm (x5)	Purchase
O0717	Oil Painting	Liu Keng-i	1938	Inside the Temple	1963	Oil on Canvas	89 x 71 cm	Purchase
O0718	Oil Painting	Liu Keng-i	1938	Rehearsal	1988	Oil on Canvas	129 x 89 cm	Purchase
O0719	Oil Painting	Liu Keng-i	1938	Day and Night	2010	Oil on Canvas	180 x 203 cm	Purchase
O0720	Oil Painting	Shi Song	1947	Reverence, Purity and Quietude	2010	Oil on Canvas	160.5 x 110.5 cm (x3)	Donation
O0721	Oil Painting	Kobayakawa Tokushiro	1893-1959	Anpin Scenery	1936	Oil on Canvas	23 x 32 cm	Donation
O0722	Oil Painting	Hsueh Ava	1956	Originate	2010	Acrylic on Canvas	174 x 286 cm	Purchase
O0723	Oil Painting	Abugy (Chan Hsien-kun)	1965	The Ring of the Bull's Nose	2004	Oil, Acrylic on Canvas and Panel	210 x 60 cm (x7) + 200x80 cm	Purchase
O0724	Oil Painting	Chu Yu-yi	1967	Enter Peach Blossom Land	2010	Oil on Canvas	194 x 390 cm	Purchase
O0725	Oil Painting	Liu Kuo-cheng	1973	Home Series	2004	Oil on Canvas	145 x 112 cm	Purchase
O0726	Oil Painting	Chen Tien-mao	1974	Time · Tremor	2005	Oil on Linen	120 x 120 cm	Purchase
O0727	Oil Painting	Chen Tien-mao	1974	History within a 7st Space	2005	Oil on Linen	130 x 324 cm	Purchase
O0728	Oil Painting	Chu Teh-i	1952	Juxtaposition/ E1002	2010	Acrylic on Canvas	162 x 130 cm (x2)	Purchase
O0729	Oil Painting	Chu Teh-i	1952	Forms and Color Fields/ D1110	2011	Acrylic on Canvas	162 x130 cm + 162 x 65 cm	Purchase

Restoration projects

Item Number	Call Number	Title	Artist	Size	Date	Media
1	O0003	Looking For	Hsieh Kuo-yung	114.9 x 90.3 cm	1968	Oil on Canvas
2	O0673	Self-Portrait	Hsieh Kuo-yung	39 x 31 cm	1960	Oil on Canvas
3	O0621	My Wife - Su-O	Liu Sin-ruh	58.5 x 70.3 cm	1936	Oil on Canvas
4	O0674	Moon Alley	Hsieh Kuo-yung	90 x 60 cm	1965	Oil on Panel
5	O0566	An-ping Cemetery	Hsieh Kuo-yung	89 x 71.3 cm	1960s	Oil on Canvas
6	O0237	Three Gods	Chen Yin-huei	80 x 100 cm	1967	Oil on Canvas
7	O0604	Hometown Far Away	Chu Wei-bor	47 x 33 cm	1959	Oil on Canvas
8	O0630	Yellow Fruit	Chen Yin-huei	63.7 x 89.3 cm	1968	Oil on Canvas
9	O0043	Fish Shop	Liu Chi-hsiang	117 x 91 cm	1940	Oil on Canvas
10	O0304	The Night Shade	Ho Chao-chu	78 x 144 cm	1965	Oil on Canvas
11	O0305	Chiufen	Ho Chao-chu	114.5 x 88 cm	1966	Oil on Canvas
12	O0357	The Virgins	Ho Te-lai	72.5 x 60.5 cm	1920	Oil on Canvas
13	O0359	Japan	Ho Te-lai	130 x 194 cm	1964	Oil on Canvas
14	O0429	Water Lilies	Liao Chi-chun	71.8 x 90.2 cm	1948	Oil on Canvas
15	O0430	Courtyard	Liao Chi-chun	70.6 x 89.7 cm	1958	Oil on Canvas
16	O0486	Monterrey Park	Yen Shui-long	73 x 90 cm	1931	Oil on Canvas
17	O0488	Scenery at Yeh-Liu	Chen Hui-kun	97 x 130 cm	1931	Oil on Canvas
18	油 119	Starry Night	Ho Te-lai	194 x 130 cm	1961-76	Oil on Panel
19	P0010	Day and Night #70	Chen Ting-shi	132 x 277 cm	1981	Woodcut

Item Number	Call Number	Title	Artist	Size	Date	Media
20	P0216	Original Position (III)	Lee Shi-chi	43.5 x 43.5 cm (x 10)	1968	Serigraph
21	I0119	Modelled after a Sung Snow Scene	Fu Juan-fu	45 x 47 cm	1961	Ink and Color on Paper
22	I0404	Indigenous Flowers of Taiwan	GOBARA Koto	21.7 x 18.7 cm (x 9)	1920-25	Ink and Color on Paper
23	O0658	Spring Lantern	Chin Sung	53.5 x 78.5 cm	1960	Oil on Paper
24	P0059	Festival of the Sun	Liao Shiou-ping	66 x 52 cm	1969	Etching
25	W0212	Night Market	Yang Qi-dong	75.5 x 109 cm	1987	Watercolor on Paper
26	W0209	Liu-Chuan Serenade	Yang Qi-dong	39.4 x 54.8 cm	1967	Watercolor on Paper
27	W0208	Dawn Light	Yang Qi-dong	38.7 × 53.5 cm	1967	Watercolor on Paper
28	W0207	Dusk	Yang Qi-dong	78.8 × 108.6 cm	1966	Watercolor on Paper
29	W0210	Boats at the Shore	Yang Qi-dong	79 × 108.8 cm	1982	Watercolor on Paper

**Collections
exchange**

Number	Loan Institute	Title	Loan Date	Return Date
100-01	Exhibition Department of the THE MUSEUM	Eye of the Times – Centennial Images of Taiwan	100.3.21	100.6.27
100-02	Exhibition Department of the THE MUSEUM	10 Years On: Liao Chi-Chun Oil Painting Awards	100.4.16	100.6.12
100-03	Taichung city seaport art center	Celebrating the 101 Birth Day of the ROC: Oil Paintings Exhibition of Chen Yin-Huei	100.4.23	100.6.12
100-04	Exhibition Department of the THE MUSEUM	The Struggle between Space and Sentiment: Read Lee	100.7.29	100.9.25
100-05	National Taiwan Museum of Fine Arts	The Modernist Wave – Taiwan Art in the 1950s and 1960s	100.8.18	100.9.22
100-06	Exhibition Department of the THE MUSEUM	Night & Day – Exploring Arts Exhibition	100.8.24	100.11.27
100-07	National Taiwan Museum of Fine Arts	Steadfast Nobility: Commemorative Exhibition of Professor Chen Houei-Kuen	100.9.8	100.11.22
100-08	Fukuka Asian Art Museum	Modern Asian Artist VI-Composite Tradition: Photographs of Long Chinshan	100.9.26	100.12.31
100-09	Kaohsiung Museum of Fine Arts	The Earnest Hometown: Chen Cheng-po Memorial Exhibition	100.10.12	101.1.5
100-10	Narional Science Council	A Century of the Humanities in Taiwan	100.11.22	101.1.8
100-11	Exhibition Department of the THE MUSEUM	The Public Spirit · Beauty in the Making – Shui-Long Yen	100.11.23	101.2.29
100-12	Kuandu Museum of Fine Arts	One Piece Room 【 A Salute To Szeto Keung 】	100.11.1	100.12.15

Visitor Statistics

Month	Adult ticket	Concession	Group ticket	Free entrance	Special admission	Total
January	Admission is free except for tickets to the Elsewhere: Paul Gauguin exhibition.			125,953	46,921	172,874
February	Admission is free except for tickets to the Elsewhere: Paul Gauguin exhibition.			190,185	89,796	279,981
March	Admission is free except for tickets to the Elsewhere: Paul Gauguin exhibition.			166,338	39,721	206,059
April	Admission is free except for tickets to the Elsewhere: Paul Gauguin exhibition.			263,276	67,313	330,589
May	Admission is free except for tickets to the Elsewhere: Paul Gauguin exhibition.			40,696	80,938	121,634
June	3,970	984	216	17,831	0	63,603
July	12,964	4,732	204	11,105	0	29,005
August	11,919	5,285	322	12,728	0	30,254
September	11,207	4,481	404	8,508	0	24,600
October	4,368	1,582	247	13,290	0	19,487
November	9,515	4,364	488	20,320	0	34,687
December	8,041	3,661	438	18,978	0	31,118
Total	61,984	25,089	2,319	889,208	324,689	1,343,891

Programs Statistics

Category	Lecture		Art tours		Art talks		Annual Festival		Art Express	
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 times	Number of participants
1	3	854	2	222	0	0	0	0	1	73
2	2	512	1	100	0	0	0	0	1	50
3	2	325	5	492	0	0	1	1,000	3	84
4	5	1,387	3	311	0	0	1	500	4	103
5	3	838	2	215	1	245	0	0	3	96
6	1	336	0	0	1	268	0	0	1	52
7	3	673	4	332	0	0	0	0	4	154
8	6	1,525	3	219	1	250	0	0	4	175
9	3	485	5	339	1	350	0	0	2	96
10	6	1,010	2	105	1	350	0	0	1	25
11	1	288	2	207	1	130	0	0	2	60
12	0	0	3	188	5	1,270	1	300	2	132
total	35	8,233	32	2,730	11	2,863	3	1,800	28	1,100

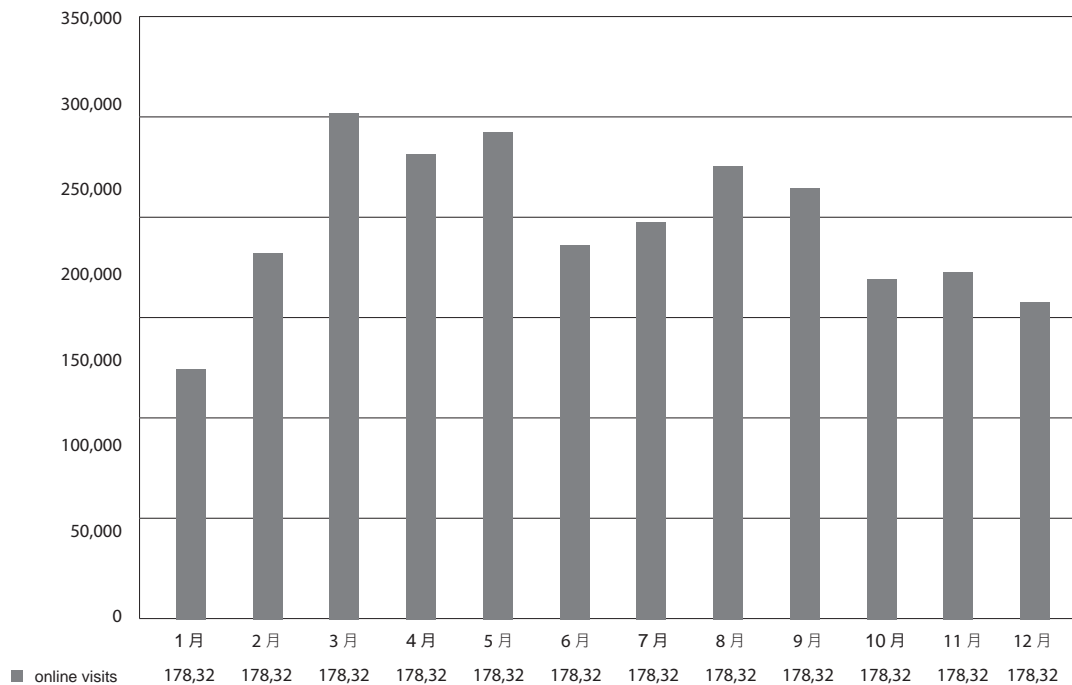
Category	Family Program		Space 209		Saturday Event in total		TFAM Night		Library
Numbers Month	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of participants
1	55	1,634	8	4,494	4	2,492	0	0	1,224
2	42	1,334	6	1,956	4	6,948	1	50	1,165
3	11	981	6	2,943	5	5,161	2	280	1,524
4	43	1,212	9	2,839	5	6,425	2	320	1,579
5	47	1,800	9	1,898	4	2,660	2	300	1,172
6	0	0	2	651	5	3,565	2	520	1,143
7	34	991	0	0	5	2,112	2	480	1,270
8	31	1,075	0	0	4	2,034	2	550	1,303
9	40	909	0	0	5	2,448	2	440	1,351
10	54	1,467	0	0	4	1,004	2	580	1,059
11	44	1,418	0	0	4	1,300	2	425	1,128
12	34	779	3	255	5	1,215	0	0	1,014
total	435	13,600	43	15,036	54	37,364	19	3,945	14,932

Category	Actual Guided Tour (By reservation/ fixed schedule)		Audio Tour Guide		Art Education In- Depth		Principal's Day		Borough Warden's Day	
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 times	Number of participants
1	225	7,544	1	7,477	19	606	0	0	0	0
2	92	3,445	1	16,506	0	0	0	0	0	0
3	250	9,326	1	14,579	69	2,110	1	108	0	0
4	293	11,462	1	26,590	60	2,082	0	0	1	115
5	316	11,677	1	30,491	73	2,330	0	0	0	0
6	75	2,274	1	12,408	0	0	0	0	0	0
7	79	2,873	0	0	0	0	0	0	0	0
8	82	3,066	0	0	0	0	0	0	0	0
9	147	5,726	0	0	49	2,029	0	0	0	0
10	164	5,287	0	0	72	3,082	0	0	0	0
11	159	5,816	0	0	67	2,717	0	0	0	0
12	201	6,345	0	0	94	3,319	0	0	0	0
total	2,083	74,841	6	108,051	503	18,275	1	108	1	115

Category	Teacher's Day		Volunteer Team Happiness Plan		Exploring arts exhibition	Foreign Visitors
Numbers Month	Number of times	Number of participants	Number of times	Number of participants	Number of participants	Number of visitor
1	1	143	1	20	24,175	1,042
2	2	65	1	24	21,959	1,303
3	1	97	1	39	18,724	1,550
4	1	23	1	28	25,075	1,341
5	0	0	0	0	14,889	778
6	0	0	0	0	0	787
7	0	0	0	0	0	497
8	1	82	1	20	1,557	626
9	1	18	0	0	15,252	803
10	0	0	1	27	16,697	609
11	2	73	2	60	12,899	1,093
12	1	25	0	0	0	1,323
total	10	526	8	218	151,227	11,752

Website Traffic

Monthly Trends in 2011



2011.1.1-12.31 TFAM.museum Total number of Online Visits: 2,954,719

Sponsorship

- Chunghwa Telecom and TSMC Education and Culture Foundation sponsored Monet Garden.
- Australian Commerce and Industry Office sponsored Architecture for Place-Thinking Drawing/ Working Drawing.
- Taipei Culture Foundation sponsored Ten Years On: Liao Chi-Chun Oil Painting Awards.
- British Council sponsored Super Contemporary – Designed in London.
- La France à Taiwan sponsored Entre-Temps: The Narrative Artist.
- Yeh Rong Jai Culture & Art Foundation sponsored Ai Weiwei – Absent.
- Ministry of Foreign Affairs, Ministry of Culture, Taipei City Government and Taipei City Department of Cultural Affairs co-supported The Heard and the Unheard - Soundscape Taiwan at the 54th Venice Biennale.

International Exchanges

- 1.05 Gansu Province Art Institute President Ma Guojun visited the museum.
- 1.10 Kuroda Raiji, curator at Fukuoka Asian Art Museum, visited the museum.
- 1.14 Shang Taixing, chief of the Art and PE Section, Chaoyang District Education Commission (Beijing), visited the museum.
- 2.15 MoMA Director Glenn Lowry, Deputy Director Peter Reed, Deputy Director Ramona Bannayan, and International Program Director Jay A. Levenson visited the museum.
- 2.17 Dalian Administration of Culture, Radio, Film & TV Director Wang Xinghang visited the museum.
- 2.22 Wife of Busan Mayor Hur Nam-sik visited the museum.
- 3.24 Hou Xianghua, director of the Hong Kong and Macau Office of the Chinese Ministry of Culture, visited the museum.
- 3.25 Charles JEAN-JACQUES, director of the Office of Insurance, Labour Accidents, Sickness and Maternity (OFATMA) under the Haitian Ministry of Social Affairs and Labour, visited the museum.
- 4.18 Zhejiang Museum Director Chen Hao and Provincial Culture Department Vice Director Yang Yueguang visited the museum.
- 4.21 Beijing Cultural and Creative Industries Exchange Group led by Zhang Xiao, vice director of Beijing Bureau of Culture, visited the museum.
- 4.28 Deputy editor-in-chief of Beijing People's Broadcasting Station visited the museum.
- 5.04 Dalia Levin, Director of Herzliya Museum in Israel, visited the museum.
- 5.18 A group representing the Chinese University of Hong Kong visited the museum.
- 6.07 National Art Museum of China Deputy Director Xie Xiaofan visited the museum.
- 7.10 Mori Art Museum Director Nanjo Fumio visited the museum.
- 7.29 National Museum of China Vice Director Du Haijiang visited the museum.
- 8.11 Director of Tokyo Fuji Art Museum Yoshida Hiroshi visited the museum.
- 8.24 Melissa Chiu, director of the Asia Society Museum in New York; Danielle Rice, executive director of the Delaware Art Museum; and Suzanne Delehanty, director of Jane Voorhees Zimmerli Art Museum at Rutgers University, visited the museum.
- 9.28 Goethe-Institut Taipei Director Markus Wernhard and German artist Julian Rosefeldt visited the museum.
- 9.30 American Institute in Taiwan Cultural Affairs Officer Ryan Roberts visited the museum.
- 9.18 Sciences-Po Research Fellow Xavier Darcos visited the museum.
- 10.6 Vitra Design Museum Director Alexander von Vegesack visited the museum.
- 11.1 CAMAC Director Jean-Yves Coffre; La Maison Laurentine Director Pierre Bongiovanni; and Tate Museum Head of International Initiatives Judith Nesbitt visited the museum.
- 11.16 Mitsubishi Ichigokan Museum Director Akiya Takahashi and Tokyo Station Gallery Director Tomito Akira visit TFAM.
- 11.24 The president of Centre Pompidou visited the museum.
- 11.29 Yasmin Lee Arpon, editor-in-chief of Asia News Network in Thailand, tours the museum.

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