

北美館

TAIPEI
FINE ARTS
MUSEUM

2013

Annual Report



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序文

2013 適逢臺北市立美術館建館 30 週年，走過 30 個春夏秋冬，遍佈 1690 萬觀眾的足跡，這裡流動著源源不絕的藝術饗宴，演繹著當代藝術的經典風采，至今不曾歇息並與時俱進。為慶祝「30 而立」，本館以「我們的美術館」為核心，隆重策劃了整年度的精彩展覽、推廣及出版等各項活動。

在展覽規畫方面，同樣延續專業精緻、國際與本地藝術兼容並蓄之目標，17 項精采多樣的展覽中有 2 項國際展、7 項當代策畫展、3 項申請展、1 項競賽展、3 項典藏展以及 1 項雙年展。深具國際藝術交流意義的國際展部份有「帕克特 x 藝術家—220 件合作計畫+5」及「迫聲音—音像裝置展」。策畫展部份：推出「真真：當代超常經驗」、「林惺嶽—臺灣風土的魅力」、「重回『新展望』：北美館當代脈絡的開拓」、「臺灣現當代女性藝術五部曲，1930-1983」、「歲月／照堂：1959-2013 影像展」、「原地散步—劉瀚之個展」。另有「非形之形→臺灣抽象藝術」，配合「2013 兩岸城市藝術節—臺北文化週」展演活動，至廣東美術館展出，以促進館際之學術與視覺藝術交流。此外，本館每年持續推出國內優秀藝術家個展，希冀提供深具創作能量的藝術家發表的機會，推出的 3 項申請展是「移山—郭人維個展」、「尋道—洪美玲個展」、「I·DIE·WANT—臺灣『美景』吳政璋個展」。臺灣當代藝術具前瞻性之指標競賽獎項之一的「臺北美術獎」由黃博志的藝術行動計畫「五百棵檸檬樹」獲獎，「優選獎」5 名分別由王仲堃、吳建瑩、陳亭君、郭俞平、鄭崇孝獲得。為迎接本館邁入第 30 年，特別規劃的「重回『新展望』：北美館當代脈絡的開拓」，重新回到北美館的起點，進行歷史性的回顧，探尋臺灣當代美術與美術館最初始的互動軌跡，重拾「新展望」線索，回顧北美館運用競賽展的策略與當時方興未艾的臺灣當代藝術互動交流；另還特別針對本館典藏品規劃推出 3 項典藏展，「隱藏的真實：典藏品修復展」首度展示 1998 年至今之重要典藏品修復回顧過程與作品，藉此分享本館歷年來典藏與修復之觀察與展望。「斜面連結—典藏展實驗計畫」首次提出實驗典藏展計畫，希冀藉由館外策展人之不同策展觀點，賦予本館典藏品嶄新的策展角度與呈現方式。「花花：世界 北美館典藏作品展」展出 14 位不同世代的藝術家所創作的 21 組件作品，充分展現臺灣當代藝術獨特的創造性與本館典藏的豐富性。雙年展部份推出「威年斯雙年展臺灣館 / 這不是一座臺灣館」，策展人呂岱如邀請白伯恩、許家維、凱特里娜·色達+巴帖左·米齊陸 3 組藝術家共同參與，展覽核

心由描繪「陌生人」的形象展開，探問「我們」與「陌生人」之間的界線如何在主體化的認同過程中被佈署與挪動。

推廣教育方面，除了配合年度各項展覽，持續辦理推廣活動及提供各類導覽服務之外，特於 12 月 22 日迎接建館 30 週年館慶的當天，盛大舉行「30 有你・30 而立」活動，由臺北市立交響樂團現場演奏橫跨 30 個年頭的時代組曲；邀請觀眾免費喝咖啡，隨杯並附贈以北美館典藏作品設計的藝術杯套；另還有「16,847,987 + 美術館找你」老照片尋人活動，邀請陪伴我們一起走過 30 年的觀眾朋友，從本館貼出的老照片中，尋找自己或認識的人或以彩色便條紙寫下對北美館的祝福，再拍照上傳臉書留言，累積的數千張觀眾留言，最後拍成影片「TFAM Colors」在館慶日播放。眾所期待的「兒童藝術教育中心」則進入營運籌備期，2014 年 4 月完工開館，以「館中館」概念出現在北美館建築體中，透過展覽、創作、體驗、溝通與交流，成為兒童、親子、以及所有造訪美術館的觀眾，探索藝術奧妙、體認美感經驗與激發創作靈感的藝術基地。

除了上述活動規劃，亦同時出版 30 週年的兩部重量級專書《編年・卅・北美館》及《臺北市立美術館 30 週年典藏圖錄總覽》，提供各界以歷史、社會及藝術收藏等角度觀看北美館的豐富累積。《編年・卅・北美館》以「紀事」與「編年」兩部份描述北美館 30 年重點歷史，以及與臺灣當代藝術共同發展的緊密關係；《30 週年典藏圖錄總覽》不僅完整收錄北美館 4,597 件的藝術珍藏，同時收錄歷任館長對美術館典藏政策的脈絡與思維。

回顧過去一年的累積，從典藏、展覽、研究及多項藝術教育活動的陸續推出與鋪陳，成果豐碩，此皆有賴各組室充分溝通與相互合作才能共同完成，於此特別感謝同仁付出的辛勞外，亦共同期勉北美館的下一個 30 年，步隨社會的快速推進，持續注入多元豐沛能量，努力開拓藝術理念與藝術推展的最大可能，開創出另一番新氣象。

臺北市立美術館館長 黃海鳴

Preface

TFAM in 2013 entered its thirtieth year serving the city of Taipei in the capacities of fine arts promoter, exhibitor and educator. Over the past thirty years the museum has welcomed 16,900,000 visitors into its halls for a spectacular display of classics from the past century as well as bold impressions by a new generation of artists venturing into uncharted territory – constantly forging ahead, never forgetting our past. Museum staff planned a year-long program of exhibitions and events revolving around the central theme *Our Museum*, dressing TFAM in full regalia for a 30th anniversary to remember.

TFAM hosted / organized a total of 17 exhibitions in 2013: eight of contemporary Taiwanese art, three selected from artists' submissions, two of works in the permanent collection, two international exhibitions, one biennial, and one exhibition of contest-winning artwork. Further promoting international exchange were the exhibitions *PARKETT- 220 Artists Editions & Collaborations since 1984* and *Imminent Sounds: Falls and Crossings*. To highlight the creative genius of Taiwanese artists TFAM conceived and curated *True Illusion, Illusory Truth: Contemporary Art Beyond Ordinary Experience*, *Lin Hsin-yueh : Enchanting Taiwan, Revisiting New Horizons*, *Women Adventurers: Five Eras of Taiwanese Art 1930-1983*, *Time: The Images of Chang Chao-tang, 1959-2013*, and *Walking in Place – Liu Han-chih*. And as part of our ongoing cultural exchange with cities across the Taiwan Strait, TFAM presented *Formless Form – Taiwanese Abstract Art* at the Guangdong Museum of Art.

Every year the museum showcases the work of Taiwanese artists by way of open call, giving local talent a chance to show their work in a high-profile setting. Artists Kuo Jen-wei, Hong Mei-ling and Wu Cheng-chang were each granted a solo exhibition in the program for 2013 under the rubrics *Yi Shan*, *Looking for Tao*, and *I • DIE • WANT*, respectively. The Taipei Fine Arts Awards are key indicators of new talent emerging from the city's art scene. This year's grand prize was awarded to Huang Po-chih for his art action project *Five Hundred Lemon Trees*. Awards for excellence went to artists Wang Chung-kun, Wu Chien-ying, Chen Ting-chun, Kuo Yu-ping and Jeng Chorng-shiaw. *Revisiting New Horizons* returned to the museum's beginnings to trace the development of the art museum and contemporary art in Taiwan. Winning works from the New Horizons series were brought back for an encore presentation, showing us how TFAM first engaged and inspired Taiwan's fledgling modern art scene by way of competition.

TFAM also planned and organized three exhibitions of works in the permanent collection. All oil, gouache and watercolor paintings restored in-house since 1998 were shown together for the first time in *Unveiled: Restoring the Permanent Collection*. In *Intersecting Vectors*, our first experimental project focusing on the permanent collection, TFAM recruited curators outside the museum to lend their unique perspective to acquired works, placing the collection in a completely new light. And in *Flora – The Dazzling World Permanent Collection of TFAM*, 21 groups of artwork by 14 Taiwanese artists spanning several generations gave full expression to the distinctive styles of contemporary art in Taiwan as well as the breadth and depth of our in-

house collection. In *This is not a Taiwan Pavilion*, the proposal chosen for the Taiwan Pavilion at the 55th Venice Biennale, curator Esther Lu showcased the works of Bernd Behr; Marshal Tie Jia, Hsu Chia-wei, and Kateřina Šedá + BATEŽO MIKILU in three separate sections, threaded through by the concept of the stranger and how subjectification shifts the boundaries between the strange and familiar as 'we' begin to identify with 'them'.

On the occasion of TFAM's 30th anniversary celebration (held on December 22) the philharmonic section of the Taipei Symphony Orchestra performed a suite of melodies spanning over the past three decades, visitors were offered complimentary cups of coffee in the plaza, including cozies adorned with images of works in the permanent collection, and a short film in the atrium provided an overview of TFAM's 'outreach' activities for 2013. We posted photos of visitors taken over the past thirty years and asked them to 'tag' themselves or their friends by writing a short message on a memo pad, taking a photo and posting it on Facebook. Meanwhile, our in-house educators were busy making preparations for the grand opening of the Children's Art Education Center, slated for completion in 2014. With a museum within a museum as the design concept, the center will function as a gallery space, studio, workshop and platform for communication/exchange primarily geared toward children, with an aim toward stimulating and inspiring Taipei's next generation of world-class artists.

In addition to the above activities held in conjunction with TFAM's 30th anniversary, the Research Department also published two books bearing witness to TFAM's long list of accomplishments over the past thirty years. *Our Age in Art – Thirty Years of Taipei Fine Arts Museum* chronicles thirty years of TFAM's history including the evolution of museum planning, exhibition and administrative policy as well as correlations to game-changing events in the public sector and art community. *Taipei Fine Arts Museum Collection Catalogue 1983-2012* catalogues all 4,597 pieces in the permanent collection and details the policies of each museum director and their impact on the permanent collection.

TFAM has accomplished much during the past year of exhibitions, acquisitions, research and educational events. Our hardworking team of in-house professionals deserve much of the credit; none of the above would have been possible without their unwavering devotion and team spirit. I would like to take this opportunity to thank them for their hard work and determination. It is my sincere wish that together we will make an even bigger impression in the next thirty years to come, forging new alliances, exploring new dimensions, ascending to ever greater heights.

Huang Hai-ming, Director of TFAM

一. 館務瞭望

「藝術家專書」系列首作，吳天章新書發表會

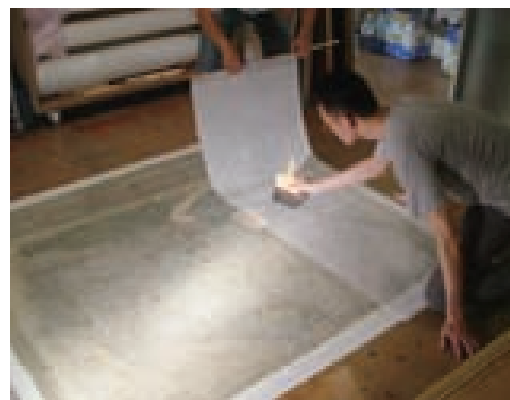
本館於 2012 年 12 月 28 日出版的《偽青春顯相館－吳天章》，為「美術論叢」所嘗試發展的「藝術家專書」系列首作，2013 年 1 月 23 日下午假館內圖書室舉辦新書發表，由館長黃海鳴主持，邀請藝術家吳天章、作者陳莘、為本書撰序之導演黃明川、藝評王嘉驥等人共同出席與會，並於會後進行新書簽名活動。由本館策劃發展的「藝術家專書」系列，從「人」的角度出發，關注臺灣 1980 年代以降，當代藝術家的生命歷程與創作。不同於純粹作品的評論、藝術家的自傳形式，陳莘充滿畫面想像的敘事文筆，引領觀者跨越時間軸線，以嶄新的閱讀視角，重新詮釋藝術家生活及作品，與吳天章幽微喚魅的「偽青春顯相」，一同塑造富有文字映像（Word-Imaginary）概念的「藝術家之書」。





揭開隱藏的真實，北美館典藏品修復重現眼前

為慶祝建館 30 週年，本館特別規劃「隱藏的真實：典藏品修復展」，首度展示 1998 年至今歷年修復之油畫、水墨（含膠彩）、紙質等材質之典藏品，並對此作審視和回顧。此展向觀者揭開美術館典藏背後的保存維護與思考脈絡，透過藝術品「表面底層」修復所進行的科學挖掘，重新發現藝術家獨特的創作軌跡；這些原本發生在典藏庫房、修復室等一般觀眾無法參與的過程，藉由藝術品的展出、修復前後的比對、相關文件和影像等科學證據的共同鋪陳，不僅闡述藝術品的美學價值及藝術史意涵，同時探討科學修復的物質性技術研究。展覽依內容劃分「可見／不可見」、「科學／對話」、「歷史記憶」與「藝術再現」4 個展區，並同步放映珍貴的修復紀實，再現修復室場景，與觀眾一同分享本館歷年來典藏修復的深度觀察與展望。該展展期自 2 月 2 日起至 6 月 2 日。



「我們需要什麼樣的雙年展」論壇，反思雙年展的現在與未來

由本館辦理的「威尼斯雙年展臺灣館」與「臺北雙年展」，已成為臺灣當代藝壇最具指標性的國際大展，2012年底威尼斯雙年展臺灣館獲選案所引發的參展爭議，促成了歷經 17 年的雙年展必要省思的關鍵時刻，尤其是美術館機構和臺灣藝術生態間，種種對於本展覽的期待願景、知識生產和經驗交流，均亟待開放性平臺的對話建構。由中華民國視覺藝術協會與北美館所共同主辦的論壇，透過「臺灣需要什麼樣的雙年展」、「美術館與雙年展運作機制」和「雙年展知識的公有化與策展人的培育計畫」議題，展開為期二天三場的密集討論，期盼凝聚各方對於雙年展的共識，讓雙年展的運作與發展能在現階段的基礎之上，傳承與轉化為更具前瞻與開創性的視野高度。

- 第一場：「臺灣需要什麼樣的雙年展？」2013 年 2 月 6 日（星期三）（09:00-12:30），

主持人 | 胡朝聖，與談人 | 高森信男、黃海鳴、陳泰松、陳擎耀

- 第二場：「美術館與雙年展運作機制」2013 年 2 月 6 日（星期三）（13:30-17:00），

主持人 | 吳介祥，與談人 | 陳建北、曹育維、吳達坤、葉怡利、臺北市立美術館館方代表

- 第三場：「雙年展知識的公有化與策展人的培育計畫」2013 年 2 月 7 日（星期四）（09:00-12:30），

主持人 | 曲德益（國立臺北藝術大學關渡美術館 館長／學者），與談人 | 謝佩霓、翁淑英、胡永芬、陳浚豪、臺北市立美術館館方代表

「兒童藝術教育中心計畫」開創藝術教育新紀元，成就館企合作典範

「北美館兒童藝術教育中心計畫」由本館於 2009 年正式提出，隨後獲得民間企業台積電文教基金會的認同。2013 年春季，本館與台積電文教基金會共同發表前述計畫，而此空間亦由雙方共同出資掛名成立。並簽訂為期五年的硬體贊助合作計畫，見證彼此合作事蹟，也傳遞兒藝中心廣泛結合各界能量持續注入藝術教育的用心。

兒藝中心在空間上整合地下樓數個既有空間，共 2,098 平方公尺，以「打開的迴紋針」為設計概念，呈現出連續帶狀的空間物件。整體規畫以「館中館」的形式，結合本館的「南（西）進門入口」動線、地下樓展覽室、戶外中庭與原美術教室空間，重新整合為全新的「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。2012 年完成空間規劃後，於 2012 年 12 月 27 日開始動土施工，2013 年進入營運籌備期，本館也同步著手包括展覽及活動定位確立、義工招募、展覽及活動策畫、網站建置、文宣設計及宣傳作業等業務，2014 年 4 月完工開館。



2013 威尼斯雙年展臺灣館延伸活動計畫 「年輕策展人工作坊」

為鼓勵新生代策展人積極參與國際藝術活動、促進國際文化交流與見習機會，並培養多方專業能力，2013「第55屆威尼斯雙年展臺灣館」展覽計畫中特別規劃「開放未來：年輕策展人工作坊」，透過公開徵件方式，徵求5名參與者，協同策辦本展相關的平行研究、觀察批評與交流工作，開拓國際視野與觀摩展覽經驗。本活動徵件至2月28日截止，遞件總數為18件，經簡章評選方式進行兩階段評審，評審結果公佈由陳慧盈、陳璽安、楊凱婷、葉佳蓉及蔡明君等共5名年輕策展人獲選。



向觀眾 OPEN 的美術館，「百年一瞬」典藏作品躍登北美館外牆

2012年，本館首度於518國際博物館日提出「OPEN美術館」概念，呈現每天打開美術館迎接觀眾前，所連結的運作數據，喚起美術館與觀眾親近的關係。延續2012年以數字與觀眾溝通的方式，2013年的國際博物館日搭配ICOM年度主題Museums (Memory + Creativity) = Social Change，持續提出對觀眾別具意義的數字，拉近與觀眾的距離。本館為了響應518國際博物館日並呼應文化部「暎嘛開—518『創』『憶』博物館日」的主題，特於5月18日推出「百年一瞬」戶外投影秀，以本館典藏作品為素材，由1916至2012年近百年的收藏品中，挑選近百件與常民生活場景相關的作品，融合剪輯與特效製作，讓觀眾重溫一世紀以來藝術家眼中與筆下日常景況的多元風貌。除了戶外投影秀外，結合館內各項展演、導覽、演講、「大稻埕不了情」歌謠演出等，營造出美術館參與社會變革積極的新關係。



第 1 本電子刊物於 6 月公開上線，提供各界瀏覽參閱

本館第 1 本電子書《臺北市立美術館出版品索引 I》收錄本館 1983 年創館至 2012 年所出版之《美術論叢》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 三大類出版品之各期單篇文章索引。全書以 PDF 格式呈現，操作上以使用網頁的方式點選瀏覽。網頁呈現之條列欄目依序為：出刊日期，期別，篇名，作者，刊名與頁碼，並顯示出版品的書封與出版資訊提供參考。藉由電子索引形式，讀者可更便利地於官網搜尋到上述出版品的內容篇目。

2013 「第 55 屆威尼斯雙年展臺灣館」盛大開幕

由本館主辦的第 55 屆威尼斯雙年展臺灣館展覽，於義大利當地時間 5 月 30 日普里奇歐尼宮，進行國際記者會及開幕酒會等活動。本屆以公開徵件方式徵求展覽提案，並由呂岱如獲選本屆臺灣館策展人。展覽標題「這不是一座臺灣館」，以否定的敘事句，開啟另一個辯證思維的線索。策展人邀請 3 組藝術家提出 3 項藝術計畫，分別為白伯恩的錄像與雙頻道聲音裝置作品〈時托邦〉、許家維的兩件錄像及綜合媒材裝置〈鐵甲元帥〉，以及凱特里娜·色達與 6 名來自捷克札斯塔夫卡鎮的中學生所組成團體巴帖左·米齊陸，共同合作的行動與展場內裝置作品〈這不是一座捷克館〉。除了展覽本身，一系列的表演、行動與其他特別企畫也在威尼斯、臺北、札斯塔夫卡呈現，並透過專輯、網站、工作坊等共同呈現此計畫的多重面貌。媒體預展為 5 月 29 日至 5 月 31 日；展覽日期為 6 月 1 日至 11 月 24 日。

重回新展望，重回 1983 北美館與臺灣當代藝術的啟動

臺北市立美術館 30 週年特別企劃展覽「重回『新展望』」，聚焦回顧開館初期的 10 年間（1983 — 1994）本館與臺灣當代藝術發展的啟動與脈絡。新展望展為每兩年舉辦的大型競賽雙年展，「重回新展望」一展的展出作品為自 1984 年至 1994 年間舉辦共 6 屆競賽雙年展中，33 件得獎並納入典藏之作，藉重現作品與相關文史的記載，供觀眾欣賞進而了解此段藝術脈絡的進程。展覽同時規劃兩項單元，一為「展覽歷程的追述：Before & After」，以互動數位影像裝置供觀眾點選，瀏覽同時期本館主要展覽與各歷史結點的近六千張珍貴影像。二為「建築的向度：一座現代美術館的誕生」，追溯美術館的館體建造源起，探尋這座現代簡約的建築與空間設計的理念。展覽自 6 月 8 日起展至 9 月 1 日止。





「30 有你・30 而立」30 週年館慶，邀請各界盛大慶祝

2013 年適值本館開館滿 30 週年；臺北則在 2014 年歡慶建城滿 130 年。為慶祝本館「30 而立」並迎接臺北建城 130 年，及饋饗本館 30 年來在不同階段，愛好藝文的朋友們，特於 12 月 22 日下午盛大舉辦「30 有你・30 而立」館慶活動，邀請各界曾為北美館 30 年歲月裡留下足跡的觀眾，一起來為北美館慶生。



當日全館免票入場，進門大廳播放 TFAM COLORS 短片，影像概念來自「16,847,987+ 美術館找你」老照片尋人活動，以及彩色便條紙留言祝福活動影像，除了感謝曾參與過這兩項活動的觀眾，也藉由影片呈現本館 30 年多采多姿的藝術傳遞與分享。並由臺北市立交響樂團附設管弦樂團演奏橫跨 30 個年頭的時代組曲。同時在戶外廣場由 CITY CAFÉ 免費提供香醇咖啡熱飲，隨杯附送以本館典藏作品設計製作的咖啡藝術杯套。

館慶當日亦有各項展覽為「迫聲音－音像裝置展」、「斜面連結－典藏展實驗計畫」、「歲月／照堂：1959-2013 影像展」以及「2013 臺北美術獎」等。除了展覽及活動規畫，也同時推出專書出版與藝術商品，專書分別為《編年・卅・北美館》及《30 週年典藏圖錄總覽》，以歷史、社會及藝術收藏等角度，提供各界觀看本館的豐富積累。

藝術衍生商品部份為 30 週年紀念珍藏套票（第 3 款），此套有價票券與前兩款均以北美館及典藏作品為圖樣，提供觀眾兼具實用與收藏價值的限量套票組。「圓滿 12：鄭善禧 12 生肖年畫禮盒」，為集結自 2002 年至 2013 年，由國家文藝獎得主鄭善禧教授繪製的 12 張生肖版印年畫，復刻版禮盒限量發行。

「X-Site 地景裝置計畫」及「範圍之外：美術館地景空間的實驗與想像」國際研考會

為結合建築與當代藝術表現，及鼓勵建築領域的新秀，本館舉辦「X-Site 地景裝置計畫」，首次針對館前廣場的空間公開徵求地景裝置藝術，設置一件臨時性的公共活動地景，打造一個提供交流與互動的空間。投件提案一律以團隊為主，且團隊成員必須結合建築人，提案收件時間為 2013 年 9 月 9 日至 11 月 18 日止，展覽時間為 2014 年 3 至 6 月。

2013 年第七屆美術館教育國際研討會亦配合 2014 年「X-Site 地景裝置計畫」完工前夕，為探討「建築」的跨領域思維，於 2013 年 11 月 9 日邀請美、中、葡、臺的專家學者，參與美術館空間的建築實驗的討論與經驗交流。主題：「範圍之外：美術館地景空間的實驗與想像」，兩場子題包括：「建築裝置在美術館的新體驗」、「藝術與建築互動之原型思考」。

見證 30 年豐厚成果，兩部重量級專書隆重發行

30 週年館慶紀念專書《編年・卅・北美館》

歷經 2 年的企劃與籌備，於館慶當天正式發行。本書由研究組編輯，內容橫跨本館 30 年歷史，兼備展現本館各項業務（包含治理行政）之事實並探討其中背景脈絡的演變，期待能藉本書向外界展示本館過往至今 30 年的精華歷程與提出未來館務方向。書的第一部份為「寫給下一個 30 年」主題專文，先行介紹本書追尋歷史的相關核心概念；第二部份為「1983-2013 年誌」，主要以本館歷史影像配合代表性事件的描述，鋪陳這 30 年間館務發展方向與所累積的成果；第三部份為「館內／外大事紀」，以館務與外部年表相互對照，「館內大事紀」細述館務時特別配上小圖，「館外大事紀」部份則收集整理的範圍包括藝術創作、展演動態、藝術教育、公部門相關政策、社會重大事件等資料。



《臺北市立美術館 30 週年典藏圖錄總覽》

集結本館成立 30 年來總計 4,597 件之典藏作品圖檔、專文及各項圖表，這些精采的藝術創作不但表達藝術家個人的情感與才華，也呈現 20 世紀以來臺灣美術發展的多元樣貌。另透過數位典藏的圖檔建制及線上分享，亦提供了資源整合、文化再造的新契機。期望本圖錄的問世，讓社會大眾能夠廣為運用及推廣本館豐厚之典藏資源。



本館 4 項展覽獲得「2013 十大公辦好展覽」殊榮

由「藝術家雜誌社」舉辦，經美術相關專業人士與從業人員票選之「2013 十大公辦好展覽」結果，本館「歲月／照堂：1959-2013 影像展」獲第 1 名、「迫聲音—音像裝置展」獲第 3 名、「真真：當代超常經驗」獲第 5 名、「隱藏的真實：典藏品修復展」獲第 10 名之殊榮。

《歲月／照堂：1952-2013 影像展》專書獲評為政府出版品「年度最優」

「103 年度臺北市府所屬各機關政府出版品評比」之評比對象為 102 年度出版申請有 GPN 之「期刊」、「專書」類出版品。此次評比「期刊」類組共計 24 項；「專書」類組共計 42 項。評比結果本館《歲月／照堂：1959-2013 影像展》獲評為政府出版品「年度最優」。



二. 業務成果
[一] 展覽・呈現



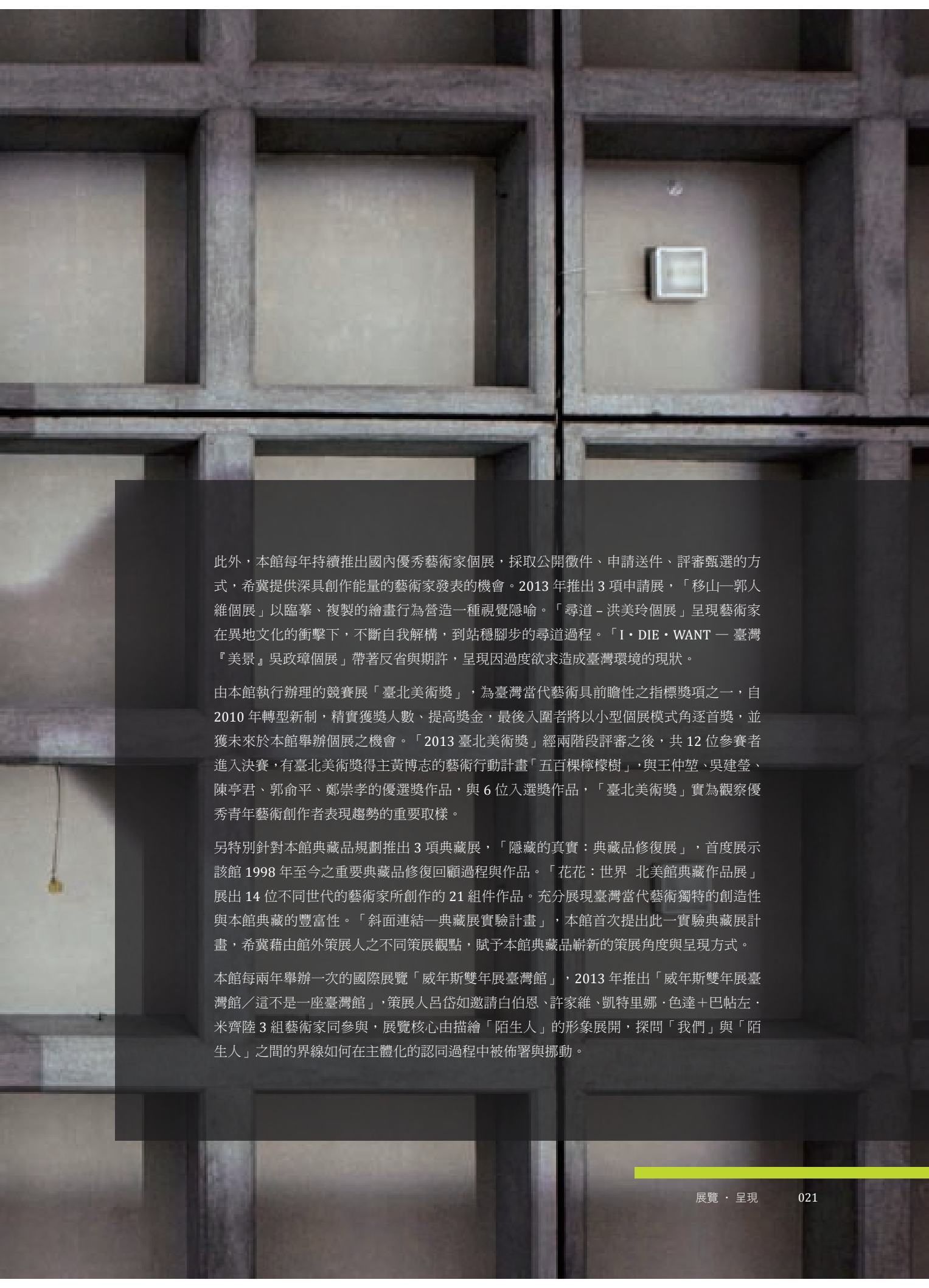


2013 年本館共推出 17 項展覽，其中有 2 項國際展、7 項當代策畫展、3 項申請展、1 項競賽展、3 項典藏展以及 1 項雙年展。

國際展部份：推出有 2 項國際展，「帕克特 x 藝術家—220 件合作計畫+5」，呈現瑞士帕克特出版社創刊至今 92 期雜誌內容，包括 220 件藝術家合作計畫，也特別規劃展出與臺灣及日本藝術家合作之創作計畫，提點帕克特雜誌主張與當代藝術合作之理念。「迫聲音—音像裝置展」，集結 17 件錄像及裝置作品，邀請來自法國、義大利、比利時、德國、哥倫比亞、智利、美國、立陶宛等 22 位跨領域藝術家參展。作品圍繞「墜落」及「橫越」兩個主題，探討生命的起落、循環與重生。

策畫展部份：推出 7 項當代策劃展，「真真：當代超常經驗」，以「虛幻擬真」、「真實若幻」兩項主題，探討人性慾望、藝術繫情（療癒）、藝術機制、人際關係與社會生活等層面。「林惺嶽—臺灣風土的魅力」，展現林惺嶽繪畫語言的演變風格，從神秘超現實發展到具象表現，題材由夢幻田園、仰視穹蒼到巨碑式的風景。「重回『新展望』：北美館當代脈絡的開拓」，本展重拾「新展望」線索，回顧北美館運用競賽展的策略與當時方興未艾的臺灣當代藝術互動交流。「臺灣現當代女性藝術五部曲，1930-1983」，以「現代性」為討論前提，集結展出 18 位從日治時期至 80 年代重要的女性藝術家之作品。「歲月／照堂：1959-2013 影像展」，完整呈現張照堂的影像美學與成就，與在臺灣攝影與影像發展脈絡上，承先啟後的重要地位與貢獻。「原地散步—劉瀚之個展」運用低科技機械零件，搭配手繪圖稿，描寫人在生活中面臨空洞時刻或困頓處境。另有「非形之形→臺灣抽象藝術」，配合「2013 兩岸城市藝術節—臺北文化週」展演活動，策劃本展至廣東美術館展出，以促進美術館館際之學術與視覺藝術交流。





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。2013 年推出 3 項申請展，「移山—郭人維個展」以臨摹、複製的繪畫行為營造一種視覺隱喻。「尋道—洪美玲個展」呈現藝術家在異地文化的衝擊下，不斷自我解構，到站穩腳步的尋道過程。「I・DIE・WANT — 臺灣『美景』吳政璋個展」帶著反省與期許，呈現因過度欲求造成臺灣環境的現狀。

由本館執行辦理的競賽展「臺北美術獎」，為臺灣當代藝術具前瞻性之指標獎項之一，自 2010 年轉型新制，精實獲獎人數、提高獎金，最後入圍者將以小型個展模式角逐首獎，並獲未來於本館舉辦個展之機會。「2013 臺北美術獎」經兩階段評審之後，共 12 位參賽者進入決賽，有臺北美術獎得主黃博志的藝術行動計畫「五百棵檸檬樹」，與王仲堃、吳建瑩、陳亨君、郭俞平、鄭崇孝的優選獎作品，與 6 位入選獎作品，「臺北美術獎」實為觀察優秀青年藝術創作者表現趨勢的重要取樣。

另特別針對本館典藏品規劃推出 3 項典藏展，「隱藏的真實：典藏品修復展」，首度展示該館 1998 年至今之重要典藏品修復回顧過程與作品。「花花：世界 北美館典藏作品展」展出 14 位不同世代的藝術家所創作的 21 組件作品。充分展現臺灣當代藝術獨特的創造性與本館典藏的豐富性。「斜面連結—典藏展實驗計畫」，本館首次提出此一實驗典藏展計畫，希冀藉由館外策展人之不同策展觀點，賦予本館典藏品嶄新的策展角度與呈現方式。

本館每兩年舉辦一次的國際展覽「威年斯雙年展臺灣館」，2013 年推出「威年斯雙年展臺灣館／這不是一座臺灣館」，策展人呂岱如邀請白伯恩、許家維、凱特里娜·色達+巴帖左·米齊陸 3 組藝術家同參與，展覽核心由描繪「陌生人」的形象展開，探問「我們」與「陌生人」之間的界線如何在主體化的認同過程中被佈署與挪動。

真真：當代超常經驗

01

展覽日期	2013/01/26-2013/05/19
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	178,665 人
媒材 / 件數	平面、身體行為、錄像、裝置、互動計畫等，39 件
展出藝術家	牛俊強、王俊傑、王雅慧、余政達、吳天章、周育正、河床劇團、姚瑞中、崔廣宇、張立人、郭奕臣、陳順築、曾御欽、黃海欣、黃進河、豪華朗機工、劉瀚之、澤拓、蘇育賢

展覽簡介

本展覽發想自中國小說《聊齋誌異》中〈畫壁〉與《太平廣記》中的〈畫工〉故事。〈畫壁〉描述朱孝廉與朋友造訪禪寺，看見牆壁畫有一個美麗絕倫的仙女，在「神搖意奪，恍然凝想」中，竟走入壁畫與仙女發生一段纏綿之情，之後老僧以指彈壁後才從壁畫飄忽而出。而〈畫工〉描述唐代的進士趙顏從畫工買回美女屏障，日夜喚其名「真真」，結果美女真真果然由屏障中走出，並與趙顏結為連理生有一子，在友人告訴趙顏其妻為妖，應該要以他給的神劍斬除。趙顏帶劍才踏入房門，真真含淚吐露真實身分為南岳地仙，傷心之餘攜子重返屏障，趙顏再看，果然畫面除了美女還多了一個孩子。

這 2 個典故提醒了藝術創作所具有表現實境、真幻莫辨的感染與影響力。〈畫壁〉是人超越現實時空；而〈畫工〉則是人在現實世界中發生超乎尋常經驗的故事。過去藝術受限於媒材，只能表現在絹、紙、畫布、屏風、牆壁上，創作者的「神來之筆」與它動人的感染力，透過神話故事而流傳。在生活與藝術界線解消的當代，這次展覽透過 19 位當代藝術家及團隊不同型式與主題的作品，包括：平面、身體行為、錄像、裝置、互動計畫等，在到未來與過去的「虛幻擬真」、以及身歷其境的「真實若幻」兩項主題中，探討人性慾望、藝術繫情（療癒）、藝術機制、人際關係與社會生活等層面。在觀者經歷、參與、陪伴中，讓看不到卻存在的重新被看見，進入原本不能進入的、從日常生活中發現不平凡之處，重新反思人的存在、認知中的真實與藝術本質，發現一個理想的精神與生活狀態以及對未來的想像。

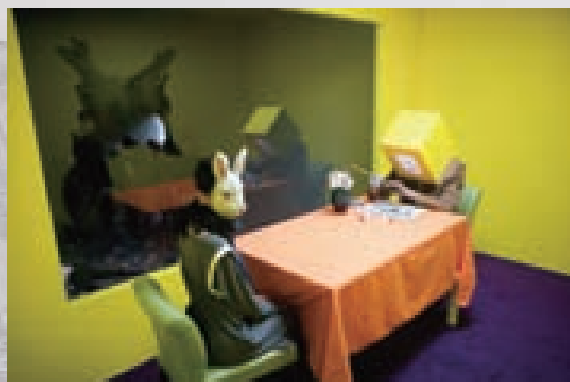
真

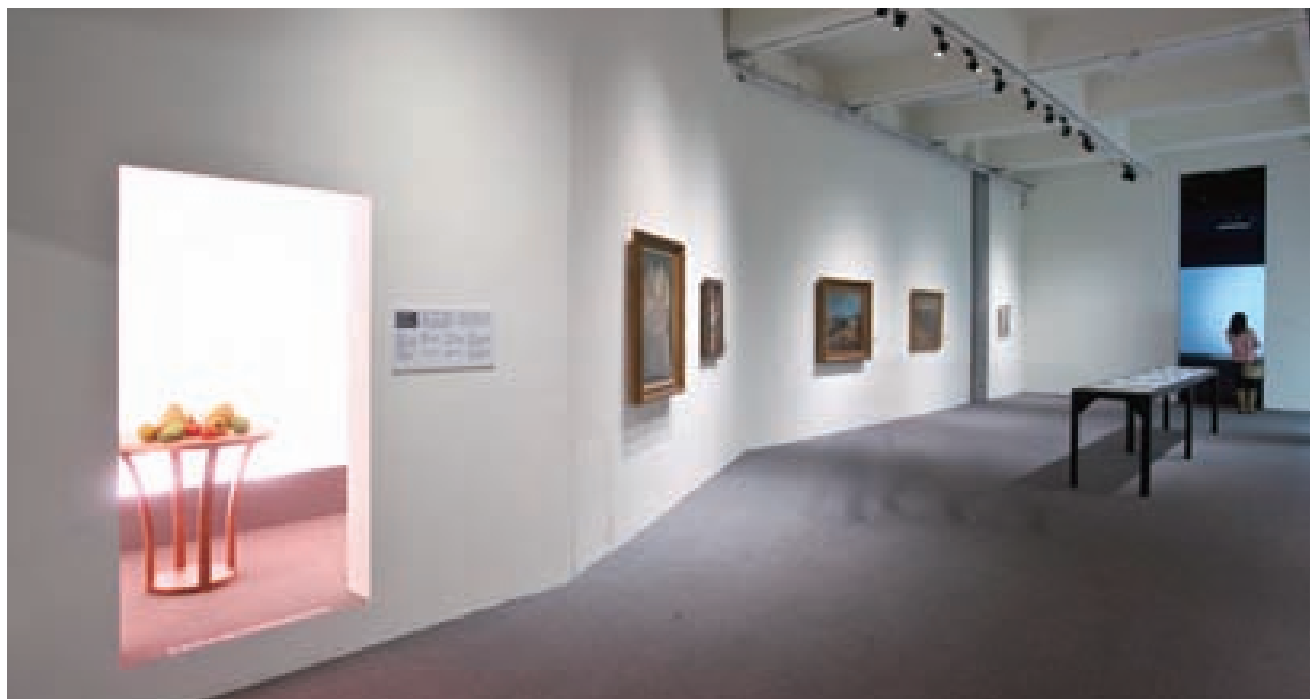
當代
超常
經驗

True Blazon: Heavy Truth
Contemporary Art Based
Ordinary Experience

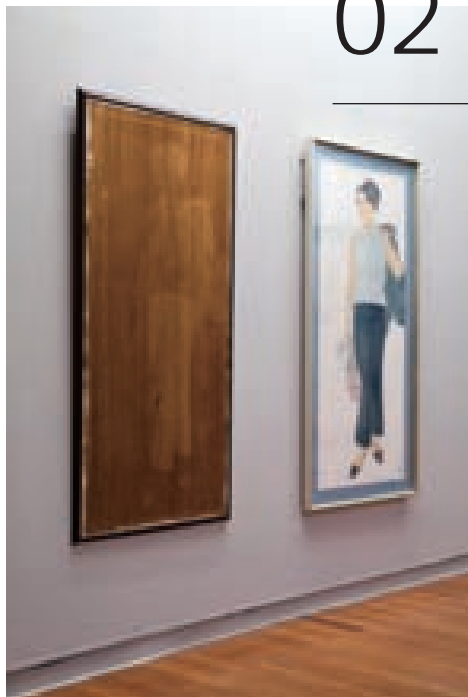
展期 Exhibition Period: 2013年1月26日(Sat) — 3月19日(Sun)

展場 Locations: 樓展覽室及大堂 (1F. Lobby)





02



隱藏的真實： 典藏品修復展

展覽日期	2013/02/02-2013/06/02
展覽地點	2A、2B
主辦單位	臺北市立美術館
展覽類別	當代展
參觀人數	184,050 人
媒材 / 件數	水墨、油畫、版畫、素描、水彩，76 件
展出藝術家	66 人

展覽簡介

「隱藏的真實：典藏品修復展」是北美館首度展示 1998 年至今之重要典藏修復回顧展，除了展出北美館歷年油畫、水墨（含膠彩）及紙質等修護作品之外，同時放映修復過程中珍貴的影像，形成一場「真實與隱藏」、「動與靜」之間的時空對話。透過歷年來修復過程中的意外發現，比如特殊的裝裱、材料、簽字、畫中畫，輔以 X 光、紅外線、紫外線、成份分析及可見光譜分析等科學檢測分析發現藝術家獨特的創作軌跡。展覽內容共分為「可見 / 不可見」、「科學 / 對話」、「歷史記憶」、「藝術再現」四個展區，以及修復紀實影像放映，藉此分享本館歷年來典藏與修復之觀察與展望。

03



林惺嶽—— 臺灣風土的魅力

展覽日期	2013/02/02-2013/05/05
展覽地點	3A、3B、3C
主辦單位	臺北市立美術館
展覽類別	當代展
參觀人數	150,312 人
媒材 / 件數	油彩，138（組）件
展出藝術家	林惺嶽

展覽簡介

藝術家林惺嶽身兼畫家、美術教育、文化評論、藝術史詩的集大成者，堪稱是臺灣藝壇最有活力的藝術戰將之一，尤其在藝壇敢言衝撞體制的強悍行事作風，引發藝術論戰，頗受各界矚目。林惺嶽繪畫語言的演變風格，從神秘超現實發展到具象表現，題材由夢幻田園、仰視穹蒼到巨碑式的風景，特別鍾情探索臺灣山水的意境，尤其他詮釋臺灣山川成為主體意識的載體至為鮮明。

本展既是林惺嶽個人的回顧展，也是全面研究其藝術思想與作品的重要展覽。林惺嶽勤奮努力的畫筆與書寫評述文字，深深影響臺灣現代美術運動的各個階段歷程，從六〇年代發展至今，積累相當豐富可觀的畫作與文字著作，兩者的質與量俱佳可視為等量齊觀。本展精選藝術家自 1960 年代晚期至今的油畫、水彩作品 138（組）件，包括〈歸鄉〉（210 x 419cm，1998）、〈天佑花蓮〉（218 x 654cm，2010）、〈國寶魚巡禮〉（160 x 1260cm，2011）、〈臺灣神木林的風雲歲月〉（218 x 654cm，2012），四大件油畫巨作，將在北美館首度發表隆重展出。這些豐盛而淒美動人的畫作與史詩般的論著，展現了林惺嶽藝術創作的整體風貌。



04

帕克特 x 藝術家 220 件合作計畫 + 5

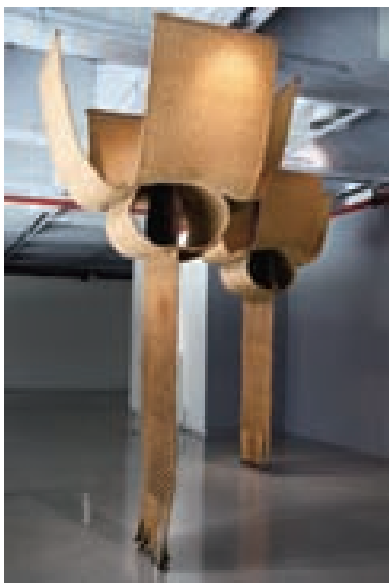
展覽日期	2013/05/18-2013/08/25
展覽地點	3A、3B
主辦單位	臺北市立美術館
展覽類別	國際展
參觀人數	133,958 人
媒材 / 件數	版畫、攝影、錄像、物件等複合媒材， 225 件
展出藝術家	艾未未、草間彌生、赫斯特等， 將近 200 位藝術家

展覽簡介

1984 年創立於瑞士的帕克特 (Parkett) 雜誌，創刊精神強調與藝術家合作，每期邀請當前備受矚目的當代藝術家進行特別創作計畫，雜誌文本內容則由藝術家推薦邀請作者，以專題研究方式為其創作脈絡撰寫專文刊登出版。近 30 年努力，與帕克特共同合作的藝術家已近 200 位，當中包含路易絲・布爾喬亞、理查・塞拉、崔西・艾敏、達米安・赫斯特、安尼施・卡普爾、艾未未及杉本博司等，其豐富累積成果實現了「小博物館大圖書館」的概念。本次展覽完整呈現帕克特創刊至今 92 期雜誌內容，220 件藝術家合作計畫，以工作室、遊戲間、衣物間、花園、城市及閱讀室等主題區分作品特色，此外，本次另闢展區特別呈現臺灣及日本 5 個機構與藝術家的創作計畫，回應帕克特主張當代藝術不同角色共同合作的理念。



05



展覽日期	2013/05/25-2013/08/25
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	121,502 人
媒材 / 件數	水彩、水墨、油彩、攝影、雕塑、裝置等，21 組件
展出藝術家	張李富、朱為白、須田悅弘等 14 位國內外藝術家

展覽簡介

「視覺藝術」來自藝術家對外在世界的觀察，靠著觀察之眼敏銳擷取引人注意的形體與顏色，以不同的創作媒材與技法，融和個人的創作思維與風格，具象或抽象的重新再現世界裡形色不同的、可名或不可名的物件或感受。

「花花：世界」，一朵花可以是一個世界，一朵花的榮枯可以引動一個豐富的視覺世界。本展希望透過藝術家之眼，藉「花」開始認識我們生活的世界，進而瞭解生活其中的自己、和與世界之間的對應關係。

花花：世界 北美館典藏作品展

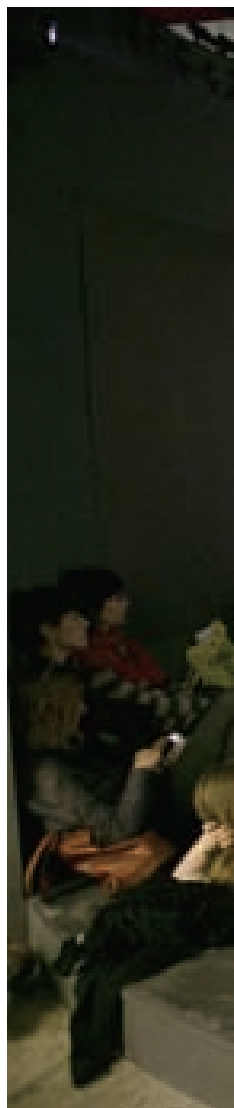
第55屆威尼斯雙年展臺灣館／這不是一座臺灣館

展覽日期	2013/06/01-2013/11/24
展覽地點	義大利威尼斯普里奇歐尼宮邸
主辦單位	臺北市立美術館
展覽類別	國際展
參觀人數	83,354 人
媒材 / 件數	錄像裝置、綜合媒材、行動表演等共 3 組作品計畫
展出藝術家	白伯恩、許家維 凱特里娜·色達+巴帖左·米齊陸

展覽簡介

展覽概念軸心由描繪「陌生人」的形象展開，探問「我們」與「陌生人」之間的界線如何在主體化的認同過程中被部署與挪動。策展人呂岱如邀請三組藝術家共同參與，白伯恩作品〈時托邦〉以二次大戰最後一名投降士兵李光輝、臺北的未來屋（又稱飛碟屋）建築、默片電影解說員辯士的在地演變，開展對於歷史書寫的思考；許家維作品〈鐵甲元帥〉透過影像、裝置、短篇小說等形式操作多層次的敘事張力，探究神話、庶民文化的記憶與認同之於現今的凋逝與再形塑；凱特里娜·色達+巴帖左·米齊陸則藉由去地域化的拓樸手法與行動，在臺灣（臺灣館）及一個停滯發展的捷克小鎮札斯塔夫卡，進行各種觀點交換的可能性，他們將在威尼斯雙年展的預展期間，於 88 個展館腹地進行〈這不是一個捷克館〉行動，企圖透過行動為社會注入新的「關照」。

三組作品細膩地回顧臺灣的歷史、政治地理與當代生活之於更寬廣的文化、經濟脈絡，並展開一個關鍵性的思辯，透過「臺灣館」此建構於想像與虛構敘事的名詞，作為轉喻和行動的出發點，溯及對當下各種共存議題的迫切關懷。





北美館當代脈絡的開拓

Revisiting New Horizons Exhibition:
Origins of TFAM's Contemporary Context

新展

重溫

2013/04/05 -
2013/06/01



重回「新展望」： 北美館當代脈絡的開拓

07

展覽日期	2013/06/08-2013/09/01
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	114,246 人
媒材 / 件數	裝置作品，36 件
展出藝術家	朱晴白、吳天章、李明道、李錦綢、杜十三（黃人和）、林文安、林穎村、林鴻文、 林壽宇、范康龍、胡坤榮、張永村、莊普、連德誠、陳正勳、陳志賢、陳幸婉、 陸先銘、黃宏德、黃致陽、黃海雲、黃藏右、楊柏林、裴啟瑜、盧明德、蕭麗虹、 賴純純、簡福鍾、顧世勇

展覽簡介

北美館是臺灣第一座「現代」美術館，1983 年開館後，標誌著臺灣美術發展史上「美術館時代」的來臨。在北美館邁入第 30 年之際，透過本展重新回到北美館的起點，進行歷史性的回顧，探尋北美館對於臺灣當代美術發展的意義與定位。本展重拾「新展望」線索，回顧北美館在草創初期藉由競賽展的策略與機制，建立與當時方興未艾的臺灣當代藝術的互動關係。藉此，北美館適時適度地承接美術館成立前後八〇年代之間臺灣當代藝術積蓄的能量，順勢開啟九〇年代北美館所展現當代藝術方面的格局與視野。

臺灣現當代女性藝術五部曲

1930 - 1983

展覽日期	2013/06/22-2013/09/29
展覽地點	2A、2B
主辦單位	臺北市立美術館
展覽類別	當代展
參觀人數	126,757 人
媒材 / 件數	繪畫、攝影、雕塑、裝置等，約 150 組件
展出藝術家	張李德和、陳進、林阿琴、 袁樞真、孫多慈、吳詠香、鄭瓊娟、 李芳枝、黃潤色、林燕、王信、 李重重、卓有瑞、薄茵萍、陳幸婉、 賴純純、李錦繡、李錦綢

展覽簡介

1983 年北美館開館成立，2013 年時值 30 週年，本館特別推出以臺灣女性藝術家為主題的策劃展。展覽是以臺灣現當代藝術史為脈絡，分 5 個章節，展出 1930 年代至 1980 年代期間，具「現代性」與「前瞻性」藝術表現的 18 位女性藝術家作品。展覽年代的起始點—1930 年代，標示臺灣開始有女藝術家參與當時日據殖民政府所辦的官方展覽會，以及新女性作為社會中堅嶄露頭角的時代開啟。半世紀後的 1983 年，則概念性指出北美館開館前後的時代範疇，展現女藝術家經由展演空間的拓展與國際藝術思潮的洗禮，在 80 年代中期美術館時代的傑出表現。這些女藝術家們在創作上質量兼備且持續不輟，展出作品包括繪畫、攝影、雕塑、裝置等約 150 組件作品。

「臺灣現當代女性藝術五部曲」將 18 位藝術家，略分 5 個時序章節，一為 1930 年起的日據後期，首度現身於官方展覽會的 3 位畫家張李德和、陳進、林阿琴；二為 1945 年日據時期結束，乃至國民政府遷臺後，1950 年代的 3 位大陸來臺畫家袁樞真、孫多慈、吳詠香，在學院保守風氣下默默啟蒙影響下個風起雲湧的世代；三為 1957 年成立「五月畫會」與「東方畫會」後的 1960 年代，以前衛藝術與現代繪畫為創作追求的四位畫家鄭瓊娟、李芳枝、黃潤色、林燕；四為 1970 年代的鄉土文藝反思時期，以王信的報導攝影、李重重的抽象水墨、卓有瑞的照相寫實為代表；五為 1980 年代國際化潮流下，以及身處美術館時代的 5 位藝術家薄茵萍、陳幸婉、賴純純、李錦繡、李錦綢。通過 18 位藝術家在其時代開風氣之先的重要作品，取樣呈現臺灣女性藝術發展的脈絡。



08



09

移山—— 郭人維個展

展覽日期	2013/08/10-2013/09/29
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	60,167 人
媒材 / 件數	壓克力顏料、畫布，55 件
展出藝術家	郭人維

展覽簡介

以傳統歷史的角度而言，臨摹中國山水畫有一既定的學習價值，它除了是學習山水畫的一種入門方法，也是對一種已然形成的美感的認可。展覽標題「移山」，即是以這種臨摹、複製的繪畫行為所賦予的一個視覺隱喻。

這些如同紙上建築設計方案的畫作，即是以臨摹中國山水畫為開端，而後再將這些臨摹、學習得來的山水空間視為建築設計的對象。將自然空間延伸至人造空間，是一種繪畫語言與建築語言的合成。這個合成性探討繪畫與建築的關係：有機自由的山水構圖，對應著有動態幾何造型與體積的構造；屬於繪畫構圖、帶有裝飾性的山水，服膺著建築構造，建築因而體現一個合理的合成性。

以建築製圖方式繪製而成的硬邊結構體，無論是在繪畫平面層上的色塊堆疊關係或透明度，都深受著 20 世紀初由俄國藝術家所發展出的抽象結構主義影響。這個內外倒置的無人山水建築是一種建築繪畫，同時也是繪畫建築；除了試圖探討建築美學問題，亦是一種建築幻想的投影。「移山」展包含了 3 個系列畫作：豪宅系列、 $5 \times 5 = 25$ 系列以及小中現大系列。

原地散步—— 劉瀚之個展

展覽日期	2013/08/10-2013/09/29
展覽地點	F
主辦單位	臺北市立美術館
展覽類別	當代展
參觀人數	60,167 人
媒材 / 件數	綜合媒材，5 件
展出藝術家	劉瀚之



展覽簡介

「原地散步－劉瀚之個展」為 2010 年「臺北美術獎」競賽辦法改制後，第一位首獎獲選者於本館舉辦的展覽，希冀藉此鼓勵創作者於得獎後，能持續深化其作品脈絡與意涵，發展精鍊的藝術形式，讓藝術家透過個展之發表，累積藝術創作的能量，提高對外的能見度，甚而開啟更多元發展的可能性。

劉瀚之（1982-）生於臺灣，為「2011 臺北美術獎」首獎得主，其創作主要運用低科技機械零件，製成無實際用途的「類道具」，搭配含文字敘述的手繪圖稿，描寫人在生活中面臨空洞時刻或困頓處境，所產生的抑鬱情緒與無力的生活態度。

此次展覽包含 5 件全新創作，劉瀚之沿用立體機械裝置結合平面圖文的表現手法，描繪出由人的心理延伸而出的奇異場景。

這些「類道具」所提供的輔助與服務，是對於人某些私密、異常精神狀態的「追加」，使這些內在狀態更戲劇性的表徵於外、加劇於內。這些畸異的內在，來自對現代社會馴化制約的無法投入與逃脫失敗，是在生產線旁的恍惚，在高速公路上的夢遊。使用者從這些器具得到最真切的服務就是畸異性格的放縱，懦弱就懦弱到底，卑微就卑微到頭椎斷裂。

－劉瀚之

兩岸文化交流—廣東週系列活動


「非形之形→臺灣抽象藝術」

展覽日期 2013/09/05-2013/09/26
展覽地點 中國大陸廣東美術館
主辦單位 臺北市立美術館
展覽類別 當代展
媒材 / 件數 油彩、壓克力彩、陶、金屬、複合媒材等，54 組件
展出藝術家 李仲生、賴純純、黃明哲等 32 位

展覽簡介

「2013 兩岸城市藝術節—臺北文化週」展演活動，本館策劃本展至廣東美術館展出，以促進美術館館際之學術與視覺藝術交流。視覺形象可分為自然形象與非自然形象，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。





歲月／照堂：

張照堂影像展 1959-2013

12

展覽日期	2013/09/14-2013/12/29
展覽地點	3A、3B、3C
主辦單位	臺北市立美術館
展覽類別	當代展
參觀人數	138,435 人
媒材 / 件數	攝影 407 件、影片 7 部、裝置 2 件、綜合媒材 4 件，共約 420 件
展出藝術家	張照堂

展覽簡介

「隨時走路，即時在場」，張照堂自高中時期拿起相機開始拍照，至今未曾停歇。他的影像平凡中有超脫、親切又疏離、荒謬中具詼諧的特質，體現出攝影家敏銳的觀察、誠摯的理解，以及濃厚的關懷與同理心。在超過 50 年的影像創作生涯中，作品涵蓋攝影、電視片、紀錄片與劇情片等。他的作品不僅反應時代脈動，也是深遠的歷史見證，曾多次獲頒重要文藝獎項，包括：金鐘獎（1976）、國家文藝獎（1999）、行政院文化獎（2011）等。此外，他也從事攝影與影片的策展與教學，同時策劃、主編、撰寫臺灣攝影家叢書與攝影主題專書，在影像美學的傳承、累積、推廣與提攜後進上，不遺餘力，有著深遠的貢獻與影響。

這次展覽是張照堂首次完整回顧展。展出自 1959 年創作至今的 400 餘件攝影作品（包括印樣、未經發表的肖像系列、數位相機及手機拍攝的組構影像系列）；8 部紀錄片與電視影片；同時以「展中展」重現張照堂在 1960 年代參與「現代詩畫展」及「不定形展」等深具實驗性的裝置作品；一些攝影原作、繪描、塗鴉、札記、拼貼等；以及主編臺灣攝影家的文稿、書籍等文件與影展海報……，完整呈現張照堂的影像美學與成就，與在臺灣攝影及影像發展脈絡上，承先啟後的重要地位與貢獻。

展覽依創作時序及作品內容，共規劃 6 項主題，包括：「少年心影」（1959-1961）、「存在告白」（1962-1965）、「裝置／塗鴉／原作」（1966-1986）、「社會記憶／內心風景」（1970-2005）、「數位發聲」（2005-2013）與「歲月容顏」（1962-2013）等。





迫聲音—— 音像裝置展

展覽日期 2013/09/28-2014/01/05

展覽地點 1A、1B

主辦單位 臺北市立美術館

展覽類別 國際展

參觀人數 123,792 人

媒材 / 件數 聲音影像裝置，18 件

展出藝術家 提耶瑞・德梅、克里斯・瓦東克、米歇爾・方索瓦、艾爾維・巴利・巴桑、
菲利浦・莫安・洛可茲、保羅・帕契尼、麥可・賈瑞爾、拉斐爾・山度、
馬丁・馬塔隆、卡羅斯・法蘭克林、羅克・李華斯、比爾・維歐拉、
伍爾夫・朗漢瑞、塔菲克團體、揚・奧爾拉瑞、裘艾爾・布維耶、黑吉・歐巴迪亞、
尼可拉斯・弗拉克、皮耶・亞蘭・傑夫荷努

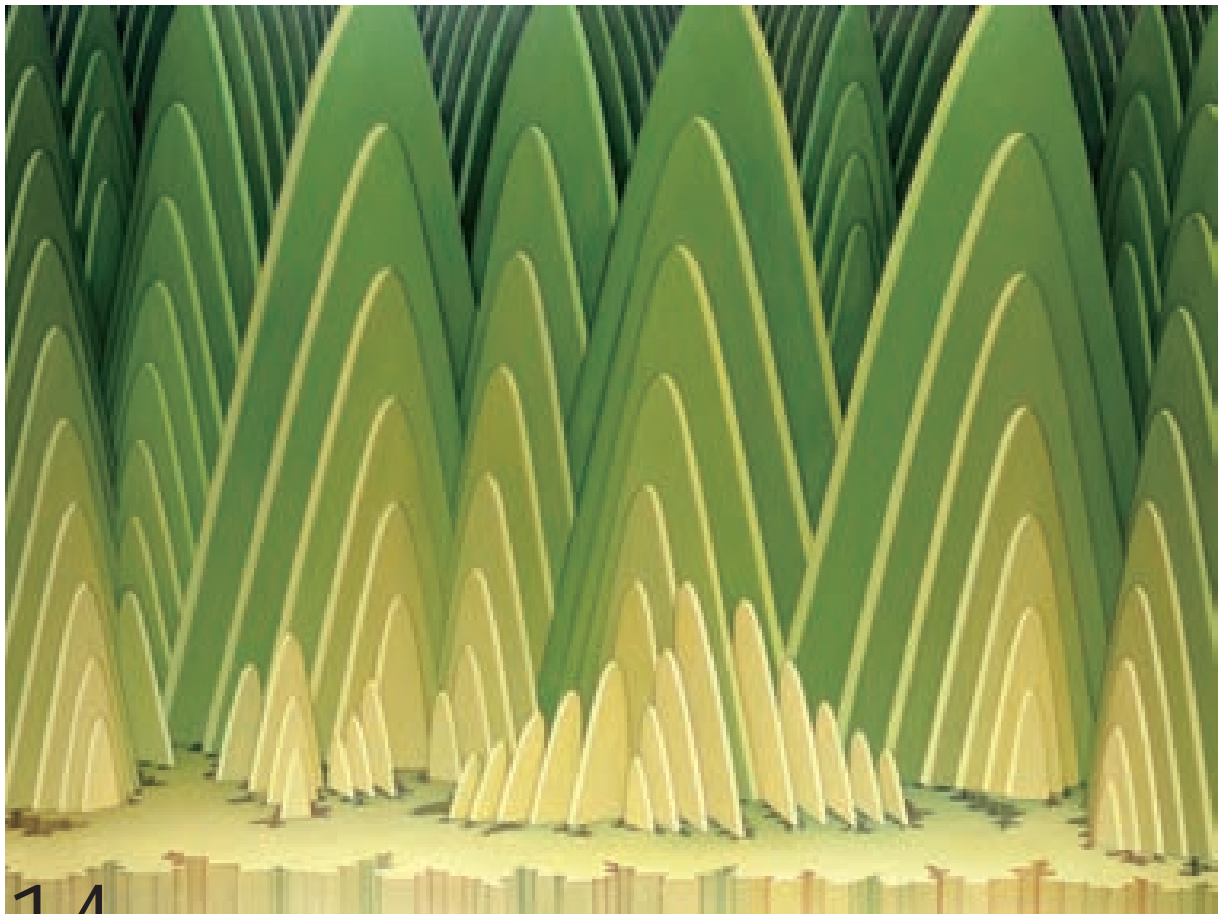


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展覽簡介

「迫聲音－音像裝置展」為臺北市立美術館與法國里昂國立音樂創作中心繼 2010 年「形、音、異」展後二度合作，集結 18 件聲音影像裝置作品，邀請來自美國、比利時、法國、義大利、德國、瑞士、哥倫比亞、智利等 20 位跨國藝術家參展，包括錄像先驅比爾・維歐拉、音樂影像大師提耶瑞・德梅及法國里昂國立音樂創作中心創辦人皮耶・亞蘭・傑夫荷努等人。

展覽以「墜落」及「橫越」兩個主軸挑選作品，並從思想家、文人、畫家、電影導演對於「墜落」這個概念的思考出發。作品除表現「墜落」作為一種物理現象的張力與震撼性，也處理「墜落」作為生命起落循環的一種指涉。展覽配合表演及主題座談會等活動，借鏡法國里昂國立音樂創作中心多年在新媒體藝術發展的經驗。



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尋道—— 洪美玲個展

展覽日期 2013/10/12-2013/11/24
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 56,746 人
媒材 / 件數 油畫，30 件
展出藝術家 洪美玲

展覽簡介

洪美玲生於 1940 年，花蓮師範學校畢業後即進入國校執教，當了十幾年的小學老師，於 1977 年進入國立藝專修習西畫，起初只抱著進修的想法，沒想到從此激起了她對繪畫的熱忱，畢業後毅然決然放棄穩定的教職工作，遠赴美國舊金山藝術學院攻讀繪畫。

初到美國時，洪美玲在臺所學的具象繪畫技法與思維，面臨到嚴峻的挑戰與質疑，異地文化的強烈衝擊迫使洪美玲不斷自我解構、抽絲剝繭，並在當時美國後期抽象表現主義的引領下，逐漸站穩腳步，〈尋道〉系列也由此而生。

從 1983 年創作〈尋道 1 號〉至 2013 年〈尋道 131 號〉，洪美玲的尋道旅程整整走了三十個年頭，記錄了一位女性藝術家追尋夢想的旅程，畫面之中有柳暗花明的驚奇、獨處的靜謐、頓失方向時的失意與落寞，亦有了然於心的平靜，訴說著創作者的心路歷程。

I · DIE · WANT

臺灣「美景」吳政璋個展

展覽日期 2013/10/12-2013/11/24
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 56,746 人
媒材 / 件數 攝影、錄像，34 件
展出藝術家 吳政璋

展覽簡介

I · DIE · WANT — 臺灣「美景」系列是吳政璋對身處環境表達個人的觀察、體驗及意見，透過「攝影」在光、時間、感光材料的巧妙運用下，照片中這些具有「臺灣特質」的場景在「美」與「不美」之間呈現一種荒謬的矛盾感受，提供觀者一連串的內在思辯與掙扎。

另一方面，吳政璋置身於「美景」中，使用瞬間強光在臉部「累積」與「破壞」，造成人臉的「盲目」與「失明」，暗示了長時間以來因政治、經濟、文化等因素所累積造成的環境危機，生活在其中的我們只能「視而不見」。

本系列影像就像吳政璋所用的英文標題 — I · DIE · WANT，呈現臺灣因為各種原因的介入、破壞與過度欲求造成臺灣環境的部分現狀，雖然有某種程度的失望與悲觀，但也帶著反省與期許，透露出「愛 · 臺 · 灣」的創作動機與態度。

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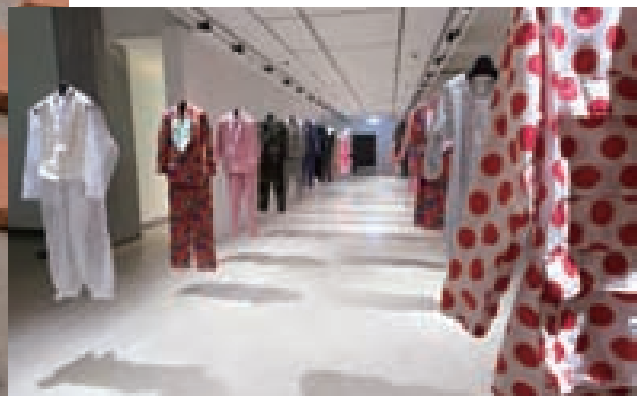
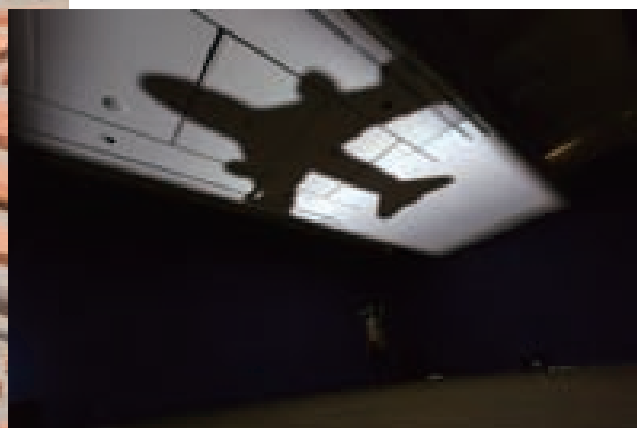
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斜面連結—— 典藏展實驗計畫

展覽日期	2013/10/26-2014/02/16
展覽地點	2A、2B
主辦單位	臺北市立美術館
展覽類別	當代展
參觀人數	100,081 人
媒材 / 件數	水彩、水墨、油彩、攝影、雕塑、裝置等，174 件
展出藝術家	郭雪湖、蔡明亮、比爾·維歐拉等國內外藝術家

展覽簡介

一般我們所熟悉的典藏展策劃方式，不外乎從原初的典藏脈絡中抽取個別作品，然後置放於某個主題展之中。更多的情況是典藏品被放在一個類似氛圍的空間脈絡中，或是被放在一種發展演進的時間脈絡中。「斜面連結」跳脫上述單依時間或空間爬梳脈絡的策展模式，企圖斜向連結並置不同時代且跨領域及歷史脈絡的典藏品，以構成引人反思與奇想的條件。本館首次提出此一實驗典藏展計畫，希冀藉由館外策展人之不同策展觀點，賦予本館典藏品嶄新的策展角度與呈現方式，策劃出具開放性與實驗性的典藏展。本次邀請秦雅君、王咏琳、蔡明君三位年輕策展人，分別就個人關注重點提出對本館典藏品的重新詮釋與對展場的奇趣想像。



2013 臺北美術獎

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展覽日期	2013/12/21 — 2014/03/16
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	30,469 人
媒材 / 件數	綜合媒材，12 件
展出藝術家	黃博志、王仲堃、吳建瑩、陳亭君、郭俞平、鄭崇孝、民生里民生里、何昱達、張雍、張永達、黃于珊與廖祈羽

展覽簡介

2013「臺北美術獎」經兩階段評審之後，共計 12 位參賽者進入決賽，並將創作概念落實為展覽呈現，展出作品包含平面、裝置及數位影音。本屆臺北美術獎得主是黃博志，作品為藝術行動計畫〈五百棵檸檬樹〉。獲得優選獎的分別是王仲堃的聲音裝置〈另一種音景系列—樂透〉、吳建瑩的錄像裝置〈我的朋友〉、陳亭君的繪畫系列〈日夢之所〉、郭俞平的複合媒材〈延遲與凹洞〉，以及鄭崇孝的繪畫作品〈第三次工業革命〉。入選作品則包含：民生里民生里—〈民生里民生里〉、何昱達—〈24 小時檳榔攤〉、張雍—〈雙數 / MIDVA〉、張永達—〈Matrix.24 N° 1〉、黃于珊—〈不自然系列／看見・看不見 X 系列〉及廖祈羽—〈小心〉。



一、業務成果 [二] 研究・出版

美術館的研究工作即文化藝術開發的工作，也是使美術館在持續發展中保有生機、動力而不至朽化的重要根源。北美館的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。

研究部份，召集館內研究銜同仁針對中國當代藝術、現代水墨、全球當代影像、美術館行銷與觀眾研究、教育推廣、臺灣美術史、典藏品研究、展覽規劃、美術館實務等相關議題進行研究。

出版部份，每年定期出版相關之美術學術刊物：《現代美術學報》、《美術論叢》、《現代美術雙月刊》等，探討現／當代藝術議題與趨勢發展。研究專書則是不定期針對特殊主題觀察，由研究組同仁負責撰寫與彙整編輯，或邀請國內外具影響力之專家學者撰文，彙集成書。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。

文獻部份，為累積本館過去、現在與未來文獻的蒐集、保存、連結和再利用，由推動館務的各組室業務檔案形成該文獻庫的基礎，含括展覽、典藏、出版籌辦過程中所採集或生產的各類文字檔、紀錄、照片（影像）檔、動態影音檔；並同步建置臺灣現／當代藝術家文獻蒐藏，針對參展藝術家創作歷程的相關文件進行收集與整理。

專題活動部份，配合研究、出版及館務相關文獻資料的管理建置，舉辦不同類型的系列活動與講座；藉由每年「領航計畫」所籌劃重要專題之深度論壇、《現代美術雙月刊》每期刊出後的動態分享、《現代美術學報》不定期的議題研討會。



館務策略

2013 年本館「館務發展小組」共召開 14 次會議，主要討論議題包括：

- 2013 年檔期討論
- 臺灣前輩與資深女性藝術家主題展之規劃
- 2013 威尼斯雙年展臺灣館「開放未來：年輕策展人工作坊」徵求策展人機制
- 中生代藝術家名單提請討論
- 福岡亞洲美術館合作案
- 「威尼斯雙年展臺灣館」定位與辦理機制草案
- 「2013 第一屆國際策展工作坊」規劃案
- 30 週年館慶紀念套票
- 「重回『新展望』：北美館當代脈絡的開拓」展覽之規劃
- 兒童藝術教育空間室內整修工程案
- 2013 臺北美術獎簡章修訂
- 本館與 CITY CAFÉ 合作提案
- 2014 年申請展簡章修訂
- 「2013 臺北美術獎」評審委員名單提請討論
- 臺北市立美術館衍生品管理須知

2013 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 2013 年執行「《現代美術》雙月刊和《美術論叢》數位化建置」，將本館尚未數位化之《現代美術》雙月刊 No. 100 至 No. 150 及《美術論叢》No. 51 至 No. 84，全數共 12,594 頁進行數位掃描，期能使本館重要出版品之相關資訊更臻完備，用途更廣。

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。本年度共有研究銜同仁 31 位提出 32 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. 張照堂作品微型學術研討會

本館《現代美術學報》以館內盛大展出的「歲月／照堂：1959-2013 影像展」為靈感，邀請臺南藝術大學藝術創作理論研究所龔卓軍教授擔任第 27 期主編，鎖定該期專題探討「當代影像的感覺結構：集置、編排與系列性」，並循著張照堂的影像藝術線索，延展聚焦於當代影像的感覺結構，討論影像的集置、編排與系列構成條件。

同時，因應此專題，本館特與國立臺南藝術大學之音像紀錄與影像維護研究所、《藝術觀點 ACT》、當代跨域學術論壇等單位合作舉辦「張照堂作品微型學術研討會」，各有 2 篇論文發表及回應人評論，張照堂老師本人亦親臨現場參與回應。

透過該研討會，期能更深入了解張照堂作品中的攝影主體性、當代性，以及對臺灣當代攝影帶來的影響，亦期各方論者能針對專題之當代影像感覺結構的構成條件，有進一步的探究與討論。

2013 出版書介

期刊與叢書

1

現代美術 (雙月刊) No. 166 – 171

出版日期 2013. 2、4、6、8、10、12

尺寸 29 x 21cm

出版數 1000 本／期

主編 胡慧如 (166-169)、詹彩芸 (170、171)

執行編輯 許惠琪 (166、171)、黃義雄 (167)、黃義雄／余思穎 (168-170)

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、旗鑑巡航（藝術家側寫）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。



現代美術學報 No. 25 – 26

出版日期	2013. 5、12
尺寸	26 x 19cm
出版數	500 本／期
主編	林曼麗（25）、楊永源（26）
執行編輯	黃義雄（25）、胡慧如（26）

為本館定期出版之學術期刊，呈現現代、當代藝術研究成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25期專題為「美術館的當代性」、第26期專題為「美術館與當代藝術的新敘事者身分」。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9篇論文。



2012 北美館年報

出版日期	2013. 12
尺寸	27 x 19 cm
出版數	200 本
執行督導	詹彩芸
執行編輯	方紫雲

本書係回顧本館 2012 年各項業務集結，藉「館務瞭望」暨「業務成果」二大單元，提示本館前一年度（2012）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。全書採中英文並置及具豐富視覺性之版面設計，除作為館際交流及圖書館交換等用途，另以 PDF 檔案上傳本館網站，以供大眾閱覽。



編年·卅·北美館

出版日期	2013. 12
尺寸	25 x 29 cm
出版數	1200 本
執行督導	詹彩芸
編輯	陳淑鈴、胡慧如

北美館為 30 年週年館慶，整理出版紀念專書《編年·卅·北美館》。其中，收錄有〈寫給下一個 30 年〉專文；事件描述佐歷史影像的代表性年度紀事「1983-2013 年誌」單元，以及由本館與館外進行對照的「大事紀」，鋪陳本館開館 30 年間發展方向與所累積的成果。



臺北市立美術館 三十週年典藏圖錄總覽

出版日期 2013. 12
尺寸 30.5 x 23.5cm
出版數 500 本
策劃編輯 林育淳
執行編輯 林育淳、林皎碧、王蓓瑜

本總覽收錄北美館截至 2012 年底總計 4,597 件作品圖檔、專文及各項圖表，期望本圖錄的問世，讓社會大眾能夠全盤掌握北美館的典藏品資源，也提供館內外的策展人，對北美館典藏品的運用及推廣一個有力的依據。



展覽專輯

1



真真： 當代超常經驗

出版日期	2013. 4
尺寸	23 x 17.5 cm
出版數	800 本
執行督導	蔣雨芳
執行編輯	余思穎

展覽發想自從中國小說《聊齋誌異》中〈畫壁〉與《太平廣記》中的〈畫工〉故事。這 2 個典故提醒了藝術創作所具有表現實境、真幻莫辨的感染與影響力。〈畫壁〉是人超越現實時空；而〈畫工〉則是在現實世界中發生超乎尋常經驗的故事。在生活與藝術界線解消的今日，這次展覽回到人們對藝術的期待、透過參與藝術讓生命及生活更好為出發點，以不同型式與主題的作品，包括：劇場、平面、錄像、裝置、互動計畫等，在到未來與過去的「虛幻擬真」、以及身歷其境的「真實若幻」兩項主題中，探討人性慾望、藝術繫情（療癒）、藝術機制、人際關係與社會生活等層面。在經歷、參與、陪伴中，讓看不到卻存在的重新被看見、進入原本不能進入的、從生活中發現不平凡之處，透過藝術，因個人的親身參與重新建立與現實的關係中，找回認知上的真實、反思並得到滿足，結果殊異，但過程如同一場沒有終點的心靈旅程。專輯收錄 19 位當代藝術家的參展作品及創作理念。

2

隱藏的真實： 典藏品修復展

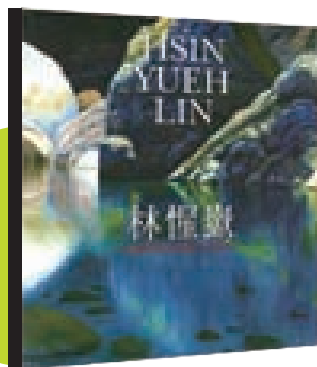
出版日期	2013. 6
尺寸	28 x 21cm
出版數	800 本
策劃編輯	林育淳
執行編輯	林皎碧、王蓓瑜



本書為展覽同名專輯，共收錄 9 篇專文。為慶祝建館 30 週年，本館典藏組特別規畫「隱藏的真實：典藏品修復展」並出版展覽專輯，內容為紀錄本館 1998 年至 2013 年所修復之油畫、水墨（含膠彩）等材質之典藏品，及對此作審視和回顧，分為「可見／不可見」、「科學／對話」、「歷史記憶」、「藝術再現」四大部份。

林惺嶽— 臺灣風土的魅力

出版日期	2013. 2
尺寸	27 x 24.5 cm
出版數	精裝 200 本、平裝 600 本
總編輯	蔣雨芳
執行編輯	劉永仁



本書為展覽同名專輯，共收錄 6 篇專文。臺北市立美術館策辦「林惺嶽—臺灣風土的魅力」，既是林惺嶽個人的回顧展，也是全面研究其藝術思想與作品的重要展覽。林惺嶽勤奮努力的畫筆與書寫評述文字，深深影響臺灣現代美術運動的各個階段歷程，從六〇年代發展至今，積累相當豐富可觀的畫作與文字著作，兩者的質與量俱佳可視為等量齊觀。本展精選藝術家自 1960 年代晚期至今的油畫、水彩作品 138（組）件，包括〈歸鄉〉（210 x 419cm，1998）、〈天佑花蓮〉（218 x 654cm，2010）、〈國寶魚巡禮〉（160 x 1260cm，2011）、〈臺灣神木林的風雲歲月〉（218 x 654cm，2012），四大件油畫巨作，將在北美館首度發表隆重展出。這些豐盛而淒美動人的畫作與史詩般的論著，展現了林惺嶽藝術創作的整體風貌。

3

4

帕克特 x 藝術家—— 220 件合作計畫+5

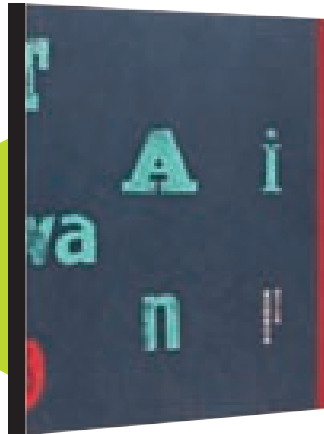
出版日期	2013. 7
尺寸	19.5 x 16.5 cm
出版數	1000 本
總編輯	蔣雨芳
執行編輯	江奕穎、游舒婷



本書為展覽同名專輯，收錄 3 篇評論、220 件合作計畫、5 件北美館特別計畫與藝術家的草圖與信件等。本次展覽完整呈現帕克特創刊至今 92 期雜誌內容，220 件藝術家合作計畫，以工作室、遊戲間、衣物間、花園、城市及閱讀室等主題區分作品特色，此外，本次另闢展區特別呈現臺灣及日本 5 個機構與藝術家的創作計畫，回應帕克特主張當代藝術不同角色共同合作的理念。

第 55 屆威尼斯雙年展—— 這不是一座臺灣館

出版日期	2013. 4
尺寸	19 x 24.5 cm
出版數	2000 本
總編輯	呂岱如
執行編輯	陳盈瑛



5

本書為展覽同名專輯，內容與編排方式試圖讓此展覽計畫執行過程中之藝術生產的記錄與衍生同時並行，因此發展出 3 個主要部份。第 1 部份透過策展人與 3 位藝術家的對話呈現臺灣館生產的過程，第 2 部份為延伸閱讀，第 3 部份則是 3 組作品的相關紀錄。本次展覽核心概念以敘事解構、歷史書寫、主體身分認同的連結軸線，透過想像力的作用開展出藝術於現實生活的能動性，並於此呼應第 55 屆威尼斯雙年展大會策展主題「百科殿堂」。

6

臺灣現當代女性藝術五部曲，1930-1983

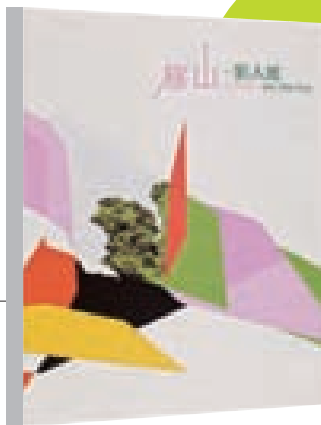
出版日期	2013. 11
尺寸	22 x 26 cm
出版數	850 本
總編輯	蕭淑文
執行編輯	雷逸婷



本書為展覽同名專輯，收錄完整的展出作品圖像，及 6 篇深入探討臺灣現當代女性藝術家之專文，分別邀請王嘉驥、林育淳、李明明、陳貺怡以及黃海鳴五位學者執筆專論，策展人雷逸婷亦執筆撰寫策展專文，並編撰藝術家生平與簡歷，期能引起後續關注與研究推展工作。本次展覽規畫以微型回顧的模式與規模，展出每位藝術家的歷史代表作與後續發展作品 6 至 8 件，期在此策展脈絡與歷史的背景之下，以作品傳達每位藝術家的時代性與創作本質。

移山— 郭人維

出版日期	2013. 8
尺寸	30 x 23 cm
出版數	560 本
總編輯	蔣雨芳
執行編輯	支涵郁



本書為展覽同名專輯，收錄完整的展出作品圖像，以及 1 篇評論與藝術家創作自述等。

以建築製圖方式繪製而成的硬邊結構體，無論是在繪畫平面層上的色塊堆疊關係或透明度，都深受著 20 世紀初由俄國藝術家所發展出的抽象結構主義影響。這個內外倒置的無人山水建築是一種建築繪畫，同時也是繪畫建築；除了試圖探討建築美學問題，亦是一種建築幻想的投影。

7

原地散步—— 劉瀚之個展

出版日期 2013. 8
尺寸 30 x 23 cm
出版數 500 本
總編輯 蔣雨芳
執行編輯 支涵郁

此書為展覽同名專輯，藝術家仍延續「類道具」機械裝置結合手繪圖稿的表現手法，引領觀者踏進從人的心理延伸而出的奇異場景，重新領略平日生活的片段情狀；他也經由假定人能操作這些「類道具」，進入第一人稱狀態，試圖開啟一段新的敘事、新的想像關係，甚至是一個獨特的語彙，

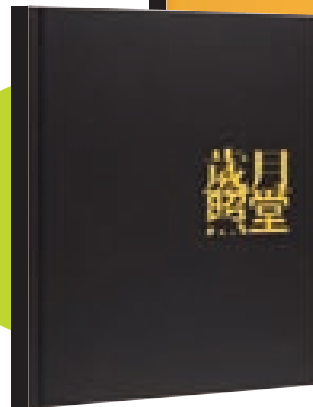


8

9

張照堂（套書）

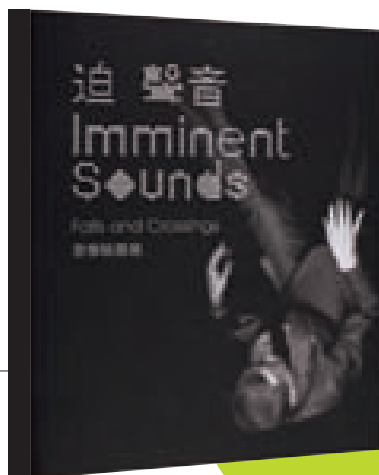
出版日期 2013. 10
尺寸 27.5 x 21cm
出版數 800 本
主編 張照堂、余思穎
執行編輯 余思穎、張曉華



「歲月／照堂：1959-2013 影像展」展覽專輯書名為《張照堂》，一套兩冊：一冊《歲月／照堂》內容將收錄展出的影像作品，以及 7 篇專文分別邀請攝影家、學者、評論等，各自從攝影、出版編輯、音樂、紀錄片等面向所撰寫。另一冊《歲月書寫》則跨世代集結 44 位藝術家生活、工作上友人，從高中時代的同學到文學、表演、視覺等不同領域的文化藝術工作者，為藝術家張照堂及對他印象深刻的作品寫下一篇短文或詩句，也為這回顧展留下難得的記錄，不僅彰顯藝術家在半個世紀以來，用影像創作所及的影響力，以及與社會文化間緊密的互動與關懷。

迫聲音— 音像裝置展

出版日期	2013. 12
尺寸	17.5 x 22.5 cm
出版數	800 本
總編輯	黃海鳴
執行編輯	李瑋芬



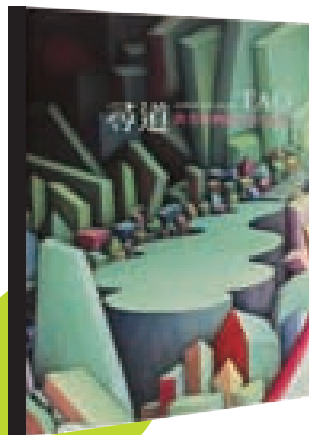
此書為展覽同名專輯，專輯以圖片的形式完整記錄展出的 18 件作品，並收錄由詹姆斯·吉魯東、林芳宜撰寫的專文。展覽利用影像的魔力、垂直的視覺特性以及在整個展覽穿插、無所不在的聲音，營造出標題「迫」所代表的壓迫甚至令人不適的氛圍。展覽以「墜落」及「橫越」兩個主軸挑選作品，並從思想家、文人、畫家、電影導演對於「墜落」這個概念的思考出發。作品除表現「墜落」作為一種物理現象的張力與震撼性，也處理「墜落」奮身一躍所帶出的朝向未知、通往他方的過程，作為生命起落循環的一種指涉。

10

11

尋道— 洪美玲個展

出版日期	2013. 11
尺寸	21 x 29 cm
出版數	500 本
執行督導	蕭淑文
執行編輯	蕭琳葵



本書為展覽同名專輯，收錄藝術家 30 件油彩畫作、1 篇評論及展覽現場紀錄。洪美玲自 1983 年開始創作〈尋道〉系列作品，至 2013 年已完成 131 幅畫作，「尋道—洪美玲個展」精選洪美玲這 30 年來創作的油彩畫作 30 件，完整呈現藝術家的創作脈絡，觀眾可從展出作品中窺探藝術家不同創作階段的風格轉變，從早期西方立體畫派風格至近期穩定沉靜的畫風，每一件作品皆以編號方式來命名，象徵藝術家生命交響曲裡每一個樂章，並記錄其追尋夢想的心路歷程。

I・DIE・WANT — 臺灣「美景」吳政璋

出版日期 2013. 10
尺寸 25.5 x 22.5 cm
出版數 500 本
總編輯 蕭淑文
執行編輯 陳泳任

本書為展覽同名專輯，收錄完整的展出作品圖像，以及 1 篇評論與藝術家創作自述等。本展 I・DIE・WANT — 臺灣「美景」系列是吳政璋對身處環境表達個人的觀察、體驗及意見，透過「攝影」在光、時間、感光材料的巧妙運用下，照片中這些具有「臺灣特質」的場景在「美」與「不美」之間呈現一種荒謬的矛盾感受，提供觀者一連串的內在思辯與掙扎。





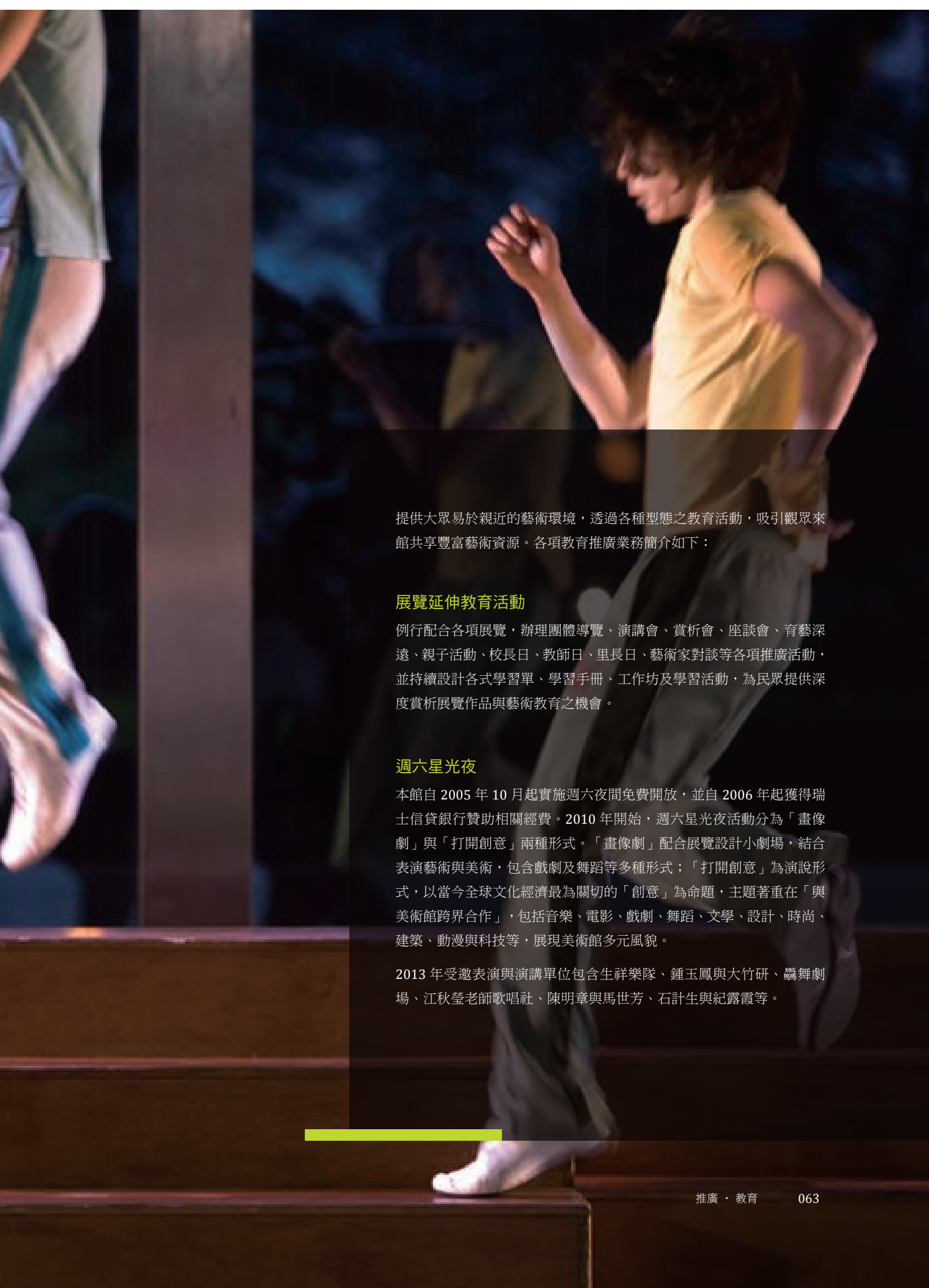
2013 臺北美術獎

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編輯	蕭淑文，蘇子修

2013「臺北美術獎」經兩階段評審之後，共計 12 位參賽者進入決賽，並將創作概念落實為展覽呈現，展出作品包含平面、裝置及數位影音。本屆臺北美術獎得主是黃博志，作品為藝術行動計劃〈五百棵檸檬樹〉。獲得優選獎的分別是王仲堃的聲音裝置〈另一種音景系列－樂透〉、吳建瑩的錄像裝置〈我的朋友〉、陳亭君的繪畫系列〈日夢之所〉、郭俞平的複合媒材〈延遲與凹洞〉，以及鄭崇孝的繪畫作品〈第三次工業革命〉。入選作品則包含：民生里民生里－〈民生里民生里〉、何昱達－〈24 小時檳榔攤〉、張雍－〈雙數／MIDVA〉、張永達－〈matrix.24 N° 1〉、黃于珊－〈不自然系列／看見・看不見 X 系列〉及廖祈羽－〈小心〉。

二. 業務成果
[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。各項教育推廣業務簡介如下：

展覽延伸教育活動

例行配合各項展覽，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。

週六星光夜

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。

2013 年受邀表演與演講單位包含生祥樂隊、鍾玉鳳與大竹研、霹靂劇場、江秋瑩老師歌唱社、陳明章與馬世芳、石計生與紀露霞等。





兒童夏令營

2013 年以「生活愛設計」、「身體與作品的對話」為題辦理夏令營，結合複合媒材創作、律動體驗，讓參與學童在輕鬆愉悅的環境中，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，2013 年美術節活動主題為「玩藝兒派對」，兒童節邀請九歌兒童劇團戶外演出，518 博物館日推出以館藏為主軸之「百年一瞬」戶外大型投影活動，於 12 月週末則舉辦名為「30 有你·30 而立」館慶活動，每次活動均吸引數千人次踴躍參與。





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臺北當代藝術館三〇週年慶展
The 30th Anniversary of Contemporary Art Museum Taipei



義工服務

本館義工隊自 79 年度起，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兩種方式：一為帶領隊員走出去之「藝術快遞」，服務對象為各種人民團體、社區或大型機關行號；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對象，開展美術館與社區居民對話的平台。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。



短期實習

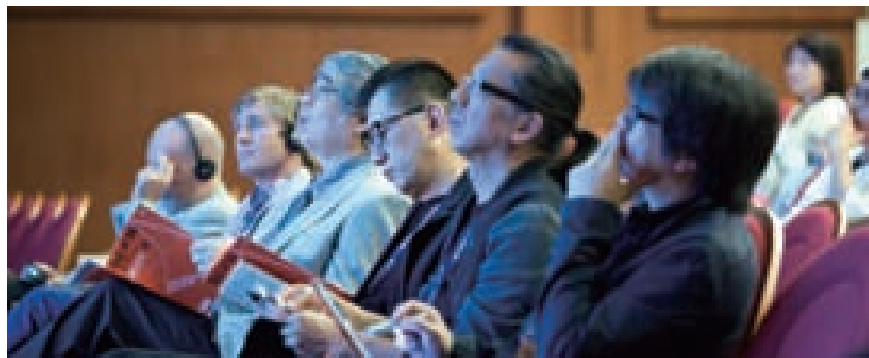
為培育現代美術研究及美術經營業務之人才，並促進本館與學術機構之交流，本組協助安排對現代美術或博物館學之研究及美術館相關實務訓練有特別需要及興趣之在校大學院校之研究生至本館實習、研究。





兒童藝術教育中心

規畫以「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及人性化的接待流程，全方位整合教育人力資源與硬體設備，完整的發揮美術館的教育功能，未來將成為帶領國內兒童藝術教育發展趨勢的藝術教育中心。2012 年完成空間規劃後，於 2012 年 12 月開始動工，於 2014 年 4 月完工開館。



一一：業務成果
[四] 典藏・創發



本館透過計畫性蒐集美術作品、研究及推廣，豐厚本館典藏作品之核心價值，並有效地管理美術作品之徵集蒐藏、分類登記、整理考據、裱裝修護等事項，以呈現寶貴的典藏美術作品與服務民眾。

本館以徵集蒐藏重要藝術家具代表性、創意性的優秀美術品為主，102 年度蒐購的作品有洪藝真〈無題〉、郭雪湖〈圓山附近（底稿）〉、林阿琴〈南國〉、張萬傳〈鼓浪嶼風景〉、黃潤色〈作品 64-A〉、〈作品 64-B〉、〈作品 66〉、洪根深〈新傳說之 1〉、〈色戒〉、顧福生〈夜黑歡舞〉、洪東祿〈4.5~6.5Hz〉、林惺嶽〈野木瓜〉、葉偉立〈勾踐進城系列〉、陳澄如〈共登世界大同之境〉、高重黎〈逆旅的三段航程〉、袁廣鳴〈在記憶之前〉、賴純純〈紅黃綠七聯作〉、陳幸婉〈傷〉、〈MM002〉、鄭瓊娟〈自畫像〉、〈瓶花與果〉、李錦繡〈自畫像〉、鄒駿昇〈玩具槍〉、〈持續贈與的禮物〉，劉瀚之〈訪客〉、〈翻書機〉、吳承硯〈淑子在家〉、郭人維〈青山道〉，王信〈訪霧社一報導記錄系列作品〉、〈肖像論〉、張照堂〈存在與虛無〉、吳政璋〈臺灣美景〉以及外國人藝術家弗蘭妮侯伯格〈倒退三角廣場〉、安東·維鐸克勒／胡昉〈兩個太陽〉、耳石小組〈詛咒〉、瑞德安·賈菲利〈亞法隆島〉等作品。累計至 102 年 12 月底，本館優秀典藏精品計有 4,597 件。

為慶祝建館 30 週年，本館典藏組特別規劃「隱藏的真實：典藏品修復展」，首度展示 1998 年至今歷年修復之油畫、水墨（含膠彩）、紙質等材質之典藏品，並對此作審視和回顧。展覽內容分為「可見／不可見」、「科學／對話」、「歷史記憶」、「藝術再現」4 個展區以及 3 部修復紀實影像。

為因應國內外學術研究團體與個人作學術研究之用及公私立機關或團體為推廣美術等印製出版之用，接受提借藏品圖檔之申請。

為發揮典藏功能，宏揚美術文化，接受藝術文化機構辦理展覽時提借本館典藏品之申請。

典藏作品外借展覽

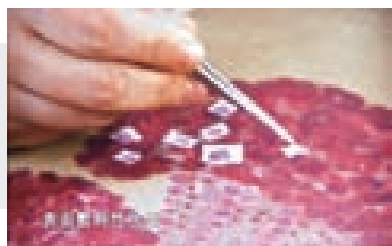
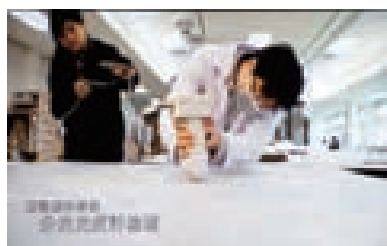
為使本館典藏品推展至國內各相關機構，102 年度作品外借展出單位有「國立臺灣博物館」、「國立臺灣美術館」、「高雄市立美術館」、「國立臺灣歷史博物館」、「國立臺北藝術大學關渡美術館」、「創價學會」等 6 處機關單位。

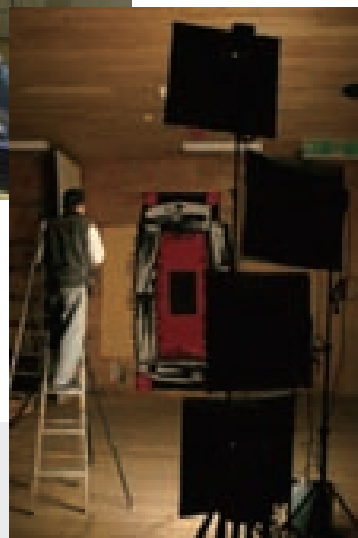
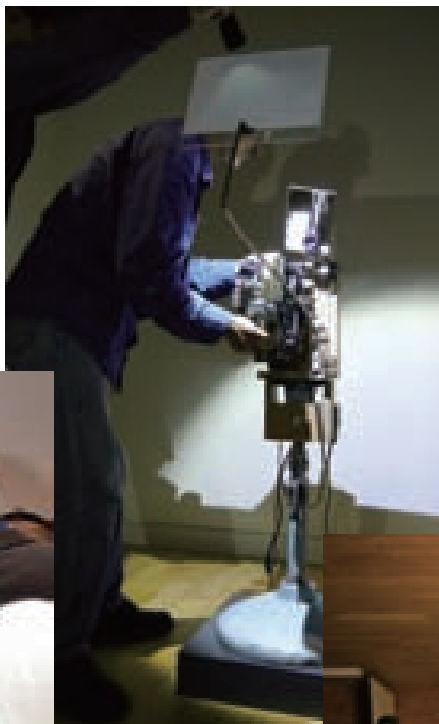
衍生品製作委託案

透過本館典藏作品衍生品開發設計與製作，為典藏作品之推廣創意加值，使本館典藏品親近生活，102 年度完成「鄭善禧 12 生肖年畫」版畫委託製作案。

藏品修復

配合展覽或例行性檢視，當發現藏品狀況不佳，為使兼顧適於展示美感及長久保存，便進行修復處理。102 上半年度進行如林阿琴〈南國〉裝裱案及張李富作品〈山居繪卷〉、李錦綱〈跨越世紀之美〉、林之助〈小閒〉、林玉山〈歸途〉、李錫奇〈後本位-5〉、曾紹杰〈集周石鼓文對聯〉修復案等。林淵〈霧社事件〉玻璃屋製作、金屬類藏品清潔如〈時空的組合〉、〈生機〉、〈騎士錄Ⅲ〉、〈紅不讓〉；金屬類藏品清潔如〈大地〉、〈泉水〉、〈船〉、〈無題〉、〈聚結的空間〉、〈靜〉。





出版《臺北市立美術館 30 週年典藏圖錄總覽》

本組為配合 30 週年館慶，除援往例收錄所有藏品的圖檔外，並邀請黃光男、林曼麗、黃才郎等前館長、典藏組賴瑛瑛前編審、藝評家李欽賢先生及本館典藏組林育淳編審或接受專訪或撰寫專文，為本館 30 年來的典藏制度、風格及實務作回顧和紀錄。從本圖錄中不但可以理出 30 年來典藏系統思維的演變及美術館收藏史，甚至可以看出臺灣社會、歷史的發展。

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，除將作品現況以狀況書紀錄外，亦由專業攝影師將作品拍攝典藏作品及專業數位影像科技公司，進行藏品數位影像檔案後製，以供日後參考比對。

二. 業務成果

[五] 公關・行銷

國際公關事務主要範疇為公共關係、行銷宣傳、資源整合、國際交流，並建立本館與各界溝通對話的橋梁。藉由實體行銷策略與媒體發佈，館內外資源的整合運用，不僅適切地傳遞美術館的各項訊息，同時連結廣泛資源的挹注，為本館開創更多元的可能性。

訊息傳遞媒介的整合運用

北美館身為一座公立美術館，有效運用本府各項廣宣資源，如市政府大樓外牆、建成圓環外牆、捷運及中山堂燈箱、公車車體、跑馬快訊、文宣刊物等，以有限的經費為本館的展覽及教育活動達到最大的宣傳效益，更促使各界媒體主動採訪報導，大幅提升本館的行銷成果。





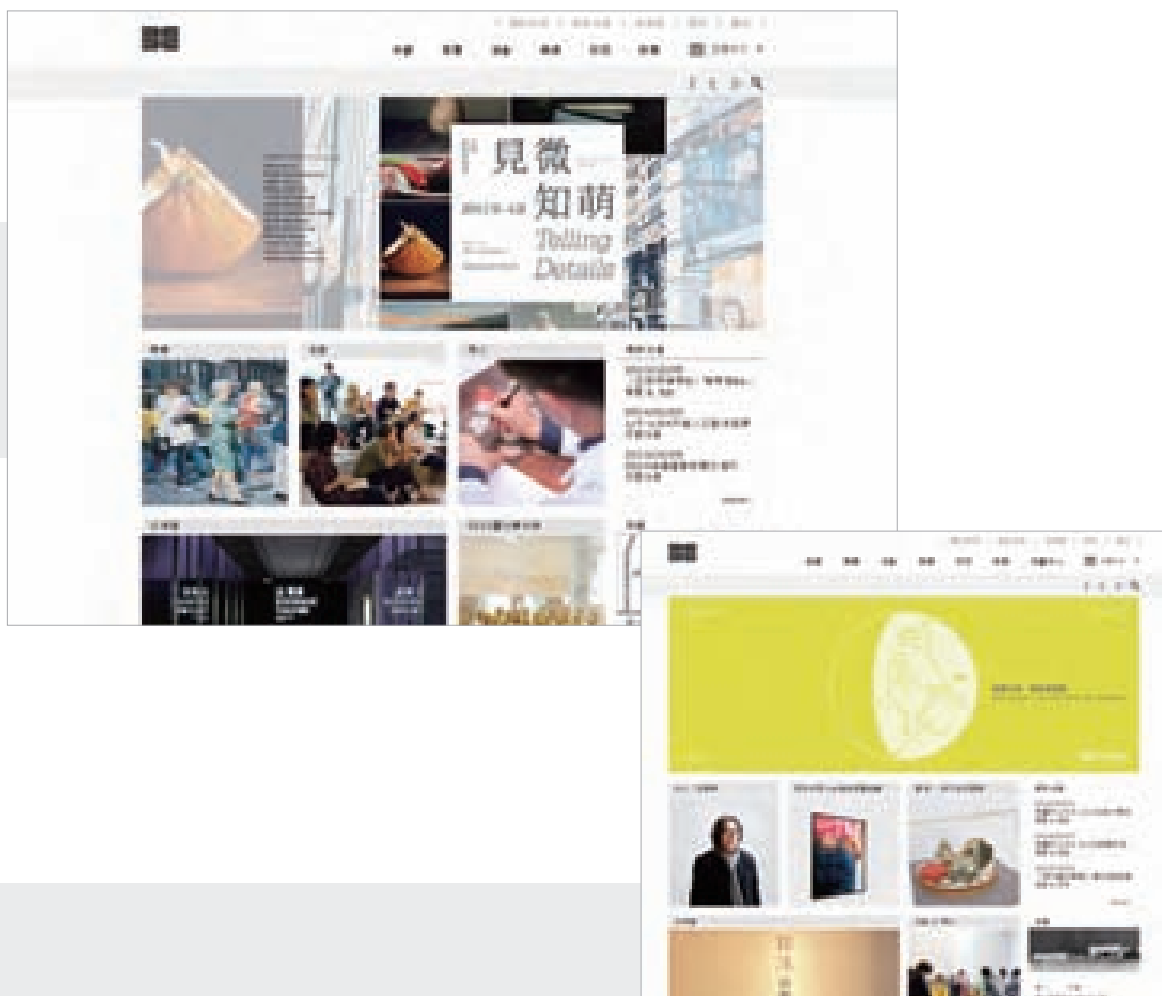
藝企合作開創新視野

2013 年，北美館與統一超商集團旗下品牌 CITY CAFÉ 共同合作推動「探索週五北美館」。自 12 月起由 CITY CAFÉ 贊助門票，邀請觀眾每週五至本館免費參觀。同時，本館與 CITY CAFÉ 開發 6 款以典藏品為圖像的咖啡杯套，透過手機掃描杯套中的 QR Code 二維條碼，即可瀏覽北美館官網訊息。本次合作，希冀透過企業品牌通路滲透城鄉的力量，結合民眾生活習慣與科技發展，將藝術之美散佈各地，漸進地成為生活的一部份。今年主要贊助美術館的單位，還包括瑞士信貸銀行、台積電文教基金會、法國巴黎銀行、美術館之友聯誼會、布萊特數碼科技有限公司、新中美貿易股份有限公司、原點國際藝術有限公司、後視野傳播事業有限公司、達蓋爾黑白暗房工作室、群群實業股份有限公司、麗舍生活國際股份有限公司。透過贊助者的資源挹注，結合企業無私奉獻的力量，讓藝術教育和生活美學更順暢地推展至社會各個角落。



友善便利的官網平台

在科技迅速且多元的發展下，媒體環境與結構已和過往不同。近年來行動上網裝置使用逐漸普及，資訊獲得方式日新月異。為適應新形態的網路瀏覽方式與需求，自 2014 年 1 月 1 日起，本館網站結合多媒體串流與社群網絡，採用適應式網站設計 (Responsive Web Design)，全新整裝出發。提供適用於個人電腦、平板電腦及手機等跨平台裝置，在視覺與互動介面上呈現最佳的瀏覽經驗。透過多語系支援的服務，讓每一位觀眾以更自由且多元的方式，親近美術館展覽、藝術教育、典藏、研究出版等數位資源。





附 錄

實用資訊

興館簡史

- 1976 中央政策指示加強全國文化建設，計劃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長，由秘書蔡靜芬女士代理館長。
- 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。
- 2012.12.27 「兒童藝術教育中心」動土開工。

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。

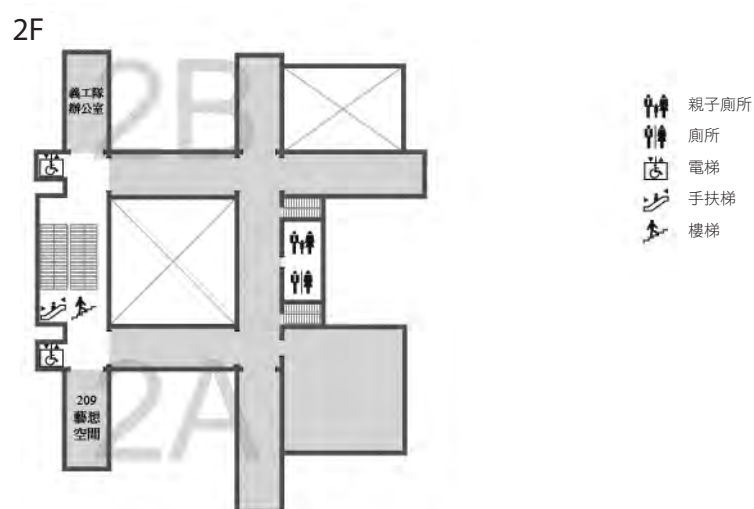
結合 2010 臺北國際花卉博覽會，為使美術公園全區更具整體性，並與博覽會各館間產生連結，特別規劃在本館南向與中山美術公園銜接處增建南（西）向第二出入口。該出口明亮透明的全玻璃鋼構建築設計，表現美術館空間及藝術的景觀形式。

樓面示意

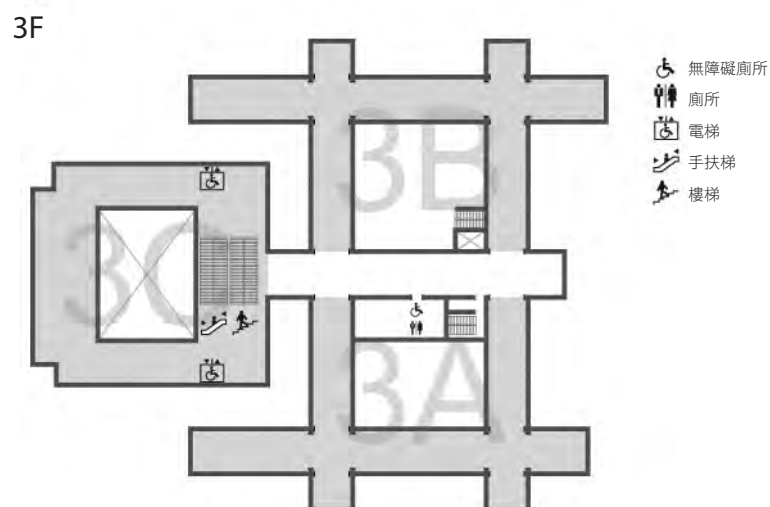
一樓 | 館舍入口大廳為公共服務區。環展場左右方及前方，則規劃三處雕塑中庭。一樓展覽室劃分為 1A、1B 展覽室。1A 為高 6 公尺大牆面之展覽室，1B 為三層樓高挑空之大型空間，主要作為舉辦國內外重要大型展覽之用。



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。



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



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



服務設施

一樓、二樓、三樓及地下樓設有展覽空間。

一樓大廳內設有服務中心、導覽服務中心、售票處及美術紀念品店等。

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

對外服務

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

2. 閱覽 | 地下樓有專業藝術圖書閱覽室，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。

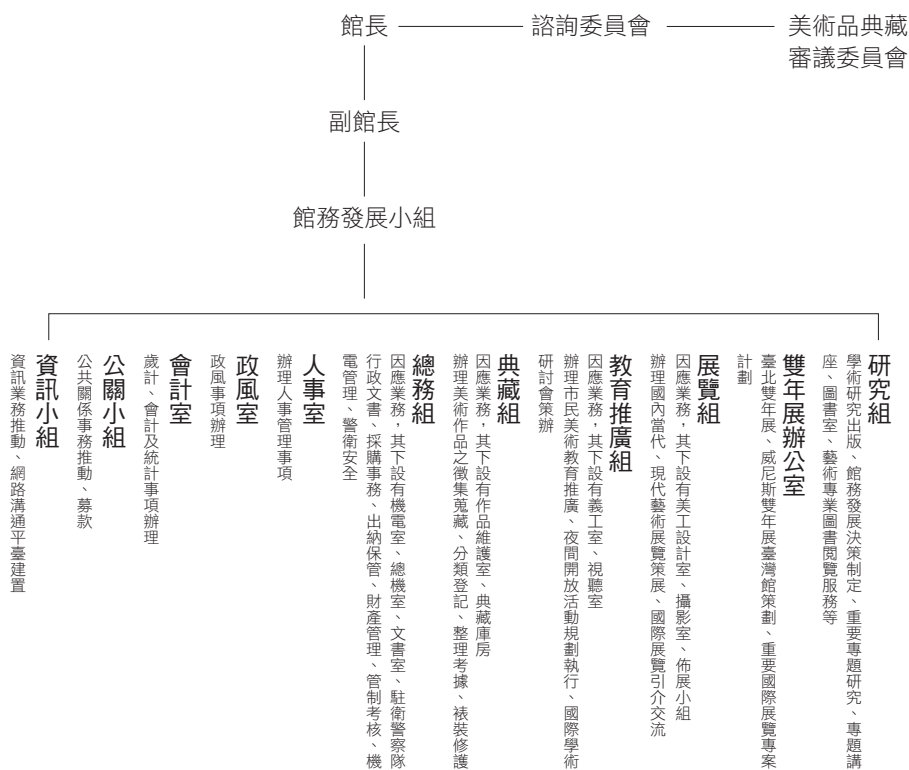
人員組織

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、雙年展辦公室兩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 2013 年現有員額為職員 71 人、約僱 6 人、駐衛警 26 人、技工及工友 32 人，合計 135 人。

組織架構



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；17:30 至 20:30 全民免費參觀。

交通資訊

除自行開車外，亦可搭乘捷運與公車。

捷運：圓山捷運站下車，自 1 號出口出站後，可步行穿越花博公園圓山園區，再左轉行進至中山北路三段，於右前方即可抵達美術館。

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

相關數據

年度經費

【單位／新臺幣】

年度	總預算	展覽經費	所佔比例	典藏經費	所佔比例
2001 年	312,534,799	32,966,400	11%	25,200,000	8%
2002 年	289,795,453	37,916,954	13%	25,200,000	9%
2003 年	274,571,920	33,480,415	12%	25,200,000	9%
2004 年	219,182,868	29,796,690	14%	20,200,000	9%
2005 年	210,354,292	31,924,669	15%	19,998,000	10%
2006 年	236,773,811	28,924,012	12%	20,000,000	8%
2007 年	249,755,182	32,950,812	13%	38,000,000	15%
2008 年	273,663,387	57,802,982	21%	40,000,000	15%
2009 年	299,237,704	61,335,535	20%	40,000,000	13%
2010 年	396,843,930	105,132,477	26%	40,000,000	10%
2011 年	357,561,417	98,732,885	28%	40,000,000	11%
2012 年	346,812,449	101,295,440	29%	40,000,000	12%
2013 年	362,534,508	95,355,654	26%	40,000,000	11%

備註：

1. 年度預算不含中央補助款。

2. 展覽經費統計不含人事費。

重要工程

項次	工程項目名稱	經費預算	設計規劃		施工階段		
			費用	進度	廠商	費用	進度
一、2013 年本館預算部份							
1	兒童藝術教育中心 室內整修工程 (2011 年預算保留)	2,616 萬 8,000 元	159 萬 4,330 元	已完成	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 2014 年 3 月 完成驗收。
2	展覽場大門修繕工程	150 萬元	9 萬 7,000 元	已完成	雍巨有限 公司	107 萬 9,602 元	本工程於 2014 年 5 月 完工驗收。
3	典藏維護室維修更新 工程	135 萬元	9 萬 8,500 元	已完成	住商室內 裝修有限 公司	109 萬 5,900 元	本工程於 2014 年 3 月 完工驗收。
4	一樓大廳隔熱紙施作 案	90 萬元	本館逕予 辦理	已完成	昇華玻璃 隔熱片行	49 萬 9,062 元	本工程於 2014 年 2 月 完工驗收。
5	300RT 定頻式冰水主 機加裝變頻器節能工 程案	250 萬元	9 萬 5,000 元	已完成	勇博工程 股份有限 公司	215 萬 9,000 元	本工程於 2014 年 2 月 完工驗收。

新進典藏

分類	類別	作者	生年 卒年	品名	年代	媒材技術	尺寸	入藏方式
F0825	攝影	王信	1941	肖像論 - 自拍照	1971	銀鹽相紙	20 x 25 cm	蒐購
F0826	攝影	王信	1941	肖像論 - 林海音	1977	銀鹽相紙	19 x 28 cm	蒐購
F0827	攝影	王信	1941	肖像論 - 臺靜農	1977	銀鹽相紙	21 x 28 cm	蒐購
F0828	攝影	王信	1941	訪霧社 - 報導紀錄系列作品	1972	銀鹽相紙	92.5 x 61 cm, 21 x 28 cm(x23), 33.5 x 41 cm (x17), 24 x 28 cm (x3), 43x54 cm (x2), 30 x 20.5 cm, 29 x 41cm	蒐購
F0829	攝影	張照堂	1943	存在與虛無 IV	1960s	銀鹽相紙	39 x 57 cm	蒐購
F0830	攝影	張照堂	1943	存在與虛無 V	1960s	銀鹽相紙	55 x 38 cm	蒐購
F0831	攝影	張照堂	1943	存在與虛無 VI	1960s	銀鹽相紙	40.5 x 48 cm	蒐購
F0832	攝影	張照堂	1943	存在與虛無 VII	1960s	銀鹽相紙	39 x 56.5 cm	蒐購
F0833	攝影	張照堂	1943	存在與虛無 VIII	1960s	銀鹽相紙	41 x 39 cm	蒐購
F0834	攝影	張照堂	1943	存在與虛無 IX	1960s	銀鹽相紙	56.5 x 38 cm	蒐購
F0835	攝影	張照堂	1943	存在與虛無 X	1960s	銀鹽相紙	39 x 57 cm	蒐購
F0836	攝影	吳政璋	1965	臺灣「美景」- 旗津海岸	2013	噴墨輸出	100 x 150 cm	蒐購
F0837	攝影	吳政璋	1965	臺灣「美景」- 都會	2011	噴墨輸出	100 x 150 cm	蒐購
F0838	攝影	吳政璋	1965	臺灣「美景」- 稻田	2007	噴墨輸出	100 x 150 cm	蒐 購
F0839	攝影	吳政璋	1965	臺灣「美景」- T 霸	2007	噴墨輸出	100 x 150 cm	蒐 購
F0840	攝影	王信	1941	我的故鄉臺中	1972	銀鹽相紙	約 20 x 25 cm (x27)	捐 贈
F0841	攝影	王信	1941	埔里點滴	1972	銀鹽相紙	約 20 x 25 cm (x22)	捐 贈
F0842	攝影	佐藤晴美	不詳	訪霧社展覽照	1974	銀鹽相紙	21 x 30 cm	捐 贈

分類	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
I0585	水墨	林阿琴	1915		南國	1933	膠彩、絹	87.5 x 170 cm	蒐購
I0586	水墨	郭雪湖	1908	2012	圓山附近 (底稿)	1927	墨、紙	96 x 180 cm	蒐購
I0587	水墨	李重重	1942		山水	1972	彩墨、紙	93 x 86 cm	蒐購
I0588	水墨	李重重	1942		鷹	1974	彩墨、紙	43 x 69 cm	蒐購
I0589	水墨	李重重	1942		早春圖	1974	彩墨、紙	43 x 69 cm	蒐購
I0590	水墨	黃光男	1944		夏樹濃蔭	2012	水墨、紙	135 x 70 cm	蒐購
M0219	綜合媒材	洪藝真	1971	2011	無題	2008	玻璃纖維、烤漆	180x120x19cm (x2), 180x60x19cm (x2), 180x150x19cm	蒐購
M0220	綜合媒材	洪根深	1946		新傳說之 1	1987	墨、壓克力顏料、石膏、畫布、樹脂、宣紙	111 x 144 cm	蒐購
M0221	綜合媒材	洪根深	1946		色戒	2011	壓克力顏料、墨、紙、畫布	116 x 116 cm	蒐購
M0222	綜合媒材	顧福生	1934		夜黑歡舞	2010	綜合媒材、畫布	151 x 100 cm	蒐購
M0223	綜合媒材	洪藝真	1971	2011	無題	2005	壓克力顏料、畫布	140 x 158 x 9 cm	蒐購
M0224	綜合媒材	洪藝真	1971	2011	無題	2000	壓克力顏料、畫布	150 x 180 x 11 cm	蒐購
M0225	綜合媒材	郭奕臣	1979		入侵北美館	2005	錄像裝置	錄像裝置	蒐購
M0226	綜合媒材	賴純純	1953		紅黃綠七聯作	1983	沙、壓克力顏料、木板	210 x 92 x 12 cm (x7)	蒐購
M0227	綜合媒材	陳幸婉	1951	2004	傷	1999	綜合媒材	200 x 125 cm	蒐購
M0228	綜合媒材	葉偉立	1971		句踐進城系列 2005-2008	2005-08	燈箱、雷射半透片輸出、木、黑鐵、T5燈組	100 x 120 x 16 cm (x7)	捐贈
M0229	綜合媒材	陳澄如	1977		共登世界大同之境	2012	三頻道錄影裝置	17 分	捐贈
M0230	綜合媒材	高重黎	1958		逆旅的三段航程	1987-2012	錄像裝置	41 分	捐贈

新進典藏

分類	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
M0231	綜合媒材	袁廣鳴	1965		在記憶之前	2011	錄像裝置	錄像裝置	蒐購
M0232	綜合媒材	劉瀚之	1982		訪客	2013	複合媒材	裝置作品	蒐購
M0233	綜合媒材	劉瀚之	1982		翻書器	2011	複合媒材	裝置作品	蒐購
M0234	綜合媒材	洪根深	1946		赤壁賦	1989-2008	水性顏料、定型噴膠、瓦楞紙	122 x 1041 cm	捐贈
M0235	綜合媒材	安東・維鐸克勒 - / 胡昉			兩個太陽	2012	錄像裝置	22 分	蒐購
M0236	綜合媒材	耳石小組			詛咒	2011	錄像裝置	36 分 51 秒	蒐購
M0237	綜合媒材	瑪瑞安・賈菲利	1972		亞法隆島	2011	錄像裝置	11 分 44 秒	蒐購
M0238	綜合媒材	弗蘭妮・侯伯格	1981		倒退三角廣場	2012	錄像裝置	47 分	蒐購
O0745	油畫	黃潤色	1937	2013	作品 64-A	1964	油彩、畫布	74 x 94 cm (x3)	蒐購
O0746	油畫	黃潤色	1937	2013	作品 64-B	1964	油彩、畫布	75 x 94 cm (x2)	蒐購
O0747	油畫	黃潤色	1937	2013	作品 66	1966	油彩、畫布	94 x 74 cm	蒐購
O0748	油畫	張萬傳	1909	2003	鼓浪嶼風景	1937	油彩、畫布	72 x 89 cm	蒐購
O0749	油畫	林惺嶽	1939		野木瓜	2006	油彩、畫布	160 x 128 cm	蒐購
O0750	油畫	洪東祿	1968		4.5~6.5Hz	2012	壓克力顏料、畫布	191 x 139 cm	蒐購
O0751	油畫	鄭瓊娟	1931		自畫像	1954	油彩、木板	39 x 27.5 cm	蒐購
O0752	油畫	鄭瓊娟	1931		瓶花與果	1955	油彩、畫布	51.5 x 44 cm	蒐購
O0753	油畫	陳幸婉	1951	2004	MM002	1980	油彩、畫布	83 x 83 cm	蒐購
O0754	油畫	吳承硯	1921	1999	淑子在家中	1987	油彩、畫布	72 x 90 cm	蒐購
O0755	油畫	郭人維	1961		青山道	2012	壓克力顏料、畫布	182 x 121 cm	蒐購

分類	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
O0756	油畫	郭人維	1961		竹林深處	2013	壓克力顏料、畫布	22 x 20 cm	蒐購
O0757	油畫	郭人維	1961		塵外秋光	2013	壓克力顏料、畫布	38 x 55 cm	蒐購
O0758	油畫	郭人維	1961		秘園	2013	壓克力顏料、畫布	30 x 36 cm	蒐購
O0759	油畫	郭人維	1961		夏木垂陰	2013	壓克力顏料、畫布	39 x 54 cm	蒐購
O0760	油畫	郭人維	1961		山陰霽雪	2013	壓克力顏料、畫布	26 x 32 cm	蒐購
O0761	油畫	郭人維	1961		遠芳村	2013	壓克力顏料、畫布	27 x 40 cm	蒐購
O0762	油畫	郭人維	1961		北方景	2013	壓克力顏料、畫布	26 x 54 cm	蒐購
O0763	油畫	郭人維	1961		寒林古岸	2013	壓克力顏料、畫布	38 x 30 cm	蒐購
O0764	油畫	吳承硯	1921	1999	沉思	1979	油彩、畫布	79 x 60 cm	捐贈
P0351	版畫	廖修平	1936		中秋月	1969	蝕刻金屬版	64.5 x 50 cm	捐贈
P0352	版畫	汪澄	1936		深淵	1976	木刻	64 x 81 cm	捐贈
P0353	版畫	謝里法	1938		New York City Bus	1974	絹印	57 x 72 cm	捐贈
P0354	版畫	佐藤正明	1941		報紙攤 NO.68.S (向 Magritte 致敬)		絹印	76 x 94.5 cm	捐贈
P0355	版畫	楊識宏	1947		徬徨	1975	絹印	50 x 65.5 cm	捐贈
P0356	版畫	陳世明	1948		牆	1975	絹印	50 x 66 cm	捐贈
P0357	版畫	鄒駿昇	1978		玩具槍	2009	金屬版	31 x 41 cm (x10)	蒐購
P0358	版畫	鄒駿昇	1978		持續贈與的禮物	2009	數位混合手繪	41 x 59 cm (x9)	蒐購
Sk064	素描	黃潤色	1937	2013	作品 65	1965	鉛筆、筆、紙	12 x 20 cm	捐贈
Sk065	素描	黃潤色	1937	2013	素描本	1977	水彩、筆、紙	30 x 23 cm	捐贈

分類	類別	作者	生年	卒年	品名	年代	媒材技術	尺寸	入藏方式
W0257	水彩	黃潤色	1937	2013	作品 77	1977	水彩、筆、紙	25 x 19 cm	捐贈
W0258	水彩	黃潤色	1937	2013	作品 78	1978	水彩、筆、紙	25 x 20 cm	捐贈
W0259	水彩	黃潤色	1937	2013	作品 79	1979	水彩、筆、紙	25 x 26 cm	捐贈
W0260	水彩	李錦繡	1953	2003	自畫像	1985	水墨、紙	33 x 27 cm	蒐購
W0261	水彩	李錦繡	1953	2003	自畫像	1985	壓克力顏料、紙	35 x 27 cm	蒐購

藏品修復

序號	分類號	品名	作者	尺寸	年代	媒材
1	W0238	張李富	山居繪卷	106.5 x 2005 cm	約 1979	顏料、紙
2	I0585	林阿琴	南國	87.5 x 170 cm	1933	膠彩、絹
3	媒 010	李錦綢	跨躍世紀之美	242 x 382 cm	1988	油墨、紙
4	I0373	林之助	小閒	195.5 x 152 cm	1939	膠彩、紙
5	I0083	林玉山	歸途	154.5 x 200 cm	1944	墨、彩、紙
6	M0207	李錫奇	後本位 -5	200 x 420 cm	1998	綜合媒材
7	K0223	曾紹杰	集周石鼓文對聯	118 x 27 cm (x 2)	1960	墨、宣紙

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	102-01	國立臺灣美術館	臺灣美術家「刺客列傳」 1931-1940—二年級生	2013.01.24	2013.04.26
2	102-02	本館展覽組	真真：當代超常經驗	2013.01.21	2013.05.20
3	102-03	本館展覽組	林惺嶽・臺灣風土的魅力	2013.01.28	2013.05.06
4	102-04	本館展覽組	隱藏的真實：典藏品修復展	2013.01.26	2013.06.03
5	102-05	國立臺灣美術館	形形色色一曲德義個展	2013.03.28	2013.06.05
6	102-06	國立臺灣美術館	轉動藝台灣	2013.03.20	2013.07.03
7	102-07	高雄市立美術館	殘象—李朝進創作研究展	2013.05.15	2013.08.28
8	102-08	國立臺灣博物館	旗麗時代： 伊人、衣事、新風尚	2013.05.08	2013.11.11
9	102-09	本館典藏組	委託國立臺南藝術大學博物館 及古物維護研究所修復	2013.04.11	2013.05.22
10	102-10	本館典藏組	委託國立臺南藝術大學博物館 及古物維護研究所修復	2013.04.11	2013.12.30
11	102-11	本館展覽組	臺灣現當代女性藝術五部曲， 1930-1983	2013.06.13	2013.10.01
12	102-13	本館展覽組	重回「新展望」：北美館當代 脈絡的開拓	2013.05.31	2013.09.02
13	102-14	國立臺灣美術館	臺灣美術家「刺客列傳」1941- 1950—三年級生	2013.06.17	2013.09.17
14	102-15	本館展覽組	花花：世界—北美館典藏作品 展	2013.05.20	2013.08.23
15	102-16	台灣國際創價學會	硯都珍藏—當代端硯精品展	2013.06.21	2013.07.31

項次	編號	借展單位	展覽名稱	提借日期	歸還日期
16	102-18	本館展覽組	非形之形—臺灣抽象藝術	2013.08.14	2013.10.08
17	102-19	國立臺灣美術館	生命的禮拜天— 張義雄百歲回顧展	2013.10.29	2014.02.21
18	102-20	本館展覽組	I • DIE • WANT— 臺灣「美景」吳政璋個展	2013.10.07	2013.11.25
19	102-21	本館研究組	歲月／照堂： 1959-2013 影像展	2013.09.11	2013.12.31
20	102-22	本館典藏組	委託林煥盛修復工作室修復	2013.09.14	2013.10.31
21	102-24	本館展覽組	斜面連結—典藏展實驗計畫	2013.10.09	2014.02.17
22	102-25	本館典藏組	委託李秀香修復工作室及 師大修復中心修復	2013.10.02	2014.02.15

圖檔借出〔館外〕

編號	借片單位	作品名稱	提借日期
01	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 ----(合作單位)	劉其偉〈愁悶的日子 - 自畫像〉等 10 件	2013.01.07
02	國立臺灣科技大學	李澤藩〈東門城〉1 件	2013.01.11
03	康軒文教事業股份有限公司	賴傳鑑〈春光鯉魚〉等 7 件	2013.01.14
04	翰林出版事情股份有限公司	洪東祿〈美少女戰士〉1 件	2013.01.23
05	藤田修平	陳澄波〈蘇州〉1 件	2013.01.29
06	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 ----(合作單位)	陳澄波〈夏日街景〉1 件	2013.02.04
07	師友月刊編輯小組	林勝雄〈知本溪源頭〉等 6 件	2013.03.05
08	文化部 (委託頑石創意)	鄭善禧〈人物 (一)〉等 18 件	2013.03.11
09	翰林出版事業股份有限公司	梅丁衍〈諷刺的紀念碑〉等 6 件	2013.03.14
10	國立臺北教育大學	石川欽一郎〈福爾摩沙〉等 10 件	2013.03.22
11	財團法人白鷺鷥文教基金會	黃土水〈水牛群像〉等 3 件 * 其中館景不收費	2013.04.02
12	學學文創志業股份有限公司	李重重〈得趣在山水間〉等 17 件	2013.04.09
13	財團法人人本教育文教基金會	保間素堂〈花之夜〉等 8 件	2013.04.18
14	國立臺北藝術大學關渡美術館	吳昊〈馬上藝人〉1 件	2013.04.19
15	國立臺灣藝術大學	郭雪湖〈圓山附近〉1 件	2013.05.10
16	彰化商業銀行	李澤藩〈東門城〉等 15 件	2013.05.13
17	唐山出版社	莊靈〈齋堂〉等 4 件	2013.05.20
18	陳其寬文教基金會	陳其寬〈陰陽 2〉等 5 件	2013.05.30
19	廖繼春藝術開發事業有限公司	廖繼春〈碧潭 A(素描一)〉等 10 件	2013.06.11
20	靜宜大學	黃潤色〈作品 85-H〉等 3 件	2013.06.17
21	青睞影視製作有限公司	郭雪湖〈南街股脈〉1 件	2013.06.17
22	靜宜大學	黃潤色〈作品 66〉等 3 件	2013.07.02
23	翰林出版事業股份有限公司	溥心畬〈山水〉1 件	2013.07.11

編號	借片單位	作品名稱	提借日期
24	青睞影視製作有限公司	陳進〈手風琴〉1 件	2013.07.24
25	交通部觀光局	郭雪湖〈圓山附近〉1 件	2013.08.01
26	彰銀人身保險代理人股份有限公司	余德煌〈春曉〉等 13 件	2013.08.12
27	協志工業叢書出版股份有限公司	龍思良〈新春大吉〉等 12 件	2013.09.18
28	雄獅圖書股份有限公司	陳進〈悠閒〉等 4 件	2013.09.27
29	郭雪湖基金會籌委會	郭雪湖〈圓山附近〉等 9 件	2013.10.07
30	南一書局企業股份有限公司	郭雪湖〈南街殷賑〉1 件	2013.10.14
31	國立臺北教育大學	黃土水〈水牛群像〉1 件	2013.10.28
32	允晨文化實業股份有限公司	李鳴鵬〈牧羊童〉1 件	2013.11.01
33	學學文創志業股份有限公司	羅清雲〈臺北火車站前〉等 9 件	2013.11.11
34	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	2013.11.14
35	國立成功大學	陳慧坤〈淡水下坡路〉1 件	2013.11.22
36	上善人文基金會	倪蔣懷〈臺北李春生紀念館〉等 5 件	2013.11.28
37	統一超商股份有限公司	郭雪湖〈南街殷賑〉等 2 件	2013.12.04
38	社教館	郭雪湖〈南街殷賑〉1 件	2013.12.09
39	上善人文基金會	陳慧坤〈淡水街頭〉1 件	2013.12.10
40	翰林出版事業股份有限公司	陳其寬〈雨〉等 18 件	2013.12.20
41	典藏藝術家庭股份有限公司	陳澄波〈夏日街景〉1 件	2013.12.30
總計借用次數 41 次，借出作品圖檔 216 件			

圖檔借出〔館內〕

編號	借片組室	用途	作品名稱	提借日期
01	義工室	藝術快遞使用	林貞好〈戲看人生〉	2013.01.28
02	研究組	現代美術雙月刊使用	陳澄波〈夏日街景〉等 49 件	2013.02.07
03	義工室	藝術快遞使用	翁庭華〈迎娶〉等 11 件	2013.03.14
04	義工室	藝術快遞使用	溥心畬〈山水〉等 9 件	2013.02.26
05	義工室	藝術快遞使用	華建強〈迎春圖〉等 7 件	
06	推廣組	國際博物館日	石川欽一郎〈臺北總督府〉等 180 件	2013.04.03
07	義工室	藝術快遞使用	鄉原古統〈臺北名所 12 景 - 新公園〉等 2 件	2013.04.03
08	義工室	藝術快遞使用	李鳴鵬〈牧羊童〉等 9 件	2013.04.09
09	公關室	媒體報導使用	趙無極〈30.6.92〉等 2 件	2013.04.10
10	展覽組	「花花：世界 北美館典藏作品展」使用	吳李玉哥〈野菊盛開〉等 22 件	2013.04.15
11	義工室	藝術快遞使用	謝震隆〈阿母，落來〉等 10 件	2013.04.10
12	推廣組	星光夜 DM 使用	鄧南光〈臺北太平町〉1 件	2013.04.19
13	義工室	藝術快遞使用	郎靜山〈屹立獨行〉等 12 件	2013.05.01
14	公關室	30 週年系列活動專題報導	黃土水〈釋迦出山〉等 3 件	2013.05.03
15	推廣組	「隱藏的真實」體驗工坊活動使用教材	黃靜山〈南國之船〉等 2 件	2013.05.08
16	公關室	國際博物館日活動使用	龍思良〈士林夜市〉1 件	2013.05.13
17	義工室	藝術快遞使用	張才〈三峽豬公系統 -21〉等 8 件	2013.05.17
18	義工室	藝術快遞使用	李鳴鵬〈赤崁樓〉等 8 件	2013.05.31
19	展覽組	「臺灣現當代女性藝術五部曲，1930-1983」使用	張李德和〈秋耀金華〉等 72 件	2013.06.02
20	義工室	藝術快遞使用	許雨仁〈半屏山只剩兩個紅色的春秋閣〉等 9 件	2013.07.02
21	義工室	藝術快遞使用	奚淞〈光陰十帖之茶花〉1 件	2013.07.04
22	義工室	藝術快遞使用	朱鳴岡〈過年的準備〉等 10 件	2013.07.10
23	義工室	藝術快遞使用	李鳴鵬〈華西街 -1〉等 9 件	2013.07.22

編號	借片組室	用途	作品名稱	提借日期
24	推廣組	「身體與作品對話」一日體驗營使用	阮義忠〈人與土地 - 武塔〉等 5 件	2013.07.25
25	義工室	藝術快遞使用	郭英聲〈印度〉等 4 件	2013.07.31
26	義工室	藝術快遞使用	鄭桑溪〈飛舞〉等 9 件	2013.08.01
27	公關組	「臺灣現當代女性藝術五部曲，1930-1983」報導使用	黃潤色〈作品 Y〉等 3 件	2013.08.09
28	義工室	藝術快遞用	王信〈蘭嶼，再見第一部〉等 4 件	2013.08.20
29	義工室	藝術快遞使用	郎靜山〈松蔭引高士〉等 8 件	2013.08.12
30	義工室	藝術快遞使用	龍思良〈懷念西門町〉1 件	2013.08.22
31	公關室	CITY CAFÉ 杯套設計使用	郭雪湖〈圓山附近〉等 2 件	2013.08.27
32	義工室	藝術快遞使用	姚孟嘉〈北港媽祖生〉等 6 件	2013.08.27
33	義工室	藝術快遞使用	侯錦郎〈愛米莉的生日〉等 3 件	2013.08.30
34	展覽組	「I・DIE・WANT - 臺灣『美景』吳政璋個展」使用	吳政璋〈2011，臺灣「美景」- 鄉間〉等 2 件	2013.09.09
35	義工室	藝術快遞使用	陳寶雄〈野台戲獻神明〉等 4 件	2013.09.11
36	義工室	藝術快遞使用	郭柏川〈自畫像〉等 8 件	2013.09.25
37	公關室	公車亭設計企畫書使用	蔡永〈竹林初夏〉1 件	2013.10.01
38	公關室	CITY CAFÉ 杯套設計使用	郭雪湖〈南家殷振〉1 件	2013.10.08
39	推廣組	藝術介入社區活動使用	朱友意〈喚醒〉等 4 件	2013.10.11
40	公關室	CITY CAFÉ 杯套設計使用	陳澄波〈夏日街景〉等 2 件	2013.10.14
41	義工室	藝術快遞使用	郎靜山〈西蜀熊貓〉等 10 件	2013.10.18
42	研究組	出版使用	阿爾普〈打呵欠的貝殼〉1 件	2013.10.18
43	研究組	出版使用	川端龍子〈福壽草〉1 件	2013.10.23
44	研究組	出版使用	黃土水〈釋迦出山〉1 件	2013.10.24
45	義工室	藝術快遞使用	張炳堂〈安平港景〉1 件	2013.10.29
46	研究組	「2012 北美館年報」使用	陳進〈手風琴〉1 件	2013.10.30

編號	借片組室	用途	作品名稱	提借日期
47	義工室	藝術快遞使用	張才〈日正當中〉等 6 件	2013.11.04
48	研究組	出版使用	郭柏川〈波斯菊〉1 件	2013.11.19
49	義工室	藝術快遞使用	楊三郎〈秋色人間〉等 3 件	2013.11.20
50	義工室	藝術快遞使用	鄉原古統〈臺北名所 12 景 - 北投溫泉〉等 2 件	2013.11.20
51	義工室	藝術快遞用	許武勇〈迪化街 -3〉1 件	2013.11.20
52	研究組	30 年誌出版使用	廖繼春〈有香蕉樹的院子〉1 件	2013.11.22
53	展覽組	「斜面連結 - 典藏展實驗計畫」使用	郭雪湖〈南街殷賑 (底稿)〉等 174 件	2013.11.22
54	義工室	藝術快遞使用	方向〈春耕〉等 3 件	2013.12.10
55	資訊小組	官網使用	黃土水〈釋迦出山〉等 26 件	2013.12.18
56	秘書室	2014 電子賀卡使用	彭賢祥〈廣來公〉等 8 件	2013.12.23
57	公關室	信義線候車亭美化設計使用	顧炳星〈洛克菲勒組曲〉等 16 件	2013.12.23
58	公關室	信義線候車亭美化設計使用	夏陽〈人群之十一〉等 15 件	2013.12.25
總計借用次數 58 次，借出作品圖檔 776 件				

參觀人數

月份	全票	優待票	團體票	免票	活動	特展	合計
1 月份	5,145	2,037	207	18,553	0	0	25,942
2 月份	6,311	2,446	0	16,642	0	0	25,399
3 月份	5,630	1,682	350	19,643	0	0	27,305
4 月份	6,820	2,191	94	18,814	0	0	27,919
5 月份	4,539	1,636	434	16,104	0	0	22,713
6 月份	6,352	2,898	117	8,428	0	0	17,795
7 月份	6,840	3,109	181	11,346	0	0	21,476
8 月份	7,977	2,898	88	11,042	0	0	22,005
9 月份	4,868	1,475	49	10,033	0	0	16,425
10 月份	7,957	3,009	427	11,600	0	0	20,997
11 月份	6,869	2,818	183	13,533	0	0	23,403
12 月份	9,142	3,719	326	14,933	0	0	28,120
合計	78,450	29,918	2,456	170,671	0	0	279,499

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	120	1	110	0	0	0	0	2	77
2	0	0	0	0	1	70	0	0	1	40
3	1	265	3	265	3	500	1	4,374	2	50
4	1	33	3	195	3	583	1	4,272	2	96
5	1	260	1	60	1	210	1	4,576	2	55
6	3	420	1	42	2	218	0	0	2	80
7	1	120	2	110	4	530	0	0	2	75
8	1	70	2	140	3	305	0	0	4	180
9	3	247	2	160	1	670	0	0	3	162
10	0	0	1	80	1	290	0	0	2	40
11	3	320	3	215	3	590	0	0	2	53
12	1	30	4	296	2	175	1	4,128	2	45
合計	16	1,885	23	1,673	24	4,141	4	17,350	26	953

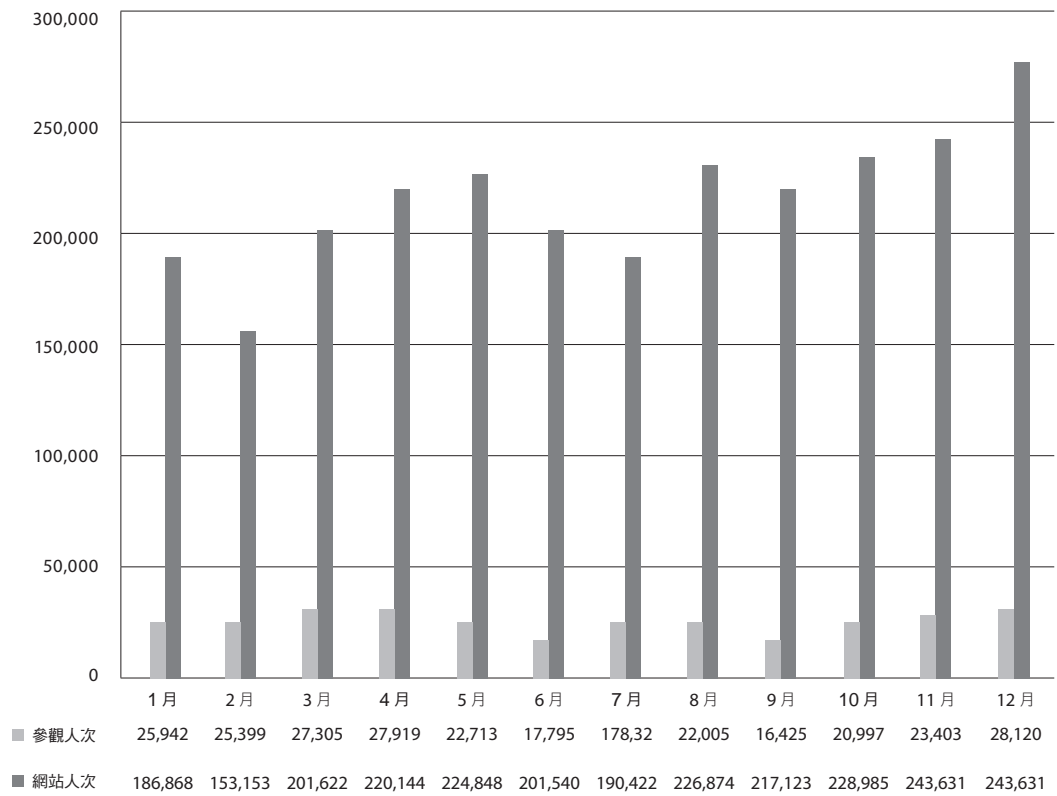
項目	親子活動		不分齡創作		週六夜活動		週六夜間開館		圖書室
月份	場次	人數	場次	人數	場次	人數	場次	人數	人數
1	82	1,310	12	3,115	0	0	4	999	1,192
2	0	0	0	0	1	200	4	1,416	653
3	40	940	6	119	1	200	4	791	1,093
4	46	1,184	25	913	1	200	4	749	1,216
5	12	319	27	970	1	300	4	3,106	1,234
6	21	423	26	937	1	320	4	1,608	1,144
7	46	967	26	1,100	1	250	3	811	1,407
8	51	1,032	26	1,174	0	0	4	1,348	1,825
9	0	0	0	0	0	0	4	1,044	1,404
10	0	0	0	0	0	0	4	826	1,795
11	25	496	0	0	0	0	4	1,010	2,110
12	0	0	0	0	0	0	4	883	1,041
合計	323	6,671	148	8,328	6	1,470	47	14,591	16,114

活動人數

項目	現場導覽		語音導覽		育藝深遠		校長日		里長日		教師日 / 工作坊	
月份	場次	人數	檔次	人數	場次	人數	場次	人數	場次	人數	場次	人數
1	65	2,090	1	869	22	616	0	0	0	0	0	0
2	48	1,554	0	0	0	0	0	0	0	0	0	0
3	203	5,650	315	9,294	76	2,129	0	0	0	0	2	74
4	236	6,773	0	0	95	2,907	0	0	0	0	2	49
5	242	6,840	0	0	81	2,610	0	0	0	0	0	0
6	66	1,628	1	117	0	0	0	0	0	0	0	0
7	113	2,920	1	624	0	0	0	0	0	0	0	0
8	129	3,205	1	671	0	0	0	0	0	0	2	38
9	102	3,266	1	313	19	620	0	0	0	0	0	0
10	144	4,397	1	812	62	1,901	0	0	0	0	1	58
11	198	5,899	1	662	93	3,004	0	0	0	0	1	28
12	195	5,707	1	968	90	2,760	0	0	0	0	1	30
合計	1,741	49,929		14,330	538	16,547	0	0	0	0	9	277

項目	歡喜計畫		夏令營		外賓	教育展	特殊導覽
月份	場次	人數	場次	人數	人數	參觀人數	人數
1	0	0	0	0	1,613	0	36
2	0	0	0	0	703	0	0
3	0	0	0	0	1,097	0	43
4	0	0	0	0	950	0	64
5	0	0	0	0	908	0	222
6	0	0	0	0	694	0	69
7	0	0	4	117	659	0	25
8	0	0	0	0	971	0	49
9	0	0	0	0	789	0	95
10	0	0	0	0	918	0	83
11	0	0	0	0	1,242	2	68
12	0	0	0	0	1,041	0	81
合計	0	0	4	117	11,585	2	835

上網人次



2013.01.01-12.31TFAM MUSEUM 網站上網人次總數：2,572,197 人次

贊助補助

瑞士信貸銀行 (Crédit Suisse AG) 贊助「北美館星光夜」活動
台積電文教基金會贊助「兒童藝術教育中心」
美術館之友聯誼會贊助「重回『新展望』：北美館當代脈絡的開拓」建築單元手冊之印行
法國巴黎銀行贊助「迫聲音－音像裝置展」
布萊特數碼科技有限公司、新中美貿易股份有限公司、原點國際藝術有限公司、後視野傳播事業有限公司、達蓋爾黑白暗房工作室贊助「歲月／照堂：1959-2013 影像展」
美術館之友聯誼會、群群實業股份有限公司、麗舍生活國際股份有限公司贊助「斜面連結－典藏展實驗計畫」
統一超商 CITY CAFÉ 贊助「探索週五北美館」

國際交流

01/26 匈牙利駐華代表 Szekely 夫婦參訪
03/06 美國密蘇里州州長夫人 Georganne Wheeler Nixon 女士一行 3 人參訪
03/22 大陸地區最高人民法院研究室主任胡雲騰一行 30 人參訪
05/02 英國愛丁堡國際藝術節總監 Jonathan Mills 先生參訪
05/08 澳洲辦事處代表 Kevin Magee 先生一行 3 人參訪
06/21 新疆生產建設兵團一行 14 人參訪
06/30 廣州番禺區宣傳部部長徐柳女士一行 18 人參訪
07/05 韓國大邱美術館 Lee Dong-kwan 先生一行 30 人參訪
07/28 德國威察設計博物館董事長 Alexander von Vegesack 先生參訪
07/31 澳洲 ACMI 展覽組主任 Russell Briggs 先生參訪
08/07 美國休士頓亞洲協會代理執行長 John Bradshaw Jr. 先生及該會活動策展部門主任 Sabrina Lynn Motley 女士一行 2 人參訪
08/21 日本東京藝術大學美術學院院長保科豐巳參訪
09/04 薩爾瓦多文化局局長 Ana Magdalena Granadino Mejia 女士及該局國際組組長 Alejandro Javier Campos Martinez 先生參訪
09/27 中國書法家協會青少年委員一行 16 人參訪
11/01 美國奧瑞岡大學之 Jordan Schnitzer Museum of Art 亞洲藝術策展暨學術研討總監 Anne Rose Kitagawa 女士一行 2 人參訪
11/07 西安碑林博物館的趙力光館長一行 5 人參訪
11/07 臺北藝術之旅參訪團上海油畫雕塑院常務副院長一行 14 人參訪
11/15 紐西蘭國家博物館副館長 Tracy Puklowski 女士一行 3 人參訪
11/16 美國德州達拉斯 Crow Collection of Asian Art 執行長 Amy Hofland 女士參訪
11/21 聯合國 AICA 總會理事長 Dr. Marek Bartelik 一行 4 人參訪
11/22 釜山美術館 Senior Curator Conservator Head of Collection Dept. 李相翰、Curator Ahn Kyoosik 一行 2 人參訪
11/26 法國馬諦斯美術館副館長 Patrice Departe 先生一行 2 人參訪
12/04 法國加萊國際蕾絲與流行服飾中心館長 Anne-Claire Laronde 女士一行 2 人參訪
12/04 澳洲藝術銀行主任 Tony Stephens 先生參訪

- 12/13 美國新英格蘭州議會領袖訪華團一行 15 人參訪
- 12/26 阿根廷 El Grano Otro 藝文雜誌社社長 Margarita Gomez 女士及該社記者 Rodolfo Blanco 先生參訪
- 12/28 香港藝術發展局「校園藝術大使」一行 30 人參訪

報導索引

2013 年 1 月 共計 14 則—

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- 周志豪（2013.01.12）市府出版品 5 年花 3.6 億「不環保」。聯合報，B 北市運動。
- 蘇瑋璇（2013.01.12）市府贈閱刊物 可堆 600 棟 101。中國時報，C2 臺北市新聞。
- 費斯瑋（2013.01.17）林惺嶽魅力畫展 北美館展出。經濟日報，B8 科技 e 周報。
- 藝訊（2013.01.21）北美館 3 項展覽 26 日起跑。人間福報，藝訊。
- 莊琇閔（2013.01.27）抽年畫剪春花 春節藝起來。聯合報，B2 北市綜合新聞。
- 林相美（2013.01.27）春節逛藝文場館 兼過情人節。自由時報，AA2 大臺北都會生活。
- 周美惠（2013.01.29）拒向帕金森氏症低頭 林惺嶽挑戰巨畫。Upaper，5 焦點。
- 凌美雪（2013.01.29）連續大畫抗病 林惺嶽：用意志力放手人生最後一搏。自由時報，D8 文化藝術。
- 周美惠（2013.01.29）拒向帕金森氏症低頭 林惺嶽登高繪巨畫。聯合報，B2 北市綜合新聞。
- 潘勛（2013.01.30）林惺嶽辦展 表現土地力量。旺報，A20 兩岸藝文。
- 吳垠慧（2013.01.30）修復如辦案 陳澄波畫中有畫。中國時報，A16 文化新聞。
- 周美惠（2013.01.30）北美館十年功 揭開 76 畫作秘密。聯合報，A12 文化。

2013 年 2 月 共計 12 則—

- 吳垠慧（2013.02.01）強悍林惺嶽 淬鍊臺灣風土魅力。中國時報，A19 文化新聞。
- 趙靜瑜（2013.02.03）林惺嶽畫展開幕 簡文秀獻唱。自由時報，A8 生活新聞。
- 邱祖胤（2013.02.03）林惺嶽回顧展 簡文秀高歌打氣。中國時報，A10 文化新聞。
- 邱紹雯 林相美（2013.02.05）博物館看畫 蛇年很藝術。自由時報，A12 臺北都會焦點。
- 郭書宏（2013.02.06）鄭善禧十二生肖年畫 北美館展出。人間福報，7 藝文。
- 林佩怡（2013.02.09）藝文走春 美術、文創、歷史逛不完。中國時報，C2 臺北市新聞。
- 趙靜瑜（2013.03.13）河床劇團開房間 微型演出。自由時報，D8 文化藝術。
- 吳垠慧（2013.02.15）真真 邀您親睹當代超常經驗。中國時報，A12 文化新聞。
- 陳雅凡（2013.02.19）於法無據！退休公教到動物園將收費。聯合報，B 北市運動。
- 凌美雪（2013.02.19）由參賽者指定評審？北美館的「創新」？惡搞？。自由時報，D8 文化藝術。
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- 邱紹雯（2013.05.16）創意！外牆當螢幕 北美館秀收藏品。自由時報，A16 臺北都會焦點。
- 吳垠慧（2013.05.17）518 博物館日 愈夜愈有趣。中國時報，A26 文化新聞。
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- 陳宛茜（2013.06.23）嫁郭雪湖前 她「南國」只能畫孤鳥。聯合報，A12 文化。
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- 凌美雪 (2013.08.26) 劉瀚之個展原地散步。自由時報，D8 文化藝術。
- 楊明怡 (2013.08.29) 北美館推出郭人維、劉瀚之個展。經濟日報，A22 智慧商店專題。

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I | Museum Outlook

TFAM holds book launch for *Studio of Pseudo Photography* – Wu Tien-chang, the first in the Art Forum series

Taipei Fine Arts Museum on December 28, 2012, released *Studio of Pseudo Photography* – Wu Tien-chang, the first book in a new Art Forum series conceived and developed by the Fine Arts Thesis editing team. A book launch was held on the afternoon of January 23, 2013, in the museum library. TFAM Director Huang Hai-ming hosted the launch, attended by author Chen Hsin and artist Wu Tien-chang, as well as film director Huang Ming-chuan and art critic Jason Wang, who each wrote a foreword for the book. The launch was followed by a book signing. The Art Forum series focuses on the people behind the art, detailing the lives and times of Taiwanese artists active since the 1980's. Different from art critique or autobiography, Chen Hsin engages the reader in a highly imaginative narrative which transcends the normal time-space continuum to view the life and work of the artist from a completely new perspective, culminating in the co-creation of a 'word-imaginary' with the help of the artist's own series, *Studio of Pseudo Photography*.

Restored works in permanent collection unveiled to the public

As part of TFAM's 30th anniversary celebration, all oil, gouache and watercolor paintings restored in-house since 1998 were shown together for the first time in *Unveiled: Restoring the Permanent Collection*. The exhibition gave viewers a behind-the-scenes look at the sophisticated techniques involved in restoring and maintaining works of art, including the science of 'peeling back' the surface layer to retrace the steps in the creative process. For the first time, visitors were able to visualize the restoration work normally done behind closed doors. Arranged next to each piece were before-and-after photos as well as supporting documents and videos, not only shedding light on the aesthetic value and art historicity, but also the technology and research required to restore each piece to its original condition. The exhibition was divided into four sections: Visible and Invisible, Science and Dialog, Remembering History and Reappearing Art. A video documentary was shown in an adjacent screening room, transporting viewers to the studio to see how it's done, step-by-step. The exhibition ran from February 2 to June 2.

A forum to discuss the past, present and future of the Taiwan Biennial

The Taipei Biennial and the Taiwan Pavilion at the Venice Biennale have now become the vehicle of choice for those Taiwanese artists seeking international exposure. The controversy surrounding the curator selected at the end of 2012 for the Taiwan Pavilion, however, brought the issue of participation in the Venice Biennale to a flashpoint. The issue had been festering for quite some time – TFAM first entered the Venice Biennale 17 years ago – because a platform on which to initiate a dialogue with the local art community, to discuss with them their expectations, exchange ideas and generate knowledge, simply did not exist. To remedy the situation, the Association of the Visual Arts in Taiwan (AVAT) and Taipei Fine Arts Museum co-organized a two-day, three-session forum, during which participants discussed the topics of what type of biennial would better serve the needs of Taiwan, the question of TFAM's biennial administration, and a proposal to bring biennial knowledge to the public domain as part of a plan to foster a new generation of dedicated curators. It was hoped that by bringing all interested parties to the same table, we might reach a consensus and form a cohesive, forward-looking vision for future biennials in Taiwan.

■ Topic 1: What Type of Biennial Would Better Serve Taiwan?

Feb 06, 2013 (Wed) 9:00-12:30

Moderator: Sean Hu

Panelists: Nobuo Takamori, Huang Hai-ming, Chen Tai-song, Chen Ching-yao

■ Topic 2: The Art Museum and Biennial Administration

Feb 06, 2013 (Wed) 13:30-17:00

Moderator: Wu Chieh-hsiang

Panelists: Chen Chien-pei, Tsao Yu-wei, Wu Dar-kuen, Yeh Yi-li, TFAM representative

■ Topic 3: Plan to Bring Biennial Knowledge into Public Domain and Foster Dedicated Curators

Feb 07, 2013 (Thu) 9:00-12:30

Moderator: Chu Teh-I (director of Kuandu Museum of Fine Arts)

Panelists: Béatrice Hsieh, Wung Shu-ying, Hu Yung-fen, Chen Chun-hao, TFAM representative

Children's Art Education Center ushers in a new era, sets new precedent for public-private collaboration

Plans for the Children's Art Education Center were drawn up in 2009. The project has since received recognition and support from TSMC Education and Culture Foundation, a prominent NGO in Taiwan. In the spring of 2013, TFAM and TSMC Education and Culture Foundation formally announced their partnership on said project. TSMC Education and Culture Foundation has signed a contract to sponsor all requisite hardware for the first five years, testament to the museum's success in pooling resources from various private sectors to build a brighter future for art education in Taiwan.

The former Art Classroom, basement-level gallery, sculpture courtyard and new South entrance have

been merged to create the 2,098 square meter space that will become the Children's Art Education Center, slated for completion in 2014. With a museum-in-a-museum as the design concept, the space unfolds like an extended paper clip, providing ample room for instruction, creation and other children's art education activities. Construction officially began on December 27, 2012. TFAM spent a good part of the year getting the center up and running: positioning and planning for exhibitions and activities, recruiting volunteers, building a new web page, and creating and distributing promotional materials among other tasks.

TFAM 'opens up' the museum for an outdoor screening of modern art over the past century

In conjunction with ICOM's theme for International Museum Day 2013 — Museums (Memory + Creativity) = Social Change — TFAM 'opened up' by greeting visitors in the plaza with an arrangement of three-dimensional digits related to our history and major accomplishments, pulling the public closer to feel the pulse. In tandem with the Ministry of Culture's theme for International Museum Day, which takes place every year on May 18, the upper edge of the atrium's facade was turned into a movie screen, onto which was projected a video montage of works in the permanent collection produced between 1916 and 2012 depicting various aspects of everyday life in Taiwan. The montage of portraits and rural landscapes combined with a number of special effects put the past century of modern art into perspective while serving as a prelude to the museum tours, lectures and folk music performances celebrating International Museum Day, reasserting the museum's pioneer status in Taiwan's social revolution.

First digital index of TFAM periodicals released in June, giving the online community a valuable reference tool

Publication Index I, TFAM's very first digital publication, provides a complete index of all articles and essays printed in *Fine Arts Thesis* (No. 1 — No. 88), *Modern Art Bimonthly* (No. 1 — No. 165) and *Journal of Taipei Fine Arts Museum* (No. 1 — No. 26) from 1983 to 2012. The index is now available online in PDF format. Each entry includes the name of the periodical, issue number, date of publication, title, author and page number, as well as a digital image of the cover and imprint. Providing an index in digital format simplifies the task of searching and referencing specific content in previous publications.

The Taiwan Pavilion at the 55th Venice Biennale

An international press conference and reception for the opening of the Taiwan Pavilion at the 55th Venice Biennale was held on May 30 at the Pallazzo delle Prigioni. Proposals for this year's Taiwan Pavilion were taken by open call; curator Esther Lu's *This is not a Taiwan Pavilion* was selected

for the event, which included *Chronotopia*, a single-channel video and dual-channel audio piece by Bernd Behr; *Marshal Tie Jia*, a video art and mixed media installation by artist Hsu Chia-wei; and *This is Not a Czech Pavilion*, a collaboration by Czech artist Kateřina Šedá + BATEŽO MIKILU. A series of performances and art events were held in conjunction with the Taiwan Pavilion at locations in Venice, Taipei and Zastávka. The artwork was explored further in print, online and by way of a curator workshop. A sneak peek was arranged for major media outlets from May 29 to 31. The Pavilion officially opened on June 1 and closed on November 24.

Revisiting New Horizons, tracing the origins of TFAM and contemporary art in Taiwan

As part of the museum's 30th anniversary program, TFAM conceived and organized the exhibition *Revisiting New Horizons: Origins of TFAM's Contemporary Context*, tracing the development of the art museum and modern art in Taiwan over a ten-year period, beginning with the birth of TFAM in 1983. The exhibition showcased 33 winning works from a series of six biennial competitions held between 1984 and 1994 accompanied by relevant texts and documents giving viewers a better understanding of the movements that shaped contemporary art during Taiwan's cultural awakening. Two additional sections probed deeper into the founding of TFAM and implications thereof. An interactive video installation allowed visitors to point and click through a timeline of TFAM exhibitions to view nearly 6,000 digital images of works previously displayed at the museum. The other section traced the origins of the museum's architecture, specifically the layout and design of the exhibition spaces and their incorporation into the museum's cubical facade. The exhibition ran from June 8 to September 1.

The 2013 Taiwan Pavilion reaches out to the next generation in Open Futures: Young Curator Workshop

To encourage up-and-coming curators to become more active in global art events, facilitate cultural exchange and hone the skillset needed to curate internationally, organizers of the Taiwan Pavilion at the 55th Venice Biennale hosted Open Futures: Young Curator Workshop. Registration was open to all those with a penchant for the curatorial. Applications were reviewed in two stages. Five young curators – Chen Hui-ying, Chen Hsi-an, Yang Kai-ting, Yeh Chia-jung and Tsai Ming-chun – were selected to take part in the workshop, tasks for which included researching, observing and critiquing the Taiwan Pavilion, then sharing the results with their peers as part of a meta-exchange, broadening their horizons while giving them valuable hands-on experience.

TFAM invites one and all for an unforgettable 30th anniversary celebration

The year 2013 marked TFAM's 30th year in operation, while 2014 marked 130 years since Taipei

City's incorporation. To celebrate these two momentous occasions, TFAM organized a gala event on the afternoon of December 22, inviting art friends and enthusiasts that have supported us over the past thirty years to come to the museum and take part in the festivities, for an anniversary to remember.

Admission was free of charge the entire day. TFAM COLORS, a short film showing in the atrium, introduced visitors to the message-leaving and photo-seeking activities organized by the museum. In addition to saying thanks all those taking part in said activities, the short film also showed some of the highlights of TFAM over the past thirty years. The philharmonic section of the Taipei Symphony Orchestra provided the music for the event, performing a suite of melodies spanning over the past three decades. And to keep the procession warm and toasty, CITY CAFÉ handed out free cups of coffee in the plaza, including cozies adorned with images of paintings in the permanent collection.

A number of exhibitions were held on the same day in conjunction with the 30th anniversary program, including *Imminent Sounds: Falls and Crossings*; *Intersecting Vectors – Experimental Projects from the TFAM Collection*; *Time: The Images of Chang Chao-tang, 1959-2013*; and the 2013 *Taipei Arts Awards*. The museum also published two books – *Our Age in Art – Thirty Years of Taipei Fine Arts Museum* and *Taipei Fine Arts Museum Collection Catalogue 1983-2012* – exploring the past three decades from the viewpoints of history, society and art acquisition.

Merchandise included a limited-edition 30th anniversary TFAM pass, the third in a series, all with impressions of the museum building and works in the permanent collection, giving avid collectors a chance to round out the set; and the complete Chinese zodiac painted by National Award for the Arts recipient Cheng Shan-hsi from 2002 to 2013, in a limited-edition, vintage gift box.

Exploring architectural expressions in Program X-Site: Landscape of the Boundary and international symposium

To merge the artistic with the structural and inspire the minds of brave new architects, TFAM organized and hosted *Program X-Site: Landscape of the Boundary*. Proposals for the plaza's very first landscape installation were taken by open call. It is hoped that by adding another dimension to the plaza, a space more conducive to public interaction and exchange will be created. Organizers required that all proposals be submitted by a team of artists and architects. Proposals were taken from September 9 to November 18. The landscape installation is scheduled to open in March 2014 and will redefine the plaza space till June.

In conjunction with *Program X-Site*, organizers of The 7th International Symposium on Art Museum Education on November 9 convened a panel of experts and scholars from the US, China, Portugal and Taiwan to discuss and exchange ideas on architectural experimentation within the museum space. Imagining and experimenting with the spatial boundaries of the museum was the main focus

of discussion, segueing into the subtopics New Experiences inside the Architectural Installation and Prototypes for Art-Architecture Interaction.

Two books bear witness to TFAM's long list of accomplishments over the past 30 years

Our Age in Art – Thirty Years of Taipei Fine Arts Museum

Two years of researching, compiling and editing went into the production of said book, which chronicles thirty years of TFAM's history including the evolution of museum planning, exhibition and administrative policy, giving those on the outside an up-close and personal look at the museum and its major accomplishments over the past thirty years as well as a glimpse at future directions. The first section is devoted To the Next Thirty Years, an essay exploring the core concepts behind the search for TFAM's history. The second section mainly consists of visuals and text depicting the life and times of TFAM from 1983-2013, as well as the milestones passed along the way. The third section puts the museum's major events side-by-side with those of the public sector and art community. The chronology of major events at TFAM includes a detailed description of each event as well as a corresponding pictorial. Concurrent events in the art community include works of art and changes/developments in exhibition/display, art education, public policy and Taiwan society.

Taipei Fine Arts Museum Collection Catalogue 1983-2012

This catalogue provides full-color pictures and detailed descriptions of all 4,521 pieces in the permanent collection acquired by TFAM from 1983 to 2012. Each work of art in TFAM's voluminous collection represents the signature style of each individual artist. As an ensemble they give full expression to the diversity of styles and trends that have characterized contemporary art in Taiwan since the 20th century. The recent digitalization and uploading of said catalogue has allowed us to better integrate resources and share them with general public, reengineering culture for a brighter tomorrow. It is hoped that the catalogue will become a valuable resource for cultural facilitators working in the greater community.

TFAM presents four of the Ten Best Publicly-Funded Exhibitions of 2013

The Ten Best Publicly-Funded Exhibitions is an annual ranking by Artist magazine based on a tally of votes entered by professionals working in the arts or creative industries in Taiwan. Four of TFAM's exhibitions were in the top ten for 2013: in first place was *Time: The Images of Chang Chao-tang, 1959-2013*, followed by *Imminent Sounds: Falls and Crossings* (3rd); *True Illusion, Illusory Truth: Contemporary Art Beyond Ordinary Experience* (5th); and *Unveiled: Restoring the Permanent Collection* (10th).

***Time: The Images of Chang Chao-tang, 1959-2013* named Book of the Year in Taipei City's review of government publications**

Taipei City's 2014 appraisal of government publications included 24 periodicals and 42 books printed in 2013. Of the TFAM publications reviewed, *Time: The Images of Chang Chao-tang, 1959-2013* was named Book of the Year.

II | Accomplishments

I. Exhibition & Display

In addition to planning and organizing two international exhibitions, seven exhibitions of contemporary Taiwanese art, three of works in the permanent collection and one biennial, TFAM also hosted three exhibitions by submission and one of contest-winning artwork for a combined total of 17 exhibitions in 2013.

International exhibitions: *PARKETT – 220 Artists Editions & Collaborations since 1984* provided a complete overview of the 220 collaborations in *PARKETT* journal since the premiere issue in 1984. A special gallery was added to showcase successful collaborations between Taiwanese and Japanese institutions and artists, advocating for more partnerships in the style of *PARKETT*. For the second international show, *Imminent Sounds: Falls and Crossings*, 22 crossover artists hailing from France, Italy, Belgium, US and Lithuania contributed to an exploration of sound, space and the abyss in 17 videos and installations. The themes of falling and crossing explored the vertiginous highs and lows within the cycle of death and rebirth.

Contemporary art exhibitions: TFAM conceived and curated seven exhibitions of contemporary Taiwanese art in 2013. *In True Illusion, Illusory Truth – Contemporary Art Beyond Ordinary Experience*, human desire, artistic catharsis (therapy), art institutions, relationships and society were explored in two different themes: reality imitating illusion, and illusion as reality. *Lin Hsin-yueh : Enchanting Taiwan* traced the evolution of said artist's style from surrealism to expressionism, from pastoral fantasies and open expanses to grandiose, iconic landscapes. *Revisiting New Horizons* retraced the development of the art museum and modern art in Taiwan by displaying winning works from the New Horizons series, articulating how TFAM first engaged and inspired Taiwan's fledgling modern art scene by way of competition. *Women Adventurers: Five Eras of Taiwanese Art 1930-1983* showcased the signature works of 18 women artists active in Taiwan from the Japanese occupation to the early 1980's, all working in the modern idiom. *Time: The Images of Chang Chao-tang, 1959-2013* explicated Chang's singular aesthetic and accomplishments in film and photography, which have forever altered the course of visual arts in Taiwan. In *Walking in Place – Liu Han-chih*, odd mechanical contraptions were paired with instructional drawings to evoke feelings of melancholy, helplessness and inertia in a device-driven society. And in conjunction with our cross-strait exchange program, TFAM presented *Formless Form – Taiwanese Abstract Art* at the Guangdong Museum of Art. The annual swap facilitates artistic and scholastic exchange between museums on opposite sides of the Taiwan Strait.

Every year the museum showcases the work of Taiwanese artists by way of open call. Entries are rigorously reviewed and selected based on technique and ingenuity, giving local talent a chance to show their work in a high-profile setting. Artists Kuo Jen-wei, Hong Mei-ling and Wu Cheng-chang were each granted a solo exhibition in the program for 2013 under the rubrics *Yi Shan*, *Looking for Tao*, and *I • DIE • WANT*, respectively. In *Yi Shan*, Kuo Jen-wei creates a new kind of visual metaphor through the use of replication and duplication. *Looking for Tao* gives expression to the artist's culture shock in a foreign land, and the resultant process of self-analysis, deconstruction and reassertion. In *I • DIE • WANT*, Wu Cheng-chang puts a mirror up to the excesses that have ravaged Taiwan's landscape, reflecting on our current state while revealing a glimmer of hope.

The Taipei Fine Arts Awards are potent signifiers of new talent emerging from the local art scene. Procedures were streamlined in 2010: there are now fewer awards, but the prize money for each is greater. The twelve finalists were asked to design a small-scale solo exhibit in anticipation of their inclusion in TFAM's upcoming program. Following a two-stage review of works submitted, our panel of judges awarded the grand prize to Huang Po-chih for his art action project *Five Hundred Lemon Trees*. Awards for excellence went to artists Wang Chung-kun, Wu Chien-ying, Chen Ting-chun, Kuo Yu-ping and Jeng Chorng-shiaw. The exhibition of award-winning work has become an important sampling of Taiwan's avant-garde.

TFAM also organized three exhibitions of works in the permanent collection. All oil, gouache and watercolor paintings restored in-house since 1998 were shown together for the first time in *Unveiled: Restoring the Permanent Collection*, giving visitors a behind-the-scenes look at the sophisticated processes involved in the restoration process as well as a chance to compare and contrast. In *Flora – The Dazzling World Permanent Collection of TFAM*, 21 groups of artwork by 14 Taiwanese artists spanning several generations gave full expression to the distinctive styles of contemporary art in Taiwan as well as the breadth and depth of our in-house collection. In *Intersecting Vectors*, the first experimental project involving the permanent collection, TFAM recruited curators outside the museum to lend their unique perspective to acquired works, putting the permanent collection in a completely new light.

As organizer of the Taiwan Pavilion for the Venice Biennale, TFAM is in charge of selecting a design that represents the artistic and political ethos of the Taiwanese. In *This is not a Taiwan Pavilion*, the proposal chosen for the 55th Venice Biennale, curator Esther Lu showcased the works of Bernd Behr, Marshal Tie Jia, Hsu Chia-wei, and Kateřina Šedá + BATEŽO MIKILU in three separate sections, threaded through by the concept of the stranger and how subjectification shifts the boundaries between the strange and familiar as 'we' begin to identify with 'them'.

True Illusion, Illusory Truth – Contemporary Art Beyond Ordinary Experience

Date	2013. 01. 26 - 2013. 05. 19
Galleries	1A, 1B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	178,665
Media / Number of pieces	Two-dimensional, video installation etc. 39 pieces in all
Artist(s)	Niu Chun-chiang, Wang Jun-jieh, Wang Ya-hui, Yu Cheng-ta, Wu Tien-chang, Chou Yu-cheng, Riverbed Thertre, Yao Jui-chung, Tsui Kuang-yu, Chang Li-ren, Kuo I-chen, Chen Shun-chu, Tseng Yu-chin, Huang Hai-hsin, Huang Chin-ho, Luxury Logico, Liu Han-chih, Hiraki Sawa, Su Yu-hsien

Summary

The concept of this exhibition is inspired by the tales "The Mural" from Strange Stories from a Chinese Studio and "The Painter" from Extensive Records of the Taiping Era. In "The Mural" Zhu Xiaolian is visiting a Buddhist temple with a friend when, "his mind shaken, his thoughts suddenly frozen," he walks inside a mural and becomes deeply entangled in a love affair with a fairy maiden. Only after an old monk taps on the wall does he float out of the mural again. And in "The Painter" the imperial mandarin Zhao Yan buys a screen with the image of a beautiful woman. Day and night he calls out her name, Zhen Zhen. Then the beauty Zhen Zhen steps out of the screen. After the two are wed, she gives birth to a child. A friend tells Zhao Yan his wife is really a demon and urges him to kill her with a magic sword. When he enters their house with the sword, she tearfully reveals her true identity as the Fairy of the Southern Mountains. Overflowing with sorrow, she takes her child by the hand and goes back into the screen. When Zhao Yan uncovers the painting again, in addition to the image of the beautiful woman, a child has appeared as well.

These two classic stories remind us that artistic creativity possesses an infectiousness and influential power that can seem real, that can render reality and illusion indistinguishable. "The Mural" is a tale of a person transcending mundane space and time; "The Painter" is a tale of a person experiencing the extraordinary within the mundane world. In the past, art was limited by the available media, and could only be expressed on silk, paper, canvas, screen or walls. Through mythical stories, the "masterful brushes" of artists and their infectious powers spread. In the current age when the dividing line between daily life and art has vanished, this exhibition explores such dimensions as human desire, artistic emotional projection (therapy), art institutions, interpersonal relationships and social life. Through the works of 19 different contemporary artists and art groups—works with a variety of subjects and forms, such as two-dimensional art, body art, performance art, video, installation and interactive projects—it examines the two themes of "illusion imitating reality" in the future and the past and "reality imitating illusion" in our current condition. As visitors experience, participate and interact, they may see the invisible, enter the inaccessible, and discover the exceptional in everyday life. They may reconsider the meaning of reality and the nature of art within human existence and perception, and discover an ideal state of spirit and living, or a new way to imagine the future.

Unveiled: Restoring the Permanent Collection

Date	2013. 02. 02 - 2013. 06. 02
Galleries	2A, 2B

Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	184,050
Media / Number of pieces	Mixed media, 76 pieces in all
Artist (s)	66 Artists

Summary

Unveiled: Restoring the Permanent Collection is a retrospective exhibition presenting major works restored from 1998 the museum's permanent collection. In addition to exhibiting these restored oil, ink, gouache and paper-based works for the first time, the museum has included images of the restoration process in order to create a dialog between the hidden and real, and kinetic and static elements in the exhibition. By presenting unexpected discoveries, such as unique mountings and materials, signatures and paintings within paintings, and made possible by x-ray, infrared, ultraviolet, compositional analysis, and visible light spectrography, we can further understanding of these artwork and the artists who made them. The exhibition venue is divided into four areas entitled "Visible and Invisible", "Science and Dialog", "Remembering History" and "Reappearing Art", and also includes a screening area where films related to the museum's restoration work are shared with the public.

03

Lin Hsin-yueh – Enchanting Taiwan

Date	2013. 02. 02 - 2013. 05. 05
Galleries	3A, 3B, 3C
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	150,312
Media / Number of pieces	Oil painting, 138 pieces in all
Artist (s)	Lin Hsin-yueh

Summary

Lin Hsin-yueh is one of the most dynamic and authoritative figures of the Taiwanese art world, equally accomplished as a painter, art educator, cultural critic and art writer. Possessing a magnificently expansive heart and a resolute critical will, his profound, incisive words have made Lin one of the most dazzling, resonant, powerful voices of his generation.

Lin Hsin-yueh: Enchanting Taiwan is a major solo retrospective exhibition organized by Taipei Fine Arts Museum, offering a comprehensive study of his artistic thought and works. Lin's assiduous efforts with both brush and pen have profoundly influenced several different periods of Taiwanese modern art. For half a century, he has built up a copious, significant collection of paintings and publications, proving himself prodigious in quality and in quantity. This exhibition is structured in three parts: The first is paintings, both oil and watercolor. From a body of 260 pieces, 138 works or sets of works were selected, produced from the mid-1960s up to 2012. Four of these are opulent, large-scale oil paintings – *Returning Home* (210 x 419 cm, 1998), *Blessed Hualien* (218 x 654 cm, 2010), *Formosan Landlocked Salmon* (160 x 1260 cm, 2011) and *Glory of the God Tree Forest* (218 x 654 cm, 2012) – publicly unveiled for the first time at Taipei Fine Arts Museum. Secondly, documents by or about the artist are displayed throughout all galleries. These include a biographical timeline (in both Chinese and English), dozens of exhibition catalogs and art reviews from previous years, and rare articles such as hand-written drafts of his compositions. Thirdly, the exhibition features the documentary on Lin Hsin-yueh, *The Boundless River* (produced by Public Television Service). These sublime, graceful paintings and essays of epic scope reveal the many dimensions of Lin's career in art.

PARKETT – 220 Artists Editions & Collaborations since 1984

Date	2013. 05. 18 - 2013. 08. 25
Galleries	3A, 3B
Organized by	Taipei Fine Arts Museum
Category	International Exchange Exhibition
Number of visitors	133,958
Media / Number of pieces	Mixed media, 225 pieces in all
Artist(s)	200, including Ai Weiwei, Yayoi Kusama, Damien Hirst etc.

Summary

Parkett is a contemporary art journal founded in Zurich in 1984. Its founding spirit is to develop a direct platform for artistic dialogues by collaborating with artists. For each volume, Parkett handpicks 3-5 compelling artists and engages them in suggesting authors to contribute essays, selecting images and the page design, and collaborating with Parkett to create artists' editions, which may take any form, from objects, prints, installations to unique works. Additional artists are called to design the spines, and special 10-12 page inserts. The innovative "Parkett x Artist" model was a pioneering publishing endeavor when it was first launched. Today, in 2013, Parkett boasts an impressive collection and library of contemporary art knowledge, having worked with over 300 artists and accumulated 1,400 essays, 800 contributing authors and a readership of 30,000 in over 40 countries.

At *Parkett - 220 Artists' Editions & Collaborations since 1984*, viewers will be led into Parkett's Studio, Playroom, Wardrobe, Reading Room, Garden and City, where an inviting and pleasant ambience replaces the solemnity of conventional art reading, as they enjoy together the artworks of contemporary innovators and masters from around the globe in Parkett's world. The special gallery "+5: Meeting Room" is added to highlight the collaborative spirit of "Parkett x Artist". Five projects showcasing successful collaboration between Taiwanese and Japanese institutions and artists attest to the synergy sparked by "Institution x Artist" cooperation in contemporary art.

Flora – the Dazzling World Permanent Collection of TFAM

Date	2013. 05. 25 - 2013. 08. 25
Galleries	3C
Organized by	Taipei Fine Arts Museum
Category	Permanent Exhibition
Number of visitors	121,502
Media / Number of pieces	Mixed media, 21 pieces in all
Artist(s)	14, including Chang Li Fu, Chu Wei-bor, Suda Yoshihiro etc.

Summary

Visual art is born of artists' observations of the external world. Drawing upon attractive shapes and colours with their keen observation, artists use different media and techniques and incorporate their personal creative ideas and style to represent the wide range of nameable or

unnameable feelings or objects in the world figuratively or abstractly.

Flora - the Dazzling World – a flower can be an entire world. The blooming and wilting of a flower can generate a rich visual world. Through "flowers" seen through the eyes of artists, this exhibition hopes to help us understand the world we live in, so that we will go on to understand ourselves and our relationship with the world. The exhibition starts with figurative representations of flowers in realistic photography, lyrical ink painting and symbolic oils. In addition, it presents works showing the diversity of the universe, including colourful scenery, leisurely landscapes and snapshots of life. The exhibition concludes with a selection of abstract forms derived from free expression and ideas. Like secret codes, they afford viewers ample room for their free interpretation.

06

The 55th Venice Biennial Taiwan Pavilion This is not a Taiwan Pavilion

Date	2013. 06. 01-2013. 11. 24
Galleries	Palazzo delle Prigioni, Castello 4209, San Marco, Venice, Italy
Organized by	Taipei Fine Arts Museum
Category	International Biennial
Number of visitors	83,354
Media	Video installation, mixed media, performance etc.
Artist(s)	Bernd Behr, Hsu Chia-wei, Kateřina Šedá + BATEŽO MIKILU

Summary

This project manifests shared concerns for the urgency of coexistence in today's world. By shaping an image of the stranger, the project attempts to capture the political relations between imagination and reality, and to investigate how the possibility of criticality produced in subjectification or estrangement might be used to perceive diverse potential forms of cultural identity.

Different strangers alienated by various political, economic, and cultural causes are brought forth in three art projects that attempt to go beyond the restraints of reality to reenact the problematic of identity in the present tense. Bernd Behr's *Chronotopia* draws on several parallel historical materials from the twentieth-century Taiwan to explore the idea of an abandoned future and questions of historiography. Hsu Chia-wei's mixed media installation *Marshal Tie Jia* creates a new mythology of representation by deconstructing the production relations of image, culture, and history in communication with the divine world. Kateřina Šedá challenges the possibility of the exchange of perception in her deterritorialized topological approach to the contexts of the Taiwan Pavilion and a dysfunctional industrial town in the Czech Republic through collaborative actions.

07

Revisiting New Horizons

Date	2013. 06. 08 - 2013. 09. 01
Galleries	1A,1B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	114,246

Media / Number of pieces Installation, 36 pieces in all
Artist(s) Chang Yung-tsun, Chen Cheng-hsun, Chen Chhi-hsien, Chen Hsing-wan, Chien Fu-chuan, Fan Kang-long, Hu Kun-jung, Huang Chih-yang, Huang Hai-yun, Huang Hung-the, Huang Ren-ho, Huang Tzang-you, Ju Chang-bor, Ku Shih-yung, Lai Jun T.T. , Li Akibo, Li Chin-chou, Lien Der-cheng, Lin Horng-wen, Lin Richard, Lin Wen-an, Lin Yeng-tsuen, Lu Hsien-ming, Lu Ming-te, Pei Chi-yu, Shiao Li-hueng, Tsong Pu, Wu Tian-chang, Yang Po-lin

Summary

Established in 1983 as Taiwan's first modern art museum, the Taipei Fine Arts Museum is holding the special exhibition TFAM before and after 1983 for the occasion of its 30th anniversary this year. Before / After 1983 takes as its point of departure the competition and exhibition held biennially from 1984 until 1994 titled *New Horizons: Contemporary Trends in Chinese Art*, which featured patterns of innovation and promoted a dialog with Taiwan's emerging contemporary art scene. The exhibition series clearly embodied the energy of contemporary art in Taiwan during the museum's first decade of operation, and set the stage for the next phase of Taiwanese contemporary art that developed in the 1990s.

08

Women Adventurers: Five Eras of Taiwanese Art, 1930-1983

Date 2013. 06. 22 - 2013. 09. 29
Galleries 2A, 2B
Organized by Taipei Fine Arts Museum
Category Planned Exhibition of Contemporary Art
Number of visitors 126,757
Media / Number of pieces Mixed media, 150 pieces in all
Artist(s) Chang Lee Te-ho, Chen Chin, Lin A-chin, Yuan Shu-jen, Sun To-ze, Wu Yung-hsiang, Cheng Chung-chuan, Li Fang, June Huang, Swallow Y. Lin, Wang Hsin, Lee Chung-chung, Y.J. Cho, Po Ying-ping, Chen Hsing-wan, Jun T. Lai, Lii Jiin-shiow, Li Chin-chou

Summary

Starting with the premise of modernity, the exhibition discusses the work of senior-generation women artists who produced work during the period from 1930 to 1983. This half-century span saw the Japanese colonization of Taiwan, the institutionalization of art teacher education in the post-war 1950s, the proliferation of modern art groups in the 1960s, the nativist trend of the 1970s, and the establishment of fine arts museums in the 1980s, which heralded Taiwan's drive towards internationalization. Expressing emotions and pursuing modernity with imagery, symbolism, desire and rationality, the artists included in this exhibition suggest the plentiful creative energy of Taiwan's women artists. Representative works of each artist's respective period of activity, and important examples of their sustained influence are presented in the exhibition.

Yi Shan – Kuo Jen-wei Solo Exhibition

Date	2013. 08. 10 - 2013. 09. 29
Galleries	E
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	60,167
Media / Number of pieces	Acrylic, canvas, 55 pieces in all
Artist	Kuo Jen-wei

Summary

Copying from classical examples has proven to be a worthy exercise in the history of traditional Chinese painting. Aside from benefiting beginning students, it is a method of recognizing the value of a well formed aesthetic. The exhibition title *Yi Shan*, which means "moving a mountain," is a metaphor for reproducing canonical painting.

Resembling architectural blueprints, Kuo Jen-wei's paintings start out from copying traditional Chinese paintings, and then locating architectural designs in the spaces of these landscapes. In this way, he merges the languages of painting and architecture while extending the natural world to man-made space. Merging is used to explore relationships between architecture and painting. The compositions based on natural landscapes correspond to the dynamism of geometrical forms and structural volumes. Painting compositions and decorated landscapes bear architectural structures, such that architecture can embody a rational synthesis.

The influence of early twentieth-century Russian Constructivism can be seen in Kuo's use of hard-edge architectural drawing in conjunction with transparent areas or those of layered solid colors. His paintings of completely unpopulated landscapes and buildings are actually both paintings of architecture and architectural paintings. And in addition to exploring the aesthetics of architecture, the artist is also projecting a kind of architectural fantasy. *Yi Shan* includes three series of paintings: *The Luxury Flats*, 5x5=25 series, and *To See Large within Small series*.

Walking in Place – Liu Han-chih Solo Exhibition

Date	2013. 08. 10 - 2013. 09. 29
Gallery	F
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	60,167
Media / Number of pieces	Mixed media, 5 pieces in all
Artist	Liu Han-chih

Summary

Walking in Place – Liu Han-chih Solo Exhibition is the first show held in the Taipei Fine Arts Museum by the grand-prize winner of Taipei Arts Awards after the competition rules amended in 2010. In order to encourage artists to deepen the development and connotation of artworks, as well as to polish the expression of their artistic forms, each annual prize winner is offered an opportunity to hold a solo exhibition in the Taipei Fine Arts Museum. It is believed this could accumulate their power of artistic creation, increase the publicity, and even open up more possibilities of their diversified progression.

Liu Han-chih, born in Taiwan, is the grand-prize winner of 2011 Taipei Arts Awards. He mainly manipulates low-tech mechanical components or equipment to assemble his so-called quasi-props, along with the text-described drawings through which to depict people's melancholic feelings and inactive attitudes toward life.

This exhibition showcases his latest five pieces of artworks. Liu Han-chih continues using three-dimensional mechanical installations with plane text-included drawings to delineate the peculiar scenarios generated from people's psychological states.

These prop-objects assist us by augmenting private or abnormal states of mind. This augmentation takes the form of aggravating inner states while making their external manifestations more dramatic. The abnormal states in question arise from our failure to comply with, or escape from, discipline imposed by modern society, and are similar to a trance induced by assembly line production or a sleepwalking on a highway. Users of these devices get the most intimate service, as abnormal states are fully indulged. The weak can just be weak, and the petty can be petty until their necks break.

— Liu Han-chih

11

Formless Form — Taiwanese Abstract Art

Date	2013. 09. 05 - 2013. 09. 26
Galleries	Guangdong Museum of Art
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Media / Number of pieces	Mixed media, 54 pieces in all
Artist(s)	32, including Lee Chun-shan, Lai Jun T. , Miche Huang etc.

Summary

In September 2013 Taipei Fine Arts Museum presents *Formless Form – Taiwanese Abstract Art* at Guangdong Museum of Art as part of the cultural events celebrating the "Cross-Strait City Arts Festival – Taipei Culture Week." Visual imagery may be divided into the natural and the nonnatural. 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 nonnatural 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.

12

Time: The Images of Chang Chao-tang, 1959-2013

Date	2013. 09. 14 - 2013. 12. 29
Galleries	3A, 3B, 3C
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	138,435
Media / Number of pieces	Photograph, movie, installation, mixed media, 420 pieces in all
Artist	Chang Chao-tang

Summary

"Wherever you go, you're at the scene." As a high school student, Chang Chao-tang picked up his camera and began to shoot, and he has not stopped since. His images reveal transcendence amidst the commonplace, intimacy amidst alienation, humor amidst the absurd. They reflect the photographer's acute observations and earnest understanding, his substantial concern and empathy. His career spanning more than 50 years has encompassed photography, television programs, documentary films and dramas. His works not only feel the pulse of his age, but are also far-reaching witnesses to history. He is the recipient of several major awards, including the Golden Bell (1976), the National Award for Arts (1999) and the National Cultural Award (2011). He has curated exhibitions and taught courses on photography and film. He has organized, edited and written books on Taiwanese photographers and photography. With unflagging dedication he has worked to pass on, build up and promote the legacy of both still photography and motion pictures, guiding the less experienced, making considerable contributions and casting a long shadow in his field.

Chang's first comprehensive retrospective solo exhibition, *Time: The Images of Chang Chao-tang* presents over 400 works of photography from 1959 to today (including contact prints, a series of previously unreleased portraits, and a set of images taken from digital cameras and cell phones), as well as eight documentaries and television episodes. It also features two "exhibitions within an exhibition," replicating two highly experimental installations from the 1960s which he released as part of the exhibitions *Modern Poetry and Painting* and *Formless*. Also presented are a number of original photographic works, drawings, scribbles, notes and collages; articles, books and other documents on Taiwanese photographers which he edited; and photography exhibition posters... Together they comprise a complete picture of Chang Chao-tang's aesthetic and achievements in image art, documenting the position he occupies relative to both his predecessors and his successors, and his important contributions to the development of Taiwanese photography and film.

The chronological order and content of the exhibited works have been grouped into six major themes: "Images of Youth", 1959-1961; "Existential Voices", 1962-1965; "Installations, Scribbles and Original Works", 1966-1986; "Social Memory / Inner Landscapes", 1970-2005; "Digital Quest", 2005-2013; and "Faces in Time", 1962-2013.

13

Imminent Sounds – Falls and Crossings

Date	2013. 09. 28 - 2014. 01. 05
Galleries	1A, 1B
Organized by	Taipei Fine Arts Museum
Category	International Exchange Exhibition
Number of visitors	123,792
Media / Number of pieces	Video installation, 18 pieces in all
Artist(s)	Thierry De Mey, Kris Verdonck, Michel François, Hervé Bailly-Basin, Philippe Moenne-Loccoz, Paolo Pachini, Michael Jarrell, Raphaël Cendo, Martin Matalon, Carlos Franklin, Roque Rivas, Bill Viola, Ulf Langheinrich, Trafik, Yann Orlarey, Joëlle Bouvier, Régis Obadia, Nicolas Le Floc'h, Pierre Alain Jaffrennou

Summary

Imminent Sounds, following the 2010 *Mobilité, sons et formes*, is the second collaborative exhibition between the Taipei Fine Arts Museum and Grame, National Center of Musical Creation in Lyon, France. *Imminent Sounds* presents seventeen video and installation works by around twenty artists invited from the United States, Belgium, France, Italy, Germany, Switzerland, Colombia and Chile, including video pioneer Bill Viola, music video master Thierry de Mey, and founder of the Grame Center, Pierre-Alain Jaffrennou.

Works for the exhibition were selected around the themes *Falls and Crossings*. *Falls* is a concept seen in the works of many thinkers, writers and artists, and has been interpreted here not only as a physical phenomenon embodying tension and power, but also as related to the natural cycle of rise and fall in life. Programmed in conjunction with the exhibition, performances and forums will be presented that reflect the Grame Center's many years of experience developing new media art.

Looking for Tao – Hong Mei-ling Solo Exhibition

Date	2013. 10. 12 - 2013. 11. 24
Gallery	E
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	56,746
Media / Number of pieces	Oil painting, 30 pieces in all
Artist	Hong Mei-ling

Summary

Born in 1940 and a graduate of Hualien Normal School, Hong Mei-ling served as an elementary school teacher for more than ten years. In 1977 she attended western painting classes at National Academy of Arts. At first she never imagined taking those classes would result in the passion she found for painting. After graduating from National Academy of Arts, she resolved to give up her stable teacher's life and moved to California to study painting at the San Francisco Art Institute. Having only received training in representative painting techniques and ways of thinking, Hong met severe challenges and doubts upon arriving in the U.S. Guided by the late-period Abstract Expressionism that was popular in the States at the time and challenged by cultural differences, Hong continually analyzed and deconstructed herself until she re-established her footing and brought forth the series *Looking For Tao*.

From 1983 to 2013 she completed one-hundred and thirty one paintings in the *Looking For Tao* series, which document her journey as a woman artist over the past thirteen years. Hong's startling new directions, tranquil solitude, disappointments, and self realization can all be seen among these many paintings tracking an artist's creative development.

I · DIE · WANT – Vision of Taiwan Wu Cheng-chang Solo Exhibition

Date	2013. 10. 12 - 2013. 11. 24
Gallery	E
Organized by	Taipei Fine Arts Museum
Category	Application Exhibition
Number of visitors	56,746
Media / Number of pieces	photograph, video, 34 pieces in all
Artist	Wu Cheng-chang

Summary

The series entitled *I · DIE · WANT — Vision of Taiwan* expresses Wu Cheng-chang's observations, experiences and opinions regarding his experience of being in specific environments. Using light, time and light sensing materials, Wu creates images of scenery characteristic of Taiwan that between "beautiful" and "not beautiful" to present absurdist contradictions. His work produces intrinsic speculation and struggles in viewers.

Furthermore, Wu inserts himself in these scenic photos by flashing bright light on his face to form an image, a process of accumulation, shattering and blinding that suggests the peril in Taiwan's scenery. This peril is the result of long term political, economic and cultural factors, and living in such an environment, we can only "look without seeing".

As the title *I • DIE • WANT* suggests, this series presents features of Taiwan that are the result of elements that have entered society, destroyed it or created immoderate desire. Although this is pessimistic, it also brings with it an opportunity for introspection and anticipation, which implies the artist's motivation and attitude of "love Taiwan".

16

Intersecting Vectors – Experimental Projects from the TFAM Collection

Date	2013. 10. 26 - 2014. 02. 16
Galleries	2A, 2B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	100,081
Media / Number of pieces	Watercolors, ink painting, oil painting, photograph, sculpture, installation etc., 174 pieces in all
Artist(s)	Kuo Hsueh-hu, Chai Min-leong, Bill Viola etc.

Summary

Exhibitions based on museum collections rarely go beyond presenting works in a way that challenges the original intentions of the collection, and work is always framed within conventional themes selected by the museum. These exhibitions usually present chronological progressions or perhaps works are grouped by type or other criteria. The curatorial strategy used for *Intersecting Vectors* follows neither of these traditional presentation methods, but rather, work is selected from disparate groupings, such as art form or historical contexts, and exhibited together. The hope is to create conditions that elicit more imaginative views of the museum collection by visitors, such that it is seen in an entirely new light, and also to open the museum to more experimental presentation of its collection. For this exhibition cycle, the young curators Chin Ya-chun, Wang Yung-lin and Tsai Ming-jiun were invited to individually propose their own interpretations, and re-envision the museum collection.

17

2013 Taipei Arts Awards

Date	2013. 12. 21 - 2014. 03. 16
Galleries	D, E, F
Organized by	Taipei Fine Arts Museum
Category	Competition Exhibition
Number of visitors	30,469
Media / Number of pieces	Mixed media, 12 pieces in all
Artist(s)	Huang Po-chih, Wang Chung-kun, Wu Chien-ying, Chen Ting-chun, Kuo Yu-ping, Jeng Chong-hiaw, Minsheng Village and People's livelihood Village, Ho Yuda, Simon Chang, Chang Yung-ta, Huang Yu-shan and Liao Chi-yu

Summary

2013 Taipei Arts Awards is an exhibition that twelve finalists enter the final selection after two rounds of competition, embodying artwork concepts in concrete presentations. The exhibited artworks include plane forms, installations and digital video and sound. This year's grand prize winner is Huang Po-chih, his work is an artistic action proposal, *Five-Hundred Lemon Trees*. Honorable Mention artworks are Wang Chung-kun's sound installation, *Another Soundscape – Lotto*, Wu Chien-ying's video installation, *My Friends*, Chen Ting-chun's painting series, *Their Rooms, Their Dreams*, Kuo Yu-ping's mixed media creation, *Delay and Pit*, as well as Jeng Chorng-shiaw's painting, *The Third Industrial Revolution*. Selected Award artworks include *Minsheng Village and People's livelihood Village, 24 Hours Betelnut Shop* by Ho Yuda, *Dual / MIDVA* by Simon Chang, *Matrix.24 N° 1* by Chang Yung-ta, *Unnatural Series / The Visible • Invisible X* by Huang Yu-shan and Liao Chi-yu's video work, *Take Care*.

2. Research & Publications

Research is the engine that drives the museum onward to new artistic and cultural horizons. It is what makes TFAM just as relevant tomorrow as it is today. The Research Department is responsible for formulating strategy, executing projects, researching pertinent topics and publishing TFAM books and journals.

In-house researchers in 2013 delved into topics covering Chinese contemporary art, modern ink painting, global video art, museum marketing and visitor research, art education and promotion, Taiwanese art history, works in the permanent collection, exhibition planning and museum management.

The publishing section is responsible for designing and editing TFAM periodicals – *Journal of Taipei Fine Arts Museum*, *Fine Arts Thesis* and *Modern Art Bimonthly*, which explore current trends and developments in contemporary art – and compiling essays written by influential art critics and scholars. Other items on the 2013 agenda included a new Art Forum series, exhibition albums, essays presented at TFAM forums/symposiums, and an updated catalogue of the permanent collection.

To collect, classify, archive and reuse museum documents from yesterday, today and tomorrow, the Research Department has been assigned to the task of creating an information repository of all texts, images, videos and animation from the entire permanent collection, all exhibitions organized and/or hosted by TFAM and all in-house publications. The Research Department is also building an archive of modern/contemporary Taiwanese artists – specifically those who have shown their work in TFAM – to serve as a chronology of their creative journey through the years.

The Research Department also organizes a number of special-topic symposiums, including the annual Pilot Program – Extending the Invitation to Experts Overseas as well as panel discussions of trends in *Modern Art Bimonthly* and forums to explore topics in *Journal of Taipei Fine Arts Museum*.

Museum affairs strategy

The Museum Affairs Development Council convened 14 times in 2013 to discuss the following topics:

- Exhibition and events program for 2013
- Exhibition planning for *Women Adventurers: Five Eras of Taiwanese Art, 1930-1983*
- Selection process for Open Futures: Young Curator Workshop (Taiwan Pavilion, 55th Venice Biennale)

- Proposal for official list of veteran artists in Taiwan
- Partnership with Fukuoka Asian Art Museum
- Positioning and administrative procedures for the Taiwan Pavilion at the 55th Venice Biennale
- Planning for the 1st International Curators Workshop
- Design and production of the TFAM 30th Anniversary Pass
- Exhibition planning for *Revisiting New Horizons*
- Renovation project for the Children's Art Education Center
- Amendments to the *2013 Taipei Arts Awards* General Provisions
- CITY CAFÉ partnership proposal
- Revisions to general criteria for exhibition by submission
- Nominations for the *2013 Taipei Arts Awards* Review Committee
- TFAM merchandise management procedures

2013 Project execution

1. Building a digital archive of vital images, periodicals

As part of a long-term project to build a digital archive of in-house publications, photos and videos, TFAM scanned and converted into digital format issues 100-150 of *Modern Art Bimonthly* and issues 51-84 of *Fine Arts Thesis* – 12,594 pages in all – the aim being to broaden the range of applications and make our in-house publications accessible to a wider audience.

2. Special-topic research

TFAM actively engages in research in accordance with the Taipei Fine Arts Museum Research Performance Evaluation Standards. Thirty-one researchers and their colleagues produced 32 research reports in 2013, 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. All reports were given to a third party for independent review as instructed by the museum director.

3. Mini-Symposium on the Photography of Chang Chao-tang

Kung Cho-chun, professor in the Art Creation and Theory at Tainan National University of the Arts (TNNUA), was brought on board as managing editor of the 27th issue of *Journal of Taipei Fine Arts Museum*. Topics revolved around the theme for the 27th issue – The Sensory Makeup up Modern Photography: Frame, Arrangement, Order – which took inspiration from the exhibition *Time: The Images of Chang Chao-tang, 1959-2013*.

In conjunction with said journal, TNNUA Graduate Institute of Studies in Documentary & Film Archiving, *Art Critique of Taiwan*, Contemporary Interdisciplinary Academic Forum and TFAM cohosted the Mini-Symposium on the Photography of Chang Chao-tang. Participants were asked to

critique and discuss two separate essays. Chang Chao-tang was also in attendance and took part in the discussion.

It was hoped that by holding said symposium we could gain a better understanding of the subjectivity and modernity of Chang's images, as well as his influence on contemporary photographers in Taiwan. With the work of Chang Chao-tang as their reference point, participants were asked to delve further into the sensory makeup of modern photography: framing, arrangement and order.

Research publication and scholastic journals

Modern Art Bimonthly No. 166-171

Dates of publication: Feb, Apr, Jun, Aug, Oct, Dec 2013

Dimensions: 29 x 21cm

Number of copies: 1,000

Managing editors: Hu Hui-ju (166-169), Chan Tsai-yun (170, 171)

Executive editors: Hsu Hui-chi (166, 171), Huang Yi-hsiung (167),

Huang Yi-hsiung / Sharleen Yu (168-170)

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 finger on the pulse of contemporary art.

Journal of Taipei Fine Arts Museum No. 25-26

Dates of publication: May, Dec 2013

Dimensions: 26 x 19 cm

Number of copies: 500

Guest editor-in-chief: Lin Man-li (25), Yang Yung-yuan (26)

Executive editors: Huang Yi-hsiung (25), Hu Hui-ju (26)

This biannual publication highlights new discoveries in modern art research and seconds as a platform for scholastic dialogue. Since its premiere in 1989, the journal has grown to become an important rostrum for art research based in Taiwan. An Editing Committee was established in 2012 to reinvent the content and visuals (effective Issue 23). Following a rigorous review of all submissions, editors selected nine essays by local and international authorities in art critique, art history, art education, visual research and museology for the 25th and 26th issue, the themes for which were "Contemporaneity of the Art Museum" and the "New Narrative Role of the Museum and Contemporary Art", respectively.

Taipei Fine Arts Museum 2012 Annual Report

Date of publication: Dec 2013

Dimensions: 27 x 19 cm

No. of copies: 200

Executive supervisor: Chan Tsai-yun

Executive editor: Fang Tzu-yun

Divided into two sections – Museum Outlook and Accomplishments – the Annual Report chronicles TFAM's major events and milestones over the course of one year. This edition provides a detailed account of the museum's program and other events in the year 2012. The appendix provides other useful information and corresponding figures. Presented in a bilingual (Chinese and English) format replete with full-color images and other visual aids, the Annual Report is exchanged with our overseas partners and libraries, and uploaded to TFAM's official website as a PDF for public viewing.

Our Age in Art - Thirty Years of Taipei Fine Arts Museum

Date of publication: Dec 2013

Dimensions: 25 x 29 cm

No. of copies: 1,200

Executive supervisor: Chan Tsai-yun

Editors: Chen Shu-ling, Hu Hui-ju

This book takes the reader on a textual and visual journey through the life and times of TFAM from 1983-2013, in commemoration the 30th anniversary of TFAM's founding the first section is devoted To the Next Thirty Years, an essay exploring the core concepts behind the search for TFAM's history. The second section mainly consists of visuals and text depicting the life and times of TFAM from 1983-2013, as well as the milestones passed along the way.

Taipei Fine Arts Museum Collection Catalogue 1983-2012

Date of publication: Dec 2013

Dimensions: 30.5 x 23.5 cm

No. of copies: 500

Acquisitions editor: Lin Yu-chun

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

This catalogue provides full-color pictures and detailed descriptions of all 4,597 pieces acquired and placed into TFAM's permanent collection from 1983 to 2012. It is hoped that the catalogue will become a valuable reference tool for cultural facilitators throughout the greater art community as well as our own team of curators, not to mention the general public, towards the promotion and broader application of the permanent collection.

Exhibition albums

True Illusion, Illusory Truth - Contemporary Art Beyond Ordinary Experience

Date of publication: Apr 2013

Dimensions: 23 x 17.5 cm

No. of copies: 800

Executive supervisor: Chiang Yu-fang

Executive editor: Sharleen Yu

This exhibition was inspired by the enchanted mural in *Strange Tales from a Chinese Studio* and the painter in *Tales from Records of the Taiping Era*. The two stories refresh our memory of that seductive realm somewhere between illusion and reality and its power over artistic expression. In the story of the enchanted mural we cross the boundary into the unreal, and in the story of the painter we experience something beyond the ordinary in an everyday setting. In a modern world where the line between life and art has blurred beyond recognition, the exhibition attempts to challenge our expectations by demonstrating the benefits of moving beyond the role of casual observer to truly embrace the artistic. A number of dimensions – human desire, artistic catharsis (therapy), art institutions, relationships and society – were explored through the mediums of performance, video, installation, interaction and the two-dimensional divided into two major themes: "reality imitating illusion", and "illusion as reality". Through the process of experiencing, engaging and interacting visitors began to discover the exceptional, enter the inaccessible, and question their preconceived notions of reality, in effect initiating a reassessment of human perception and a reimagining of the future. The album provides an image and description of all works by the 19 contemporary artists participating in said exhibition, as well as a brief description of the creative process.

Unveiled: Restoring the Permanent Collection

Date of publication: Jun 2013

Dimensions: 28 x 21cm

No. of copies: 800

Acquisitions editor: Lin Yu-chun

Executive editors: Lin Chiao-pi, Wang Bei-yu

As part of TFAM's 30th anniversary celebration, all oil, gouache and watercolor paintings restored in-house since 1998 were shown together for the first time in *Unveiled: Restoring the Permanent Collection*. In addition to a picture and description of each restored piece accompanied by nine essays on pertinent topics, the self-titled album further explores the art and science of restoration in four sections: "Visible and Invisible", "Science and Dialog", "Remembering History" and "Reappearing Art".

Lin Hsin-yueh : Enchanting Taiwan

Date of publication: Feb 2013

Dimensions: 27 x 24.5 cm

No. of copies: 200 hardback, 600 paperback

Managing editor: Chiang Yu-fang

Executive editor: Liu Yung-jen

In addition to full-color pictures and descriptions of all pieces shown in the exhibition *Lin Hsin-yueh : Enchanting Taiwan*, the album also includes six peer reviews of the artist's work. The retrospective is especially significant in terms of its breadth and depth. Lin Hsin-yueh's literary and artistic accomplishments have had a major influence on the evolution of contemporary art in Taiwan. Since beginning his illustrious career in the 1960's he has produced a substantive body of work, his paintings and writings equally awe-inspiring. A total of 138 works produced between the late '60's and the present day, including four large oil paintings – *Returning Home* (210 x 419 cm, 1998), *Blessed Hualien* (218 x 654 cm, 2010), *Formosan Landlocked Salmon* (160 x 1260 cm, 2011) and *Glory of the God Tree Forest* (218 x 654 cm, 2012) – were selected for the exhibition, which put into perspective the epic sweep and dynamic palette of this truly remarkable artist.

PARKETT - 220 Artists Editions & Collaborations since 1984

Date of publication: Jul 2013

Dimensions: 19.5 x 16.5 cm

No. of copies: 1,000

Managing editor: Chiang Yu-fang

Executive editors: Chiang Yi-ying, Yu Shu-ting

This album contains a catalogue of 220 *PARKETT* collaborations, three critiques and five sketches/ letters by participating artists. The exhibition provided a complete overview of all 92 issues of the *PARKETT art journal* and the 220 collaborations therein. Works were placed in different settings – playroom, coatroom, garden, city and reading room – to invoke their special qualities. A special gallery was added to showcase five successful collaborations between Taiwanese and Japanese institutions and artists, demonstrating that partnerships in the style of *PARKETT* can and do make beautiful art.

The 55th Venice Biennale - This is not a Taiwan Pavilion

Date of publication: Apr 2013

Dimensions: 19 x 24.5 cm

No. of copies: 2,000

Managing editor: Esther Lu

Executive editor: Chen Ying-ying

This album of the Taiwan Pavilion at the 55th Venice Biennale is divided into three sections, each coinciding with a distinct stage in the pavilion's planning, execution and artistic expression. The first section delineates the creative process behind the Taiwan Pavilion by way of conversations with the three participating artists. The second section consists of pertinent essays, and the third section describes the three installations in further detail. *This is Not a Taiwan Pavilion* centers on the deconstruction of narrative, the writing of history, the forming of identity and the concatenations thereof. It uses the power of imagination to show us the dynamic relationship between art and reality, in conjunction with the theme of the 55th Venice Biennale, The Encyclopedic Palace.

Women Adventurers: Five Eras of Taiwanese Art 1930-1983

Date of publication: Nov 2013

Dimensions: 22 x 26 cm

No. of copies: 850

Managing editor: Jo Hsiao

Executive editor: Lei Yi-ting

This album provides a full-color image and description of each work displayed in the exhibition *Women Adventurers: Five Eras of Taiwanese Art 1930-1983* as well as essays by Jason Wang, Lin Yu-chun, Lee Ming-ming, Chen Kuang-yi and Huang Hai-ming discussing in depth the women of contemporary art in Taiwan. Lei Yi-ting also contributed an article on curating said exhibition. The album also includes a bio of each artist in chronological order, in the hopes that future researchers will take advantage of this new and valuable resource. The exhibition itself was arranged in mini-retrospectives, each section displaying the signature works of one artist, plus six to eight pieces showing later developments. Bios and historical backgrounds gave the viewer further insight into the styles and events that influenced the artists.

Yi Shan - Kuo Jen-wei

Date of publication: Aug 2013

Dimensions: 30 x 23 cm

No. of copies: 560

Managing editor: Chiang Yu-fang

Executive editor: Chi Han-yu

In addition to enumerating the works displayed in the exhibition *Yi Shan - Kuo Jen-wei*, this album contains a critique of the artist's work and a description of the creative process by the artist himself. The influence of early 20th century Russian Constructivism is apparent in Kuo's use of colors stacked upon themselves in semi-transparent blocks. They are architectural drawings, but also drawings of buildings set in depopulated landscapes, exploring the aesthetics of architecture while projecting a kind of geometric fantasy world.

Walking in Place - Liu Han-chih

Date of publication: Aug 2013

Dimensions: 30 x 23 cm

No. of copies: 500

Managing editor: Chiang Yu-fang

Executive editor: Chi Han-yu

This album of the exhibition by the same name takes us through the mind of the artist and his unnerving combination of machine and contraption accompanied by a series of instructional drawings, creating an eerie autopsy of human psychology that challenges our assumptions of everyday life. By making some of the quasi-props 'fully operable', Liu invites the viewer to become part of the machine, initiating a first-person narrative that opens up a completely new dimension, with a completely different lexicon.

Chang Chao-tang (box set)

Date of publication: Oct 2013

Dimensions: 27.5 x 21 cm

No. of copies: 800

Managing editors: Chang Chao-tang, Sharleen Yu

Executive editors: Sharleen Yu, Chang Hsiao-hua

The first of this two-volume album of *Time: The Images of Chang Chao-tang, 1959-2013* includes a catalogue of all photographs in the exhibition as well as seven essays by photographers, scholars and critics on various aspects of Chang's photographs, feature films and documentaries. For the second volume, Chang's classmates, friends and colleagues in parallel sectors – literature, performance and the visual arts – were asked to write a poem or memoir describing their deepest impressions of the artist, not only revealing the influence of photography on the art of the past half-century, but also the intricate weave and close interaction between culture and society.

Imminent Sounds: Falls and Crossings

Date of publication: Dec 2013

Dimensions: 17.5 x 22.5 cm

No. of copies: 800

Managing editor: Huang Hai-ming

Executive editor: Li Wei-fen

This album catalogues the 18 works displayed in the exhibition *Imminent Sounds: Falls and Crossings*, including two essays by James Giroudon and one by Lin Fang-yi. The exhibition harnesses the power of the spatial, vertical and omnipotent audio to create an oppressive atmosphere, sometimes to the extent of palpable discomfort. Works were selected based on the concepts of "falling" and "crossing". The vertical drop of the falling pieces creates tension and a sense of alarm.

The act of falling suggests a sudden and unexpected turn into the unknown, taking the visitor through the vertiginous highs and lows of existence.

Looking for Tao - Hong Mei-ling Solo Exhibition

Date of publication: Nov 2013

Dimensions: 21 x 29 cm

No. of copies: 500

Executive supervisor: Hsiao Shu-wen

Executive editor: Hsiao Lin-chen

In addition to photos and descriptions of thirty oil paintings by Hong Mei-ling, the album also includes a critique of the artist's work and an overview of the exhibition space and layout. Hong Mei-ling began her illustrious career in 1983 with the series *Looking for Tao*. Of the 131 oil paintings completed since then, thirty were selected and arranged in a way so that the viewer could see how the artist's style has evolved over the years, from the Cubism of early paintings to the somber palette of her more recent work. The paintings are numbered in sequence and titled accordingly, representing movements in a symphony or chapters in a spiritual travelogue.

I • DIE • WANT - Visions of Taiwan, Wu Cheng-chang

Date of publication: Oct 2013

Dimensions: 25.5 x 22.5 cm

No. of copies: 500

Managing editor: Hsiao Shu-wen

Executive editor: Chen Yung-jen

In addition to enumerating the works displayed in the exhibition *I • DIE • WANT*, this album contains a critique of the artist's work and a description of the creative process by the artist himself. To establish the role of keen observer, Wu Cheng-chang places himself inside the frame of various Taiwan landscapes. His deft application of light, time and photosensitive materials accentuates the jarring contrast between the majestic beauty of Taiwan and the grotesqueness of industrial sprawl that has come to define the landscape. Wu places us in the midst of this glaring but strangely beautiful contradiction.

2013 Taipei Arts Awards

Date of publication: Jan 2014

Dimensions: 17 x 23 cm

No. of copies: 600

Editors: Hsiao Shu-wen, Su Tze-hsiu

Following a two-stage review of works submitted by twelve artists, the 2013 Taipei Arts Awards panel of judges awarded the grand prize to Huang Po-chih for his art action project *Five Hundred Lemon Trees*. The award for excellence went to Series of *Another Soundscape – Lotto*, a sound installation by Wang Chung-kun; *My Friends / Vacant Lot*, a video art installation by Wu Chien-ying; *eir Rooms, eir Dreams*, a series of paintings by Chen Ting-chun; *Delay and Pit*, a multimedia piece by Kuo Yu-ping; and *Third Industrial Revolution*, a painting by Jeng Chorng-shiaw. On the shortlist were the eponymous *Minsheng Village and People's livelihood Village*; *24 Hours Betelnut Shops* by Ho Yuda; *Dual / MIDVA* by Simon Chang; *Matrix.24N °I* by Chang Yung-ta; and *Unnatural Series / The Visible • Invisible X* by Huang Yu-shan.

3. Education & Promotion

TFAM has conceived and organized the following activities to bring the general public closer to the world of artistic expression and give art enthusiasts easier access to TFAM's resources, thereby encouraging greater involvement in exhibitions and events:

Educational activities in conjunction with exhibitions

TFAM planned a variety of educational/promotional events in conjunction with scheduled exhibitions for 2013, including guided tours, lectures, salons, symposiums, art education outreach activities, family events, Principal's Day, Teacher's Day, Borough Warden's Day, and conversations with the artists. Our in-house educators also designed worksheets, self-learning booklets, workshops and other learning activities toward a better understanding and appreciation of the works on display.

TFAM Nights

In October 2005, TFAM extended Saturday hours of operation into the evening and made admission free for all visitors. Crédit Suisse AG has been the proud sponsor of TFAM Nights since 2006. The concept was revamped in 2010 to bring the museum's crossover collaborations into play, in two separate programs: "Drama & Dance @ TFAM" and "Our Creativity @ TFAM", the former assembling different forms of expression – dance, theater and performance art – on one stage for a 'meeting of the arts', the latter inviting experts to take the podium and speak on a wide range of topics including music, film, theater, dance, literature, design, fashion, architecture, animation and technology, giving full expression to the many dimensions of TFAM.

"The Drama & Dance" playbill for 2013 included performances by Sheng-Xiang and Band, Chung Yu-feng and Ken Ohtake, HORSE, and Chiang Chiu-ying Vocal Group. Our Creativity guest speakers included Chen Ming-chang and Shi Ji-sheng, who spoke on poet-musician Ma Shi-fang and 60's diva Chi Lu-hsia, respectively.

Summer Camp

The themes for Summer Camp 2013 were "Live – Love – Design" and "Body-Artwork Dialogue". Activities included a multimedia creative workshop and rhythm and motion 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 they need to fully express their artistic vision.

Celebrating the holidays and special occasions

TFAM organized a number of different educational/promotional activities in conjunction with Art Appreciation Day, Children's Day, International Museum Day, and TFAM's birthday celebration. Admission was free of charge for all of the above activities. The theme for 2013 Art Appreciation Day was Bibelot Bash. SONG SONG SONG Children's & Puppet Theatre provided the outdoor entertainment for Children's Day. Organizers took the party outdoors once again on International Museum Day, the highlight being a video of the past century in modern art projected onto the museum's facade. Thousands of our loyal patrons flock to the museum every December to help us celebrate the anniversary of TFAM's founding, and 2013 was no different except for one very significant thing: the museum turned 30 this year.

Volunteer services

The museum has been actively recruiting students and other members of the community with a penchant for the artistic and a zeal for public service to assist in general affairs and guide groups through the scheduled exhibitions since 1990. 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

Art Intervention was launched in 2009. Initially geared toward people residing in neighborhoods directly adjacent to TFAM – namely Zhongshan District – towards the establishment of a platform for interaction between the museum and local residents, Art Intervention expanded outward the following year 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.

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.

Children's Art Education Center

With a museum-in-a-museum as the design concept, the former Art Classroom, sublevel gallery, sculpture courtyard and 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 equipped with an array of learning resources and art supplies. With the new state-of-the-art facilities we will be able to deliver on our promise to educate a new generation of art-savvy youngsters, giving them the skills they need to go out into the world and create. Construction officially began on December 27, 2012. Once fully operable in 2014, the center is expected to jumpstart the development of children's art education all across the island.

4. Permanent Collection & Innovation

The museum's core value is augmented by way of carefully planned research, acquisition and promotion, in that order. Works of art acquired by the museum are first inventoried and then placed into their corresponding categories. Files containing all supporting documents along with an assessment of their condition is then created for the next step: repair and routine maintenance, keeping them all in mint condition for the viewing pleasure of the general public.

Acquiring exceptional works of art

TFAM acquired the following works of art by Taiwanese artists for their exceptional vision, creativity and potency within the context of contemporary art in Taiwan:

Untitled, Hung Yi-chen
Scenery near Yuan-shan (sketch), Kuo Hsueh-hu
Southern Country, Lin A-chin
Landscape of Gulangyu Island, Chang Wan-chuan
Composition 64-A; Composition 64-B; Composition 66, Huang Run-se
New Legends No. 1 and Abstinence, Hung Ken-shen
Dancing in the Dark, Ku Fu-sheng
4.5~6.5Hz, Hung Tung-lu
Wild Papayas, Lin Hsing-yueh
Emperor Go in the City Series 2005-2008, Yeh Wei-li
One Universe, One God, One Nation, Chen Yin-ju
The Way Station Trilogy, Kao Chung-li
Before Memory, Yuan Goang-ming
Heptptych: Red Yellow Green, Lai Jun T.
Wounded Sadness and MM002, Chen Hsing-wan
Self-Portrait and Vase, Flower and Fruit, Cheng Chung-chuan
Self-Portrait, Lii Jiin-shiow
Toy Gun and The Gift That Keeps on Giving, Page Tsou
Visitor and Page Turning Machine, Liu Han-chih
Shuzi at Home, Wu Cheng-yen
Blue Hermitage, Kuo Jen-wei
A Trip to Wushe and On Portraits – Self Portrait, Wang Hsin
Being II, Chang Chao-tang
Vision of Taiwan, Wu Cheng-chang

TFAM also acquired a select number of works by foreign artists, as follows:

Receding Triangular Square, Virlani Halberg

Two Suns, Anton Vidokle and Hu Fang

Anathema, The Otolith Group

Avalon, Maryam Jafri

As of the end of December 2013, the museum had acquired a total of 4,597 works of art for the permanent collection.

Exhibiting our accomplishments in restoration

As part of TFAM's 30th anniversary celebration, all oil, gouache and watercolor paintings restored in-house since 1998 were shown together for the first time in *Unveiled: Restoring the Permanent Collection*. Divided into four sections – "Visible and Invisible", "Science and Dialog", "Remembering History" and "Reappearing Art" – the exhibition offered a behind-the-scenes look at the sophisticated techniques involved in restoring and maintaining works of art.

Digital image library

TFAM lends digital images of artwork in the permanent collection to local and overseas research groups/individuals for the purpose of promoting the fine arts. The museum has also established a legal mechanism for those seeking permission to print digital images in their books or journals.

Sharing the collection

In order to fully utilize the permanent collection and promote the fine arts, TFAM loans works of art in the permanent collection to artistic and cultural institutions for display in their exhibitions.

Loaning works to fellow exhibitors

TFAM loaned a select number of works to the following six institutions in Taiwan for display in their exhibitions so that our collection might be appreciated by an even larger audience: National Taiwan Museum, National Taiwan Museum of Fine Arts, Kaohsiung Museum of Fine Arts, National Museum of Taiwan History, Kuandu Museum of Fine Arts, and Taiwan Soka Association.

Outsourcing product design and development

Every year TFAM commissions a Taiwan-based design company to produce a line of products inspired by works in the collection, for promotional and added-value purposes. Products launched in 2013 included the complete block-print set of Cheng Shan-hsi's Chinese zodiac.

Restoring works in the permanent collection

TFAM restored the following works of art based on a thorough assessment of their condition: *Mountain Life*, Chang Li Fu; *Timeless Beauty*, Lin Chin-chou; *Recess*, Lin Chih-chu; *On the Way Home*, Lin Yu-shan; *Post-Orientation-5*, Lee Shi-chi; and *Couplet Selected from the Stone Drum Script*, Tseng Shao-jie. Special projects included repairing the mounting on Lin A-chin's *Southern Country* and constructing a glass enclosure for Lin Yuan's *Musya Event*. On the cleaning list for 2013 were the metal sculptures *Combination of Time and Space*; *Vitality*; *Riders, No. 3*; and *Home Run*. Several stone and marble sculptures in the plaza, atrium and gardens – *Great Land*, *Spring*, *Boat*, *Untitled*, *Compression of Space* – were also cleaned in accordance with routine maintenance procedures.

Taipei Fine Arts Museum Collection Catalogue 1983-2012

In conjunction with TFAM's 30th anniversary celebration, our department compiled and edited a catalogue of all works collected since 1983. The catalogue also included interviews with former TFAM directors Lin Mun-lee and Huang Tsai-lang, and essays by former copy editor Lai Ying-ying, former TFAM director Huang Kuang-nan, art critic Li Chin-hsien, and editor Lin Yu-chun on the major trends and events that have shaped the collection over the past thirty years, giving readers a clear picture of the history of acquisitions as well as insight into the events that have redefined Taiwan society over the past thirty years.

Photographing and imaging

To establish a comprehensive database on the works in the permanent collection, TFAM creates and regularly updates a file detailing the condition of each new piece, and hires a team of professionals to create a digital replica, which is then used to compare and contrast the condition of each piece over time.

5. Public Relations & Marketing

International PR comprises public relations, marketing/publicity, resource integration and communications. The PR department also acts as a bridge between the museum and various concerns in 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.

Using all available mediums for more effective communications

As a publicly-funded institution, TFAM takes full advantage of municipal resources – government building banners (Chien-Cheng Circle), public bus ads, digital marquees, illuminated billboards in the MRT and Zhongshan hall, and publicly-funded journals – for optimal exposure at minimal cost. Our marketing team has further enhanced communications with local media to ensure that all major outlets keep the public informed about TFAM events before they happen, with impressive results.

Innovating corporate sponsorship

CITY CAFÉ, a franchise under the auspices of Uni-President Corporation, signed on as sponsor of Free Admission on Friday. As of December 2013, all those visiting the museum on Friday are admitted free of charge, compliments of CITY CAFÉ. TFAM also partnered with CITY CAFÉ on the design and production of six coffee sleeves inspired by paintings in the permanent collection. Printed on each sleeve is a QR Code that, when scanned with a smartphone, delivers vital info direct to the user. It is hoped that through said partnership and subsequent brand penetration, TFAM will be able to reach a much broader demographic. Our aim in combining popular culture with trending technology is to infect the people with a passion for art. Other major sponsors in 2013 included Crédit Suisse AG, TSMC Education and Culture Foundation, BNP Paribas, Museum Friends Association, uPrint, Steelmen Trading Company, Yuandian Art Int'l, Rearview Broadcasting, Daguerre Lab, New Chin Chin Corporation, and Home Boutique Int'l. Our continued success in promoting art education and aesthetics throughout the greater community was thanks in large part to the magnanimous contributions of the sponsors above.

Our Art Museum on the radio

Our marketing team also planned and organized a number of events to celebrate TFAM's thirtieth anniversary. The program was diversified in order to reach a wider audience and better convey how much we have grown and how far we have come over the past thirty years. On the approach to the museum's thirtieth birthday, TFAM joined up with FM 99.7 to present Our Art Museum, a radio talk show hosted by Eric Tsai every Wednesday afternoon from October 2 to December 25, with topics revolving around the museum as seen by the people behind the exhibitions. In addition to promoting the arts and educating the public, the talk show also served as a catalyst for greater collaboration between TFAM and other sectors towards the realization of a multidimensional approach to art. The topic and guest speakers for each of the 13 shows are as follows:

NO	Date	Topic	Guest speaker
1	Oct 02	Chat with the Museum Directors	Huang Hai-ming
2	Oct 09	The Art Museum in the Eyes of an Architect	Kao Er-pan
3	Oct 16	Comings and Goings in the Museum	Liu Chien-kuo
4	Oct 23	The Volunteer: Art's Most Vocal Advocate	Cheng Hui-mei
5	Oct 30	The Art Museum in the Eyes of an Artist I	Lai Chun-chun
6	Nov 06	The Art Museum in the Eyes of an Artist II	Chang Chao-tang
7	Nov 13	Collecting and Deciphering Works of Art	Lin Yu-chun
8	Nov 20	Curators: The Brains behind the Art Museum	Chang Fang-wei
9	Nov 27	Our Art Museum	Lin Mun-lee
10	Dec 04	Curatorship: Thought into Action – Exhibition Planning and Design	Wang Jun-jieh
11	Dec 11	The Art Museum in the Eyes of an Artist III	Wu Tien-chang Su Yu-hsien
12	Dec 18	The Corporate Sponsor: A Museum's Right-Hand Man	Liu Ju-jung
13	Dec 25	Spatial Aesthetics of the Children's Art Education Center	Huang Hai-ming Liang Yu-chang Ho Zhen-su

A convenient, user-friendly website

Mass media has morphed beyond recognition, its parameters shifting with every new technological innovation. Mobile communication devices are now more ubiquitous than televisions, and people are getting their information from a new and completely different source every day. In response to the demand for websites in mobile format, TFAM decided to 'reimagine' the official site with the help of Responsive Web Design. The new site will be launched on January 1, 2014. Multimedia streaming and embedded social networking will optimize interactive browsing while satisfying users across numerous platforms including PC, laptop and smartphone. These new features combined with multilingual support will give users greater access to a wider variety of digital info – on the exhibitions, art education, the permanent collection, research and publications among others.

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 is appointed seventh director of TFAM.
2012.12.27	Construction of the Children's Art Education Center officially begins.

Museum architecture

Architect Kao Er-Pan designed and oversaw construction of the museum building. When TFAM opened in 1983, it covered an area equal to 11,543.38m². The total floor area is 23,784.07m², of which 11,741m² is gallery/exhibition space.

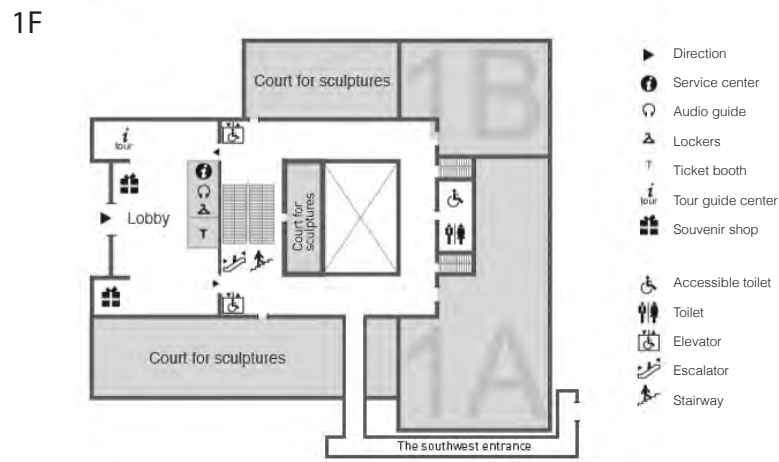
The museum is an understated yet visually impressive edifice defined by large transversal beams and a minimalist, bone-white facade, its shape and structure inspired by the bucket arch in traditional Chinese architecture. The building rises up from the lush green of Zhongshan Art Park, producing an environment where fine art mingles with Mother Nature, each enhancing the other.

The nine-meter high ceiling and glass walls on all four sides give the atrium a natural glow, the play of light and shadow within the central courtyard in constant flux throughout the day. On the upper levels symmetrical gallery spaces lunge from the main structure, their ends capped with giant picture windows affording sweeping views of the foothills across the Keelung River, as well as the tree-lined boulevard bringing visitors to the museum.

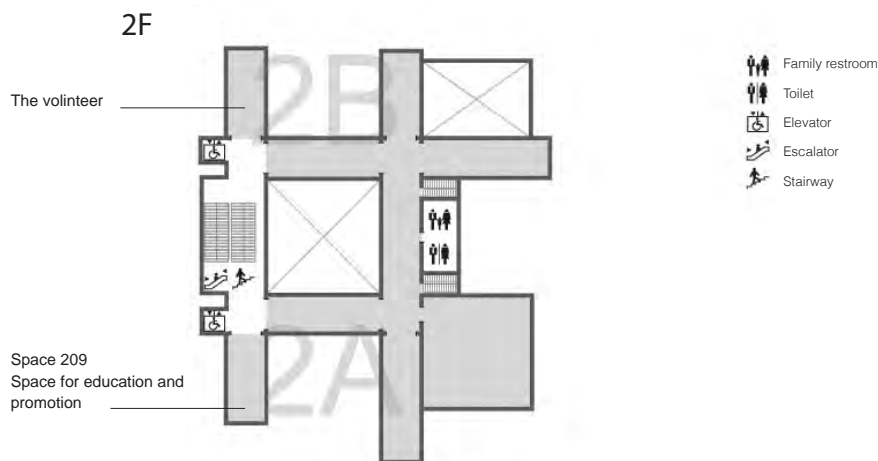
TFAM designed and constructed a second entrance on the south (west) side to link the museum to the pavilions in the 2010 International Flora Expo and fully embrace the adjoining Zhongshan Fine Arts Park. Made entirely of transparent fiber-reinforced-polymer, the new entrance is an extension of the spatial aesthetics within and a celebration of the natural scenery without. The South Entrance officially opened on October 25, 2010.

Galleries

1st Floor | Primarily for visitor services, the atrium also contains a 'wraparound exhibit' and three sculpture courtyards. Galleries 1A and 1B comprise the exhibition space on the first floor. The six-meter high walls in 1A and the towering ceiling in 1B are perfect for international blockbusters and other large-scale exhibitions.

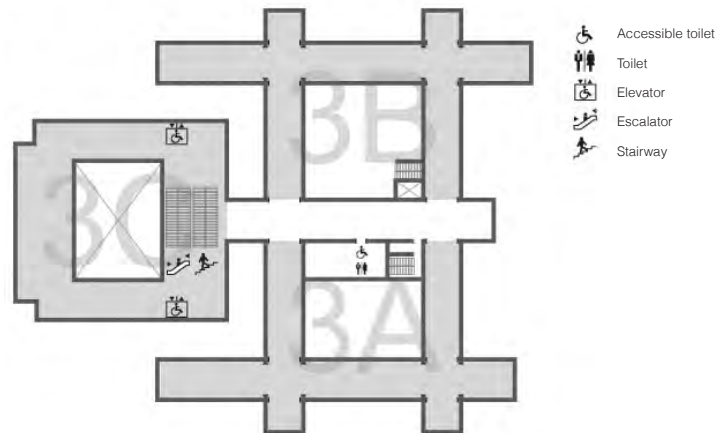


2nd Floor | Galleries 2A and 2B are mainly used to showcase TFAM's permanent collection. The space is arranged to highlight aspects of art history or a certain aesthetic within the permanent collection. New themes are introduced regularly.



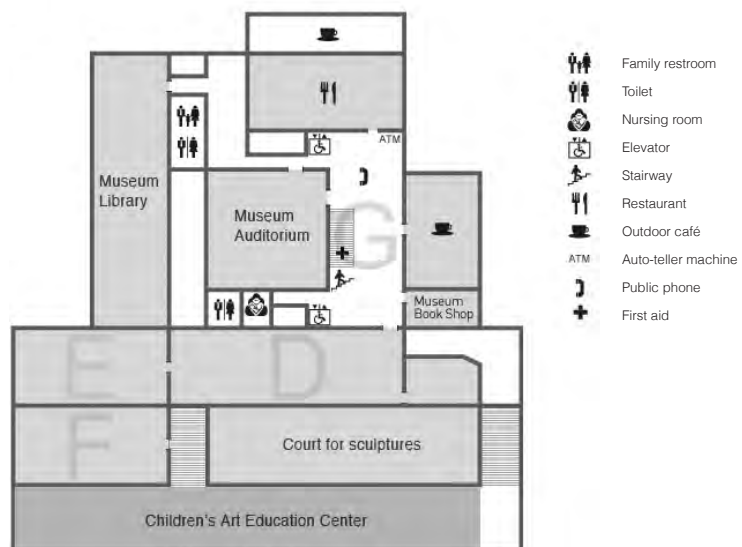
3rd Floor | The tubular transversals and natural lighting in galleries 3A, 3B and 3C are suitable for programs involving a number of different formats such as themed exhibitions.

3F



Basement | Galleries D, E and F are normally reserved for young artists' creations and the exhibition of artwork by submission. They may also be used for large-scale contests and group exhibitions.

B



Facilities

Exhibition spaces are located on levels 1, 2 and 3 as well as the basement level.

The service counter, tour center, ticket counter and gift shop are located in the atrium on the ground floor.

The library, A/V room, art bookstore and restaurant are located in the basement, providing visitors with facilities for reading books, searching, listening, lecturing, watching movies, taking a breather and dining in style.

Visitor services

1. Guided tours | In addition to regularly scheduled guided tours of exhibitions at TFAM, we also arrange tours geared toward schoolchildren and those with special-education requirements.

TFAM also arranges guided tours for school outings upon request.

Those interested in arranging a guided tour for a large group or in a language other than Mandarin Chinese should first request a booking by mail or telephone.

Audio guides are available at the service counter in the atrium.

Hours of operation: 9:30-17:30

2. Browsing and referencing | Art books and peer-reviewed journals are available in the basement reading room for general reference.

Hours of operation: 9:30-17:00

3. Gifts and souvenirs | Located on the right-hand side of the atrium is the gift shop, which offers an array of art-inspired merchandise including creative-industry products, children's books, posters and stationary.

For sale in the basement bookstore are the TFAM periodicals – Journal of Taipei Fine Arts Museum, Fine Arts Thesis and Modern Art Bimonthly – exhibition albums and guidebooks, as well as a selection of art books, magazines, CDs and DVDs from other publishing houses.

Hours of operation: 9:30-17:00

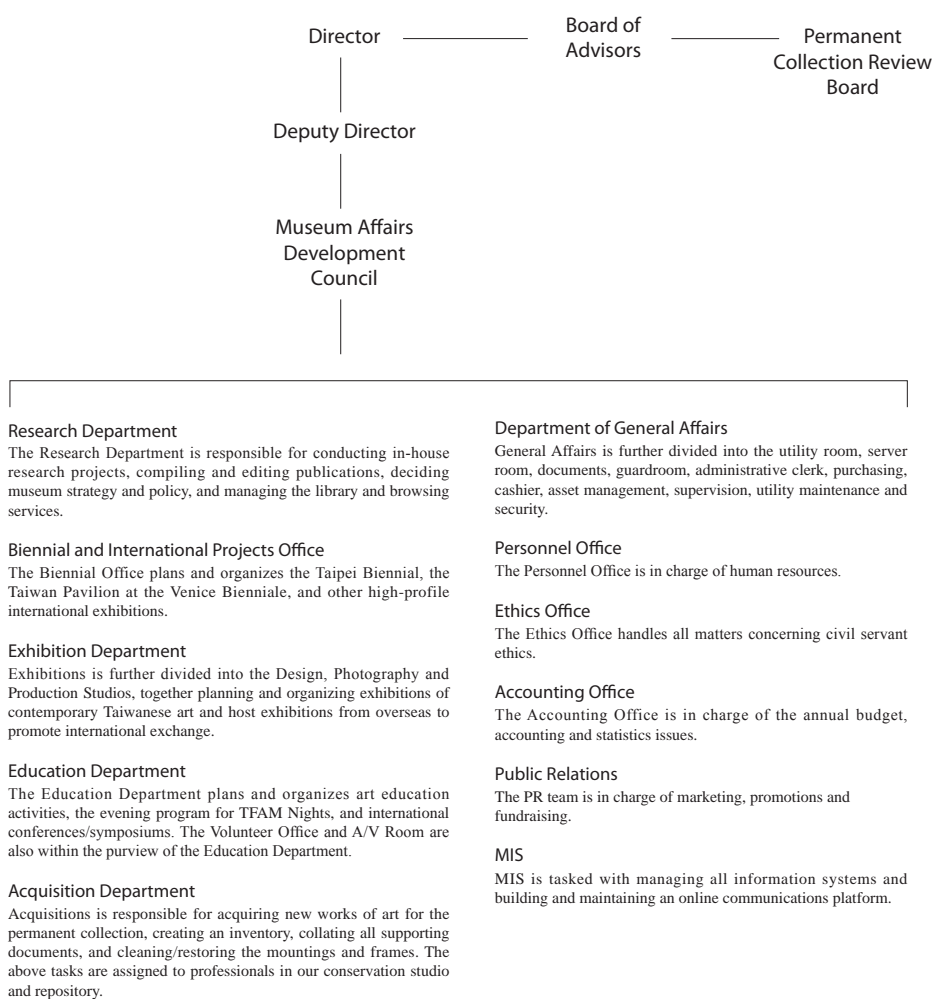
Organization

Originally under the the Taipei City Government Department of Education, TFAM was placed under the supervision of the Department of Cultural Affairs upon its establishment on November 6, 1999. The museum is operated by the following departments and offices: Research Department, Exhibitions Department, Acquisitions Department, Education Department, Department of General Affairs, Accounting Office, Personnel Office and Ethics Office. An MIS and Public Relations team have now been formed to meet growing demand in these areas. The Biennial Office is responsible for the planning and execution of biennial exhibitions.

The museum director oversees the entire operation, while the deputy director assists the director in administrating affairs. The Board of Advisors offer professional consultation; the Permanent Collection Review Board advise on the acquisition and collection of artwork; and the Museum Affairs Development Council discuss directions and policies for exhibitions, collections and promotions.

Seventy-one full-time employees, six contractors, 26 security guards and 32 technicians and janitors comprised the museum staff in 2013 – 135 in all.

Diagram of the Organization



Information about the Museum

Taipei Fine Arts Museum	<p>Address: 181, Zhongshan North Road, Sec. 3, Taipei, TAIWAN</p> <p>Tel: +886 2 25957656</p> <p>Fax: +886 2 25944104</p> <p>Official website: http://www.tfam.museum</p> <p>E-mail: info@tfam.gov.tw</p>
Opening hours:	<p>Tue – Sun: 9:30am to 5:30pm</p> <p>Saturdays: 9:30am to 8:30pm</p> <p>Closed on Mondays</p> <p>Entrance fee (excluding hosted exhibitions):</p> <p>Adult: 30 Taiwan dollars</p> <p>Concession: 15 Taiwan dollars</p> <p>Admission is free between 5:00pm and 8:30pm on Saturdays.</p> <p>Admission is free at all times for visitors under 18 and all those aged 65 and above.</p>
Transportation information:	<p>The museum is accessible by motor vehicle, public bus and by MRT.</p> <p>By MRT: Take the Danshui Line to Yuanshan Station. Proceed to Exit 1, walk through the Flora Expo Park until you reach Chungshan North Road Sec. 3. It is about a ten minute walk from there.</p> <p>By bus: Take the 21, 42, 126, 203, 208, 218, 220, 247, 260, 277, 279, 287, 310, 612, 677, 1717, 2020, 2022, 9006, Red 2, Chungshan Line or the city shuttle to the 'Taipei Fine Arts Museum' stop.</p>

2. Statistics

Annual budget

Amount of budget spent on exhibitions and acquisition and collection

Year	Total annual budget	Budget spent on exhibitions	Ratio of the part spent on exhibition compared to the annual budget	Budget for acquisition and collection	Ratio of the part spent on acquisition and collection compared to the annual budget
2001	NT\$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%
2013	NT\$362,534,508	NT\$95,355,654	26%	NT\$40,000,000	11%

Remarks:

1. Annual budget does not include additional funding from central government.
2. Budget for exhibitions does not include personnel expenses.

Major projects

Item No.	Project	Estimated budget	Planning and design		Execution		
			Fees	Status	Contractor	Fees	Status
I. Included in the budget for 2013							
1	Interior renovations for Children's Art Education Center (continued from the 2011 budget)	TWD 26,168,000	TWD 1,594, 330	Completed	Sumida Hitech TenSetsu Co., Ltd.	TWD 22,940,000	To be completed in March 2014
2	Exhibition entrance door upgrade	TWD 1,500,000	TWD 97,000	Completed	Yong Ju Co., Ltd.	TWD 1,079,602	To be completed in May 2014
3	Permanent collection repository renovations	TWD 1,350,000	TWD 98,500	Completed	Chushang Interiors Co., Ltd.	TWD 1,095,900	To be completed in March 2014
4	Window tinting in the atrium	TWD 900,000	n/a	Completed	Sun Far Window	TWD 499,062	To be completed in February 2014
5	Frequency transformer for 300RT chilling system	TWD 2,500,000	TWD 95,000	Completed	Yung Po Engineering Co., Ltd.	TWD 2,159,000	To be completed in February 2014

Acquisitions

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Medium / technology	Dimensions	Source of Acquisition
F0825	Photograph	Wang Hsin	1941		On Portraits – Self-Portrait	1971	Silver halide print	20 x 25 cm	Purchase
F0826	Photograph	Wang Hsin	1941		On Portraits – Lin Hai-yin	1977	Silver halide print	19 x 28 cm	Purchase
F0827	Photograph	Wang Hsin	1941		On Portraits – Tai Ching-nung	1977	Silver halide print	21 x 28 cm	Purchase
F0828	Photograph	Wang Hsin	1941		Trip to Wushe series	1972	Silver halide print	92.5×61, 21×28(x23), 33.5×41(x17), 24×28(x3), 43x54(x2), 30x20.5, 29x41cm	Purchase
F0829	Photograph	Chang Chao-tang	1943		Being IV	1960s	Silver halide print	39 x 57 cm	Purchase
F0830	Photograph	Chang Chao-tang	1943		Being V	1960s	Silver halide print	55 x 38 cm	Purchase
F0831	Photograph	Chang Chao-tang	1943		Being VI	1960s	Silver halide print	40.5 x 48 cm	Purchase
F0832	Photograph	Chang Chao-tang	1943		Being VII	1960s	Silver halide print	39 x 56.5 cm	Purchase
F0833	Photograph	Chang Chao-tang	1943		Being VIII	1960s	Silver halide print	41 x 39 cm	Purchase
F0834	Photograph	Chang Chao-tang	1943		Being IX	1960s	Silver halide print	56.5 x 38 cm	Purchase
F0835	Photograph	Chang Chao-tang	1943		Being X	1960s	Silver halide print	39 x 57 cm	Purchase
F0836	Photograph	Wu Cheng-chang	1965		Vision of Taiwan – Chihin Seashore	2013	Inkjet print	100 x 150 cm	Purchase
F0837	Photograph	Wu Cheng-chang	1965		Vision of Taiwan – Metropolis	2011	Inkjet print	100 x 150 cm	Purchase
F0838	Photograph	Wu Cheng-chang	1965		Vision of Taiwan – Rice Field	2007	Inkjet print	100 x 150 cm	Purchase
F0839	Photograph	Wu Cheng-chang	1965		Vision of Taiwan – T-bar	2007	Inkjet print	100 x 150 cm	Purchase
F0840	Photograph	Wang Hsin	1941		Taichung, My Hometown	1972	Silver halide print	App. 20 x 25 cm (x27)	Donation
F0841	Photograph	Wang Hsin	1941		Puli Impressions	1972	Silver halide print	App. 20 x 25 cm (x22)	Donation

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Medium / technology	Dimensions	Source of Acquisition
F0842	Photograph	Sato Harumi			Images of Wushe	1974	Silver halide print	21 x 30 cm	Donation
I0585	Ink painting	Lin A-chin	1915		Southern Country	1933	Gouache on silk	87.5 x 170 cm	Purchase
I0586	Ink painting	Kuo Hsueh-hu	1908	2012	The Rough Sketch of Scenery Near Yuan-Shan	1927	Ink on paper	96 x 180 cm	Purchase
I0587	Ink painting	Lee Chung-chung	1942		Landscape	1972	Ink and color on paper	93 x 86 cm	Donation
I0588	Ink painting	Lee Chung-chung	1942		Eagle	1974	Ink and color on paper	43 x 69 cm	Donation
I0589	Ink painting	Lee Chung-chung	1942		Early Spring	1974	Ink and color on paper	43 x 69 cm	Donation
I0590	Ink painting	Huang Kuang-nan	1944		Xia Shu Nong Yin	2012	Ink on paper	135 x 70 cm	Donation
M0219	Mixed media	Hung Yi-chen	1971	2011	Untitled	2008	Enamel on fiberglass	180x120x19cm (x2), 180x60x19cm (x2), 180x150x19cm	Purchase
M0220	Mixed media	Hung Ken-shen	1946		New Legends NO. 1	1987	Ink, acrylic, plaster, resin and paper on canvas	111 x 144 cm	Purchase
M0221	Mixed media	Hung Ken-shen	1946		Abstinence	2011	Acrylic, ink and paper on canvas	116 x 116 cm	Purchase
M0222	Mixed media	Ku Fu-sheng	1934		Dancing in the Dark	2010	Mixed media on canvas	151 x 100 cm	Purchase
M0223	Mixed media	Hung Yi-chen	1971	2011	Untitled	2005	Acrylic on canvas	140 x 158 x 9 cm	Donation
M0224	Mixed media	Hung Yi-chen	1971	2011	Untitled	2000	Acrylic on canvas	150 x 180 x 11 cm	Donation
M0225	Mixed media	Kuo I-chen	1979		Invade the TFAM	2005	Video installation	n/a	Donation
M0226	Mixed media	Lai Jun T.	1953		Heptaptych: Red Yellow Green	1983	Sand and acrylic on wood	210 x 92 x 12 cm (x7)	Purchase
M0227	Mixed media	Chen Hsing-wan	1951	2004	Wounded Sadness	1999	Mixed Media	200 x 125 cm	Purchase

Acquisitions

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Medium / technology	Dimensions	Source of Acquisition
M0228	Mixed media	Yeh Wei-li	1971		Emperor Go In the City Series 2005-2008	2005-08	Mixed media	100 x 120 x 16 cm (x7)	Purchase
M0229	Mixed media	Chen Yin-ju	1977		One Universe, One God, One Nation	2012	Video installation	17min	Purchase
M0230	Mixed media	Kao Chung-li	1958		The Way Station Trilogy	1987-2012	Video installation	41min	Purchase
M0231	Mixed media	Yuan Goang-ming	1965		Before Memory	2011	Video installation	n/a	Purchase
M0232	Mixed media	Liu Han-chih	1982		Visitor	2013	Mixed media	n/a	Purchase
M0233	Mixed media	Liu Han-chih	1982		Page Turning Machine	2011	Mixed media	n/a	Purchase
M0234	Mixed media	Hung Ken-shen	1946		Red Cliff Rhapsody	1989-2008	Water-based paint and spray adhesive on corrugated paper	122 x 1041 cm	Donation
M0235	Mixed media	Anton Vidokle and Hu Fang			Two Suns	2012	Video installation	22min	Purchase
M0236	Mixed media	The Otolith Group			Anathema	2011	Video installation	36min51sec	Purchase
M0237	Mixed media	Mariam Jafri	1972		Avalon	2011	Video installation	11min44sec	Purchase
M0238	Mixed media	Virlani Hallberg	1981		Receding Triangular Square	2012	Video installation	47min	Purchase
O0745	Oil painting	Huang Run-se	1937	2013	Composition 64-A	1964	Oil on canvas	74 x 94 cm (x3)	Purchase
O0746	Oil painting	Huang Run-se	1937	2013	Composition 64-B	1964	Oil on canvas	75 x 94 cm (x2)	Purchase
O0747	Oil painting	Huang Run-se	1937	2013	Composition 66	1966	Oil on canvas	94 x 74 cm	Purchase
O0748	Oil painting	Chang Wan-chuan	1909	2003	Landscape of Gulangyu Island	1937	Oil on canvas	72 x 89 cm	Purchase
O0749	Oil painting	Lin Hsing-yueh	1939		Wild Papayas	2006	Oil on canvas	160 x 128 cm	Purchase
O0750	Oil painting	Hung Tung-lu	1968		4.5~6.5Hz	2012	Acrylic on canvas	191 x 139 cm	Purchase

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Medium / technology	Dimensions	Source of Acquisition
O0751	Oil painting	Cheng Chung-chuan	1931		Self-Portrait	1954	Oil on wood	39 x 27.5 cm	Purchase
O0752	Oil painting	Cheng Chung-chuan	1931		Vase, Flower and Fruit	1955	Oil on canvas	51.5 x 44 cm	Purchase
O0753	Oil painting	Chen Hsing-wan	1951	2004	MM002	1980	Oil on canvas	83 x 83 cm	Purchase
O0754	Oil painting	Wu Chen-yen	1921	1999	Shuzi at Home	1987	Oil on canvas	72 x 90 cm	Purchase
O0755	Oil painting	Kuo Jen-wei	1961		Blue Hermitage	2012	Acrylic on canvas	182 x 121 cm	Purchase
O0756	Oil painting	Kuo Jen-wei	1961		Deep in the Bamboo Forest	2013	Acrylic on canvas	22 x 20 cm	Purchase
O0757	Oil painting	Kuo Jen-wei	1961		Beyond the World of Dust	2013	Acrylic on canvas	38 x 55 cm	Purchase
O0758	Oil painting	Kuo Jen-wei	1961		Secret Garden	2013	Acrylic on canvas	30 x 36 cm	Purchase
O0759	Oil painting	Kuo Jen-wei	1961		Shady Summer Woods	2013	Acrylic on canvas	39 x 54 cm	Purchase
O0760	Oil painting	Kuo Jen-wei	1961		Clearing after Snow	2013	Acrylic on canvas	26 x 32 cm	Purchase
O0761	Oil painting	Kuo Jen-wei	1961		Southern Fragrance	2013	Acrylic on canvas	27 x 40 cm	Purchase
O0762	Oil painting	Kuo Jen-wei	1961		Northern Land	2013	Acrylic on canvas	26 x 54 cm	Purchase
O0763	Oil painting	Kuo Jen-wei	1961		Wintry Grove on Ancient Banks	2013	Acrylic on canvas	38 x 30 cm	Purchase
O0764	Oil painting	Wu Cheng-yen	1921	1999	Meditation	1979	Oil on canvas	79 x 60 cm	Donation
P0351	Block print	Liao Shiou-ping	1936		The Full-moon Festival	1969	Metal etching	64.5 x 50 cm	Donation
P0352	Block print	Wang Ching	1936		The Abyss	1976	Woodcut	64 x 81 cm	Donation
P0353	Block print	Shaih Lifa	1938		New York City Bus	1974	Silkscreen	57 x 72 cm	Donation
P0354	Block print	Sato Masaaki	1941		Newsstand No. 68-S (Homage to Magritte)	?	Silkscreen	76 x 94.5 cm	Donation

Acquisitions

Call no.	Category	Artist	Born	Deceased	Title	Year completed	Medium / technology	Dimensions	Source of Acquisition
P0355	Block print	Yang Chi-hung	1947		Hesitation	1975	Silkscreen	50 x 65.5 cm	Donation
P0356	Block print	Chen Shu-ming	1948		Walls	1975	Silkscreen	50 x 66 cm	Donation
P0357	Block print	Page Tsou	1978		Toy Gun	2009	Metal etching	31 x 41 cm (x10)	Purchase
P0358	Block print	Page Tsou	1978		The Gift That Keeps on Giving	2009	Hand-painting on digital print	41 x 59 cm (x9)	Purchase
Sk064	Sketch	Huang Run-se	1937	2013	Composition 65	1965	Pen and pencil on paper	12 x 20 cm	Donation
Sk065	Sketch	Huang Run-se	1937	2013	The Sketchbook	1977	Watercolor and pen on paper	30 x 23 cm	Donation
W0257	Watercolor	Huang Run-se	1937	2013	Composition 77	1977	Watercolor and pen on paper	25 x 19 cm	Donation
W0258	Watercolor	Huang Run-se	1937	2013	Composition 78	1978	Watercolor and pen on paper	25 x 20 cm	Donation
W0259	Watercolor	Huang Run-se	1937	2013	Composition 79	1979	Watercolor and pen on paper	25 x 26 cm	Donation
W0260	Watercolor	Lii Jiin-shiow	1953	2003	Self-Portrait	1985	Ink on paper	33 x 27 cm	Purchase
W0261	Watercolor	Lii Jiin-shiow	1953	2003	Self-Portrait	1985	Acrylic on paper	35 x 27 cm	Purchase

Restoration projects

Item no.	Call no.	Artist	Title	Dimensions	Year completed	Medium/technology
1	W0238	Chang Li Fu	Mountain Life	106.5 x 200.5 cm	circa 1979	Color pigment on paper
2	I0585	Lin A-chin	Southern Country	87.5 x 170 cm	1933	Gouache on silk
3	M010	Li Chin-chou	Timeless Beauty	242 x 382 cm	1988	Oil on paper
4	I0373	Lin Chih-chu	Recess	195.5 x 152 cm	1939	Gouache on paper
5	I0083	Lin Yu-shan	On the Way Home	154.5 x 200 cm	1944	Ink and color on paper
6	M0207	Lee Shi-Chi	Post-Orientation-5	200 x 420 cm	1998	Mixed media
7	K0223	Tseng Shao-jie	Couplet Selected from the Stone Drum Script	118 x 27 cm (x 2)	1960	Ink on paper

Collections exchange

Item no.	Call no.	Borrowing institution	Exhibition/project	Borrowed on	Returned on
1	102-01	National Taiwan Museum of Fine Arts	The Pioneers of Taiwanese Artists, 1931-1940	2013.01.24	2013.04.26
2	102-02	TFAM Exhibitions Dept	True Illusion, Illusory Truth: Contemporary Art Beyond Ordinary Experience	2013.01.21	2013.05.20
3	102-03	TFAM Exhibitions Dept	Lin Hsin-yueh : Enchanting Taiwan	2013.01.28	2013.05.06
4	102-04	TFAM Exhibitions Dept	Unveiled: Restoring the Permanent Collection	2013.01.26	2013.06.03
5	102-05	National Taiwan Museum of Fine Arts	Sensibility and Order: Chu Teh-I Solo Exhibition	2013.03.28	2013.06.05
6	102-06	National Taiwan Museum of Fine Arts	Rolling! Visual Art in Taiwan	2013.03.20	2013.07.03
7	102-07	Kaohsiung Museum of Fine Arts	Afterimages – Art of Lee Chau-chin	2013.05.15	2013.08.28
8	102-08	National Taiwan Museum	Qipao: Memory, Modernity and Fashion	2013.05.08	2013.11.11
9	102-09	TFAM Acquisitions Dept	Restoration work commissioned to Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts	2013.04.11	2013.05.22
10	102-10	TFAM Acquisitions Dept	Restoration work commissioned to Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts	2013.04.11	2013.12.30
11	102-11	TFAM Exhibitions Dept	Women Adventurers: Five Eras of Taiwanese Art, 1930-1983	2013.06.13	2013.10.01
12	102-13	TFAM Exhibitions Dept	Revisiting New Horizons	2013.05.31	2013.09.02
13	102-14	National Taiwan Museum of Fine Arts	The Pioneers of Taiwanese Artists, 1941-1950	2013.06.17	2013.09.17

Item no.	Call no.	Borrowing institution	Exhibition/project	Borrowed on	Returned on
14	102-15	TFAM Exhibitions Dept	Flora - the Dazzling World Permanent Collection of TFAM	2013.05.20	2013.08.23
15	102-16	Taiwan Soka Association	Zhaoqing's Treasure – Exhibition of Duan Inkstone in Contemporary China	2013.06.21	2013.07.31
16	102-18	TFAM Exhibitions Dept	Formless Form - Taiwanese Abstract Art	2013.08.14	2013.10.08
17	102-19	National Taiwan Museum of Fine Arts	The Sunday of Life: A Centennial Retrospective of Chang Yi-hsiung	2013.10.29	2014.02.21
18	102-20	TFAM Exhibitions Dept	I • DIE • WANT—Vision of Taiwan Wu Cheng-chang Solo Exhibition	2013.10.07	2013.11.25
19	102-21	TFAM Research Dept	Time: The Images of Chang Chao-tang, 1959-2013	2013.09.11	2013.12.31
20	102-22	TFAM Acquisitions Dept	Restoration project commissioned to TCC Taipei Conservation Center	2013.09.14	2013.10.31
21	102-24	TFAM Exhibitions Dept	Intersecting Vectors – Experimental Projects from the TFAM Collection	2013.10.09	2014.02.17
22	102-25	TFAM Acquisitions Dept	Restoration project commissioned to Lee Hsiu-hsiang Studio and NTNU Conservation and Preservation Center	2013.10.02	2014.02.15

**Digital images
lent to other
institutions**

NO	Borrowing institution	Title	Borrowed on
01	Taiwan e-Learning and Digital Archives Expansion Program (partner institution)	10 images including Self-Portrait by Max C.W. Liu	2013.01.07
02	National Taiwan University of Science and Technology	East Gate by Li Che-fan	2013.01.11
03	Kang Hsuan Educational Publishing	7 images including Carp in the Spring Time by Lai Chuan-chien	2013.01.14
04	Han Lin Publishing Co., Ltd.	Pretty Girl Soldier by Hung Tung-lu	2013.01.23
05	Shuhei Fujita	Soochow by Chen Cheng-po	2013.01.29
06	Taiwan e-Learning and Digital Archives Expansion Program (partner institution)	Street Scene in Summer by Chen Cheng-po	2013.02.04
07	Educator Monthly	6 images including The Source of Chihpen River by Lin Sheng-hsiung	2013.03.05
08	Ministry of Culture (commissioned to Bright Ideas Design)	18 images including Figure (1) by Cheng Shan-hsi	2013.03.11
09	Han Lin Publishing Co., Ltd.	6 images including Sarcastic Monument by Mei Dean-E	2013.03.14
10	National Taipei University of Education	10 images including Formosa by Ishikawa Kin'ichiro	2013.03.22
11	Egret Culture and Education Foundation	3 images including Water Buffaloes by Huang Tu-shui *No fee for museum photo	2013.04.02
12	Xue Xue Institute	17 images including Pleasures of the Landscape by Lee Chung-chung	2013.04.09
13	Humanistic Education Foundation	8 images including Night Blossom by Yasuma Sodo	2013.04.18
14	Kuandu Museum of Fine Arts	Juggler on a Horse by Wu Hao	2013.04.19

NO	Borrowing institution	Title	Borrowed on
15	National Taiwan University of Arts	Scenery Near Yuan-Shan by Kuo Hsueh-hu	2013.05.10
16	Chang Hwa Bank	15 images including East Gate by Li Che-fan	2013.05.13
17	Tangshan Publishing	4 images including Temple Hall by Tsai Yung	2013.05.20
18	Chen Chi-kwan Education & Cultural Foundation	5 images including Yin Yang NO. 2 by Chen Chi-kwan	2013.05.30
19	Liao Chi-chun Art Development Co., Ltd.	10 images including Boating Scene at Bitan A (Sketch 1) by Liao Chi-chun	2013.06.11
20	Providence University	3 images including Composition 85-H by Huang Run-se	2013.06.17
21	Green Film Production	Festival on South Street by Kuo Hsueh-hu	2013.06.17
22	Providence University	3 images including Composition 66 by Huang Run-se	2013.07.02
23	Han Lin Publishing Co., Ltd.	Landscape by Pu Hsin-yu	2013.07.11
24	Green Film Production	Accordion by Chen Chin	2013.07.24
25	Tourism Bureau, MOTC	Scenery Near Yuan-Shan by Kuo Hsueh-hu	2013.08.01
26	CHB Life Insurance Agency Co., Ltd.	13 images including The Signaling of Spring by Yu De-huang	2013.08.12
27	Hsieh-chih Industrial Library	12 images including Auspicious New Year by Lung Se-liang	2013.09.18
28	Lion Art Books	4 images including Leisurely by Chen Chin	2013.09.27

NO	Borrowing institution	Title	Borrowed on
29	Kuo Hsueh-Hu Foundation Organizing Committee	9 images including Scenery Near Yuan-Shan by Kuo Hsueh-hu	2013.10.07
30	Nani Bookstore Enterprise Co., Ltd.	Festival on South Street by Kuo Hsueh-hu	2013.10.14
31	National Taipei University of Education	Water Buffaloes by Huang Tu-shui	2013.10.28
32	Asian Culture Co., Ltd.	Shepherd Boy by Li Ming-dyao	2013.11.01
33	Xue Xue Institute	9 images including Taipei Railway Station by Luo Ching-yun	2013.11.11
34	The Memorial Foundation of 228	2 images including Courtyard with Banana Trees by Liao Chi-chun	2013.11.14
35	National Cheng Kung University	Landscape of Tamsui by Chen Hui-kun	2013.11.22
36	Shang Shan Human Culture Foundation	5 images including Li Chun-Sheng Memorial Hall by Ni Chiang-huai	2013.11.28
37	7-Eleven	2 images including Festival on South Street by Kuo Hsueh-hu	2013.12.04
38	Taipei Cultural Center	Festival on South Street by Kuo Hsueh-hu	2013.12.09
39	Shang Shan Human Culture Foundation	Street in Tamsui by Chen Hui-kun	2013.12.10
40	Han Lin Publishing Co., Ltd.	18 images including Rain by Chen Chi-kwan	2013.12.20
41	Artco Books	Street Scene on a Summer Day by Chen Cheng-po	2013.12.30
41 requests granted, 216 digital images borrowed in total			

**Digital images
lent to TFAM**

NO	Department	Purpose	Title	Borrowed on
1	Volunteer Office	Art Express	Looking at Life from Drama, Lin Chen-hau	2013.01.28
2	Research Dept	Modern Art Bimonthly	49 images including Street Scene on a Summer Day by Chen Cheng-po	2013.02.07
3	Volunteer Office	Art Express	11 images including Meeting One's Bride at Her Home by Wong Ting-hua	2013.03.14
4	Volunteer Office	Art Express	9 images including Landscape by Pu Hsin-yu	2013.02.26
5	Volunteer Office	Art Express	7 images including Spring Travel by Hua Chien Chiang	
6	Marketing Dept	International Museum Day	180 images including Governor's Office, Taipei by Ishikawa Kin'ichiro	2013.04.03
7	Volunteer Office	Art Express	2 images including Twelve Points of Interest in Taipei by Gobara Koto	2013.04.03
8	Volunteer Office	Art Express	9 images including Shepherd Boy by Li Ming-dyao	2013.04.09
9	PR Dept	Media report	2 images including 30.6.92 by Zao Wou-ki	2013.04.10
10	Exhibitions Dept	Flora - the Dazzling World Permanent Collection of TFAM	22 images including Wild Chrysanthemums in Bloom by Wuli Yu-ge	2013.04.15
11	Volunteer Office	Art Express	10 images including Mom, Come Down by Hsieh Chen-lung	2013.04.10
12	Marketing Dept	TFAM Nights brochure	Taipin-Ting, Taipei I by Deng Nan-guang	2013.04.19
13	Volunteer Office	Art Express	12 images including Crane by Long Chinshan	2013.05/01
14	PR Dept	Press release for 30th anniversary program of events	Three images including Sakya by Huang Tu-shui	2013.05.03
15	Marketing Dept	Learning materials for the Unveiled: Restoring the Permanent Collection Workshop	2 images including Ship of Southern Country by Huang Ching-shan	2013.05.08

NO	Department	Purpose	Title	Borrowed on
16	PR Dept	International Museum Day activity	Shilin Night Market by Lung Se-liang	2013.05.13
17	Volunteer Office	Art Express	8 images including Sacrificial Film Festival, Sansia – 21 by Chang Tsai	2013.05.17
18	Volunteer Office	Art Express	8 images including Chy-Kan Citadel by Li Ming-dyao	2013.05.31
19	Exhibitions Dept	Women Adventurers: Five Eras of Taiwanese Art, 1930-1983	72 images including The Glamorous Flowers in Fall by Changli Der-her	2013.06.02
20	Volunteer Office	Art Express	9 images including Only Two Red Spring and Autumn Pagodas Left in Banping Mountain by Hsu Yu-jen	2013.07.02
21	Volunteer Office	Art Express	Ten Pictures of Time by Shi Song	2013.07.0
22	Volunteer Office	Art Express	10 images including Preparing for New Year by Zhu Ming-gang	2013.07.10
23	Volunteer Office	Art Express	9 images including Huahsi Street (Wanhua) – 1 by Li Ming-dyao	2013.07.22
24	Marketing Dept	Body and Artwork Dialogue one-day workshop	5 images including People and the Land, Wuta by Juan I-jong	2013.07.25
25	Volunteer Office	Art Express	4 images including India by Quo Ying-sheng	2013.07.31
26	Volunteer Office	Art Express	9 images including Dancing by Cheng Sang-syi	2013.08.01
27	PR Dept	Media report for Women Adventurers: Five Eras of Taiwanese Art, 1930-1983	3 images including Composition Y by Huang Run-se	2013.08.09
28	Volunteer Office	Art Express	4 images including Farewell Lanyu Part I by Wang Hsin	2013.08.20
29	Volunteer Office	Art Express	8 images including Hermit's Place by Long Chinshan	2013.08.12
30	Volunteer Office	Art Express	Ximending Nostalgia by Lung Se-liang	2013.08.22

NO	Department	Purpose	Title	Borrowed on
31	Volunteer Office	City Café sleeve design	2 images including Scenery near Yuan-Shan by Kuo Hsueh-hu	2013.08.27
32	Volunteer Office	Art Express	6 images including Matsu Festival – Beigang by Yau Meng-Jia	2013.08.27
33	Volunteer Office	Art Express	3 images including Emilie's Birthday by Hou Chin-lang	2013.08.30
34	Exhibitions Dept	I • DIE • WANT— Vision of Taiwan Wu Cheng-Chang Solo Exhibition	2 images including Vision of Taiwan – Country Side by Wu Cheng-chang	2013.09.09
35	Volunteer Office	Art Express	4 images including Deities of the Traditional Outdoor Taiwanese Theater by Chen Bao-hsiung	2013.09.11
36	Volunteer Office	Art Express	8 images including Self-Portrait by Kuo Po-chuan	2013.09.25
37	PR Dept	Proposal for bus shelter design	Bamboo Grove in Early Summer by Tsai Yung	2013.10.01
38	PR Dept	City Café sleeve design	Festival on South Street by Kuo Hsueh-hu	2013.10.08
39	Marketing Dept	Art Intervention	4 images including The Awakening by Chu Yu-yi	2013.10.11
40	PR Dept	City Café sleeve design	2 images including Street Scene on a Summer Day by Chen Cheng-po	2013.10.14
41	Volunteer Office	Art Express	10 images including Panda by Long Chinshan	2013.10.18
42	Research Dept	Publication	Gaehnde Muschel by Hans Jeans ARP	2013.10.18
43	Research Dept	Publication	Yellow Flower by Kawabata Ryushi	2013.10.23
44	Research Dept	Publication	Sakya by Huang Tu-shui	2013.10.24
45	Volunteer Office	Art Express	Harbor of Anpin by Chang Ping-tang	2013.10.29

NO	Department	Purpose	Title	Borrowed on
46	Research Dept	2012 Annual Report	Accordion by Chen Chin	2013.10.30
47	Volunteer Office	Art Express	6 images including Midday by Chang Tsai	2013.11.04
48	Research Dept	Publication	Coreopsis Blossoms by Kuo Po-chuan	2013.11.19
49	Volunteer Office	Art Express	3 images including Autumn Scene by Yang San-lang	2013.11.20
50	Volunteer Office	Art Express	2 images including Twelve Points of Interest in Taipei – Beitou Hot Springs by Gobara Koto	2013.11.20
51	Volunteer Office	Art Express	Dihua Street 3 by Hsu Wu-yung	2013.11.20
52	Research Dept	30-year anniversary catalogue	Courtyard with Banana Trees by Liao Chi-chun	2013.11.22
53	Exhibitions Dept	Intersecting Vectors – Experimental Projects from the TFAM Collection	174 images including rough sketch of Festival on South Street by Kuo Hsueh-hu	2013.11.22
54	Volunteer Office	Art Express	3 images including Spring Field by Fang Hsiang	2013.12.10
55	MIS	Official website	26 images including Sakya by Huang Tu-shui	2013.12.18
56	Secreteriat	2014 New Year eCard	8 images including Geng-lai Gong by Peng Hsien-hsiang	2013.12.23
57	PR Dept	Hsinyi Rd. bus stop beautification project	16 images including Suite of Rockefeller by Ku Ping-hsing	2013.12.23
58	PR Dept	Hsinyi Rd. bus stop beautification project	15 images including People #11 by Hsia Yan	2013.12.25

58 requests granted, 776 digital images borrowed in total

Visitor Statistics

Month	Adult	Discount	Group	Gratis	Activity	Blockbuster	Total
Jan	5,145	2,037	207	18,553	0	0	25,942
Feb	6,311	2,446	0	16,642	0	0	25,399
Mar	5,630	1,682	350	19,643	0	0	27,305
Apr	6,820	2,191	94	18,814	0	0	27,919
May	4,539	1,636	434	16,104	0	0	22,713
Jun	6,352	2,898	117	8,428	0	0	17,795
Jul	6,840	3,109	181	11,346	0	0	21,476
Aug	7,977	2,898	88	11,042	0	0	22,005
Sep	4,868	1,475	49	10,033	0	0	16,425
Oct	7,957	3,009	427	11,600	0	0	20,997
Nov	6,869	2,818	183	13,533	0	0	23,403
Dec	9,142	3,719	326	14,933	0	0	28,120
Total	78,450	29,918	2,456	170,671	0	0	279,499

Programs Statistics

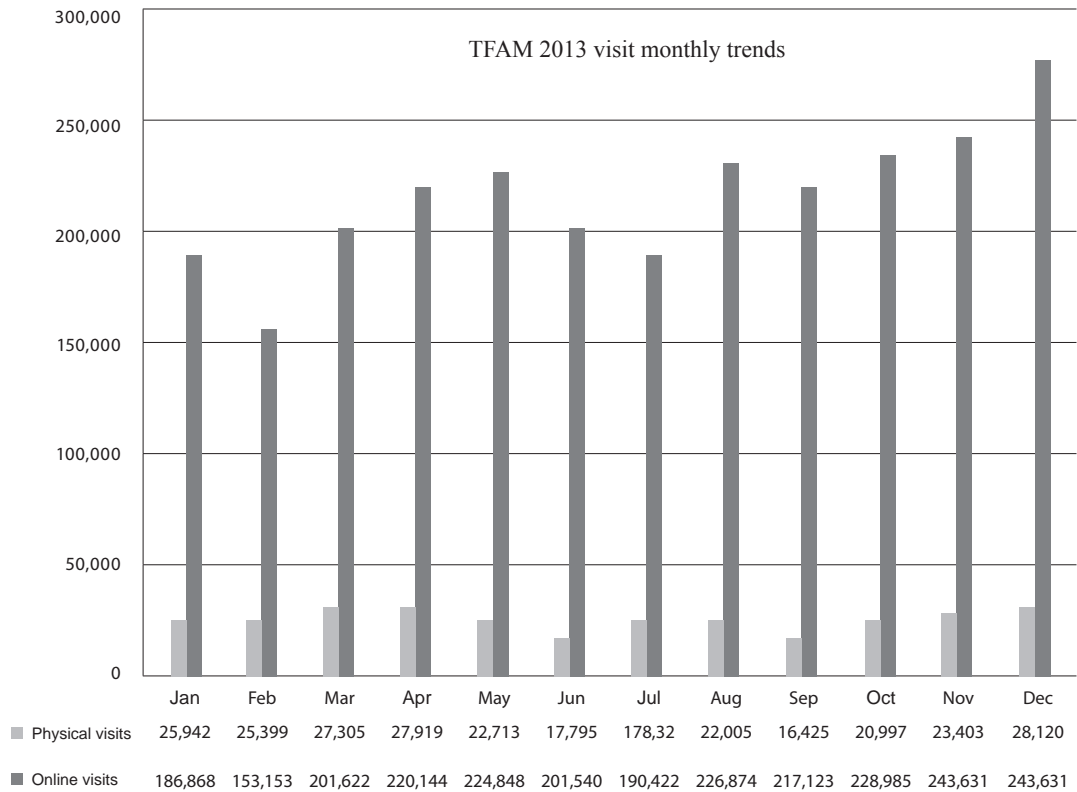
Category	Lectures		Salons		Forums/Conferences		Holidays / celebrations		Art Express	
Month	Times	Participants	Times	Participants	Times	Participants	Times	Participants	Times	Participants
Jan	1	120	1	110	0	0	0	0	2	77
Feb	0	0	0	0	1	70	0	0	1	40
Mar	1	265	3	265	3	500	1	4,374	2	50
Apr	1	33	3	195	3	583	1	4,272	2	96
May	1	260	1	60	1	210	1	4,576	2	55
Jun	3	420	1	42	2	218	0	0	2	80
Jul	1	120	2	110	4	530	0	0	2	75
Aug	1	70	2	140	3	305	0	0	4	180
Sep	3	247	2	160	1	670	0	0	3	162
Oct	0	0	1	80	1	290	0	0	2	40
Nov	3	320	3	215	3	590	0	0	2	53
Dec	1	30	4	296	2	175	1	4,128	2	45
Total	16	1,885	23	1,673	24	4,141	4	17,350	26	953

Category	Family activities		Creative workshops for all ages		TFAM Nights activities		Saturday evening viewing hours		Library
Month	Times	Participants	Times	Participants	Times	Participants	Times	Participants	Participants
Jan	82	1,310	12	3,115	0	0	4	999	1,192
Feb	0	0	0	0	1	200	4	1,416	653
Mar	40	940	6	119	1	200	4	791	1,093
Apr	46	1,184	25	913	1	200	4	749	1,216
May	12	319	27	970	1	300	4	3,106	1,234
Jun	21	423	26	937	1	320	4	1,608	1,144
Jul	46	967	26	1,100	1	250	3	811	1,407
Aug	51	1,032	26	1,174	0	0	4	1,348	1,825
Sep	0	0	0	0	0	0	4	1,044	1,404
Oct	0	0	0	0	0	0	4	826	1,795
Nov	25	496	0	0	0	0	4	1,010	2,110
Dec	0	0	0	0	0	0	4	883	1,041
Total	323	6,671	148	8,328	6	1,470	47	14,591	16,114

Category	Guided tours		Audio tours		Art Education In-Depth		Principal's Day		Borough Warden's Day	
Month	Times	Participants	Times	Participants	Times	Participants	Times	Participants	Times	Participants
Jan	65	2,090	1	869	22	616	0	0	0	0
Feb	48	1,554	0	0	0	0	0	0	0	0
Mar	203	5,650	315	9,294	76	2,129	0	0	0	0
Apr	236	6,773	0	0	95	2,907	0	0	0	0
May	242	6,840	0	0	81	2,610	0	0	0	0
Jun	66	1,628	1	117	0	0	0	0	0	0
Jul	113	2,920	1	624	0	0	0	0	0	0
Aug	129	3,205	1	671	0	0	0	0	0	0
Sep	102	3,266	1	313	19	620	0	0	0	0
Oct	144	4,397	1	812	62	1,901	0	0	0	0
Nov	198	5,899	1	662	93	3,004	0	0	0	0
Dec	195	5,707	1	968	90	2,760	0	0	0	0
Total	1,741	49,929	323	14,330	538	16,547	0	0	0	0

Category	Teacher's Day/ Workshop		Happiness Project		Summer Camp		Foreign guests	Educational exhibits	Special guided tours
Month	Times	Participants	Times	Participants	Times	Participants	Participants	Visitors	Participants
Jan	0	0	0	0	0	0	1,613	0	36
Feb	0	0	0	0	0	0	703	0	0
Mar	2	74	0	0	0	0	1,097	0	43
Apr	2	49	0	0	0	0	950	0	64
May	0	0	0	0	0	0	908	0	222
Jun	0	0	0	0	0	0	694	0	69
Jul	0	0	0	0	4	117	659	0	25
Aug	2	38	0	0	0	0	971	0	49
Sep	0	0	0	0	0	0	789	0	95
Oct	1	58	0	0	0	0	918	0	83
Nov	1	28	0	0	0	0	1,242	2	68
Dec	1	30	0	0	0	0	1,041	0	81
Total	9	277	0	0	4	117	11,585	2	835

Website Traffic



2013.01.01-12.31TFAM MUSEUM Total number of Online Visits: 2,572,197

Major sponsors and supporters

- Credit Suisse AG sponsors "TFAM Nights".
- TSMC Education and Culture Foundation sponsors the Children's Art Education Center.
- Museum Friends Association sponsors the architecture guidebook for the exhibition *Revisiting New Horizons*.
- BNP Paribas sponsors the exhibition *Imminent Sounds: Falls and Crossings*.
- uPrint, Steelmen Trading Company, Yuandian Art Int'l, Rearview Broadcasting and Daguerre Lab sponsor the exhibition *Time: The Images of Chang Chao-Tang, 1959-2013*.
- Museum Friends Association, New Chin Chin Corporation and Home Boutique Int'l sponsor *Intersecting Vectors – Experimental Projects from the TFAM Collection*.
- CITY CAFÉ, a Uni-President franchise, sponsors Free Admission on Friday.

International Exchanges

- 1.26 Mr. and Mrs. Levente Székely, representative of the Hungarian Trade Office in Taiwan, tour the museum.
- 3.06 Missouri State First Lady Georganne Wheeler Nixon and party of two visit TFAM.
- 3.22 Hu Yunteng, general director of the Research Office of the Supreme People's Court, and party of 29 visit TFAM.
- 5.02 Edinburgh International Festival Director Jonathan Mills visits TFAM.
- 5.08 Australian Office Representative Mr. Kevin Magee and party of two visit TFAM.
- 6.21 Delegation of 14 from the Xinjiang Production and Construction Corps tour the museum.
- 6.30 Mrs. Xu Liu, director of the Panyu District Propaganda Department (Guangzhou), and party of 17 visit TFAM.
- 7.05 Lee Dong-kwan and party of 29 representing Daegu Art Museum visit TFAM.
- 7.28 Vitra Design Museum Chairman Alexander von Vegesack visits TFAM.
- 7.31 Russell Briggs, head of exhibitions at Australian Centre for the Moving Image (ACMI), tours the museum.
- 8.07 Asia Society Texas Center Deputy Director John Bradshaw Jr. and Senior Director of Programs and Exhibitions Sabrina Lynn Motley visit TFAM.
- 8.21 Toyomi Hoshima, dean of the School of Fine Arts, Tokyo University of the Arts, visits TFAM.
- 9.04 Ana Magdalena Granadino Mejia, director of the El Salvador Cultural Bureau, and Alejandro Javier Campos Martinez, chief of said bureau's International Department, visit TFAM.
- 9.27 Delegation of 16 representing the Youth Committee of China Calligraphers Association tour the museum.
- 11.01 Jordan Schnitzer Museum of Art Collections & Asian Art Chief Curator and Academic Programs Director Anne Rose Kitagawa and associate visit TFAM.
- 11.07 Xi'an Beilin Museum Director Zhao Liguang and party of four visit TFAM.
- 11.07 Executive vice president of the Shanghai Oil Painting & Sculpture Institute and party of 13 tour the museum as part of Taipei Art Travel.
- 11.15 Tracy Puklowski, associate director of the Museum of Living Cultures, Museum of New Zealand Te Papa Tongarewa, and party of two visit TFAM.
- 11.16 Amy Hofland, executive director of the Crow Collection of Asian Art, visits TFAM.
- 11.21 International Association of Art Critics (AICA) President Marek Bartelik and party of three visit the museum.
- 11.22 Busan Museum of Art Senior Curator and Head of Collections Ahn Kyoosik and associate visit TFAM.
- 11.26 Musée Matisse de Nice Deputy Director Patrice Departé and associate visit TFAM.
- 12. 04 Calais International Centre for Lace and Fashion Director Anne-Claire Laronde and associate visit the museum.
- 12.04 Artbank Australia Director Tony Stephens visits TFAM.
- 12.13 US New England Assembly Leaders Delegation of 15 visits TFAM.
- 12.26 Margarita Gomez, director of the Argentinian culture and arts magazine El Gran Otro, and reporter Rodolfo Blanco visit TFAM.
- 12.28 Hong Kong Arts Development Council Ambassadors-in-School group of 30 tour the museum.

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