

# 尊重專業，互相信賴——專訪林曼麗前館長

## Respecting Expertise, and Mutual Trust— An Interview with Former Director Dr. Lin Mun-lee

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問——  
請問您在臺北市立美術館館長任內，如何制定美術品的典藏制度及計畫？

答——  
建立良好的典藏制度是美術館最重要的核心價值，同時也是最困難、易發生爭議的工作；但我認為，唯有排除眾議建立制度，美術館才能完成應盡的社會責任和使命。

1997年，我接館長時，臺北市立北美館（以下稱北美館）已運作十餘年，相關的典藏政策都不斷地推動、執行，館員也努力學習和提升專業知識。基於讓北美館運作得更長遠的責任感，我希望典藏制度需建構得更完善嚴謹。原本館方的典藏蒐購方式是：由典藏委員會擬定蒐藏藝術家名單，再請藝術家提出作品搜購建議給美術館，館方經由審議過程再議價，最後完成蒐購。審視了解後，我決定從典藏政策和辦法著手改革，希望能把典藏制度規劃得更精準。如果館方只是被動地讓藝術家推薦作品品項，等於讓渡了蒐購的主動權，如此很難收到美術館真正想要的作品，繼而建立自身的館藏風格與脈絡。

要做好典藏，館方首重建立適切而完備的研究制度。「美術館員就是研究人員」，我是基於這樣的認知去敦促館員勇於發揮研究責任和能力，同時，館方也應該讓研究人員有充分發揮的空間。在這樣一個良性培養研究力的美術館裡，館員就有足夠能力明確提出研究報告，詳盡闡釋哪一位藝術家的哪一件作品是我們真正想納入館藏的。因為藝術家一生會經歷好幾個創作階段，館員應提出具有美術史歷程和依據等研究基礎的蒐購動機，為館方藏納藝術家最有價值、最有代表性的重要作品，再經由會議公開討論，以召公信，而不是少數人士的裁決就拍板定案。基於美術館必須嚴正擔負起為國人保存文化財的職責，我在館長任內成立了典藏發展小組，目的就是要讓各具專業背景的館員擔負不同領域的研究工作，藉此建立館內研究基礎和機制。

Q——  
**During your tenure as Director of the Taipei Fine Arts Museum, how did you go about formulating a plan and system for the works held in the museum's collections?**

A——  
The establishment of a solid infrastructure is a collection's most vital asset. It is also one of its greatest challenges as such a task is often prone to controversy. However, I believe that it is only by casting aside public opinion and establishing a system that allows the museum to fulfill its duties and obligations to society.

In 1997, by the time I took over as Director of the Taipei Fine Arts Museum (hereafter referred to as TFAM), the museum had already been running for ten years. Up to that time, all policies related to collections had been consistently promoted and carried out. Moreover, the museum staff had never stopped learning and raising their professional savvy. It was my hope to create a more complete and rigorous system of collection, on the basis that it would allow operations at the TFAM to achieve an even longer and more enduring sense of duty. The method of acquisitions during the administrations of previous directors had been: to have a collections committee follow a set list of artist names according to which they would ask artists to offer up suggestions of works which the museum might consider acquiring. Following this, these officials would hold a review committee after which negotiations could begin. This was then followed by the completion of said acquisition. After understanding this review process, I made the decision to undertake the reform of the museum's collections policies and methods. I hoped to be able to make our collection's planning and infrastructure even more precise. Our museum official's passive approach of letting artists provide the recommendations of which items to acquire was tantamount to relinquishing the sovereignty of our acquisitions department all together. This made it very difficult for the museum to acquire the pieces that it truly desired and to establish the museum collection's own ideas and style.

In order to have a good collection the museum administration must first establish an appropriate and comprehensive system for acquisitions. Museum staffers are also researchers. It is on the basis of this understanding that I would urge the museum staff to develop their obligation and ability to research. At the same time, I would urge the museum administration to allow room for this growth. A museum that cultivates its ability to research is one that has a museum staff which is able to accurately present their research and give detailed explanations of the works of those artists that they believe the museum should be acquiring. During their lifetime, an artist will experience various creative stages. With this in mind, a museum worker's motivations for acquiring a piece should possess some measure of historical precedence and be in accordance with a foundation of research in order to allow the museum administration to acquire the most valuable and representative of an artist's important works. This is a decision that must be made in committee, in one accord, and not by some small majority of people. A museum must take the responsibility to preserve the cultural assets of their countrymen very seriously. During my tenure as director, I established the

問

請問您如何重組典藏審議委員會？

答

在成立典發小組同時，典藏審議委員會也進行了重組，這算是制度面的一大改變。過去美術館的審議委員會都是依據藝術媒材遴選委員，難免發生球員兼裁判的情形。加上藝術流派主觀性強，不同流派各持主張，倘若完全倚靠典藏委員，美術館要買到符合館藏方向的珍貴作品，便不是那麼有成效。

當時我的作法是，將典藏委員會名單交付館方內部機制開會討論，研究員也可透過推薦辦法建議適合人員，將此名單再做篩選。簡言之，就是重組委員會以革新蒐購制度。我們不再沿用舊時數量龐大的審議委員名單，並邀集學界參與；當時作法很嚴謹，每年都要更換一半的委員，以避免權責過於集中而招惹非議。在召開典發會之前，我會先與館員透過正式會議討論達成共識，再把內部決議的名單於典發會議上提出。雖然辛苦了館員，但也促使同仁更仔細了解審議委員人選的背景及專業知識，並在溝通過程中建立館長和館員間的意見平臺。這個遊戲規則就是一層層做好，人家無法質疑你，因為館長沒有越權，每個層級和階段、權責很清楚；館員提出委員名單後，請來委員我授權給他們，由外聘委員擔任主席，才會超然客觀。這樣的作法，讓審議委員名單的形成，不再是館長個人的權力，揭棄了高度的公信力。

以上談的典藏發展小組和審議委員會都是我接任館長後在機制面上的變革，尤其希望能賦予典藏發展小組更大的責任和實權，讓館內同仁大家都可以發揮專業，不會流於館長有限的判斷，或委員會一定的侷限性。十多年過去了，該小組雖已經過改組且外聘專家，運作方式有所改變，但是典藏發展小組的確是穩固典藏組運作的重要制度。回顧過去，我在任內一直思考的是：變革要有好的策略和方法才能達成目標，這是主事者的職責，否則會引起更多反彈。

問

請問您如何體現「尊重專業，重視學術」的美術館經營理念？

答

1990年代末至2000年，整體大環境和臺北市政府都極力支持北美館革新，當時以學者身分擔任官方美術機構首長，在經費充裕、蒐購藏品無後顧之憂的情況，我揭示的價值是要尊重專業，提升館內的學術研究風氣。我一直秉持著「敬人者，人恆敬之；自重者，人恆重之」的行事態度，在館長任內，同仁都善盡職責，認真做好分內事，當事實證明我們是朝正確的方向前進，不管館內外，眾人都會支持。

Collection's Development Group. The goal of this group was to allow museum staff of various professional backgrounds to take charge of research projects in a multitude of different areas and to form a base for the study of works of art as well as set principles and rules for the research thereof.

Q

How did you go about re-organizing the Collection's Review Committee?

A

At the same time that the Collection's Development Group was established, the collection's review committee was also undergoing the process of re-organization. This was a huge change on the collection's system level. Past review committees at the museum went through the selection process that chose committee members according to media types. These media types were many and varied. Examples include media such as: oil paintings, ink paintings, water colors, plaster, and metalworks. This was often like a ball game where the ball players were also playing the role of referee. Moreover, there was the issue of subjectivity or preponderance towards certain schools of art, with each member of the committee advocating the positions of the school they favored. As there was a complete reliance on the collections committee, the museum would then wind up buying the prized works of whatever school its collections group was pushing at that time. This is not an effective way of doing things.

At that time, my method was to provide a system through which departments and groups in the museum could carry out museum operations. To this end, I asked the collection department for a list of names to be given to the museum's internal affairs department. This would later be discussed at the meeting to discuss the establishment of the aforementioned system. Researchers were allowed to make recommendations for suitable members. Afterwards, the list would go through a screening process. Simply put, this reorganization would represent the reformation of our acquisitions system. We would no longer use the high volume committee rosters of old, instead we would invite members of the academic world to participate. The new method would be rigorous. Each year, half of the committee members would be replaced in order to avoid controversy or a breakdown in their sense of rights and duties. Before convening this meeting, I first discussed with the museum staff to make sure that my intentions were known to all before officially bringing up the issue of the collections' executive committee roster. This caused difficulties for the staff, but it also allowed colleagues to have a better understanding of the background and professional expertise of the selected review board members. Furthermore, this process of communication also facilitated a platform from which the museum's director and staff would share their opinions. The rules of the game were put in place one level at a time so that the director would not overstep the boundaries of their power and responsibility and so that employees of the museum can carry out their jobs without having to worry about disruption or unnecessary influence. The levels and divisions of authority and responsibility were clear to all. After the staff had presented a list of prospective candidates; I gave authority to an external committee charged with casting ballots. This made the proceedings unbiased and objective. This method also allowed for the creation of a new review committee roster that would be created free of the director's influence and that would demonstrate a high level of mutual trust between everyone involved.

The matters of the Collection's Development Group and Review Committee were all reforms enacted after I had taken over as Director. It was my great hope that I might be able to endow the Collection's Development Group with a greater sense of duty and authority in order to allow our colleagues at the museum to develop their expertise outside of the limited judgment of the director or the definite limitations of the committee. Over ten year years have passed since that

時至今日，臺灣其他的美術機構也開始學習這個機制。為什麼會引起回響？因為制度是由人設計出來、由人來執行的，若將制度回歸到尊重人的層面，共事者才會有凝聚力和信賴感，才會願意辛苦執行這個工作。但一個尊重人的制度，仍要以嚴謹客觀為基礎，這就端賴執行過程的層層把關，使內外部都沒有質疑空間。

在我擔任館長期間，一年度的典藏經費高達七千萬元，但正因為經費高，更要嚴謹、細膩地處理，一分一毫都要花在刀口上，不只是為國家保存好作品，還要讓這些作品經得起檢驗和質疑。當時全館一心朝著蒐藏跟臺灣有關連的國內外重要藝術品的方向走，在執行過程，我摒除私心，維持學者的客觀性和尊重專業的態度，藉由好的制度讓館員沒有包袱地放手執行。後來果然也看到北美館的典藏成果的確也累積了相當的廣度與深度，這都是建立在堅實的研究背景之上，如此才不愧對國家，讓我們執行良好運作的高額預算。

**問**——  
**您在收藏前輩藝術家作品的過程中，有何難忘的經驗？**

答——

北美館收藏前輩藝術家作品的計畫與美術館自身的使命有深切關連。北美館雖然是「臺北市立」的美術館，但實質扮演的角色卻是臺灣的美術館龍頭，負有保存與發揚臺灣文化的重要使命。因為位居此要角，臺灣近代美術史及現代美術史就是北美館收藏的重要方向。

以近代美術史區塊而論，我在任時是很好的購藏時機點，「現在不做，以後就會後悔！」那時我一直有「不做就來不及」的急迫感。當時正逢臺灣本土意識興起，恰好就是積極努力購藏臺灣美術、充實這區塊的大好機會，北美館責無旁貸要擔起這個任務。簡單來說，機會是給準備好的人，在天時地利人和的時代背景，抓住機會就要敏銳掌握。我當時就是在這樣的心態和積極作為之下收到這麼多好作品。

當時還有一個「大美術館」規劃，也是我任內投注很多心力的，雖然很遺憾沒有實現。1997到2000年可謂是北美館的黃金時期，因為市府全力奧援，經費充裕讓館員也士氣高昂，同仁都努力地付諸行動，很有理想、也很有榮譽感，在典藏作品過程都充分感受到藝術家及家屬的高度認同。1998年，北美館舉辦了第一屆臺北雙年展，也典藏了參展的國際優秀作品，此舉也是憑藉著藝術文化的影響力，將臺灣推上國際舞臺，提高了臺灣的能見度。

與此同時，市府亦全力授權館方籌擘大美術館計畫。這是一個跨越近代、現代到當代的龐大計畫，在地域上形成從中山北路到長安東西路的圓山園區，是臺北市很重要的文化願景拓畫。那時我的想法是，將現在北美館旁

time and the group has already gone through changes in its internal and external committee members as well as in its methods of operation. However, what remains constant is that the Collection's Development Group continues to be an important part of the collection's infrastructure. Looking back, the one thing that I was always contemplating during my time as director was that, in order to achieve one's goals of enacting change, one must have a strategy and method in place. This must be the prime directive of a person in a position of authority, otherwise they will just incite even more problems.

**Q**——  
**How did you embody a museum operations philosophy to “respect expertise and emphasize scholasticism” ?**

A——

Towards the end of the 1990's and beginning of the new century, the community at large and the Taipei City Government had given their utmost support to the reforms being carried out at the TFAM. During this time, scholars would begin to assume the roles of administrative heads within the museum's administration and with ample funds at their disposal and with peace of mind in their collection's endeavors. My aim was to promulgate a respect for expertise and to promote a scholastic atmosphere within the museum. In all my works, I continually sought to uphold an attitude of “ respect others and you shall be respected, conduct yourself with dignity and others shall treat you with dignity. During my tenure, my colleagues at the museum earnestly and diligently carried out their duties and tasks. This affirms that we were in fact on the right track. Both from within or without, the public was behind us.

From that time until now, other art organizations in Taiwan have begun to emulate the aforementioned system. Why has there been such a response? This is because this system was designed by people and carried out by people. When a system's focus is placed on its human component, this allows co-workers to come together and share a feeling of mutual trust in order to carry out a difficult task. However, a system that places value on its human component must also have objectivity at its base so as to allow each level to carry out their work in an environment free of mutual doubt.

During my tenure as museum director, our yearly collections' funds were as high as 70,000,000 NTD. However, it was because of this high level of funding that these funds had to be managed strictly and with great care. Every nickel and dime had to be accounted for as these works were not only to be protected by the country but also because the works that were being purchased needed to be those that stood the test of time in terms of quality and value. At that time, the entire museum would wholeheartedly pursue and collect those works from at home and abroad which had some connection with Taiwan. During this process, I put aside my own personal biases and trusted in the objectivity and expertise of scholars. It is in this way that a solid system can allow a museum staff to carry on and not give up on their endeavors. Afterwards, inevitably, it was clear that the TFAM's collections' had truly accrued depth and breadth. This has all been established in accordance with substantial background research. It is in this way that we can prove ourselves worthy to our country as we carry out exemplary projects with large budgets.

**Q**——  
**Do you have any unforgettable memories from your experiences collecting the works of venerated artists?**

A——

The museum's plans for collecting the works of venerated artists and the museum's mission share an intimate relationship. Although the TFAM is a “Taipei City” art museum, however, in essence this institute also plays the part

的美術公園規劃一座第三美術館，定位是近代美術館及研究型美術館，將前輩藝術家作品集結於此，以進行更完善的收藏研究。再加上本館的南進門計畫，連結出一條完整的園區動線，這樣一來，在閉館後，餐廳、書店、工作坊等公共空間仍可開放作為活動、上課之用，以提供更好的公共服務。同時將現今的當代藝術館設定為第二美術館，利用它三分之一館區和學校共構的特殊位置，成為都市裡跨領域、實驗性、多媒體的當代美術館。所以，設計時就將地板挑高方便多媒體作品拉管線，中庭廣場也形成與居民間的親密感，是有別於北美館的年輕、緊密結合當代的形象。

彼時大美術館計畫的可行性評估及研究調查都進行了，也有很多藝術家家屬期盼這個計畫完成，所以將重要作品用好的價錢讓我們蒐購。這顯示我們的作法受到大家肯定認同，但可惜隨著政府首長更換，計畫就嘎然輒止。

問

您如何立基於臺灣的主體性去辦展覽、收藏作品？

答

2000年「臺灣東洋畫探源」這個展覽是我任內很有指標性，也是臺灣從零開始的研究性大展。美術館的研究人員以半年的時間進行作品的研究與訪查以組構展覽，這是臺灣官方展覽第一次詮釋「東洋畫」一詞的時代特性，且為大眾介紹了很多不為人知的前輩畫家，北美館將臺灣美術史刻意輕忽的歷史揭示出來，也是北美館首度用此規模去做展覽的大膽嘗試。以當時的時空背景看來，是破天荒的創舉。也由於這個展覽我們與許多重要的日治時期東洋畫家及其家屬結下深厚的情誼，日後也進行相關的蒐藏計畫。同展期北美館也將日本巡迴的「東亞油畫的誕生與開展」邀請來館展出，也再次開拓國人對於東亞美術史認知的機會。

從展覽到蒐藏，我都是站在臺灣主體性角度去思考才能完成的。北美館在當時有很多重要的捐贈收藏：我們為了說服鄉原古統家屬，特地到日本長野鄉原的老家，家屬很驚訝地看到一位年輕的女館長親自拜訪，但也充分讓家屬感受到來自臺灣美術館館長的誠意，就把作品交付給我們。陳澄波的作品則鎖定《夏日街景》，這是他留在臺灣的最早作品，有不可或缺的重要性。他的作品在十多年前價格已非常高，但仍無法和現在相比，我們當時能納入館藏，都是付出相當多的努力。

美術館購藏工作的關鍵，是建立良好的信賴關係！藝術家和家屬信任這個美術館，信任代表美術館透過真誠的「搏感情」過程，才是將作品留下來的最大主因。我認為，要檢驗一個美術機構館長，要賦予他歷史定位，最直接的判準就是看他在他的任期收藏了什麼作品，像是

of bellwether in the Taiwan art museum community as it is responsible for the protection and dissemination of Taiwanese culture. Of the roles that it plays, the collection of Taiwanese and other modern art is the primary focus the TFAM's collections.

From the perspective of modern art history, my time as Director was an excellent time for collections. "Do it now or regret it later!" I constantly had this urgent feeling which kept telling me "seize the day or you won't make it". That time also coincided with the rise of Taiwanese indigenous awareness which, as fate would have it, promoted the diligent collection of Taiwanese art and expanded the opportunities for this particular area. For the TFAM, this was an unshirkable responsibility. Put simply, these opportunities were afforded to those people who were ready to rise to the occasion. Such opportunities are grasped by people in the right place at the right time. It was at this time, with this mentality and motivation that I was able to acquire so many excellent works.

Around this time plans were made for a "Grand Art Museum". I put forth great effort towards this plan but, in the end, it regrettably never came to fruition. You could say that the years between 1997 and 2000 were the golden age of the TFAM. At that time we had the full backing of the city government along with ample funding that kept museum staff morale high. At this time our staff worked diligently demonstrating creativity and a sense of honor during the collection's process. It was for this reason that they were able to obtain such a high level of recognition from artists and their families. In 1998, the TFAM hosted the first ever Taipei Biennial and was able to acquire exemplary works from around the world. The hosting of this event was reliant upon the influence of art culture. This event thrust Taiwan onto the international stage, and increased the countries notoriety abroad.

Around this time, the Taipei City Government had given authorization for preparations and planning to be made for a Grand Art Museum. This was an enormous project that transcended modernity and contemporarity. It was decided that this facility would be constructed in the area near the Yuanshan Park area: the area between Zhongshan North Road and Changan East Road. This is a very picturesque cultural area in Taipei City. My thinking at that time was to use the park area around the museum to create a third museum devoted to the collection, research, and exhibition of modern art. This institution would concentrate on the works of venerated artists thus allowing for more a comprehensive collections research. Furthermore, the museum also had plans for the south entrance which would connect it with a complete park area road. Upon the decommissioning of the original facility, its public spaces such as the restaurant, bookstore and work areas would all be used for events and classes; all in order to provide better public service. At the same time the Museum of Contemporary art would become a secondary museum. As one-third of the land that the MOCA and its neighbor Jian Cheng Middle School occupy is shared, the plan was to use this close proximity to make this area serve as a metropolitan cross-disciplinary, experimental, multimedia, secondary contemporary art museum. This facility's ceiling would be much higher than usual. This and the positioning of electrical wiring would facilitate the easy installation and use of multimerida works. This area would also provide the public with a place to relax and stroll. The plan for the second museum was to incorporate it with the school and community. Furthermore, this second building would be different compared to the more modern architectural design of the TFAM which has no schools or residential areas near it.

At that time the plan's feasibility assessment and research analysis were all initiated and the completion of these preparations was met with great anticipation by many artists and their families. In order to help support the construction of this new Grand Art Museum, these artists and their families were even willing to sell their works at cheaper prices. This demonstrates that we had in fact garnered everyone's definite support. However, unfortunately, the governmental leaders of that time were replaced and the plans came to a screeching halt.

郭柏川家屬捐贈了四十幾件，我們也蒐購了幾件，因為館方不該存有苛刻家屬或藏家的心，一定要考量對方處境，拿出對對方最有利的館藏計畫，絕不能自私一逕要求家屬配合，要將心比心。

要典藏藝術家一生裡的哪些代表性作品，是美術館的館長與館員們要想盡辦法達成的任務和職責。由於在任內積極拜訪藝術家家屬，真心與他們交往，鍥而不捨地表現我們的誠意，這樣才能讓家屬信任、尊重、支持我們，進而收藏到經典作品。種種蒐購過程是很複雜的，從制度面、機制、人與人的信任感到談判，雖然辛苦，但只要一心想到是為國家保存人類文明精華，這就是美術館存在的責任！

**問**——  
**您如何扶植臺灣年輕藝術家 制定典藏藝術新秀作品的相關計畫？**

**答**——  
我擔任北美館館長期間是臺灣生命力旺盛的年代，辦臺北雙年展讓這些藝術家國際能見度提升。那時對多媒體作品還是有較多爭議的，當代藝術家各方面的挑戰、壓力大，但我們透過雙年展機制，挑出臺灣中青輩藝術家來蒐藏，主要都是考量他們作品是否已有代表性及技術是否成熟，現在這些藝術家都是臺灣藝術圈的中堅份子。我的作法都是一步一腳印，即使談好了，不是任內完成蒐購也不用在意，只要凡事盡其在我，買賣不成仁義在，將好的關係留給後人，這也是對美術館很大的建樹。我認為，好的聲望第一來自機構本身，再加上館長個人專業、誠意、親和的人格特質，就能與藝術家及家屬培養良好互動，繼而為館方建立長遠的信賴關係。

身為北美館第一位女性館長，推動業務時或者可以表現出清新的形象，但在清新之餘，如何將專業發揮到極致，並且代表這個館發聲，這才是最重要的。像是書法家陳雲程 92 歲在北美館舉辦人生第一次個展，我們就蒐藏了他的作品，因為很有代表性；另外像草間彌生、宮島達男、荷蘭錄像展等作品，都是為了啟動國際藝術家蒐藏的精挑細選之作。另外，我們也很有幸得到了魏火曜醫師捐贈的黃土水《釋迦出山》石膏原模，當時就趕快請專業業者翻模保存成青銅，並請典藏組同仁日夜輪班到工廠監看原模，這些歷程都是北美館一路走來為典藏付出的努力。

回顧北美館成立 30 年，雖然我個人所在的時間不算長，但我一直以「尊重專業」這四個字自詡且努力實行。因為，尊重專業的同時，就是要求自己 and 同仁都表現專業素養和專業能力，這樣社會大眾才會把美術館當成專業文化機構來思考、來看待；對我而言，「美術館是國家重

**Q**——  
**How were you able rely on Taiwan as the underlying theme in holding exhibitions and collecting works?**

**A**——  
The exhibition entitled *The origins of Toyoga in Taiwan*, held in 2000, the most defining exhibition of my tenure. It was also the first large scale scholastic gallery in Taiwan's history. This was a group exhibition that our museum's researcher spent half a year in preparation, conducting research and investigations on the works to be exhibited. This was also the first Taiwanese governmental exhibition to completely manifest the generational specificity of the word "Oriental Painting". In addition, this was the first time that the masses were introduced to a large number of previously obscure venerated artists. The TFAM thus brought neglected pieces of Taiwan's art history to the forefront. This was also the TFAM's first time using this format to go out on a limb and attempt such an exhibition. In retrospect, this was an unprecedented, pioneering project. It was also during this exhibition that we were able to solidify deep friendships with many Oriental style painters of the Japanese colonial period and their families. After that day, other such collections' plans would be carried out. At the same time this exhibition was going on, the TFAM also invited the exhibition *Oil painting in the East Asia: Its awakening and development* that was also going on at the same time, in Japan, to show at our facilities. This allowed the people of Taiwan to once again have an opportunity to further broaden their knowledge of East Asian Art History.

For me the completion of everything from exhibitions to collections, are always based on thinking that reflects objectivity towards Taiwan. There were many important works being donated to the TFAM at this time. There was one time in which we needed to persuade the family of the Japanese artist Koto Gohara to part with the artists work. I set about this by going to the artist's hometown in Japan. The family was surprised to see that a young female museum director had personally come to call. However, this allowed the family to see the complete sincerity of the director of the Taiwanese art museum and thus consented and entrusted the artists work to our museum. Chen Cheng-po's work *Street Scene on a Summer Day* was the earliest of his works in Taiwan and its importance cannot be discounted. Ten years ago, the price of his work was already extremely high, but these prices pale in comparison to their current values. We were only able to acquire those works at this time through great effort.

The key to effective collections work is the establishment of good, trustworthy relationships! Artists and their families put their trust in our museum. This is the biggest reason why they should be willing to leave their works in our care. I believe that if you wish to assess the director of an art organization and assign them a place in history, then the best way to judge them is by looking at the works collected during their tenure. For example, when the family of Kuo Po-chuan donated forty of the artist's works, we were also able to acquire a few of them due to the museum administration's ability to reach the family. You must take the other's position into account and present them with a plan that benefits them the most. You must not be selfish and demand the family's cooperation. A heart to heart must take place.

The duty and task of the museum's director and staff is to, by whatever means possible, acquire those signature pieces from an artist's corpus of works. In regards to a director's experiences actively visiting the family's of artists, it is only by building a sincere relationship with them and gradually showing the museum's goodwill that we might obtain their trust, respect, and support which in turn will allow us to collect such classic pieces. All collections processes are highly complicated. The administration must sett guidelines and rules, establish a system that facilitates a smooth work environment, from mutual trust between people even in the midst of negotiations Though it might be difficult, one need only remember that it is the existential duty of the museum to preserve a country's cultural essence!

要基礎」是極為重要的觀念，也因為這觀念，會引領整個國家的文化政策走上正確之路。

「按：林曼麗女士於 1996 年 11 月 8 日至 2000 年 7 月 14 日擔任臺北市立美術館館長，本稿為 2013 年 7 月 7 日赴國立臺北教育大學專訪稿」

Q

**In what way did you foster younger generations of Taiwanese artists and, what plans did you enact for the acquisition of works from such up and coming artists?**

A

My time as director of the TFAM was during an age of great prosperity for Taiwan. Holding the Taipei Biennial allowed some of these artists to raise their global perspective. Multimedia works from that time were comparatively more controversial/provocative at that time. Contemporary artists were faced with every kind of challenge and there was great pressure upon them. However, through the Taipei Biennial, we were able to select and collect the works of this younger generation of Taiwanese artists. The main thing to consider here was whether their works had any representative quality and whether or not their technique was mature. Today, these artists form the nuclei of Taiwan's art circles. My way of approaching things has always been to take things one step at a time during acquisition negotiations and to not worry whether or not an acquisition is completed before the end of my tenure. One need only do their job as well as they can. Whether or not you are able to purchase the painting is not as important as maintaining one's benevolence. Leaving behind good relations is also a great contribution to the museum. I believe that the primary source of a museum's good reputation lies in the strength of its structure followed by the expertise, sincerity, affability and goodness of the director. The latter allows the director to cultivate positive interactions between themselves and the artists as well as their families. This then allows the museum administration to establish a long term relationship of trust.

I was the first female director of the TFAM and so in carrying out my duties I gave a sense of something fresh and new. However, aside from this novelty, developing expertise to perfection and acting as the voice of the museum were the most important things to me. An example of this can be found in the calligrapher Chen Yun-cheng. His first exhibition wasn't held until he was 92 years old. We decided to collect his works based on their representative qualities. Other examples can be found in the exhibited works of Kusama Yayoi, Miyajima Tatsuo and videos from the Netherlands. These works were carefully chosen and were chosen for the benefit of acquiring works from abroad. In another example, we also went to great troubles to acquire the original plaster work *Sakya* by Huang Tu-shui, donated by Dr. Wei Huo-yao. At that time we immediately brought in conservation experts to make copies of this work and to ensure the long term preservation of the original. We asked our colleagues in the collections department to work around the clock going to the warehouse to supervise the care of this plaster work. These are all just some examples of the effort put forth by the museum's collections over the years.

Looking back on the TFAM's last 30 years, although my own time there may have been relatively short, however I can always boast my continued "respect for expertise" and the diligence with which I carried out my work. This is because "respecting expertise" also entails requiring that you yourself and your colleagues demonstrate expertise and the continued cultivation of that expertise. It is in this way that the greater public will come to consider and regard the museum as a professional, cultural organization. In my opinion, the museum is one of the nation's cornerstones. This is very important to understand as understanding this can help guide a country's policies toward culture along the right path.

(Dr. Lin Mun-lee served as Director of the Taipei Fine Arts Museum from November 8, 1996 until July 14, 2000. This interview was conducted on July 7, 2013 at the National Taipei University of Education)