

北美館

TAIPEI
FINE ARTS
MUSEUM

2016

Annual Report



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Preface

It has been thirty-three years since the establishment of Taipei Fine Arts Museum (TFAM). This year, we still continue to stress on the exchange among the international art circles of contemporary art, and the encouragement of local research as well as creation of arts. Besides, to put down the root of art education, various exhibitions, art-related activities and academic research have been constantly promoted. What we have done is widely acknowledged by the general public from different fields which is demonstrated by the soaring number of visitors, which grows steadily in this year. In short, 2016 is an energetic year with fruitful achievement.

[Exhibition & Display] Traditionally speaking, preserving, researching and deploying the important artistic estate are the lifework of every museum and are also the core tasks of TFAM. One of the features we harbour is to plan retrospectives of artists to pinpoint the key events in the context of Taiwan art history. This year, besides "Reverberations: Ho Kan," whose featured artist's creative qualification is acknowledged by the history, we have planned several retrospectives to retrospect some artists' career thoroughly for the first time, for example, "Yang Mao-lin: A Retrospective," "Looking Glass: Daniel Lee retrospective" and "Line-of-Vision: The Photography of Wang Hsin," and they all offer precious historical references. As for the management of the collection, we have two referencing practice. First, we have selected artworks from recent acquired collection to exhibit in "Boundless Visions: New Acquisitions from the Permanent Collection." Secondly, as the curator of the experimental exhibition of collection, "Dance with the Museum Collection: Retrieved/Reimagined/Restated," I have invited three guest curators who separately are artist, curator and architect to form three distinctive ways of seeing, to produce three sets of means of decoding in order to refract various measures to interpret signs in the collected artworks.

It is important to enable ourselves to react to the global chain and the operation of organism platform. In order to echo with "World Design Capital Taipei 2016," British Council and TFAM collaborated to hold an exhibition titled "Inside Heatherwick Studio," a contemporary architecture exhibition scheme. To respond to "2017 Universiade" in Taipei, TFAM first held an exchange exhibition with Gwangju Museum of Art for the interchange in 2016 and 2017. Our biannual exhibition—"2016 Taipei Biennial" took place in September, inviting Corinne Diserens, the French curator, to curate the biennial. "2016 Taipei Biennial" consisted of eighty sets of artists, half of which are Taiwanese artists, and lasted for five months through many artistic events such as, exhibitions, performances, screening, forums, workshops, etc. Moreover, this biennial worked closely with local educational institutions and conversed with the local culture, constructing the unique vision with its concern about Asia and enhancing the communication among the regional and global art circles.

To commemorate the tenth anniversary of the "Taipei Biennial," it is the first time for TFAM to present a special exhibition with rearrangement and construction of documentation, artistic conversational activities and new forms of response this year. This refreshing face—"Declaration / Documentation: Taipei Biennial, 1996-2014" reviewed and gazed at the history of "Taipei Biennial," which has witnessed the transformation of the global and regional cultural contexts and the change in discourses. This exhibition also announces that the "Documentation Center" of TFAM turns the corridor on the third floor into the beginning of displaying historical documents and gathers all those are studied on, preserved and represented in a displaying room with the passage of time. "The Way Things

Go" is an interdisciplinary exhibition planned by TFAM staff. This exhibition combines art with science not only shows the creative research achievement but also generate the enthusiasm of the general public. Along with "Inside Heatherwick Studio," a contemporary architecture exhibition scheme, "The Way Things Go" becomes one of the highlights attracting visitors this year.

The developing young generation of artists is the target that TFAM intends to fully cultivate and support. There are six artists applying for the solo exhibition of the year: Wang Yu-chen, Jhou Yu, Chou Shih-hsiung, Chen Che-wei, Chou Tai-chun and Wu Chien-hsing. They not only display extraordinary works but also show their experiment on the format and personal breakthrough. The first prize of Taipei Arts Awards this year is Tang Jo-hung. Liu Chih-hung, Chien Chih-feng, Chen Chen-yu, Chen I-Chun, and Tu Pei-shih are awarded with the Quality Award. The abovementioned artists' works are exhibited with other six candidates in TFAM. The solo exhibition of Huang Pochih, the winner of 2013 Taipei Arts Awards, is also held, displaying the developing process of "Five Hundred Lemon Trees" and joining the conversation of "2016 Taipei Biennial."

[Research and Publication] TFAM academic publications emphasize the existence of times in content and innovation in presenting style. Exhibition albums, books, journals and quarterly are all in the range of our publications which have won a good reputation in art circles. Journal of Taipei Fine Arts Museum focuses on researching art groups. Modern Art Quarterly has been valued as the sole outstanding journal in publications of Taipei City Government in consecutive three years. "The Art Museum Meets Printed Matter" is a significant program to make printed creation of artists as the cover mount of Modern Art Quarterly; artists including Tao Ya-lun, Chen Cheng-tsai, Chen Shiau-peng and Wang Te-yu have been invited to participate in the program this year. Exhibition albums including Chen Shun-chu: Coral Stone Mountain and Formosa in Formation: Selected works from the Taipei Fine Arts Museum Collection and the book for educational program published by Children's Art Education Center, Énorme et Riquiqui, have received 2016 Outstanding Government Publications Award in books. With pioneering vision, TFAM has established the "Documentation Center" preserving the history of art museums in Taiwan. The settlement of furniture and equipment and digitization of documents related to previous "Taipei Biennial" are accomplished in this year. The center is currently conducting the interview of Lee Shi-chi, a senior Taiwanese artist and planning to publish. Besides, in coordination with "Taipei Biennial," TFAM has invited 54 scholars at home and abroad to give speeches or participate in the roundtable forum. "Taipei Biennial" is also an important site for people in the art circles and the public to discuss the issues related to biennials in depth biannually.

[Education & Promotion] TFAM has worked on the art education for the citizens through a variety of guide tours, workshops, exhibiting activities to make the knowledge about art the elements of daily thinking and aesthetic experience. The educational projects of Children's Art Education Center this year are "I Want to Dream" and "Small or Big." As a platform of conversation, the exhibitions expend the everyday senses and offer new thinking experience, drawing the attention of many visitors. "Floating" is the winning piece of the X-Site program in 2016. It

is designed and created by Shen Ting Tseng Architects Firm. The creation is inspired by the breezy and wide square of TFAM; discovering the feature, the creation group decided to combine the main structure of TFAM with this square by extending the square structure of TFAM building in order to create architectural space and living scene with freedom and tranquility. With the change of light in nature, this installation transforms into a room capturing floating light. Besides honoured by X-site Award, this installation is also nominated by Darc Awards, Britain awards for architecture and light, because of its light design.

[Permanent Collection & Innovation] Arranging exhibitions and publications to increase the using of TFAM's permanent collection is one of our constant policies. In addition to focusing on artworks related to the context of senior artists' development and to the context of certain special exhibitions, the direction of acquiring collection this year started to emphasize on the creations of important mid-career artists and the development of prize winners in "Taipei Arts Awards." The crucial event in collection acquiring of the year is that we received abundant important works of Ni Tsai-chin donated by his family. Established in 2015, "Works Maintenance Room" examines, analyzes collection and maintains artworks systematically. So far it has accumulated specific achievements. Warehouse expansion program of TFAM is finally approved by mayor of Taipei City in 2016 after relentless negotiation for more than 20 years from 1996. The program will increase our storage space for permanent collection in the future.

[Public Relations & Marketing] The aims of the PR Department in 2016 are entrenching the relationship with media and promoting ways which are friendly to TFAM, developing new ways of promotion, enhancing prompt interaction with the general public and raising the attachment of the audience to the Museum. Take the press conference of "2016 Taipei Biennial" and "Ding Time," the 57th Venice Biennial Taiwan Pavilion for example. By combining the promotion of the two major Biennials, TFAM hopes to trigger more discussion from different viewpoints in media, to accumulate focus as well as energy and to be exposed to the international art circle. Managing Facebook Fan Page and developing App are the ways for TFAM to get ourselves connected with the trend of communicating means in this new era. Official Facebook Fan page of Taipei Fine Arts Museum was created in April 2014 and has been stably liked by the public. We expect the number of our fans will reach to a hundred thousand by 2017 and this is remarkable success of our turn in operation of public relation and marketing.

With the effort of our staff, TFAM has been honoured for different fields that we have been working on this year. Besides the previously-mentioned acknowledgement of publication, Six of TFAM's exhibitions have received the honour from 2016 Top Ten Excellent Exhibition in Taiwan, which is the vote held by Artist Magazine. "The Way Things Go" ranks the third, "2016 Taipei Biennial: Gestures and Archives of the Present, Genealogies of the Future" ranks the fourth, "Looking Glass: Daniel Lee retrospective" ranks the sixth, "New British Inventors: Inside Heatherwick Studio" ranks the seventh, "Line-of-Vision: The Photography of Wang Hsin" ranks the eighth, "Declaration/Documentation: Taipei Biennial, 1996-2014" ranks the tenth. "Hsieh Teh-ching as the Representative for Taiwan Pavilion at 2017 Venice Biennial" is chosen as one of the 2016 Top Ten Visual Art News.

As a museum engaged in the professional studies of fine arts, TFAM has to keep up with the times, shouldering missions like international art exchange and collaboration with art circles on shoulders. There is much more space

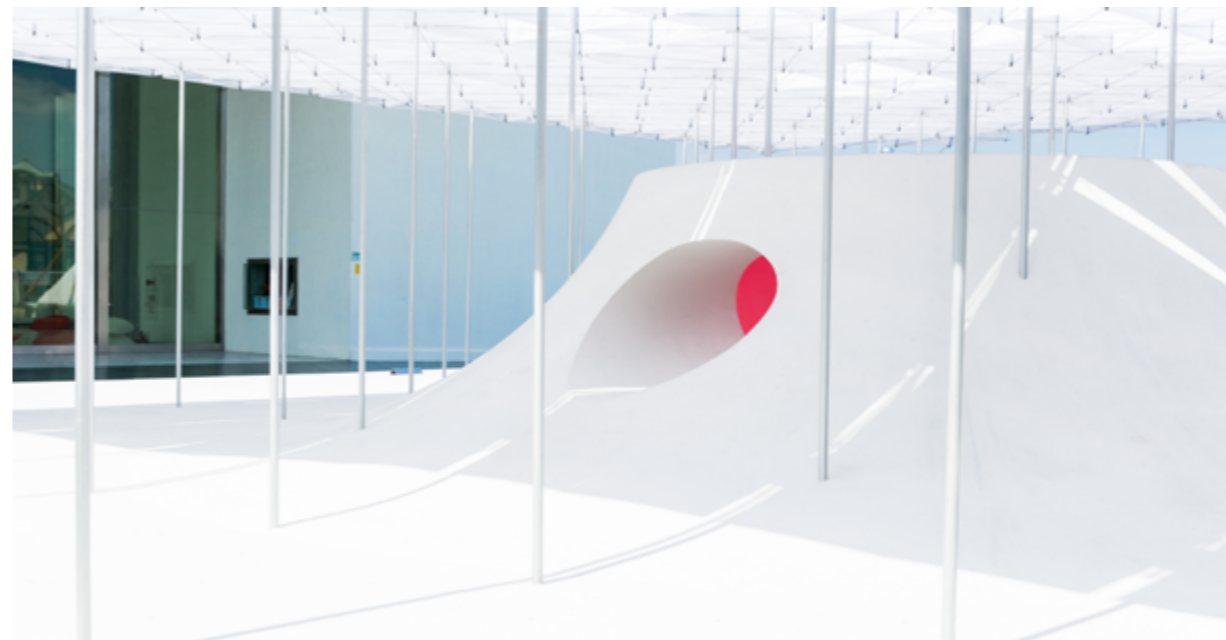
for TFAM to develop and improve in all respects. In addition to maintaining our excellent achievements, TFAM, as a contemporary museum, is expected to play the role to be an interface between art circles and the public. With the support of our mayor, "Program of Air Conditioner Maintenance" will be proceeding in the coming 2017 for the building of TFAM is aging and needs maintaining. TFAM will keep moving on with abundant creativity and touchable arts produced from its accumulated energy after internal renovation for better air conditioning.

Lin Ping
Director of Taipei Fine Arts Museum

I | 2016 Museum Outlook

Seeing Freedom, in the Floating Light

The winning piece of the X-Site program in 2016 was "Floating," designed and created by Shen Ting Tseng Architects Firm, which was established in 2013. "Floating" was a pavilion-like installation consisting of a shed which allowed the light to pass through and a curved and convex base in the shape of an island. The creation was inspired by the breezy and wide square of TFAM; discovering the feature, the creation group decided to combine the main structure of TFAM with this square. In order to visualize the moments when breeze passed through the square, more than 300 box kites were set above the curved island that stood for the imagery of floating on the square. This design created a suspending and floating area on the concrete land, which represented the mixture of lightness and heaviness, the mixture of the unbound creativity as well as the solid and regular everyday life. With the change of light in nature, this installation became a room capturing floating light. No matter when the visitors came, they would be led to the carefree childhood, recalling the memories of flying kites by the installation. Besides honoured by X-site Award, this installation was also nominated by Darc Awards, Britain awards for architecture and light, because of its light design. During the exhibition date, the design group planned some activities such as house music concert, "Daily Choreography II" and the performance of prose drama in "Among the Floating" at Saturday nights, hoping to inspire the general public to ponder the various meanings of architecture. Exhibition Date: 2016/4/16 - 2016/7/3, Venue: TFAM Plaza.



Twenty Years after the First Taipei Biennial: Grand Opening of "2016 Taipei Biennial"



From a local exhibition to one with international scale, "Taipei Biennial" this year has marked the tenth in the series since the exhibition began in 1998. In these twenty years, "Taipei Biennial" has witnessed the global and local changes in culture context, and the shift of the discourses. "2016 Taipei Biennial" continuously focused on the discussion of geopolitical meanings and contemporary issues, hoping to construct a unique vision concerning Pan-Asia to enhance the communication of the regional and international art circles through the interaction and conversations between the curator and Taiwanese contemporary art circle. Corinne Diserens, the French curator and Curator of "2016 Taipei Biennial," suggested the concept of activating archives by referring to *Gestures and Archives of the Present, Genealogies of the Future*. This is an idea regarding museums as areas among different art fields, and as knowledge platforms from which people could get into history, society, and culture texts. What Diserens intended to do was to discover the knowledge genealogy for the future in the existing archives so as to help people to see the relationships between the individual and regional documentation, modes of making memories, usage and interpretation, potential appropriation and representation. Moreover, Diserens referred to the question posed in *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy* by David Graeber, an American anthropologist: how could a coherent critique of institutional bureaucracy and its structural violence be formulated without distracting human imagination and radical thoughts from their vital center? Through the deduction and interpretation of the archives in a conversational manner, Diserens rethought "the power of display" in order to deepen the role of museums which wandered around different knowledge systems and their roles in the modern societies. Displaying the documentations, this exhibition made the viewers understand more about the construction of one's culture gene; discussing the scopes of modern art and its extension, this exhibition explored the historical frames of some modern issues such as modernity and the shift of cultural paradigms, Exhibition Date: 2016/9/10-2017/2/5.

"The Taipei Biennial Symposium" and "KAU-PUÊ × Photography:
The Taipei Biennial Project"—the Companions of "Taipei Biennial 2016"

"The Taipei Biennial Symposium" was divided in three stages, taking place separately on 10th and 11th September 2016, 26th and 27th November 2016 and 13th to 15th January 2017, with the hope to gather the general public, artists and researchers to join the speech, exhibition, screening, music show and performance. Many philosophers, historians, anthropologists, artists, writers, choreographers, film producers and musicians presented their works and shared the ongoing studies and research projects in the forums.

The series of panel discussions titled "Kau-Puê x Photography Forum: 2016 Taipei Biennale Project" (17th September, 22nd October, 19th November, and 17th December 2016) were programmed by the well-known scholar, Gong Jow-jiun. This forum intended to study the images of folklore and religious ceremonies in the photography history of Taiwan. Photographers, researchers and editors were invited to share the recorded images of performances of folklore, Buddhist and Taoist ceremonies and to examine these images with the outlook which was different from the standard paradigm of individual photographers and western modern photography.

Finally, "The Editorial" was an event as an independent editorial platform of art critique collaboratively arranged by TFAM, Asia Art Archive and Vernacular Institute from Hong Kong, taking place on 10th and 11th December in 2016. Through speeches, reciting, workshop, and discussions, this event discussed the roles of independent art publications in Asia, including the developing network, the influence they had made on local and international sites, the practice of hybrid publications, and ways of making discourses as well as disseminating content. The transformation that independent publishing platforms whose publications had been gradually included in art libraries and related archives had been modified into the field of production, reception and dissemination was also the emphases of the event, Exhibition Date: 2016/9/10-2017/2/5.



Declaration / Documentation: Taipei Biennial,
1996-2014; the Possibility of Tracing Back to the Future × the Awaken Biennial

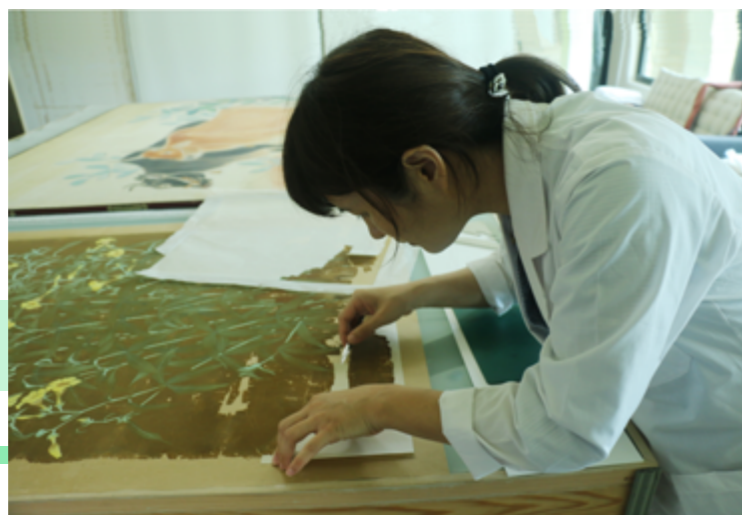
This year, it had been twenty years since the first "Taipei Biennial." To commemorate two full decades of the "Taipei Biennial," TFAM presented the special exhibition—"Declaration / Documentation: Taipei Biennial, 1996-2014." "Declaration," as one of the two titled words, reflected our aspiration to unveil the voices, articulations, expressions, gestures and poses of past curators and artists as they responded to the contemporary world and everyday life through their exhibitions and artworks in Taipei Biennials in the past. Based on extant documentation, the exhibition was constructed in three parts: archives, exhibits and panel discussions. The archives of the works appearing in the past Taipei Biennials from 1996 to 2014 were presented in the exhibition and the formats of archives included various documents, photographs, and videos and recording. Furthermore, this exhibition also displayed works with themes and events centered on site-specificity; works created on premises especially for Taipei Biennials of the past were also included. TFAM particularly invited Yu Cheng-ta and Chou Yu-cheng, both Taipei Biennial alumni artists, to create new works integrating sound and text, which resonated with the elements from the past Taipei Biennials. Besides, a series of forums divided into two segments were organized. The first featured international curators of previous Taipei Biennials, returning to TFAM to field the queries from Lu Pei-yi, the Taiwanese curatorial studies scholar and to engage in dialogue with Taiwanese curators and art professionals, exchanging insights and experiences. The second portion was a "Biennialathon" curated by Manray Hsu, a senior international curator. It was a series of marathon art discussions among a wide variety of art professionals, pondering the change of Taiwanese art in the last 20 years in such aspects as creative methods, the art ecosystem, institutions and policies, and international exchanges, Exhibition Date: 2016/8/13-2017/2/5.



Restoration Program of the Year and Approval of Warehouse Expansion Program

This year, TFAM carried out the plan to restore many important in-house collections, including "Two Heads of Cattle"—Lin Yu-shan's Nihonga, "Alamanda" by Lin Qiu Jin-lian, "Green Shade"—Cheng Shih-fan's oil painting, "Chiayi Park" by Liu Shin-ruh, "Portrait of a Girl" by Shiotsuki Toho and the manuscripts of "The Rough Sketch of Festival on South Street" and "The Rough Sketch of Scenery near Yuan-Shan"—the ink wash paintings by Kuo Hsueh-hu. Abovementioned works were restored by outsourcing professionals. Wang Hsin's "A Trip to Wushe—Report Record" series and Chang Chao-tang's 10 pieces of "Being" series were restored by the TFAM restorers. In 2016, over 223 pieces of works had been maintained or repaired by TFAM or entrusted to conservators and restorers.

Warehouse expansion program of TFAM was finally approved by mayor of Taipei City in 2016 after relentless negotiation for more than 20 years. On October 14th, the mayor's office meeting approved the proposal that TFAM utilized the floor area which is 907.83 m² released by Taipei EXPO Park. The existing parking lot will be expanded to a three floors building with one floor basement, and the space of south entrance in the southwest of the Museum will be remodeled. The program is expected to enhance the space ratio of collection warehouse in TFAM up to 20% (now is 7%). Besides, we were planning to adjust the space of collection warehouse, attempting to increase storage space and enhance the efficiency of space by purchasing new storage shelves and cabinets, removing frames of photographic works to stow in a level and repositioning the existing artworks. This arrangement was expected to be done from 2017 to 2019.



TFAM's New Image in the Digital Age:

Focus from Domestic and International Media and Interactive Platforms with Audience

The exchange of marketing and promotion has been the one of the major policies pushed by TFAM. By making good use of public relations, marketing and promotion strategy, resource integration and so on, the PR Department of TFAM acts as a bridge between the Museum and various concerns from different communities, successfully managing and promoting the Museum's image, developing resources and the possibility of diverse audiences. The aims in 2016 are entrenching the relationship with media and promoting ways which are friendly to TFAM, developing new ways of promotion, enhancing prompt interaction with the general public and raising the attachment of the audience to the Museum. By the end of 2016, the achievement is remarkable.

The strategy of exposing the Museum to the domestic and international media has brought us to the new direction with full energy. For example, to promote "2016 Taipei Biennial" in September, the extensive opening and evening party not only connected the artists, curatorial staff and the media to offer people in the art circle to have in-depth communication but also stimulated the exhibition's exposure on the international art platforms and kept the concern of the media. At the end of November, TFAM held the press conference for "Ding Time"—the 57th Venice Biennial Taiwan Pavilion—in advance to extend the concern of the media which we got from "2016 Taipei Biennial." By combining the promotion of the two major Biennials, TFAM hoped to trigger more discussion from different viewpoints in media and to accumulate focus and energy and to be exposed to the international art circle.

With the detailed observation of the habit of users of social networking communities and mobile devices, TFAM caught up with the information age with Facebook fan page and development of APP. As for the former, Official Facebook Fan page of Taipei Fine Arts Museum was created in April 2014

and has been stably liked. We expect the number of our fans will reach to a hundred thousand by 2017. As for the latter, "TFAM Mobile APP Guide" was launched on 12th January in 2016. Through iBeacon indoor positioning technique, the users of Bluetooth and mobile data were able to receive introduction of positioned artworks or exhibition by their own mobile devices. The audiences outside the museum are able to receive the news of new exhibitions and the information of artworks and to listen to the audio guide led by artists and curators via the APP. This function broke the limitation of space and offered the Museum a new image of digitalization.





TFAM Volunteer Group officially Renamed as TFAM Voluntary Work Team to Catch up with the Time

Volunteer Service Act in Taiwan was enacted in 2001, defining the meaning of volunteer service. According to the act, volunteer service is a variety of assistance provided by the general public, not at obligations or legal liabilities but at the individual's free will, and based on their heartiness, knowledge, physical ability, labor, experience, skill and time, in order to contribute to the society and to improve the efficiency of public affairs without aiming at acquiring rewards. According to the definition, volunteers are the ones who provide voluntary service to the public. The original Chinese term used before the act is "Yi Gong" which is different from "Zhi Gong," the Chinese term for volunteer used in the act. The former means a worker under a certain obligation, emphasizing on the character of working without payment, and the latter means a voluntary service provider, emphasizing on the character of individual initiative.

TFAM has recruit volunteers since 1990. Because of the increase in members, TFAM Volunteer Group had established in 1993. In order to catch up with the trend and to meet the demand of contemporary society, TFAM Volunteer Group was officially renamed as TFAM Voluntary Work Team in June 2016 in accordance with *Volunteer Service Act*. Today, TFAM Voluntary Work Team consists of over 1100 volunteers assisting the museum to maintain the exhibition space, guide the exhibition tour and serve the visitors.

"Open Call for Curatorial Projects, 2017" Inviting Taiwanese Curators to Realize Exhibition Concepts and Outlooks

Facing the changing stream of thought in arts, the traditional exhibition modes in museums have been replaced by multiple and freer curating styles. Considering this shift of paradigm and the need to open to the changing future, TFAM has organized "Open Call for Curatorial Projects, 2017" to invite and encourage outstanding curators in Taiwan who master curating practice and hold unique outlooks in contemporary issues and modern or contemporary arts to propose their projects. The selected projects undergone two phases of evaluation would be sponsored with 1,100,000 NTD by TFAM for curating and production; the selected projects would be exhibited in the basement of TFAM from June to September in 2017. Curators intended to submit their projects should have the nationality of the Republic of China, whereas artists involved in the project are not under this restriction. The submitted projects should be planned according to the exhibition space provided by TFAM (about 120 ping/400 m²); there was no limitation in style, content and media in terms of the artworks. The open call started from August 1st to September 30th 2016. The required information for application including the curatorial statement, information of the curator, the blueprint for gallery plan and space design, and so on should be submitted within the deadline. Further detailed information of online submission and open call for projects can be referred to the official website of TFAM: www.tfam.museum.



Six of TFAM's Exhibitions receiving the honour from 2016 Top Ten Excellent Exhibitions in Taiwan

"Top Ten Excellent Exhibitions in Taiwan" and "Top Ten Visual Art News" are votes held by Artist Magazine with the judges with Art specialty and professionals annually. Six of TFAM's exhibitions have received the honour from 2016 Top Ten Excellent Exhibition in Taiwan. "The Way Things Go" ranked the third, "2016 Taipei Biennial: Gestures and Archives of the Present, Genealogies of the Future" ranked the fourth, "Looking Glass: Daniel Lee retrospective" ranked the sixth, "New British Inventors: Inside Heatherwick Studio" ranked the seventh, "Line-of -Vision: The Photography of Wang Hsin" ranked the eighth, "Declaration/Documentation: Taipei Biennial, 1996-2014" ranked the tenth. "Hsieh Teh-ching as the Representative for Taiwan Pavilion at 2017 Venice Biennial" was chosen as one of the 2016 Top Ten Visual Art News.





II | Accomplishments

1. Exhibition & Display

In 2016, there were nineteen exhibitions taking place in TFAM, including six international exhibitions, six exhibitions of contemporary art, six exhibitions by submission, two competition exhibitions, two collection exhibitions and one biennial.

Two International Exhibitions:

In order to echo with "World Design Capital Taipei 2016," British Council, GREAT Britain Campaign and TFAM collaborated to hold an exhibition titled "Inside Heatherwick Studio." Kate Goodwin, Head of Department of Architecture of Royal Academy of Arts, London, took up the post of the curator of the exhibition, exquisitely selecting about thirty-five pieces of representative works with originality from the studio. These selected works involved in various fields such as, furniture design, public art, architecture and urban regeneration, etc.

Responding to "2017 Universiade" in Taipei, TFAM and Gwangju Museum of Art collaboratively held an exchange exhibition—"Korea & Taiwan Contemporary Art Exhibition." To enhance the opportunities of interaction and reciprocity between museums, Lin Ping, Director of TFAM, and Jin-Ho Jo, Director of Gwangju Museum of Art, arranged exchange exhibitions in 2016 and 2017. The group exhibition consisting of seven groups of Korean and Taiwanese artists' works was titled "Korea & Taiwan Contemporary Art Exhibition—Under the Azure Sky: Life in between Delight and Discomfort," and was programmed by curators from Gwangju Museum of Art and TFAM. The exhibition date was from August 23rd to November 13th in 2016 when the well-known "Gwangju Biennale" also took place. Thus, this activity became a good chance of promoting both museums. In 2017, TFAM will again collaborate with Gwangju Museum of Art to hold the next group exhibition in TFAM.

Six Exhibitions of Contemporary Art:

"Yang Mao-lin: A Retrospective"

Yang Mao-lin rose in the art world during Taiwan's turbulent 1980s. His early works broke through taboos of the society, challenging the political and social authority, and displaying his intense critical attitude. Appropriating Taiwan's international trademark and the symbol of unique qualities—"Made in Taiwan"—as the title, Yang tried to explore extensively the form of art and the possibility of expressing themes through Taiwanese politics, history and cultural criticism.

"The Way Things Go"

The exhibition concept of "The Way Things Go" was to provide an interdisciplinary possibility in ways of seeing. It intended to discuss abundant forms of presentation employing principles of simple techniques in contemporary arts and to examine aesthetic practices of artists with applications of physical properties of things, including properties of air, sound and light, or related methods like stochastic analysis and automatic control. The exhibition was a location for the encounter with arts and "properties of things." It was not merely ways of functioning in sound, electricity and air but various accidents produced by artists' particular arrangements with physical knowledge, which was different from scientific experiments.

"Looking Glass—Daniel Lee Retrospective"

Fourteen most representative series of works which were completed from 1980 to 2015 were displayed in "Looking Glass—Daniel Lee Retrospective." About 180 pieces with different creation media were presented in the exhibition, for example, photography, digital interactive installation, holographic projection and on-site 3D printing. The selections in this retrospective were based on the creation context of the artist's 35-year career, intending to show the subtle interpretation and diversity of the artist's deployment of new media.

"Reverberations · HO KAN"

"Reverberations · HO KAN" presented the development of Ho's works. Ho's career undergoes several important changing phases. For example, his style changed from the surrealism to geometric abstraction; his artistic base shifted from Taiwan to and Europe, following the developments of various modern art movements. These changes help him to accumulate a rich and impressive body of work. About 150 works in the exhibition were selected from several hundreds of Ho's works created from the 1950s, including oil paintings and sketches.

"Declaration/Documentation: Taipei Biennial, 1996-2014"

By producing an archive, presenting exhibits and hosting a series of forums, "Declaration/Documentation: Taipei Biennial, 1996-2014" intended to recollect and cast a new gaze upon the evolution of the Taipei Biennial. This event helped people in Taiwanese art circle to turn around and look back in order to find the coordinates and perspectives to solve new problems and achieve new creations.



"Line of Vision—The Photography of Wang Hsin"

"Line of Vision—The Photography of Wang Hsin" presented the works of Wang Hsin, the first reportage photographer in Taiwan, collecting fourteen series of works and representatives in different phases of her career since the 1970s. This exhibition also included the introduction of works, documents and record of major events, documentary and screening of video works, hoping that the artist's works can be seen by more viewers and the reportage photography's concern about common people's life and the change of social environment can display the universal humane care and vision.

Six Solo Exhibitions:

Besides, TFAM continues to hold the solo exhibitions for outstanding artists with the hope of giving the artists with potential and creative energy the opportunities to display their talent. There were six solo exhibitions held in 2016. Wang Yu-chen Wang's solo exhibition—"Nostalgia for the Future"—displayed the artist's 15-year works and life in London. Works made in the UK were reconfigured for a new context alongside a series of public events and for new collaborations with Taiwan-based artists and curators. Jhou Yu's solo exhibition—"Infinity Archives"—drew on the concept of character and sign's repetition/simulacral to achieve the artist's study of topology and production of desire and sign and her experiment of the state betwixt creating and curating. By listing her own personal desires, the artist created a world wherein things with or without physical shape.

Chou Shih-hsiung's solo exhibition, "Wait until it Dries" was an exhibition based on oil. Chou represented the relationship between oil and his family history, and investigated the further study between oil and the generations. Naming these abstract works after "identity," "family," "loneliness," "Chinese tradition," "paternity," "big house," "waiting," "eternity," and so on, Chou tried to symbolize the cosmopolitaness closely related to everyone. In "Oblivion—Che-Wei Chen Solo Exhibition," Chen followed the context built in his four-channel video work "I'm with You in Rockland" which was displayed in "HOWL in Howl Space" and featured the monologue of four former inmates of mental asylums in 2013 to develop the project of "Yang-Shen-Yuan." What Chou Tai-chun's solo Exhibition, "State of Flux," attempted to convey is an overwhelming atmosphere of disquiet hidden in the landscape and the environment we live in. Wu Chien-hsing's solo exhibition, "The Endless Ties of Love," whose central conceptual theme came from the artist's long-running care of the subject of "home." Wu ruminated on the networks of people, events and things that arose from "home," and the value systems it engendered.

Taipei Arts Awards, an annual art competition and exhibition, has been successfully presented for many years by TFAM and is a testament to the dynamism of Taiwan's contemporary art development. As a competitive award, it is an important indicator and predictor which encourages outstanding artists as well as artworks that can represent the spirit of the time and are rich in content with the hope to stimulate diverse ideas and creative energy in the Taiwanese art circle. After the two-month open call, 388 pieces of artworks were collected and the evaluation committee members from TFAM and other institutions selected twelve artists to compete for the first prize and the quality award after three stage of review.



The first prize of Taipei Arts Awards this year was Tang Jo-hung whose painting expressed his exploration toward the mystery of religion and the world of folklore in a very individualized way. The kernel of Tang's creative idea was like searching for the origin of things in the small island, Taiwan, which is as wide as mysterious ancient China. The artist attempted to visit each mountain there, but he always ended up lying on the bed covered with black artificial leather, as a boat, in an ever-dim clinic and tries to find miracles. In his display of the series "Searching for the Origin—Little God", Tang centered "The Inspection of Female Priest (Sorcerer)" and placed "Another Mother" and "Clairvoyance" on both sides, as an atypical setting of altarpieces. "Little God" was kept distant from the former three pieces to present the unique correspondence among the works.

The artists acquiring the quality award were as follows: Liu Chih-hung, Chien Chih-feng, Chen Chen-yu, Chen I-Chun, and Tu Pei-shih. Judges' List Award obtained by the following artists: Hsu Chiao-yen, Chen Hung-lun, Wang Pei-hsuan, Wang Ding-yeh, Chuang Pei-xin, and Wei Ze. In 2016, TFAM held the solo exhibition of Huang Po-chih, the winner of 2013 Taipei Arts Awards. Huang's "Five Hundred Lemon Trees" displayed the evolution and development of the project from "Five Hundred Lemon Trees: The proposal to the museum—Trees" in 2013 to "Five Hundred Lemon Trees: The proposal to the museum—factories" in 2016. The evolving process included planting, farming, brewing, setting a factory, visiting sites, writing, etc.

TFAM also programmed the exhibition "Boundless Visions: New Acquisitions from the Permanent Collection," displaying selected artworks from recent acquired collection (2011-2015). The selected types of media among artists' works included painting, photograph, ink wash painting and sculpture, installations and video; works done with other media would be presented in the next exhibition of new acquired collection. This exhibition was not only our continuous study on visual language of artists but also a presentation of various angles of vision, making audiences perceive the modern spirit of visual art and space of imagination by means of the relationship between artistic context and life experience. In the experimental exhibition of 2016, "Dance with the Museum Collection: Retrieved/Reimagined/Restated," our attempt was to re-organize the context of respective collected artwork and to build a new relation network of our collection. The exhibition consisted of three distinct practices: artist, curator and architect. It led three different ways of seeing and develops three dissimilar ways of artwork decoding, which refracted various measures to interpret signs in collected artworks.

The secondary review of "Open Call for Curatorial Projects, 2017" completed on November 13th, 2016. After the two-month open call for projects, 25 curatorial projects were registered in the end. Through two phases of intensive discussion, the evaluation committee consisting of internal and external senior curators selected "Broken Spectre," the project programmed by curator Yu Wei and curatorial team "ET@T." The project is going to exhibit in the basement of TFAM from July to September in 2017.

TFAM holds international exhibition "Taipei Biennial" every two years. The theme of the biennial this year continues the former issues of geographic meaning and contemporaneity to develop a unique Pan-Asian vision through the interaction among the curator and contemporary Taiwanese artists and to facilitate the exchange between regional and international art circles further.

01 The Way Things Go

Date 2016/01/23 - 2016/04/17
Galleries 3A, 3B
Organized by Taipei Fine Arts Museum
Category Planned Exhibition of Contemporary Art
Curator(s) Chiaying Su, Kat Siao
Number of visitors 176,850
Media / Number of pieces Multi-media installation, 24

Artist(s) Peter Fischli & David Weiss, Nicholas Hanna, Žilvinas Kempinas, Lin Kuo-wei, Luxury Logico, Yuko Mohri, Miri Segal, Ruey-Shiann Shyu, Tao Ya-lun, Antoine Terrieux & Camille Vacher, Tseng Wei-hao, Nils Völker, Chung-Han Yao, Zimoun



Summary

Artists never set limits to their multi-media explorations on diverse forms of representation, for an important character of contemporary art has been the tendency to cross boundaries and break through constraints. This exhibition aims to provide conceptual possibilities for an interdisciplinary approach, to demonstrate how contemporary art applies simple technical principles to reveal the plenitude of aspects, and to observe the artistic practices made possible by artists' employment of physical or related sciences such as air, sound, light, randomness or control, and so forth. The Way Things Go strives to present one perspective that goes beyond the literal changes of things—it follows the hybrid, cross-boundary and interdisciplinary trends of thought to uncover the sense of such states of changes in a broader world structure and into the realm of contemporary art. The exhibition shows the location where art and the "way of things" meet. It does not work just in the sound, electric and air fields, but it also expresses its multi-layered intention through art installations, be it psychological, sensational, social, humanistic or abstract... The pure "grammatical" recognition as found in textbooks is materialized into phrases expressing beauty and making physical experience. Through showcasing the specific physical conditions arranged by the artists, this exhibition presents surprisingly colorful blossoming that differs much from what is produced in laboratories.

MADE IN TAIWAN YANG MAO-LIN: A RETROSPECTIVE

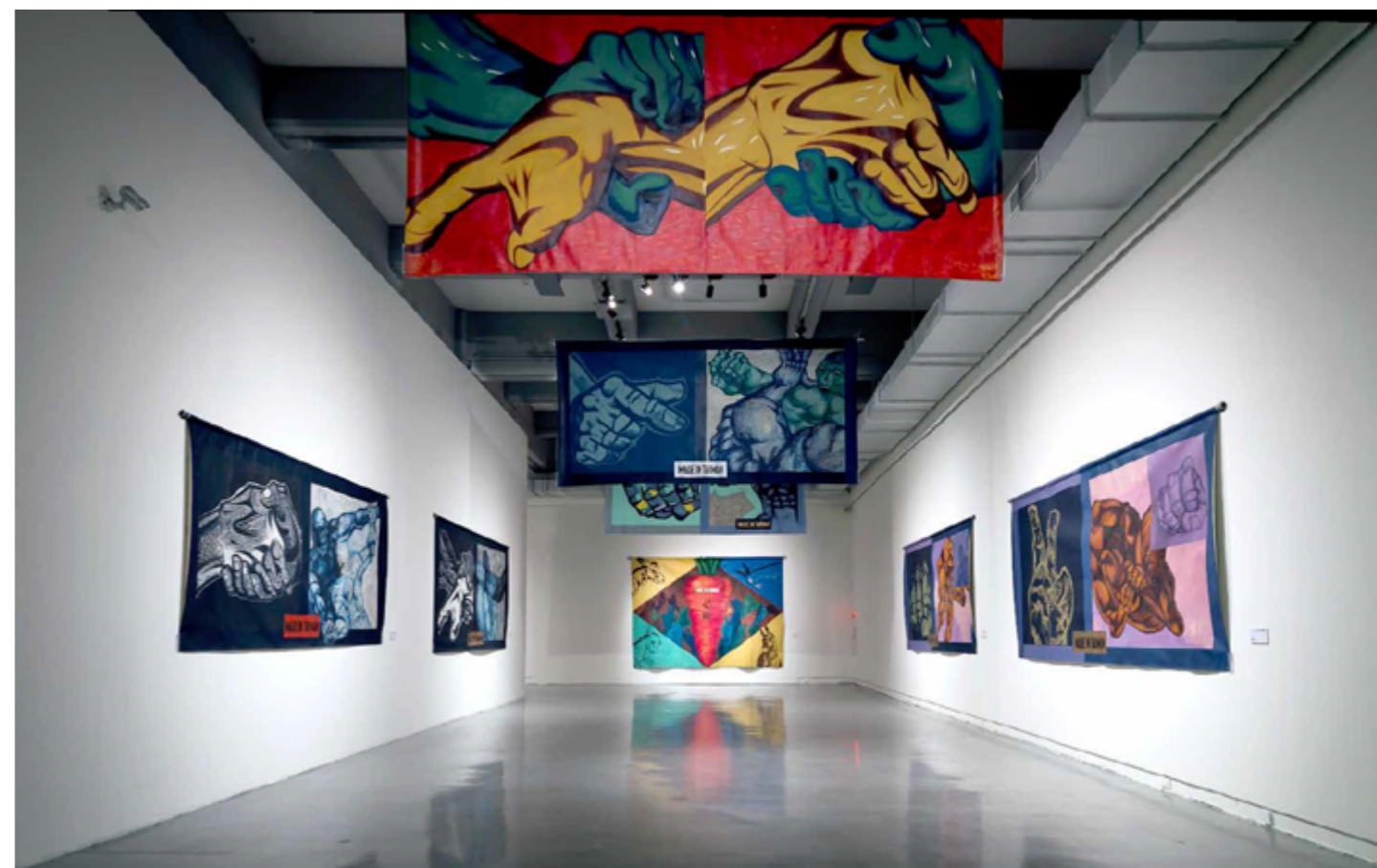
Date	2016/01/30 - 2016/04/24
Galleries	1A, 1B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Number of visitors	186,248
Media / Number of pieces	Mixed media/127 pieces
Artist(s)	Yang Mao-lin

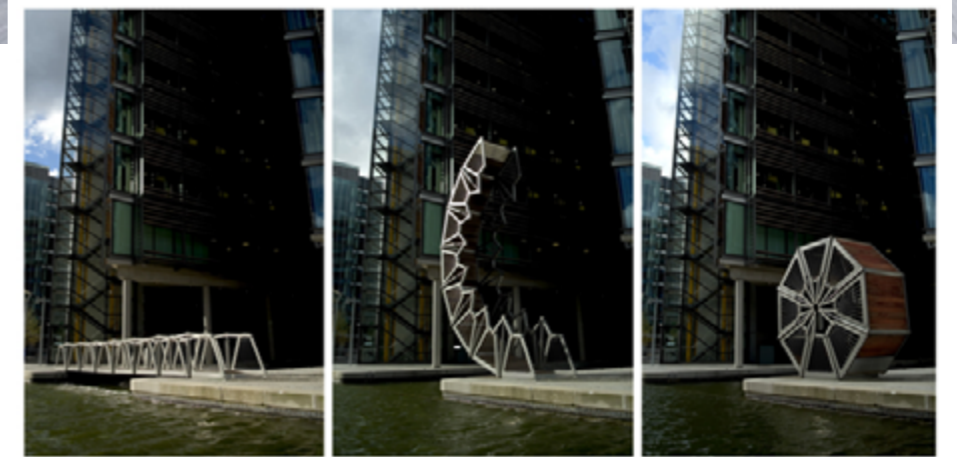


Summary

As the first of its kind, MADE IN TAIWAN: A Retrospective of Yang Mao-lin presents work produced by the artist over more than thirty years, from 1984 to 2015. The show includes drawing, painting, mixed media, and sculpture presented in the five themes: Avant-Garde Reaction, National Epic, Bad Taste, The Immortals, and Wonderland.

Yang (1953-) rose in the art world during Taiwan's turbulent 1980s. In his early work, he broke through taboos and challenged political and social authority, thus revealing an intense critical attitude. Brimming with tension, his exciting painting style and sensational visual imagery subtly echoed social and political transitions as Taiwan abandoned martial law in the 1980s. In the post-martial law period of the 1990s, as globalization gradually took shape and ties between internationalism and nativism grew more complex, Yang's work shifted from political activism to historical and cultural retrospection. He appropriated the phrase "MADE IN TAIWAN" and used it as a title to broadly explore the expressive and critical potential of art forms and ideas from the perspectives of Taiwanese politics, history and culture. In around 2000, he broadened his artistic vision by making three-dimensional artwork while continuing to explore topics related to Taiwanese culture. Also at this time, he started commenting on connections between local and imported culture by using a style adopted from comics and concepts of cultural hybridity.





03



New British Inventors: Inside Heatherwick Studio

Date 2016/03/05 - 2016/05/15
Gallery 3C
Organized by Taipei Fine Arts Museum,
 British Council, GREAT Britain Campaign
Category International Exchange Exhibition
Number of visitors 179,049
Media / Number of pieces mixed media/125
Artist(s) Thomas Heatherwick

Summary

This exciting exhibition featuring the London-based practice Heatherwick Studio gives a unique insight into the ideas and experiments that go into realising their projects. Demonstrating the studio's inventive and entrepreneurial approach to design, it highlights their position at the forefront of innovation, thinking and creation, both in the UK and internationally.

Inside Heatherwick Studio is divided into three sections 'Thinking', 'Making' and 'Storytelling'. It presents key projects at varying scales selected from a rich and expansive portfolio of work spanning 21 years. Curated by Kate Goodwin, Drue Heinz Curator at the Royal Academy

of Arts London, the exhibition explores the rigorous process of critical thinking and questioning that goes into their design process with finished projects presented alongside form and material experiments.

Among the highlights are projects that have captured the popular imagination, including some of the UK's most original, memorable and iconic endeavours, such as the award-winning UK Pavilion at the 2010 Shanghai Expo, the New Routemaster Bus, the London 2012 Olympic Games cauldron and the new Garden Bridge across the River Thames.

Established by Thomas Heatherwick in 1994, Heatherwick Studio is recognised for its work in architecture, urban infrastructure, sculpture,

design and strategic thinking. At the heart of the studio's work is a profound commitment to finding innovative design solutions, with a dedication to artistic thinking and the latent potential of materials and craftsmanship. Supported by the British Council and the GREAT Britain Campaign, this exhibition is part of New British Inventors, a series of films, talks, workshops and masterclasses that promotes the best in British design, architecture, engineering, fashion, technology, industrial design, furniture and transport design in some of the world's most important established and emerging markets.



04

Boundless Visions: New Acquisitions from the Permanent Collection

Date	2016/03/12 - 2016/05/08
Galleries	2A, 2B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Curator	Liú Yung-jen
Number of visitors	144,582
Media / Number of pieces	paintings, photographs, works in ink, and sculptures/90 pieces
Artist(s)	36

Summary

The reality of the universe is that it is boundless and continuous, and the essence of this continuity is the unlimited creativity of the life force. From the perspective of artistic expression, boundlessness implies the creation of new ideas and the construction of new forms. Artists use their spirits, intuitions and life experiences to make this boundlessness concrete, giving birth to endless variations in form and content. Boundless Visions: New Acquisitions from the Permanent Collection presents paintings, photographs, works in ink, and sculptures that were added to the museum collection between 2011 and 2015, and furthers research into the visual language of participating artists. The museum hopes to reveal the spirit of contemporary art and new imaginative spaces through different creative points of view and relationships between life and art.

This year, artworks acquired over the previous five years will be presented on the second floor of the museum. The artists and scale have been changed to create a show with its own fascinating qualities, and the works, created from the 1960s to today, each possess significance worthy of observation and exploration. The exhibition title, Boundless Visions, is derived from a passage in the *Tao Te Ching* and suggests two

meanings. First, the boundlessness of artistic creation exists everywhere, and as long as we are mindful, streams of endless potential will come to us naturally. The second meaning has to do with the Museum's curatorial decisions when choosing work for the show. Essentially, not only have we chosen work that can be preserved forever, but also, work that conveys the eternal spirit of art.

Boundless Visions is also concerned with connections between life and knowledge production. Art is nurtured and sprouts in an endless profusion from mother earth, creating an obvious continuity through successive generations. Ninety works representing different eras and by 36 artists have been carefully selected from 500 acquisitions either purchased by or donated to the Museum over the previous five years. Together, these art assets form a spiritual stronghold and rich system of knowledge production. The works have been arranged for analysis into the following categories: hazy images permeating recognizable identity, art as mental activity, describing correspondences between nature and disposition, documentary and surreal contexts, the surface and deep memory of abstract art, and art practice similar to Buddhist practice. These themes offer endless variations for exploration.





05

Infinity Archives- Jhou-Yu Solo Exhibition

Date 2016/04/02 - 2016/05/22
Gallery F
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 140,764
Media / Number of pieces Mixed media/12 pieces
Artist(s) Jhou-Yu

Summary

The repetition and creation of desire is the essence of artistic thought, as well as the driving force of art production. Language and symbols produce the concepts of repetition and simulacrum and move far from their abstract meaning. In artwork, repetition is the release of significance and a defense against influence. The more something is repeated, the less residual significance it will have, and then this exposes consumer society's self liberation of desire. Jhou-Yu wants to study the topology and production of desire and symbols in a state between creating and curating. She creates a world in the exhibition venue where all visible and invisible things are determined by lists. By making a list of the artist's private desires, and relying on the interweaving of different stories and objects, a new social environment is derived in the museum venue. This new context brings about the exchange between certain forms of art and capital, and generates alternative narrative structures. The structure of the language is the most fascist thing in the world. It is difficult to find anything more far-reaching, transparent and dense. But the world itself is so complex and dark, that when trying to capture the world with language, the significance it carries definitely proliferates to become full and diverse.

Through this series of artworks, Jhou-Yu explores the spirit and consciousness, which are inescapably dominated by the our perception. She questions the nature of art and the features that its surroundings create, Jhou-Yu reflects on and reorganizes the nature of art to make reference to the real world, and art becomes a business commodity. By resisting the original morphology of an art environment where capital is the subject, Jhou-Yu retrieves what is most fundamental: granting art the right of existence.



Nostalgia for the Future Wang Yu-Chen: An Introspective Retrospective

06

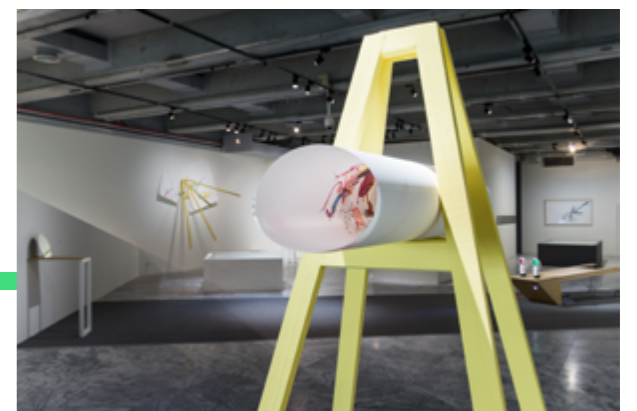
Date 2016/04/02 - 2016/05/22
Gallery E
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 140,764
Media / Number of pieces Mixed media/37 pieces
Artist(s) Wang Yu-chen

Summary

Having lived and worked in London for the past 15 years, Wang Yu-chen presents Nostalgia for the Future, her first solo show in Taiwan. This retrospective exhibition takes an introspective approach, drawing upon her personal experience to create a multi-layered mise-en-scène. Works made in the UK are reconfigured for a new context alongside a series of public events and new collaborations with Taiwan-based artists and curators.

Wang primarily creates complex and intricate drawings interweaving elements of machinery, botany and architecture. She also extends her practice into installations involving industrial objects, archival documentation, science fiction stories, assemblage, films and performances. Whatever media Wang employs, her work explores the inseparable relationship between nature and technology, humans and machines.

In Nostalgia for the Future, Wang Yu-chen plays the role of the 'director' staging the exhibition as an exploratory process of re-considering her practice to date and developing new projects in a theatrical manner. Occupying different areas of the gallery, the multiple acts "About Memory", "Stories Retold" and "Future Workshops" are simultaneously happening on the stage.





Looking Glass – Daniel Lee Retrospective

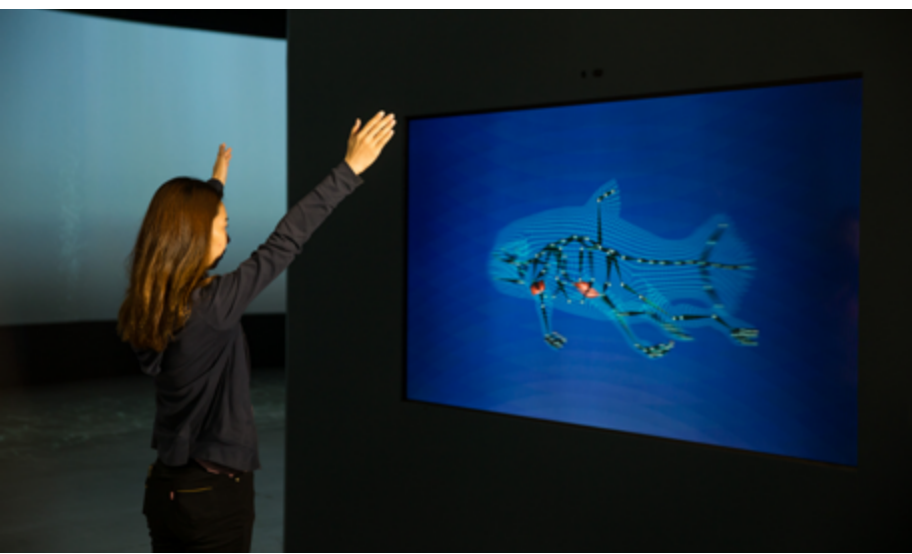
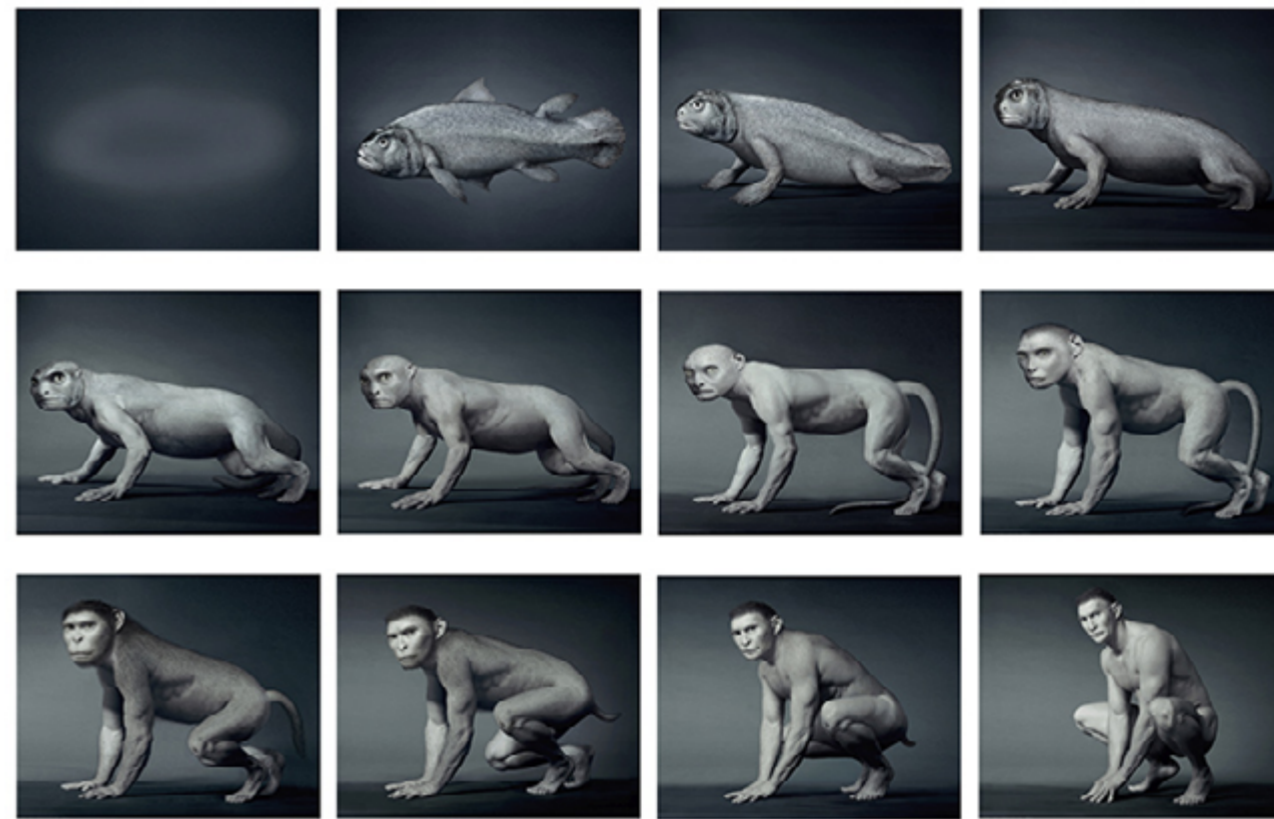
Date	2016/05/21 - 2016/08/14
Galleries	1A, 1B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Curator	Wu Chao-ying
Number of visitors	185,759
Media / Number of pieces	154 pieces
Artist(s)	Daniel Lee

Summary

The exhibition is a retrospective of Daniel Lee for his 51 years of versatile career as a visual artist. Born in China and educated in Taiwan, Lee received training in painting and drawing. After graduated from the Philadelphia College of Art in 1972, Lee moved to New York and established himself as a successful photographer in one of the most competitive city in the world. However this does not bring satisfaction to his heart. There is an artistic calling inside Lee that needed to be answered to. In this exhibition, we like to trace back Lee's journey of artist formation. It begins with his latest piece N.E.X.T 2016 where Lee looks to the future in hypothesis by a biologic study into the condition of human being. The exhibition finalizes with some of his early studio portraits of the celebrities. There is a genuine sense of self evolution in the artist's creative route. In fact, the constant interests in evolution and transformation of human existence is evident throughout his works. Lee as a savvy creator of image with dexterous skill in modern technology is remarkable and astonishing. Though the imagery he tries to convey is amusing, shocking and at times disturbing, yet they resonate with belief and doubts we all shared as a human being.

07





08

Reverberations • HO KAN

Date 2016/05/28 - 2016/08/07
Galleries 2A, 2B
Organized by Taipei Fine Arts Museum
Category Planned Exhibition of Contemporary Art
Curator Liú Yung-jen
Number of visitors 153,628
Media / Number of pieces oils paintings and drawings/ 150 pieces
Artist(s) Ho Kan

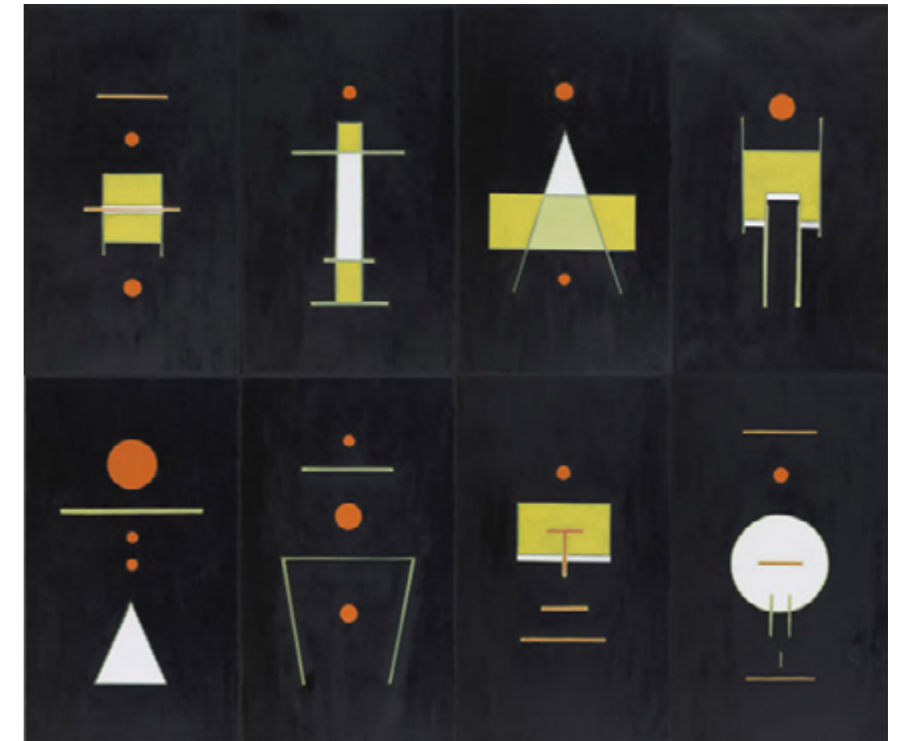
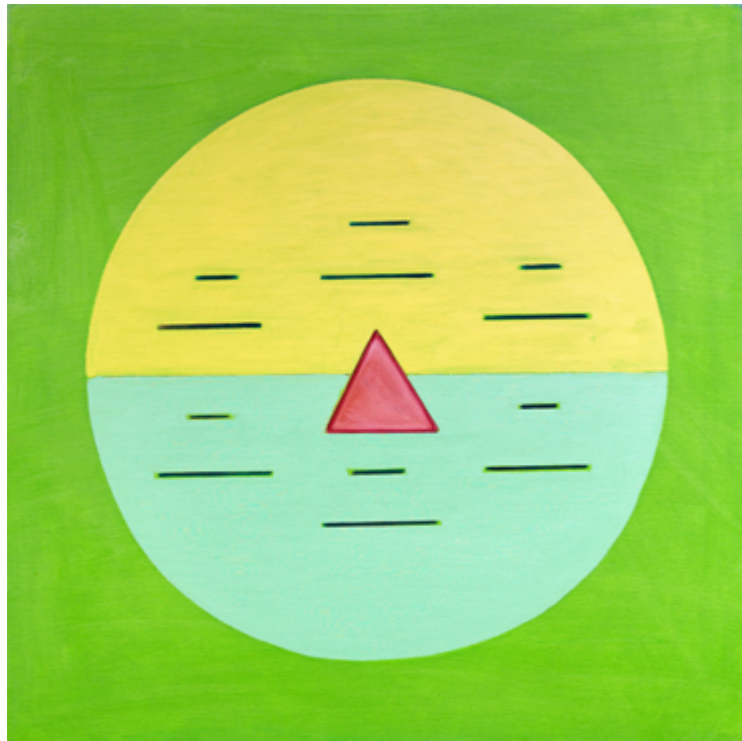
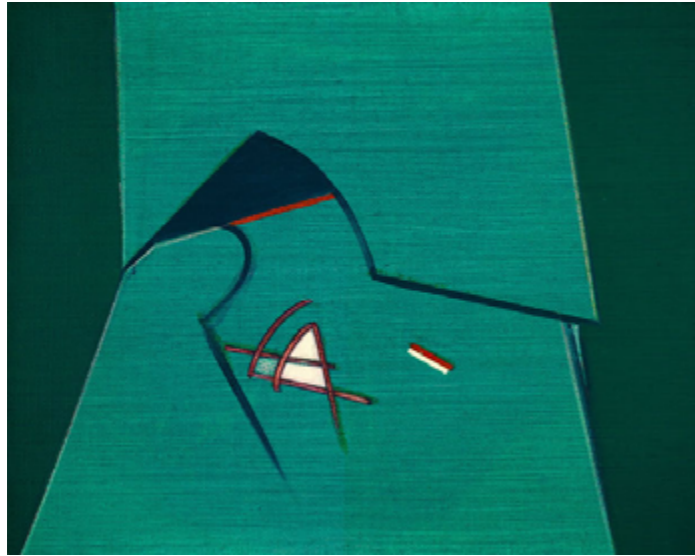
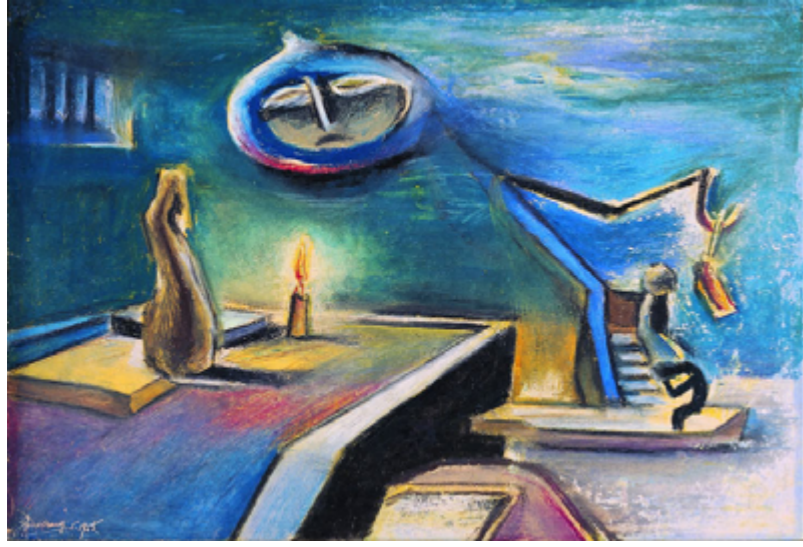
Summary

Ho Kan is an abstract painter born in 1932 in Nanjing, China, and spent his formative years in Taiwan. In 1951, he studied modern art with Li Chun-shan, which was an experience that deeply influenced his thinking about art. In 1957, Ho and his seven colleagues Li Yuan-chia, Wu Hao, Ou Yang Wen-yuan, Hsia Yang, Hsiao Chin, Tommy Chen, and Hsiao Ming-hsien formed the Ton-Fan Group, and were dubbed the Eight Great Outlaws by the news media. This name fully expresses the dynamic and rebellious nature of these young artists, and their creative power which still drives the art world today.

Most of Ho's early works captured "mental images." The transmogrified forms of birds and beasts roamed the spaces of his paintings, in a surrealist mode brimming with mystery. His colors tended to be of medium to low chromatic saturation and relatively dark. After settling in Milan he elaborated upon his surrealist

explorations, yet his outlines tended toward rational geometrical abstraction. This was a period of transition in the formation of his artistic vocabulary. In other words, following the mid-1960s, Ho Kan moved in the direction of compositions with hard edges, and a spirit of visual poeticism. Structures composed of colored circles and lines implied spaces moving in random and unpredictable directions, manifesting forces acting from outside the frame and expressing the significance of things external to the picture.

The exhibition Reverberations – Ho Kan includes compositions ranging from Surrealism to Geometric Abstraction, and made from the 1950s to the present. During this period, Ho was living in Taiwan and Europe, following the developments of various modern art movements, and accumulating a rich and impressive body of work.



Dance with the Museum Collection – Retrieved, Reimagined, Restated

Date	2016/05/28 - 2016/10/02
Galleries	3A, 3B
Organized by	Taipei Fine Arts Museum
Category	Permanent Exhibition
Curator	Lin Ping
Guest curators	Chu Yin-hua, Guo Jau-lan, Hsiao Yu-chih
Number of visitors	249,514
Artist(s)	Chang Ting-tong, Wen Chih-yi, Somanana Rain, Niu Jun-qiang, Liu Yu, Chang Kehsin, Pan Chia-hsin, Wang Yunglin, Dawang Yingfan Huang, Chang Wen-hsuan, Sun Yi-jou, Yeh Wei-li, Yu Cheng-ta, Yuan Goang-ming, Chou Yu-cheng, Wang Yahui, Shen Chao-liang, Chou Ching-hui, Chang Kuang-ho, Chen Po-i, Lee Kuo-min, Sheu Jer-yu, Kuo Hui-chan, Hou Chi-ian



Summary

The experimental exhibition from the museum collection on which we embark in 2016 is an attempt to reorder context and build a new network of relationships. The process of soliciting collected objects and reactivating archives is much like the process of decryption – producing a new code that states unique personal imprints, retrieves our own and the viewer's memories, or simply serves as a medium facilitating the return of historical artifacts into the midst of society. To "re-author" is to play with the dance poses of solicitation, engaging in the retrieval of the "original" or the "author," and embarking on a journey of reimagining and restatement. The game rules of the exhibition as a whole are that, with the museum director serving as film director, professional art producers and agents will place collection artifacts themselves or their symbols either inside or outside the walls of the museum, and by introducing unpredictable social factors, they will form distinct feedback loops of reading and thus engender structure through a sense of suspense or loosely habitual interpretation. The exhibition is co-curated from the three different identities and practices of an artist, a curator, and an architect, who, through negotiation with senior researchers of the museum, have formed three divergent viewing angles and produced three distinct decoding methods. They reflect a variety of signs dancing with the collection and a diversity of forms within the body of the collection, creating a space in which visitors are invited to participate, view, imagine, form narratives, ponder, and question.



10

Wait until it Dries: Chou Shih-Hsiung Solo Exhibition

Date 2016/06/04 - 2016/07/24
Gallery E
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 107,163
Media / Number of pieces Perspex, Crude oil/ 9 pieces
Artist(s) Chou Shih-hsiung

Summary

Chou Shih-hsiung was born in 1989 Taipei, Taiwan. He gained his bachelor degree of art from the Central Saint Martins College of Art in London, and received the master degree of fine art from Yale University School of Art, New Haven in 2014. Chou's sculptural work, Oil Painting, has been exhibited at Royal Academic of Art in London, and he has been acclaimed as one of the best emerging artist in U.K. Chou's solo exhibition — "Wait Until It Dries" began touring in 2015 from London to Taipei now.

Since Chou's art practice has taken on ideas of making art through an investigation of material processes and the formation of meaning and identity, he had begun considering the relationship between his work and the history of painterly art, but inflected through questions about how the meaning of the object or image works contextually and symbolically.

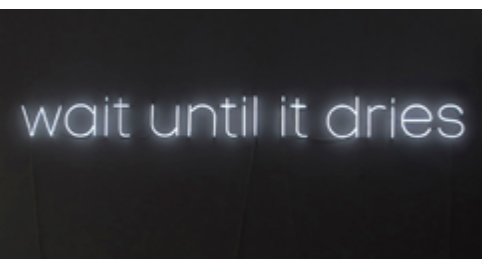
More recently, he has been exploring a process of image making that plays with a complex set of internal/external spatial relations.

Having investigated the relationship between artists and art materials throughout history, Chou has tried to push the boundary of painting and practiced painting in his own ways. This Oil Painting never dry, nor does it sit on a canvas. The space within a clear perspex frame is filled by recycle engine oil. This contextually relevant material is preserved as a monumental painterly art, and represents time and space through reflective surface.

The works of Chou's Oil Painting series seals the oil into perspex vessel. Chou described he has considered those works as specimen of this oil-made generation. Presuming the meaning and identity of his oil-made works will transit from contemporary artworks to be historical objects, since the oil are depleted in our world. There is another layer of meaning giving to the future audiences to understand the times by the artist.

"I'm not trying to imitate an oil painting, I'm trying to make one. And if I disregard the assumption that painting is layers of pigments applied to a surface, then I am practicing painting by other means." —Chou Shih-hsiung

"Wait Until It Dries" is an exhibition based on the context of the material, oil. Chou has represented the relationship between oil and his family history, and investigated the further study between oil and this generation. Naming these abstract works symbolically, Chou creates the context of this exhibition from his personal background to universal. Taking on the ideas of identity, family, loneliness, Chinese traditions, paternity, big house, waiting, and eternity, this exhibition is associated with everyone's memory.



11

Oblivion – Chen Che-Wei Solo Exhibition

Date 2016/06/04 - 2016/07/24
Gallery F
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 107,163
Media / Number of pieces Two channel video installation / 3 pieces
Artist(s) Chen Che-wei

Summary

Selected for a 2015 Application Exhibition, upcoming artist Chen Che-wei (b.1986) is a 2011 graduate of the Master of Fine Arts Program at Taipei National University of the Arts and was chosen for the 2014 Taipei Arts Awards. He currently lives and works in Taipei. For his four channel video I'm with You in Rockland, exhibited at his 2013 solo exhibition HOWL in Howl Space, Chen recorded autobiographical stories of four friends who had been residents of a psychiatric hospital. Later, Chen continued working in the same vein, developing it into his project Oblivion, the subject of the current exhibition.

The works of Chen Che-wei often use parables to cross different kinds of boundaries, interweaving reality and fiction, jumping in time and space and creating plots and scenarios with images, sounds, texts and objects. Following the four-channel video work I'm with You in Rockland in 2013, he has developed the project "Oblivion" about the asylum "Yang-Shen-Yuan" to be presented at the Taipei Fine Arts Museum. Founded in the 1930s, "Yang-Shen-Yuan" was the first state asylum to house, institutionalize and treat mental patients during the Japanese rule in Taiwan. Using it as a prelude, the artist examines the problems that cannot be overlooked in the development of modernist society and the people that are naturally and unjustly excluded – mental patients. Drawing on their situation, he develops the works Notes on Oblivion, Body Not Mine and Dual Portraits to explore forgotten personal memories and collective consciousness, and highlight the hidden power and politics in the system in different contexts such as history, society, space and the body.

The Endless Ties of Love: Wu Chien-Hsing Solo Exhibition

12

Date 2016/08/06 - 2016/09/25
Gallery F
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 94,057
Media / Number of pieces Mixed media/7 pieces
Artist(s) Wu Chien-hsing

Summary

The central conceptual theme of The Endless Ties of Love comes from the artist Wu Chien-hsing's long-running ruminations on the subject of "home," the networks of people, events and things that arise from it, and the value systems it engenders. The starting point of the project was the marriage and wedding ceremony. By translating his own life experience of getting married and starting a family and dispersing it within the public space of an art museum and the intersectional relationships of public

interaction, the artist hopes to expand discussion on the connective relationship between the composition of feelings and governance of life in contemporary society, including points of connection and relations of tension joining individuals with other individuals, society, institutions and traditional values. This exhibition, on the one hand, is an extension of the artist's reflections on the conflict and reconciliation of traditional and contemporary values: how to find the power and possibility of fresh circulation for a way of life centered on "home" within contemporary interpersonal and production networks.

On the other hand, viewing the wedding ceremony as an interface for the expansion of relationships, it attempts to use the wedding as an inlay of an event within an art museum and, through the process of ritualizing everyday life in a public space, quests for a certain interactive factor to add vitality to emotions, initiating the solicitation of even more life experiences within the public institution of an art museum and, by dint of personal encounters, stirring up various kinds of subtle, interactive emotional ties hidden within everyday human relations.



13

State of Flux: Chou Tai-Chun Solo Exhibition

Date 2016/08/06 - 2016/09/25
Gallery E
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 94,057
Media / Number of pieces Acrylic on canvas/27 pieces
Artist(s) Chou Tai-chun

Summary

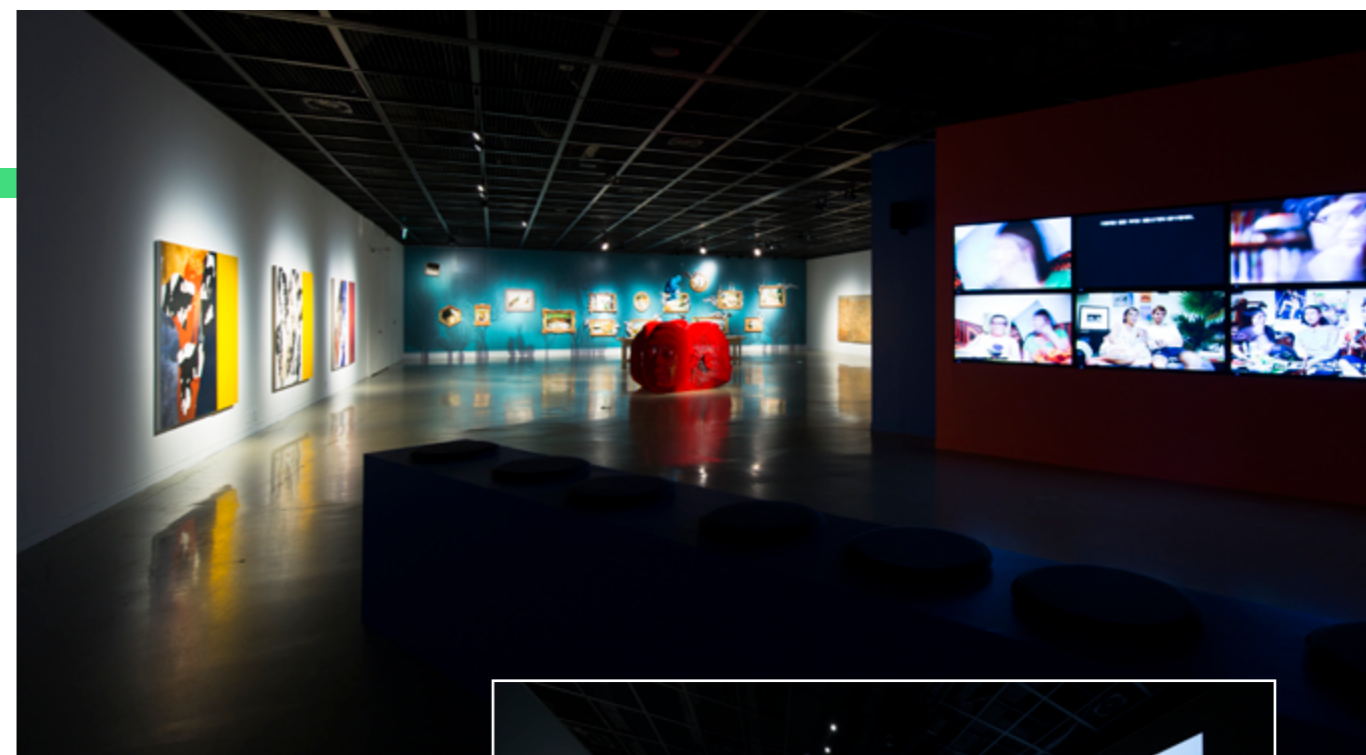
"State of Flux" seeks to reflect on the landscape and the environment we live in, attempting to form an overwhelming atmosphere of disquiet. The concept of destruction comes from the collapse that occurs in the midst of calamity, when the land appears to be in a state of flux. As a result of intensive development, everything on

this island, manmade structure and natural vegetation alike, is in a fluid state. No matter how deep a building's foundations or how high it rises, whenever a disaster strikes that it can't bear, some kind of movie scenario will take place. Here, the artist simulates a variety of narrative plots in which the island collapses in a state of liquefaction.

We seem to be haunted by a consciousness of crisis, or perhaps the uninterrupted transmission of media signals. The golden age is over, and all that remains merely reminds us of how little remains. In the world built by the artist, the responses to these fluctuations still abide in a static state. What it conveys is not completely a warning alarm, but also the posture of spectatorship we choose when confronting such an environment. Therefore, the images are often presented from a horizontal angle- a state that is close to the ground, but also cold and distant, a condition of helplessness, yet not entirely without hope.



Life in between Delight and Discomfort



Date 2016/08/23 - 2016/11/13
Galleries Gwangju Museum of Art
Organized by Taipei Fine Arts Museum, Gwangju Museum of Art
Category Planned Exhibition of Contemporary Art
Curator(s) Lim Jong-young , Jo Hsiao
Number of visitors 59,711
Media / Number of pieces installation, painting, video, sound, performance, mixed media, etc. /15 pieces
Artist(s) Chang Chia-ying, Chu Teh-i, Luxury Logico, Wang Chung-kun, Wu Chuan-lun, Hsieh Chieh-hua+Tung I-fen, Yu Cheng-ta, Luxury Logico

Summary

Gwangju and Taipei are two cities seated at different latitudes, one north, one south. They have strikingly different climates and topographies, and different political, economic, social, cultural and historical contexts. Yet with the coming of the Second Machine Age, both cities are encountering many challenges at many levels and face the same tests. In the exchange exhibition "Life in between Delight and Discomfort," 15 artists from Taiwan and Korea deeply ruminate on our current state: Surrounded by

the omnipotence of technology, are we creating a brave new world, or Frankenstein's monster? Ultimately, what is the true value of humanity? This exhibition, co-curated by Lim Jong-young and Jo Hsiao, seeks to span the distance between our cities. Setting aside the glorious vision of intelligent technology, the artists have come together to ponder such questions as whether humankind can indeed face the new world of the future.



15 Declaration / Documentation: Taipei Biennial, 1996-2014

Date 2016/08/13 - 2017/03/26
Gallery 3C
Organized by Taipei Fine Arts Museum, Gwangju Museum of Art
Category Planned Exhibition of Contemporary Art
Curator Yu Si-ying
Number of visitors 285,913
Media / Number of pieces Important documents in each successive biennial, Works(copies), Collected works from Taipei Biennial, New works and installation from continued creation, New works created to respond 2016 Taipei Biennial, 210 pieces in total
Artist(s) Yu Cheng-ta, Chou Yu-cheng, Wu Mali, Kao Chung-li, Tsui Kuang-yu, VIVA, Yang Jun, Taipei Contemporary Art Center, Shi Jin-hua, Pak Sheung Chuen, Chen Chieh-jen, ...

Summary

Held once every two years, the Taipei Biennial is Taipei Fine Arts Museum's premier international exhibition exploring the confluence between Taiwanese and international contemporary art. This year, to commemorate the Taipei Biennial's 20th anniversary, TFAM presents the special exhibition "Declaration / Documentation: Taipei Biennial, 1996-2014." In this exhibition, "Declaration" refers to the voices, articulations, expressions, gestures and poses presented by past curators and artists through their exhibitions and artworks within the halls of the Taipei Fine Arts Museum in response to the contemporary world and everyday life. Based on the concept of documentation, the exhibition is organized in three parts-Document Website, Exhibition and Art Dialogues. Document Website presents documentation of the ten previous biennials, from 1996 to 2014, in the form of text, photographs and audiovisual recordings. In addition to displaying physical objects, the exhibition also centers on site-specificity, looking back on works created at TFAM mainly for the Taipei Biennial.

Yu Cheng-ta and Chou Yu-cheng, both Taipei Biennial alumni artists, will also present new works resonating with elements from past Biennials. Art Dialogues are divided into two categories. The first features curators of previous Taipei Biennials, who will return to TFAM and engage in dialogue with curatorial studies scholar Lu Pei-yi. The second portion is a series of four art discussion events organized by senior international curator Manray Hsu, inviting a wide variety of art professionals to consider how Taiwanese art has changed over the last 20 years, in such aspects as creative methods, the art ecosystem, institutions and policies, and international exchange. All events will be recorded audio-visually, becoming documentary products of the Taipei Biennial. Based on the curatorial concept of exploring new ways to remember, read, perceive and revitalize archives of previous Biennials, the exhibition aims to achieve a more complete feeling, comprehension and vantage point on Taipei Biennials of the past, and even the future.

Taipei Biennial 2016

Gestures and Archives of the Present, Genealogies of the Future

16



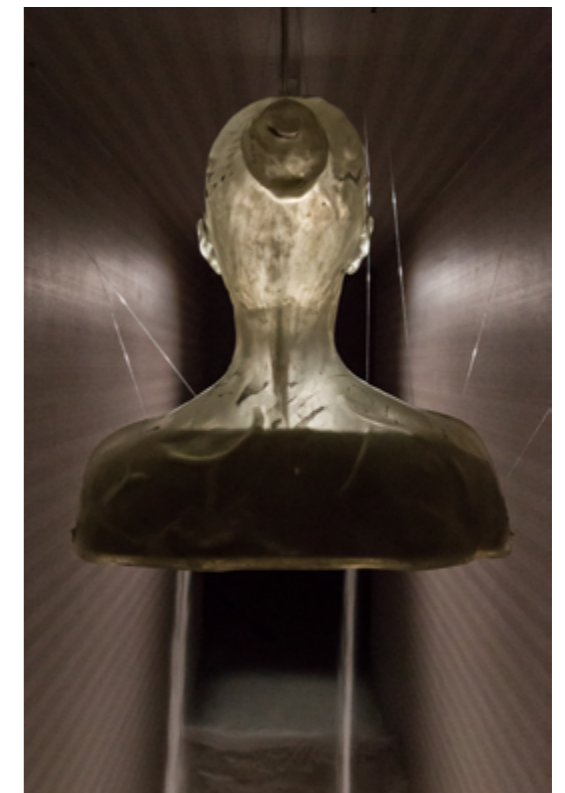
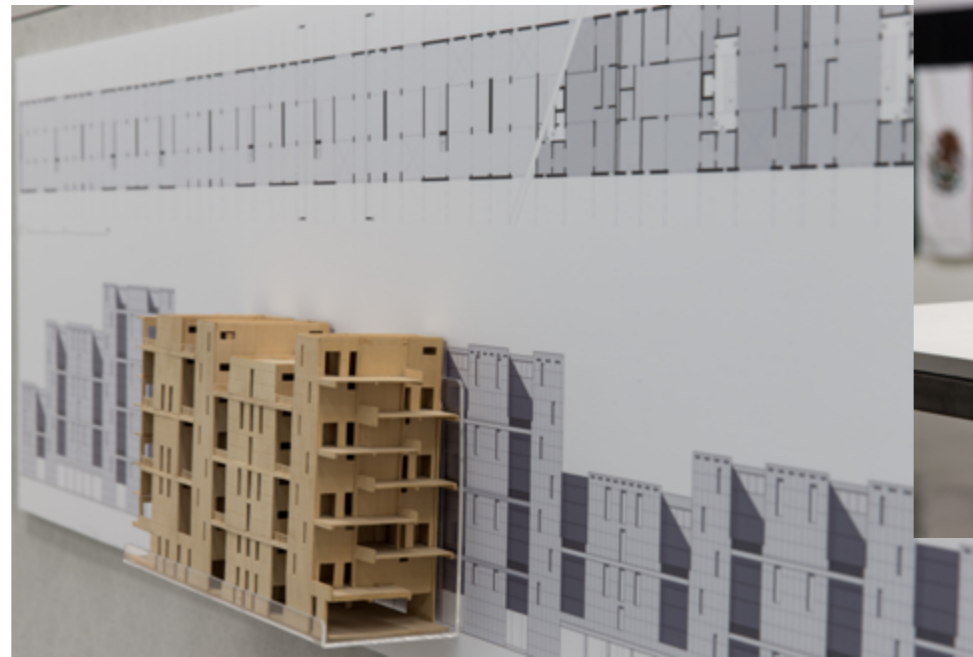
Date 2016/09/10 - 2017/02/05
Galleries Lobby, 1A, 1B, 2A, 2B
Organized by Taipei Fine Arts Museum
Category Planned Exhibition of Contemporary Art
Curator(s) Corinne Diserens
Number of visitors 236,817
Media / Number of pieces Mixed Media/ 80 pieces
Artist(s) Dareen ABBAS, Lawrence ABU HAMDAN, Saâdane AFIF, John AKOMFRAH, Francis ALÿS, anarchiv, Sven AUGUSTIJNEN & Hannah RYGGEN, CHANG Teng-Yuan, CHEN Chieh-jen, Eric CHEN & Rain WU, Fei-hao CHEN, I-Hsuen CHEN, CHIANG Kai-chun, Tiffany CHUNG, Tacita DEAN, Manon de BOER, Ângela FERREIRA, Peter FRIEDL, Valeska GERT, Kyungah HAM, James T. HONG, Chia-Wei HSU, Li-Hui HUANG, HUANG Mingchuan, Po-Chih HUANG, Yi-Chen HUNG, IM Heung-soon, siren eun young jung, Bahman KIAROSTAMI, KAO Jun-Honn, KUO Yu-Ping, Latifa LAÂBISSI & I-Fang LIN & Christophe WAVELET, I-Chern LAI, Hsu-Pin LEE, James Ming-Hsueh LEE, Pierre LEGUILLON, Minouk LIM, River LIN, LIN Yi-Wei, Chih-Hung LIU, Vincent MEESEN, Christine MEISNER, Santu MOFOKENG, Jean-Luc MOULÈNE, Reinhard MUCHA, Pages Magazine, PARK Chan-Kyong, PEN Sereypagna & The Vann Molyvann Project, PEN Varlen, Jo RACTLIFFE, Ella RAIDEL, Yvonne RAINER, Shubigi RAO, Ad REINHARDT, Walid SADEK, Anri SALA, Alexander SCHELLOW, Shake, Nida SINNOKROT, Penny SIOPIIS, SU Yu Hsien, Nasrin TABATABAI & Babak AFRASSIABI, TING Chaong-Wen & Yannick DAUBY, TRẦN Lương, TRƯƠNG Công Tùng, Po-Hao TSENG & Lecture of Ghost, Hong-Kai WANG, WANG Mo-Lin & Blacklist Studio & AU Sow-Yee, Christophe WAVELET, Witkacy, WU Chi-Yu & SHEN Sum-Sum & Musquiqui Chihying, Paola YACOUB, YEH Wei-Li & YEH Shih-Chiang



Summary

Taipei Biennial 2016 marks the tenth in the series since the exhibition began in 1998. Centered on different practices of thought, the invention of discursive and performative apparatuses, and the production of images or models, the curator, Corinne Diserens explores the main theme of Gestures and Archives of the Present, Genealogies of the Future for the 10th edition. The biennial's configuration encompasses visual arts, dance, performance, music, cinema with historical evocations, editorial platforms, symposiums and workshops, leading to heterogeneous narrations allowing trans-disciplinary artistic experiences bound to a "critical intimacy" between the artwork and the visitor. Doing so, it proposes to unravel the relationship between archiving or anti-archival gestures and their modes of memorization, their readings and usage, and their potential appropriations, taking into consideration historical and cultural paradigm shifts. Through acts of deciphering and activation, this speculative approach will explore the catalytic role of museums among knowledge systems, different

geographies and artistic experimentations, firmly grasping realities taking place concurrently, realities to come, or realities whose advent is impossible. The biennial also explores the understanding of art as an epistemological apparatus that bridges works with various contexts and in doing so reconfigures the logic of the common. Diserens also refers to the question posed by anthropologist David Graeber in his work, *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy*: how to formulate a coherent critique of institutional bureaucracy and its structural violence in order that human imagination and radical thought do not lose their vital center, as well as how to disarm configurations of power, including "the power of display" proposed by artist Peter Friedl, and how the state of consciousness with which something is produced creates a liberated zone.





17

Five Hundred Lemon Trees: An Organic Archive



Date 2016/10/08 - 2016/11/27
Galleries D, E
Organized by Taipei Fine Arts Museum
Category Application Exhibition
Number of visitors 87,050
Media / Number of pieces texts, images, objects, mixed media, etc.
Artist(s) Huang Po-chih

Summary

In 2013, the exhibition of Five Hundred Lemon Trees was turned into a fundraising platform, utilizing the resources of the art world to develop an agricultural brand. Huang Po-chih successfully recruited 500 subscribers, each of whom pre-purchased a green wine label. The funding went to reinvigorate three lots of abandoned farmland in Hsinchu and Taoyuan. Five hundred lemon trees were planted there to make limoncello. The project also drew family members, local farmers and consumers into the narrative, producing a new set of community relationships, which in turn became an indispensable part of the evolution of the work. This art action has opened up an investigation into life, and it made HUANG to focus on the ordinary individuals involved in the project. An interlocking, feedbacking, symbiotic system emerged, moving from planting to research to writing to infusing the liqueur to blending it. It is a brand. It is art. It is wine. It is an organism that changes flexibly and constantly along with life. This exhibition is compiled from the different angles of storytelling, project planning, photography, documentation, remnants, dialogues, and site visits, in order to gain a new comprehension of how Five Hundred Lemon Trees has been developed and executed from its inception till today.

Line of Vision- The Photography of Wang Hsin

Date	2016/10/29 - 2017/03/05
Galleries	3A, 3B
Organized by	Taipei Fine Arts Museum
Category	Planned Exhibition of Contemporary Art
Curator	Lei Yi-ting
Number of visitors	154,361
Media / Number of pieces	texts, images, objects, mixed media, etc.
Artist(s)	Wang Hsin

Summary

Taipei Fine Arts Museum presents "Line of Vision," a solo exhibition of pioneering documentary photographer Wang Hsin, who first rose to prominence in Taiwan during the 1970s. The exhibition is structured chronologically and arranged according to 14 representative themes. In order for viewers to understand the ideas behind her works, the exhibition includes introductory texts, printed documentation, a timeline, a documentary film, and a multimedia presentation of her works.

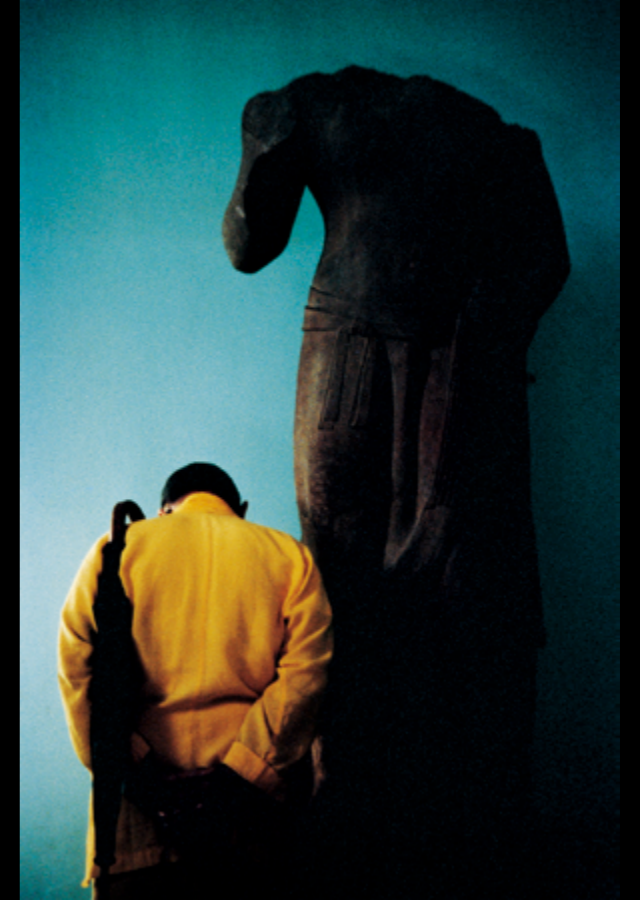
Taiwan of the 1970s was seized by political crisis. Forced out of the United Nations, it lost such major allies as Japan and the United States. The nativist literature movement rose up in response, with realistic portrayals of society, inspiring similar explorations in art. This heightened sense of local self-consciousness was reflected in concern for folk culture, truthful depiction and an embrace of American-style photographic realism, and it spurred photographers to personally venture into the countryside to capture scenes of real life. It was at this juncture that Wang Hsin began to study photography in Japan. Influenced by the American photojournalist W. Eugene Smith and his spirit of humanitarian concern, she returned to Taiwan and dedicated herself to documentary photography, playing a leading role in the field. Hoping to serve as a witness and provide critical reflection on Taiwan's rapidly vanishing indigenous cultures and native traditions, she advocated "respect for different cultural modes and ways of life."

Wang Hsin was born in Lugang in 1941 and grew up in Taichung. She graduated from the Pingtung Institute of Agriculture and Tokyo University of Agriculture before earning a degree from Tokyo College of Photography. From 1972 to 1973 she photographed the Seediq people of Wushe, and in 1974 she gained recognition with the touring exhibition "A Trip to Wushe" in Japan and Taiwan. After resettling in Taiwan, she spent 1974-75 photographing the Tao people of Orchid Island. In 1982-83 her series "Farewell, Orchid Island" was exhibited in Tokyo and Taipei. Her photos of various figures in Taiwanese arts and letters, captured from 1975 to 1982, became the subject of the exhibition "On Portraits." "The Folklife of Penghu," taken in 1979 and 1989, documented the traditional lifestyle of Penghu. Three more exhibitions followed: "Color Photographs by Wang Hsin" in 1983, "Object & Landscape" in 1987 and "Another Kind of Existence" in 1994. For a decade beginning in 1976, she promoted documentary photography as an educator at several colleges. From 1986 to 1996 she hosted her own classroom. She is deeply respected in both her professional work and her pedagogy.

"Images are a kind of language," Wang Hsin believes. For her, the camera is not merely a documentary device, but a tool of expression. Motivated by care for human beings, she has set out to bear witness to the endangered cultures of indigenous people and the common folk of city and countryside alike. She

seeks to communicate the need to respect the differences among cultures. Likewise, she treasures the narrative nature of photographs. The hard tone of her black-and-white images has a melancholy, lonely quality and a precise yet warm feeling. Her works possess both documentary and creative value. Within their coarse granularity and dark hues lie the struggle and hope of humanity. The Japanese photographer Akita Minoru once wrote, "There is poetry in her works, and the drama of human life."

Wang's works may be broadly divided into two categories. One is documentary images with serious themes and clear purposes. The other is fine art photography, expressing a life aesthetic of personal feelings and beauty. In her photographs from every era, whether made with a rational approach motivated by social concern or an emotive expression brimming with thought and symbolism, we can sense the presence of the photographer within them – her intentions and motivations, the meaning that lies behind the lens, her attitude and her viewpoint regarding her subjects.





19

2016 TAIPEI ARTS AWARDS

Date 2016/12/20 - 2017/03/19
Galleries D, E, F
Organized by Taipei Fine Arts Museum
Category Competition Exhibition
Number of visitors 73,666
Media / Number of pieces Mixed Media
Artist(s) Chiao-Yen HSU, Hung-Lun CHEN, Chih-Hung LIU, Pei-Hsuan WANG, Jo-Hung TANG, Ding-Yeh WANG, Chih-Feng CHIEN, Chen-Yu CHEN, I-Chun CHEN, Pei-Xin CHUANG, Ze WEI, Pei-Shih TU

Summary

Having been successfully presented for many years by the museum, the annual art competition and exhibition the "Taipei Arts Awards" is a testament to the dynamism of Taiwan's contemporary art development and serves as a predictor of up and coming art trends. The award encourages outstanding artists and promotes artwork rich in content capturing the spirit of the times, thus stimulating creative energy and new ideas.

After two-stage selection, 12 participating artists of "2016 Taipei Arts Awards" include Chiao-Yen HSU, Hung-Lun CHEN, Chih-Hung LIU, Pei-Hsuan WANG, Jo-Hung TANG, Ding-Yeh WANG, Chih-Feng CHIEN, Chen-Yu CHEN, I-Chun CHEN, Pei-Xin CHUANG, Ze WEI, Pei-Shih TU. 12 pieces of works will be on exhibit in museum Galleries D, E, and F from December 20, 2016 to March 19, 2017.

II | Accomplishments

2. Research & Publications

Research is the engine that drives a museum onward to new artistic and cultural horizons. It is also research that constructs the ground as well as foresight to manage a museum. Thus, Research Department of TFAM shoulders the responsibility for formulating strategies, executing projects, researching pertinent topics and publishing books and journals.

Research

In-house research topics cover a wide range of subjects including contemporary art, museum marketing and visitor research, art education and promotion, Taiwanese art history, studies and preservation of the permanent collection, exhibition planning and museum management.

Publications

To explore the trends and development of modern and contemporary art, TFAM publishes some academic publications concerning art annually, such as *Journal of Taipei Fine Arts Museum*, *Fine Arts Thesis*, *Modern Art Quarterly*, *Annual Report*, etc. Books on particular research topics are written and compiled by members of the Research Dept. or influential art critics and scholars. Other publications including the new series on artists beginning in 2012, exhibition albums, essays, etc. are also the regular editorial publications of TFAM.

Documentation

To collect, classify, archive and reuse museum documents from yesterday, today and tomorrow, the Research Dept. has been assigned to the task of creating an information repository for all texts, images, videos and animations from the entire permanent collection, for all exhibitions organized and/or hosted by TFAM and for all in-house publications. The Research Dept. is also building an archive of modern/contemporary Taiwanese artists—specifically on those who have exhibited their works in TFAM—to serve as a chronology recording of their creative journeys.

Special Events

Concerning the future development of TFAM, the Research Dept. also takes charge of organizing a number of symposiums, lectures, and workshops in order to invite scholars and experts to discuss related research topics in-depth.

2016 Projects execution

1. Publications of studies

Modern Art Quarterly

In 2016, Modern Art Quarterly focuses on the oversea exploration, planning the special topics such as "Historical Mark: The Hybrid Art Traditions of the Philippines" (No.180), "Southeast Asian Reality" (No.181), "Maiwan, The Link between Malaysian and Taiwanese Art" (No.182). Besides, there are different thematic issues, such as "Taipei Arts Awards: Was It a Contemporary Art Event?" in No.180, "Evidence and Its Effects" in No.181 and various issues about TFAM's tasks and art-related discussion in No.182 and No.183. The section of "The Art Museum in Print" invites different artists to create artworks on paper for readers to collect as follows—Tao Ya-lun (No.180), Chen Cheng-tsai (No.181), Chen Shiau-peng (No.182) and Wang Te-yu (No.183).

Journal of Taipei Fine Arts Museum

In 2016, the No. 31 and No.32 of Journal of Taipei Fine Arts Museum were published separately on May 30th and November 30th. In 2011, the editorial board of Journal of Taipei Fine Arts Museum was established, consisting of researchers of TFAM and scholars as well as experts from other institutions. Starting from 2012, Journal of Taipei Fine Arts Museum collects thematic articles with open calls. Journals published from 2013 to 2015, i.e. Issue No.25 to No.30, were evaluated as Second Level of THCI by Research Institute for the Humanities and Social Sciences, Ministry of Science and Technology in 2016. The publications of Journal of Taipei Fine Arts Museum after Issue No.31 were turned into electronic books and readers can browse and download full PDF for free on TFAM's website in order to encourage the share and exchange of knowledge. Issue No.31 features the topic of "Contemporary Art and Media Culture" and is edited by Prof. Tseng Shao-chien; Issue No.32 calls for papers about the issues related with the discussion in "Southeast Asia and Taiwan: Modernity and Postcolonial Manifestations in Visual Art," the international conference taking place in 2015.

Taipei Fine Arts Museum 2015 Annual Report (Chi/Eng)

It is a publication reflecting all the events of TFAM in 2015. With two major sections called "Museum Outlook" and "Accomplishments," this publication introduces the important events and achievements made by the Museum in 2015; "Appendices," the last section in the book, provides readers with TFAM's information and some statistics. The annual report is published bilingually serving both Chinese and English readers with vivid visual design. Upon Taipei Fine Arts Museum 2014 was issued in 2015, all annual reports afterwards would only be distributed in PDF format with a website interface and readers can access them online.

Fine Art Thesis

This is an annual publication on an artist or a single topic. Books featuring different artists will display the connection between the creations and the lives of Taiwanese contemporary or modern artists subtly, which is different from the usual way of composing an art criticism. In 2016, TFAM published a book featuring Chang Chao-tang with the materials from studying Chang's video works and interviews conducted in 2015.

2. The tasks of documentation center in 2016:

- Continuing to digitalize the documentation literature of TFAM in order to prepare for the digital archive in the future
- Keeping digitalizing the publications of TFAM and building up the index system for the publications of TFAM
- Purchasing and setting up the furniture and equipment of the documentation center
- Finishing digitalizing the related documents for the "Taipei Biennial"
- Conducting interviews with Lee Shi-chi, a pioneer artist in Taiwan, collecting as well as digitalizing file documents and planning the future publication

3. Pilot Programs & Research Forums

In 2010, TFAM's Research Dept. launched a program for inviting visiting foreign experts in 2010—the Pilot Program. This program largely aims at international experts in contemporary art, who will come to Taiwan to acquaint themselves with the local art groups or the general public who concerns the development of art. Through lectures or international conferences, we hope to establish a platform for exchange and introduction of knowledge.

An International Seminar Featuring "2016 Taipei Biennial"

Echoing the curatorial theme of "2016 Taipei Biennial," TFAM planned a series of related lectures and forums. Total twenty-eight occasions were held on September 10th, 11th, 17th, October 22nd, November 26th, 27th, December 10th, 11th, 17th in 2016 and January 13th to 15th in 2017. The serial occasions took place in the auditorium, inviting 54 scholars and experts to deliver speeches or to provide roundtable forums with the hope to make the general public explore the theme of "2016 Taipei Biennial" in-depth through different platforms.

2016 Publications

1. Journals and compilations

1

Modern Art Quarterly No.180-183

Dates of publication: Mar, Jun, Sep, Dec 2016

Dimensions: 28.5 x 21cm

Number of copies: 800

Editor-in-chief: Chan Tsai-yun

Executive editors: Hsu Hui-chi (No.180), Wang Po-wei (No.181&183) and
Hu Hui-ju (No.182)

Modern Art Quarterly is a comprehensive quarterly of TFAM; it was a bimonthly publication, becoming a tri-monthly issue in 2014. In 2016, *Modern Art Quarterly* focuses on the exploration overseas, planning the special topics such as "Historical Mark: The Hybrid Art Traditions of the Philippines"(No.180), "Southeast Asian Reality"(No.181), "Maiwan, The Link between Malaysian and Taiwanese Art"(No.182). Besides, there are different thematic issues, such as "Taipei Arts Awards: Was It a Contemporary Art Event?" in No.180, "Evidence and Its Effects" in No.181 and various issues about TFAM's tasks and art-related discussion in No.182 and No.183. The section of "The Art Museum in Print" invites different artists to create artworks on paper for readers to collect as follows—Tao Ya-lun (No.180), Chen Cheng-tsai (No.181), Chen Shiau-peng (No.182) and Wang Te-yu (No.183).



Journal of Taipei Fine Arts Museum No.31-32

Dates of publication: May, Nov 2016

Dimensions: (electronic book)

Number of copies: (electronic book)

Editor-in-chief: Tseng Shao-chien (No.31), Chiang Po-shin and Chan Tsai-yun(No.32)

Executive editor: Hu Hui-ju(No.31), Huang Yi-hsiung(No.32)

The editorial board of Journal of Taipei Fine Arts Museum was established in 2011, consisting of researchers of TFAM and scholars and experts from other institutions. Since 2012, Journal of Taipei Fine Arts Museum has called papers thematically. Journals published from 2013 to 2015, i.e. Issue No.25 to No.30, were evaluated as Second Level of THCI by Research Institute for the Humanities and Social Sciences, Ministry of Science and Technology in 2016. In 2016, the two issues published were No. 31 and No.32 were published separately on May 30th and November 30th. The publications of Journal of Taipei Fine Arts Museum after Issue No.31 were turned into electronic books and readers can browse and download full PDF for free on TFAM's website in order to encourage the share and exchange of knowledge. Issue No.31 features the topic of "Contemporary Art and Media Culture"and is edited by Prof. Tseng Shao-chien; Issue No.32 calls for papers about the issues related to the discussion in "Southeast Asia and Taiwan: Modernity and Postcolonial Manifestations in Visual Art,"the international conference taking place in 2015.

2



Taipei Fine Arts Museum 2015 Annual Report

Date of publication: May 2016

Dimensions: (electronic book)

Number of copies: (electronic book)

Executive supervisor: Chan Tsai-yun

Executive editor: Fang Tzu-yun

A publication reflects all the events of TFAM in 2015. With two major sections called "Museum Outlook" and "Accomplishments," this publication introduces the important events and achievements made in 2015; "Appendices," the last section in the book, provides readers with TFAM's information and some statistics. The annual report is published bilingually serving both Chinese and English readers with vivid visual design. Upon Taipei Fine Arts Museum 2014 was issued in 2015, all annual reports afterwards would only be distributed in PDF format with a website interface and readers can access them online.

3



TFAM Collection Catalogue 2015

Date of publication: Dec 2016

Dimensions: 21 x 29.7cm

Number of copies: 500

Acquisitions editor: Celine Chen

Executive editors: Lin Yu-chun, Kao Ming-hui & Wang Shih-hsien

Ever since the establishment of Taipei Fine Arts Museum in 1983, the Museum has purchased and received artworks for the in-house collection. By December of 2015, the collection of the museum has reached 4,882 pieces. *TFAM Collection Catalogue* is a series of record for the annual TFAM collection and this book comprises new works collected from January to December in 2015. 92 works are acquired in 2015 including 15 pieces of photography, 3 pieces of ink wash painting, 41 pieces of multimedia work, 14 pieces of oil painting, 13 pieces of block print, 4 sculptures, one sketch and one watercolour painting. In this catalogue, some works are especially introduced with appreciation and pictures. Besides, catalog of works and registration information are also included, which not only records the accomplishment of the collection but also provides the basic information of the TFAM collection to readers.



(Art) After Conceptual Art

Date of publication: Dec 2016

Dimensions: 18 x 25 cm

Number of copies: 800

Executive supervisor: Hsung Szu-ting

Executive editor: Chang Fang-wei

From August in 2014 to March in 2015, there had been eleven lectures under the title of "(Art) After Conceptual Art" on the important performance of avant-garde art starting from the 1960s and this book is the compilation recoding the essence of all the lectures. After reviewing specific artistic phenomena, the serial lectures were produced to systematically introduce the conceptual performance which was under the influence of the rapid development of avant-garde art in the second half of the twentieth century. These lectures also emphasize the concept of conceptual art and the extended development which have fewer chances to be displayed in front of the eyes of Taiwanese audience. Thus, with the ideas given by the serial lectures, audience can understand better the background and related concepts when appreciating modern art. In addition, this retrospect of the artistic development worldwide also can be connected with the condition of Taiwanese art and cultural production in the late half of the 20th century and in the present time.

TFAM Collection Catalogue V

Capturing and Developing a Moment:

Taipei Fine Art Museum Photography collection

Date of publication: Dec 2016

Dimensions: 19 x 26cm

Number of copies: 500

Acquisitions editor: Celine Chen, Lin Yu-chun & Wang Po-wei

Executive editors: Kao Ming-hui & Wang Shih-hsien

This is the fifth book of the series of *TFAM Collection Catalogue*, which discusses the TFAM collections according to different subjects and displays the collections with a designed arrangement in print. The special topic this year is photography, which is a genre occupying one-fourths of the TFAM collections. Besides inviting scholars and experts from related fields to write essays about the works, the editors of this book reviewed the photography collections and picked out 140 pieces to rearrange them in four subtitles separately: "Salon Photography," "Documentary Photography," "Experimental and Modern Photography" and "Mixed Media Photography." With the hope to discuss the history and development of photography in Taiwan concretely, this book also carries the wish to display the social change in the images and the influence from different media on photography in order to provoke the concern, discussion or even the understanding and exploration of the studies of Taiwanese photography.



2. Exhibition albums

1



The Wondrous All → Leading Edge Eastern Thought

Date of publication: Dec 2015
Dimensions: 23 x 26.8 cm
Number of copies: 800
Executive supervisor: Fang Mei-ching
Editor: Liú Yung-jen

The eastern art tradition is long and varied, and knowledge of this history has always been an important part of artistic sensibilities. While both traditional and contemporary art are diverse, the problem of how to apply the wisdom of the past to the present still remains, and artists must take this current reality into consideration. The curator for *The Wondrous All: Leading Edge of Eastern Thought* has invited nine artists from both Taiwan and China to exhibit work emphasizing eastern ideas and feelings. Works in the exhibition cover conceptual, philosophical, literary, psychological, and sociological aspects of art. Each artist's visual language not only distills his or her daily life, but also presents the mystical origin of all things. One can see the richness of eastern thinking in the formal language of each artist's work, regardless of whether it is calligraphy, traditional ink painting, painting, sculpture or installation art. The artists reconstruct history as contemporary feeling, giving it a new vitality while making use of symbolic connotations from traditional culture that seem familiar. Works were chosen for their essence of innovation and continuing tradition, and because they break down barriers between ancient and modern, thus fully revealing the spirit of art itself.

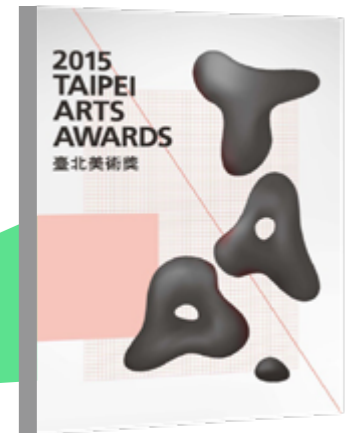
2

2015 TAIPEI ARTS AWARDS

Date of publication: Dec 2015
Dimensions: 23 x 17 cm
Number of copies: 700
Executive supervisor: Fang Mei-ching
Editor: Su Tzu-hsiu

This catalogue includes two reviews and the work introductions of award-winning artists. The grand prize of "2015 Taipei Arts Awards" is Hsiang-Lin Wang. Her photographic work, *Metamorphosis*, is set the composition on the basis of nature as subject, attempting to unravel the complicated symbiosis among people and grasping man's solitary nature from real life.

The artists acquiring the honourable mention are Shiu Sheng-hung, Chang Hsia-fei, Lin Tay-jou, Chuang Chih-wei and Musquiqui Chihying. Judges' Award obtained by the following artists: Weng I-Hsuan, Chang Yung-ta, Liao Chao-hao, Lin Yi-chun, Lai Tsung-yun, Guo Yu-ping, Peng Yi-hsuan, Chien Chi, Hsu Rae-Yuping and Chen Ting-jung.

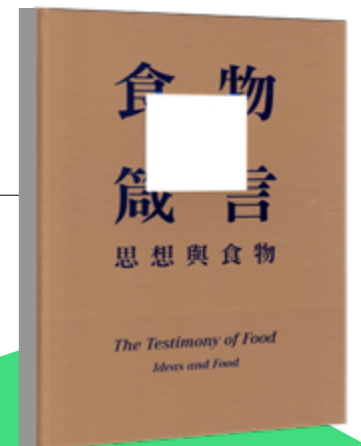


3

The Testimony of Food: Ideas and Food

Date of publication: Dec 2015
Dimensions: 17 x 24cm
Number of copies: 1000
Executive supervisor: Fang Mei-ching
Editor: Hsiao Jo

The Testimony of Food: Ideas and Food is a catalog for the exhibition of the same title. The projects of twenty-one sets of artists and the related images are included in the book. Through their works, the artists propose and speak for their viewpoints of food. Besides completely recording the exhibition, this catalog creates a dialectical space for the real meanings of food to emerge and gives food itself a role which leads readers to rethink the natural desire of human beings in order to open an intellectual/ sensible or ir/rational conversation about human life's ultimate pursuit. In general, this catalog displays the profound secularity of food; in other words, this book offers a comprehensive world based on food or a world reflected by food.



Formosa in Formosa

Date of publication: Jan 2016
Dimensions: 22.5 x 28cm
Number of copies: 700
Executive supervisor: Fang Mei-ching
Editor: Lin Yu-chun, Lee Wei-fen



4

The catalog is based on the exhibition of the same name, collecting the complete images of all the exhibited works and the essays by Yen Chuan-ying, Professor of the Institute of History and Philosophy, Academia Sinica; Huang Chi-hui, Art Historian; Kuo Yi-hsuan from the Institute of History and Philosophy, Academia Sinica; Omuka Toshiharu, Professor of the University of Tsukuba and Lin Yu-chun, the curator of the exhibition. Besides the images and essays, the portraits of the artists, major events in Taiwanese art history and the selected important works from "Taiwan Government-General Art Exhibition" and "Taiwan Art Exhibition" are also included in a retrospect of the zeitgeist of Taiwan from 1895 to 1947.

Chen Shun-Chu: Coral Stone Mountain

Date of publication: Jun 2016
Dimensions: 21 x 26.5 cm
Number of copies: 600
Executive supervisor : Hsiao Jo
Editor: Fang Mei-ching

"Chen Shun-chu: Coral Stone Mountain" is Chen's first major retrospective held in Taiwan, and the exhibition includes photographs, photo installations, and hand painted fragments of old furniture from the 1990s to the present.

Chen broke through the restrictions of documentary and portraiture to actively develop the potential of mixing photography with different media, and successfully enriching its language. He captured variations and correspondences between space and time, extended the language of the medium and intensified visual aesthetics while actively seeking a new context in contemporary art and photography. This book is a complete record of the artist's life and creation, it looks back on the work of Chen Shun-Chu, analyzes its photography language and pioneering artistic expression to provide a cross section of the essential meanings inherent in Chen's oeuvre. In addition to presenting the style of his work and individual sensibility, this research also helps us to better understand the features of contemporary art in general, and provides art enthusiasts with more ways to appreciate Chen's work.

5

The Way Things Go

Date of publication: Jan 2016
Dimensions: 14.5 x 20.5 cm
Number of copies: 800
Executive supervisor: Fang Meiching
Editor: Siao Kat, Su Chia-ying



The Way Things Go aims to present a perspective that goes beyond literal, black-and-white "change," and by engaging in a hybrid, interdisciplinary, integrated mode of thought, it aims to uncover the way of nature contained in the ever-changing states that result. It attempts to position these states within the structure of a broader world, and to place them within the realm of contemporary art.

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Animal Farm: The Paintings of Su Wong-shen

Date of publication: Mar 2016

Dimensions: 28 x 30 cm

Number of copies: 700

Managing editor: Chia chi Jason Wang

Editor: Lei Yi-ting

The retrospective exhibition "Animal Farm: The Paintings of Su Wong-shen," curated by senior curator and art critic Chia Chi Jason Wang and planned by senior curator Lei Yi-ting, revisited the creative explorations and accomplishments of Su Wong-shen spanning nearly four decades since 1977. Born in 1956 in Jiayi, Su Wong-shen currently lives in Kaohsiung. Having graduated from Chinese Culture University department of fine arts in 1979, he at first dedicated himself to abstract expressionism, but in the 1990s he began to incorporate observations of the realities of life and the human environment, projecting powerful feelings about the land of Taiwan in his works. Employing a highly recognizable style and unique painting vocabulary, he expressed his personal perception and criticism of the thoroughgoing politicization of Taiwanese society. Over the course of four decades, Su has produced an oeuvre of over 400 oil paintings. Through more than a year of planning by the artist, the guest curator and the museum curator, 112 paintings representative of each stage of his creative life were selected, appearing alongside drafts, notes and a film specially produced for this exhibition. The curator Chia Chi Jason Wang comprehensively unveils the artist's life history and core ideas in the exhibition and striving for an accurate, professional presentation of the artist's collected works in this catalogue. Worthy of note is the scholarly accomplishment required to not only insert drafts and reference works among the featured artworks for the purpose of scholarly comparison, but also to comprehensively present and rigorously catalogue and index the more than 400 works in this retrospective catalogue, arranged according to their chronological order of creation with accuracy of ratio. At the publication of this catalogue, the curator Chia Chi Jason Wang and scholar Chen Kuang-yi are contributing written monographs, and also including the artist Lee Ji-hong for his film direction.



Looking Glass /

Daniel Lee Retrospective

Date of publication: Aug 2016

Dimensions: 23 x 30 cm

Number of copies: 1000

Editor: Wu Chao-ying

Assitant editor: Hsu Ya-chi

The exhibition is a retrospective of Daniel Lee for his 51 years of versatile career as a visual artist. Born in China and educated in Taiwan, Lee received training in painting and drawing. After graduated from the Philadelphia College of Art in 1972, Lee moved to New York and established himself as a successful photographer in one of the most competitive city in the world. However this does not bring satisfaction to his heart. There is an artistic calling inside Lee that needed to be answered to. In this exhibition, we like to trace back Lee's journey of artist formation. It begins with his latest piece N.E.X.T 2016 where Lee looks to the future in hypothesis by a biologic study into the condition of human being. The exhibition finalizes with some of his early studio portraits of the celebrities. There is a genuine sense of self evolution in the artist's creative route. In fact, the constant interests in evolution and transformation of human existence is evident throughout his works. Lee as a savvy creator of image with dexterous skill in modern technology is remarkable and astonishing. Though the imagery he tries to convey is amusing, shocking and at times disturbing, yet they resonate with belief and doubts we all shared as a human being..

State of Flux:

Chou Tai-Chun Solo Exhibition 2016

Date of publication: Sep 2016

Dimensions: 25x25cm

Number of copies: 340

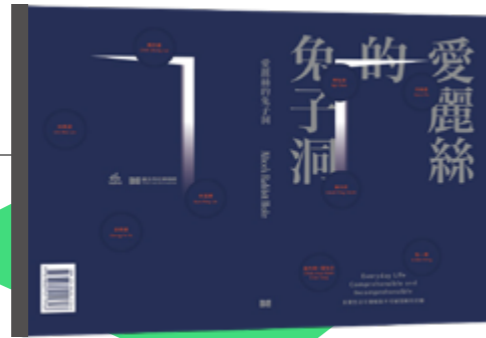
Executive supervisor: Wu Chao-ying

Editor: : Lee Wei-fen

The catalog is based on the exhibition of the same name, collecting twenty-two sets of Chou Tai-chun's "Non-firsthand Disaster Imagination" series, images of two huge installations, the artist's preface, and an essay of Wang Chia-chi. "State of Flux" is created out of Chou's feelings and thinking of the contemporary landscape and environmental condition. Through the narrative clues accumulated in the paintings, the artist maps out the younger generation's sense of crisis to the environment nowadays.

Alice's Rabbit Hole

Date of publication: Sep 2016
Dimensions: 15x22cm
Number of copies: 600
Executive supervisor: Wu Chao-ying
Editor: Hsiao Jo



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The catalog is based on the exhibition of the same name, completely recording the projects and related pictures of nine artists' works. Besides the complete record of the content of the exhibition, this catalog is designed and arranged by Lin Guan-ming, an artist of conceptual photography, and illustrated by Chang Chia-ying, a modern painter, who creates nine illustrations by combining nine works of the exhibition with her paintings. What this catalog intends to do is to make itself an object on display. In this book, the magic power of words and images extends the closed exhibition endlessly. Thus, the book itself can be regarded as a continuation of the artistic creation.

The Night of Sodom

Date of publication: Dec 2016
Dimensions: 17 x 23 cm
Number of copies: 600
Executive supervisor: Wu Chao-ying
Editor: : Lee Wei-fen



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The catalog is based on the exhibition of the same name, containing complete images of artworks, record of the exhibition, four essays, scripts for the panel discussion, the creation journal and the introduction of the artist team. "The Night of Sodom" is an installation of transdisciplinary technological media in two interconnected space. The main space is a power unit with multilayered media such as light, sound, objects, images, etc. It is a closed space of narrative and theater-like circumstance where a 17-minute interactive performance of light and sound takes place. The other space is a multimedia installation displaying a power unit as well as 100 graphic works and simulating a form of certain knowledge system which shows the genealogy and pseudo-encyclopedia linked to the theme.

YANG MAO-LIN: A Retrospective

Date of publication: Dec 2016
Dimensions: 20x26 cm
Number of copies: 500
Executive supervisor: Fang Meiching, Wu Chao-ying
Editor: Liao Tsun-ling



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Born in 1953, Yang Mao-lin has been making art since the 1970s. In this interval spanning more than 40 years, he came to prominence as an artist in the turbulence of the 1980s, witnessed the flowering of Taiwanese contemporary art in the 1990s, and went through the comprehensive development of globalization in the 21st century. In his early period, Yang was influenced by the Italian Transavanguardia movement, and strove to bring forth new possibilities in painting by shedding paradigms of academic art. Especially admirable is that he relied on the deep spirit of his own culture and broke through western frameworks to construct a local art narrative.

The Museum's "Yang Mao-lin: A Retrospective" is the first large-scale retrospective of the artist's career. Arranged chronologically, the exhibition's five main themes are Avant-Garde Reaction, National Epic, Bad Taste, The Immortals, and Wonderland, and remap the artistic course of Yang's two and three dimensional works from 1984 to 2016 with a comprehensive presentation of their various styles and features. Under the title MADE IN TAIWAN, Yang's deeper intention is made evident: the right to establish discourse.

For Yang, art should no longer remain sealed within the self, but rather its forms and images should concentrate symbols and memories to express the artist's cultural subjectivity. His project exceeds a pursuit of the essence of Taiwanese culture, and goes so far as to reposition Taiwan in the larger network of global art.

With this exhibition, the museum investigates Yang Mao-lin's thirty years of art making from a broader perspective. His high degree of cultural awareness is based on the context in which he lives, and by drawing nourishment from these surroundings, he has reconnected with Taiwanese history and culture. Yang takes a critical approach to politics, history and culture using an art that defies categorization, and proclaims the urgency of considering the position of Taiwanese culture and identity, and the necessity of injecting Taiwanese art with subjectivity. His work, therefore, has always been an important reference point for understanding the evolution of contemporary Taiwanese art.

II | Accomplishments

3. Education & Promotion



At the beginning of 2016, cooperating with "World Design Capital" and Department of Culture Affairs of Taipei City to hold activities for New Year's Eve, TFAM extended the opening time on December 31st and invited Theatre De La Sardine to perform special show called "Endless Night, Brave New Page" on New Year's Eve and New Year's Day. Along with "Taipei Break-of-Dawn Concert," TFAM also held "Dreamer's Check-in Place: New Year's Day, 2016" at special designed container house in Dajia Riverside Park by extending the creation concept of Tsai Hai-ru, one of the artists taking part in "I Want to Dream," the exhibition in Children's Art Education Center, and presenting a variety of thinking about dream and life. This activity was visited by about 2,000 guests.

In 2016, besides the arrangement of various workshops and educational activities, TFAM held a variety of promotional events according to our schedule, including "Art Education In-depth," guided tours for guests with different needs, symposiums as well as lectures, and artistic events in communities. By the end of the year, "Art Education In-depth" had been participated by 18,088 guests. General guided tours had been provided to 38,531 guests, tours for family had been provided to 9,242 guests and tours for special groups (mainly tours in sign language) had been provided to 529 guests. There had been 3,271 guests participated in our symposiums and lectures and 2,638 guests in workshops.

Meanwhile, to efficiently deploy social resources, TFAM recruits students and general public with enthusiasm for public service and knowledge of art to assist affairs in site and guided tours. There have been more than 1,000 volunteers in TFAM so far. Our Children's Art Center has been in service since 2014 and the center has an

exclusive team which has been trained to provide thorough service especially for children and parents. Besides serving in TFAM in shifts, TFAM Voluntary Work Team holds events for art education actively; for example, "Art Express" is a platform for Voluntary Work Team to promote art and serve underprivileged and aged people, general groups and communities. In 2016, there were 1,050 guests taking part in Art Express in total.

Noticeably, perceiving the fact that Taiwan is becoming an aging society, TFAM had held 66 sessions of the elder-friendly activity called "Walk, At the Age of Happiness." This year, this series of activity was combined with "Animal Farm: The Paintings of Su Wong-shen," "Dance with the Museum Collection," an experimental exhibition for TFAM collection and "Taipei Biennial 2016" to invite elders to visit museum, to appreciate artworks, to enjoy learning new things by exchanging their life experiences in interactive activities.

In 2016, TFAM launched "The Quoting Room: Creative Reading and Writing," an activity for the audience at all age in Space 209. Audiences were invited to read freely and write down resonant words to share with others. In the duration of the activity (from February to June of 2016), "The Quoting Room" had been attended by 91,284 guests. Besides, the audio tour of the large-scale exhibition, "Taipei Biennial 2016," was produced to be the media for audiences to understand works deeply. By December 31st of the year, the service had been used by 3,403 guests.



Thematic Events

Exhibitions, Programs and Activities of Children's Art Education Center

TFAM integrated the galleries in basement, courtyard and Art Classroom into the brand new Children's Art Education Center in the form of "museum-in-museum." It is established for children and parents as an educational base and art space to create, to study and to do activities. The center was put into operation on Children's Day in 2014. One to two educational exhibitions collaborated with domestic or international artists will be arranged each year, and various workshops in different scales, exploration programs and experience programs are planned to be held as well. Averagely speaking, each of our previous three educational exhibitions was visited by 10,000 guests, which helps greatly in the growth of our audience number.

"I Want to Dream" is the third exhibition of the year and its intention was to make the exhibition a platform for dialogue. Through four activities—"Shall We Dance?", "Hello, Artist!", "Go Ahead and Go Wild!" and "Fantasia of Life," the exhibition explored dreams of the night, those of the heart and reality to unfold audiences' experience of perception and thinking by means of contemporary art. The exhibition ended up with Film Festival for the Napped and "A Sleep and a Forgetting Part I: La Naissance" performed Flying Group Theatre in February and were visited by 120,270 guests.

"Small or Big" was the fourth exhibition of the year which invited children and adults to observe the world with unusual points of view, ideas of scale and angles of vision and to connect this experience with their daily day. By giving a new perspective, the exhibition makes the audience recognize the multiformity in daily life once again. During the exhibition, related educational activities were also held in the center; for example, "Body as Ruler," "The Museum under a Magnifying Glass," "Digital Photography Workshop," "A New Angle on an Exhibition" and "Customization Based on Small or Big" were favored by audiences immensely. Taking summer vacation into consideration, TFAM programmed a thematic event called "Getting Close to Arts, in Summer," targeting the



young audiences among the age from 3 to 22. The event was composed of activities including "A New Angle on 'Small or Big,'" "My Plotting Scale Workshop," "Body as Ruler for Summer," "Collaging a Special Shop," "The Moving Eyes," "Visiting with Contemporary Artist Workshop," "Visiting with Video Artist Workshop" and "Visiting with Scriptwriter and Actor Workshop," and finally ended up with the interactive performance of Cloud Gate Dance Theatre. The exhibition was visited by a total of 165,230 guests.

The upcoming exhibition intends to discuss the implied property and forms of presentation of "collecting." By arranging a variety of activities, such as workshops in advance, activities to experience contemporary works of art and interaction with artists and lectures, the exhibition would lead audiences of all ages to discover, recognize and think about the meaning of "things" in our life and practice the process that converts one's life experience into art creations through "collecting."



2016 X-Site: Floating

The winner of the X-Site program in 2016 was Shen Ting Tseng Architects. Their entry, "Floating," was inspired by kites and pavilions in the garden. The concept of creation was amiable. This installation connected the common memory of kite-flying scene in everyday life with the breezy square of TFAM. In order to visualize the moments that breeze passed through the square, more than 300 box kites and a curved island that represented the imagery of floating were set on the square. This design created a suspending and floating area on the concrete land, which represented the mixture of lightness and heaviness to invoke the audiences' impression of a breezy afternoon by visualizing the flow of wind and the swaying of shadows.

"Floating" was opened on April 16th. Besides panel discussion with professional architects, contemporary artists and professors from school of design, TFAM held performances such as "House Music Event," "You Choreograph II: Floating Duets" and "A Nameless World: Writing Poetry with Sound and Body", which made TFAM a popular place for art enthusiasts to meet in this hot summer. There were 1,640 people visiting in total.



Summer School for Children

TFAM Summer School for Children is a program combining work creation in mixed media with observation of city and is held during summer vacation of school. School children are invited to elaborate their own creativity in a relaxing and happy atmosphere and can discover diverse faces of Taipei's landscapes. The summer school of 2016 was entitled "Art Expedition," leading elementary children to see works of art in other angles, to analyze available information of arts and to find out clues implied in works in TFAM with careful attention and attitude of boldness and caution in groups. The participants may grasp their own memory of art through experiencing each challenge personally.

Short-term Internship

In order to foster personnel specialized in modern art study and affairs of art business and to encourage the exchange between TFAM and academic institutes, the short-term internship of TFAM is offered to graduate students who have special need and interests in study of modern arts or museology and practical training in affairs of museum.



Festivals of the Year

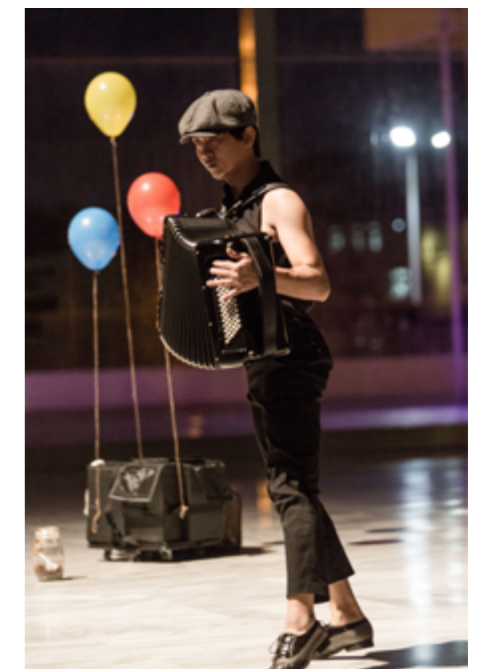
Cooperating with the opening of "Small or Big" in Children's Art Education Center, TFAM held a series of events under the title of "Art as Confidant" at the eve of vacation of Children's Day. One of the activities was to make the visitors to sit on Thomas Heatherwick's spun chairs to spin body and mind and to visit the museum freely. The furnishings of "The Quoting Room: Creative Reading and Writing" in Space 209 was transformed from an individual study to a shared space for people to read together with others, providing audiences a room to calm down, read, think and write. Besides, "Selected Movies for Children's Day!" was held from 26th March to 3rd April, screening films including Hugo, Arthur and the Invisibles, A Bug's Life, Batkid, Mr. Magorium's Wonder Emporium and Tenchi: the Samuria Astronomer. This serial activity was participated by 1,645 guests in total.

On May 18th, International Museum Day, TFAM arranged a special program called "Inside Out" with activities such as "Behind-the-Exhibition," "Oral Reading of Arts" and performance of musician Waa Wei who was invited by the museum especially. Bookmarks and postcards of exhibitions of Daniel Lee and Ho Kan were provided in activities of the program to the general public. The program was joined by the amount of 2,632 guests. On June 24th The Night of Artists 2016, "Words about the Banquet, Talks in the Banquet," was held, inviting a hundred of celebrities in the field of art and culture at all ages to enjoy the feast with flowing music of accordion.

On October 1st to cooperate with "Nuit Blanche," an activity held by Department of Culture Affairs of Taipei City Government, TFAM planned an event to provide audiences a special experience of visiting museum

at night, arranging programs that performed on the square of museum in turn, mainly in the form of street performances, making a brilliant feast of performing art stage on the area of museum. "Street Arts" and "contemporary circus" were integrated with music, dance, costume and mime in the programs, emphasizing the beauty of body art. Developing a circumstance for performing in an open area by the concept of "non-theater performance," the programs released the audiences from the experience of watching shows in closed area and made them rediscover the poetic implication between theater and buildings. 1,800 guests joined this event.

To celebrate 33rd Anniversary of TFAM, a special event was held in December 24th, and joined by 800 guests. Besides the ceremony to award certifications of appreciation, Möbius Strip Theatre especially designed a performance for the museum, interweaving performing arts, the experience of land and everyday life in the form of panorama. At the beginning, a female singer sang and went down from the second floor slowly to the stage area on the first floor by an escalator. In the stage area, a stone formation and a huge heavenly drum were settled to represent the origin of life. While one of the singers sang, a drummer went out from the formation and two singers met on the path between the audiences. Accompanying with the aboriginal melody, the powerful rhythm of other drums was invoked and created a steady and solemn atmosphere with the leading sound of the heavenly drum. In the end, the song, as the calling from mountains and a shining beam spreading on a mountaintop, cheered along with the drum rhythm, celebrating the anniversary of TFAM, which also corresponded to the theme of the year: "Art You Here."



II | Accomplishments

4. Permanent Collection & Innovation



2000s

Since 1983 when TFAM first opened to the public, Acquisition Department has proceeded to enrich TFAM's permanent collection in order to accumulate significant art property for the general public and to apply proper ways to preserve, maintain, manage and loan the works. Besides registering, archiving, classifying and researching on artworks, we digitalize the collection and develop online database which serves as a channel for those who intend to approach to or search for artworks in recent years. The newly established professional Collection Maintain Room further improves collection maintenance and repair mechanism of TFAM. Although Acquisition Department underwent major personnel change in 2016—the retirement of the former department chief as well as the senior researcher and the transfer of certain officers, related affairs are still engaged and implemented by limited manpower. In the future, Acquisition Department will strive to advance the equipment of collection warehouse and promote the value of art collection by exhibiting in-house collection, publishing research findings and holding educational activities to make art and culture a part of the life of ordinary people.

Collecting Outstanding Works for TFAM

In 2016, total 41 pieces were acquired and 18 of 41 are purchased works, including 11 pieces of multimedia work, 3 pieces of oil painting and 4 pieces of photography. Works purchased this year includes "Isolation" and "Cypress Rock Series" by Chuang Che, "Pond" and "Walking Path" by Su Wong-shen, "Practicing LIVE" by Yu Cheng-ta, "The Determination of Life" by Xindian Boys, "Animal Farm" by Chou Ching-hui, "The Project of United Islands" by Agi Chen, "Winter Sun" and "Shadow of the Wind" by Chen Hui-chiao, "No. 80 -I Want to Dream" by Wang Te-yu, "MADE IN TAIWAN · Limbs-Trunk Sign Section IV" and "Ceremonies Before Rewarding -Inviting the Immortals III," by Yang Mao-lin, "Eight Drunken Immortals" by Shyu Ruey-shiann and "One Thousand Years Bloom" by E Chen.

In addition to purchased works, there are various works donated to TFAM this year; some of the donations are from the artists whose works are purchased by TFAM, such as "Self-Portrait" by Su Wong-shen and Yang Mao-lin's "Jataka Tale of Beloved King Kong Vajradhara," "Jataka Tale of Beloved Mermaid Vajradhara," "Jataka Tale of Extraordinary Love Vajradhara" and "N Ways of Understanding Carrot VIII." The family of Ni Tsai-chin donated Ni's 15 pieces of work generously. 9 of 15 are ink painting: "The Bright Moonlight," "Passing through the Mountain," "The City Dream II," "A Glass and Plants," "A Bottle and Flowers," "Don Quixote," "Homage to Ni Zan," "Paradise Lost I" and "The Dark Night." The other 6 pieces are multimedia works: "Flowers in the Vessel Series VIII," "A Large Tree," "The Story of Living Beings III," "Outside the Window: Seascape XII," "Outside the Window: Seascape XIII" and "Gazing Mount Guan from a Distance." Moreover, Huang Wei-min, a new generation artist, donated her work "Mini Space" and the family of Gobara Koto especially donated 2 pieces of Nihonga, "The Courtyard in Spring" and "The Courtyard in Summer," from Japan. TFAM has required 23 donations this year and by the end of December in 2016, the number of the permanent collection is 4,923 in total.



Digital Image Library

By 2016, TFAM has approved a total of 449 loan applications of digital images of artworks in the permanent collection; 359 of 449 are in-house requests from TFAM and the other 190 are from other eighty-four institutions and individuals. The purposes of application from the latter are various, such as for digital printing for exhibitions, visual presentation, books and journals publication, articles for journals, textbooks, video filming, publicity materials for city government, lectures and activities to promote fine arts, calendars production, tourist catalogues, websites, clips of interview, academic essays, making postcards, copy version for the preservation of the creators, etc. The most common purposes are for exhibitions and publications, and the popular types of artworks are oil painting, ink painting and photography. The image of work which is loaned with the highest frequency is "Octagonal Circle" by Kuo Hsueh-hu (12 applications), and Ho Te-lai is the artist whose works are loaned with the highest frequency (34 pieces).

"Rider, No. 3," and "Home Run" and stone sculptures inclusive of "Great Land," "Spring," "Boat," "Untitled," "Compression of Space," and "Silence."

Sharing Permanent Collections

TFAM had loaned 230 works from the permanent collection to 17 exhibitions in 2016, including 8 exhibitions held in TFAM. A number of works had been loaned to the following institutions: Taiwan Soka Association, Asia University Museum of Modern Art, National Taiwan Museum of Fine Arts, The General Association of Chinese Culture, National Museum of History, National Dr. Sun Yat-sen Memorial Hall, Taipei Culture Foundation, etc.

Collections exhibited in other institutions

1. "Charred Scars of a Burned Body—
A Sculpture Exhibition of Kao Tsan-hsing"
Date: 2016.1.6-2016.6.18
Venue: TSA Zhi Shan Art Center and Arts Facilities Management Center of Taoyuan City Government
Works on Loan: Two works including "Within the Depth of My Soul" by Kao Tsan-hsing
2. "Breaking Free: Paul Chiang, Bill Viola,
Armand Fernandez and Ashin"
Date: 2016.2.6-2016.4.10
Venue: Asia University Museum of Modern Art
Work on Loan: "The Innocents" by Bill Viola
3. "Allegory by Ni Tsai-Chin: A Memorial Respective"
Date: 2016.3.26-2016.6.12
Venue: National Taiwan Museum of Fine Arts
Works on Loan: "Forest and Mountain Roads" and "From Manhattan to Guanyin Mountain" by Ni Tsai-chin
4. "Depicting the Spirit of Nature:
Paintings of Lin Yu-shan"
Date: 2016.5.14-2016.7.17
Venue: Art Space of the General Association of Chinese Culture
Work on Loan: "A View of the Grand Canyon" by Lin Yu-shan
5. "Affinity with the Land: Ink Paintings of
Lo Cheng-hsien"
Date: 2016.4.19-2016.5.29
Venue: National Museum of History
Works on Loan: Two works including "Rosy Clouds Reflecting upon the Foliage in the Forest" by Lo Cheng-hsien

6. "In Front of You: Solo Exhibition of Ava Hsueh"
Date: 2016.8.20-2017.1.8
Venue: National Taiwan Museum of Fine Arts
Works on Loan: "Originate" and "Center and Edge" by Ava Hsueh
7. "From Beiping to Tainan: Kuo Po-chuan and the
Teaching in the Two Old Capitals"
Date: 2016.10.22-2016.12.25
Venue: Art Space of the General Association of Chinese Culture
Works on Loan: Twelve works by Kuo Po-chuan including "Pink Roses"
8. "Seasons Down Memory Lane: Su Hsien-fa:
A Retrospective"
Date: 2016.11.1-2016.12.1
Venue: The Chung Shan Art Gallery, National Dr. Sun Yat-sen Memorial Hall
Work on Loan: "Picture of Venice" by Su Hsien-fa
9. "Post Colonialism Project"
Date: 2016.12.13-2017.1.15
Venue: Museum of Contemporary Art, Taipei
Work on Loan: "Mist over the Ridge" by Yeh Tzu-chi



Collections exhibited in TFAM

1. "The Way Things Go"
Date: 2016.1.23-2016.4.17
Venue: 305
Work on Loan: "State of Mind" by Tao Ya-lun
2. Permanent Exhibition
Venue: The lounge between 306 and 307
Work on Loan: "2015-12" by Hsu Yung-hsu
3. "MADE IN TAIWAN: Yang Mao-lin: A Retrospective"
Date: 2016.1.21-2016.4.30
Venue: 1A-1B
Works on Loan: Four works by Yang Mao-lin including "The Scene of Killed Kun"
4. "Declaration/Documentation: Taipei Biennial, 1996-2014"
Date: 2016.8.13-2017.3.26
Venue: 3C
Works on Loan: Five works including "The Way Station Trilogy" by Kao Chung-li
5. "Dance with the Museum Collection: Retrieved/Reimagined/
Restated"
Date: 2016.5.28-2016.10.2
Venue: 3A-3B
Works on Loan: Two works including "Le Temps Perdu/Breath-Wet Air, No.17" by Deng Po-jeu
6. "Dance with the Museum Collection: Retrieved/Reimagined/
Restated"
Date: 2016.5.28-2016.10.2
Venue: 3A-3B
Works on Loan: 30 works including "A Sacrificial Pig" by Yao Meng-jia
7. "Taipei Biennial 2016"
Date: 2016.9.10-2017.2.5
Venue: 1F, 2F
Works on Loan: 2 works including "Untitled" by Hung Yi-chen



8. "Line-of-Vision: The Photography of Wang Hsin"
Date: 2016.10.29-2017.3.5
Venue: 3A-3B
Works on Loan: 8 sets of work by Wang Hsin including "On Portraits—Self-Portrait," totally 163 pieces

Design and Development of Derivative Product

Integrating contemporary design with marketing strategy, Acquisition Department has managed product design and development to enhance the benefit of value of creativity and to promote the permanent collection of TFAM with limited budget since 2011. The launched products include Gobara Koto coaster set and fan, Ho Te-lai silk scarf, Chu Wei-bor card purse and Chen Chin gist set. The products launched in 2016 are crew socks and ankle socks for male and female in 8 styles, a total of 4,000 pairs of socks. The design is based on "Metropolis Variation," one of Hu Kun-jung's works filled with diverse colors and figures, and the patterns of the products are favorable and combine daily life with art. Each pair is sealed in a zipper bag and packed in a tote bag with a descriptive card explaining the work; this is a practical product at an accessible price.



Publishing Taipei Fine Arts Museum Collection Catalogue 2015 and TFAM Collection Catalogue IV— Capturing and Developing a Moment: Taipei Fine Arts Museum Photography Collections

Taipei Fine Arts Museum Collection Catalogue 2015 and TFAM Collection Catalogue IV— Capturing and Developing a Moment: Taipei Fine Arts Museum Photography Collections are two publications of Acquisition Department in 2016. The former is an explication introducing 92 works of acquired collections in 2015 and 31 artists who created the works with pictures. The latter is the fifth volume of TFAM Collection Catalogue, selecting 140 works of photography from the abundant photographic collections of TFAM. In the volume, the selected works are organized under four subtitles as follows, "Aesthetic Studio Photography," "Recording of the Reality," "Experiments and the Modern" and "Cross-media Approaches."

Famous scholars Wang Ya-lun and Chang Shih-lun, and Wang Po-wei, Researcher of TFAM, were invited to compose special essays for the volume, discussing the development of history on photography and the current situation of photographic collection in Taiwan.

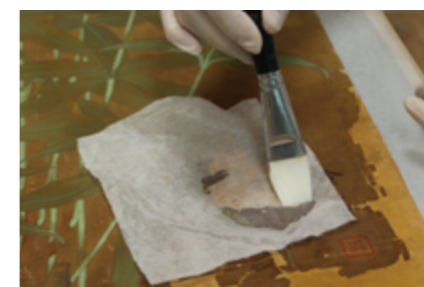
Photographing and Digitalize the Image of new collections

Besides recording the condition of new pieces in print, TFAM has hired a team of professionals to take photos and create digital replicas to establish a comprehensive database on the works in the permanent collection to serve as the materials for official website and reference of images on loan, catalogue publication and research.

Maintaining and Repairing collections

There are three main processes to preserve and maintain collections: preventive maintenance, repair and scientific analysis. Preventive maintenance is to control the factors which may cause the damage of artworks in certain environment, such as light, temperature, humidity and contaminants in the air, to slow down the speed of deterioration of works. The purpose of repair is to strengthen the damaged part of artworks and to make it less obvious with the respect of the form and expression of the originality of the artwork and with the consideration of long-term preservation. Scientific analysis is a process to perceive the qualities and quantities of elements used to construct an artwork. X-ray fluorescence spectrometer, for example, is a common means helping the staff to collect the characteristics of materials employed by an artist to establish the related database.

In 2016, 233 pieces of work had been maintained or repaired by TFAM or entrusted to conservators and restorers. The restores works include 211 pieces of photography, 6 pieces of ink painting, 1 piece of calligraphy, 4 pieces of oil painting and 1 piece of sketch. Because of the exhibition "Line-of-Vision: The Photography of Wang Hsin," TFAM restorers tried to repair Wang Hsin's "A Trip to Wushe," which was the main visual exhibits in the exhibition. During the curating process, the work was found in a bad condition; for example, the backing paper was oxidized and degraded, and the surface was covered with serious mildew, which made the image blurred and yellowed. After the restorer discussed with the curator and the artist, TFAM decided to display the work after repairing and communicated with the artist in the process of repairing continuously. The procedures in restoration program include sun-bleaching, surface cleaning, original backing paper removal, mildew removal, mounting, color restoring and chromatic aberration measuring, etc.



II | Accomplishments

5. Public Relations & Marketing

International public relations comprise the management of public relations and affairs associated with marketing/publicity, resource integration and international exchange. The PR Department of TFAM acts as a bridge between the Museum and various concerns from different communities. Through the deployment of the 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, utilizing

an array of resources towards a more dynamic role in the greater community.

The aims of the PR Department in 2016 are entrenching the relationship with media and promoting ways which are friendly to TFAM, developing new ways of promotion, enhancing prompt interaction with the general public and raising the attachment of the audience to the Museum. By the end of 2016, the achievement is remarkable.

Social Media Attracting Various Audiences, Around A Hundred Thousand

To meet the demand of popularising exhibitions, promptly responding to and directly interacting with the audience in this digital age, Official Facebook Fan page of Taipei Fine Arts Museum was created in April, 2014 and has been liked by 90,249 people by the time of December 31st in 2016. Compared to the number counted on January 1st in 2016, there is an obvious increase from 70,471 to 90,249 and the number is still growing stably. We expect it will reach to a hundred thousand by the spring in 2017.

There are 232 official posts on our Facebook Page in 2016, whose contents are mainly about artworks, artists and the promotion of educational activities. Beginning with the specificity and highlight of exhibitions, posts on TFAM Fan Page get connected to festival activities and environmental issues. Those posts targeting on the audience of all ages and different backgrounds provide a variety of information with vivid pictures and sensible words. Through attracting people to click and read the posts, the interaction taking place on the fan page will raise the audience's will to visit the museum and to participate the activities. Besides the information on the official site of TFAM, the fan page provides museum lovers with an amiable and relaxing choice that can respond to their questions in time

Through operating lively and interesting issues which are close to the general public's liking and (live) broadcasting videos, TFAM's Fan Page has accumulated an average visiting number around 249,137 people per month and 51,969 active fans who will respond and share our information. Compared to the official fan pages of the same category, the rising rate of the number of TFAM's fan page is at the first place, the activeness of fans is at the second and the number of accumulated fans is at the third. However, we will keep adjusting the means of management in accordance of Facebook's algorithm and new functions in order to get the steady increase in the statistics of different items.



Human Centered APP Upgrading Museum Accessibility

In January of 2016, TFAM launched "TFAM Mobile APP Guide" for iOS and Android system. The iBeacon indoor positioning technique is applied to our APP guide, combining with the introduction of artworks, audio guide program and wireless links in each exhibition. Audiences are able to receive introduction of positioned artworks or exhibition by their own mobile devices. A human centered function—the audio guide led by artists and curators—is added in the APP. The personal demonstration of artists and curators may make audiences understand the relationship between artworks and the exhibition. The audiences outside the museum are able to study the meaning of each artwork as well before entering the exhibition by means of the Internet, which may elicit their interest to visit museum, appreciating artworks in person.

Aiming at the modern habit of using the Internet to share information and to form the interpersonal relationship, TFAM added the functions such as response leaving, site check-in and image sharing are to "TFAM Mobile APP Guide," making the audiences a powerful way to promote the museum. For instance, audiences may interact with other users in their reflections on the exhibition by means of the response area in the bottom of exhibition page. They may also share high definition images of artworks provided by TFAM or their own photos shot in exhibition on social media to preserve their reflections, deepening the aesthetic experience of exhibition and creating benefits of promotion in users' private social circles on the Internet.

In order to enhance the using rate and popularity rate, TFAM placed eye-catching advertisements on the entrance of galleries, Culture Express and outside wall of Taipei City Government to attract the attention of the general public. By the end of December in 2016, the download times had reached 5,296. We continuously work on enriching the content of the APP and upgrading the human centered function with the feedback of users.



Early Promotion of Large-scale Exhibitions Pushing the Domestic and International In-depth Reports

TFAM has long been taking care of good relationships with the domestic and international media. As long as "2016 Taipei Biennial" was announced by the curator by the end of 2015, TFAM began the promotions in different waves and extended the scale of the opening as well as pre-exhibition events in order to overturn the public imagination of Biennial. With the connection of media got from previous Biennial, we invited various and major media from Europe, America, Hong Kong, Macau and so on to Taiwan to join press conference, opening and the exhibition related events. The invited media included Art Forum, Art Review, Art Review Asia, Art Agenda, Art In Culture, Bijutsu Tech, Monthly Art, Frieze, LEAP, Initium Media, etc. Besides foreign media, the local media paying special attention to cultures and art were also invited. The evening party held during the pre-exhibition duration offered the chances for the artists, curatorial staff and the media to have in-depth communication. The total number of the news about "2016 Taipei Biennial" on media was 130 in total, ten pieces for newspaper, 81 pieces for the Internet media, and 39 pieces for magazines. The number continuously rose according to the variation of "2016 Taipei Biennial" in different stages of exhibition.

In November, with the hope to extend the concern of the media which we got from "2016 Taipei Biennial," TFAM held the press conference for "Ding Time"—the 57th Venice Biennial Taiwan Pavilion in advance. TFAM invited the domestic and international media such as Art in America, Hyperallergic, The Guardian, Ocula and so on to meet Hsieh Teh-ching the artist of Venice Biennial Taiwan Pavilion in 2017 and Adrian Heathfield, the curator, about six months in advance to discuss the possible visions of the exhibition. After the meeting, various media reserved the schedule for in-depth interview and promoting cooperation in 2017. Optimizing the built relationship with domestic and international media, we have created a sensible and media-friendly atmosphere to maximize the chance to be exposed to the general public.



Deepening the Local Exhibitions, Exposing Artists with Interactive Activities

In order to keep the exposure of exhibition after opening, TFAM tried to hold some small-scale Internet activities which enhanced the sense of participation of the audience and rose the concern and discussion about the exhibition. For example, in the week of the closing of "YANG MAO-LIN: A Retrospective," the fan page of TFAM distributed the limited edition of posters as a promoting means to attract the audiences to promote the exhibition or respond to the exhibition. This post got the most attention of all and created the record that the original post was read more than 38,000 times, clicked by more than 2,800 people, shared about 70 times and responded by 910 people.

"2016 Taipei Arts Awards" announced in December of 2016 first tried to set "Most Popular Award" during the pre-exhibition period to attract the attention of the Internet users. The online promotion of this award was expected to bring the Internet users to come to the museum, looking at the artists and works in person. The online voting time started at 10:30 a.m. on 20th December 2016 (Tuesday) and ended at 11:59 p.m. on 22nd December 2016 (Thursday); it had drawn the attention of 3,314 people to vote. The winning piece was Chen I-chun's "Do You Dream of Electric Sheep?" which acquired 1,097 votes, 33.1% of the total votes. Besides this online voting, the works and video of twelve artists of "2016 Taipei Arts Awards" were kept exposed to the audiences via Facebook in order to gain them more chance to be seen.

The curatorial staff of "2016 Taipei Biennial" cooperated with The News Lens, an Internet platform, to make a selfmade feature. This feature included three different kinds of articles: art criticism, interview and online exhibition of Taiwanese artists. With the hope to collect various voices to incite the discussions about "2016 Taipei Biennial" from diverse viewpoints. Until now, there had been sixteen articles.

Grouping Prominent People from Different Fields, Getting Constructive Suggestions from the Advisory Meeting

Every year, it is a routine that TFAM will invite prominent people from various fields to be our advisory committee members. This committee meeting will examine the achievement of exhibitions, education promotion, research and museum affairs of TFAM and provide suggestions for the better future. Besides, the committee members will also discuss over the long-term and short-term projects taking place in the next year. With the professional opinions from different perspectives, TFAM is given practical directions and at the same time creates the opportunities to enhance the communication in and out art circle and to explore the social power. The advisory committee meeting this year was convened at 2 p.m. on 10th August 2016 in the museum library. After the meeting, the record of the meeting will be made and become the reference of the development of TFAM in the next year. We will also follow the suggestions of the committee members and concern the result of the execution.

1. Background information

History

- 1976 The central government instructs relevant county and municipal bureaus to design and build first-rate art museums as a way to reinforce Taiwan's cultural legacy. The museum proposals are later subsumed under the 12 major infrastructure projects initiated by the Jiang Jinguo administration.
- 1977 The Taipei Fine Arts Museum Steering Committee (appointed by the Taipei City Government) chooses the site for the new museum: Taipei Park No. 2, a triangular plot bounded by Zhongshan N. Rd. to the west and Hsinsheng N. Rd. to the east.
- 1978 The Steering Committee commissions architect Kao Er-Pan to design the museum and oversee construction.
- 1980.10 Construction of the museum officially begins.
- 1983.01 The museum building is completed. In September of the same year, Mrs. Su Jui-ping from the National Palace Museum is appointed director of the TFAM Preparatory Office.
- 1983.08.08 The Taipei Fine Arts Museum is established.
- 1983.12.24 TFAM opens to the public.
- 1986.09.06 Huang Guang-nan is appointed first director of TFAM.
- 1995.02.27 Huang Guang-nan is promoted to director of the National Museum of History. Secretary Tsai Ching-fen assumes the role of acting director.
- 1995.09.07 Chang Chen-yu is appointed second director of TFAM.
- 1996.06.04 Chang Chen-yu relinquishes his duties as director. Deputy Minister of Education Liu Bao-kui takes charge of museum affairs in his stead.
- 1996.11.08 Mrs. Lin Man-li is appointed third director of TFAM.
- 2000.08.01 Lin Man-li finishes her term as director. Huang Tsai-lang, deputy director of Taipei City Department of Cultural Affairs, assumes the duties of acting director. Huang Tsai-lang is appointed fourth director of TFAM on September 15.
- 2007.03.26 Huang Tsai-lang finishes his term as director. TFAM Deputy Director Chen Wen-ling takes charge of museum affairs in his stead.
- 2007.08.16 Hsieh Hsiao-yun, deputy director of Taipei City Department of Cultural Affairs, is appointed acting director.
- 2009.01.01 Hsieh Hsiao-yun is appointed fifth director of TFAM.
- 2010.03.01 Hsieh Hsiao-yun is promoted to director of Taipei City Department of Cultural Affairs. TFAM Deputy Director Chen Wen-ling takes charge of the museum during the interim.
- 2010.09.15 Wu Kwang-tyng is appointed sixth director of TFAM.
- 2010.10.25 The South (West) Entrance connecting the museum to the sculpture park officially opens for public use.

- 2011.08.01 Wu Kwang-tyng finishes his term as director. Deputy Director Liu Ming-hsing assumes the role of acting director.
- 2011.09.05 Weng Chih-tsung, executive secretary of Taipei City Archives Committee, is asked to direct museum affairs during the interim.
- 2012.07.02 Huang Hai-ming is appointed seventh director of TFAM.
- 2012.12.27 Construction of the Children's Art Education Center officially begins.
- 2014.04.04 Children's Art Education Center officially opens.
- 2015.01.31 Huang Hai-ming finishes his term as director, resuming his teaching profession. Deputy Director Chiang Yu-fang assumes the role of acting director.
- 2015.03.05 Conservation Laboratory for the TFAM collection comes into service.
- 2015.04.30 Lin Ping is appointed eighth director of TFAM.
- 2016.06 TFAM Volunteer Group was officially renamed as TFAM Voluntary Work Team.

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.

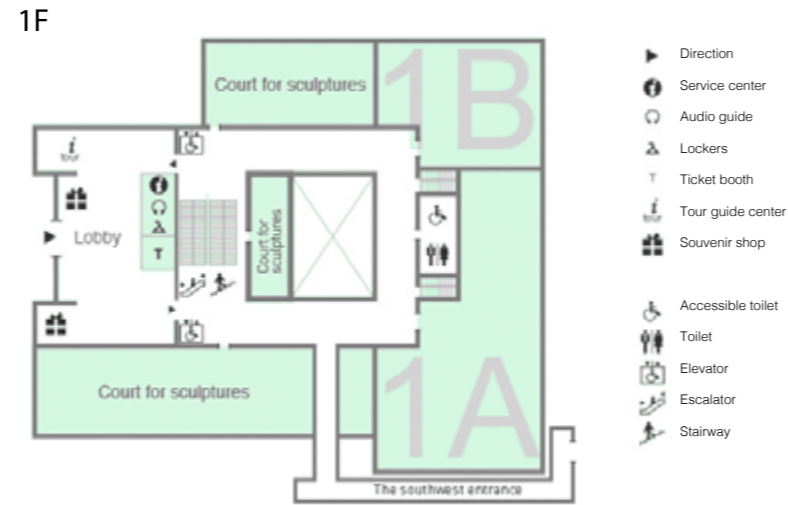
The museum is an understated yet visually impressive edifice defined by large transversal beams and a minimalist, bone-white facade, its shape and structure inspired by the bucket arch in traditional Chinese architecture. The building rises up from the lush green of Zhongshan Art Park, producing an environment 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 Keelung River, as well as the tree-lined boulevard bringing visitors to the museum.

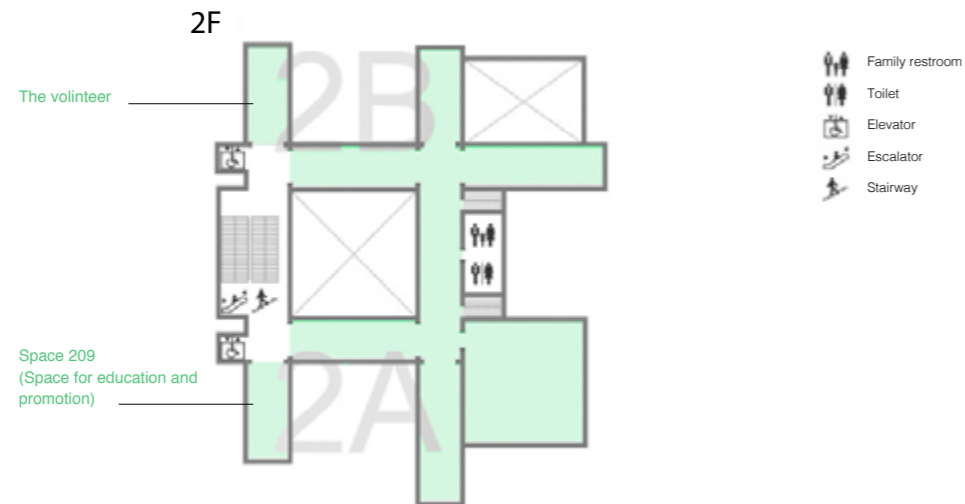
TFAM designed and constructed a second entrance on the south (west) side to link the museum to the pavilions in the 2010 International Flora Expo and fully embrace the adjoining Zhongshan Fine Arts Park. Made entirely of transparent fiber-reinforced-polymer, the new entrance is an extension of the spatial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

Galleries

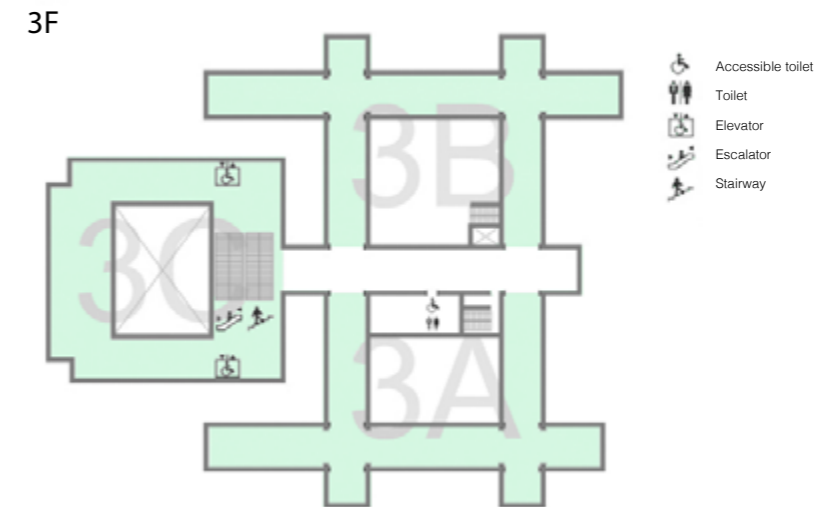
1st Floor | Primarily for visitor services, the atrium also contains a 'wraparound exhibit' and three sculpture courtyards. Galleries 1A and 1B comprise the exhibition space on the first floor. The six-meter high walls in 1A and the towering ceiling in 1B are perfect for international blockbusters and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



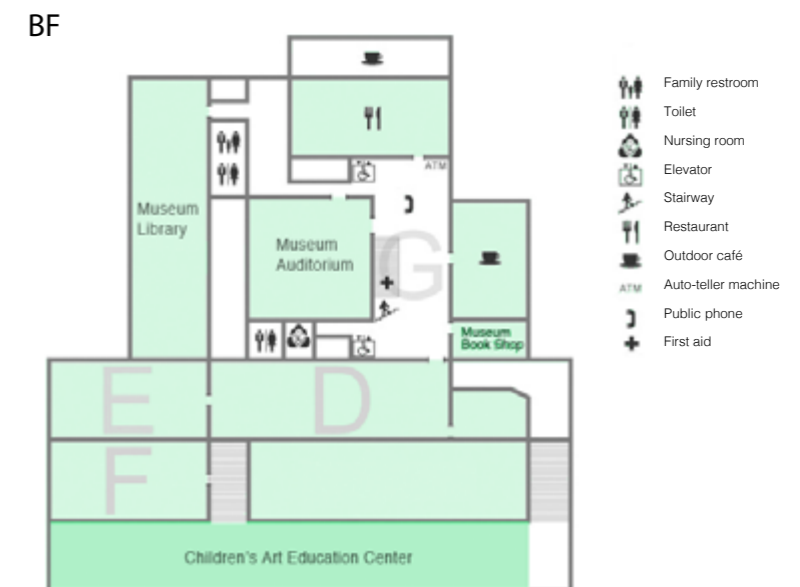
2nd Floor | Galleries 2A and 2B are mainly used to showcase TFAM's permanent collection. The space is arranged to highlight aspects of art history or a certain aesthetic within the permanent collection. New themes are introduced regularly.



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.



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. The Children's Art Education Center is designed and built for artistic interaction and immersion at the elementary and preschool level.



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.

Service hours: 9:30am - 5:30pm

2. Browsing and referencing

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

Opening hours: 9:30am - 5:00pm

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 Quarterly*-exhibition albums and guidebooks, as well as a selection of art books, magazines, CD's and DVD's from other publishing houses.

Opening hours: 9:30am-5:00pm

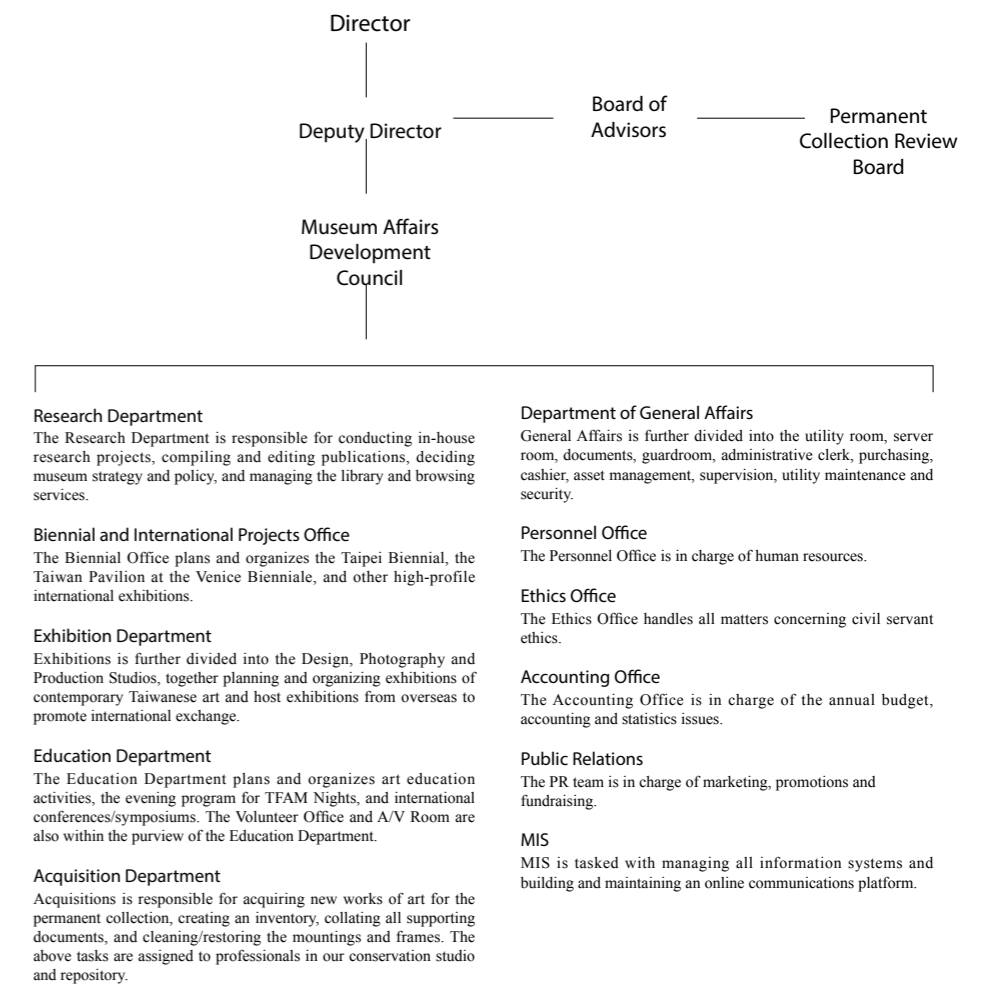
Organization

Originally within the purview of 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 operations, 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.

Eighty full-time employees, six contractors, 20 security guards and 27 technicians and janitors comprised the museum staff in 2016 – 133 in all.

Diagram of the Organization



Visitor info

Taipei Fine Arts Museum

Address: No. 181 Sec. 3 Chungshan N. Road Taipei 10461

Tel: +886 2 25957656

Fax: +886 2 25944104

Official website: <http://www.tfam.museum>

E-mail: info@tfam.gov.tw

Opening hours:

Tue – Sun: 9:30am to 5:30pm

Saturdays: 9:30am to 8:30pm

Closed on Mondays

Entrance fee (excluding hosted exhibitions):

Adult: NTD 30

Concession: NTD 15

Admission is free between 5:00pm and 8:30pm on Saturdays.

Admission is free at all times for visitors under 18 and all those aged 65 and above.

Getting here:

The museum is accessible by motor vehicle, public bus and by MRT.

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. Cross the road and turn left. The museum is just ahead on the right hand side.

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.

2. Statistics

form	PDF
Annual budget	PDF
Major projects	PDF
Newly acquired works	PDF
Restored Works	PDF
2016 Collections on Loan	PDF
Digital images Loaned to Other Institutions	PDF
Digital Images Borrowed in-house	PDF
2013-2016 Number of visitors	PDF
Programs Statistics	PDF
TFAM 2016 visit monthly trends	PDF
Major sponsors and supporters / International exchange	PDF

Annual budget (TWD)

Amount of budget spent on exhibitions and acquisition and collection

Fiscal year	Total budget	Budget for exhibitions	Percentage of total	Budget for acquisitions and permanent collection	Percentage of total
2001	312,534,799	32,966,400	11%	25,200,000	8%
2002	289,795,453	37,916,954	13%	25,200,000	9%
2003	274,571,920	33,480,415	12%	25,200,000	9%
2004	219,182,868	29,796,690	14%	20,200,000	9%
2005	210,354,292	31,924,669	15%	19,998,000	10%
2006	236,773,811	28,924,012	12%	20,000,000	8%
2007	249,755,182	32,950,812	13%	38,000,000	15%
2008	273,663,387	57,802,982	21%	40,000,000	15%
2009	299,237,704	61,335,535	20%	40,000,000	13%
2010	396,843,930	105,132,477	26%	40,000,000	10%
2011	357,561,417	98,732,885	28%	40,000,000	11%
2012	346,812,449	101,295,440	29%	40,000,000	12%
2013	362,534,508	95,355,654	26%	40,000,000	11%
2014	350,092,114	100,508,124	29%	40,000,000	11%
2015	375,209,804	117,395,299	31%	40,000,000	11%
2016	389,203,528	123,755,220	32%	40,000,000	10%

Remarks:

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

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Major project(s)

Item No.	Names of Projects	Estimated Budget	Planning and Design		Execution		
			Fees	Status	Contractor	Fees	Status
I. Budget for 2016							
1	New single split air conditioners set in the archive and renewal of the automation control equipment of AC in Collection Storehouse	TWD 1,000,000	TWD 99,900	Finalized	Rih Chuang Engineering Ltd.	TWD 870,000	Inspected and approved in January, 2017

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Newly
acquired
works

Call No.	Category	Artist	Birth Year	Death Year	Title	Completed Year	Medium / Technology	Dimensions / Duration	Means of Procurement	Date of Register
F0972	Photograph	Chou Ching-hui	1965		Animal Farm NO. 01	2014	Cotton acid-free photo paper	147 x 193.5 cm	Purchased	2016/4/11
F0973	Photograph	Chou Ching-hui	1965		Animal Farm NO. 03	2014	Cotton acid-free photo paper	147 x 193.5 cm	Purchased	2016/4/11
F0974	Photograph	Chou Ching-hui	1965		Animal Farm NO. 04	2014	Cotton acid-free photo paper	147 x 193.5 cm	Purchased	2016/4/11
F0975	Photograph	Chou Ching-hui	1965		Animal Farm NO. 07	2014	Cotton acid-free photo paper	147 x 193.5 cm	Purchased	2016/4/11
I0603	Ink wash painting	Ni Tsai-chin	1955	2015	The Bright Moonlight	1991-1993	Raw Xuan paper	152 x 150 cm	Donated	2016/9/23
I0604	Ink wash painting	Ni Tsai-chin	1955	2015	Passing through the Mountain	1993-1994	Raw Xuan paper	90 x 91 cm	Donated	2016/9/23
I0605	Ink wash painting	Ni Tsai-chin	1955	2015	The City Dream II	1991-1992	Raw Xuan paper	82.5 x 75.5 cm	Donated	2016/9/23
I0606	Ink wash painting	Ni Tsai-chin	1955	2015	A Glass and Plants	2004	Raw Xuan paper	69 x 45.5 cm	Donated	2016/9/23
I0607	Ink wash painting	Ni Tsai-chin	1955	2015	A Bottle and Flowers I	2004	Raw Xuan paper	69 x 46 cm	Donated	2016/9/23
I0608	Ink wash painting	Ni Tsai-chin	1955	2015	Don Quixote	2005-2008	Raw Xuan paper	70 x 137 cm	Donated	2016/9/23
I0609	Ink wash painting	Ni Tsai-chin	1955	2015	Homage to Ni Zan	2002-2004	Raw Xuan paper	175 x 90 cm	Donated	2016/9/23
I0610	Ink wash painting	Ni Tsai-chin	1955	2015	Paradise Lost I	1993-1994	Raw Xuan paper	83 x 99.5 cm	Donated	2016/9/23
I0611	Ink wash painting	Ni Tsai-chin	1955	2015	The Dark Night	1991-2013	Raw Xuan paper	83 x 95 cm	Donated	2016/9/23
I0612	Ink wash painting	Gobara Koto	1887	1965	The Courtyard in Spring	1937	Color ink and paper	170 x 93(x2) cm	Donated	2016/11/25
I0613	Ink wash painting	Gobara Koto	1887	1965	The Courtyard in Summer	1937	Color ink and paper	170 x 93(x2)cm	Donated	2016/11/25
M0303	Multimedia	Chuang Che	1934		Isolation	1991	Acrylic paint, oil paint, iron components, wood, mixed media, canvas	166 x 99 cm	Purchased	2016/3/14
M0304	Multimedia	Yu Cheng-ta	1983		Practicing LIVE	2014	Three-channel video installation	31 min. 17 sec	Purchased	2016/4/11

Call No.	Category	Artist	Birth Year	Death Year	Title	Completed Year	Medium / Technology	Dimensions / Duration	Means of Procurement	Date of Register
M0305	Multimedia	Xindian Boys (Chen Shun-chu, Tsong Pu, Wu Dong-lung and Su Hui-yu)			The Determination of Life (The Best Day, Water Temperature: 14°C, 120 Square Meters in Area, Net Weight: 0.9 Tons, Waiting for 15 Minutes, and Leaning 30 Degrees)	2012	Single-channel video and photographic installation	Intallation	Purchased	2016/4/11
M0306	Multimedia	Agi Chen	1980		The Project of United Islands	2014-2015	Mixed media	Intallation	Purchased	2016/5/13
M0307	Multimedia	Wang Te-yu	1970		No. 80 - I Want to Dream	2015	Cloth, inflatable air bag	Dimensions depending on exhibiting space	Purchased	2016/6/23
M0308	Multimedia	Chen Hui-chiao	1964		Winter Sun	2009	White ping pong ball, fluorocarbon paint, iron plate	272 x 1112 x 3.5 cm	Purchased	2016/5/23
M0309	Multimedia	Chen Hui-chiao	1964		Shadow of the Wind	2011	Orange ping pong ball, fluorocarbon paint, iron plate	186 x 175 x 3.5 cm	Purchased	2016/5/23
M0310	Multimedia	Yang Mao-lin	1953		MADE IN TAIWAN • Limbs-Trunk Sign Section IV	1990	Acrylic paint, oil paint, newspaper, cotton paper, canvas	175 x 350 cm	Purchased	2016/7/26
M0311	Multimedia	E Chen	1966		One Thousand Years Bloom	2006	wool, styrofoam	Dimensions depending on exhibiting space	Purchased	2016/8/24
M0312	Multimedia	Yang Mao-lin	1953		Ceremonies Before Rewarding - Inviting the Immortals III	2002-2008	Taiwan cypress, gold leaf, yellow rosewood, wool, copper	Dimensions depending on exhibiting space	Purchased	2016/9/14
M0313	Multimedia	Yang Mao-lin	1953		Jataka Tale of Beloved King Kong Vajradhara	2009	Metallic photo paper	240 x 167 cm	Donated	2016/9/23
M0314	Multimedia	Yang Mao-lin	1953		Jataka Tale of Beloved Mermaid Vajradhara	2009	Metallic photo paper	240 x 167 cm	Donated	2016/9/23
M0315	Multimedia	Yang Mao-lin	1953		Jataka Tale of Extraordinary Love Vajradhara	2009	Metallic photo paper	240 x 167 cm	Donated	2016/9/23
M0316	Multimedia	Yang Mao-lin	1953		N Ways of Understanding Carrot VIII	1991	Oil pain, acrylic, colored pencil, block print paper	77 x 57 cm	Donated	2016/9/23
M0317	Multimedia	Ni Tsai-chin	1955	2015	Flowers in the Vessel Series VIII	2005-2007	ink, mixed media, Xuan paper	69 x 69 cm	Donated	2016/9/23

Call No.	Category	Artist	Birth Year	Death Year	Title	Completed Year	Medium / Technology	Dimensions / Duration	Means of Procurement	Date of Register
M0318	Multimedia	Ni Tsai-chin	1955	2015	A Large Tree	2001-2003	ink, mixed media, Xuan paper	215 x 94 cm	Donated	2016/9/23
M0319	Multimedia	Ni Tsai-chin	1955	2015	The Story of Living Beings III	2008	ink, mixed media, Xuan paper	177.5 x 96 cm	Donated	2016/9/23
M0320	Multimedia	Ni Tsai-chin	1955	2015	Outside the Window: Seascape XIII	2012	ink, mixed media, Xuan paper	75.5 x 88 cm	Donated	2016/9/23
M0321	Multimedia	Ni Tsai-chin	1955	2015	Outside the Window: Seascape XII	2012-2013	ink, mixed media, Xuan paper	70 x 89 cm	Donated	2016/9/23
M0322	Multimedia	Ni Tsai-chin	1955	2015	Gazing Mount Guan from a Distance	2010-2011	ink, mixed media, Xuan paper	140 x 153 cm	Donated	2016/9/23
M0323	Multimedia	Shyu Ruey-shiann	1966		Eight Drunken Immortals	2012	Metal, motor, steel wire, wheels, voltage transformer, automatic control installation, sensor, ink	480 x 240 x 450 cm	Purchased	2016/10/18
O0805	Oil painting	Chuang Che	1934		Cypress Rock Series	2000	Acrylic paint, oil paint, canvas	168 x 404 cm	Purchased	2016/3/14
O0806	Oil painting	Su Wong-shen	1956		Pond	2012	Oil paint, canvas	195 x 170 cm (x2)	Purchased	2016/3/18
O0807	Oil painting	Su Wong-shen	1956		Walking Path	2012	Oil paint, canvas	190 x 150 cm, 190 x 286 cm	Purchased	2016/3/18
O0808	Oil painting	Su Wong-shen	1956		Self-Portrait	1992	Oil paint, canvas	44 x 39 cm	Donated	2016/5/20
O0809	Oil painting	Huang Wei-min	1979		Mini Space	2006	Oil paint, canvas	27 x 35 x 5 cm (4 pieces of works)	Donated	2016/9/23

41 in total

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Duration	Call No.	Artist	Title	Restoration Program
2016.3-2016.7	I0509	Chu Fu-ting and other artists	"Treasured Pieces of Calligraphy and Paintings"	De-mounting, medium reinforcing, stains reduction, in-filling the structure of damaged inside pages, in-filling the structure of original folding case, re-mounting in the album with 16 double leaves, in-filling the original cover, color restoration and protection case making
	I0511	Lin Yu-shan and other artists	"Calligraphy and Paintings Treasures of the Lin-Lang-Shan-Ge"	De-mounting, medium reinforcing, stains reduction, in-filling the structure of damaged inside pages, re-mounting in the album with 26 double leaves, in-filling the original cover, color restoration and protection case making
2016.4-2016.9	I0387	Lin Yu-shan	"Two Heads of Cattle"	In-filling the structure of damaged painting core, colors reinforcement and restoration; outer frame making
	I0388	Lin Qiu Jin-lian	"Alamanda"	De-mounting, medium reinforcement, stains reduction, in-filling the structure of damaged painting core, Japanese style border decorative material mounting and lapping, mating mortise jointed wood frame and acid-free protective material
2016.5-2016.11	O0100	Cheng Shih-fan	"Green Shade"	Facing Washi paper on the surface, lapping gunny strips on canvas border, cleaning and dust removal, varnish stains cleaning, improper retouching removal, loss inserting, color restoration and special examinations
	O0739	Wang Kun-nan	"The Study at Night"	Facing Washi paper on the surface, wetting and flattening the canvas, canvas mounting, cleaning (stains and former retouching removal), filling loss up, color restoration and special examinations
	O0779	Liu Shin-ruh	"Chiayi Park"	Facing Washi paper on the surface, wetting and flattening the canvas, canvas mounting, cleaning (stains and former retouching removal), filling loss up, color restoration and special examinations
	O0542	Shiotsuki Toho	"Portrait of a Girl"	Paint layer reinforcement, cleaning and infilling; color restoration
2016.7-2016.12	I0586	Kuo Hsueh-hu	"The Rough Sketch of Scenery near Yuan-Shan"	Medium reinforcing, original primary backing paper removal, stains reduction, margin paper strips lapping, filling loss up and color restoration
	I0582	Kuo Hsueh-hu	"The Rough Sketch of Festival on South Street"	Medium reinforcing, original primary backing paper removal, stains reduction, margin paper strips lapping, filling loss up and color restoration
	K0260	Lin Yu-shu	"A Song for Eight Artists"	Removing mounted materials, medium reinforcing, cleaning, foxing spots removal and re-mounting the former materials
		Deng Nan-guang and other artists	200 works including "Baipu"	Former tapes removal, acid-free cardboard replacing and making corrugated boxes with acid-free paper
2016.02-2016.9	F0461 等	Chang Chao-tang	10 pieces of "Being" series	Tapes removal, staples removal, mildew removal, acid proof treatment and reframing
2016.9-2016.10	F0828	Wang Hsin	"A Trip to Wushe" series	Frame removal, backboard removal, mildew removal, acid proof treatment and reframing
2016.11-2016.12	Sk066	Liu Shin-ruh	"Shanghai Woman"	Frame removal, backboard removal, stains removal, in-filling holes on paper and reframing

2016
Collections
on Loan

No.	Call No.	Loaned to	Exhibit / Project	Loaned on	Returned on	The Number of Pieces
1	105-01	Taiwan Soka Association	"Charred Scars of a Burned Body—A Sculpture Exhibition of Kao, Tsan-hsing"	2015.12.25	2016.6.30	2
2	105-02	Exhibition Dept. of TFAM	"The Way Things Go"	2016.1.11	2016.4.25	1
3	105-03	Exhibition Dept. of TFAM	Exhibition on Site Project	2016.1.1	Ignored	1
4	105-04	Asia University Museum of Modern Art	"Breaking Free: Paul Chiang, Bill Viola, Armand Fernandez and Ashin"	2016.2.1	2016.4.11	1
5	105-05	National Taiwan Museum of Fine Arts	"Allegory by Ni Tsai-chin: A Memorial Respective"	2016.3.14	2016.6.24	2
6	105-06	The General Association of Chinese Culture	"Depicting the Spirit of Nature: Paintings of Lin Yu-shan"	2016.5.14	2016.7.20	1
7	105-07	National Museum of History	"Affinity with the Land: Ink Paintings of Lo Cheng-hsien"	2016.4.15	2016.6.10	2
8	105-08	Exhibition Dept. of TFAM	"MADE IN TAIWAN: Yang Mao-lin: A Retrospective"	2016.1.19	2016.4.25	4
9	105-09	Exhibition Dept. of TFAM	"Declaration/Documentation: Taipei Biennial, 1996-2014"	2016.8.1	2017.3.31	4
10	105-10	Exhibition Dept. of TFAM	Experimental Exhibition from the TFAM Collections Project	2016.4.28	2016.4.29	2
11	105-11	Exhibition Dept. of TFAM	"Dance with the Museum Collection: Retrieved/Reimagined/Restated"	2016.5.20	2016.10.4	29
12	105-15	Exhibition Dept. of TFAM	Taipei Biennial 2016	2016.9.1	2017.2.7	2
13	105-16	National Taiwan Museum of Fine Arts	"In Front of You: Solo Exhibition of Ava Hsueh"	2016.7.24	2017.1.23	2
14	105-17	The General Association of Chinese Culture	"From Beijing to Tainan: Kuo Po-chuan and the Teaching of Two Old Capitals"	2016.10.17	2016.12.30	12

No.	Call No.	Loaned to	Exhibit / Project	Loaned on	Returned on	The Number of Pieces
15	105-18	National Dr. Sun Yat-sen Memorial Hall	"Seasons Down Memory Lane: Su Hsien-fa: A Retrospective"	2016.10.27	2016.12.2	1
16	105-19	Taipei Culture Foundation	Post Ecolonialism Project	2016.12.9	2017.1.17	1
17	105-20	Exhibition Dept. of TFAM	"Line-of -Vision: The Photography of Wang Hsin"	2016.10.11	2017.3.6	163
Total						230

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Digital Images
Loaned to Other
Institutions

No.	Borrower	Title	Borrowed on
1	The General Association of Chinese Culture	"Pear Espalier" by Lu Yun-sheng	2016.1.5
2	National Museum of Taiwan Literature	2 images including "Scenery near Yuan-Shan" by Kuo Hsueh-hu	2016.1.7
3	National Taiwan Museum of Fine Arts	"Animal Volcano" by Hsiao Pei-i	2016.1.12
4	Bonjour Paris Co., Ltd.	"Taipei Blue Sky" by Hsu Wu-Yung	2016.1.12
5	Cultural Affairs Bureau, Chiayi City Government	4 images including "Celebrity in Literature Foregathering in the Pavilion" by Lin Yu-shan	2016.1.12
6	Mingdao High School	"Woman with Many Sons (III)" by Chiang Han-tung	2016.1.19
7	Department of Education, Taipei City Government	3 images including "New Park A" by Liao Chi-chun	2016.1.19
8	Asamoto Teruo	"Festival on South Street" by Kuo Hsueh-hu	2016.1.19
9	Ravenel International Art Group Ltd.	"What's Ahead?" by Richard Lin	2016.1.21
10	Yi-Lan Huey Deng High School	3 images including "Tiger on the Prowl" by Lin Yu-shan	2016.1.21
11	Department of Information and Tourism, Taipei City Government	"The North Gate" by Wu Chen-yen	2016.1.26
12	Art & Collection Corp., Ltd.	"Yin Yang No. 2" by Chen Chi-kwan	2016.2.5
13	Department of Information and Tourism, Taipei City Government	4 images including "Guanyin Mountain from a Distance" by Liao Te-cheng	2016.2.16
14	Dayu Art Ltd.	"Li Chun-Sheng Memorial Hall" by Ni Chiang-huai	2016.2.19
15	National Taiwan Normal University	6 images including "On the Way Home" by Lin Yu-shan	2016.3.7
16	Department of Information and Tourism, Taipei City Government	"Festival on South Street" by Kuo Hsueh-hu	2016.3.7

No.	Borrower	Title	Borrowed on
17	The General Association of Chinese Culture	"Pear Espalier" by Lu Yun-sheng	2016.3.8
18	National Museum of History	4 images including "Rock Formation in Yehliu" by Huang Tse-hsiu	2016.3.11
19	Seibundo Shinkosha Ltd.	"Festival on South Street" by Kuo Hsueh-hu	2016.3.30
20	Department of Information and Tourism, Taipei City Government	"Festival on South Street" by Kuo Hsueh-hu	2016.4.6
21	Department of Information and Tourism, Taipei City Government	"Festival on South Street" by Kuo Hsueh-hu	2016.4.22
22	Chang Hwa Bank	12 images including "Landscape of Tamsui" by Chen Hui-kun	2016.4.29
23	Wu Meng-chin	"Street Scene on a Summer Day" by Chen Cheng-po	2016.4.29
24	Department of Information and Tourism, Taipei City Government	"Festival on South Street" by Kuo Hsueh-hu	2016.5.5
25	Department of Information and Tourism, Taipei City Government	"Festival on South Street" by Kuo Hsueh-hu	2016.5.25
26	Nan I Book Enterprise Co., Ltd.	2 images including "Scenery near Yuan-Shan" by Kuo Hsueh-hu	2016.6.2
27	Chinese Association of Museums	3 images including "Street Scene on a Summer Day" by Chen Cheng-po	2016.6.7
28	Kaohsiung Museum of History	"Scene with Coconut Trees" by Liao Chichun	2016.6.24
29	Nan I Book Enterprise Co., Ltd.	"Landscape of Lanyu" by Yen Shui-long	2016.6.29
30	Xue Xue Institute Ltd.	34 images including "A Sence from Ochanomizu" by Ho Te-lai	2016.6.21
31	Standard Chem. & Pharm. CO., LTD.	6 images including "A Noble Man" by Feng Jiong	2016.7.20
32	Public Television Service Foundation	8 iamges including "After a Rain" by Kuo Hsueh-hu	2016.7.21

No.	Borrower	Title	Borrowed on
33	Nan I Book Enterprise Co., Ltd.	"Courtyard with Banana Trees" by Liao Chi-chun	2016.8.2
34	National Museum of History	9 images including "Festival on South Street" by Kuo Hsueh-hu	2016.8.9
35	Mingdao High School	"Stream" by Lin Hsin-yueh	2016.8.9
36	Hebron Soft Ltd.	"Festival on South Street" by Kuo Hsueh-hu	2016.8.19
37	National Museum of History	4 images including "Rock Formation in Yehliu 24" by Huang Tse-hsiu	2016.8.24
38	Department of Cultural Affairs, Taipei City Government	"Festival on South Street" by Kuo Hsueh-hu	2016.9.2
39	Michelle Vosper	"Man and Woman" by Yan Ming-huy	2016.9.5
40	Blue Dragon Art Co., Ltd.	9 images including "Being I" by Chang Chao-tang	2016.9.12
41	Luo Hung-wen	"Spring Trees" by Long Chin-san	2016.9.14
42	Luo Hung-wen	2 images including "Pavilion in Fairyland" by Long Chin-san	2016.10.4
43	Origin Integrated Marketing Co., Ltd.	2 images including "Sakyamuni" by Huang Tu-shui	2016.10.12
44	Mingdao High School	"Riders, No. 3" by Dawn Chen-ping	2016.10.19
45	Bonjour Paris Co., Ltd.	"Out in the Field" by Chen Chin	2016.10.28
46	Bonjour Paris Co., Ltd.	9 images including "The Office of the President" by Wu Chen-yen	2016.11.9
47	Bonjour Paris Co., Ltd.	15 images including "Sound of Cutting Wood in the Mountain" by Lin Yu-shan	2016.11.15
48	Tainan First Senior High School	"Courtyard with Banana Trees" by Liao Chi-chun	2016.11.18

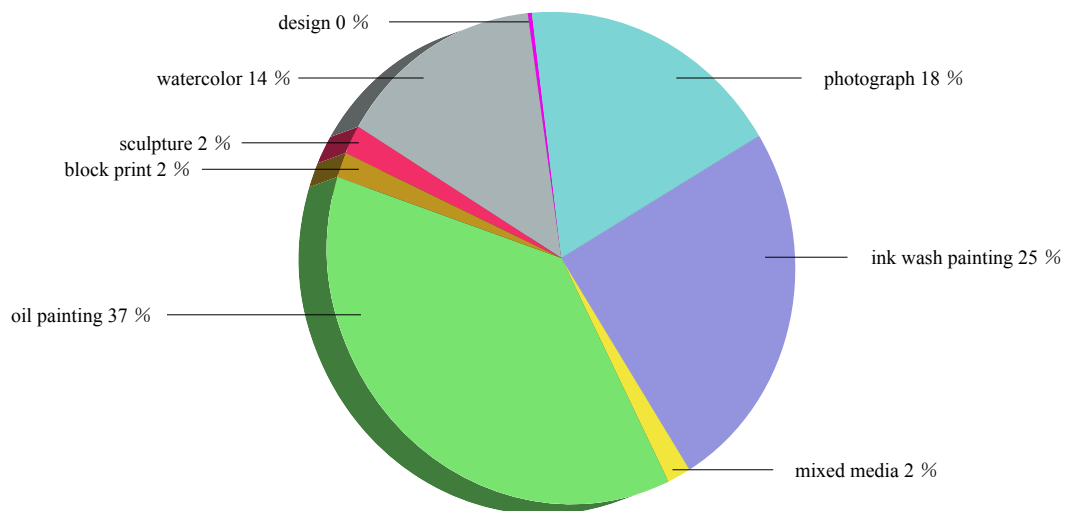
No.	Borrower	Title	Borrowed on
49	Cite Publishing Ltd.	9 images including "Fish on Dish" by Yuan Goang-ming	2016.12.2
50	Bonjour Paris Co., Ltd.	4 images including "Jinguashi Mountain" by Hsi Te-chin	2016.12.7
51	Wu Shao-tung	8 images including "Looking for Hope" (1956) by Wu Shao-tung	2016.12.16

51 requests granted for a combined total of 190 images borrowed in 2016.

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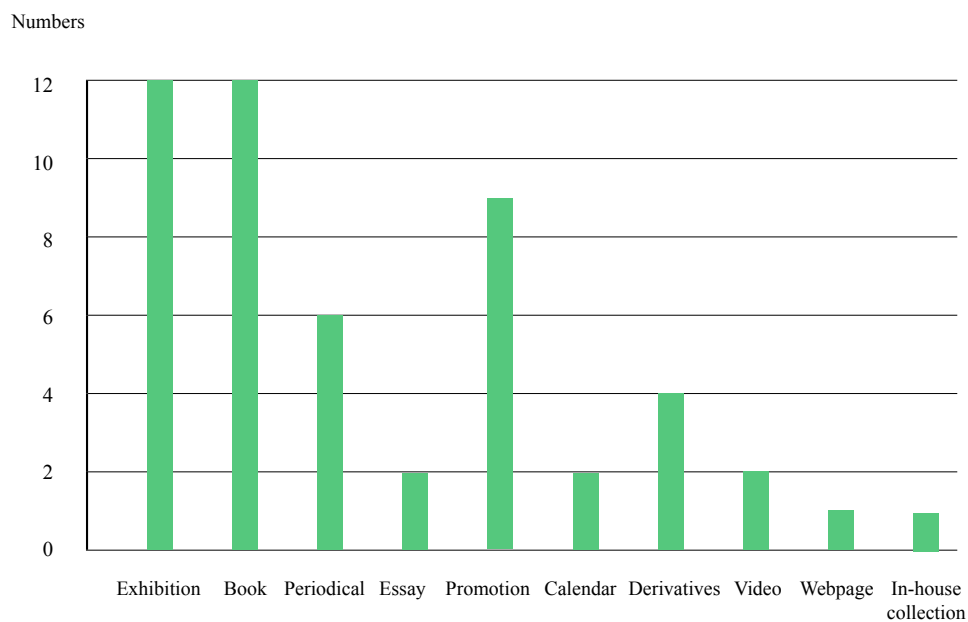
The numbers of Digital Images Loaned to Other Institutions in 2016

Genre	Number
design	1
photograph	34
ink wash painting	47
mixed media	3
oil painting	71
block print	3
sculpture	4
watercolor	27
Total	190



The Numbers of Digital Image Borrowed in House in 2016

Purpose	Numbers
Exhibition	12
Book	12
Periodical	6
Essay	2
Promotion	9
Calendar	2
Derivatives	4
Video	2
Webpage	1
In-house collection	1
Total	51



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Digital Image
Borrowed in
House

No.	Department	Purpose for	Title	Borrowed on
1	Exhibitions Dept.	"Line-of -Vision: The Photography of Wang Hsin"	8 images including "Taichung, My Hometown" by Wang Hsin	2016.1.7
2	International Public Relations Division	Media report	"Salute to Longevity" by Cheng Shan-his	2016.1.11
3	International Public Relations Division	Media report	"3 images including ""The Legend of a Fossil"" by Yang Cheng-yuan"	2016.1.27
4	Exhibitions Dept.	"Declaration/Documentation: Taipei Biennial, 1996-2014"	50 images including "Unwilling to Part with the Worldly Life II" by Wu Tien-chang	2016.2.16
5	Research Dept.	Modern Art Bimonthly	6 images including "Photography Contest" by Chen Shih-an	2016.3.3
6	International Public Relations Division	Media report	2 images including "Girl in the White Dress" by Lee Mei-shu	2016.3.11
7	International Public Relations Division	Media report	"Festival on South Street" by Kuo Hsueh-hu	2016.3.16
8	Exhibitions Dept.	"Reverberations: Ho Kan"	5 images including "Development-36" by Ho Kan	2016.3.22
9	Exhibitions Dept.	"Dance with the Museum Collection: Retrieved/ Reimagined/Restated"	22 images including "Photographer of the Sinh Park" by Chang Tsai	2016.3.30
10	Exhibitions Dept.	"Dance with the Museum Collection: Retrieved/ Reimagined/Restated"	7 images including "Welcoming Pine" by Long Chin-san	2016.4.1
11	Exhibitions Dept.	2016 Experimental Exhibition from the TFAM Collections (Yuan Goang-ming)	23 images including "A Trembling Line" by Tsong Pu	2016.4.6
12	Exhibitions Dept.	2016 Experimental Exhibition from the TFAM Collections (Hsiao Yu-chih)	8 images including "Love Birds" by Long Chin-san	2016.4.11
13	General Affairs Dept.	2016 TFAM ticket design	11 images including "Tainan Suburb" by Chang Chao-tang	2016.5.3
14	Volunteer Office	Art Express	14 images including "Fish Shop" by Liu Chi-hsiang	2016.5.6

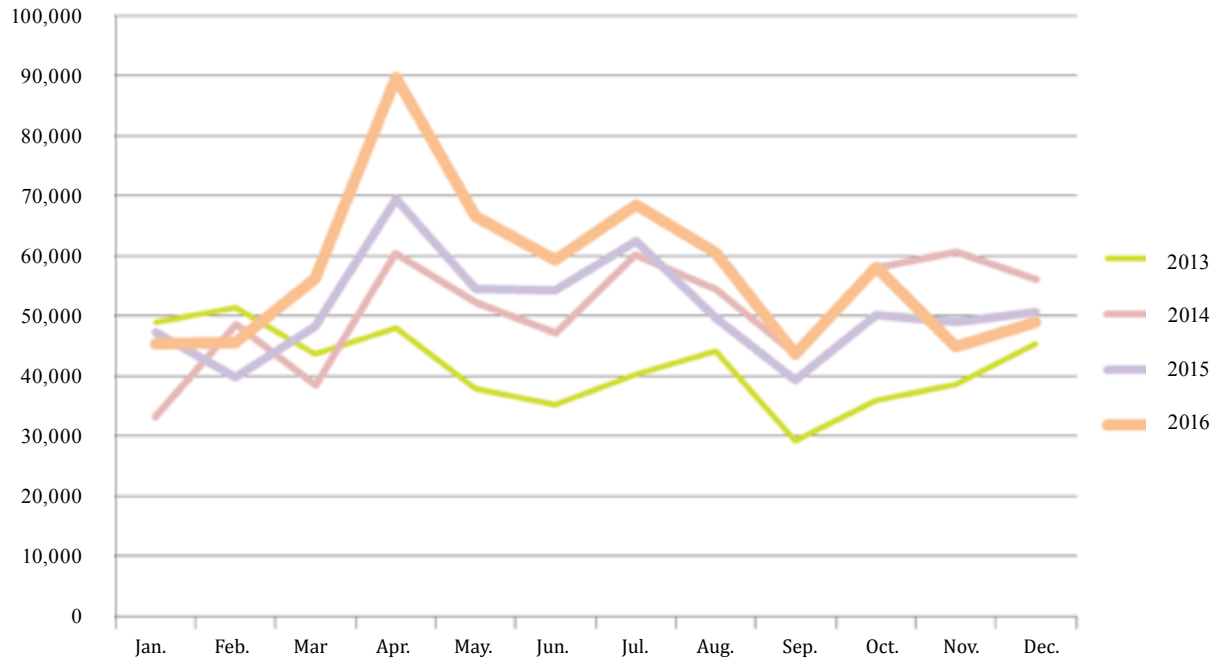
No.	Department	Purpose for	Title	Borrowed on
15	Volunteer Office	Art Express	2 images including "Invade the TFAM" by Kuo I-chen	2016.5.10
16	Exhibitions Dept.	2016 Experimental Exhibition from the TFAM Collections	13 images including "A Sacrificial Pig" by Yau Meng-jia	2016.5.20
17	Research Dept.	Modern Art Bimonthly	3 images including "Modern Girl" by Tang Sz-pan	2016.6.3
18	Exhibitions Dept.	Taipei Biennial 2016	2 images including "Untitled" by Hung Yi-chen	2016.6.15
19	Education and Extension Dept.	2016 Summer School	25 images including "Boar" by Chung Yung-ho	2016.6.23
20	Exhibitions Dept.	2016 Gwangju Biennale Celebration Korea & Taiwan Contemporary Art Exhibition	"Forms and Color Fields/D1110" by Chu Teh-i	2016.7.4
21	Volunteer Office	Art Express	20 images including "Detached" by Yuan Zhan	2016.7.6
22	Education and Extension Dept.	2016 Art Camp	12 images including "Photographer of the Sinh Park" by Chang Tsai	2016.7.10
23	Education and Extension Dept.	2016 Art Camp	3 images including "Window (I)" by Liao Shiou-ping	2016.7.18
24	Media and IT Division	TFAM APP	26 images including "A Sacrificial Pig" by Yau Meng-jia	2016.7.10
25	Media and IT Division	TFAM APP	12 images including "Photographer of the Sinh Park" by Chang Tsai	2016.7.19
26	Education and Extension Dept.	Guided tour workshop	9 images including "Photography Contest" by Chen Shih-an	2016.7.19
27	Research Dept.	Image for Modern Art Bimonthly No. 182	"Yushima Confucian Temple" by Asai Chu	2016.9.1
28	Exhibitions Dept.	"Line-of-Vision: The Photography of Wang Hsin"	"At solo exhibition" by Sato Harumi	2016.10.7

No.	Department	Purpose for	Title	Borrowed on
29	Exhibitions Dept.	Photography research exhibition	30 images including "Tomorrow, Is Just the Start of Another Torment" by Ho Ching-tai	2016.10.31
30	International Public Relations Division	For the introduction of TFAM in the special issue of Bijyuttsu Hyakubei, the Journal of Reijinshas, published in 2017	13 images including "Leisurely" by Chen Chin	2016.11.30
31	Secretariat	2017 New Year card	8 images including "Fighting Cocks" by Lin Swallow Y.	2016.12.1
32	Research Dept.	Modern Art Bimonthly	9 images including "Photographer of the Sinh Park" by Chang Tsai	2016.12.2
33	Exhibitions Dept.	"Charred Scars of a Burned Body—A Sculpture Exhibition of Kao Tsan-hsing"	8 images including "Undergoing Transformation" by Kao Tsan-hsing	2016.12.13

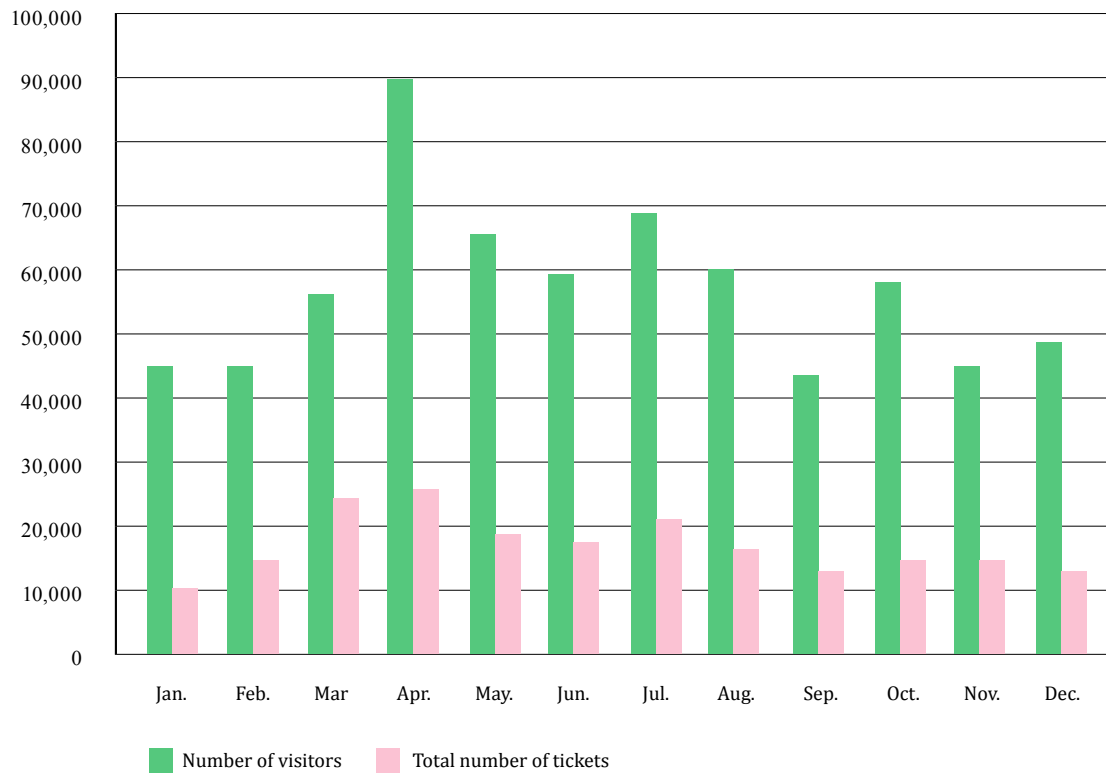
33 requests granted, 359 images borrowed in total

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2013-2016 Number of visitors



Number of visitors and total number of tickets in 2016



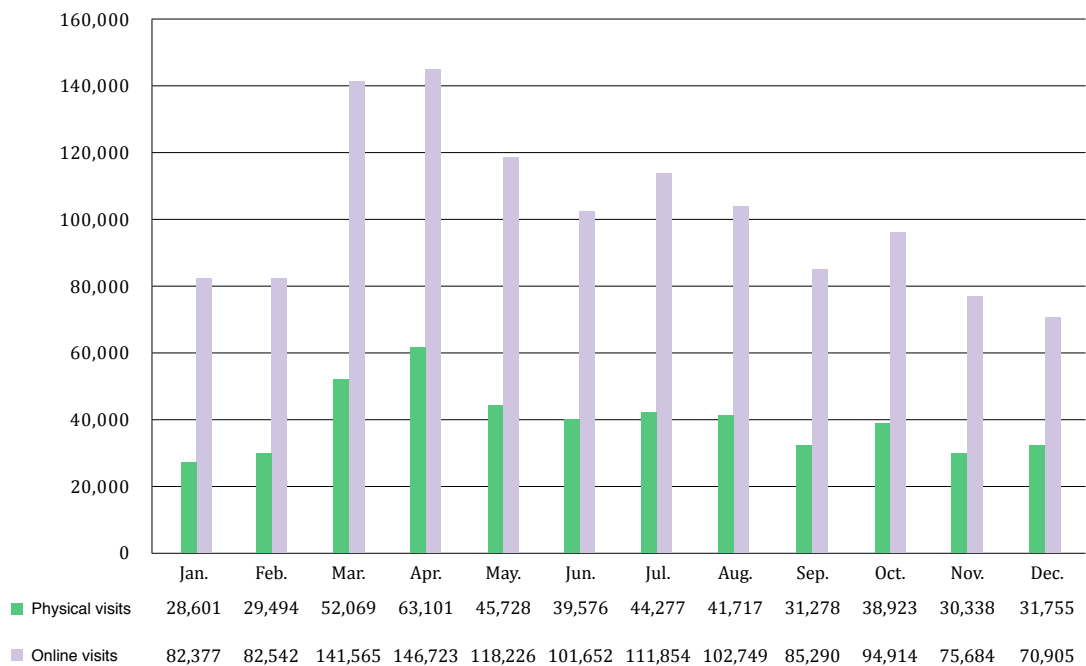
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Programs Statistics

Category	Guided tours		Guided Tours for Families (Children's Art Included)		Guided Tours for Special Groups		Art In-depth Education		Space 209 for all ages		Holidays /celebrations		Children's Art Workshop	
	Month	Sessions	Participants	Sessions	Participants	Sessions	Participants	Sessions	Participants	Sessions	Participants	Sessions	Participants	Sessions
Jan.	37	874	25	679	1	18	0	0	0	0	1	2000	9	167
Feb.	74	1869	32	689	1	15	0	0	23	15136	0	0	9	116
Mar.	192	6019	70	1163	7	144	77	2641	27	18560	7	865	0	0
Apr.	208	6315	48	863	3	65	99	3432	26	24275	3	780	11	209
May	55	2759	16	288	1	22	41	1535	26	13666	1	2632	16	320
Jun.	145	4276	33	506	1	22	64	2189	17	19647	1	100	18	255
Jul.	94	2642	70	1293	1	30	0	0	0	0	0	0	12	201
Aug.	104	2716	66	927	2	55	0	0	0	0	0	0	26	389
Sep.	65	1402	51	914	1	25	0	0	0	0	0	0	18	293
Oct.	179	5578	39	552	2	53	72	2405	0	0	0	0	26	470
Nov.	185	2766	44	781	0	0	88	2766	0	0	0	0	0	0
Dec.	195	1315	36	587	4	88	94	3120	0	0	1	800	0	0
Sum	1533	38531	530	9242	24	537	535	18088	119	91284	14	7177	145	2420

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TFAM 2016
visit monthly
trends



2016.01.01-12.31TFAM MUSEUM Total number of Online Visits 1,214,481 人

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Major sponsors and supporters

- The Museum Friends Association sponsored the opening party of Taiwan Pavilion at "Venice Biennial."
- Goethe-Institut Taipei sponsored "Taipei Biennial 2016."
- French Office in Taipei sponsored "Taipei Biennial 2016."
- American Institute in Taiwan sponsored "Taipei Biennial 2016."

International exchange

- 01/05 **United Kingdom** Mr. Jamie Wylde, Director of Videoclub, visited TFAM.
- 02/22 **Japan** Mr. Junya Yamamine, the curator of 21st Century Museum of Contemporary Art in Kanazawa, visited TFAM.
- 03/08 **Germany** Artist Markus Lüpertz, Shieh Jhy-wey, Professor of Department of German Language and Culture in Soochow University; Chou Mei-huei, the wife of Pro. Dai Dong-xung and Professor of Department of Interior Design of Shih Chien University and Tsai Yi-jeng, Assistant Manager of Department of Design of Yungding Construction Co. Ltd visited TFAM.
- 03/29 **United States** Independent curators, Sarah Tanguy and Claire D'alba visited TFAM with AIT.
- 04/08 **Thailand** Eight guests including six guests from Matichon Public co., Ltd., a Chinese-English-Thai interpreter and an officer from Department of Cultural Exchanges of Ministry of Culture visited TFAM.
- 04/23 **United States** David Schwartz, Chief Curator of Film and Media Department of Museum of the Moving Image, received by Department of Cultural Exchanges of Ministry of Culture, visited TFAM.
- 05/19 **Danmark** Brian Mikkelsen, the Member of Folketinget (Parliament of Danmark), and his wife received by Central and North European Affairs Section of Department of European Affairs, Ministry of Foreign Affairs, and accompanied by Mr. Chang, the Chief of Section, visited TFAM.
- 06/04 **Russia** Diana Farmakovskaya, Curator of State Museum of Oriental Art, received by Department of General Planning and Cultural Exchanges, Ministry of Culture, visited TFAM.
- 06/05 **United States** 11 guests of DAAP Alumni Board, including the Dean of College of Design, Architecture, Art and Planning, University of Cincinnati, and Chair of the university foundation and DAAP alumni, visited TFAM.
- 06/08 **United States** Junho Lee, the founder of NARS (New York Art Residency and Studio) Foundation, visited TFAM.
- 07/13 **United States** Joseph Kosuth, the artist invited by Museum of Contemporary Art, Taipei, visited TFAM.
- 07/19 **Swaziland** Hon. Martin Gobizandla Dlamini, Minister of Ministry of Finance of Swaziland, and his wife, received by Department of West Asian and African Affairs of Ministry of Foreign Affairs, visited TFAM.
- 07/20 **Thailand** Luckana Kunavichayanont, Director of Bangkok Art and Culture Center (BACC), Chu The-I, Director of Kuandu Museum of Fine Arts (KdMoFA), Takamori Nobuo, Curator of KdMoFA and Ho Yu-kuan, Assistant of KdMoFA, visited TFAM.

- 08/09 **Israel** Three guests including Mr. Ran Cohen, President of Israel-Asia Chamber of Commerce, Vice President Mr. Ron Doron and Managing Director Mr. Gilad Tuffias, arranged by Foreign Trade Administration of Ministry of Economy and Industry, Israel, and accompanied by Mr. Asher Yarden, Representative of Israel Economic and Cultural Office in Taipei, and Hung Ching-sui from Bureau of Foreign Trade, Ministry of Economic Affairs, visited TFAM.
- 08/28 **United States** 11 guests of U. S. Congressional Staff Delegation, received by Department of North America Affairs, visited TFAM.
- 09/13 Four guest judges for "On Site Artfest" held by Taipei Artist Village visited TFAM.
- 10/09 **United States** Ryan Baotright, Lecture of "Workshop: Preservation of Digital Print" of National Taiwan Museum of Fine Arts, visited TFAM.
- 10/13 **United States** Howie Chen, Independent Curator based in New York, received by Department of Cultural Exchanges of Ministry of Culture, visited TFAM.
- 10/21 60 guests of Friends of NCAF (National Culture and Arts Foundation) visited TFAM.
- 10/30 **Germany** Prof. Gereon Sievernich, Director of Martin-Gropius-Bau Berlin, received by Department of Cultural Exchanges of Ministry of Culture, visited TFAM.
- 10/31 **United States** Charles Guarino, Publisher of ArtForum; Li Meng de Bakker, Sales Representative of Hong Kong Branch; Du Keke, Chief Editor of ArtForum Chinese Edition and Zhang Sirui, Marketing Director of ArtForum Chinese Edition, visited TFAM.
- 12/16 **France** Marcella Lista, Curator of New Media Art of Centre Pompidou of Paris; Nancy Ireson, Curator of Tate in London, United Kingdom; Ros Lawler, Digital Director of Tate in London, United Kingdom; Charlotte Reeves, Head of Corporate Partnerships of Tate in London, United Kingdom; Courtney Ocallaghan, Chief Digital Officer, Freer and Sackler Gallerie of The Smithsonian Institution in Washington DC, USA; Victoria Chang, HTC Project Manager ; and Huei-chung Tsao, Curator of Musee Guimet (National Asian Art Museum) of Paris, visited TFAM.

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Taipei Fine Arts Museum 2016 Annual Report

Publisher	Lin Ping
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Publisher	Taipei Fine Arts Museum
Address	181,ZhongShan N.RD., Sec. 3,Taipei, Taiwan
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Publication Date	June 2017
GPN	4710600666

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