

北美館

TAIPEI
FINE ARTS
MUSEUM

2012

Annual Report

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序文

北美館自開館以來，持續在藝術專業領域耕耘，累積了許多成果與經驗，2012 年亦是成果豐碩的一年，共推出 22 項展覽，有 7 項國際展、5 項當代策劃展、6 項申請展、1 項競賽展、2 項典藏展以及 1 項雙年展。其中「現代怪獸／想像的死而復生——2012 臺北雙年展」、「臺灣當代・玩古喻今」、「行過江南——陳澄波藝術探索歷程」及「尤利安・羅斯費爾德『製造一世界』」獲得「藝術家雜誌社」票選活動之「2012 十大公辦好展覽」殊榮。另還有《發燒的雙年展——政治／美學／機制的代言》、《心與手三部曲——奚淞畫展》與《時代之眼——臺灣百年身影》自 6000 多種參選出版品中脫穎而出榮獲「第四屆國家出版獎」。

多年來，本館藉由籌辦大型國內藝術展覽與國際展覽，兼顧在地藝術發展之研究與國際當代藝術潮流之引介。在 2012 年精采多樣的展覽中，深具國際藝術交流意義的國際展部份有：「大破設計・物件的現代生活」、「一生萬——王懷慶藝術展」、「尤利安・羅斯費爾德——製造世界」、「移動中的邊界——跨文化對話」、「四不像——兩岸四地藝術交流計畫」、「相約臺北——上海油畫雕塑作品展」及「味象——當代嶺南寫意狀態」等展覽。國內展部份有「臺灣當代・玩古喻今」與「非形之形→臺灣抽象藝術」兩項主題展。此外，針對在臺灣現當代藝術的脈絡下，具備指標性、開創性的重要創作者，特別策辦的回顧展有陳澄波、陳世明、黃銘昌等 3 位藝術家的展覽。本年度持續推出國內優秀藝術家的個展則有莊家勝 + 柯偉國 + 王午三人聯展、黃東昇、牛俊強、陳文祺、徐瑞憲、沈昭良等 6 項展覽。特別一提，「2012 臺北雙年展」，由安森・法蘭克策劃，邀請國內外藝術家參展，主題「現代怪獸／想像的死而復生」，旨在透過亞洲觀點，反映現代性歷史的諸多問題與過程。此展再次創造與國際藝壇的互動與對話，激盪出層次豐富的藝術思考及視野。「臺北美術獎」為臺灣當代藝術具前瞻性指標之競賽獎項之一，「2012 臺北美術獎」首獎由周育正獲得，「優選獎」5 名分別由朱駿騰、莊榮哲、陳雲、黃彥超、劉玗 + 吳思嶽獲得。

推廣教育方面，為提供大眾易於親近的藝術環境，透過各種型態之教育活動，吸引觀眾來館共享豐富藝術資源，本館配合展覽推出例如育藝深遠、親子活動、兒童夏令營、校長日、教師日、里長日、藝術家對談等各項延伸教育活動，並持續設計各式學習單、學習手冊、工作坊及學習活動，為民眾提供深度賞析展覽作品與藝術教育之機會；「周六星光夜」結合表演藝術與美術，包含戲劇及舞蹈等多種形式跨界合作演出，邀請民眾共度充滿藝術氣息的週末夜；「藝術介入社區」以主動的態度走出美術館，將藝術帶入社區，與社區共享藝術資源。

軟硬體方面，因應網際網路的蓬勃發展，2012 年 7 月本館正式推出 APP 手機應用程式，打造一個雲端北美館，使用者可藉由手機應用程式得知本館各類最新訊息、觀看線上影片及語音導覽等便利的服務。另外，兒童藝術教育中心於 2012 年底完成空間規劃後於 12 月 27 日正式開工，主要以「館中館」的形式，打造專屬兒童的教育基地，做為創作、學習、活動的美術空間，期許未來成為帶領國內兒童藝術教育發展趨勢的專業藝術教育中心。

這一年，全館同仁的汗水點滴都為專業而盡心付出，讓北美館在各方面都有亮麗的成績。展望未來，更應體認在全球城市競爭力表現的新時代，知識經濟的累積、創意人才的聚集與城市內外活絡連結的重要性；期許北美館在此新思惟下再創造新的溝通平臺與能量聚集方式，亦期待各界能持續與北美館聯結，在未來建立跨界的、更全方位的文化願景。

臺北市立美術館館長 黃海鳴

Preface

TFAM has accomplished a great deal over the past 29 years, harnessing its curatorial expertise to initiate a dialogue between art and the masses. The program for 2012, including 7 international exhibitions, 5 contemporary art exhibitions, 6 exhibitions by submission, 1 of contest-winning artwork, 2 of works in the permanent collection and 1 biennial, proved to be just as impressive as its predecessors. Four of the exhibitions – *Modern Monsters / Death and Life of Fiction – TB2012*; *Time Games: Contemporary Appropriations of the Past*; *Journey through Jiangnan: A Pivotal Moment in Chen Cheng-Po's Artistic Quest*; and *Julian Rosefeldt World-Making Film and Photo Works* – made *Artist* magazine's ranking of the Ten Best Publicly-funded Exhibitions of 2012. And three of TFAM's publications – *Biennale Fever*, *Heart and Hand: The Paintings of Shi Song*, and *Eye of the Times – Centennial Images of Taiwan* – were selected out of more than 6,000 entries to receive the 4th National Publication Award.

TFAM highlights international and local art trends in equal measure, each year hosting a select number of touring exhibitions for an exclusive peek at the international scene, while organizing several in-house exhibitions showcasing the works of local artists. The international lineup for 2012 included *DESTROY Design – Modern Living*; *One to All: The Art of Wang Huaiqing*; *Julian Rosefeldt. World-making. Film and Photo Works 2001-2011*; *Boundaries on the Move, a Cross-Cultural Dialogue*; *It Takes Four Sorts– Cross-Strait-Four-Region Artistic Exchange Project*; *Meet Taipei – Shanghai Oil and Sculpture Exhibition*; and *Relish the Essence – Contemporary Lingnan Painting. Representing Taiwan were Time Games: Contemporary Appropriations of the Past and Formless Form – Taiwanese Abstract Art*, and, as part of TFAM's mission to flesh out the chronology of modern/contemporary art, retrospectives of artists Chen Cheng-po, Chen Shu-ming and Huang Ming-chang. Taiwanese artists Huang Tung-shen, Niu Chun-chiang, Chen Wen-chi, Shyu Ruey Shiann and Shen Chao-liang were each granted solo exhibitions; the works of Chuang Chia-sheng, Ke Wei-kuo and Wang Wu were shown in a joint exhibition. Of special note was the curator for TB2012, Anselm Franke, who, from a uniquely Asian perspective, explored the processes influencing how we see history through a modern looking glass, successfully engaging international concerns in a dialogue on issues influencing our past, present and future. The Taipei Fine Arts Awards has become one of the key designators of up-and-coming artists in Taiwan as well as an important sampling of current trends set by emerging artists in Taiwan. The grand prize was awarded to Chou Yu-cheng. Artists Chu Chun-teng, Chuang Jung-che, Chen Yun, Huang Yen-chiao and Liu Yu / Wu Sih-chin were given honorable mention.

In the area of education and promotion, TFAM brought the masses closer to art and gave them an opportunity to utilize the museum's vast array of resources by organizing a number of different educational activities, including Art Education In-Depth, Summer Camp, Principal's Day, Teacher's Day, Borough Warden's Day, and Conversations with the Artists. Worksheets, workbooks, workshops and learning activities in conjunction with scheduled exhibitions remained the core elements in TFAM's mission to educate the public so that they can fully appreciate the works on display. TFAM Nights, our *pièce de résistance*, brought the fine arts and performing arts together on the same stage. Every Saturday the museum presented a night of theatre and dance so that the public could experience art in all of its manifestations. Art Intervention, our community outreach program, brought the artwork of TFAM directly to various community groups and institutions so that they could take full advantage of our extensive art repository.

In sync with rapidly advancing smartphone technology, TFAM launched its own APP in July, officially bringing the museum into the cloud. Android and iOS users can now access information on museum exhibitions, watch videos and listen to audio tours anytime, anywhere. Additionally, construction of the new Children's Art Education Center officially began on December 27, 2012. Designed to be a museum within a museum, the Center will cater specifically to art activities for children, and is expected to spur the development of children's art education all across the island.

Over the past year every member of our team has given their all to ensure the highest standards both in exhibitions and visitor services. Thanks to their hard work and unwavering commitment to the fine arts, TFAM shined bright once again in 2012. Now we must focus on establishing Taipei as a global city by driving the knowledge economy, acting as a magnet for creative talent, and linking different sectors together through various activities. To achieve this we must build a new platform and invent better ways to pool creative talent and resources, adding a completely new dimension to the traditional art museum.

Huang Hai-ming, Director of TFAM

2012 領航計畫專題活動

謝德慶的行為表演藝術

Pilot Program

Tehching Hsieh's Performance

臺北市立美術館
TAIPEI FRINGE ARTS



一 | 館務瞭望

《現在之外－謝德慶生命作品》2月1日臺北國際書展正式推出

1950年出生於臺灣的當代行為藝術家謝德慶，於1974年7月赴美，1978至1999年間在紐約開啟了一系列獨特且受國際矚目的行為表演創作，分別以一年為週期完成了五件「一年期」行為表演作品，以及一個「十三年期」創作藝術但不公開展示的行為計畫。

多年來，謝德慶定居紐約，他生活低調，但其行為表演的嚴苛與奉獻，及其藝術難以捉摸與史詩般特質，備受歐美當代藝術界的推崇。為向國人完整引介這位已被寫入行為表演藝術史，深具影響力的當代藝術家，本館與典藏藝術家庭股份有限公司於2011年5月向原出版單位取得中文版專屬授權出版探討謝德慶創作與藝術最重要的一本著作《現在之外－謝德慶生命作品》，並於2012年臺北國際書展正式介紹給臺灣讀者。

「2012 領航計畫專題活動：謝德慶的行為表演藝術」

本館自2010年開始，每年辦理名為「領航」之國外專家訪問計畫。2012年配合《現在之外－謝德慶生命作品》中文版在臺出版，3月3日（六）規劃了「謝德慶的行為表演藝術」演講，邀請藝術家謝德慶、《現在之外》原書作者亞德里安·希斯菲爾德（Adrian Heathfield）、新加坡當代藝評李永財（Lee Weng Choy），與臺南藝術大學龔卓軍教授等，以發表專題演講以

I | Museum Outlook

Book launch for *Out of Now – The Lifeworks of Tehching Hsieh* held on February 1 at the Taipei International Book Exhibition

Tehching Hsieh went from childhood in Taiwan in the 1950's to life as an artist in New York in the 70's. Between 1978 and 1999, he did a series of one-year performances that quickly captured the attention of a global audience. As part of a long-term project to retreat from the art world, Hsieh did his performance art incognito for thirteen years. Despite keeping a low profile, he is revered among contemporary art circles of Europe and North America for his uncompromising approach to performance art and for the epic and ineffable nature of his work. To give Hsieh's fellow countrymen a proper introduction to this influential artist who has now earned a place in the history of performance art, TFAM and ArtCo in May 2011 acquired the Chinese-language copyright for the definitive book on said artist: *Out of Now – The Lifeworks of Tehching Hsieh*, formally launched at the 2012 Taipei International Book Exhibition.



及綜合座談形式，提供一次對謝德慶及其作品重新閱讀的機會，讓國內觀眾深入瞭解謝德慶及其作品對於行為藝術史之鉅大影響。

陳澄波作品捐贈暨《陳澄波全集》首本新書發表

適值本館展出「行過江南－陳澄波藝術探險歷程」，「陳澄波文化基金會」慷慨捐贈展出作品〈戴著面具的裸女〉，以及基金會所藏靜物畫〈紅與白〉共兩幅油畫作品，並於3月29日在本館大廳舉行捐贈儀式，由郝龍斌市長代表接受陳澄波基金會董事長及陳澄波長子陳重光之捐贈，當日馬英九總統公忙之中特別撥冗親自來館見證捐贈儀式，相關與會貴賓尚有中研院臺灣史研究所謝國興所長、嘉義市長黃敏惠、藝術史學者蕭瓊瑞等人。典禮中陳澄波基金會同時發表《陳澄波全集第三卷·淡彩速寫》一書。此書為《陳澄波全集》出版計畫中的首本發行，由基金會與中央研究院臺灣史研究所共同策畫、成功大學歷史系所蕭瓊瑞教授任總

2012 Pilot Program: Tehching Hsieh's Performance Art Lecture and Symposium

Every year since launching the Pilot Program in 2010, TFAM invites art professionals from all over the world to come to the museum and engage in scholastic exchange. TFAM organized a symposium in conjunction with the Taiwan release of *Out of Now – The Lifeworks of Tehching Hsieh*. Adrian Heathfield, author of said book; Lee Weng Choy, a contemporary art critic based in Singapore; Gong Jow-jiun, professor at Tainan National University of the Arts; and the artist himself were asked to come and speak on related topics, offering a fresh perspective so that people in Taiwan could fully apprehend the influence of Hsieh's work on the evolution of performance art.

Ceremony to donate Chen Cheng-po's oil paintings followed by launch of first album in series of complete works by the artist

On the occasion of *Journey through Jiangnan: A Pivotal Moment in Chen Cheng-po's Artistic Quest*, the Chen Cheng Po Cultural Foundation donated two oil paintings by the artist: *Female Nude Wearing a Mask* a still life titled *Red and White*. A donation ceremony was held in the atrium on March 29. Taipei City Mayor Hau Lung-pin accepted the donation from the foundation and Chen's eldest son Chong-kuang on behalf of the museum. President Ma Ying-jeou took time out of his busy schedule to witness the occasion. Other VIP's in attendance included Hsieh



主編，並由藝術家雜誌社出版發行，完整收錄這位臺灣重要前輩藝術家陳澄波的相關文件史料與畫作圖檔等。

「郭雪湖追思音樂會」向大師致敬

前輩膠彩畫藝術家郭雪湖先生（1908 年出生於臺北大稻埕）於 2012 年 1 月 23 日逝於美國。由於郭雪湖畢生代表作如〈南街殷賑〉、〈圓山附近〉、〈新霽〉等 9 件畫作皆收藏於本館，故於 4 月 15 日（星期日）下午 2 時 30 分至 4 時 30 分於本館樓視聽室舉辦「向大師致敬－郭雪湖（1908-2012）追思會」活動。其家屬委請國立臺灣師範大學音樂系曾道雄教授籌辦「向大師致敬－郭雪湖追思音樂會」，以音樂演出的形式，聊表家族對於這位重要臺灣前輩藝術家的思念，並藉此讓大眾認識郭雪湖先生勤學自學，努力不懈的創作精神、與其讓後人得到啟發與感動、永恆傳遞的藝術價值。

Kuo-hsing, director of the Institute of Taiwan History, Academia Sinica; Huang Ming-hui, mayor of Chiayi; and historian Hsiao Chong-ray. During the ceremony the foundation also launched an album of Chen's watercolors. The first in a series of complete works by the artist, the album was researched and compiled by Chen Cheng Po Cultural Foundation and Institute of Taiwan History, Academia Sinica; edited by NCKU Department of History Professor Hsiao Chong-ray; and printed and distributed by Artist Publishing Co. The book extensively catalogues the watercolor sketches by this distinguished Taiwanese artist, as well as historical documents related to his work.

Memorial concert salutes the late Kuo Hsueh-hu

Kuo Hsueh-hu, a famous gouache painter born in Taipei in 1908, passed away at his residence in the US on January 23, 2012. Nine of Kuo's signature works, including *Festival on South Street*, *Scenery Near Yuan-Shan*, and *After a Rain* are in TFAM's permanent collection. To pay our respects, TFAM held a memorial service for the artist in the A/V lecture room on (Sunday) April 15, from 2:30 to 4:30pm. As part of the event, Kuo's relatives asked Professor Tseng Dau-hsiong from NTNU Department of Music to perform a musical piece in honor of the late Kuo so that the public may better appreciate the artist's tenacity and never-ending pursuit of knowledge, inspiring and motivating the next generation of artists while perpetuating the value of fine art.

臺灣當代藝術首次在中東現身，臺灣—以色列的跨文化對話

本館於以色列特拉維夫 (Tel Aviv) 赫茲里亞當代美術館 (Herzliya Museum of Contemporary Art) 舉辦「移動中的邊界：跨文化對話」展覽 (2012/05/18 - 2012/08/11)。本交流展覽為臺、以兩國共同籌畫，為臺灣當代藝術家首次於中東地區進行的大型策劃展。從臺灣與以色列所面臨的社會、政經議題出發，探討高科技及全球化下，個人面對益發複雜的身分認同、區域與國家之邊界、社會經濟、新住民等複雜之議題。

四不像－兩岸四地藝術交流計畫，觀察跨地域的藝術樣貌

自 2008 年起每年進行「兩岸四地藝術交流計畫」，以藝術為媒介，經由交流機制設定不同主題、方式連結大陸港澳臺四地策展人與藝術家，聚集各自獨特的地域性格以及個體自主開放的藝術能量，觀察其共同性與差異性。2012 年命題為「四不像」，主策展人馮博一以此隱喻兩岸四地不同的地緣政治與文化藝術發展現況。本展由四位策展人主責其下四個單元的異地規劃，分別是香港策展人陳育強負責大陸單元、臺灣策展人張晴文負責香港單元、澳門朱焯信策展人負責臺灣單元、大陸林帆負責澳門單元，圍繞著交流的概念，挑選 3－4 位年輕藝術家，各自發展不同單元展。臺北展期為 2012 / 05 / 19－2012 / 07 / 15。

Taiwanese contemporary art makes first appearance in the Middle East – the Taiwan-Israel cross-cultural dialogue

TFAM and the Herzliya Museum of Contemporary Art engaged in an international exchange titled *Boundaries on the Move: A Cross-Culture Dialogue*, from May 18 to August 11, 2012. This was the first time the work of contemporary Taiwanese artists appeared in a large-scale exhibition in the Middle East. Working within a socio-political context, the exhibitions explored the complex issues of identity, national and regional borders, socioeconomic changes and new inhabitants within a society under the influence of technology and globalization.

It Takes Four Sorts – Cross-Strait Four Region Artistic Exchange Project

Every year since 2008, TFAM has coordinated an exchange among artists from the four regions of China, Macao, Hong Kong and Taiwan. Using art as a medium of exchange, works from these four regions are brought together to highlight their similarities and differences – regional and otherwise – and to give full expression to the individuality of each participating artist. For the 2012 exchange, four curators were assigned to a region other than their own. Chan Yuk Keung from Hong Kong was assigned to the China section; Taiwan-based Chang Ching-wen



建立跨界的、更全方位的北美館，黃海鳴就任本館第七任館長

本館館長一職自 2011 年 07 月 31 日原吳光庭館長借調期滿，歸建母校淡江大學，先後由副館長劉明興，以及臺北市文獻委員會執行秘書翁誌聰兼任代理。2012 年 07 月 02 日新任館長黃海鳴正式就職上任。黃海鳴館長於佈達典禮致詞中，特別強調在全球城市競爭力表現的新時代，知識經濟的累積、創意人才的聚集與城市內外活絡聯結的重要性；期許北美館在此新思維下重新創造新的溝通平臺與能量聚集方式，期待各界能持續與北美館聯結，在未來建立跨界的、更全方位的文化願景。

TFAM APP 智慧啟用，邁向雲端北美館

2012 年 7 月本館正式推出 APP 手機應用程式，以北美館英文縮寫 TFAM (Taipei Fine Arts Museum) 為名，同時於 iPhone 以及 Android 智慧型手機作業系統上架，免費下載，不受時間、地點限制，只須手機連上網路，即可隨時使用 TFAM APP，打造一個雲端北美館。使用者藉由該手機應用程式得知本館最新展覽、活動訊息、觀看線上影片及語音導覽，以及瀏覽本館典藏與近期新書快訊，並可享用衛星導航、主題拍照等便利服務，展開豐富的多媒體之旅。

was assigned to Hong Kong; Macau native James Chu was responsible for the Taiwan exhibit; and China-based Lin Fan curated the artwork from Macau. Each curator selected three to four artists for their respective regions, shown at TFAM in separate exhibits from May 19 to July 15.

Establishing a well-rounded, multidimensional museum – Huang Hai-ming appointed 7th Director of TFAM

Upon completing his term as director of TFAM on July 31, 2011, Wu Kwang-tyng went to Tamkang University to teach in the Department of Architecture. Deputy Director Liu Ming-hsing assumed the position of acting director for a brief period, followed by Taipei City Archives Executive Secretary Weng Chih-tsung. Huang Hai-ming took up the post of museum director on July 2, 2012. During his inauguration speech, Huang stressed the pivotal role of the art museum in establishing Taipei as a global city by driving the knowledge economy, acting as a magnet for creative talent, and linking different sectors together through various activities. Huang hopes that TFAM can create a new communication platform based on the above, and find new and better ways to pool creative talent and resources. Huang also hopes that all sectors will continue to work closely with the museum to create a multi-dimensional space with boundless cultural horizons.



臺北、上海雙城交流，舉辦「相約臺北 — 上海油畫雕塑作品展」

繼 2009 年 10 月臺北與上海共同舉辦雙城交流後，2012 年 7 月起為促進兩岸城市文化交流，臺北市文化局與上海文化聯誼會合作辦理的「第二屆海派文化藝術節·上海視覺藝術展」，展出共分三個主題，分別是：「相約臺北—上海油畫雕塑展」（臺北市立美術館展出）、「上海舊影新景影像展」（臺灣博物館展出），以及「上海現代民間繪畫聯展」（國父紀念館展出）。其中本館展出的「相約臺北—上海油畫雕塑展」，展期自 7 月 28 日至 9 月 16 日，共計 39,065 參觀人次。

想像的死而復生，架構 2012 臺北雙年展

2012 臺北雙年展以「現代怪獸 / 想像的死而復生」為主題，闡述現代化過程中的怪獸性美學意象。策展人安森·法蘭克（Anselm Franke）汲取臺灣文學史學家王德威的著作《歷史與怪獸》

Launch of TFAM APP takes museum to the cloud

TFAM officially launched their new mobile phone APP in July 2012. Aptly named TFAM, the free APP was released on the iPhone and Android markets simultaneously. With a working smartphone and a wireless internet connection the only requirements, users can access information on museum exhibitions and events anytime, anywhere. With TFAM now in the cloud, APP users may also watch videos, listen to audio tours, and browse information on new book releases and upcoming exhibitions. The APP also comes with other services such as GPS and themed snapshots to make your journey a thoroughly multimedia experience.

Taipei-Shanghai exchange culminates in *Meet Taipei: Shanghai Oil Painting & Sculpture Exhibition*

Taipei and Shanghai organized their first artistic exchange in October 2009. To further stimulate cultural exchange between cities across the Taiwan Strait, beginning in July 2012 the Taipei City Government Department of Cultural Affairs and the Shanghai Cultural Association presented a series of exhibitions in Taipei showcasing the visual arts of Shanghai: *Meet Taipei: Shanghai Oil Painting & Sculpture Exhibition* (TFAM); *History and Modernity – Shanghai Historical Images Exhibition* (National Taiwan Museum); and the *Shanghai Modern Folk Painting*



中的中國古代惡獸「檮杌」意象，反思歷史與想像事物之間的關聯。怪獸在此被當作虛構的、中間狀態形象，某種表徵式的反照鏡，得以看見過去與未來，並進一步參與歷史線上推進。此展除臺北市立美術館為主要展場外，並延伸到鄰近的士林紙廠。另外透過東南亞地區與世界各地共同策展人的合作，「2012 臺北雙年展」的架構下有一系列想像的微型美術館，投射出推測的歷史與未來的可能性。

第 55 屆威尼斯雙年展臺灣館首度採取公開徵件方式辦理，「這不是一座臺灣館」案脫穎獲選

2013「第 55 屆威尼斯雙年展臺灣館」展覽首度以公開徵件方式徵求展覽提案，共徵得六件提案參與評選，評審團由臺灣策展人林平、王嘉驥、徐文瑞、張芳薇與斯洛維尼亞盧比亞那當代藝術館館長仁卡·帕朵維尼克（Zdenka Badovinac）組成。最後由呂岱如的「這不是一座臺灣館」展覽提案獲選出任第 55 屆威尼斯雙年展臺灣館策展人，參展藝術家包括許家維、白伯恩（Bernd Behr）與凱特里娜·色達（Kate ina Šedá）。本案獲得評審團青睞之主因是，藉此命題為臺灣館提出了新的省思與想像，並且敏銳地考察臺灣館於威尼斯雙年展的整體效力。

Joint Exhibition at Sun Yat-sen Memorial Hall. TFAM hosted Meet Taipei: Shanghai Oil Painting & Sculpture Exhibition from July 28 to September 16, with a total visitor count of 39,065.

The Death and Life of Fiction – Building the 2012 Taipei Biennial

The 2012 Taipei Biennial – *Modern Monsters / Death and Life of Fiction* – is an exposition of the ogre and its increasing value as a signifier in the process of modernization. Curator Anselm Franke drew inspiration from "Taowu", an ancient Chinese monster traced by literary historian David Wang in his book *The Monster that is History*. The monster is the fictional representation of that which escapes history, like a rear-view mirror or intermediate state that allows one to see the past, present and future in perspective. In addition to the galleries at TFAM, a section of the biennial was also shown in the Shilin Paper Mill. As part of a collaboration with curators based in Southeast Asia and other locations around the world, the biennial included a mini-museum projecting past predictions and future possibilities.



「威尼斯雙年展臺灣館」公共論壇 12 月 9 日舉行

2013 年「威尼斯雙年展臺灣館」公開徵件評選結果發布後，備受藝術界關切與討論，為回應各界關注，本館於 2012 年 12 月 9 日下午假本館地下樓圖書室舉行「2013 威尼斯雙年展臺灣館 / 討論會」，由館長黃海鳴主持，藝術各界包括學者林志明、龔卓軍、藝評陳泰松、藝術家陳建北、湯皇珍、以及視覺藝術聯盟、臺北市藝術工作者職業工會代表等人出席，就有關辦理威尼斯雙年展臺灣館的定位與階段性策略、辦理機制，以及雙年展辦公室做為平臺架構等相關議題進行熱烈討論。

本館 3 項出版品榮獲「第四屆國家出版獎」

由文化部主辦之「第四屆國家出版獎」，總共有 6000 多種出版品參選，經行政院研考會邀集

TFAM sets precedent by holding open call for the Taiwan Pavilion at the 55th Venice Biennale

Entries for the Taiwan Pavilion at the 55th Venice Biennale were taken by open call, marking another first in the history of TFAM. A total of six entries were considered for the pavilion. Curators Lin Ping, Jason Wang, Hsu Manray and Chang Fang-wei; and Zdenka Badovinac, director of the Museum of Modern Art in Slovenia, comprised the panel of judges, who selected a proposal from Esther Lu titled *This is not a Taiwan Pavilion*. Participating artists included Hsu Chia-wei, Bernd Behr and Kate ina Šedá. The judges were especially taken by the theme of Hsu's proposal, which pushed the boundaries of the event and gave the pavilion a new dimension in which to imagine and reflect on the self while placing the overall significance of the pavilion under scrutiny.

Public forum held on December 09 to discuss Taiwan Pavilion at the Venice Biennale

Local art circles reacted strongly to the announcement of the entry selected for the Taiwan Pavilion at the 2013 Venice Biennale. To address their concerns, TFAM held a forum in the lower-level library on December 9, 2012, presided over by Museum Director Huang Hai-ming. Art scholars Lin Chih-ming and Kung Cho-chun; art critic Chen Tai-song; artists Chen Chien-pei, Tang Huang-chen; and representatives of the Association of the Visual Arts in Taiwan and the Taipei Creative Industry Vocational Association took part in the event and led heated discussions on positioning, phased strategy, administrative procedure, and the role of the Biennale Office as a platform.



學者專家組成之評獎委員會進行評獎，得獎機關及作品計有 69 件，本館有 3 項出版品獲獎，分別是獲得佳作的《發燒的雙年展—政治／美學／機制的代言》以及獲得入選獎的《心與手三部曲—奚淞畫展》與《時代之眼—臺灣百年身影》。

本館 4 項展覽獲得「2012 十大公辦好展覽」殊榮

由「藝術家雜誌社」舉辦，由國內美術相關專業人士與從業人員票選之「2012 十大公辦好展覽」活動，本館共有 4 項展覽入選，分別是：第二名的「現代怪獸／想像的死而復生—2012 臺北雙年展」；第五名的「臺灣當代·玩古喻今」；第六名的「行過江南—陳澄波藝術探索歷程」；第九名的「尤利安·羅斯費爾德『製造—世界』」。

4th National Publication Award bestowed on 3 TFAM publications

More than 6,000 publications were considered for the Ministry of Culture's 4th National Publication Award. The 69 awardees, including three published by TFAM, were nominated by a panel of academics and specialists appointed by the Research, Development and Evaluation Commission, Executive Yuan. *Biennale Fever* was given Honorable Mention. *Heart and Hand: The Paintings of Shi Song* and *Eye of the Times – Centennial Images of Taiwan* were given the Judges' Award.

TFAM presents four of the Ten Best Publicly-funded Exhibitions of 2012

The Ten Best Publicly-funded Exhibitions is an annual ranking by *Artist* magazine based on a tally of votes entered by professionals working in art-related enterprises. Four of TFAM's exhibitions made the ranking for 2012: *Modern Monsters / Death and Life of Fiction* (2nd); *Time Games: Contemporary Appropriations of the Past* (5th); *Journey through Jiangnan: A Pivotal Moment in Chen Cheng-Po's Artistic Quest* (6th); and *Julian Rosefeldt World-Making Film and Photo Works* (9th).



II | Accomplishments

[1] Exhibition & Display

TFAM held 22 exhibitions in 2012: 7 touring exhibitions, 5 contemporary art exhibitions (conceived and organized by TFAM), 6 exhibitions by submission, 1 exhibition of contest-winning artwork, 2 exhibitions of works in the permanent collection, and 1 biennial.

Touring exhibitions: A probe into the definition of art and design, *DESTROY Design – Modern Living* showcased pieces from the collection of FRAC Nord-Pas de Calais. On display at *One to All :the Art of Wang Huaiqing* was a selection of oil paintings by said artist, whose works are imbued with the spirit of the brushstroke and Eastern philosophy. Wang also works through the medium of sculpture to reinterpret space as counterpoint to the void. The exhibition *Julian Rosefeldt. World-making. Film and Photo Works 2001-2011* was an overview of Rosefeldt's seminal work from 2001 to 2011, including six video installations and 19 photographs. *Boundaries on the Move, a Cross-Cultural Dialogue* explored the topics of identity, national borders and new inhabitants in places under the

二 | 業務成果

[一] 展覽・呈現 2012 年本館推出 22 項展覽，其中有 7 項國際展、5 項當代策劃展、6 項申請展、1 項競賽展、2 項典藏展以及 1 項雙年展。

國際展部份：「大破設計・物件的現代生活」，展出法國北加萊當代藝術基金會探究設計與藝術定義的作品收藏展。「一生萬：王懷慶藝術展」展出王懷慶先生的油畫創作，其作品廣納筆墨精神與東方哲思，嘗試以雕塑物件詮釋空間的虛實對位。「尤利安・羅斯費爾德－製造世界」為德國藝術家尤利安・羅斯費爾德首度於亞洲舉行的大型個展，內容為 2001 至 2011 年間重要的 6 件影像裝置及 19 件攝影作品。「移動中的邊界：跨文化對話」透過 20 位臺灣、以色列、中東藝術家跨文化的對話，探討高科技與全球化下個人身分認同、國家的邊界與新住民等議題。「四不像－兩岸四地藝術交流計畫 (2012)」由臺灣、中國、香港、澳門 5 位當代藝術策展人，各自挑選兩岸四地 3、4 位與自己不同地域且近年活躍藝壇的年輕藝術家策劃展覽。「相約臺北－上海油畫雕塑作品展」，展出 21 位上海藝術家的 24 組 33 件作品。「味象－當代嶺南寫意狀態」展出廣東美術館精選的 14 位藝術家 56 件當代書畫作品。

國內展部份：舉辦「臺灣當代・玩古喻今」與「非形之形→臺灣抽象藝術」兩項主題展。「臺灣當代・玩古喻今」呈現 1990 年代以來，23 位臺灣當代藝術家從在地的歷史文化脈絡，及個人的生命經驗中出發，透過過去的「經典」之作而再創新作。「非形之形→臺灣抽象藝術」邀請臺灣各個世代抽象藝術家 30 餘位，計有近 70 件作品，展現自由豐盛的視覺隱喻以及非形之形的精神性。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，特別策劃辦理其回顧展，2012 年共推出陳澄波、陳世明、黃銘昌等 3 位重要藝術家的展出。

influence of rapidly advancing technology and globalization by way of a cross-cultural dialogue between twenty artists from Taiwan, Israel and the Middle East. *It Takes Four Sorts—Cross-Strait-Four-Region Artistic Exchange Project* was an assembly of several smaller exhibitions by five curators from Taiwan, Hong Kong, Macau and China, each selecting works by three to four young and up-and-coming artists in a region other than their own. Shanghai artists were placed front and center in *Meet Taipei—Shanghai Oil and Sculpture Exhibition*, comprising 33 works arranged in 24 groups. *Relish the Essence—Contemporary Lingnan Painting* was a selection of the finest works from the collection of Guangdong Museum of Art: 56 contemporary scroll paintings by 14 artists.

Taiwanese art exhibitions: TFAM conceived and organized two themed exhibitions in 2012: *Time Games: Contemporary Appropriations of the Past* and *Formless Form—Taiwanese Abstract Art*. The former exhibited classic recreations by 23 local artists working within the context of Taiwan's unique history and culture and how this has influenced their own growth as individuals. In the latter, nearly 70 works by more than 30 abstract artists from every generation gave full play to the wild spirit of the formless and the freedom of expression afforded by visual metaphor. TFAM continued to flesh out the chronology of modern/contemporary art in Taiwan by organizing retrospectives of seminal artists whose works have had a profound impact on current trends. The featured artists for 2012 were Chen Cheng-po, Chen Shu-ming and Huang Ming-chang.



Every year the museum exhibits the work of Taiwanese artists by way of open call. Artists are invited to submit entries that are then placed into a review and selection process, giving those with superlative skill and creative flair a chance to display their work at TFAM. Huang Tung-shen, Niu Chun-chiang, Chen Wen-chi, Shyu Ruey Shiann and Shen Chao-liang were each granted solo exhibitions. The works of Chuang Chia-sheng, Ke Wei-kuo and Wang Wu were shown in a joint exhibition.

The Taipei Arts Awards is one of the key designators of up-and-coming artists in Taiwan. The exhibition of award-winning work has become an important sampling of current trends set by emerging artists in Taiwan. Procedures were streamlined in 2010: there are now fewer awards, but the prize money for each is greater. Finalists are 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. There were 232 entries for the 2012 Taipei Fine Arts Award. Following the preliminary, second and final review of works submitted, our panel of judges awarded the grand prize to Chou Yu-cheng. Artists Chu Chun-teng, Chuang Jung-che, Chen Yun, Huang Yen-chiao and Liu Yu / Wu Sih-chin were given honorable mention.



此外，本館每年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。2012 年展出的藝術家有莊家勝 + 柯偉國 + 王午三人聯展、黃東昇、牛俊強、陳文祺、徐瑞憲、沈昭良等 6 項展覽。

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指標獎項之一，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。自 2010 年起轉型新制，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。「2012 臺北美術獎」共有 232 位參賽者報名，經初審、複審與決審，最後評審選出「2012 臺北美術獎」首獎 1 名由周育正獲得，「優選獎」5 名分別由朱駿騰、莊榮哲、陳雲、黃彥超、劉玗 + 吳思嶽獲得。

另特別針對本館典藏品規劃的「凝望之外／典藏對話」，展出內容以人物／文字／符號／自然風土／花鳥植物等題材共分 7 個展間，特選本館典藏 50 餘件作品，展出作品年代橫跨自 1920 年至 2009 年。「實·現－攝影新典藏」展出本館近 2 年的新進攝影典藏品，集結 8 位出生於 50 及 60 年代的攝影家近 20 年間創作作品。

由本館每兩年舉辦一次的國際展覽「2012 臺北雙年展」，由安森·法蘭克策劃，主題「現代怪獸／想像的死而復生」，旨在透過亞洲觀點，反映現代性歷史的諸多問題與過程。策展構想是和過去與歷史進行想像性的互動，進而協調歷史意識。假設全球藝術體系的共同點就是現代化的經驗和影響，本屆雙年展著重的便是全球各地藝術家針對這種經驗與過程如何闡述與進行談判協商。

TFAM also organized two exhibitions of works in the permanent collection: *Beyond Gazing / Communion with the Permanent Collection* and *Reality · Representation: New Acquisition of Photography*. For the former more than 50 pieces created between 1920 and 2009 were divided among seven separate spaces according to People, Words, Symbols, Landscape, and Flora and Fauna. The latter displayed photographic works acquired by TFAM over the past two years, during which acquisitions have focused on the work of eight Taiwanese photographers born in the 1950's and 60's completed over the past twenty years.

Anselm Franke was brought on board as curator for *Taipei Biennial 2012*. Approaching from the unique perspective of Asia, *Modern Monsters/ Death and Life of Fiction* explored the myriad issues and processes that influence how we see history through a modern looking glass. The idea was to create a space conducive to creative interaction between the past and history for a full appraisal of the historical implications. Supposing the one thing all artists have in common is the experience of modernization and how this experience has influenced them as an individual, then TB2012 was the platform where artists from around the world were given a chance to articulate their experience and formally enter into negotiations with this modern world.

展覽名稱

臺灣當代・玩古喻今

展覽日期

2012/02/18 — 2012/06/10

展覽地點

1A、1B

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

100,384 人

媒材／件數

複合媒材、版畫、錄像裝置、油畫、壓克力顏料，82 組件

展出藝術家

于彭、王俊傑、吳天章、林明弘、林晉毓、林鉅、侯俊明、姚瑞中、涂維政、袁旃、張婷雅、梅丁衍、郭振昌、陳界仁、陳浚豪、華建強、楊世芝、楊茂林、董陽孜、劉時棟、潘信華、鄭在東、蘇孟鴻

展覽簡介

臺灣 1960 年代主要受西方抽象藝術、觀念藝術影響，西方達達主義及沃荷普普藝術的影響自 1990 年代才正式展開。自 1987 年解嚴後，臺灣社會民主化的步履加快，社會風氣也逐漸開放，反映在藝術上則是思考更為開闊、創作內涵及表現主題也更加多元化。在商業化、形象大量複製的「後現代」社會中，「經典之作」及文學典故脫離它的文化脈絡，失去為宮廷殿堂裝飾及教化的功能，也不再是傳統文人表意抒懷的精英之作，從過去高雅的貴族仕紳階級走入現今大眾及通俗文化中。

展覽呈現 1990 年代以來，23 位臺灣當代藝術家從在地的歷史文化脈絡，及個人的生命經驗中出發，透過過去的「經典」之作而再創新作，包括：臺北故宮鎮院之寶—北宋范寬、郭熙與李唐的山水畫；元代四家中的黃公望；與明四家中的沈周及唐寅；清代中西合璧的宮廷畫家郎世寧；與臺灣早期重要的前輩畫家顏水龍。除此之外，挪用者還包括：皇室使用的鐘鼎古器物、重要的歷史照片、及古代典籍與詩詞等。展覽依據藝術家所挪用的作品主題，回歸古代分門的方式，分為山水、道釋、人物、典籍、筆勢、花鳥畜獸與留影等七類，藉此觀察當代藝術家使用這些經典之作的「意圖」以及如何「再造往昔」。

Title

Time Games : Contemporary Appropriations of the Past

2012/02/18 — 2012/06/10

Date

Galleries

1A, 1B

Organized by

Taipei Fine Arts Museum

Category

Planned Exhibition of Contemporary Art

Number of visitors

100,384

Media/

Number of pieces

Multimedia, block print, video installation, oil painting, acrylic – 82 pieces in all

Artists

Yu Peng, Wang Jun-jieh, Wu Tien-chang, Michael Lin, Barney Lin, Lin Ju, Hou Chun-ming, Yao Jui-chung,
Tu Wei-cheng, Yuan Zhan, Chang Ting-ya, Mei Dean-E, Kuo Jen-chang, Chen Chieh-jen, Howard Chen,
Hua Chien-chiang, Emily S. C. Yang, Yang Mao-lin, Tong Yang-tze, Liu Shih-tung, Pan Hsin-hua, Cheng Tsai-tung,
Su Meng-hung



Summary

Art in the 1960's in Taiwan was mainly influenced by abstract and conceptual artists from the West. Styles such as Dada and Pop didn't begin to influence the local art scene until the 1990's. Since the lifting of martial law in 1987, the pace of democratization has quickened and society has gradually begun to open up, the Taiwan people's expanding horizons reflected in artwork whose meanings and modes of expression have become ever broader and more diverse. In a post-modern society defined by commercialization and mass replication, classic works of art and opuses of literature have become dislocated from the cultural context. They no longer serve the purpose of edifying and civilizing. They are no longer the great works quoted by the literati of yesteryear. They have fallen from their perch in the upper echelons of society to become just another factoid in mass media and popular culture.

The exhibition focused on classic works – landscape paintings by Fan Kuan, Guo Xi and Li Tang from the Northern Song; Huang Gongwang from the Yuan; Shen Zhou and Tang Yin from the Ming; scenes from the Qing royal court by Lang Shining merging Eastern with Western technique; and paintings by early-generation Taiwanese artist Yen Shui-long – recreated by 23 contemporary artists working within the context of Taiwan's unique history and culture and the influence on their individual growth. The contemporary artists also drew inspiration from artifacts such as palace tripods, historical photographs and ancient Chinese writings and poems. The exhibition was divided into seven sections based on the subject matter of the recreated classic: landscape, Taoism/Buddhism, persons of note, writings, calligraphy, flora/fauna and memorabilia, the aim being to give viewers a better idea of the artist's intent and the method of appropriating the classics to reconstruct the past.

展覽名稱

行過江南 陳澄波藝術探索歷程

展覽日期	2012/02/18 — 2012/05/13
展覽地點	2A、2B
主辦單位	臺北市立美術館、財團法人陳澄波文化基金會
展覽類別	當代展
參觀人數	74,053 人次
媒材／件數	淡彩 104 幅、炭筆素描 8 幅、鉛筆素描 2 幅、水彩 6 幅、油畫 90 幅、墨寶 6 件、文物 33 件 (含明信片、圖片、書籍)
展出藝術家	陳澄波等

展覽簡介

陳澄波（1895-1947）為第一位入選日本帝展的臺灣畫家，也是臺灣近代美術發展先驅。陳澄波從臺灣、日本、中國等地的旅居經驗中，累積了豐富的藝術創作體悟與能量。特別是 1929 年自東京美術學校西畫研究科畢業後，到上海藝術專科學校、昌明藝術專科學校任教，開啟融合中國古風、尋求東方精神新體現的藝術探索，在陳澄波的繪畫歷程中，上海時期是其畫風變化的重要轉捩點，非常值得觀覽研究。本展深入探討陳澄波上海時期藝術發展的相關問題。

本展與財團法人陳澄波文化基金會共同合辦，展出陳澄波於上海任教時期的創作，輔以日本留學時期及返臺後的作品，藉以比較其畫風之轉變。展出內容包括人物、裸女、風景繪畫、友人所贈墨寶及相關文件及照片。本館典藏品〈夏日街景〉、〈蘇州〉及〈新樓〉也在展出之列。展場另設有年表區、放映區及資料閱讀區。

Title

Journey through Jiangnan : A Pivotal Moment in Chen Cheng-po's Artistic Quest 2012/02/18 — 2012/05/13

Date

Galleries

2A,2B

Organized by

Taipei Fine Arts Museum, Chen Cheng-po Cultural Foundation

Category

Planned Exhibition of Contemporary Art

Number of visitors

74,053

Media/
Number of pieces

104 ink washes, 8 charcoal sketches, 2 pencil sketches, 6 watercolors, 90 oil paintings, 6 scrolls of calligraphy, and 33 objects (including postcards, pictures and books)

Artists

Chen Cheng-po etc.



Summary

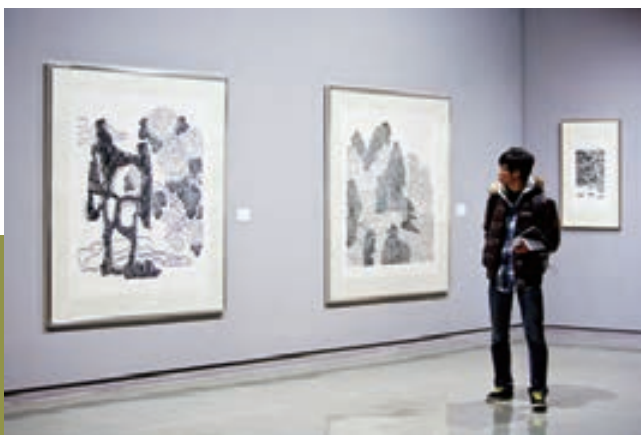
Chen Cheng-po (1895-1947) was the first Taiwanese artist to be selected for Japan's Imperial Art Exhibition. He is also considered to be the pioneer of contemporary art in Taiwan. It was during his travels in Taiwan, Japan and China that Chen grew the most artistically. Upon graduating from the Western Painting Institute at Tokyo School of Fine Arts, Chen went to China and taught at Shanghai Art School and Changming School of Art. There he began to experiment with classic Chinese painting styles and explore new ways to convey the spirit of the East through art. Chen's time in Shanghai was an important turning point in his career as an artist, hence the value of researching the works from this period. This exhibition explores the influences and development of Chen's artwork during his time in Shanghai.

The exhibition, made possible with the help and support of Chen Cheng-po Cultural Foundation, focuses on works done in Shanghai supplemented by works prior to and following the Shanghai period, during Chen's studies in Japan and after his return to Taiwan. The exhibition was arranged so that the viewer could witness the change in Chen's style from one location to the next. In addition to portraits, nudes and landscapes by the artist himself, the exhibition also included valuable ink paintings given to Chen as well as related documents and photos from the period. Chen's works in the museum's permanent collection – *Street Scene on a Summer Day, Soochow* and *Sin-Lou* – were also on display. A timeline, video projection and reading area gave visitors a better grasp of major events in Chen's career.

03

展覽名稱

微小視點 點・點・點



展覽日期 2012/03/10 — 2012/05/06

展覽地點 3C

主辦單位 臺北市立美術館

展覽類別 申請展

參觀人數 52,867 人

媒材／件數 平面，46 組件

展出藝術家 莊家勝、柯偉國、王午

展覽簡介

本展由莊家勝、柯偉國、王午三位藝術家共同參與展出，以「點」為展覽主題，試圖從微小視點出發，提醒觀者注視藝術創作的細微筆觸，尋求最純粹的體悟。莊家勝的作品汲取民間藝術的能量與深度，生長於屏東的他，對每年東港王爺祭典的宗教活動有深切感受，儀式中的原始鮮麗色彩融入畫中的每個點，在畫布上流竄躍動，堆疊著濃厚的文化韻味。在柯偉國都市景象的水墨作品裡，深淺大小不一的細點是其營造水墨表現的皴法，透過層次不同的淡墨，將片斷的風景化成點，層層疊疊，在紙張上醞釀出不同時間、氣候、心情。王午以少見的水印木刻為創作媒材，以刀代筆，每個鑿點都印製出異於毛筆的頓、挫、拙趣與情調。他的畫作雖然經常取用文人喜愛的蒼松、山水、枯木等題材，可是精神卻流露出當代的氣息。

Title A Small Point of View

Date 2012/03/10 — 2012/05/06

Gallery 3C

Organized by Taipei Fine Arts Museum

Category Application Exhibition

Number of visitors 52,867

Media/ Number of pieces Two-dimensional; 46 pieces in all

Artists Chuang Chia-sheng, Ke Wei-kuo, Wang Wu

Summary

This exhibition highlighted three artists working in the pointillist style, the objective being to remind the viewer of how the many may become one. Chuang Chia-sheng's work is inspired by the energy and depth discovered in folk arts. Having grown up in Pingtung in Southern Taiwan, the local annual religious festival—the Eastern Harbor King's Boat Burning Ceremony—is something that influenced Chuang profoundly. He has brought the vibrant colors from the ceremony into every essential dot in his paintings. The vivacity of the colors brings a sense of movement to the canvas, resulting in the sum of an opulent cultural richness. Ke Weikuo's urban landscape ink-brush works are filled with dots of various shades and sizes. These dots convey dimensionality, as through diverse coats of ink, segmented landscapes are transformed into layers of different time periods, climates and emotions. Wang Wu's creations utilize the rare method of water mark woodcut printing. Replacing the paint brush with a chisel, he is able to create dots and lines that are earthy—quite different from the brush stroke. Although Wang also does works based on classical themes, such as pine trees, landscapes and barren trees, the artistic spirit embodied in his art is uniquely contemporary. This exhibition starts with something small—a dot—then expands our hearts and minds in the unity of the whole.

展覽名稱

陳世明 縱探語境

04

展覽日期 2012/03/17 — 2012/06/17

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 81,100 人

媒材／件數 平面，49（組）件

展出藝術家 陳世明



展覽簡介

陳世明 (1948-) 的抽象構成繪畫蛻變於紮實的具象寫實繪畫，以及物我凝視心靈萃煉之體悟，從具象轉變至抽象，其間有一段漫長的心路歷程，甚至是一種內在需求的轉化，質言之，陳世明的繪畫反映其藝術哲學與修行導出的視覺語言。陳世明學畫的觀點是以形式來發展出各語境，而人生心境則可分為兩個階段：以禪的觀點看人生 (1983-2000) 和從宇宙大氣的觀點看人生 (2003 至今)。其思想核心，從禪的觀點轉而由宇宙氣場看人生，心境上的改變語境也大有變化，習禪是為了明心見性離苦得樂，心境定靜畫面出現空淨的語境，而學習氣場則要會尊天敬地，面對生活種種苦難，心境無疑、無慮、無懼。無懼的能量自然爆出的影像語境：亮麗、莊嚴的萬象。

近年來，陳世明潛心探討繪畫空間延展的可能性，他以大量的攝影為媒介，拍攝從自然到都會的片斷隨想，重新組構成綿密的萬象空間，影像互相交織疊嶂，表現影像千層的繪畫性，這些穿越時空的影像繪畫，敏銳詮釋了藝術本質與感知幻覺的當代視野。本展選自 1979 年至 2011 年期間，展覽品以自然、景物、建築、都會、人物等題材，包含素描、水墨、複合媒材以及數位輸出於畫布，計有 49(組) 件，展現陳世明心境投射的藝術風貌。

Title

Chen Shu-ming — Exploring Visual Language

Date

2012/03/17 — 2012/06/17

Gallery

3A

Organized by

Taipei Fine Arts Museum

Category

Planned Exhibition of Contemporary Art

Number of visitors

81,100

Media/

Number of pieces

Two-dimensional, 49 pieces in all

Artist

Chen Shu-ming

Summary

The artwork of Chen Shu-ming (1948-) has undergone a slow but steady metamorphosis from the realistic to the abstract, arising out of the artists' spiritual growth and new understanding of the subject-object. His recent paintings reflect the change in his artistic philosophy – a visual language inspired by the path to enlightenment. Chen uses form in his paintings to develop a context for his own spiritual journey, divided into Zen (1983-2000) and the cosmos (2003 to the present). The switch from Zen to the cosmos has completely transformed his state of mind, and subsequently, his mode of artistic expression. To rise above the secular a Zen disciple learns the art of stillness, often expressed in painting as serene, open spaces. Those that study the Qi of the cosmos, on the other hand, stand in awe of the heavens and earth. They must be fearless in everything they do, hence the majesty and impressive scale of their artistic creations.

Over the past few years Chen has been expanding the dimensions of the traditional canvas through the medium of photography, piecing together random snapshots of nature and the city to create a dense stratum of overlapping images, in effect realizing the multilayered possibilities of the two-dimensional canvas. This visual reconstruction offers a compelling interpretation of perception, illusion and the actual substance of art in the modern world. Forty-nine of Chen's works completed between 1979 and 2011 comprised the exhibition, with subjects ranging from portraits and natural scenery to architecture and the urban landscape in various mediums: sketch, ink painting, multimedia and digital image on canvas.

05

展覽名稱

黃銘昌

一方心田

展覽日期

2012/03/17 — 2012/06/17

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

81,100 人

媒材／件數

油畫，90 件

展出藝術家

黃銘昌



展覽簡介

藝術家黃銘昌生於花蓮瑞穗，畢業於中國文化大學美術系，1977 年進入國立高等巴黎美術學院深造，1985 年返臺落腳於臺北新店至今，持續不斷為臺灣畫壇努力「耕耘」。以貂毛筆細密描繪綠色稻浪而深受讚揚的他，早年在法國習藝，以清冷色調處理巴黎住處室內各角落的靜謐，對物件的細膩鑽研與執著早已展開。回臺後，盡情懷抱對臺灣自然的熱愛，轉化歐洲繪畫紮實傳統技法的訓練，將自然風光作為虔心探索的對象，對海、對花、對湖水與綠色稻浪，藉由繪畫，釋放真摯情感。本次展覽不僅是藝術家黃銘昌首度於本館的完整創作回顧，更是他個人睽違 20 年的大型個展。此次集合深受各界喜愛的「遠眺」、「水稻田」及「海看」系列，也呈現其於巴黎習藝時期少為所見的早期創作。本展以黃銘昌作品由內而外的執著筆觸，及其保留於畫布中的溫暖空氣與熱情光影，展現藝術最純粹的生命力度。

Title

A Field in the Heart

Solo Exhibition by Huang Ming-chang

Date

2012/03/17 — 2012/06/17

Gallery

3B

Organized by

Taipei Fine Arts Museum

Category

Planned Exhibition of Contemporary Art

Number of visitors

81,100

Media/

Number of pieces

Oil painting, 90 pieces in all

Artist

Huang Ming-chang

Summary

Huang Ming-chang was born in Ruisui in Hualien county and graduated from the Department of Fine Arts at Chinese Culture University. In 1977, he entered Ecole Nationale Supérieure des Beaux-arts de Paris to pursue advanced studies. In 1985, he returned to Taiwan and settled down in the Xindian district of New Taipei City where he has remained—continuing to work hard for the cultivation of the local painting community. During his studies in Paris, he used cool colors to render the tranquility of every corner of his residence. It was at this time that his scrutiny and dedication to minute detail began to emerge. After his return, he fully embraced his love of the natural beauty of Taiwan, transforming his training in traditional European painting and turning natural scenes into objects of reverent exploration. Through his paintings, he unleashed his true feelings about the sea, flowers and green rice fields, where his use of marten brushes to portray in fine detail the green waves of rice plants has elicited countless accolades. This exhibition is not only the first complete review of the works of Huang Ming-chang at TFAM, but also his most significant solo exhibition for the past 20 years. It will feature the much loved series *Gazing Out*, *Paddyfield*, and *Gazing at the Sea*. It will also feature works from his Paris phase, as well as rarely seen works done before he went to France. Through the dedicated brush strokes of Huang Ming-chang's works, as well as the warm, passionate lights and shadows preserved on the canvas, this exhibition is pure artistic energy.



展覽名稱

尤利安 · 羅斯費爾德 製造世界

06

展覽日期

2012/04/14 — 2012/06/03

展覽地點

D、E、F

主辦單位

臺北市立美術館

展覽類別

國際展

參觀人數

47,161 人

媒材／件數

影像、攝影，25 件

展出藝術家

尤利安 · 羅斯費爾德

展覽簡介

「製造一世界」為德國藝術家尤利安·羅斯費爾德首度於亞洲舉行的大型個展，內容為 2001 至 2011 年間重要的 6 件影像裝置及 19 件攝影作品。為完整呈現展覽概念，攝影作品除了出自影像裝置的定格攝影，也涵蓋幕後拍攝現場，以及〈愚人船〉、〈聲音製造者〉、〈完美主義者〉等作品。

Title

Julian Rosefeldt.
World-Making. Film and Photo Works 2001-2011

Date

2012/04/14 — 2012/06/03

Galleries

D,E,F

Organized by

Taipei Fine Arts Museum

Category

International Exchange Exhibition

Number of visitors

47,161

Media/

Number of pieces

Video, photograph; 25 pieces in all

Artist

Julian Rosefeldt



羅斯費爾德的影像有著嚴謹的真實感，他擅用電影手法中的場面調度，讓精準規劃的視覺空間，透出冷冽而疏離的感覺。但弔詭的是，這些被建構出真實性的場景，卻在影像的不同環節中，帶給我們虛幻的曖昧存在感。藝術家不避諱地讓我們看到場景的建構，看到他如何打造出一個個相異的世界，以及如何透過畫面人物儀式性的重複動作，讓觀者感受到其中存在的荒謬元素。

在「製造一世界」展覽中的影像有如建立在表象及幻覺中的隱喻。觀看影像時，我們幾乎以為那就是真實的生活片段，藝術家卻讓觀眾的期待牽引出更大的想像空間。羅斯費爾德的影像猶如洋蔥似地包裹著一層又一層的場景。在精心構築出的畫面及空間中，觀者的視線不自覺地跟隨著詩意而精確的影像流轉，從一個場域轉換到另一個場域，與影像中人共遊其中。藝術家處理影像裝置的熟練與精細度，讓作品自然而然散發出優雅的魅力。他耐心地調整畫面布置、聲音、色調等層次與細節，讓影像保有逼真的寫實感，兼治浪漫的氣質。只有當我們終於自影像中抽離、冷眼旁觀這個劇場般的世界，方才意識到，我們就像薛西弗斯一樣，日復一日在重複的模式中徒然建構自身的真實。

Summary

In *World-Making*, Julian Rosefeldt's first major solo exhibition in Asia, the German artist presents 6 major film installations and 19 photo works created over the decade from 2001 through 2011. In addition to still photographs from the film installations, the photographic component of the exhibition is augmented by behind-the-scenes images intended to elaborate on the overall exhibition concept, sharing images from projects such as *The Ship of Fools*, *The Soundmaker*, and *The Perfectionist*.

Rosefeldt's images convey a meticulous feeling of realism, rendered with a hand skilled at cinematic scene modulation to give precisely arranged visual spaces a cool sense of alienation. However, these constructed realistic settings paradoxically convey to us an illusory, nebulous existential feeling in various aspects of the images. The artist does not shy from letting us see the structures of the settings, and how he creates wildly divergent worlds, and how he makes the viewers feel the presence of absurd elements through the characters' ritualistic repetitive actions.

The images featured in *World-Making* are like metaphors built on surfaces and illusions. We almost feel as though we are seeing slices of real life, yet the artist compels the viewer to anticipate the unfolding of a grander imaginative space. Like proverbial onions, Rosefeldt's images contain scenes in one layer after another. In carefully crafted pictures and spaces, the viewer's gaze unconsciously flows along with lyrical, precise images, moving from one setting to another along with the people inhabiting them. Carefully designing image and sound, Rosefeldt patiently adjusts various layers and details of the compositions, tones and colors to keep their sense of realism while retaining their romantic quality. Only when we finally pull away from the images to observe a theater-like world do we become aware of ourselves and our capacity for constructing our own reality in our Sisyphean daily routine.

移動中的邊界：跨文化對話 臺灣－以色列交流展

展覽日期

2012/05/18 — 2012/08/11

展覽地點

以色列赫茲里亞當代美術館

主辦單位

臺北市立美術館、赫茲里亞當代美術館

展覽類別

當代展

參觀人數

15,000 人

媒材／件數

綜合媒材，23 件

展出藝術家

張乾琦、陳界仁、朱駿騰、蔡佳葳、杜佩詩、謝英俊、彌基·克瑞茲曼、侯俊明、蜜哈·席彌特、黃海欣、崔廣宇、妮拉·裴瑞克、黃致陽、陳擎耀、蘇育賢、彭弘智、王雅慧、吳季璫與姚瑞中，共 19 位。



Title

Boundaries on the Move a Cross-Cultural Dialogue

Date

2012/05/18 — 2012/08/11

Galleries

Herzliya Museum of Contemporary Art

Organized by

Taipei Fine Arts Museum, Herzliya Museum of Contemporary Art

Category

Planned Exhibition of Contemporary Art

Number of visitors

15,000

Media/

Number of pieces

Mixed media, 23 pieces in all

Artists

Chang Chien-chi, Chen Chieh-jen, Chu Chun-teng, Charwei tsai, Tu Pei-shih, Hsieh Ying-chun, Miki Kratsman, Hou Chun-ming, Michal Shamit, Huang Hai-hsin, Tsui Kuang-yu, Nira Pereg, Huang Chih-yang, Chen Ching-yao, Su Yu-hsien, Peng Hung-chih, Wang Ya-hu, Wu Chi-tsung, Yao Jui-chung

展覽簡介

臺灣與以色列分別位於亞洲大陸的東西邊緣，兩地特殊的地理位置與複雜的歷史與地緣衍生出複雜的政治情勢與文化樣貌，不論是國族、政、經社會乃至個人都具有有趣的議題與討論空間。本館藉由與以色列赫茲里亞當代美術館共同籌劃辦理交流展，建立兩國當代藝術交流的對話平臺，以「移動中的邊界」為題旨與隱喻，並藉由此主體意象來探討「邊界」——一個在使用上持續希望被固定下來，卻在實際環境中持續被跨越的概念與現實，透過 80 年代至今的 16 位臺灣藝術家，與 3 位以色列藝術家共同展開對話。以「移動中的邊界」在生活中的多層次意涵為經，臺灣與以色列所面臨的社會與政經議題為緯，探究高科技與全球化下個人面對益發複雜的身分認同、區域與國家的邊界、社會經濟與繼之而來的新住民等議題進行探討。

此展臺灣方面的展出作品類型包括攝影、錄像、雕塑裝置、平面油畫、版畫與綜合媒材等，其中含北美美術館典藏品：黃致陽〈靜形產房〉及姚瑞中〈反攻大陸行動—行動篇〉等；選件中包含許多為藝術家近年新作，如張乾琦〈脫北者〉、陳界仁〈帝國邊界 II—西方公司〉、王雅慧〈荒地計畫：為我插一盆花〉、杜佩詩〈玉山迷蹤之五—從米歇爾·傅科到我們的美好未來〉以及吳季璁〈煙林圖之一〉等；藝術家蘇育賢則受邀先行於今年 2 月至以色列駐村後，返臺創作新作〈椅子〉，以及陳擎耀的現地製作計畫，他提前於開幕兩週前抵以色列，以當地建築標地物為題創作〈乞丐皇帝—流浪漢計畫〉裝置系列；展覽同時邀請資深攝影家彌基·克瑞茲曼、妮拉·裴瑞克與蜜哈·余彌特等 3 位以色列藝術家之作品共同參展，藉由以「移動中的邊界」主題貫串，展覽作品的並置呈現，加強建立並落實兩地當代藝術之文化交流與對話。



Summary

Taiwan and Israel are both situated on the edge of the Asian mainland – the former on the far eastern edge, and the latter on the western periphery. Their geography, complex history and unique place in geopolitics have complicated their own political and cultural landscape. There are still numerous and thought-provoking topics that have yet to be explored in the areas of nationalism, politics and socioeconomic – even identity. The collaboration between TFAM and Herzliya Museum of Contemporary Art has culminated in the establishment of a platform for cross-cultural exchange. The exhibition title, *Boundaries on the Move*, was chosen for its thematic and metaphorical significance, and to initiate a probe into the meaning of "boundary", which the established authority has attempted to fix in place for so long but in the real world continues to defy logic. Sixteen Taiwanese artists active from the 1980's to the present day engaged in a dialogue with three contemporaneous artists from Israel revolving around the various implications of "boundaries on the move" and its impact on everyday life, and within a greater socio-political context, exploring the complex issues of identity, national and regional borders, socioeconomic change and new inhabitants within a society under the influence of technology and globalization.

A wide range of mediums – film, photography, sculpture/installation, oil painting, block print and multimedia – were used to create the works in the Taiwan section, which included two pieces from TFAM's permanent collection: *Insane Maternity Ward Series* by Huang Chih-yang and *Attacking the Mainland-Action Series* by Yao Jui-chung. Many pieces selected for the exhibition were completed just recently: *Escape from North Korea (Talbukja)* by Chang Chien-chi, *Empire's Borders II – Western Enterprises, Inc.* by Chen Chieh-jen, *A work for a building plot: make a flower arrangement for me* by Wang Ya-hui, *The Adventures in Mount Yu V (From Michel Foucault to Our Glorious Future)* by Tu Pei-shih, and *Landscape in the Mist 001* by Wu Chi-tsung. Artist Su Yu-hsien accepted an invitation to go to Israel in February and continue the dialogue, out of which he created his new work *The Chair*, completed upon his return to Taiwan. Artist Chen Ching-yao was also asked to part in the on-site dialogue. He arrived in Israel two weeks prior to the opening to begin working on his installation series *Homeless Project*, the architectural landmarks of Israel serving as the backdrop. Also on display at the exhibition were the works of Israeli photographer Miki Kratsman and artists Nira Pereg and Michal Shamit. All the works revolved around the concept of "boundaries on the move" and were arranged in such a way as to facilitate and enhance the two-way artistic/cultural dialogue between Taiwan and Israel.



展覽名稱

四不像

兩岸四地藝術交流計畫 (2012)

08

展覽日期

2012/05/19 — 2012/07/15

展覽地點

D、E、F

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

64,401 人次

媒材／件數

綜合，15 件

展出藝術家

吳方洲、陳嘉強、黎小傑、牛俊強、余政達、林俊良、李俊峰、姚妙麗、陳素珊、羅至傑、胡筱瀟、章清、郭棚、陸揚

Title

It Takes Four Sorts
Cross-Strait-Four-Region Artistic Exchange Project (2012)

Date

2012/05/19 — 2012/07/15

Galleries

D,E,F

Organized by

Taipei Fine Arts Museum

Category

Planned Exhibition of Contemporary Art

Number of visitors

64,401

Media/

Number of pieces

Mixed media; 15 pieces in all

Artists

Ng Fong- chao, Noah, Chan Ka- keong, Lin Fan, Niu Chun-chiang, Yu Cheng-ta, Lin Jun-liang, Lee Chun-fung,
Joe Yiu, Chan Sushan, Lo Chi- kit, Hu Xiaoxiao, Zhang Qing, Guo Peng, Lu Yang



展覽簡介

「四不像—兩岸四地藝術交流計畫(2012)」由總策展人馮博一以及來自臺灣、中國、香港、澳門4位當代藝術策展人，各自挑選兩岸四地3-4位與自己不同地域且近年活躍藝壇的年輕藝術家，分別策劃單元展覽：大陸策展人林帆，以「半空幻景」為題，邀請澳門藝術家吳方洲、陳嘉強、黎小傑參展；來自澳門策展人朱焯信，來臺實地考察，挑選牛俊強、余政達、林俊良三件錄像作品策劃臺灣單元「時間、人物、地點」；臺灣策展人張晴文以「B計畫」構思，由李俊峰、姚妙麗、陳素珊及羅至傑呈現香港主題；香港策展人陳育強以胡筱瀟、章清、郭棚、陸揚的作品組成大陸單元「哈囉！陌生人」。

5位策展人在異地策展的基礎下自我選擇和協調，以交流的概念出發各自發展，透過四地四個單元展覽，構成本次2012年「兩岸四地藝術交流計畫」。本計劃完成策辦三年，自2008年「出境」、2009年「蝴蝶效應」、及2010年「1+1」展覽之後，2012年以「四不像」再次策劃，並首次於臺北市立美術館展出。

中國俗稱麋鹿為四不像，是因其角似鹿非鹿、面似馬非馬、尾似驢非驢、蹄似牛非牛的外型而來。本次展覽也依此隱喻兩岸四地不同的地緣政治，以及文化藝術的當下現狀，以「四不像」深化交流的概念，藉5位策展人隔岸相望不同地域的當代藝術現狀，透過交流所產生的認知與衝突，從而觀察兩岸四地之間曖昧的共同與差異。

Summary

Feng Boyi, the artistic director for *It Takes Four Sorts – Cross-Strait Four Region Artistic Exchange Project* (2012), decided that the four curators of contemporary art from Taiwan, Mainland China, Hong Kong and Macau would each select three to four active young artists from a geographic region other than their own to create distinct exhibition units: Mainland Chinese curator Lin Fan named her exhibition *Suspending Mirage*, which focused on the works of Macanese artists Ng Fong Chao, Chan Ka-keong and Lai Sio Kit. Macanese curator James Chu came to Taiwan to conduct his own field research, after which he selected the video artwork of Nat Niu, Yu Cheng-ta and Lin Jun-liang for the Taiwan section *When, Who, Where*. Taiwanese curator Chang Ching-wen built her exhibition upon the concept of *Plan B* with artwork by Hong Kong artists Lee Chun-fung, Joe Yiu, Chen Sushan and Lo Chi-kit. And Hong Kong curator Chan Yuk Keung selected the works of Hu Xiaoxiao, Zhang Qing, Guo Peng and Lu Yang for the mainland section *Hello! Stranger*.

With the concept of exchange as a starting point, the curators made their selections and of course some compromises to create an exhibition representing the geographic and experiential specificities that comprise the 2012 Cross-Strait Four Region Artistic Exchange Project. This marks the third year for the project, which began in 2008 with *Departure*, followed by *Butterfly Effect* in 2009, and *1+1* in 2010.

This was the first time the artistic exchange project was held at the Taipei Fine Arts Museum. The *chimera* (四不像) in the title refers to Père David's Deer. Called *milu* in Chinese, the beast is also known by its nickname *sibuxiang*, literally "unlike any of the four", referring to *milu*'s mythical form—the antlers of a deer, the face of a horse, the tail of a donkey and the hooves of a cow. This is an apt metaphor for this exhibition of works from four neighboring regions, each with their own geopolitical differences as well as cultural and artistic contexts. The *chimera* (四不像) becomes a concept for in-depth exchange, where the curators each observe the others in their geographical and contemporary artistic context. The understanding and friction that the exchange inevitably produces creates an opportunity for us to observe the ambiguities and differences that exist across the Strait and in the four regions.

09

展覽名稱

凝望之外 典藏對語

展覽日期

2012/06/09 —
2012/09/02

展覽地點

2A、2B

主辦單位

臺北市立美術館

展覽類別

典藏展

參觀人數

75,568 人次

媒材／件數

綜合，50 件

展出藝術家

林壽鎰、陳進、陳慧坤、許深州、
林之助、石原紫山、陳景容、李毅模、
何德來、蕭勤、江賢二、黃致陽、
洪藝真、梅丁衍、彭弘智、鄉原古統、
李茂成、倪再沁、楊炯秋、村上無羅、
吳繼濤、連建興、郭雪湖、黃水文、
黃早早、蔡永、盧雲生、立石鐵臣、
木下靜涯、林淑女、呂鐵州、陳宜讓、
潘春源、林玉山



Title

Beyond Gazing Communion with the Permanent Collection

Date

2012/06/09 — 2012/09/02

Galleries

2A, 2B

Organized by

Taipei Fine Arts Museum

Category

Permanent Exhibition

Number of visitors

75,568

Media/

Number of pieces

Mixed media, 50 pieces in all

Artists

Lin Shou-yi, Chen Chin, Chen Hui-kun, Hsu Shen-cou, Lin Chih-chu, Ishihara Shisan, Chen Jing-rong, Lee Ku-mo, Ho Te-lai, Hsiao Chin, Paul Chiang, Huang Chih-yang, Hung Yi-chen, Mei Dean-E, Peng Hung-chih, Gobara Koto, Li Mao-cheng, Ni Tsai-chin, Yang Jeong-dih, Murakami Mura, Wu Chi-tao, Lien Chien-hsing, Kuo Hsueh-hu, Huang Shui-wen, Huang Tza-tza, Tsai Yung, Lu Yun-sheng, Tateishi Tetsuomi, Kinoshita Seigai, Lin Shu-nu, Lu Tieh-chou, Chen Yi-jiang, Pan Chun-yuan, Lin Yu-shan



展覽簡介

文字語言之外，圖像語言，應該是人類最有效的溝通工具之一。以「凝望之外／典藏對話」為題策劃之 2012 年典藏展，為展現典藏作品圖像語言、揭示藝術意義及時代文化象徵，特別安排作品與作品之間的「對望」關係。期望觀眾在賞覽一組組相互呼應的圖像過程中，藉由作品之間形式及內容的連結，以及展間與展間的議題對應，讓作品與作品、人與自己、人和歷史產生對話與共鳴。展出內容以人物／文字／符號／自然風土／花鳥植物等題材共分 7 個展間，特選本館典藏 50 餘件作品，展出作品年代橫跨自 1920 年至 2009 年，包括近年新進收藏作品，以及近年修復完成之作品。並為了紀念年初以百歲高齡仙逝的郭雪湖先生，特闢專區，將本館所收藏之郭雪湖作品全數展出，讓美術館珍貴的藝術資產共享於觀眾面前。

Summary

Graphic language is one of the most effective human communication mediums. In our 2012 permanent collection exhibition, *Beyond Gazing/ Communion with the Permanent Collection*, artworks are arranged in groups, underscoring the graphic language embodied, as well as their artistic significance and cultural symbolism. As the viewer browses through each group of echoing images, it is hoped that the connection between form and content, and the thematic link between the different display halls will generate dialogue and resonance between artwork and artwork, viewer and self, and viewer and history. The exhibition is divided into seven display halls under five themes: People, Words, Symbols, Landscape, and Flora and Fauna. Fifty select works from our permanent collection spanning from 1920 to 2009 are presented, including those that have been recently acquired or restored. In memory of centenarian artist Kuo Hsue-hu, who passed away early this year, a special area has also been dedicated to all of his pieces in our collection, affording the audience an opportunity to enjoy this cherished artistic heritage protected by the museum.



10

展覽名稱

一生萬 王懷慶藝術展

展覽日期

2012/06/16 — 2012/08/05

展覽地點

D、E、F

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

46,167 人次

媒材／件數

油畫・雕塑 40 組

展出藝術家

王懷慶

Title

One to All
the Art of Wang Huaqing

Date

2012/06/16 — 2012/08/05

Galleries

D,E,F

Organized by

Taipei Fine Arts Museum

Category

Planned Exhibition of Contemporary Art

Number of visitors

46,167

Media/
Number of pieces

Oil painting, sculpture; 40 pieces in all

Artist

Wang Huaqing



展覽簡介

王懷慶 1944 年初生於北京。1964 年進入中央工藝美術學院，1979 畢業於該院研究院。因受業於倡導西方現代主義的吳冠中門下，王懷慶受其影響甚篤。在文革期間的艱苦環境中，仍然嚴謹執著的發展出自己獨特的美學觀與藝術性格，成就其在當今中國藝術家中舉足輕重的地位。

王懷慶養成背景是油畫創作，但他所關注的不是繪畫中寫實與再現的問題，而是平面構成與色彩空間的抽象關係。早年王懷慶走訪紹興，為其建築空間與傢俱風格所震撼。黑白對應的節奏與張力，成為其爾後沉鬱的風格基調；90 年代前後，藝術家作品尺幅與構成氣度上，越發開合自在，而創作語彙更獨立於物象之外；近年來的作品，藝術家更廣納筆墨精神與東方哲思入畫，更嘗試以雕塑物件詮釋空間的虛實對位。

此次策劃「一生萬：王懷慶藝術展」包含藝術家早中晚期 40 餘件作品，詳實介紹其創作脈絡。藝術家特別借題自老子道德經「一生二，二生三，三生萬物」，用以呼應其創作「其從單純東方文化基因出發與當代表達形式相結合」的過程，及有感道生萬物聚散虛實及萬變不離其宗的生命實相。

Summary

Wang Huaiqing was born in Beijing in 1944, and studied at the Central Academy of Fine Art and Crafts, earning his graduate degree in 1979. Influenced by his mentor, Wu Guanzhong, Wang was passionate about modern ideas from the West.

Though trained as an oil painter, his attention wandered from realistic rendering to finally settle on the abstract language of form and space. During a trip to Shaoxing, Wang was struck by the local architectural style and interior settings. The solemnity and vivid contrast of black-and-white architectural detail became the majestic imprint for his art. Despite the suffering he endured in the Cultural Revolution, the artist's unique, enduring esthetics survived, and have been essential to his success in the Chinese art world today. The 90's saw grander scales and bolder attempts with a growing level of fluent elegance. Yet the expressions coming from the works stood larger than the form itself. In recent years, Wang has embraced the Chinese brush and ink, revealing his philosophic kinship to the East. Wang began a series of artistic inquiries into void and substance with several interesting sculptural pieces.

One to All: the art of Wang Huaiqing comprises 40 works spanning the artist's entire career. The title of the exhibition is an adage to Taoist philosophy which exemplifies the thinking of "oneness begets duality, duality begets trinity, and trinity begets all things" — a lucid reflection upon the artist's creative route to the manifestation of life.



展覽名稱

非形之形 臺灣抽象藝術

11

展覽日期

2012/07/07 — 2012/09/02

展覽地點

1A、1B

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

53,592 人次

媒材／件數

綜合，近 70 件

展出藝術家

蕭勤、江賢二、楊識宏、陳正雄、黃銘哲、葉竹盛、賴純純、陳聖頌、薛保瑕、林兆藏、林鴻文、陶文岳、董心如、林壽宇、劉生容、朱為白、霍剛、廖修平、李錫奇、莊普、曲德義、胡坤榮、紀嘉華、李再鈺、李茂宗、高燦興、黎志文、楊柏林、姜憲明

Title

Formless Form Taiwanese Abstract Art

Date

2012/07/07 — 2012/09/02

Galleries

1A, 1B

Organized by

Taipei Fine Arts Museum

Category

Planned Exhibition of Contemporary Art

Number of visitors

53,592

Media/

Number of pieces

App. 70 multimedia works

Artists

Hsiao Chin, Paul Chiang, Yang Chi-hung, Robert Chen Cheng-hsiung, Miche Huang, Ye Chu-sheng, Jun T. Lai, Chen Shen-son, Ava Pao-shia Hsueh, Lin Jaw-tsang, Lin Hong-wen, Tao Wen-yueh, Tung Hsin-ru, Richard Lin, Liu Sheng-rong, Chu Wei-bor, Ho Kan, Liao Shiou-ping, Lee Shi-chi, Tsong Pu, Chu Teh-I, Hu Kuen-rong, Jason Chi, Lee Tsai-chien, Lee Mao-chung, Kao Tsan-hsing, Lai Chi-man, Yang Po-lin, Jian Shen-min



展覽簡介

視覺形象可分為自然形象與非自然象，透過藝術家的技藝表現形式，使得造形世界愈來愈豐盛可觀。非形之形，意旨非自然形象的理念，強調造形在生命裡往往不安定游移，它處於不斷地流轉、變異，潛藏於試煉的迷宮中，尤其在藝術家的心智空間都有新詮釋的可能性，非形之形的誕生，不僅是生命理念的傳達意象，更是觸及直覺、想像、記憶、物質、時間、空間等多元課題。

整體而言，抽象藝術體系的發展背景，又可分為理性的抽象表現與感性抒情的表現，前者多半以嚴謹的幾何圖形與豐富的色彩變化，衍生出繪畫本身的訊息，假若從形式內容觀點而言，它比較傾向於思考與構成理念之探索；抒情抽象藝術，則以主觀豐沛的情感宣洩於畫面上，甚至於在潛意識裡挖掘藝術語言的可能性。自 60 年代以來，臺灣抽象藝術的發展，逐漸形成抽象體系，值得深入研究探索。本展由北美館策展，邀請臺灣各個世代抽象藝術家的繪畫與雕塑，從李仲生到吳東龍，其中包括感性繪畫傾向：蕭勤、江賢二、楊識宏、陳正雄、黃銘哲、葉竹盛、賴純純、陳聖頌、薛保瑕、林兆藏、林鴻文、陶文岳、董心如。理性繪畫傾向：林壽宇、劉生容、朱為白、霍剛、廖修平、李錫奇、莊普、曲德義、胡坤榮、紀嘉華。抽象雕塑：李再鈐、李茂宗、高燦興、黎志文、楊柏林、姜憲明。本展邀請 30 餘位臺灣藝術家，計有近 70 件作品，具有心靈原鄉充滿張力的作品，展現自由豐盛的視覺隱喻以及非形之形的精神性。

Summary

Visual imagery may be divided into the natural and the non-natural. Through artistic techniques and modes of expression, artists make the world of forms increasingly richer and more perceptible. The phrase “formless form” refers to the idea of non-natural imagery, emphasizing that in life, shapes are frequently unfixed and in motion. It exists within a constantly fluid state of evolution, hidden in a maze of constant honing. Particularly within the artist’s mental space, everything has the possibility of a new interpretation. The birth of formless form not only signifies that mental images convey the idea of life, but it also touches upon such diverse aspects as intuition, imagination, memory, matter, time and space.

Broadly speaking, the background against which the school of abstract art developed may also be divided into rational expression and visceral, lyrical expression. The former has by and large produced messages regarding painting itself, employing strict geometrical shapes and rich variations in color. From the perspective of form and content, for example, it tends toward an exploration of thought and compositional concepts. Lyrical abstract art, however, pours out subjective, rich emotions onto the canvas, even opening up the possibility of unearthing an artistic language from within the subconscious. Since the 1960s Taiwanese abstract art has gradually matured, worthy of in-depth research and exploration. This exhibition, curated by Taipei Fine Arts Museum, brings together paintings and sculptures by Taiwanese abstract artists of different generations, from Lee Chun-shan to Wu Tung-long. Those artists producing emotive abstract paintings include: Hsiao Chin, Paul Chiang, Yang Chi-hung, Robert Chen Cheng-hsiung, Michel Huang, Ye Chu-sheng, Jun T. Lai, Chen Shen-son, Ava Pao-shia Hsueh, Lin Jaw-tsang, Lin Hong-wen, Tao Wen-yueh, and Tung Hsin-ru. Those tending toward rational painting forms include: Richard Lin, Liu Sheng-rong, Chu Wei-bor, Ho Kan, Liao Shiou-ping, Lee Shi-chi, Tsong Pu, Chu Teh-I, Hu Kuen-rong, and Jason Chi. Abstract sculptors include: Lee Tsai-chien, Lee Mao-chung, Kao Tsan-hsing, Lai Chi-man, Yang Po-lin, and Jian Shen-min. This exhibition features 70 works by more than 30 Taiwanese artists. Arising from a wellspring of the soul fraught with tension, these works project free, abundant visual metaphors, exuding the spiritual quality of formless form.



12

展覽名稱

大破設計・物件的現代生活

法國北加萊當代藝術基金會收藏展

展覽日期

2012/07/14 — 2012/09/09

展覽地點

3F

主辦單位

臺北市立美術館、法國北加萊當代藝術基金會

展覽類別

國際展

參觀人數

50,966 人次

媒材／件數

平面與立體雕塑、物件裝置、影像以及家具用品設計等當代藝術設計約 66 組件作品

展出藝術家

艾道爾・索特薩斯、阿奇列・卡斯提里庸尼、維爾內・潘頓等 54 位來自世界各地藝術家。

Title

DESTROY Design – Modern Living
Collection du FRAC Nord-Pas de Calais

Date

2012/07/14 — 2012/09/09

Gallery

3F

Organized by

Taipei Fine Arts Museum, Fonds Régionaux d'Art Contemporain (FRAC) Nord-Pas de Calais

Category

International Exchange Exhibition

Number of visitors

50,966

Media/

Number of pieces

App. 66 contemporary art and design pieces including two-dimensional, three-dimensional (sculpture), video art and modern furniture

Artists

Fifty-four artists spanning the globe including Ettore Sottsass, Achille Castiglioni and Verner Panton



展覽簡介

法國北加萊當代藝術基金會成立於 1983 年，收藏近 1500 件國際知名藝術及設計師作品，致力將當代藝術與實驗設計連結起來，希冀引發我們思考藝術、設計與物件對日常生活的影響。本展策劃的概念是利用許多指標性的設計師／藝術家作品來探討許多觀念性議題，展現創作者對於日常物件在現代生活中的個人詮釋，共分為 10 個章節，展出約 54 位來自世界各地藝術家、設計師、建築師及設計團隊創作之 66 組件作品。這些作者多半以一種幽默的手法批判、破壞、重作、或質疑那些知名的設計物件；在某些作品當中，藝術品與實用品之間的界線似乎被抹除，甚至大大翻轉了我們對實用品的觀念。作品創作年代始自 1960 年代，橫跨半個世紀。

本展主標題中的「Destroy」帶有毀壞、反抗既有價值觀，以及重新思考現存體制的意涵。作品延續杜象的「現成物 (readymades)」概念，透過不同的手法，或「破壞」或「轉化」來處理呈現「物件」，表現「設計」與「藝術」兩者對於「物件」觀點的差異，並以詼諧、嘲諷的角度，挑戰藝術的迷思與神聖，不僅質疑「物件」在工業社會的重要性、探討消費社會中「明星」設計師與藝術家錯綜複雜的關係，也回應大量生產與複製的現代社會所帶來的問題。本展也著重於探究藝術作品的獨特性與設計物件的功能性，以及物件與我們日常生活的關係演變，提供對於當今社會、城市及居家生活的觀察，是一個對於我們當下生活方式的宣言。

Summary

Since its establishment in 1983, the Fonds Régionaux d'Art Contemporain (FRAC) Nord-Pas de Calais has collected nearly 1,500 pieces by internationally-renowned artists and designers. FRAC's mission is to bring contemporary art and experimental design together under one roof and encourage the general public to contemplate the impact of art, design and object on our daily lives. Presented in ten sections were 66 works from FRAC by 54 artists, designers, architects and design teams from around the world. The curator selected benchmark designs spanning half-a-century – from the 1960's up to the present day – as a way to explore various conceptual issues and the object as interpreted by avant-garde designers within a modern setting. Many of the artists have employed humor or critique, wrecking or toying with well-known designs. Other works seem to blur the line between art and design, boldly overturning our perception of design as object.

DESTROY DESIGN is a reevaluation of the current system by means of destruction and rebellion. Spinning off the readymades of Marcel Duchamp, the designs have been "damaged" or "transformed" to reveal the "object" underneath and the gap between art and design in relation to the object. The added elements of humor and sarcasm challenge the myth of art and its sacrosanct role in the civilized world, questioning the importance of the object in industrial society while exploring the complex relationship between consumerism and "star" designers/artists. The exhibition also reexamines the implications of mass production and replication in the modern world, while at the same time exploring the unique character of each piece and functionality of design as object, thus providing an opportunity to observe our lifestyle within contemporary society and the urban milieu – a modern living manifesto.



展覽名稱

相約臺北 上海油畫雕塑作品展

展覽日期 2012/07/28 — 2012/09/16
 展覽地點 3C
 主辦單位 臺北市立美術館
 展覽類別 國際展
 參觀人數 39,065 人次
 媒材／件數 綜合，33 件
 展出藝術家 嚴培明、丁乙、周長江、陳妍音、楊冬白、李向陽等 21 位

Title

Meet Taipei Shanghai Oil Painting and Sculpture Exhibition

Date

2012/07/28 — 2012/09/16

Gallery

3C

Organized by

Taipei Fine Arts Museum

Category

International Exchange Exhibition

Number of visitors

39,065

Media/
Number of pieces

Mixed media, 33 pieces in all

Artists

21, including Yan Peiming, Ding Yi, Zhou Changjiang, Chen Yanyin, Yang Dongbai and Li Xiangyang etc.



展覽簡介

上海油畫雕塑產生於一個西學東漸的大背景下，幾代藝術家用他們的聰明才智，創造了一系列具有專業水準和學術高度的作品，也形成了兼容並蓄的開放氣質和精緻典雅的都市品格。這些氣質和品格源自上海這座城市的海派文化精神，同時反過來也豐富和發展了這座城市所具有的文化性格和藝術特色。

此次「相約臺北—上海油畫雕塑作品展」匯集了 21 位上海藝術家的 24 組 33 件作品，其中包括了當下活躍在上海乃至國際當代藝術舞臺上的藝術家嚴培明、丁乙、周長江、陳妍音、楊冬白、李向陽等人的代表性作品，基本反映了上海主流美術的創作面貌。這些藝術家絕大部分來自於上海油畫雕塑院，他們有些致力於對圖式語言的現代性研究，從色彩、結構、材料等方面，走在各種藝術機構創作的前沿，逐步形成了既現代又東方的美學氣質和藝術追求。有些著力於都市情趣的表達，形成了精緻、典雅、細膩、溫和、懷舊的都市情調和趣味，奠定了這座城市最顯著的文化藝術特徵。也有部分藝術家注重個人感受和主觀意識，不斷找尋自我藝術訴求和國際藝術風尚之間的聯結與平衡，不斷找尋自己獨特的風格圖式。展覽從圖式語言、都市情趣和個人感受三個角度充分展示出當代海派藝術的學術水準和創作實力。

Summary

Shanghai oil painting and sculpture emerged against the backdrop of the introduction of Western education to the East. Several generations of artists created a series of works reaching professional standards and academic heights, and formed an all-inclusive open temperament and an elegant urbane character. This temperament and character of the city of Shanghai originated from the spirit of Shanghai culture, and in turn diversified and developed the city's cultural personality and characteristic artists.

Meet Taipei – Shanghai Oil Painting & Sculpture Exhibition gathers 33 works by 21 Shanghai artists in 24 groups including the representative works of artists active on Shanghai's modern art stage and even the international art stage, such as Yan Peiming, Ding Yi, Zhou Changjiang, Chen Yanyin, Yang Dongbai and Li Xiangyang, basically reflecting Shanghai's mainstream creations of fine arts. Most of these artists are from the Shanghai Oil Painting & Sculpture Institute. Some of them, committed to studying the modernity of the pattern language, surpassed other institutes in terms of colors, structures and materials, and gradually brought forth a model of the modern Oriental aesthetic—an urbane and sometimes nostalgic sense of beauty that laid the foundation for this city's cultural and creative character. Some artists attach more importance to sentiments and the subconscious, looking for connection and balance between their personal and cultural-specific expressions and international artistic trends. The exhibition fully showcases the academic level and creative strength of modern Shanghai arts from three perspectives: pattern language, urbane esthetics and subjective expression.

14

展覽名稱

一個開始 黃東昇個展

展覽日期 2012/08/19 —
2012/09/30

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 26,622 人次
媒材／件數 壓克力、照片，27 組
展出藝術家 黃東昇



展覽簡介

黃東昇早期的藝術創作著墨於物象的絕對性思維之中，而本次展出的作品風格，又將這種思路提升到人與空間的相對性領域。黃東昇旅居國外 20 年期間一直從事非藝術相關工作，然而對於藝術一直存在著創作的熱情，創作的元素也有別以往。此次部分作品將電腦繪圖技術層面抽離現況，與新的視覺材料加以結合，使得其作品不再只是單純的視覺條件而已，有更多藝術家個人的精神層面賦予其中，黃東昇的作品在現代藝術與表現主義之間有著不可分離的情結在其中；而藝術家對於材料的應用，在一定程度自我反思之後，醞釀出個人對於事件的獨到見解，在表象中充滿著個人對人性與現實的隱喻性剖析。本次展出的作品，將藝術家這些年來所經歷的一切經驗，透過存在與非存在的差異邊境，轉移作為其對於材料肌理的敏感度與延展性，展現出更有魅力的視覺感知活動；並藉此返回黃東昇的藝術所欲求的原始根源。

Title **An Opening — Solo Exhibition by Huang Tung-shen**
Date **2012/08/19 — 2012/09/30**
Gallery D
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 26,622
Media/
Number of pieces Acrylic, photograph – 27 pieces in all
Artist Huang Tung-shen

Summary

A departure from his early creations, which mainly focused on the idea of the absolute, the works in this exhibition raised the stakes by exploring the dimension of relativity between people and the space around them. Despite not producing artwork in a professional capacity during the twenty years he lived overseas, Huang remains a passionate and inspired creator. His choice of material, however, has changed considerably, his recent work bearing the imprint of many new and different influences, combining the detached reality of computer graphics with new visual elements to take his art far beyond just the image itself, testifying to the indissolubility of expressionism in the modern art movement. The way in which Huang applies materials has also matured, allowing him to analyze human nature and reality through metaphor, giving full expression to his personal take on the world we live in. The works selected for this exhibition take the viewer on a journey through the artist's recent excursion to the border between existence and nonexistence, to the place where he became sensitized to new materials and applications that have allowed him to tap into his sensual and visual energy reserves and fulfill his original intent as an artist.

15

展覽名稱

cover 2012 牛俊強個展 II

展覽日期

2012/08/18 — 2012/09/30

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

26,622 人次

媒材／件數

綜合媒材、錄像裝置，20 件

展出藝術家

牛俊強

展覽簡介

「cover 2012 牛俊強個展 II」靈感來自牛俊強在現階段中的生命轉變。遭逢感情、親情與身體狀況的變化，他將整個展場轉化成一件作品，探討「消失」在人類生命中的意涵。對牛俊強而言，over（結束）只是被 cover（覆蓋）了，它不會永遠不見或消解，只像是暫時被覆蓋的過程。正如牆面一開始以「去年日本 311 大海嘯殘跡沖上美國海岸」的新聞作為開場，講述 311 大海嘯一年之後，有許多殘跡遺物，飄洋過海六千多公里，來到美國西部的海岸，包含一顆在米德爾頓島發現的足球，最終成功的確認失主是一位在日本的少年，米德爾頓島離日本福島有 6325 公里之遠，發現球的男子和妻子決定親自把球送還給那位日本少年。牛俊強以這篇新聞做為整個展覽「失而復得」的隱喻。展覽是個匿名的計畫，包括牛俊強以及他另外邀請了 18 位參與者，講述個人生命中至為深刻的生命經驗後，再決定以提供物件、攝影或製作影片的方式呈現，在 8 月 18 日到 9 月 30 日中公开展示。展出內容為這 19 個人所提出生命中某個片段，涵蓋親情、愛情、自我認同等各種生命經驗，因「失去」、「結束」所帶來的心靈上的空缺、創傷、詰問與遺憾，不只是個人，也共同形成「集體意識」。觀眾或許不一定能了解每個人背後的故事，但在這些片段中也找到某部份的自己。因此這展覽計畫的完成不只發生在北美館的現場，而且是在你我之間，也許展覽結束後，才是真正的開始。牛俊強認為 2012 年，有許多關於末日的傳言，在我們心裡也多少帶著末日的意識。這整個計畫其實也在回應：何謂終結（結束 over）？它其實不是一種結束的恐慌，而是喚醒我們對生命的自覺：唯有面對逝去和消失，我們才能對照及理解不會磨滅的部份。

消失並非終結。牛俊強從個人曾經失去的生命經驗中出發，並透過展覽收集眾人不同的生命故事，以更積極的態度，找尋集體意識，試圖從面對及轉換暫時「消失」，向各種可能的結果靠近的過程中，獲得新的觀點與對待的方式。最終，展場後方牆上投影正數的計時器，也代表朝向不可知的未來邁進。

Title

cover: 2012 — Niu Chun-chiang Solo Exhibition II

Date

2012/08/18 — 2012/09/30

Gallery

E

Organized by

Taipei Fine Arts Museum

Category

Application Exhibition

Number of visitors

26,622

Media/

Number of pieces

Multimedia, video installation; 20 pieces in all

Artist

Niu Chun-chiang

Summary

The inspiration for *cover 2012 Niu Chun-chiang Solo Exhibition II* came from a sudden and dramatic change in the artist's life. To express the sudden change in his emotional and physical state and further explore the idea of "disappearing" in society, Niu transformed the entire gallery into a work of art. According to the artist, an event or relationship isn't over when it's "over". It is merely covered up for a period of time. In other words, disappearance is just a form of temporary concealment. Printed on the wall at the entrance of the gallery was the news flash "Japan Tsunami Debris Washes up on US West Coast." The debris had floated more than 6,000 kilometers to the far side of the Pacific. One piece of



debris – a soccer ball found on the shore of Middleton Island – was eventually claimed by a Japanese boy who lost his home in the tsunami. Middleton Island is 6,325 kilometers away from Fukushima Island. The story of the soccer ball, which was returned to its owner, serves as an allegory for recovering something that has been lost – the underlying theme of the exhibition as a whole.

The exhibition evolved from a project involving Niu Chun-chiang and 18 other anonymous contributors, who, after getting together and talking about some of their most heart-wrenching life experiences, decided to tell their stories through a combination of video, photograph and object. Open to the public from August 18 to September 30, 2012 was a little piece of each person's life, all sharing the experience of losing something precious – a romantic interest, brotherly love or one's own identity – and the resulting pain and disappointment, emptiness and regret. This common experience shared by each person formed a collective consciousness that the viewer, despite being unable to fully comprehend the background of each and every contributor, could identify with almost immediately. The exhibition in a sense transcended the gallery space to become a shared experience that for some visitors began only after they had left the museum. Niu explained that the year 2012 was filled with speculation about the end of the world, the feeling of impending doom affecting every person to a lesser or greater degree. This project attempted to better define "over": neither terminable nor the fear of something ending, "over" is a wake-up call, because it is only by facing our losses and those people that have vanished from our lives that we begin to appreciate the value of that which can never be erased.

A vanishing act is just that: an act, but never the final act. Seeking greater knowledge in the collective consciousness, Niu Chun-chiang compiled his own experience of loss with those of the contributors, offering a completely new perspective on temporary loss and how, by confronting this loss and dealing with the emotional turmoil, we recover what was once lost. Projected on the exit wall was a timer counting up to an uncertain future.



展覽名稱

物自體 陳文祺個展

展覽日期

2012/08/18 — 2012/09/30

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

26,622 人次

媒材／件數

立體與錄像裝置、4 組件

展出藝術家

陳文祺

展覽簡介

對於現象的探討，影像所揭露的是被攝物的形體與其拍攝者的自我定義，被攝物自身的型態與表徵所發散的是物本體的肉體與靈魂的總和，在現象中被定義的或歧義的狀態是物本體的俗事之名或感知者的意象投射。本展以「物自體」為名，即在提供觀者去感知被攝物與拍攝者的相互回應。

展覽內容分成兩個區塊，第一區〈非思〉系列，藝術家以「臉」做為物我本質的探討對象，經由後製處理的影像，企圖試探觀者的認知差異。動態影像內每 10 分鐘有 64 張臉的變化與 600 種臉的改變，在時間的流逝下，觀者越仔細觀看越無法辨認，產生了視覺與感知之間的落差，始發現眼見卻無以為憑。展場同時呈現 8 件 1 組的靜態影像裝置，在透視與鏡面的反射中，透過不同角度可觀看到不同的影像表情，提供觀者另一種感知體驗的方式。第二區〈物自體〉為藝術家本年度新作，結合靜態與動態影像。靜態作品裡呈現出「拍攝者的認知」、「紀錄器操作」與「被攝物的時空樣貌」三者間的關係；而動態影像則以非劇情式的編導短片，提出物、我、他者的凝視焦點，提供觀者在觀看的同時能獨立觀照「物自體」的本質面貌。

Title

Thing in Itself – Chen Wen-chi Solo Exhibition

Date

2012/08/18 — 2012/09/30

Gallery

F

Organized by

Taipei Fine Arts Museum

Category

Application Exhibition

Number of visitors

26,622

Media/

Number of pieces

Three-dimensional video installation; 4 pieces in all

Artist

Chen Wen-chi

Summary

An exploration of the noumenon, *Thing in Itself* delved into that which is revealed in a photograph: the form and structure of the photographed object and the object as defined by the person behind the lens. The essence and spirit of the photographed object are embodied in its qualities and appearance. A definite or ambiguous state is simply a projection of the human obsession with classifying and/or sensualizing. *Thing in Itself* offers the viewer a window onto the dynamic between the photographer and the photographed object.

The exhibition was divided into two sections: The Unthinkable and Thing in Itself. In the former the artist explored the subject-object relationship by capturing the human face on video and then, to add the variable of muddled recognition, tweaking the video post-production, 64 different faces with 600 different expressions appearing in rapid succession in just ten minutes of video. The more the viewers watched, the less they were able to distinguish one face from another, blurring the line between what we see and what we perceive to the point where seeing is not believing. The exhibition also included an installation with eight video stills, the reflection from the screen creating different images from different angles for a completely new viewing experience. Thing in Itself was a selection of the artist's video and photographic work completed in 2012. The photographs explored the relationship between the perceptions of the photographer, the mechanical operation of recording, and how the photographed object appears in time and space. The short videos fixated on the subject, object and the other so that the viewer could "see" the essence of the object instead of the objectified image.



展覽名稱

2012 臺北雙年展

現代怪獸 / 想像的死而復生

17

展覽日期

2012/09/29 — 2013/01/13

展覽地點

1F、2F、3F

主辦單位

臺北市立美術館

展覽類別

當代展

參觀人數

178,594 人次

媒材／件數

綜合媒材 / 142 件

展出藝術家

48 組參展藝術家 + 6 座微型博物館

Title

Taipei Biennial 2012 –
Modern Monsters / Death and Life of Fiction
2012/09/29 — 2013/01/13

Date

Galleries

1 F, 2 F, 3F

Organized by

Taipei Fine Arts Museum

Category

International Biennial

Number of visitors

178,594

Media/
Number of pieces

Mixed media; 142 pieces in all

Artists

48 participating artists/groups plus 6 mini-museums





展覽簡介

「2012 臺北雙年展」由德國籍獨立策展人安森·法蘭克策劃，透過在亞洲的觀點，反映現代性歷史的諸多問題與過程，以當代藝術開放的態度，探尋真正的全球性的歷史經驗，甚至是真正的普遍的歷史經驗。邀請 48 組藝術家或團體參展，約三分之一作品為特別為本屆雙年展所構思新作。展覽另規劃提出 6 座「微型博物館」，包括「歷史與怪獸博物館」、「葫蘆博物館」、「韻律博物館」、「跨越博物館」、「【前】紀念博物館」與「基底無意識博物館」，共同揭示與觀看世界的多元視角，探討現代社會的怪獸性。本展總計規模超過 80 位藝術家與團隊參與，並以美術館一至三樓的規模，連結士林紙場（紙場 1918）展區呈現。主題「現代怪獸／想像的死而復生」，構思汲取自臺灣文學史學家王德威近期的研究著作《歷史與怪獸》，以怪獸性的美學為探討主題。借由名為「檣杌」的古代中國怪獸，其代表人類無法駕馭歷史，並占據了各種歷史基本原理的盲點。怪獸在此被當作虛構的、中間狀態的形象，某種表徵式的反照鏡，反映出真實存在與想像之間的關係。



Summary

Curator Anselm Franke was brought on board to select the theme and artwork for Taipei Biennial 2012. Approaching from the unique perspective of Asia, *Modern Monsters/ Death and Life of Fiction* explored the myriad issues and processes that influence how we see history through a modern looking glass. The idea was to create a space conducive to creative interaction between the past and history for a full appraisal of the historical implications. A third of the pieces on display were created exclusively for the biennial by 48 participating artists/groups. The exhibition was divided into six mini-museums: The Museum of the Monster That Is History, The Museum of Gourd, The Museum of Rhythm, The Museum of Crossings, The Museum of Ante-Memorials, and The Museum of the Infrastructural Unconscious, jointly observing and shedding light on the monstrosities of modern society from multiple perspectives. More than 80 artists/groups contributed works filling all three floors of gallery space. Another section of the biennial was shown in the Shilin Paper Mill. *Modern Monsters / Death and Life of Fiction* was an exposition of the ogre and its increasing value as a signifier in the process of modernization. Curator Anselm Franke drew inspiration from Taowu, an ancient Chinese monster traced by literary historian David Wang in his book *The Monster that is History*. The monster is the fictional representation of that which escapes history, like a rear-view mirror or intermediate state that allows one to see the past, present and future in perspective while revealing the relationship between real and imaginary.

18

展覽名稱

彩虹的邊線

徐瑞憲個展

展覽日期

2012/10/13 — 2012/11/25

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

49,351 人次

媒材／件數

機械裝置，4 件

展出藝術家

徐瑞憲



展覽簡介

徐瑞憲是以機械動力為創作形式的藝術家，他運用動力學原理，以馬達帶動齒輪連結其他機械零件，展現個人低調而精準的機械美學。每一件裝置作品都是他從零到有的嘗試過程，先將概念手繪成作品模擬圖，進一步分解成動力結構圖、展開圖，詳實說明物件尺寸與聯結方式，再實際進行零件切割然後焊接組裝，整個製作過程都需精心計算並費時調整。

徐瑞憲的作品是其生命經驗的轉換，他對動態藝術的濃厚興趣，來自對生活的觀察與回憶。收集機械零件的習慣既是創作上的需要，或許也是從小協助母親做資源回收時養成；二姐的鼓勵與早逝，影響他於 1992 年自籌學費到法國，進入艾克斯普羅旺斯藝術學院學習西方傳統繪畫與雕塑。在法國創作的宿舍窗景與洗手臺、馬桶等小品油畫，晃動的線條與誇張的構圖流露異地求學的迷惘與掙扎。藝術學院對使用新媒材創作的鼓勵，開啟他對藝術工作奮不顧身的投入，甚至讓老師必須藉由關閉工作室來避免他過於沉迷。長期專注於機械裝置的創作，金屬粉塵無意間累積在肺部；黃明川導演為其拍攝的紀錄片末，特寫他長繭的手指與拔除鐵屑的動作，更突顯藝術家融合創作與生命的深刻印記。

Title

Distant Rainbow

Shyu Ruey Shiann Solo Exhibition

2012/10/13 — 2012/11/25

Date

Gallery

D

Organized by

Taipei Fine Arts Museum

Category

Application Exhibition

Number of visitors

49,351

Media/
Number of pieces

Mechanical installation; 4 pieces in all

Artist

Shyu Ruey Shiann

Summary

Shyu Ruey Shiann's creative forms take the shape of the kinetic. His understated individual aesthetic vision is expressed using the precision of kinetic theory, motors, gears and other mechanical parts. From conceptualization to realization, each of these installations has gone through a process of experimentation, beginning with a hand-sketched mimetic diagram of the concept, to the deconstructed outline of its mechanical structure, a comprehensive installation plan, detailed description of the size of objects and their interconnectivity, and then the actual cutting and welding required for assembly – the entire production process requires precise calculations and time-consuming adjustments.

Shyu Ruey Shiann's work is a transformation of life experiences. His deep interest in kinetic art originates in his observations of life and of memory. The habit of collecting mechanical parts is a necessity of his art, or perhaps grew from his early childhood experience of helping his mother with the recycling. The encouragement and early death of his older sister catalyzed Shyu's self-funded study of Western sculpture and painting at the École Supérieure d'Art en Aix-en-Provence in France. The trembling lines and exaggerated composition of his oils during that time—depicting views from his dormitory window, his wash basin and toilet—reveal the confusion and struggle of studying in a foreign country. With the encouragement he received in art school to use new media in his creations, he threw himself entirely and physically into his work, to the point where his instructors had to shut down the workshops to prevent him from being completely consumed by his work. His years of working with kinetic art installations have taken a toll on his health, and metallic dust has collected in his lungs. In a documentary of the artist directed by Huang Ming-chuan, the closing shot reveals a close-up of the artist's calloused fingers plucking at metal shavings; it is a poignant visual reminder of how art and life become one.

展覽名稱

幻影現實 沈昭良攝影展

展覽日期

2012/10/13
— 2012/11/25

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

49,351 人次

媒材／件數

攝影，88 件

展出藝術家

沈昭良



展覽簡介

綜藝團為臺灣特有的移動式演出團體，自 1970 年代，即活躍於臺灣社會的各式婚喪喜慶場合。本展展出藝術家於 2005 至 2012 年間，在全臺各地所攝的〈舞臺車〉、〈歌手與舞臺車〉及〈臺灣綜藝團〉等三系列作品。作品結合大尺幅獨立攝影作品、影像群化、視覺對照及錄像作品的複合式呈現，一方面聚焦於綜藝團產業，實踐含括時間、空間，橫向、縱向，平面、立體的視覺演繹與描寫，同時也期能藉由其中漫長的拍攝歷程、曲折的田調路徑、豐厚的人文線索、貼近的生活距離及熟稔的庶民記憶，進一步連動觀者對此在地娛樂產業的另一種文化視角與持平觀照。

Title

Illusion Reality The Photo Exhibition of Shen Chao-liang

Date

2012/10/13 — 2012/11/25

Gallery

E

Organized by

Taipei Fine Arts Museum

Category

Application Exhibition

Number of visitors

49,351

Media/
Number of pieces

Photograph, 88 pieces in all

Artist

Shen Chao-liang

Summary

Since the 1970s, performance troupes have been enlivening many of Taiwan's weddings, funerals and other special occasions. Photographs for the three series presented in this exhibition—*Stage*, *Singer and Stage* and *Taiwanese Vaudeville Troupes*—were taken between 2005 and 2012. The series are composed of stand-alone, large-scale photographs, grouped images, visual contrasts and video works, which focus on performers and their various skills, and include temporal, spatial, horizontal, vertical, flat and three-dimensional visual interpretations. In the course of creating these photographs, the artist's dedication to field work and the rich cultural traces in his imagery suggest memories shared by everyone, and presents an impartial perspective of the local entertainment industry.

展覽名稱

味象 當代嶺南寫意狀態

展覽日期

2012/10/20 — 2012/11/11

展覽地點

3C

主辦單位

臺北市立美術館

展覽類別

國際展

參觀人數

26,550 人次

媒材／件數

書法、水墨，56 件

展出藝術家

許欽松、羅一平、莊小尖、李東偉、林藍、蔣悅、
黃國武、陳新華等

展覽簡介

本展展出廣東美術館精選的 14 位藝術家 (6 位書法家、8 位水墨畫家) 56 件當代書畫作品，呈現在嶺南畫派的藝術革新觀念以及畫學傳統下，廣東當代畫家對嶺南畫派藝術革新精神的承接。「味象」即感悟審美物件內部深層的情趣意蘊和生命精神。筆墨不是陽春白雪，觀念也並非寂靜無風，此謂當代嶺南「味象」。許欽松、羅一平、莊小尖堅守山水畫的人文精神，尤其對於傳統「山水精神」現代化詮釋的探求方面表現出相當的差異性；李東偉和林藍的作品表現出一種嶺南情思，憂傷、以至於百無聊賴的畫面情緒使得他們的作品更具人格化形象。蔣悅、黃國武和陳新華則以開放和創新的姿態側入了觀念藝術陣營，他們智慧地在傳統與現代、永恆與趣味之間做了出色的協調。

20



Title

RELISH THE ESSENCE – CONTEMPORARY LINGNAN PAINTING 2012/10/20 — 2012/11/11

Date

Gallery

3C

Organized by

Taipei Fine Arts Museum

Category

International Exchange Exhibition

Number of visitors

26,550

Media/
Number of pieces

Calligraphy, ink painting; 56 pieces in all

Artists

Xu Qinsong, Luo Yiping, Zhuang Xiaojian, Li Dongwei, Lin Lan, Jiang Yue, Huang Guowu and Chen Xinhua etc.

Summary

Guangdong Museum of Art selected 56 contemporary pieces by contemporary calligraphists and ink painters influenced by the Lingnan school of painting, the aim being to show how this conceptually groundbreaking style and the reformist spirit of its founders have been passed down to the new generation of artists from said region. "Relishing the essence" refers to appreciating the inner beauty, or essence, of a being or object. The brush and ink are not the sole provenance of the esoteric; concepts are not necessarily inert. This idea that painting can be conceptually dynamic while appealing to a wide audience is central to the modern Lingnan style. Landscape painters Xu Qinsong, Luo Yiping and Zhuang Xiaojian offer a completely modern interpretation of the traditional landscapes by the literati of yesteryear. The languor and melancholy of Li Dongwei and Lin Lan's paintings lend them a distinctly personal feel. Jiang Yue, Huang Guowu and Chen Xinhua have moved into the conceptual camp while deftly toeing the line between the traditional and modern, the eternal and captivating.

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展覽名稱

實・現 攝影新典藏

展覽日期

2012/12/01 —
2013/01/13

展覽地點

3C

主辦單位

臺北市立美術館

展覽類別

典藏展

參觀人數

47,711 人次

媒材／件數

攝影，約 80 件

展出藝術家

蔣載榮、何經泰、黃建亮、吳政璋、曾敏雄、沈昭良、鄧博仁、金成財



展覽簡介

本展作品為臺北市立美術館近 2 年的新進攝影典藏，集結 8 位出生於 50 及 60 年代的攝影家，展出作品的創作年代於近 20 年之間。臺灣在邁入 90 年代後，在新影像媒材的紛呈當中，攝影的範疇不斷地擴充演變。本次展出的 8 位攝影家，在紀實攝影的底蘊之中，透過自身敏銳的觀察與美學觀點，衍異出個人獨特的藝術表現——蔣載榮的地景印象、何經泰的工殤肖像、黃建亮的尋根紀錄、吳政璋的批判影像、曾敏雄的行腳隨影、沈昭良的文化紀實、鄧博仁的都市漫遊、以及金成財的心境寫照。在社會的快速變遷中，8 位攝影家將他們對臺灣的土地情感、環境風貌、文化型態、生命困境等姿態與熱能，透過攝影的紀錄與詮釋綿延再現。

Title

Reality · Representation : New acquisition of photography

Date

2012/12/01 — 2013/01/13

Gallery

3C

Organized by

Taipei Fine Arts Museum

Category

Permanent Exhibition

Number of visitors

47,711

Media/
Number of pieces

Photograph, 80 pieces in all

Artists

Ching Tsai-jung, Ho Ching-tai, Albert J. L. Huang, Wu Cheng-chang, Tseng Miin-shyong, Shen Chao-liang,
Deng Po-jen, Chin Cheng-tsai

Summary

This exhibition shows the new photographic works that the Taipei Fine Arts Museum has collected over the past two years. The collection is composed of photographs taken over the course of 20 years by eight photographers born in the 1950s and 60s. Since the 1990s, photography in Taiwan has continued to evolve with the flourishing new imaging media, and the exhibition shows how, by using documentary photography, these photographers demonstrate their keen observation and unique aesthetics, while conveying their affection for and interpretation of this land and its environmental features, cultural patterns and life's struggles in a rapidly changing society. The collection includes *Landscape Impression* by Ching Tsai-jung (1956-), *Portraits of Industrial Injuries* by Ho Ching-tai (1956-), *A Search for Roots* by Albert J. L. Huang (1962-), *Critical Images* by Wu Cheng-chang (1965-), *Random Scenery* by Tseng Miin-shyong (1968-), *Cultural Documentary* by Shen Chao-liang (1968-), *City Roaming* by Deng Po-jen (1969-), and *A Snapshot of the Mind* by Chin Cheng-tsai (1969-). These eight photographers have harnessed the camera to observe and record the local culture and scenery of Taiwan, as well as the vagaries and vicissitudes of life within a rapidly changing society.

展覽名稱

2012 臺北美術獎

展覽日期

2011/12/22 — 2012/03/10

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

110,835 人次

媒材／件數

綜合，15 件

展出藝術家

朱駿騰、李欣哲、周育正、許怡慈、莊哲瑋、陳雲、莊榮哲、黃彥超、楊子弘、劉玗 + 吳思嶽、蔡士弘、戴翰泓、羅智信



展覽簡介

「臺北美術獎」是為臺灣當代藝術重要前瞻性指標競賽展之一，自 2001 年開辦以來，培育了許多視覺藝術創作人才，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。

「2012 臺北美術獎」延續前兩年徵件評比方式，共 230 件投件作品經過激烈的三階段評審，由參賽者周育正贏得首獎，獲獎金 55 萬。首獎作品〈工作史—盧皆得〉探討社會工作與藝術作品的模糊地帶，藝術家藉由報紙分類廣告尋找臨時工，邀請臨時工—盧皆得受訪並編寫其生命故事印製成冊，再以展覽經費聘請盧皆得以臨時工至「2012 臺北美術獎」展場工作。作品視覺主軸以盧先生經常身穿的藍色格紋衫精簡串聯，對比出作品意涵的豐富層次，耐人尋味。其餘 12 件脫穎而出的得獎作品，各自突破媒材限制，以不同形式表現自我關切議題。「2012 臺北美術獎」展覽現場，像是同時呈現 13 場小型個展，內容豐富多元，展現年輕創作者體現時代精神的特有風格。

Title

2012 Taipei Arts Awards

Date

2011/12/22 — 2012/03/10

Galleries

D,E,F

Organized by

Taipei Fine Arts Museum

Category

Competition Exhibition

Number of visitors

110,835

Media/

Number of pieces

Multimedia; 15 pieces in all

Artists

Chu Chun-teng, Lee Hsin-che, Chou Yu-cheng, Hsu Yi-tzu, Cuang Che-wei, Chen Yun, Chuang Jung-che, Huang Yen-chiao, Yang Tzu-hung, Liu Yu / Wu Sih-chin, Tsai Shih-hung, Tai Han-hong, Luo Jr-shin



Summary

Since its inception in 2001, the Taipei Arts Awards have opened the door for countless young artists and have now become a key designator of 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, but also offers a clear picture of contemporary and future trends. The Taipei Arts Awards have now become the stage on which Taiwan's new-generation artists are allowed to realize their full potential and express their individuality.

The submission and selection process for the *2012 Taipei Arts Awards* remained unchanged from the previous two years: a rigorous three-tiered review of 230 submissions, the grand prize (including TWD 550,000) awarded to Chou Yu-cheng. The prize-winning work, *A Working History – Lu Chieh-Te*, explored the grey area between labor, society and the work of art. The artist found a temporary worker through the classifieds, interviewed him and then printed his story in booklet form. Using the budget for his display, Chou then assigned Lu Chieh-Te, the temporary worker, to onsite tasks at the actual exhibition, the unadorned simplicity of Lu's plaid shirt serving as the visual motif in a multilayered work providing much food for thought. The other twelve award-winning works broke out of the confines of the traditional medium to convey in various form the artist's regard for the self. The *2012 Taipei Arts Awards* was actually 13 solo exhibitions in one: a multidimensional event imbued with the spirit of the new generation and their unique take on the modern world.



[二] 研究・出版

研究工作為本館營運思維的前瞻基礎，肩負館務策略、專案執行、研究出版等任務。

館務策略部份，由任務編組「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、推廣教育等相關業務決策。

專案執行部份，分為短期和長期專案，2012 年主要執行的專案有「領航－國外專家訪問計畫：謝德慶的行為表演藝術」、「《現代美術學報》和《美術論叢》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，美術論叢則依相關藝術議題規劃專書，邀請相關藝評人、學者撰文出版；2012 年開始也嘗試發展「藝術家專書」書系。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。

[2] Research & Publications

Research is the vision that drives museum operation and management. The Research Department at TFAM is responsible for museum affairs strategy, project execution and research/publications.

The Museum Affairs Development Council meets every two weeks to discuss positioning, formulate strategy and decide on proposals for in-house exhibitions, acquisitions, and promotional/educational events.

Project execution is further divided into short and long-term projects. Major projects undertaken in 2012 included "Pilot Program: Tehching Hsieh's Performance Art"; "the digitalization of Journal of Taipei Fine Arts Museum and Fine Arts Thesis"; and "the in-house research of specialized art topics".

In addition to our regular publications – *Journal of Taipei Fine Arts Museum*, *Modern Art Bimonthly*, and the *annual report* – TFAM published a number of other essays composed and/or edited by contributing art critics and scholars. Other items on the 2012 agenda included a new portrait-of-the-artist series, exhibition albums, essays from forums/seminars, and an updated catalogue of the permanent collection.

館務策略

2012 年本館「館務發展小組」共召開 21 次會議，主要討論議題包括：

- 本館 30 週年館慶計畫之初步構想
- 2013 年展覽檔期調整：徐冰、張照堂、林愷嶽等
- 第五十五屆威尼斯雙年展臺灣館的徵件作法
- 臺北市立美術館運用民間捐款辦理館務發展及專案計畫作業規定
- 2012 年兩岸城市藝術節／廣州文化週：中國當代山水、書法提名展
- 展覽組報告國際展與國內展覽規劃
- 2013 第 55 屆威尼斯雙年展臺灣館展的評審委員名單
- 臺北美術獎簡章
- 2012 臺北美術獎評審委員名單
- 圖書室期刊電子資料庫採購案
- 「數位文獻內容線上系統」規劃設計
- 2013 年申請展評審委員名單
- 「威尼斯雙年展臺灣館座談」辦理形式與討論提綱

Museum affairs strategy

The Museum Affairs Development Council held 21 meetings in 2012. The major topics of discussion were as follows:

- Preliminary sketch of TFAM's 30th anniversary celebrations
- Xu Bing, Chang Chao-tang and Lin Hsin-yueh added to the program for 2013
- Submission and selection procedure for the Taiwan Pavilion at the 55th Venice Biennale
- Administrative procedures for the use of private donations in museum projects
- Cross-strait City Arts Festival / Guangzhou Culture Week: proposal for contemporary Chinese landscape painting and calligraphy exhibition
- Program for international and in-house exhibitions presented by the Exhibitions Dept.
- Appointments for the Taiwan Pavilion at the 55th Venice Biennale Review Committee
- General Procedures for the Taipei Arts Awards
- Appointments for the 2012 Taipei Arts Awards Review Committee
- Procurement of library database for digitalized periodicals
- Online Digital Archive planning and design
- Appointments for the 2013 exhibition-by-submission review committee
- Outline and planning for the Taiwan Pavilion – Venice Biennale Symposium

專案執行

1. 本館重要文獻資料影像數位建置案

該項長期專案於 2012 年時執行「《現代美術學報》和《美術論叢》數位化建置案」，將本館 No.1 至 No.50《論叢》共 50 冊與 No.1 至 No.14《現代美術學報》共 14 期，全數共 12,512 頁進行數位化作業，以利未來資料保存與加值應用。

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」規定，積極推動館內研究人員進行研究論述。本年度共有研究同仁 28 位提出 29 篇研究報告，研究議題包含臺灣當代藝術、雙年展作品評析、美術館行銷與推廣、典藏品研究、展覽規劃、美術館管理實務等，所有報告依館長指示送交外部審查。

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與交流，本館於 2010 年起開始執行「領航－國外專家訪問計畫」。該計畫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。2012 年領航計畫主題為「謝德慶的行為表演藝術」。

Execution

1. Digitalization of in-house publications and images

As part of a long-term project to establish a digital archive of vital publications and images, TFAM converted issues 1-50 of *Fine Arts Thesis* and issues 1-14 of *Journal of Taipei Fine Arts Museum* – 12,512 pages in all – into digital format. These files will be stored in the digital archive for future reference and added-value applications.

2. Special-topic research

TFAM actively engages in research in accordance with the Taipei Fine Arts Museum Research Performance Evaluation Standards. Twenty-eight researchers and colleagues produced 29 research reports in 2012, with topics covering contemporary art in Taiwan, evaluation and analysis of works in the Taipei Biennial, museum marketing and promotions, 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 – Extending the Invitation to Experts Overseas

To establish a platform for scholastic cooperation and exchange between TFAM and international art circles, the Research Department devised Pilot Program – Extending the Invitation to Experts Overseas. Launched in 2010, the aim of the program 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 involved in the local art scene. The theme for the 2012 Pilot Program was Tehching Hsieh's Performance Art.

Out of Now: The Lifeworks of Tehching Hsieh, the definitive book on said artist, was jointly released and distributed by Massachusetts Institute of Technology and Live Art Development Agency (UK) in February 2009. TFAM completed the Chinese-language version in December 2011 and released the book in Taiwan on

探討謝德慶創作與藝術最重要的一本著作《現在之外：謝德慶生命作品》於 2009 年 2 月由美國麻省理工學院（MIT）與英國「現場藝術發展機構」共同出版發行。本館於 2011 年 12 月完成中譯出版，2012 年 2 月 1 日正式上市。推出本書的同時，在 3 月 3 日假本館視聽室舉辦「2012 領航計畫專題活動：謝德慶的行為表演藝術」，邀請藝術家謝德慶、該書作者亞德里安·希斯菲爾德、新加坡當代藝評李永財，與臺南藝術大學龔卓軍教授等人，發表專題演講以及綜合座談。活動內容如下：

2012 年 3 月 3 日（星期二）

10:00-12:30

專題演講一 | 謝德慶談他的作品

主持人：翁誌聰代理館長

主講人：謝德慶

14:00-15:30

專題演講二 | 走出生活

引言人：龔卓軍

主講人：亞德里安·希斯菲爾德

15:45-17:00

專題演講三 | 關於時間、謝德慶與東南亞行為藝術的一些反思

引言人：龔卓軍

主講人：李永財

17:00-18:00

綜合討論

與談者：謝德慶、亞德里安·希斯菲爾德、李永財、龔卓軍

February 1, 2012. In conjunction with the book launch, TFAM held a symposium and lecture series on March 3 on the performance art of Tehching Hsieh, as follows:

March 3, 2012 (Tuesday)

10:00-12:30

Lecture 1

Topic: The Artist Talks about his Work

Host: Acting Museum Director Weng Chih-tsung

Main speaker: Tehching Hsieh

14:00-15:30

Lecture 2

Topic: Walking Out of life

Introduction by Gong Jow-jiun

Main speaker: Adrian Heathfield

15:45-17:00

Lecture 3

Topic: Some Reflections on Time – Tehching Hsieh and Performance Art in Southeast Asia

Introduction by Gong Jow-jiun

Main speaker: Lee Weng-choy

17:00-18:00

Group discussion

Participants: Adrian Heathfield, Lee Weng-choy and Gong Jow-jiun



2012
出版書介
期刊與叢書

現代美術 雙月刊

NO.160-165

出版日期：2012.2、4、6、8、10、12

尺寸：29x21 公分

數量：900 本 / 期

主編：陳淑鈴 (160-165)

執行編輯：黃義雄 (160-162)、陳淑鈴 (163-164)、胡慧如 (165)

屬綜合性的藝術雜誌，針對大眾讀者的藝術資訊與教育，以專題進行核心討論，另有藝術評論、展覽觀點、藝術家側寫（「旗鑑巡航」）等單元。其中專題規劃主要針對重要藝術時事、議題、趨勢等設定討論方向，助於讀者理解館內展演活動並獲取當代藝術脈動。

2012 Research publications and scholastic journals

Modern Art Bimonthly No. 160-165

Dates of publication: Feb, Apr, Jun, Aug, Oct, Dec 2012

Dimensions: 29 x 21cm

Number of copies: 900

Managing editor: Chen Shu-ling (160-165)

Executive editors: Huang Yi-hsiung (160-162), Chen Shu-ling (163-164), Hu Hui-ju (165)

This bimonthly journal aims 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 angle focus on major events, hot topics and current trends, keeping readers in the know about in-house exhibitions and their fingers on the pulse of contemporary art.



現代美術學報

NO. 23、24

出版日期：2012.5、11

尺寸：26x19 公分

出版數：500 本 / 期

主編：林志明 (23)、龔卓軍 (24)

執行編輯：胡慧如 (23)、許惠琪 (24)

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。第 23 期開始成立編輯委員會並進行視覺與編輯上的改版，專題徵稿與一般徵稿並行，專題範圍包括藝術評論、藝術史論、美術教育、視覺研究、博物館學等。第 23 期專題為「藝術與電影」、第 24 期專題為「行為表演轉向與當代藝術」。經對外徵稿及嚴謹審查機制，加上國際重量級邀稿，該兩期共選刊了 12 篇論文。

Journal of Taipei Fine Arts Museum No. 23, 24

Dates of publication: May, Nov 2012

Dimensions: 26 x 19cm

Number of copies: 500

Managing editors: Lin Chi-ming (23), Gong Jow-jiun (24)

Executive editors: Hu Hui-ju (23), Hsu Hui-chi (24)

This is a biannual journal that highlights new discoveries in modern art research and seconds as a platform for a scholastic dialogue all about art. Since its premiere in 1989, the journal has grown to become an important rostrum for Taiwan-based art research. An Editing Committee was established in 2012 to reinvent the content and visuals (effective Issue 23). After calling for submissions and placing them through a rigorous review process, editors selected twelve essays from local and international contributors covering art critique, art history, art education, visual research and museology. "Art and Film" and "New Directions in Performance Art" were the themes for the 23rd and 24th issue.



Art Museum Document Preservation and Reuse

Date of publication: Aug 2012

Dimensions: 28.5 x 21cm

No. of copies: 400

Managing editor: Liu Mun-shing

Executive editor: Chen Shu-ling

TFAM was one of the first museums to actively promote modern/contemporary art in Taiwan. Over the past thirty years, TFAM has accumulated a substantial number of documents cataloguing and informing the public about programs, exhibitions and the permanent collection. This accumulation has become a vital resource for those researching and documenting the history of modern/contemporary art in 20th century Taiwan. Compiling these documents and managing a digital archive has become essential to operations at TFAM. The theme of Pilot Program 2011 - "Art Museum Document Preservation and Reuse" – corresponds to the pressing question of how to manage a digital archive effectively. This book is a compilation of the Pilot Program lectures and round-table discussions about document preservation and reuse, plus the observations of three contributing specialists.

美術館的文獻保存與再利用

出版日期：2012.8

尺寸：28.5 x 21 公分

出版數：400 本

總編輯：劉明興

執行編輯：陳淑鈴

2013 年本館邁入第 30 年，作為一個臺灣最早致力於推動現代、當代藝術的重要機構之一，30 年間因著館務推動而累積的文獻檔案將同時形塑一個關於 20 世紀臺灣現、當代藝術史最基礎材料的主要來源。這批館務文獻之收集、管理、共享，及未來可能朝向建立臺灣現 / 當代藝術文獻資料中心之工作確已刻不容緩。為汲取國外有關文獻建置的相關經驗，研究組在 2011 年藉「領航計畫」以「美術館的文獻保存與再利用」為題，舉辦系列專題及圓桌座談，本書即整理出版該系列活動演講完整內容，並加上國內 3 篇專家觀察文字。

偽青春顯相館 - 吳天章

出版日期：2012.12

尺寸：23x17 公分

出版數：300 本

作者：陳莘

總編輯：陳淑鈴

執行編輯：許惠琪

此書為本館「美術論叢」所嘗試發展的「藝術家專書」系列的首刊之作。從「人」的角度出發，關注臺灣 80 年代以降當代藝術家的生命歷程與創作。不同於純粹作品的評論、藝術家的自傳形式，系針對藝術家各自的風格屬性，邀請專業文字工作者進行深度訪談與耙梳，以創作出別具特色，富有文字映像 (word-imaginary) 概念的「藝術家之書」。

Studio of Pseudo Photography - Wu Tien- chang

Date of publication: Dec 2012

Dimensions: 23 x 17cm

No. of copies: 300

Author: Chen Hsin

Managing editor: Chen Shu-ling

Executive editor: Hsu Hui-chi

This is the first in a series of books on TFAM's starring artists. The series attempts to draw a humanistic portrait of contemporary artists active in Taiwan from the 1980's up to the present day. Unlike the art critique or autobiography, these little vignettes effectively convey the artist's signature style and personality. A professional writer was brought on board to conduct in-depth interviews with said artist, producing an effect as much visual as textual.



(Electronic) Index of TFAM Publications I

Date of publication: Dec 2012

Managing editor: Hu Hui-ju

Executive editor: Fang Tzu-yun

This reference tool provides an index of articles in every *Fine Arts Thesis* (1-88), *Modern Art Bimonthly* (1-165), and *Journal of Taipei Fine Arts Museum* (1-26) from the premiere to the last issue in 2012: 2,700 articles in all. An electronic copy is available for public consumption on the museum's official website.

Taipei Fine Arts Museum 2011 Annual Report

Date of publication: Nov 2012

Dimensions: 27 x 19cm

No. of copies: 200

Managing editor: Liu Mun-shing

Executive editor: Chiang Yu-fang

臺北市立美術館出版品索引 I (電子書)

出版日期：2012.12

主編：胡慧如

執行編輯：方紫雲

本電子索引書收錄本館開館至 2012 年所出版三大類出版品，即論叢 No.1-No.88、現代美術雙月刊 No.1-No.165、現代美術學報 No.1-No.26 各期 (本) 單篇文章之目錄索引，共約 2700 則，公開於本館官網提供各界瀏覽參閱。

2011 北美館年報

出版日期：2012.11

尺寸：27x19cm

出版數：200 本

主編：劉明興

執行編輯：蔣雨芳

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。

典藏目錄 2011

出版日期：2012.12

尺寸：29x21cm

出版數：500 本

執行督導：張麗莉

執行編輯：林皎碧、林育淳、王蓓瑜

本館自 1983 年開館以來，截至 2011 年底，收藏品達 4,425 件，本書惟介紹本館 2011 年入藏作品及作家。

The 2011 Annual Report provides a detailed account of the museum's program and other activities in the year 2011. Divided into two sections – Museum Outlook and Accomplishments – the Annual Report chronicles TFAM's major events and milestones over the course of one year. The appendix provides exact visitor counts, budgets and expenditures for fiscal year 2011.

TFAM Collection Catalogue 2011

Date of publication: Dec 2012

Dimensions: 29 x 21cm

No. of copies: 500

Managing editor: Chang Li-li

Executive editors: Lin Chiao-pi, Lin Yu-chun, Wang Pei-yu

This is a catalogue of all new additions to the museum's permanent collection in 2011. As of the end of 2011, the museum had acquired 4,425 works of art for the permanent collection.

臺灣當代・玩古喻今

執行督導 廖春鈴
執行編輯 余思穎
出版日期 2012.05
尺寸 28 x 23 公分
出版數 800 本

本書為展覽同名專輯。收錄 2 篇評論、23 位當代藝術家的參展作品與創作自述。根據以作品為實例在古今作品的圖像比對及當代情境與文化脈絡的探討下，反思挪用古代經典作品再創往昔之當代藝術意涵。

行過江南—陳澄波藝術探索歷程

執行督導 廖春鈴
執行編輯 林育淳、李瑋芬
出版日期 2012.5
尺寸 23 x 30 公分
出版數 1200 本

本書為展覽同名專輯。收錄專文及展覽分區圖版與文字：「東方風情下的山河湖海」、「戰爭前後江南都會風景」、「從透視平視至俯瞰環視」、「從學院素描至寫意裸女生活」、「紀錄畫像與全家福」。同時集結陳澄波年表、書信往返及畫作對比等資料。

Exhibition albums

Time Games : Contemporary Appropriations of the Past

Chief editor LiaoTsun-ling
Editor Yu Sharleen
Date of publication 2012.05
Measurements 28 x 23cm
Number of copies 800

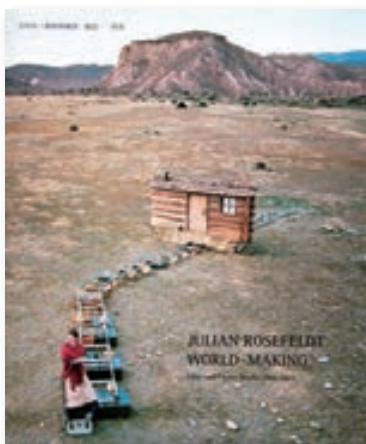
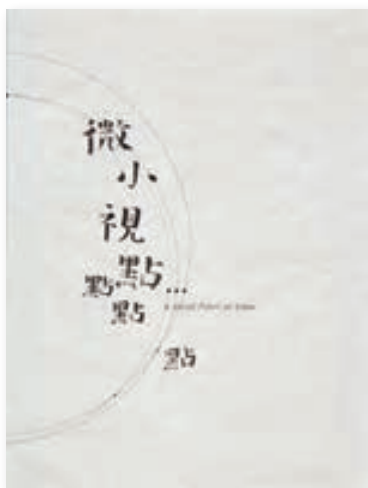
This album of the exhibition *Time Games: Contemporary Appropriations of the Past* includes two essays and a picture catalog of the 23 works exhibited, with a brief description of the creative process by each respective artist. The classic works have been arranged side by side with their re-created counterparts for easy comparison/contrast, so that the reader may reflect upon the appropriation of the classics and modern-art implications.



*Journey through Jiangnan-
A pivotal moment in Chen Cheng-po's Artistic Quest*

Chief editor Liao Tsun-ling
Editor Lin Yu-chun Lin, Lee Wei-fen
Date of publication 2012.05
Measurements 23 x 30cm
Number of copies 1200

This album catalogues the paintings and text presented in the exhibition *Journey through Jiangnan-A pivotal moment in Chen Cheng-po's artistic quest*, arranged in the following sections: "Oriental Landscapes", "Wartime Jiangnan Cities", "From Eye-Level Perspective to Aerial-Looking Panorama", "From Academic Sketches to Lyrical Nudes", and "Record of Life Portraits and Family Portrait". The album also includes a select number of essays on the artist and his work.



A Small Point of View

Chief editor	Liao Tsun-ling
Editor	Lin Yi-lou, Yu Shu-ting
Date of publication	2012.05
Measurements	24 x 19cm
Number of copies	500

This album catalogues the artwork and text presented in the exhibition *A Small Point of View*, including the preface and artists' bios.

Chen Shu-Ming Exploring Visual Language

Chief editor	Liao Tsun-ling
Editor	Liu Yung-jen
Date of publication	2012.03
Measurements	25 x 19cm
Number of copies	800

In addition to cataloguing the artwork and text presented in the exhibition *Chen Shu-ming – Exploring Visual Language*, this album includes the essays "Exploring Visual Language—Form, Color and Light in Visual Language" (Liu Yung-Jen), "One Step, One Footprint—An Archeological Description of Chen Shu-ming's Visual Diary" (Pedro Tseng) and "Sounding the Resonance—Exploring Visual Language" / Liu Yung-jen Converses with Chen Shu-ming, as well as a bio of the artist and previous exhibitions.

微小視點一點・點・點

執行督導 廖春鈴
執行編輯 林以珞、游舒婷
出版日期 2012.05
尺寸 24 x 19 公分
出版數 500 本

本書為展覽同名專輯。收錄專文及展覽圖版與文字：展覽序語、藝術家簡歷。

黃銘昌 一方心田

執行督導 廖春鈴
執行編輯 江奕穎
出版日期 2012.03
尺寸 22.5 x 30 公分
出版數 900 本

本書為展覽同名專輯，內容包含展覽作品圖版、展覽序語、藝術家簡介與展歷，同時收錄 7 篇專文：「畫成無言詩」(奚淞)、「凝視的鋪成」(蕭瓊瑞)、「追求豐饒的完美」(王嘉驥)、「豐饒之海」(白先勇)、「從它到他到祂」(尉天聰)、「稻田在說什麼？」(黃春明)、「看黃花都放了」(章詒和)。

陳世明→縱探語境

執行督導 廖春鈴
執行編輯 劉永仁
出版日期 2012.03
尺寸 25 x 19 公分
出版數 800 本

本書為展覽同名專輯。收錄專文及展覽圖版與文字：「陳世明・縱探語境—形色光影在空間結構」(劉永仁)、「一步一腳印—陳世銘圖像日記的考掘學式描述」(曾長生)、「叩鳴縱探語境—劉永仁 X 陳世明」、藝術家簡介與展歷。

尤利安・羅斯費爾德—製造世界

執行督導 廖春鈴
執行編輯 方美晶
出版日期 2012.09
尺寸 28 x 23 公分
出版數 600 本

本書為展覽同名專輯。收錄專文及展覽圖版與文字：尤利安・羅斯費爾德的生活劇場(黃海鳴)、征服與毀滅(史蒂芬・柏格)、避險基金經理人腦袋所想的事(羅伯特・賽德專訪尤利安・羅斯費爾德)、簡歷、作品索引。

A Field in the Heart – Solo Exhibition by Huang Ming-Chang

Chief editor Liao Tsun-ling
Editor Chian I-ying
Date of publication 2012.03
Measurements 22.5 x 30cm
Number of copies 900

In addition to cataloguing the artwork and text presented in the exhibition *A Field in the Heart – Solo Exhibition by Huang Ming-chang*, the album also includes seven essays – "Wordless Poetry" (Shi Song), "Elaboration of a Fixed Gaze" (Hsiao Chong-ray), "In Pursuit of Plentiful Perfection" (Chia Chi Jason Wang), "Bountiful Sea" (Pai Hsien-yung), "From 'it' to 'him' to 'Him' " (Huang Chun-ming), "The Murmur of the Paddies" (Huang Chun-ming), and "Even the Yellow Flowers are Blooming" (Zhang Yi-he) – as well as the preface to the exhibition, the artist's bio and previous exhibitions.

Julian Rosefeldt. World-making. Film and photo works 2001-2011

Chief editor Liao Tsun-ling
Editor Fang Mei-ching
Date of publication 2012.09
Measurements 28 x 23cm
Number of copies 600

In addition to cataloguing the artwork and text presented in the exhibition *Julian Rosefeldt. World-making. Film and photo works 2001-2011*, this album also includes the essays "Julian Rosefeldt's Living Theater" (Huang Hai-ming), "Overpowering and Disillusionment" (Stephon Berg) and "Inside the Hedge Fund Manager's Head" (interview with Rosefeldt by Robert Seidel), as well as the artist's bio and index of works.



Beyond Gazing / Communion with the Permanent Collection

Chief editor Chang Li-li
Editor Lin Yu-chun, Su Chia-ying
Date of publication 2012.09
Measurements 28 x 21cm
Number of copies 800

This album catalogues the artwork and text presented in *Beyond Gazing / Communion with the Permanent Collection*, including three essays: "From the Curators" (Lin Yu-chun), "Hand in Hand on an Unwavering Course" (Lin Yu-chun), and "A Rookie's Naiveté: An Epilogue" (Su Chia-ying).

One to All : The Art of Wang Huaiqing

Chief editor Liao Tsun-ling
Editor Wu Chao-ying
Date of publication 2012.06
Measurements 28 x 28 cm
Number of copies 1000

This album of the exhibition *One to All: The Art of Wang Huaiqing* is organized into three sections by essay, catalogue and chronology of nearly 40 works spanning the artist's creative odyssey from the formative years up to the present day. Sculptures completed in 2011 offer a glimpse into the artist's foray into new modes of expression.

凝望之外／典藏對語

執行督導 張麗莉
執行編輯 林皎碧、林育淳、蘇嘉瑩
出版日期 2012.09
尺寸 28 x 21 公分
出版數 1000 本

本書為本館 2012 年典藏展專輯，企圖以圖像、語言相互呼應作品自身的歷史意識與文化經驗。收錄專文及展覽圖版與文字：策展人的話（林育淳）、攜手走在堅實建構的道路上（林育淳）、天生的天真：展後記（蘇嘉瑩）。

一生萬：王懷慶藝術展

執行督導 廖春鈴
執行編輯 吳昭瑩
出版日期 2012.06
尺寸 28 x 28 公分
出版數 1000 本

本書為展覽同名專輯，依照展覽的主軸，分為專文、作品圖錄及年表 3 大部份。以王懷慶一生創作之展脈絡為軸線，含括早中晚近 40 件作品，並首次引介 2011 年來之立體新作，對於藝術家創作有另一嶄新面向之了解。

Formless Form – Taiwanese Abstract Art

Chief editor Liao Tsun-ling
Editor Liu Yung-jen
Date of publication 2012.12
Measurements 28 x 23cm
Number of copies 800

In addition to cataloguing the artwork and text presented in *Formless Form – Taiwanese Abstract Art*, the album also includes two essays – "Formless Form – Taiwanese Abstract Art" (Liu Yung-jen) and "The Major Lineages and Genres of Taiwanese Abstract Art" (Pedro Tseng) – as well as bios of the artists and a geneology of abstract art in Taiwan.

非形之形→台灣抽象藝術

執行督導 廖春鈴
執行編輯 劉永仁
出版日期 2012.12
尺寸 28 x 23 公分
出版數 800 本

本書為展覽同名專輯。收錄專文及展覽圖版與文字：非形之形→台灣抽象藝術（劉永仁）、台灣抽象藝術主要系譜與類型（曾長生）、簡歷。

大破設計・物件的現代生活：法國北加萊當代藝術基金會收藏展

執行督導 廖春鈴
執行編輯 雷逸婷、李瑋芬
出版日期 2012.07
尺寸 24 x 19 公分
出版數 1000 本

本書為展覽同名專輯。收錄專文及展覽圖版與文字：現代生活（海蒂・提爾林克）、十件關於「大破設計・物件的現代生活」的軼事（中原紗代子）、為何大破（何以立），以及十個章節 (ten chapters) 與藝術家介紹。

Destroy Design · Modern Living: Collection du FRAC Nord-Pas de Calais

Chief editor Liao Tsun-ling
Editor Lei Yi-ting, Lee Wei-fen
Date of publication 2012.07
Measurements 24 x 19cm
Number of copies 1000

In addition to cataloguing the artwork, designs and text presented in *Destroy Design · Modern Living: Collection du FRAC Nord-Pas de Calais*, the album also includes three essays – "Modern Living" (Hilde Teerlink), "Ten Anecdotes to Better Understand DESTROY DESIGN - Modern Living" (Sayoko Hakahara), and "Why Destroy?" (Albert Ho) – as well as ten chapters and bios of the artists/designers.



An Opening – Solo Exhibition by Huang Tung-Shen

Chief editor Liao Tsun-ling
 Editor Chih Han-yu
 Date of publication 2012.09
 Measurements 26 x 19 cm
 Number of copies 500

This album of the exhibition *An Opening – Solo Exhibition by Huang Tung-Shen* includes a catalogue of the works exhibited with a brief description of the creative process by the artist himself, taking the reader to Huang's recent excursion to the border between existence and nonexistence, to the place where he became sensitized to new materials and applications that have allowed him to tap into his sensual and visual energy reserves.

When We Reach the End, We'll Assemble in the Cave: Niu Chun-chiang 2006-2101

Chief editor Liao Tsun-ling
 Editor Yu Sharleen
 Date of publication 2012.08

一個開始 - 黃東昇個展

執行督導 廖春鈴
執行編輯 支涵郁
出版日期 2012.09
尺寸 26 x 19 公分
出版數 500 本

本書為展覽同名專輯。內容包含參展藝術家黃東昇之作品圖版及創作自述。本書的作品，將藝術家這些年來所經歷的一切經驗，透過存在與非存在的差異邊境，轉移作為其對於材料肌理的敏感度與延展性，展現出更有魅力的視覺感知活動。

抵達盡頭時，我們將聚集在洞穴處： 牛俊強 2006-2012

執行督導 廖春鈴
執行編輯 余思穎
出版日期 2012.08
尺寸 26.7x 20.5 公分
出版數 700 本

本書為展覽所製作的專輯。收錄牛俊強 2006-2012 年間的影像創作，以母親的日記為旁白，交織呈現出牛俊強成長經驗、創作歷程與心靈狀態。

物自體・陳文祺個展

執行督導 蔣雨芳
執行編輯 游舒婷
出版日期 2013.04
尺寸 26 x 21.5 cm
出版數 500 本

本書為展覽同名專輯。收錄〈非思〉及〈物自體〉系列的靜態與動態影像，提出視覺與感知在時間的驗證下產生的差異，以及「拍攝者的認知」、「紀錄器操作」與「被攝物的時空樣貌」三者間的關係。

Measurements 26.7x 20.5cm
Number of copies 700

This album catalogues the exhibition *When We Reach the End, We'll Assemble in the Cave: Niu Chun-chiang 2006-2012*, which, with the artist's mother's diary as narrative script, threads together Niu's youth and artistic/spiritual journey to produce a coherent whole.

Thing in itself

Chief editor Chiang Yu-fang
Editor Yu Shu-ting
Date of publication 2013.04
Measurements 26 x 21.5 cm
Number of copies 500

This album catalogues the "Face" and "Thing in Itself" series of video stills and shorts presented in the exhibition *Thing in Itself*, which explores the gap between what is perceived and what is validated by the passing of time, as well as the relationship between the perception of the photographer, the mechanical operation of recording, and the cursory appearance of the photographed object.



Distant Rainbow: SHYU Ruey Shiann Solo Exhibition

Chief editor Liao Tsun-ling
 Editor Chiu Li-ching
 Date of publication 2012.12
 Measurements 28 x 21 cm
 Number of copies 450

In addition to cataloguing the artwork and text presented in *Distant Rainbows: Shyu Ruey Shiann Solo Exhibition*, this album also includes two essays – "An Open Circle and the Memory Loop – On the Aesthetics of Shyu Ruey-Shiann's Kinetic Sculptures" (Chia Chi Jason Wang) and "Transcripts: Guided Tour by Artist" (Shyu Ruey Shiann) – as well as a bio of the artist.

Illusion Reality: The Photo Exhibition of Shen Chao-Liang

Chief editor Liao Tsun-ling
 Editor Chen Yung-jen
 Date of publication 2012.10
 Measurements 26 x 19cm
 Number of copies 500

彩虹的邊線－徐瑞憲個展

執行督導 廖春鈴
執行編輯 邱麗卿
出版日期 2012.12
尺寸 28 x 21 cm
出版數 450 本

本書為展覽同名專輯。收錄專文及展覽圖版與文字：圓的開口與記憶的迴路——論徐瑞憲的動力雕塑美學 / 王嘉驥與藝術家對話導覽講稿 / 徐瑞憲簡歷

幻影現實：沈昭良攝影展

執行督導 廖春鈴
執行編輯 陳泳任
出版日期 2012.10
尺寸 26 x 19 公分
出版數 500 本

本書為展覽之同名專輯，收錄藝術家沈昭良於2005至2012年間，在全台各地所攝的〈舞台車〉、〈歌手與舞台車〉及〈台灣綜藝團〉等三系列作品。期能藉由其中的拍攝歷程、曲折的田調路徑、豐厚的人文線索、貼近的生活距離及熟稔的庶民記憶，進一步連動觀者對此在地娛樂產業的另一種文化視角與持平觀照。

2012 臺北美術獎

執行督導 蔣雨芳
執行編輯 江奕穎
出版日期 2013.06
尺寸 26 x 19 公分
出版數 600 本

本書為展覽之同名專輯，內容包含展覽序語、13位入選參賽者參展作品、簡歷與作品自述，另收錄林宏璋評委代表執筆評語：「當關係成為作品：2012 臺北美術獎」

This album of the exhibition by the same name includes a complete catalogue of photographs in the "STAGE", "Singer & Stage" and "Taiwanese Vaudeville Troupes" series taken in Taiwan between 2005 and 2012. It is hoped that by presenting these photographs imbued with the rich cultural heritage of Taiwan – made palpable by the photographer's honest and determined approach to fieldwork – the viewer will see the local entertainment industry from a less impartial, more informed point of view.

2012 Taipei Arts Awards

Chief editor Chiang Yu-fang
Editor Chiang I-ying
Date of publication 2013.06
Measurements 26 x 19cm
Number of copies 600

This album of the exhibition by the same name includes a preface, a complete catalogue of the works submitted by the 13 awardees, a bio of each artist and a brief description of the creative process by the artists themselves. The album also includes the essay "When Relations Become Works: 2012 Taipei Arts Awards" by Lin Hong-john.



[三] 推廣・教育 提供大眾易於親近的藝術環境，透過各種型態之教育活動，吸引觀眾來館共享豐富藝術資源。
本館規劃推動的各項教育推廣節目內容簡介如下：

[3] Education & Promotion

To provide the public with a familiar and easily accessible artistic environment, and 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 exhibitions and events, TFAM has conceived and organized the following activities:

Educational activities in conjunction with exhibitions

TFAM planned a wide variety of educational/promotional events in conjunction with the 2012 program, including guided tours, lectures, salons, symposiums, family activities, Principal's Day, Teacher's Day, Borough Warden's Day, art education outreach and conversations with the artists. In order for visitors to better understand and appreciate the artists and their work, our in-house educators also designed worksheets, self-learning booklets, workshops and other learning activities.



展覽延伸教育活動

配合各項展覽，辦理團體導覽、演講會、賞析會、座談會、育藝深遠、親子活動、校長日、教師日、里長日、藝術家對談等各項推廣活動，並持續設計各式學習單、學習手冊、工作坊及學習活動，為民眾提供深度賞析展覽作品與藝術教育之機會。

周六星光夜

本館自 2005 年 10 月起實施週六夜間免費開放，並自 2006 年起獲得瑞士信貸銀行贊助相關經費。2010 年開始，週六星光夜活動分為「畫像劇」與「打開創意」兩種形式。「畫像劇」配合展覽設計小劇場，結合表演藝術與美術，包含戲劇及舞蹈等多種形式；「打開創意」為演說形式，以當今全球文化經濟最為關切的「創意」為命題，主題著重在「與美術館跨界合作」，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。

TFAM Nights

Beginning in October 2005, TFAM extended its hours of operation on Saturday and made admission free for all visitors. Credit Suisse AG has been the proud sponsor of TFAM Nights since 2006. 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. The theme centered on the creativity industry now 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.

The Drama & Dance playbill for 2012 included performances by Off Performance Workshop (OFFPW), Golden Bough Theatre, Give Me Baobao, Sheng-Xiang and Band, Black Hand Nakasi – Worker's Band and Voco Novo A Capella Group. Our Creativity guest speakers included Betsy Lan, Yu Xiang Hao, Katherine Hui-ling Chou, Ho Tung-hung, Ma Shi-fan, Steven Tu, Yu Feng, CW Yu, Neil Peng and Kung Shu-chan. Cinema @ TFAM, a



2012 年受邀表演單位包含外表坊實驗團、金枝演社、給我報報睜眼社、生祥樂隊、黑手那卡西、爵諾人聲樂團、魏沁如等；參與演講者則包含藍貝芝、郝譽翔、周慧玲、何東洪、馬世芳、塗翔文、馮宇、游智維、馮光遠、龔書章等。2012 年週六夜另外特別推出「放電影」系列活動，配合影評人演講，播放《流浪神狗人》、《第四章畫》、《被遺忘的時光》等關注臺灣社會文化的影像紀錄。

new segment just for cineastes, focused on films with a view onto Taiwan society and culture: *God Man Dog*, *The Fourth Portrait* and *The Long Goodbye*. Movie critics were asked to come and give a talk on each film just before show time.

Summer Camp

The themes for 2012 Summer Camp were "Natural Suspense" and "Art – No Suspense". Activities included a multimedia creative workshop, rhythm lessons and nature observation classes, all designed to immerse schoolchildren in the unique cultural landscape of Taipei City, heightening their awareness of the beauty all around them while giving them the tools needed to fully express their artistic vision.



兒童夏令營

2012 年以「自然賣關子」、「藝術不賣關子」為題辦理夏令營，結合複合媒材創作、律動體驗及自然觀察，讓參與學童在輕鬆愉悅的環境中，觀察臺北市人文景觀的多元風貌，於生活中發現美好事物，盡情發揮創意。

歡樂節慶

配合美術節、兒童節、博物館日、館慶日前後辦理各項教育推廣與慶祝活動，活動當日免票，廣邀市民同慶，2012 年美術節活動主題為「春天的訊息在樹梢」，兒童節主題為「春神來了怎知道」，518 博物館日主題為「OPEN 美術館」，於 12 月週末則舉辦館慶活動，每次活動均吸引數千人次熱烈參與。

Celebrating the holidays and special occasions

TFAM organized a number of different educational/promotional activities in conjunction with Art Appreciation Day, Children's Day, Museum Day, and TFAM's birthday celebration. Activities held on these days were free of charge to the public. The theme for 2012 Art Appreciation Day was "Spring is in the Treetops." The theme for Children's Day was "When Do You Know Spring is Here?" OPEN Museum was the theme for International Museum Day. Every year in December, thousands of our loyal patrons flock to the museum for TFAM's birthday celebration.





義工服務

本館義工隊自 1990 年起成立，招募具服務熱忱與藝術涵養之學生或社會人士，協助本館展場執勤與導覽解說等服務，目前本館義工人數已超過 1,000 人，居全國之冠。義工隊推廣藝術活動目前有二種方式：一為帶領隊員走出去之「藝術快遞」，服務對象為各種團體、社區或機關單位；二為「歡喜計劃」，邀請弱勢團體至本館參觀各項展覽。

藝術介入社區

本計畫自 2009 年開始，以中山區的社區居民為接觸對象，開展美術館與社區居民互動的平臺。由於執行成果豐碩，2010 年起「藝術介入社區」的對象擴大為中山區、大同區及士林區等三個區的 15 個社區居民，以主動的態度走出美術館，將藝術帶入社區，與社區共享藝術資源。

Volunteer services

TFAM's team of volunteers was formed in 1990. Since then the museum has been actively recruiting students and other members of the community with a proclivity for all things artistic and a zeal for servicing the public to assist in general affairs and guide groups through the scheduled exhibitions. The number of volunteers at TFAM has now surpassed 1,000 – the largest of any publicly funded institution in Taiwan. Volunteers play a leading role in the outreach programs Culture Express and Happy Planning, the former bringing the artwork of TFAM to various community groups and public institutions, the latter bringing underprivileged groups to the museum.

Art Intervention

First held in 2009, Art Intervention was initially geared toward people residing in neighborhoods directly adjacent to TFAM – mainly in Taipei's Zhongshan District – towards the establishment of a platform for interaction between the museum and local residents. In 2012, "Art Intervention" expanded outward to encompass a total of 15 neighborhoods in the three districts of Zhongshan, Datong and Shilin. By taking the initiative and stepping out into the community, we hope to weave modern art right into the social fabric and share the wealth with our closest neighbors.

圖書欣賞

圖書室位於本館地下二樓，提供閱覽、資料查詢及付費影印等服務。圖書室依藏書之性質，分成中外美術專業書籍、中外美術專業期刊、參考工具書、特藏圖書等，並附設有視聽小間，供讀者進行視聽資料聆賞與網路資料查詢。另外，圖書室內亦規劃視聽簡報空間，不定期舉辦小型演講會、座談會、記者會、藝術家工作坊。

短期實習

為培育現代美術研究及美術經營作業之人才，並促進本館與學校之交流，本組協助安排對現代美術或博物館學之研究及美術館相關實務訓練有特別需要及興趣之在校大學院校之研究生至本館實習、研究。



Library appreciation

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: Chinese-language art books and periodicals, foreign-language art books and periodicals, reference tools and special collection catalogues. An adjoining room with A/V equipment may be booked for small meetings, symposiums, press conferences and art workshops.

Short-term internships

To foster talent in the field of contemporary art research and administration, as well as facilitate exchange between the museum and local universities, the Research Department arranges for university students specializing in modern art or museology to come to the museum and intern/research.

兒童藝術教育中心

以「館中館」的形式，結合本館的「南（西）入口」動線、地下樓展覽室、戶外中庭與原美術教室空間，重新規劃整合為全新的「兒童藝術教育空間」，打造專屬兒童的教育基地，做為創作、學習、活動的美術空間。該空間將設有獨立的出入口，透過人性化的接待流程，全方位整合教育人力資源與硬體設備，完整發揮美術館的兒童教育功能，預期未來成為帶領國內兒童藝術教育發展趨勢的專業藝術教育中心。2012 年完成空間規劃後，於 2013 年初開始施工。



Children's Art Education Center

With a museum-in-a-museum as the design concept, the former Art Classroom, basement-level gallery, sculpture courtyard, and the new South entrance are being merged to create the Children's Art Education Center. In addition to having its own entrance with a personalized reception area, the Education Center will be staffed with highly-qualified art teachers supplemented by a fount of learning resources and art supplies. With fully-appointed facilities and materials, we will be able to deliver on our promise to educate a new generation of art-savvy youngsters, equipping them with the skills they need to go out into the world and create. The Center, slated for completion in early 2013, is expected to spur the development of children's art education all across the island.



[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，以豐富典藏內容。

[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 contemporary Taiwanese art. To achieve objectives for the permanent collection as well as education, exchange and research, TFAM also collects great works by artists from every corner of the globe.

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.



陳澄波畫作捐贈

本館典藏國內外藝術家作品中共收藏陳澄波 3 件風景畫作與 2 件裸女系列的淡彩速寫，其中油畫〈夏日街景〉、〈蘇州〉、〈新樓〉皆廣為臺灣觀眾所熟知與喜愛，為本館典藏精粹，更是臺灣美術的珍貴資產。今年適值本館展出「行過江南－陳澄波藝術探險歷程」，「陳澄波文化基金會」特別慷慨捐贈展出作品〈戴著面具的裸女〉，以及基金會所藏靜物畫〈紅與白〉共兩幅油畫作品。本館為表達家屬捐贈之謝忱，於 3 月 29 日（週四）在本館大廳舉行捐贈儀式，由郝龍斌市長代表接受陳澄波基金會董事長及陳澄波長子陳重光之捐贈，當日馬英九總統公忙之中特別撥冗親自來館見證捐贈儀式，相關與會貴賓尚有中研院臺灣史研究所謝國興所長、嘉義市長黃敏惠、藝術史學者蕭瓊瑞等人。

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。

Donation from Chen Cheng-po Cultural Foundation

On the occasion of *Journey through Jiangnan: A Pivotal Moment in Chen Cheng-po's Artistic Quest*, the Chen Cheng Po Cultural Foundation donated two oil paintings by the artist: "Female Nude Wearing a Mask" and "Red and White", a still life. A donation ceremony was held in the atrium on (Thursday) March 29. Taipei City Mayor Hau Lung-pin on behalf of the museum accepted the donation from the foundation and Chen's eldest son Chong-kuang. President Ma Ying-jeou took time out of his busy schedule to witness the occasion. Other VIP's in attendance included Hsieh Kuo-hsing, director of the Institute of Taiwan History, Academia Sinica; Huang Ming-hui, mayor of Chiayi; and historian Hsiao Chong-ray. Artist Chen Cheng-po has always figured prominently in TFAM's permanent collection. TFAM is also the proud owner of three landscape paintings and two nude sketches by said artist. "Street Scene on a Summer Day", "Soochow" and "Hsinlou" are especially popular with local patrons, and are considered to be some of the finest works in the entire collection, not to mention some of Taiwan's most precious cultural assets.



本館的「典藏品修護」工作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，而每兩年進行典藏品盤點，則可藉以瞭解作品保存狀況及數量。由於經費有限，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 年修護費用復更增加至 190 萬元；2012 年修護費更上修為 247 萬餘元，俾典藏品修護工作有大幅度的進展。本館自 2010 年即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；在 2012 年共修復包含油畫、版畫、水墨、膠彩等共 23 件典藏品。此外，配合各項展覽之提借作品，進行展前細部處理；每年亦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，使戶外雕塑維持原有的丰采及應有的保護。

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，2012 年廣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。

Restoration

Restoration is crucial to keeping the permanent collection properly maintained and all works in mint condition. It is a highly-specialized skill – precise and meticulous. Treatments and materials used to restore works of art are constantly improving, but the success of a given restoration project continues to hinge upon adhering to a certain aesthetic and being faithful to the artist's original technique and materials. 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 is equally important.

Restoration includes routine cleaning and maintenance by museum staff and the repair of damaged artwork by commissioned conservators. Every two years TFAM conducts a thorough inventory of the permanent collection so that the condition of each piece may be properly assessed. Due to previous budget constraints, however, it was not always possible to hire a professional to restore pieces in critical condition. The budget for restoration was adjusted upward to 1 million TWD in 2010, 1.9 million TWD in 2011, and more than 2,470,000 TWD in 2012, finally allowing our staff to go forward with the restoration of works in need of repair. Based on the results of a 2010 assessment of oil paintings in the permanent collection, we selected 17 important pieces in critical condition for restoration. The number of restored pieces grew to 23 in 2012, and included oil paintings, woodblock prints, ink



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，並提供典藏品外借友館展出，期透過各地的展出，將本館典藏品及藝術家分享給社會大眾。

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，本館系統建置品質穩定之數位影像提供借用者合法合理使用。其中提借圖版中以油畫、水彩、水墨及攝影等類別為最大宗。

2012 年度作品圖檔共借出 552 件次，館內提借作品圖檔 255 件次、館外 297 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、新聞報導等。

and gouache paintings. In addition to restoration, TFAM also does a detailed cleaning of all works to be taken out on loan, and hires a professional company with extensive experience to perform routine cleaning and maintenance of courtyard sculptures, preserving their original resplendence and giving them the protection needed to endure the outdoor elements.

Photographing and imaging new works in the permanent collection

To establish a comprehensive database on the condition of all works in the permanent collection, in addition to creating a regularly-updated file detailing the condition of each piece, TFAM also hires a team of professionals to create a digital replica of the entire collection, used to compare and contrast the condition of each piece over time.

Exhibiting the permanent collection in Taiwan and overseas

In addition to the regular program of exhibitions featuring works from the permanent collection, TFAM also offers a select number of works to friendly museums in Taiwan and overseas for display in their exhibitions so that our collection may be appreciated by an even larger audience.

衍生商品開發

2012 年本館以館體建築物意象及相關典藏品為創意素材，委託設計廠商進行衍生商品設計開發。繼前一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」兩件衍生商品後，推出以典藏品為創意設計之「何德來一絲巾」。期待能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。

策劃「凝望之外 / 典藏對語」典藏展

本組以 51 件典藏品策劃「凝望之外 / 典藏對語」（展期為 2012 年 6 月 9 日～9 月 2 日），旨在展現典藏作品圖像語言、揭示藝術意義及時代文化象徵之外，企望能夠藉由作品與作品之間的對映安排，展間與展間的議題對應，並且透過形式及內容所呈現的緊密連結，讓觀眾在賞覽一組組相互呼應的典藏圖像過程中，與自身的歷史意識與文化經驗產生對話及共鳴，並以不同的方式來閱讀、接收與詮釋文本。

Digital imaging for exchange and promotion

In addition to loaning artwork to other museums for exhibition/exchange, TFAM also provides digital images of artwork for the purpose of promotion and/or exchange. To make image processing more convenient and provide a legal channel for the use of our digital images, we now offer a special digital image lending service. The most requested digital images fall into four categories: oil painting, watercolor, ink painting and photograph.

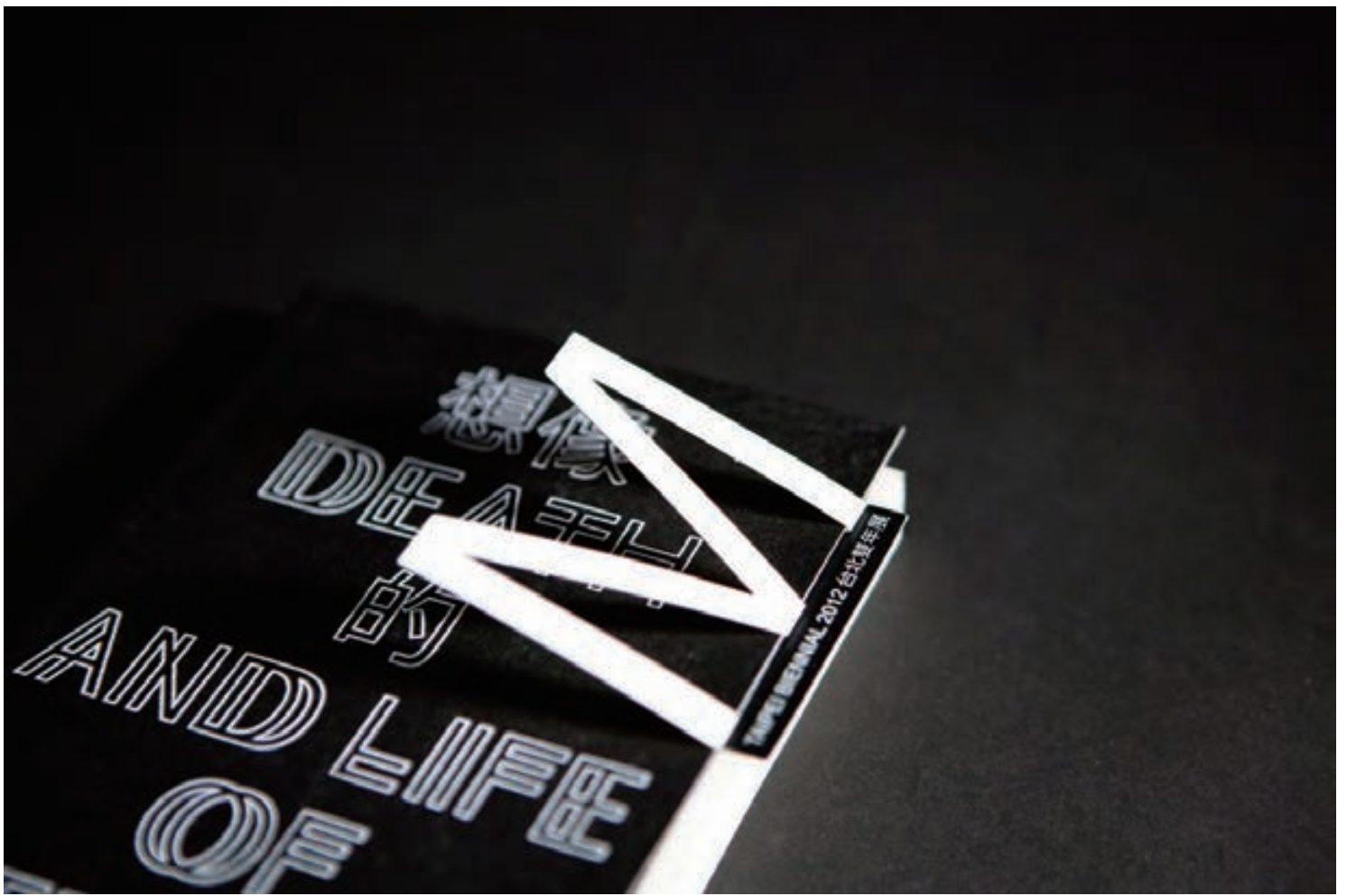
In 2012, TFAM granted 255 internal and 297 external requests for the use of digital images, mainly for magazines, exhibition booklets, albums, books, scholastic conferences, websites, research books, guidebooks, synopses and media reports.

Product design and development

TFAM outsourced the creation of the 2012 product line, including models of the museum building and a series inspired by works in the permanent collection, to a professional design company. Continuing in the vein of 2011 – absorbent coasters and fans with prints of Gobara Koto's artwork – the design team impressed a Ho Te-lai painting on a silk scarf. Through the design and production of such merchandise 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.

Beyond Gazing / Communion with the Permanent Collection

This exhibition of 51 pieces in TFAM's permanent collection took place from June 9 to September 2, the visual-language schematic highlighting the cultural signifiers in each piece. By dividing the exhibition into different sections based on seven major themes, and revealing the inextricability of form and content, it was hoped that the works would resonate with the viewer's own historical and cultural identity, while offering a completely new way to read and interpret text.



- [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。今年度藉由以下幾項實體行銷策略與媒體發佈，與館內外資源的整合運用，適切地包裝本館的各項訊息，同時獲得廣泛資源的挹注，得以成功地塑造北美館的對外形象。

[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 the following marketing strategies and the production of media content, as well as the integration of internal and external resources, we have successfully delivered museum news and information in a package suitable for public consumption while benefitting from access to a wide array of resources that have allowed us to build a more complete public profile.



行動社群的經營

在社群媒體當道之下，媒體環境與結構大不同以往，垂直與單向的資訊傳播已經無法滿足民眾的需求，因此，本館近年來持續致力於 APP、臉書等行動社群媒體的經營，美術館 2012 年行銷重點為行動網路 APP（Mobile Application，行動裝置應用程式）開發與社群媒體的持續經營。有鑒於行動上網裝置使用率的普及與資訊獲得方式的日新月異，2012 年推出北美館雲端服務及「2012 臺北雙年展」兩項 APP，其中「2012 臺北雙年展」展覽 APP 不只設有語音導覽功能，讓觀眾的智慧型手機就是語音導覽機，更可無時間地點限制地查詢展覽相關訊息與最新活動，甚至讓無法親臨的民眾，也可由輕鬆下載到的 APP 獲得展覽導覽及各項活動，改變了以往的看展型態，讓每一位觀眾以更自由、更豐富、更多元化的方式參觀美術館。而除了行動網路 APP 開發外，「2012 臺北雙年展」持續經營社群媒體，於臉書（Facebook）設

Mobile networking

The advent of social networking via mobile communications has led to a major structural shift in the media environment. Vertical or one-way transmission is no longer effective. To move ahead of the trend TFAM is devoting considerable time and effort to developing new APPs and building a profile on social networks like Facebook – both at the very top of the 2012 marketing agenda, the motivation being a rising mobile data user rate and an increasingly diverse array of content delivery channels. The museum launched two APPs in 2012: TFAM (cloud) and Taipei Biennial 2012. By providing access to audio guides for TB2012, we were able to turn the user's personal mobile device into their virtual museum guide. Users were also able to query relevant information at any time, from any location. Even those unable to visit the exhibition could still view all TB2012 content and images from their smartphone. These APPs have given our patrons greater freedom, greater access to more robust content, and new and interesting ways to view the exhibitions. In addition to APP development, our in-house marketing



立專屬頁面，維持北美館與民眾雙向溝通管道，並適當地利用社群媒體之特性，營造與帶動相關議題。

公務資源的運用

本館長期對於所有行銷管道做系統性地整理，並制定年度廣宣計畫，成功地在有限的資源與預算下，為美術館的活動與展覽進行最有效的宣傳。特別是本館身為一座公立的美術館，在行銷上最大優勢就是整合與運用公部門的資源，將市政府的平面、網路、廣播等媒體及戶外公益廣告整合，作為美術館行銷宣傳的平臺，不僅為本館省下巨額的媒體廣告費用，在市政與城市形象更有加分效果。

team continued to build TFAM's profile on Facebook. The Facebook page created for TB2012 allowed us to establish a two-way channel of communication between the museum and the audience. We also took advantage of some the social-networking features on the site to create topics and initiate debate/discussion.

Utilization of municipal resources

Synchronized, multi-channel marketing according to an annual work plan drawn up by our in-house team has been TFAM's modus operandi for many years now. As a publicly-funded art museum, TFAM was in a position to take full advantage of the city's non-profit resources – radio, website and print media, as well as outdoor advertising such as banners and billboards – for the promotion of the 2012 program, not only sparing us from the financial burden of commercial advertising, but also boosting the city's image as well.

多元媒體的串連

由於行銷媒體的多元，本館除了致力於行動社群的經營及公務資源的運用外，也試圖串連各項媒體進行整合行銷，2012 年本館結合 APP 與平面雜誌兩種媒材行銷「2012 臺北雙年展」，即將「2012 臺北雙年展」APP 下載連結之 QR code（快速響應矩陣碼，Quick Response Code）印製在特製書籤上，並與平面雜誌合作隨雜誌贈送書籤，讓民眾可使用特製書籤，掃描 QR code 連結至 APP 下載頁面，雜誌內頁亦配合介紹「2012 雙年展」APP。這樣的合作模式不只串連了異質媒體（網路與平面媒體），使民眾更順暢地接收訊息，更透過加強訊息傳遞，豐富了使用者的經驗。

藝企合作的典範

本館長期接受來自各界挹注的資源，豐富各項展覽、活動的可能性，進而彌補公部門資源不足的部分。以目前本館規劃的「兒童藝術教育中心」為例，由此藝術教育中心係於臺北市公立美術館內建置兒童藝術教育空間首例，此中心成功獲得臺北市政府與台積電文教基金會共同出資打造，此舉不僅是本館與單一企業合作最高的贊助規模，也是台積電文教基金會首度以推動空間營造的方式，支持藝術教育的新作為。另外，2012 年本館主要贊助單位，還包括瑞士信貸銀行、英國文化協會、德國國際關係研究中心與蒙德里安藝術基金會等。未來，本館仍將在日漸具挑戰的媒體環境與全球經濟現實情況下，持續整合各界力量，媒合外部資源挹注於館務發展。

Linking old media with the new

In addition to harnessing the power of new social and cyber media channels, TFAM's marketing department is now integrating the old with the new for enhanced effect. The Taipei Biennial 2012 was marketed through a combination of mobile APP and print media. A QR code was printed on special bookmarks placed into partner magazines. By scanning the QR code, mobile users were able to download the APP and access to up-to-date information on the biennial. Linking mobile media with more traditional print media not only enhances marketing, it also provides our audience with real-time information, and by sending out regular news updates, we put users right in the thick of the action.

Corporate sponsorships

TSMC Education and Culture Foundation is now sponsoring the Children's Art Education Center – the largest sponsorship in the history of the museum and the first time the Foundation has supported art education through the construction of a completely new learning space. Other major supporters in 2012 included Credit Suisse AG, the British Council, Institut für Auslandsbeziehungen e.V., and the Mondriaan Foundation. In response to deteriorating conditions in mass media and increasing volatility on global markets, we have stiffened our resolve to seek out partnerships with a greater variety of community interests, thereby ensuring ample resources for all of our artistic endeavors.

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。
- 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。
- 2012.07.02 黃海鳴先生接任第七任館長。

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，1983 年開館時的建築面積 11,543.38 平方公尺，使用樓層面積 23,784.07 平方公尺，平面展示空間為 11,741 平方公尺。

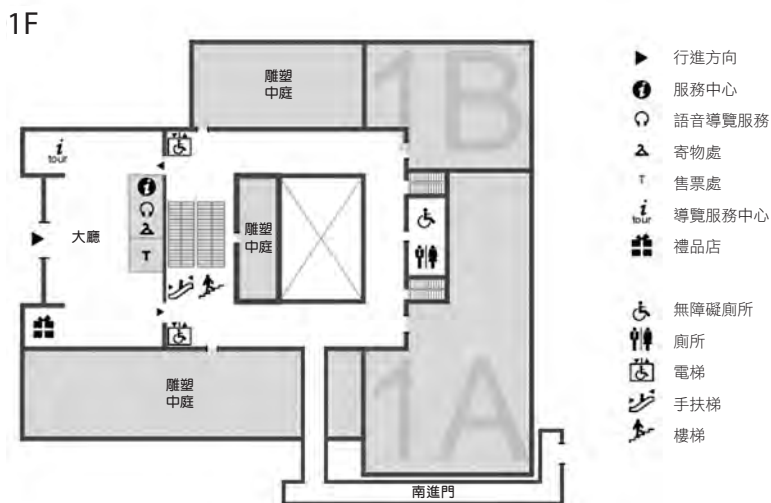
建築宏偉而獨特，採低限主義灰白風格，量體洗鍊，視覺輕盈。同時融合東方建築意象，以懸臂飛廊之形式，採「井」字形結體，將傳統建築元素之斗拱堆砌為主體架構。館舍並矗立於中山美術公園旁，創造出建築藝術與自然庭園環境相結合之自然景觀。

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，為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，呼應美術館空間及藝術的景觀形式。

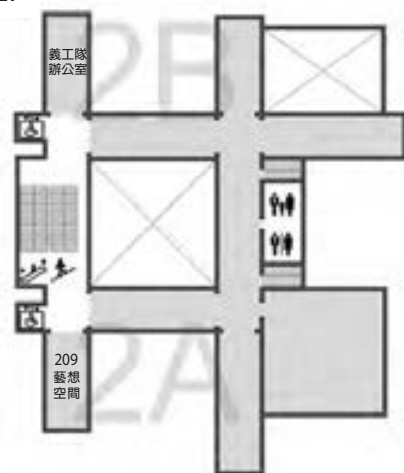
樓面示意

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。一樓展覽室劃分為 1A、1B 展覽室。1A 為高 6 公尺大牆面之展覽室，1B 為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。



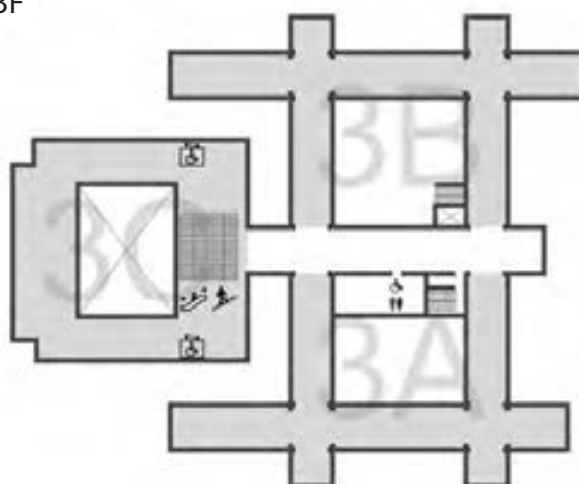
二樓 | 二樓為美術館典藏品常設展示空間（2A、2B 展覽室）。整體空間以美術史之架構或不同之研究主題展現館內各類典藏之美學及歷史意義。本展不定期更換不同之主題策劃與展示。

2F



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。

3F



地下樓 | 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。

BF



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。一樓服務中心配合展覽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，供讀者閱覽。服務時間：9:30-17:00。

3. 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、文創商品、繪本、海報與文具。地下樓則另設有藝術書店，展售館方多樣定期刊物如《現代美術學報》、《美術論叢》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，亦展售藝術專業書籍與雜誌、視聽商品等。服務時間：9:30-17:00。

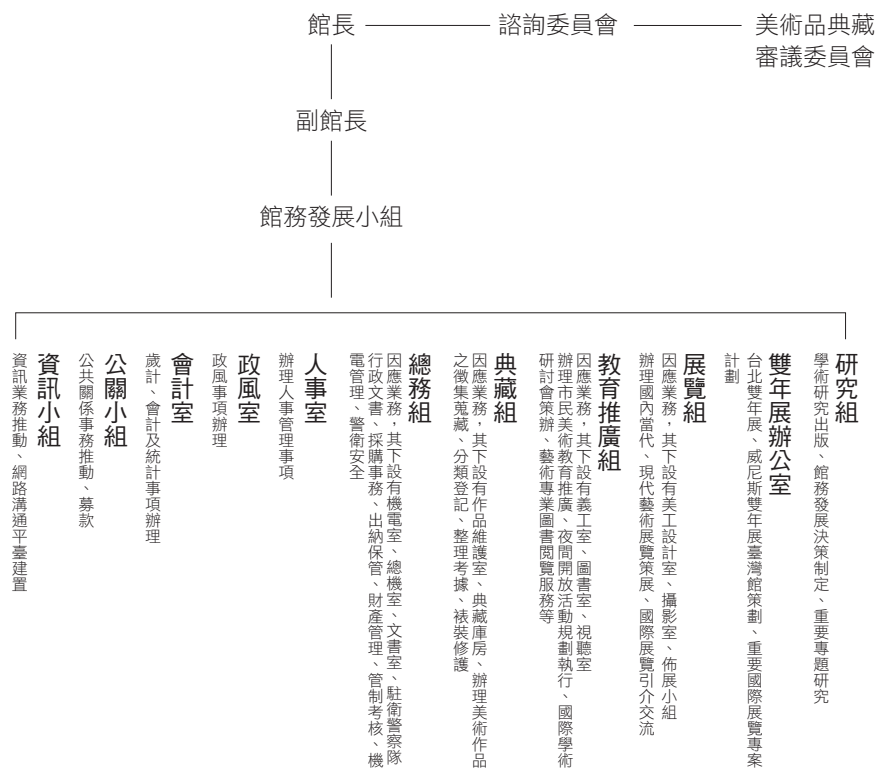
人員組織

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 2012 年員額為職員 67 人、約僱 6 人、駐衛警 26 人、技工及工友 32 人，合計 131 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：<http://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；17:00 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，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%
2012 年	346,812,449	101,295,440	29%	40,000,000	12%

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、2012 年本館預算部份							
公 -1	展覽場消防設備系統更新工程	570 萬	39 萬	已結案	任証消防工程有限公司	442 萬	已於 2012 年 11 月 5 日驗收完畢。
公 -2	兒童藝術教育空間室內整修工程 (2011 年預算保留)	2,616 萬 8,000 元	159 萬 4,330 元	規劃設計工作已於 101.10.29 簽奉核定，工程部分並於 101.11.15 公告。	墨田室內裝修股份有限公司	契約總工程費為 2,294 萬元整，其中本館預算為 935 萬，其餘為台積電贊助款。	本工程於 101.12.27 開工，工期為 260 日曆天，預定於 102.9.16 完工。

分類號	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
Cr030	工藝	顏水龍	1903	1997	原住民圖紋檯燈	1984	彩繪、陶瓷、月桃樹莖條	46 x 46 x 75 cm	捐贈
F0817	攝影	黃建亮	1962		I- 臺灣 -2、臺北 1994，臺南 1998	?	數位輸出	60 x 180 cm	蒐購
F0818	攝影	黃建亮	1962		I- 臺灣 -1、臺北 2003，北港 2003	?	數位輸出	60 x 180 cm	蒐購
F0819	攝影	黃建亮	1962		I- 臺灣 -6、臺南 2003，鹽水 2004	?	數位輸出	60 x 180 cm	蒐購
F0820	攝影	黃建亮	1962		I- 臺灣 -9、臺南 2004，南投 1998	?	數位輸出	60 x 180 cm	蒐購
F0821	攝影	黃建亮	1962		I- 臺灣 -46、臺北 2005	?	數位輸出	60 x 180 cm	蒐購
F0822	攝影	黃建亮	1962		I- 臺灣 -10、臺南 2006，臺南 2007	?	數位輸出	180 x 60 cm	蒐購
F0823	攝影	沈昭良	1968		玉蘭	2001-2007	銀鹽相紙	50 x 60 cm (x26)	蒐購
F0824	攝影	黃則修	1930		明治橋 (中山橋)	1947	銀鹽相紙	175 x 448 cm	捐贈
I0564	水墨	林柏壽	1911	2009	刺繡	1941	膠彩、紙	171 x 93 cm	蒐購
I0565	水墨	鄭善禧	1932		飛龍在天國運益昌	2012	彩墨、紙	65 x 50 cm	專案蒐購
I0566	水墨	歐陽文苑	1928	2008	196204	1962	水墨、紙	78 x 55 cm	蒐購
I0567	水墨	歐陽文苑	1928	2008	196204-1	1962	水墨、紙	78 x 54 cm	蒐購
I0568	水墨	歐陽文苑	1928	2008	196206	1962	水墨、紙	79 x 55 cm	蒐購
I0569	水墨	歐陽文苑	1928	2008	196213	1962	彩墨、紙	76 x 54 cm	蒐購
I0570	水墨	歐陽文苑	1928	2008	196311	1963	水墨、紙	78 x 54 cm	蒐購
I0571	水墨	歐陽文苑	1928	2008	196401	1964	水墨、紙	78 x 54 cm	蒐購
I0572	水墨	歐陽文苑	1928	2008	196602	1966	彩墨、紙	78 x 54 cm	蒐購
I0573	水墨	歐陽文苑	1928	2008	無題 1	1960s	水墨、紙	78 x 54 cm	蒐購
I0574	水墨	歐陽文苑	1928	2008	無題 2	1960s	水墨、紙	78 x 54 cm	蒐購

分類號	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
I0575	水墨	歐陽文苑	1928	2008	無題 3	1960s	水墨、紙	78 x 54 cm	蒐購
I0576	水墨	歐陽文苑	1928	2008	無題 4	1960s	彩墨、紙	78 x 54 cm	蒐購
I0577	水墨	歐陽文苑	1928	2008	無題 5	1960s	水墨、紙	79 x 54 cm	蒐購
I0578	水墨	歐陽文苑	1928	2008	無題 6	1960s	彩墨、紙	55 x 79 cm	蒐購
I0579	水墨	歐陽文苑	1928	2008	無題 7	1960s	彩墨、紙	78 x 54 cm	蒐購
I0580	水墨	歐陽文苑	1928	2008	無題 8	1960s	彩墨、紙	78 x 54 cm	蒐購
I0581	水墨	林阿琴	1915		黃葵花	1934	膠彩、絹	163.5 x 86 cm	蒐購
I0582	水墨	郭雪湖	1908	2012	南街殷賑(底稿)	1929	墨、紙	201 x 98 cm	蒐購
I0583	水墨	洪瑞麟	1912	1996	修理機器	1953	水墨、紙	32 x 24 cm	蒐購
I0584	水墨	鄭善禧	1932		安和樂利年豐人壽	2012	彩墨、紙	65 x 50 cm	專案蒐購
M0212	綜合媒材	郭奕臣	1979		入侵	2004	錄影裝置	錄像裝置	蒐購
M0213	綜合媒材	劉時棟	1970		竹綠花紅	2010-2012	油彩、綜合媒材、畫布	194 x 130 cm	蒐購
M0214	綜合媒材	劉時棟	1970		水光雲影	2012	油彩、綜合媒材、畫布	130 x 194 cm	蒐購
M0215	綜合媒材	劉生容	1928	1985	燒金 No.1	1966	油彩、拼貼、畫布	161 x 128 cm	蒐購
M0216	綜合媒材	林兆藏	1958		夏日	2011	混合媒材	113 x 131 cm	蒐購
M0217	綜合媒材	林兆藏	1958		水痕	2011	混合媒材	115 x 241 cm	蒐購
M0218	綜合媒材	歐陽文苑	1928	2008	196601	1966	綜合媒材	78 x 54 cm	蒐購
O0734	油畫	劉啟祥	1910	1998	山景	1960	油彩、畫布	37 x 44 cm	蒐購
O0735	油畫	李德	1921	2010	寒山向晚	1981	油彩、畫布	89 x 63 cm	蒐購
O0736	油畫	陳澄波	1895	1947	戴面具裸女	?	油彩、畫布	78 x 53 cm	捐贈

新進典藏

分類號	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
O0737	油畫	陳澄波	1895	1947	紅與白	?	油彩、畫布	51 x 39 cm	捐贈
O0738	油畫	金潤作	1922	1983	有葡萄的靜物	1950	油彩、畫布	52 x 64 cm	蒐購
O0739	油畫	王坤南	1906	2002	夜之書齋	1934	油彩、畫布	90 x 115 cm	蒐購
O0740	油畫	劉生容	1928	1985	回憶	1984	油彩、畫布	160 x 129 cm	蒐購
O0741	油畫	董心如	1964		觀微 2008-2	2008	油彩、壓克力顏料、畫布	147 x 135 cm	蒐購
O0742	油畫	吳東龍	1976		彩色線條 -05	2010	油彩、畫布	90 x 90 cm (x6)	蒐購
O0743	油畫	胡坤榮	1955		春之祭	2010	壓克力顏料、畫布	162 x 390 cm	蒐購
O0744	油畫	劉生容	1928	1985	黑色的旋律	1984	油彩、畫布	115 x 79 cm	捐贈
P0308	版畫	王午	1981		王午	2008	水印木刻、紙	45 x 30 cm	蒐購
P0309	版畫	王午	1981		友梅	2011	水印木刻、紙	45 x 30 cm	蒐購
P0310	版畫	王午	1981		小聿	2012	水印木刻、紙	45 x 30 cm	蒐購
P0311	版畫	王午	1981		張開	2009	水印木刻、紙	45 x 30 cm	蒐購
P0312	版畫	王午	1981		石叔	2010	水印木刻、紙	45 x 30 cm	蒐購
P0313	版畫	王午	1981		男哥	2012	水印木刻、紙	45 x 30 cm	蒐購
P0314	版畫	王午	1981		祖母像	2009	水印木刻、紙	45 x 30 cm	蒐購
P0315	版畫	王午	1981		易安	2009	水印木刻、紙	45 x 30 cm	蒐購
P0316	版畫	張婷雅	1983		吾緣五景	2011	水印木刻、紙	118x125cm, 95x105 cm (x4)	蒐購
P0317	版畫	張婷雅	1983		吾游園	2011	水印木刻、紙	40 x 51 cm (x10)	蒐購
P0318	版畫	謝里法	1938		母與子	1968	鋅版	29 x 24 cm	捐贈
P0319	版畫	謝里法	1938		母與子 (黑白)	1968	鋅版	29 x 23 cm	捐贈

分類號	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
P0320	版畫	謝里法	1938		春之舞	1968	膠版	29 x 24 cm	捐贈
P0321	版畫	謝里法	1938		戰爭與和平 -1	1969	鋅版	50 x 39 cm	捐贈
P0322	版畫	謝里法	1938		戰爭與和平 -3	1969	鋅版	43 x 36 cm	捐贈
P0323	版畫	謝里法	1938		戰爭與和平 -5	1969	鋅版	42 x 35 cm	捐贈
P0324	版畫	謝里法	1938		戰爭與和平 -5A	1969	鋅版	43 x 35 cm	捐贈
P0325	版畫	謝里法	1938		戰爭與和平 -6C	1969	鋅版	42 x 35 cm	捐贈
P0326	版畫	謝里法	1938		戰爭與和平 -5H	1969	鋅版	35 x 43 cm	捐贈
P0327	版畫	謝里法	1938		戰爭與和平 -9	1969	鋅版	35 x 42 cm	捐贈
P0328	版畫	謝里法	1938		沒有開始的故事 -5	1969	鋅版	35 x 42 cm	捐贈
P0329	版畫	謝里法	1938		戰爭與和平 -6K	1969	鋅版	43 x 35 cm	捐贈
P0330	版畫	謝里法	1938		安樂椅 -6	1969	鋅版	42 x 35 cm	捐贈
P0331	版畫	謝里法	1938		戰爭與和平 -10	1969	鋅版	35 x 42 cm	捐贈
P0332	版畫	謝里法	1938		戰爭與和平 -12	1969	鋅版	35 x 42 cm	捐贈
P0333	版畫	謝里法	1938		戰爭與和平 -5G	1969	鋅版	43 x 35 cm	捐贈
P0334	版畫	謝里法	1938		戰爭與和平 -8	1969	鋅版	43 x 35 cm	捐贈
P0335	版畫	謝里法	1938		戰爭與和平 -6E	1969	鋅版	42 x 35 cm	捐贈
P0336	版畫	謝里法	1938		無題	1969	鋅版	28 x 37 cm	捐贈
P0337	版畫	謝里法	1938		快車美人	1969	鋅版	19 x 36 cm	捐贈
P0338	版畫	謝里法	1938		嬰兒	1969	鋅版	37 x 15 cm	捐贈

新進典藏

分類號	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
P0339	版畫	謝里法	1938		日記	1969	鋅版	18 x 37 cm	捐贈
P0340	版畫	謝里法	1938		黃金時代	1975	鋅版	40 x 50 cm	捐贈
P0341	版畫	謝里法	1938		過年 (A)	1971	絹印	33 x 28 cm	捐贈
P0342	版畫	謝里法	1938		過年 (B)	1971	絹印	33 x 28 cm	捐贈
P0343	版畫	謝里法	1938		十五分鐘 (A)	1971	絹印	29 x 29 cm	捐贈
P0344	版畫	謝里法	1938		十五分鐘 (D)	1971	絹印	29 x 29 cm	捐贈
P0345	版畫	謝里法	1938		十五分鐘 (F)	1971	絹印	29 x 29 cm	捐贈
P0346	版畫	謝里法	1938		入夏以來 (B)	1971	絹印	29 x 29 cm	捐贈
P0347	版畫	謝里法	1938		無題	1970	鋅版	40 x 50 cm	捐贈
P0348	版畫	謝里法	1938		鏡中蒙娜麗莎	1970	鋅版	50 x 40 cm	捐贈
P0349	版畫	謝里法	193		1938	1970	鋅版	40 x 50 cm	捐贈
P0350	版畫	謝里法	1938		風景	1970	鋅版	40 x 50 cm	捐贈
S0130	雕塑	黃銘哲	1948		昇華系列 (五件一組)	2007-2008	金屬、烤漆	高 298, 290, 269, 240, 207 cm	蒐購
S0131	雕塑	李茂宗	1940		天地之一	1995	陶塑	46 x 36 x 165 cm	蒐購
S0132	雕塑	李茂宗	1940		天地之二	1995	陶塑	173 x 66 x 52 cm	捐贈
W0256	水彩	洪瑞麟	1912	1996	自畫像	1945	水彩、紙	29 x 20 cm	蒐購

藏品修復

序號	分類號	作者	品名	尺寸	年代	媒材
1	雕 043	許維忠	空間壓力	126 × 60 × 180 cm	1990	銅、石質台座
2	P0248	陳庭詩	初雷	120.6×60.5cm	1972	甘蔗版
3	P0249	陳庭詩	意志 #19	90.3×183.6 cm	1984	甘蔗版
4	O0328	何德來	人滿為患的地球	145.5×112 cm	1950	油彩、畫布
5	O0329	何德來	夕陽鐘聲	162 × 130 cm	1951	油彩、畫布
6	O0330	何德來	遠古之夢	130×162.5 cm	1985	油彩、畫布
7	O0325	何德來	春雷	181.5 × 227 cm	1955	油彩、畫布
8	O0326	何德來	五十五首歌	130 × 194 cm	1964	油彩、畫布
9	O0358	何德來	終戰	45.5 × 38 cm	1950	油彩、畫布
10	O0327	何德來	人終須一死	181.5 × 227 cm	1957	油彩、畫布
11	O0360	何德來	幸福之花(青春)	130 × 194 cm	1953	油彩、畫布
12	I0539	陳敬輝	少女	161 x 72.5 cm	1967	水墨
13	I0381	陳慧坤	無題	182.2 × 93 cm	1932	膠彩、絹
14	何 47	何德來	書法作品之五	133 × 34 cm	-	書法
15	何 31	何德來	書法作品之六	133 × 34 cm	-	書法
16	I0088	洪根深	人性系列	70 × 68 cm	1984	墨、彩、紙
17	I0246	洪根深	匆匆	66 × 65 cm	1985	墨、彩、紙
18	I0251	林玉山	峽谷風光	66 × 58.6 cm	1981	墨、彩、紙
19	W0201	楊啟東	林間之秋	58.2 × 75.3 cm	1937	水彩、紙
20	W0203	楊啟東	豐原橫街仔	57.6 × 72.6 cm	1945?	水彩、紙

藏品修復

序號	分類號	作者	品名	尺寸	年代	媒材
21	W0147	蕭如松	校園	24 × 34 cm	?	水彩、紙
22	I0558	陳宜讓	七面鳥	130 x 144 cm	1942	膠彩、絹
23	M0130	吳天章	戀戀紅塵 II- 向李 石樵致敬	裝置作品	1998	裝置作品

藏品借展

項次	編號	借展單位	展覽名稱	提借日期	歸還日期
1	101-01	臺灣國際創價學會	望鄉隔水 何德來紀念展	101.6.1	101.11.12
2	101-02	國立臺灣美術館	典範傳移—林玉山繪畫藝術特展	101.3.14	101.7.3
3	101-03	本館雙年展辦公室	移動中的邊界 跨文化對話：臺灣—以色列交流展	101.4.26	101.8.25
4	101-04	本館展覽組	臺灣當代・玩古喻今	101.2.13	101.6.11
5	101-05	高雄市立美術館	人生若夢：詹浮雲藝術研究展	101.2.24	101.5.30
6	101-06	國立臺灣美術館	滿庭詩意—陳庭詩逝世十週年紀念展	101.4.1	101.7.15
7	101-07	本館展覽組	黃銘昌 一方心田	101.3.13	101.6.19
8	101-08	高雄市立美術館	殺墨：洪根深創作研究展	101.5.28	101.9.21
9	101-09	本館展覽組	行過江南—陳澄波藝術探索歷程	101.2.6	101.5.14
10	101-11	本館展覽組	陳世明→縱探語境	101.3.9	101.6.20
11	101-13	本館展覽組	凝望之外／典藏對話	101.6.4	101.9.3
12	101-14	新竹縣政府文化局美術館	靜聽松風—蕭如松 90 冥誕紀念展	101.8.31	101.10.5
13	101-15	本館展覽組	非形之形→台灣抽象藝術	101.6.29	101.9.4
14	101-16	高雄市立美術館	流動風景—陳水財創作研究展	101.9.17	102.1.4
15	101-17	國立臺北教育大學	依然是教育的先鋒、藝術的前衛：北師美術館序曲展	101.9.20	102.1.21
16	101-18	本館雙年展辦公室	2012 台北雙年展	101.9.20	102.1.15
17	101-19	國立歷史博物館	春華秋實・美育樹人—劉煜繪畫個展	101.12.11	102.1.30
18	101-20	本館展覽組	實・現—攝影新典藏	101.11.28	102.1.14

圖檔借出〔館外〕

NO	借片單位	作品名稱	提借日期
00	嘉義市政府文化局	陳澄波〈蘇州〉1 件	1.12
01	國立臺灣美術館	林玉山〈曉霜〉等 3 件	1.10
02	汪岷、邊湄	汪澄〈老婦〉等 2 件	1.9
03	雄獅圖書股份有限公司	顏水龍〈蘭嶼風景〉等 1 件	1.19
04	翰林出版事業股份有限公司	夏陽〈人群之十一〉等 2 件	1.19
05	張幼玫	鄉原古統〈麗島名花鑑〉等 5 件	2.1
06	高雄市立美術館	詹浮雲〈廟〉1 件	2.1
07	數位計畫	黃土水〈水牛群像〉1 件	2.22
08	吳天章	吳天章〈傷害告別式 I - V〉等 7 件	2.23
09	國美館	陳庭詩〈大律希音〉等 1 件	3.1
10	國美館	陳庭詩〈初雷〉等 4 件	2.29
11	人本教育文教基金會	陳澄波〈夏日街景〉等 1 件	3.15
12	二二八紀念館	陳澄波〈夏日街景〉等 5 件	3.26
13	典藏藝術家庭股份有限公司	陳澄波〈夏日街景〉等 8 件	4.3
14	師友月刊編輯小組	戈茲〈Karl Otto GOTZ〉等 4 件	4.3
15	臺北市政府觀產局	于右任〈明月一壺酒〉1 件	4.6
16	教育大學	秦松〈春燈〉1 件	4.12
17	學學文創志業股份有限公司	何清吟〈原愛（三連作）〉等 4 件	4.18
18	創價學會	何德來〈太陽〉等 18 件	5.1
19	學學文創志業股份有限公司	陳澄波〈夏日街景〉等 86 件	5.15
20	大葉大學	林淵〈霧社事件〉1 件	5.15
21	高雄市立美術館	洪根深〈匆匆〉等 2 件	5.16
22	新店碧潭護樹志工隊	李鳴鵬〈碧潭吊橋〉1 件	5.24
23	高雄市政府教育局（莒光國小）	劉啟祥〈中國式椅子上的少女〉1 件	6.13

NO	借片單位	作品名稱	提借日期
24	誠品畫廊	顧福生〈熱〉1 件	6.24
25	康軒文教事業有限公司	李戡摩〈蕉與禽〉1 件	6.28
26	康軒文教事業有限公司	王俊傑〈十三日羊肉饅頭 - 中國秘密宮廷菜〉1 件	7.9
27	樺舍文化事業有限公司	張義雄〈吉他〉1 件	7.9
28	學學文創志業股份有限公司	陸先銘〈含笑〉等 11 件	7.12
29	國立臺南大學	姚瑞中〈反攻大陸行動篇 - 天安門前〉等 4 件	7.12
30	財團法人本教育文教基金	鄉原古統〈臺北 12 名所〉等 5 件	7.16
31	師友月刊編輯小組	楊啟東〈池邊〉等 7 件	7.27
32	新竹縣政府文化局	蕭如松〈窗邊〉等 3 件	7.31
33	世代文化創業有限公司	郭雪湖〈圓山附近〉等 3 件	8.7
34	蔡勝全	廖繼春〈院子〉1 件	8.8
35	邱函妮	郭雪湖〈圓山附近〉等 4 件	8.15
36	邱函妮	郭雪湖〈新霽〉1 件	8.16
37	樺舍文化事業有限公司	郭雪湖〈春滿亭〉等 4 件	8.22
38	高雄市立美術館	陳水財〈大卡車系列之一〉1 件	8.23
39	翰林出版事業股份有限公司	黃土水〈水牛群像〉1 件	8.24
40	交通部觀光局	郭雪湖〈南街殷賑〉1 件	8.28
41	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	楊啟東〈華燈初上〉等 3 件	8.29
42	國立臺北教育大學北師美術館	石川欽一郎〈福爾摩沙〉等 10 件	9.3
43	林顯宗	林顯宗〈念〉1 件	9.4
44	國立臺北科技大學	陳宜讓〈七面鳥〉等 2 件	9.14
45	國立臺北科技大學	石川欽一郎〈臺北總督府〉等 4 件	9.18

NO	借片單位	作品名稱	提借日期
46	賴明珠	江漢東〈多子娘娘(三)〉等 4 件	10.2
47	國立歷史博物館	劉煜〈靜物〉等 3 件	10.5
48	創意門國際有限公司	郭雪湖〈南街殷賑〉1 件	10.9
49	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	林葆家〈雅俗共賞〉1 件	10.29
50	社團法人臺灣歷史資源經理學會	郭雪湖〈南街殷賑〉1 件	10.30
51	楊凱智	陳庭詩〈大律希音〉1 件	11.5
52	財團法人二二八事件紀念基金會	廖繼春〈有香蕉樹的院子〉等 2 件	11.5
53	國家教育研究院	廖繼春〈有椰子樹的風景〉等 5 件	11.15
54	翰林出版事業股份有限公司	郭雪湖〈百和圖〉1 件	11.19
55	李振明先生	李振明〈斷橋〉等 3 件	11.21
56	廖述文先生	廖述文〈碧潭 A(素描一)〉等 37 件	12.4
57	樺舍文化事業股份有限公司	陳景容〈沈思〉等 2 件	11.5
58	國立臺北科技大學	顧重光〈靜物〉等 3 件	12.10
59	翰林出版事業股份有限公司	董振平〈騎士錄Ⅲ〉1 件	12.18
60	藤田修平	陳澄波〈夏日街景〉1 件	12.20

總計借用次數 60 次，借出作品圖檔 297 件

圖檔借出〔館內〕

NO	借片單位	用途	作品名稱	提借日期
01	展覽組	黃銘昌展專輯使用	黃銘昌〈巴黎閣樓 - 召見系列〉1 件	1.11
02	義工室	文化就在巷子裡使用	何德來〈五十五首歌〉等 8 件	1.31
03	公關小組	提供藝術收藏 設計報導用	昆特·于克〈時間之磨〉等 2 件	2.1
04	展覽組	陳澄波展專輯使用	陳澄波〈新樓〉等 2 件	2.4
05	義工室	文化就在巷子裡使用	陳慧坤〈十分瀑布〉等 8 件	2.9
06	義工室	文化就在巷子裡使用	朱為白〈起步素描系列〉等 10 件	3.3
07	研究組	現代美術學報論文使用	蔡明亮〈是夢〉1 件	3.14
08	義工室	文化就在巷子裡使用	郭雪湖〈南街殷賑〉等 5 件	3.14
09	義工室	文化就在巷子裡使用	陳春祿〈風之十六〉等 13 件	3.26
10	義工室	文化就在巷子裡使用	劉啟祥〈魚店〉等 8 件	3.30
11	典藏組	凝外之外 / 典藏對語宣傳使用	江賢二〈對永恆的冥想 01-33〉等 10 件	4.10
12	義工室	文化就在巷子裡使用	何清吟〈原愛三聯作〉等 24 件	4.10
13	義工室	文化就在巷子裡使用	郭雪湖〈南街殷賑〉1 件	4.26
14	義工室	文化就在巷子裡使用	郎靜山〈松陰隱高士〉等 10 件	5.2
15	義工室	文化就在巷子裡使用	許漢超〈白蛇傳〉等 11 件	5.10
16	義工室	文化就在巷子裡使用	許漢超〈白蛇傳〉等 9 件	5.25
17	義工室	文化就在巷子裡使用	郭雪湖〈圓山附近〉等 9 件	6.4
18	義工室	文化就在巷子裡使用	何清吟〈原愛三聯作〉等 12 件	6.28
19	義工室	文化就在巷子裡使用	李鳴鵬〈孩童〉等 6 件	6.28
20	義工室	文化就在巷子裡使用	李鈞綸〈好玩〉等 11 件	7.5
21	義工室	文化就在巷子裡使用	陳進〈手風琴〉等 9 件	7.13
22	義工室	文化就在巷子裡使用	陳慧坤〈日光東照宮唐門〉等 10 件	7.25
23	義工室	文化就在巷子裡使用	鄭桑溪〈打球〉等 10 件	7.27
24	義工室	文化就在巷子裡使用	王再添〈赤崁樓〉等 9 件	8.10

NO	借片單位	用途	作品名稱	提借日期
25	義工室	文化就在巷子裡使用	林智信〈春牧〉等 10 件	9.4
26	義工室	文化就在巷子裡使用	鄭桑溪〈蒸汽火車頭〉等 4 件	9.20
27	義工室	文化就在巷子裡使用	廖修平〈太陽節〉等 10 件	10.23
28	義工室	文化就在巷子裡使用	李仲生〈NO.029〉等 17 件	10.26
29	義工室	設計年畫形象文宣品使用	鄭善禧年畫稿 11 件	10.29
30	研究組	出版《偽青春顯相館 - 吳天章》使用	鄭桑溪〈街上偶拾〉等 3 件	12.5
31	研究組	出版《偽青春顯相館 - 吳天章》使用	吳天章〈蔣經國的五個時期〉1 件	12.21

總計借用次數 31 次，借出作品圖檔 255 件

參觀人數

月份	全票	優待票	團體票	免票	合計
1	10,302	3,946	2,159	13,490	29,897
2	4,068	1,040	40	17,040	22,188
3	6,152	1,550	255	16,100	24,057
4	6,325	1,817	565	19,338	28,045
5	5,863	2,356	521	18,709	27,449
6	3,379	1,139	223	17,932	22,673
7	6,207	2,159	269	21,412	30,047
8	6,862	3,259	279	15,548	25,948
9	1,731	430	20	12,727	14,908
10	5,854	3,641	710	25,772	35,977
11	5,865	3,454	489	21,412	31,220
12	6,025	3,369	710	21,488	31,592
合計	68,633	28,160	6,240	220,968	324,001

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	1	80	2	188	0	0	0	0	2	94
2	0	0	3	207	0	0	0	0	3	143
3	1	120	1	105	2	435	1	150	2	80
4	3	450	1	56	1	125	1	785	3	112
5	0	0	4	415	3	467	1	10,151	2	72
6	1	76	1	120	2	232	0	0	2	93
7	3	455	5	360	0	0	0	0	3	128
8	3	390	4	320	2	155	0	0	3	105
9	3	865	2	135	1	250	0	0	2	36
10	0	0	0	0	2	180	0	0	2	51
11	2	380	4	350	2	290	0	0	2	98
12	0	0	0	0	0	0	1	500	0	0
合計	17	2,816	27	2,256	15	2,134	4	11,586	26	1,012

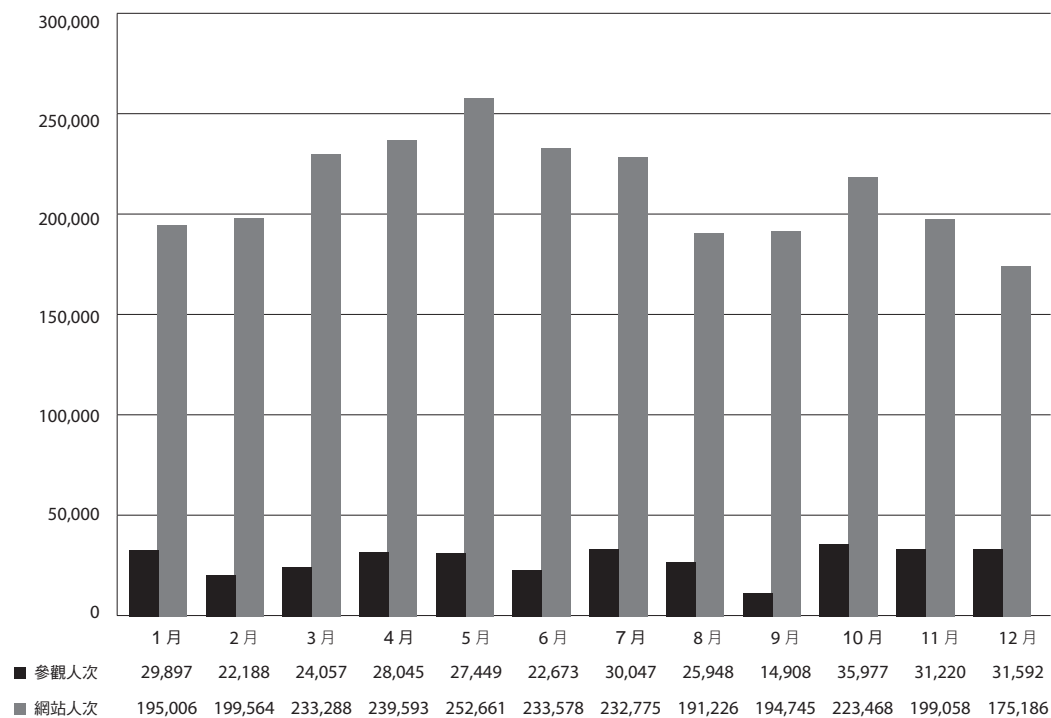
項目	親子活動		不分齡創作		週六夜活動		週六夜間開館		圖書室
月份	場次	人數	場次	人數	場次	人數	場次	人數	人數
1	30	707	3	71	0	0	4	756	645
2	24	817	4	467	0	0	4	801	1,076
3	36	842	0	0	2	235	5	1,526	1,400
4	44	1,127	0	0	2	570	4	1,195	1,029
5	32	788	0	0	2	300	4	544	1,134
6	29	749	0	0	2	440	5	1,463	987
7	57	1,500	0	0	3	480	4	1,116	1,459
8	52	1,078	0	0	3	500	4	1,311	1,159
9	4	70	0	0	2	450	5	805	1,349
10	14	174	19	4,451	2	330	4	1,190	859
11	28	444	26	5,966	2	440	4	1,057	1,118
12	26	434	26	5,808	0	0	5	1,063	1,220
合計	376	8,730	78	16,763	20	3,745	52	12,827	13,435

活動人數

項目	現場導覽		語音導覽		育藝深遠		校長日		里長日	
月份	場次	人數	檔次	人數	場次	人數	場次	人數	場次	人數
1	135	4,821	0	0	42	1,453	0	0	0	0
2	109	3,928	1	833	32	1,124	0	0	1	25
3	153	5,558	1	1,274	50	1,495	0	0	0	0
4	164	5,719	1	1,324	50	1,590	0	0	0	0
5	171	6,019	1	694	63	1,924	0	0	0	0
6	94	3,206	0	0	11	320	0	0	0	0
7	111	3,707	0	0	0	0	0	0	0	0
8	147	4,149	0	0	0	0	0	0	0	0
9	16	605	0	0	0	0	0	0	0	0
10	199	6,324	1	344	75	2,300	0	0	0	0
11	239	7,926	1	1,711	93	2,641	0	0	0	0
12	248	8,216	1	1,579	92	2,677	0	0	0	0
合計	1,786	60,178	7	7,759	508	15,524	0	0	1	25

項目	教師日 / 工作坊		歡喜計畫		夏令營		外賓
月份	場次	人數	場次	人數	場次	人數	人數
1	0	0	1	18	0	0	926
2	0	0	1	16	0	0	781
3	0	0	0	0	0	0	950
4	2	84	1	28	0	0	1,195
5	1	25	0	0	0	0	1,401
6	0	0	0	0	0	0	2,065
7	2	62	0	0	4	146	1,672
8	1	15	0	0	5	76	2,522
9	0	0	0	0	0	0	1,328
10	0	0	0	0	0	0	1,542
11	0	0	0	0	0	0	1,490
12	1	83	0	0	0	0	1,699
合計	7	269	3	62	9	222	17,571

參觀及上網人次



2012.01.01-12.31 TFAM.museum 網站上網人次總數：2,570,148 人次

贊助補助

瑞士信貸銀行（Credit Suisse AG）贊助「北美館星光夜」活動
臺積電文教基金會贊助「兒童藝術教育中心」
文化部補助「2012 臺北雙年展」
英國文化協會贊助「2012 臺北雙年展」
德國國際關係研究中心（ifa，Institut für Auslandsbeziehungen）贊助「2012 臺北雙年展」
蒙德里安藝術基金會（Mondriaan Foundation）贊助「2012 臺北雙年展」

國際交流

3.06 中國大陸洛陽市楊萍副市長一行 8 人參訪
3.20 北京市中國國家博物館副館長黃振春先生一行 9 人參訪
5.02 英國利物浦雙年展策展人 Mr. Lorenzo Fusi 參訪
5.08 香港特別行政區西九文化區管理局行政總監 Mr. Michael Lynch 一行 3 人參訪
6.05 以色列第一頻道公共電視臺（Ch-1 TV）記者 Mr. Dan Birron 及 Mrs. Sari Birron 參訪
6.09 香港特別行政區「藝術發展局」主席王英偉一行 23 人參訪
7.02 美國總統顧問學者及賓州斯克藍頓大學資深研究員 Ms. Sondra Myers 參訪
7.27 中國大陸天津市人民政府參事室參訪團劉志永團長等一行 8 人參訪
10.20 中國重慶長江匯當代美術館館長陳露、副館長田東、藝術總監王文娟等一行 9 人參訪
10.25 法國前文化部長 Mr. Jack Lang（為目前我國邀訪最高文化官員）參訪
10.28 沈春池文教基金會（Sheen Chuen-Chi Cultural&Educational Foundation）陪同廣東時代美術館（Times Museum）執行館長（Executive Director）趙超（Abel Zhao）一行 10 人參訪
11.01 文化部巴黎臺灣文化中心視覺藝術外賓盧森堡卡西諾當代藝術中心藝術總監 Mr. Kevin Muhlen 一行 3 人參訪
12.07 漢堡文化港藝文網總編輯 Mr. Claus Friede 參訪

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Appendices

1. Background

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.
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.
2012.7.2	Huang Hai-ming was appointed the seventh director of the museum.

Museum architecture

The Taipei Fine Arts Museum was designed and constructed by the architect Kao Er-pan's agency. The museum's construction surface is 11,543.38 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.

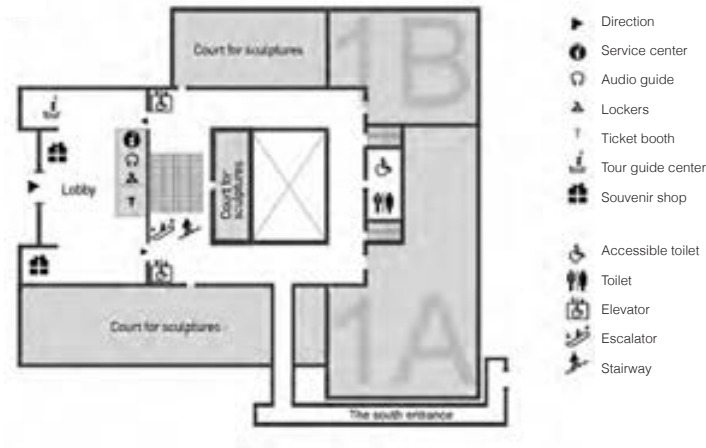
Symmetrical and suspended gallery spaces spread out on each floor like arms to create space for viewing exhibitions. The expansive windows allow visitors to overlook the scenery of Yuan Shan with its stately Grand Hotel and the surrounding area consisting of mountains, Highway 1, Taipei Art Park, the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

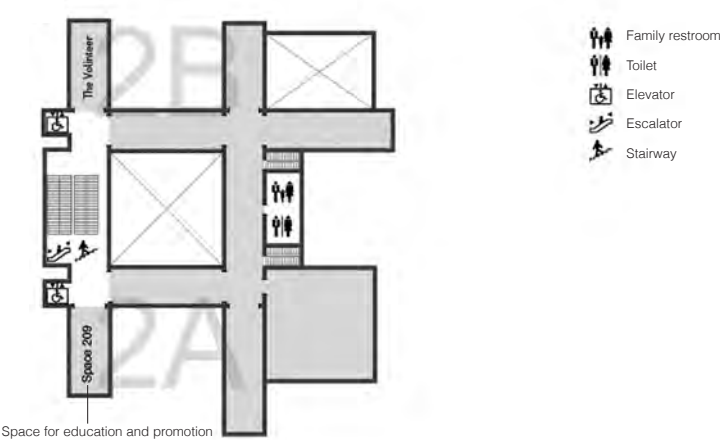
The first floor | The lobby at the entrance provides diverse services to the public. On the sides and at the front of the exhibition hall, there are three courts where sculptures can be found. The high ceilings and wide open spaces found in the galleries (1A and 1B) here are mostly used for large-scale national and international exhibitions.

1F



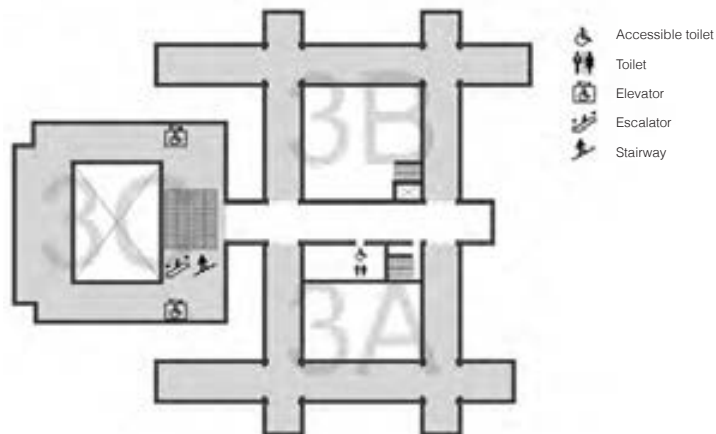
The second floor | The museum's second floor is devoted to exhibitions from the museum's permanent collection (galleries 2A and 2B). The exhibition space highlights the aesthetic and historical meaning of various aspects of the museum's collection according to the span of art history or theme being explored.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

2F



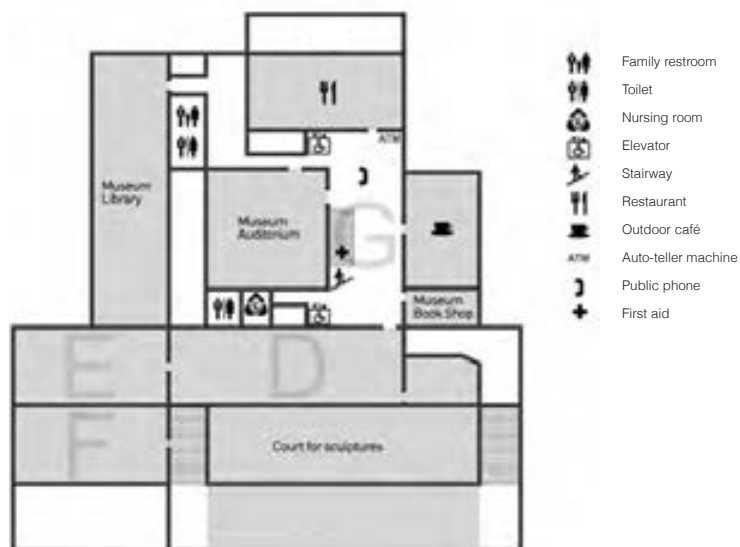
The third floor | Galleries 3A, 3B and 3C on the third floor, allocated to thematic exhibitions, form a double cross. Natural light comes in through windows that also offer an excellent view.

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.

BF



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.

Visitor services

1. Guided tours | Guided tours are available for all exhibitions in the annual program. In addition to regularly scheduled tours for general visitors, TFAM also arranges guided tours for students and other special-education purposes. Please write or call us to book a group tour or foreign-language guide in advance. Digital audio guides are also available at the Service Center on the ground floor.

Hours of operation: 9:30-17:30

2. Browsing | Visitors are welcome to browse through the art books in the reading room on Basement Level 1, Section G.

Hours of operation: 9:30-17:00

3. Retail | At the gift shop on the right-hand side of the atrium visitors may purchase museum gifts and merchandise, creative-industry products, picture books, posters and stationary. A wide selection of art books, magazines, CD's and DVD's, including TFAM periodicals such as Journal of TFAM, Fine Arts Thesis and Modern Art Bimonthly as well as other in-house publications such as exhibition catalogs and guidebooks, are available for purchase at the art bookstore on Basement Level 1.

Hours of operation: 9:30-17:00

Organization Structure

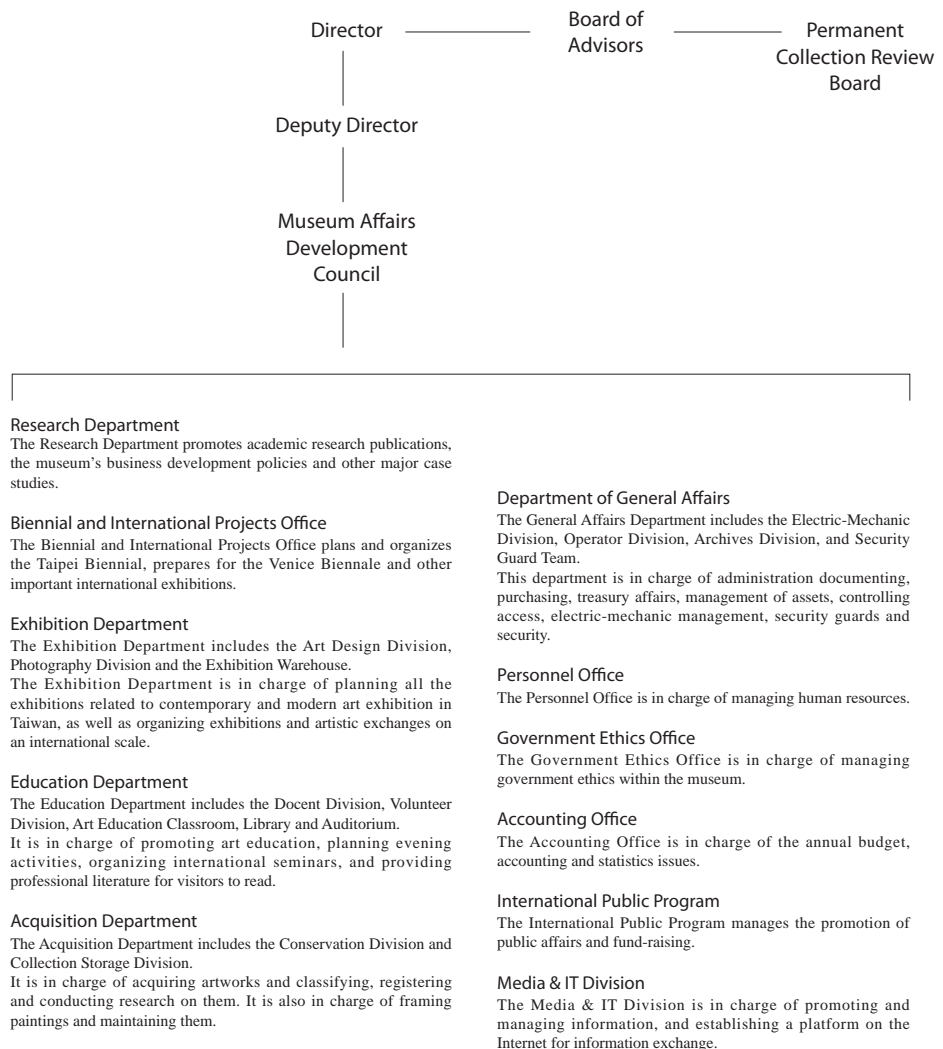
Originally under the supervision of the Educational Affairs Bureau of the Taipei City Government, the museum was transferred to the Cultural Affairs Bureau when the bureau was established on November 6, 1999. The Taipei Fine Arts Museum's organization comprises the following departments and offices: the Research Department, Exhibition Department, Acquisition Department, Education Department, Department of General Affairs, Accounting Office, Personnel Office and Government Ethics Office. Other task-oriented departments include the Public Relations Office, the Section of Information Technology Office and the Biennial and International projects office.

The museum director supervises major administrative issues concerning the establishment. The

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

There are 131 people working in the museum, including 67 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: <http://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%
2012	NT\$346,812,449	NT\$101,295,440	29%	NT\$40,000,000	12%

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

Major projects

Item No.	Project title	Estimated budget	Planning and design		Execution		
			Fees	Status	Contractor	Fees	Status
I. Included in the approved budget for fiscal year 2012							
1	Fire detection and alarm system upgrade	TWD 5.7 million	TWD 390,000	Completed	Renn Jenq Fire Fighting Engineer	TWD 4,420,000	Inspected and approved on Nov. 11, 2012
2	Renovation for Children's Art Education Center (from the 2011 budget)	TWD 26,168,000	TWD 1,594,330	Planning and design approved on Oct. 29, 2012; renovation schedule announced on Nov. 15, 2012	Sumida Hitech TenSetsu Co.,Ltd.	TWD 22,940,000 (TFAM's budget is 9,350,000; sponsor TSMC to cover the remaining amount)	Renovation began on Dec. 12, 2012 (for 260 calendar days) and is expected to be completed on Sep. 16, 2012

Acquisitions

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Media	Dimensions	Source of acquisition
Cr030	Handicraft	Yen Shui-long	1903	1997	Aboriginal Pattern Desk Lamp	1984	Paint, ceramic, stem of Alpine speciosa	46 x 46 x 75 cm	Donated to TFAM
F0817	Photograph	Albert J. L. Huang	1962		My Taiwan No.2: Taipei1994, Tainan1998	?	Digital image	60 x 180 cm	Purchased
F0818	Photograph	Albert J. L. Huang	1962		My Taiwan No.1: Taipei2003, Beigang2003	?	Digital image	60 x 180 cm	Purchased
F0819	Photograph	Albert J. L. Huang	1962		My Taiwan No.6: Tainan2003, Yanshuei2004	?	Digital image	60 x 180 cm	Purchased
F0820	Photograph	Albert J. L. Huang	1962		My Taiwan No.9: Tainan2004, Nantou1998	?	Digital image	60 x 180 cm	Purchased
F0821	Photograph	Albert J. L. Huang	1962		My Taiwan No.46: Taipei2005	?	Digital image	60 x 180 cm	Purchased
F0822	Photograph	Albert J. L. Huang	1962		My Taiwan No.10: Tainan2006, Tainan2007	?	Digital image	180 x 60 cm	Purchased
F0823	Photograph	Shen Chao-liang	1968		Yulan Magnolia Flowers	2001-2007	Silver gelatin print	50 x 60 cm (x26)	Purchased
F0824	Photograph	Huang Tse-hsiu	1930		Meiji Bridge (Zhongshan Bridge)	1947	Silver gelatin print	175 x 448 cm	Donated to TFAM
I0564	Ink painting	Lin Po-shou	1911	2009	Embroidery	1941	Gouache on paper	171 x 93 cm	Purchased
I0565	Ink painting	Cheng Shan-hsi	1932		The Flying Dragon Brings prosperity to the Nation	2012	Color ink on paper	65 x 50 cm	Purchased for special project
I0566	Ink painting	Ou Yang Wen-yuan	1928	2008	196204	1962	Ink on paper	78 x 55 cm	Purchased
I0567	Ink painting	Ou Yang Wen-yuan	1928	2008	196204-1	1962	Ink on paper	78 x 54 cm	Purchased
I0568	Ink painting	Ou Yang Wen-yuan	1928	2008	196206	1962	Ink on paper	79 x 55 cm	Purchased
I0569	Ink painting	Ou Yang Wen-yuan	1928	2008	196213	1962	Color ink on paper	76 x 54 cm	Purchased
I0570	Ink painting	Ou Yang Wen-yuan	1928	2008	196311	1963	Ink on paper	78 x 54 cm	Purchased
I0571	Ink painting	Ou Yang Wen-yuan	1928	2008	196401	1964	Ink on paper	78 x 54 cm	Purchased
I0572	Ink painting	Ou Yang Wen-yuan	1928	2008	196602	1966	Color ink on paper	78 x 54 cm	Purchased
I0573	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 1	1960s	Ink on paper	78 x 54 cm	Purchased

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Media	Dimensions	Source of acquisition
I0574	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 2	1960s	Ink on paper	78 x 54 cm	Purchased
I0575	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 3	1960s	Ink on paper	78 x 54 cm	Purchased
I0576	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 4	1960s	Color ink on paper	78 x 54 cm	Purchased
I0577	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 5	1960s	Ink on paper	79 x 54 cm	Purchased
I0578	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 6	1960s	Color ink on paper	55 x 79 cm	Purchased
I0579	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 7	1960s	Color ink on paper	78 x 54 cm	Purchased
I0580	Ink painting	Ou Yang Wen-yuan	1928	2008	Untitled 8	1960s	Color ink on paper	78 x 54 cm	Purchased
I0581	Ink painting	Lin A-chin	1915		Pudding-pipe Tree	1934	Gouache on silk	163.5 x 86 cm	Purchased
I0582	Ink painting	Kuo Hsueh-hu	1908	2012	The Rough Sketch of Festival on South Street	1929	Ink on paper	201 x 98 cm	Purchased
I0583	Ink painting	Hung Rui-lin	1912	1996	Fixing Machines	1953	Ink on paper	32 x 24 cm	Purchased
I0584	Ink painting	Cheng Shan-hsi	1932		A Year of Harmony, Happiness and Longevity to Come	2012	Color ink on paper	65 x 50 cm	Purchased for special project
M0212	Mixed media	Kuo I-chen	1979		Invade	2004	Video installation	Video installation	Purchased
M0213	Mixed media	Liu Shih-tung	1970		Bamboos and Red Blooms	2010-2012	Oil and multimedia on canvas	194 x 130 cm	Purchased
M0214	Mixed media	Liu Shih-tung	1970		Clouds on the Shinning Water	2012	Oil and multimedia on canvas	130 x 194 cm	Purchased
M0215	Mixed media	Liu Sheng-jung	1928	1985	Work with Burning Paper Money No.1	1966	Oil and collage on canvas	161 x 128 cm	Purchased
M0216	Mixed media	Lin Jaw-tsang	1958		Summer	2011	Mixed media	113 x 131 cm	Purchased
M0217	Mixed media	Lin Jaw-tsang	1958		Water Marks	2011	Mixed media	115 x 241 cm	Purchased
M0218	Mixed media	Ou Yang Wen-yuan	1928	2008	196601	1966	Multimedia	78 x 54 cm	Purchased
O0734	Oil painting	Liu Chi-hsiang	1910	1998	Mountainous Landscape	1960	Oil on canvas	37 x 44 cm	Purchased
O0735	Oil painting	Li Te	1921	2010	Cold Mountain at Twilight	1981	Oil on canvas	89 x 63 cm	Purchased

Acquisitions

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Media	Dimensions	Source of acquisition
O0736	Oil painting	Chen Cheng-po	1895	1947	Masked Nude Female	?	Oil on canvas	78 x 53 cm	Donated to TFAM
O0737	Oil painting	Chen Cheng-po	1895	1947	Red and White	?	Oil on canvas	51 x 39 cm	Donated to TFAM
O0738	Oil painting	Chin Jun-tso	1922	1983	Still Life with Grapes	1950	Oil on canvas	52 x 64 cm	Donated to TFAM
O0739	Oil painting	Wang Kun-nan	1906	2002	The Study at Night	1934	Oil on canvas	90 x 115 cm	Donated to TFAM
O0740	Oil painting	Liu Sheng-jung	1928	1985	Memory	1984	Oil on canvas	160 x 129 cm	Purchased
O0741	Oil painting	Tung Hsin-ru	1964		Observe Microcosm 2008-2	2008	Oil and acrylic on canvas	147 x 135 cm	Purchased
O0742	Oil painting	Wu Tung-lung	1976		Color Lines-05	2010	Oil on canvas	90 x 90 cm (x6)	Purchased
O0743	Oil painting	Hu Kun-jung	1955		The Rite of Spring	2010	Acrylic on canvas	162 x 390 cm	Purchased
O0744	Oil painting	Liu Sheng-jung	1928	1985	Black Melody	1984	Oil on canvas	115 x 79 cm	Donated to TFAM
P0308	Block print	Wang Wu	1981		Wang Wu	2008	Watermark woodcut on paper	45 x 30 cm	Purchased
P0309	Block print	Wang Wu	1981		Yu- Mei	2011	Watermark woodcut on paper	45 x 30 cm	Purchased
P0310	Block print	Wang Wu	1981		Little Lu	2012	Watermark woodcut on paper	45 x 30 cm	Purchased
P0311	Block print	Wang Wu	1981		Chang Kai	2009	Watermark woodcut on paper	45 x 30 cm	Purchased
P0312	Block print	Wang Wu	1981		Uucle Shih	2010	Watermark woodcut on paper	45 x 30 cm	Purchased
P0313	Block print	Wang Wu	1981		Brother Nan	2012	Watermark woodcut on paper	45 x 30 cm	Purchased
P0314	Block print	Wang Wu	1981		Portrait of Grandma	2009	Watermark woodcut on paper	45 x 30 cm	Purchased
P0315	Block print	Wang Wu	1981		Yi-An	2009	Watermark woodcut on paper	45 x 30 cm	Purchased
P0316	Block print	Chang Ting-ya	1983		My Travels	2011	Watermark woodcut on paper	118x125cm, 95x105 cm (x4)	Purchased
P0317	Block print	Chang Ting-ya	1983		Flowers in the Mirror	2011	Watermark woodcut on paper	40 x 51 cm (x10)	Purchased
P0318	Block print	Shaih Lifa	1938		Mother and Child	1968	Zinc etching	29 x 24 cm	Donated to TFAM

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Media	Dimensions	Source of acquisition
P0319	Block print	Shaiih Lifa	1938		Mother and Child	1968	Zinc etching	29 x 23 cm	Donated to TFAM
P0320	Block print	Shaiih Lifa	1938		Dance of Spring	1968	Offset print	29 x 24 cm	Donated to TFAM
P0321	Block print	Shaiih Lifa	1938		War and Peace -1	1969	Zinc etching	50 x 39 cm	Donated to TFAM
P0322	Block print	Shaiih Lifa	1938		War and Peace -3	1969	Zinc etching	43 x 36 cm	Donated to TFAM
P0323	Block print	Shaiih Lifa	1938		War and Peace -5	1969	Zinc etching	42 x 35 cm	Donated to TFAM
P0324	Block print	Shaiih Lifa	1938		War and Peace -5A	1969	Zinc etching	43 x 35 cm	Donated to TFAM
P0325	Block print	Shaiih Lifa	1938		War and Peace 6C	1969	Zinc etching	42 x 35 cm	Donated to TFAM
P0326	Block print	Shaiih Lifa	1938		War and Peace -5H	1969	Zinc etching	35 x 43 cm	Donated to TFAM
P0327	Block print	Shaiih Lifa	1938		War and Peace -9	1969	Zinc etching	35 x 42 cm	Donated to TFAM
P0328	Block print	Shaiih Lifa	1938		A Story That Don't Start -5	1969	Zinc etching	35 x 42 cm	Donated to TFAM
P0329	Block print	Shaiih Lifa	1938		War and Peace -6K	1969	Zinc etching	43 x 35 cm	Donated to TFAM
P0330	Block print	Shaiih Lifa	1938		Comfortable Chair -6	1969	Zinc etching	42 x 35 cm	Donated to TFAM
P0331	Block print	Shaiih Lifa	1938		War and Peace -10	1969	Zinc etching	35 x 42 cm	Donated to TFAM
P0332	Block print	Shaiih Lifa	1938		War and Peace -12	1969	Zinc etching	35 x 42 cm	Donated to TFAM
P0333	Block print	Shaiih Lifa	1938		War and Peace -5G	1969	Zinc etching	43 x 35 cm	Donated to TFAM
P0334	Block print	Shaiih Lifa	1938		War and Peace -8	1969	Zinc etching	43 x 35 cm	Donated to TFAM
P0335	Block print	Shaiih Lifa	1938		War and Peace -6E	1969	Zinc etching	42 x 35 cm	Donated to TFAM
P0336	Block print	Shaiih Lifa	1938		Untitled	1969	Zinc etching	28 x 37 cm	Donated to TFAM
P0337	Block print	Shaiih Lifa	1938		Fast Cars, Beautiful Women	1969	Zinc etching	19 x 36 cm	Donated to TFAM
P0338	Block print	Shaiih Lifa	1938		Baby	1969	Zinc etching	37 x 15 cm	Donated to TFAM

Acquisitions

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Media	Dimensions	Source of acquisition
P0339	Block print	Shaih Lifa	1938		Diary	1969	Zinc etching	18 x 37 cm	Donated to TFAM
P0340	Block print	Shaih Lifa	1938		The Golden Years	1975	Zinc etching	40 x 50 cm	Donated to TFAM
P0341	Block print	Shaih Lifa	1938		New Year (A)	1971	Silkscreen print	33 x 28 cm	Donated to TFAM
P0342	Block print	Shaih Lifa	1938		New Year (B)	1971	Silkscreen print	33 x 28 cm	Donated to TFAM
P0343	Block print	Shaih Lifa	1938		15 Minutes (A)	1971	Silkscreen print	29 x 29 cm	Donated to TFAM
P0344	Block print	Shaih Lifa	1938		15 Minutes (D)	1971	Silkscreen print	29 x 29 cm	Donated to TFAM
P0345	Block print	Shaih Lifa	1938		15 Minutes (F)	1971	Silkscreen print	29 x 29 cm	Donated to TFAM
P0346	Block print	Shaih Lifa	1938		After Summer Began	1971	Silkscreen print	29 x 29 cm	Donated to TFAM
P0347	Block print	Shaih Lifa	1938		Untitled	1970	Zinc etching	40 x 50 cm	Donated to TFAM
P0348	Block print	Shaih Lifa	1938		The Mona Lisa in the Mirror	1970	Zinc etching	50 x 40 cm	Donated to TFAM
P0349	Block print	Shaih Lifa	1938		1938	1970	Zinc etching	40 x 50 cm	Donated to TFAM
P0350	Block print	Shaih Lifa	1938		Landscape	1970	Zinc etching	40 x 50 cm	Donated to TFAM
S0130	Sculpture	Miche Huang	1948		Sublimation (Series of Five Works)	2007-2008	Metal, lacquer	H : 298, 290, 269, 240, 207 cm	Purchased
S0131	Sculpture	Lee Mho-chung	1940		Heaven and Earth 1	1995	Pottery	46 x 36 x 165 cm	Purchased
S0132	Sculpture	Lee Mho-chung	1940		Heaven and Earth 2	1995	Pottery	173 x 66 x 52 cm	Donated to TFAM
W0256	Watercolor	Hung Rui-lin	1912	1996	Self-Portrait	1945	Watercolor on paper	29 x 20 cm	Purchased

Restoration projects

Item Number	Call Number	Artist	Title	Dimensions	Year completed	Media
1	雕 043	Hsu Wei-chung	Space Pressure	126 × 60 × 180 cm	1990	Copper, stone pedestal
2	P0248	Chen Ting-shi	First Thunder	120.6×60.5cm	1972	Ink on paper
3	P0249	Chen Ting-shi	Will #19	90.3×183.6 cm	1984	Ink on paper
4	O0328	Ho Te-lai	The Over-Populated Earth	145.5×112 cm	1950	Oil on canvas
5	O0329	Ho Te-lai	Tolling at Sunset	162 × 130 cm	1951	Oil on canvas
6	O0330	Ho Te-lai	A Dream of Distant Past	130×162.5 cm	1985	Oil on canvas
7	O0325	HoTe-lai	Spring Thunder	181.5 ×227 cm	1955	Oil on canvas
8	O0326	HoTe-lai	Fifty-Five Waka Poems	130 × 194 cm	1964	Oil on canvas
9	O0358	Ho Te-lai	Post War	45.5 × 38 cm	1950	Oil on canvas
10	O0327	HoTe-lai	The Death Indicates What Our Life Is	181.5 ×227 cm	1957	Oil on canvas
11	O0360	Ho Te-lai	Flower of Happiness	130 × 194 cm	1953	Oil on canvas
12	I0539	Chen Jing-hui	Young Girl	161 x 72.5 cm	1967	Ink
13	I0381	Chen Hui-kun	Untitled	182.2 × 93 cm	1932	Gouache on silk
14	何 47	Ho Te-lai	Calligraphy 5	133 × 34 cm	-	Ink on paper
15	何 31	Ho Te-lai	Calligraphy 6	133 × 34 cm	-	Ink on paper
16	I0088	Hung Ken-shen	Humanity Series	70 × 68 cm	1984	Ink and watercolor on paper
17	I0246	Hung Ken-shen	Haste	66 × 65 cm	1985	Ink and watercolor on paper
18	I0251	LinYu-shan	A View of the Grand Canyon	66 × 58.6 cm	1981	Ink and watercolor on paper
19	W0201	Yang Qi-dong	Woods in Autumn	58.2 × 75.3 cm	1937	Watercolor on paper
20	W0203	Yang Qi-dong	Fong-Yuan Street	57.6 × 72.6 cm	1945?	Watercolor on paper
21	W0147	Hsiao Ju-sung	School Yard	24 × 34 cm	?	Watercolor on paper
22	I0558	Chen Yi-jiang	A Turkey	130 x 144 cm	1942	Gouache on silk
23	M0130	Wu Tien-chang	Unwilling to Part with the Worldly Life II-Homage to Lee Shih-Chiao	Installation piece	1998	Installation piece

Collections exchange

Number	Loan Institute	Title	Loan Date	Return Date
101-01	Taiwan Soka Association	Nostalgia : —The Art Exhibition in Memory of Ho Te-lai	101.6.1	101.11.12
101-02	National Taiwan Museum of Fine Arts	Passing on a Lasting Legacy: Paintings by Lin Yu-shan	101.3.14	101.7.3
101-03	Taipei Biennial Office (TFAM)	Boundaries on the Move: A Cross-Culture Dialogue	101.4.26	101.8.25
101-04	Exhibitions Dept. (TFAM)	Time Games: Contemporary Appropriations of the Past	101.2.13	101.6.11
101-05	Kaohsiung Museum of Fine Arts	Life Is But a Dream: Art World of Chan Fu-yun	101.2.24	101.5.30
101-06	National Taiwan Museum of Fine Arts	Immersed in Poetic Grace: the 10th Anniversary Memorial Exhibition of Chen Ting-Shih	101.4.1	101.7.15
101-07	組 Exhibitions Dept. (TFAM)	A Field in the Heart – Solo Exhibition by Huang Ming-chang	101.3.13	101.6.19
101-08	Kaohsiung Museum of Fine Arts	Ink Killer: Art of Hung Ken-shen	101.5.28	101.9.21
101-09	Exhibitions Dept. (TFAM)	Journey Through Jiangnan: A Pivotal Moment in Chen Cheng-po's Artistic Quest	101.2.6	101.5.14
101-11	Exhibitions Dept. (TFAM)	Chen Shu-ming Exploring Visual Language	101.3.9	101.6.20
101-13	Exhibitions Dept. (TFAM)	Beyond Gazing / Communion with the Permanent Collection	101.6.4	101.9.3
101-14	Art Museum of Hsinchu County Cultural Affairs Bureau	Listening to the Whispering Pines : Xiao Ru-song	101.8.31	101.10.5
101-15	Exhibitions Dept. (TFAM)	Formless Form - Taiwanese Abstract Art	101.6.29	101.9.4
101-16	Kaohsiung Museum of Fine Arts	Floating Images: Art of Chen Shui-tsai	101.9.17	102.1.4
101-17	National Taipei University of Education	MoNTUE Special Opening : Still the Vanguard of Education, the Forefront of Art	101.9.20	102.1.21

Number	Loan Institute	Title	Loan Date	Return Date
101-18	Taipei Biennial Office (TFAM)	Taipei Biennial 2012	101.9.20	102.1.15
101-19	National Museum of History	The Art of Liu Yu	101.12.11	102.1.30
101-20	Exhibitions Dept. (TFAM)	Reality • Representation: New Acquisition of Photography	101.11.28	102.1.14

Visitor Statistics

Month	Adult ticket	Concession	Group ticket	Free entrance	Total
January	10,302	3,946	2,159	13,490	29,897
February	4,068	1,040	40	17,040	22,188
March	6,152	1,550	255	16,100	24,057
April	6,325	1,817	565	19,338	28,045
May	5,863	2,356	521	18,709	27,449
June	3,379	1,139	223	17,932	22,673
July	6,207	2,159	269	21,412	30,047
August	6,862	3,259	279	15,548	25,948
September	1,731	430	20	12,727	14,908
October	5,854	3,641	710	25,772	35,977
November	5,865	3,454	489	21,412	31,220
December	6,025	3,369	710	21,488	31,592
Total	68,633	28,160	6,240	220,968	324,001

**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	1	80	2	188	0	0	0	0	2	94
2	0	0	3	207	0	0	0	0	3	143
3	1	120	1	105	2	435	1	150	2	80
4	3	450	1	56	1	125	1	785	3	112
5	0	0	4	415	3	467	1	10,151	2	72
6	1	76	1	120	2	232	0	0	2	93
7	3	455	5	360	0	0	0	0	3	128
8	3	390	4	320	2	155	0	0	3	105
9	3	865	2	135	1	250	0	0	2	36
10	0	0	0	0	2	180	0	0	2	51
11	2	380	4	350	2	290	0	0	2	98
12	0	0	0	0	0	0	1	500	0	0
total	17	2,816	27	2,256	15	2,134	4	11,586	26	1,012

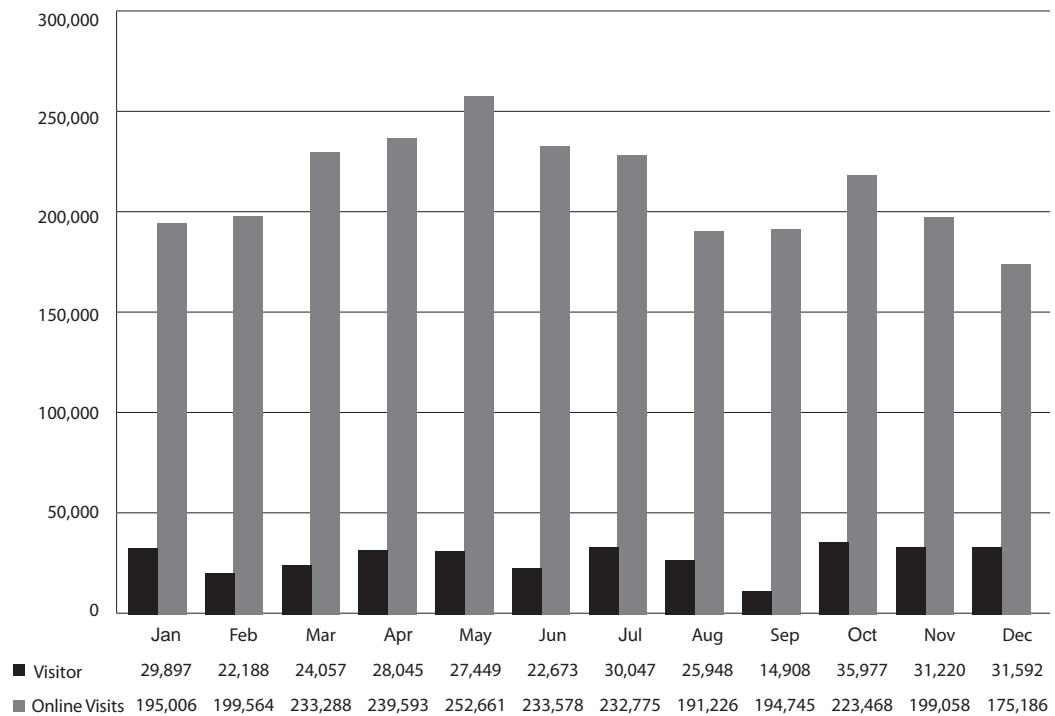
Category	Family Program		Space 209		TFAM Night		Saturday Event in total		Library
Numbers Month	Event	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of participants
1	30	707	3	71	0	0	4	756	645
2	24	817	4	467	0	0	4	801	1,076
3	36	842	0	0	2	235	5	1,526	1,400
4	44	1,127	0	0	2	570	4	1,195	1,029
5	32	788	0	0	2	300	4	544	1,134
6	29	749	0	0	2	440	5	1,463	987
7	57	1,500	0	0	3	480	4	1,116	1,459
8	52	1,078	0	0	3	500	4	1,311	1,159
9	4	70	0	0	2	450	5	805	1,349
10	14	174	19	4,451	2	330	4	1,190	859
11	28	444	26	5,966	2	440	4	1,057	1,118
12	26	434	26	5,808	0	0	5	1,063	1,220
total	376	8,730	78	16,763	20	3,745	52	12,827	13,435

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	135	4,821	0	0	42	1,453	0	0	0	0
2	109	3,928	1	833	32	1,124	0	0	1	25
3	153	5,558	1	1,274	50	1,495	0	0	0	0
4	164	5,719	1	1,324	50	1,590	0	0	0	0
5	171	6,019	1	694	63	1,924	0	0	0	0
6	94	3,206	0	0	11	320	0	0	0	0
7	111	3,707	0	0	0	0	0	0	0	0
8	147	4,149	0	0	0	0	0	0	0	0
9	16	605	0	0	0	0	0	0	0	0
10	199	6,324	1	344	75	2,300	0	0	0	0
11	239	7,926	1	1,711	93	2,641	0	0	0	0
12	248	8,216	1	1,579	92	2,677	0	0	0	0
total	1,786	60,178	7	7,759	508	15,524	0	0	1	25

Category	Teacher's Day		Volunteer Team Happiness Plan		Summer camp		Foreign Visitors
Numbers Month	Number of times	Number of participants	Number of times	Number of participants	Number of times	Number of participants	Number of visitor
1	0	0	1	18	0	0	926
2	0	0	1	16	0	0	781
3	0	0	0	0	0	0	950
4	2	84	1	28	0	0	1,195
5	1	25	0	0	0	0	1,401
6	0	0	0	0	0	0	2,065
7	2	62	0	0	4	146	1,672
8	1	15	0	0	5	76	2,522
9	0	0	0	0	0	0	1,328
10	0	0	0	0	0	0	1,542
11	0	0	0	0	0	0	1,490
12	1	83	0	0	0	0	1,699
total	7	269	3	62	9	222	17,571

Website Traffic

TFAM 2012 visits monthly trends



2012.1.1-12.31 TFAM.museum Total number of Online Visits: 2,570,148

Sponsors and Major Supporters

- TFAM Nights sponsored by Credit Suisse AG
- Children's Art Education Center sponsored by TSMC Education and Culture Foundation
- Taipei Biennial 2012 funded in part by the (Taiwan) Ministry of Culture
- Taipei Biennial 2012 co-sponsored by the British Council, Institut für Auslandsbeziehungen, and the Mondriaan Foundation

International Exchange

- 3.06 Luoyang City Vice Mayor Yang Ping and party of seven visit TFAM.
- 3.20 National Museum of China Vice Director Huang Zhenchun and party of eight visit TFAM.
- 5.02 Liverpool Biennial Curator Lorenzo Fusi visits TFAM.
- 5.08 West Kowloon Cultural District Authority Chief Executive Director Michael Lynch and party of two visit TFAM.
- 6.05 (Israel) Ch-1 TV journalists Dan and Sari Birron visit TFAM.
- 6.09 Hong Kong Arts Development Council (ADC) Chairman Wilfred Wong and party of 22 visit TFAM.
- 7.02 Sondra Myers, Member of the US Commission on Presidential Scholars and Senior Fellow for International, Civic and Cultural Projects at the University of Scranton, visits TFAM.
- 7.27 General Office of Tianjin Municipal People's Government delegation of eight led by Liu Zhiyong visits TFAM.
- 10.20 Changjiang Museum of Modern Art Director Chen Lu, Vice Director Chang Taindong, Artistic Director Wang Wenjuan and party of six visit the museum.
- 10.25 Former French Minister of Culture Jack Lang (the highest-level cultural minister to ever visit Taiwan) tours the museum.
- 10.28 Party of ten including representatives of Sheen Chuen-Chi Cultural & Educational Foundation accompanied by Abel Zhao, Executive Director of Times Museum (Guangdong Province), visits TFAM.
- 11.01 Casino Luxembourg Artistic Director Kevin Muhlen (as foreign guest of Centre Culturel de Taiwan à Paris) and party of two visit TFAM.
- 12.07 (Hamburg) Kultur-Port.de Chief Editor Claus Friede visits TFAM.

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Annual Report

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