



~ "A Weekend Gathering", Emerald Bay, Taiwan, 2008

Introduction:

Lovely Daze Special Edition: Taipei Contemporary Art Center (TCAC) is published on the occasion of "Trading Futures", an exhibition curated by Meiya Cheng & Pauline J. Yao from March 4 - 31, 2012. This will be the final exhibition to take place at TCAC's temporary home on Yanping South Road in Taipei, Taiwan.

This book is an extensive survey on TCAC that includes interviews with the dynamic artists, curators, scholars, and activists who helped established the association in 2009-2010. The interviews provide rare first-person insights into the association's beginnings, its founding principles, its key challenges, and its undetermined future.

This book is published by Lovely Daze, a contemporary art journal in collaboration with TCAC and is co-edited by Meiya Cheng, Lesley Ma, Charwei Tsai, and Pauline J. Yao.

Words from
Charwei
TSAI

Lovely Daze is a contemporary art journal published twice a year since 2005. For our special editions, we work across disciplines with curators, photojournalists, pastry chefs, and so on to broaden spectrums. In this Lovely Daze Special Edition: Taipei Contemporary Art Center, we are happy to present views from some of the most dynamic voices of the arts and cultural circle in Taiwan in their own words. For the first time, for all of their voices have been gathered together, and we are able to hear firsthand what they have to say about their experiences of starting an art center together to counteract the problems that the art institutions in Taiwan face today.

The Taipei Contemporary Art Center (TCAC) initiated from a project proposal by Austria-based Chinese artist Jun Yang for the Taipei Biennale of 2008. During this time, the Taiwanese art institutions, which had a history of running some of the most forward-thinking centers of art and culture in East Asia in the 90's, were under the increased directives of official cultural policy makers. One of the biggest challenges was that the changes in political parties started to have direct impact on the art and cultural institutions, including replacement of museum directors and the re-distribution of cultural funds. Other issues such as the government using museums as an outlet for commercial forms of cultural industry and institutional bureaucracy, and hypocrisy took its toll on the artistic environment of Taiwan.

As a reaction to this situation, Jun raised the question : whether or not Taipei needs a contemporary art center. In the artist's own words, "My hope was Taipei Contemporary Art Center (TCAC) should always be something as a counter platform to the official governmental policy, opinion and commercial interest." To initiate his project, Jun invited over 40 of some of Taiwan's most active curators, artists, writers, scholars, professors, social and political activists... etc for a conference entitled "A Weekend Gathering". The discussion revolved around the central question that he had posed adding: "If Taipei was to have an art center, what would its role be?" After these discussions, an association was formed and within two years, a space was allocated (as a two-year loan by a property developer). Taipei Contemporary Art Center opened its doors to the public in February 2010.

Two years later, after the many trials and tribulations that this art center has experienced, Meiya Cheng (one of the founders of TCAC) and Pauline J. Yao (independent curator) have curated “Trading Futures”, the final exhibition in TCAC’s current location, and organized on the eve of an unknown future for the Center. They have kindly invited me to participate as an artist, but since the topic of the exhibition-- art and economy— has few direct links to my artistic practice, I thought it would be more interesting to make a project on the Center itself. After some discussions, we decided to publish a book by Lovely Daze of interviews from TCAC’s core members on the past couple of years of running an artist’s center.

Like many outsiders, my first involvement with the Taiwanese art and cultural scene started from my encounter with TCAC. Though I was born and raised in Taiwan, I have spent most of my time as an artist living abroad in the US and in France. In 2010, Manray Hsu, Meiya Cheng, and Jun Yang warmly invited me to participate in the Forum Biennale at TCAC and I happily accepted the first opportunity to share my work in my home country. Also during this time, I found it difficult relating to the museums in Taiwan because the meetings were often times uncomfortably formal and bureaucratic. Most museum directorships were held by those who did not have much knowledge about contemporary art let alone any passion or enthusiasm. In contrast, TCAC provided an inviting gathering place for casual meetings, dinners, drinks, and exchanges between international guests and the local creative circle. Artists, collectors, gallerists, curators and art supporters in general are all part of this big family and TCAC was like the living room for us. Within two years, the sphere of influence grew from the Center itself to the artist’s studios and spaces in the surrounding neighborhood, to the rest of the Chinese-speaking alternative art scene, up to now, where it has become a destination for most international art visitors to Taiwan. After two years and after the two-year lease has finished, regardless of the multitude of problems that it has faced financially and internally, I remain deliberately biased: I am very much in support of the continuation of the Center. This book, which is composed of interviews with TCAC’s core members, aspires not only to serve as an important archive for the current state of the arts and culture scene in Taiwan, but as a reminder for this wonderful group of friends—may it serve as proof of all of what they have accomplished, and attest to the necessity of its continuation...

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Printed in my beloved Formosa

Words from

MeiYa

CHENG

這是一條路線的起點，還是終點？

台灣自2009年以來，文化界發生了許多重大的事件，藝術家陳界仁抗議美術館商業化的拒入北美館宣言，文化諸眾對前文化局長謝小醜主導的北美館特展爭議的連署聲明，以及隨後由吳牧青、孫懿柔「美術館是平的」抗議行動，姚瑞中的公共閒置空間專書出版，湯皇真呼籲、奔走的藝術家工會成立，而由跨域文化工作者組成的文化元年基金會，則策劃了台灣史上第一次的總統大選文化政策說明會。

台北當代藝術中心的成立，是上述文化事件之一。它是批判產值主導、民粹走向、藝術機構僵化、政治與商業介入文化政策的一種路線。它將機構批判的論述，化為實驗性機構營建的行動，在藝術工作者群體的民主參與、自我組織的過程中，嘗試建立一個公共性機構的領航示範。

上述運動，與TCAC的成立營運，都建基在對當代藝術生產體系的批判論述，成員也多所重疊。或許TCAC曾經是引發一連串批判運動的觸媒，然而，這些活躍的運動者並不需要機構完成其自我組織的行動。在TCAC兩年的領航計畫結束之際，我們必須討論—TCAC的使命，究竟應該以營運機構作為機構批判的實踐（一個藝術中心），抑或是凝聚批判論述的力量（一個藝術協會）？而為了營運機構而對不同系統（官方、企業、收藏體系）進行的協商遊說，是否削弱其批判精神？

長期旅居紐約、巴黎的台灣藝術家蔡佳葳，從半個外來者的角度，觀察、並肯定TCAC的國際活躍度，在這次展覽中，她以個人的長期出版計畫-Lovely Daze雜誌，為TCAC過往兩年的活動進行詳實整理，並訪問了過去兩年參與TCAC營運的理監事、發起人、第一線工作者。訪談提問以受訪者個人的觀點與角度切入，呈顯出TCAC成員作為一個異質性的臨時集合，對這個機構未來方向、路線的不同思考。

Words from

Pauline
YAO

An Individual in the Space of Community

The cultural weight we attach to the word “community” is considerable. It is not a word we take lightly, since notions of being-with and togetherness carry a certain redemptive quality, not to mention the abdication of individual values. Similarly there is also a tendency to associate community with a resolutely united subject containing singular and consistent opinions, perspectives, and goals. The community behind the formation and current operation of TCAC is no exception. Over its short 2-year pilot phase, TCAC has embarked upon the construction of a collective subject with a common will, but like any other community, it is comprised of individuals with vastly different experiences, generational upbringing, and professional backgrounds. Until now, the voices of these individuals—in particular their personal thoughts and reflections on TCAC itself—have not been heard, except by others within the organization itself, i.e. within the confines of its own community. This special issue of *Lovely Daze*, graciously organized and edited by Charwei Tsai and Lesley Ma, takes an ambitious step towards correcting this oversight.

Since 2008, I have watched by the sidelines as “A Contemporary Art Centre Taipei - A Proposal” grew from a mere sparkle in Jun Yang’s eyes at the time of the 2008 Biennial to a set of more serious discussions that eventually evolved into the concretized, organizational and spatial reality that we now know as TCAC. Though I cannot claim to have been formally involved in its inception or development—in fact I barely qualify as a spectator given my physical remove from Taiwan—I somehow feel part of the TCAC community. Part of this has to do with knowing the individuals involved and but mostly it has to do with being sympathetic to the task of cohering different personalities, temperaments around a commonly held, if utterly idealist, goal. This goal, as I see it, remains tied to the construction of a truly free and open space, a space where an understanding of emancipation comes from indeterminacy.

If my experience as co-founder of Arrow Factory, a 3-year old independent art space in Beijing, has taught me anything it is that the process of separating individual interests from those of the collective is a constantly shifting and unending negotiation that requires nothing short of a re-

encounter with the self. For this reason, the opinions and responses gathered here are exceptionally valuable in that they offer a window into TCAC’s subjective past while being ever mindful of the soul-searching that it must undertake as it forges ahead.

Pauline J. Yao
Beijing, February 9, 2012

Working with Charwei, Meiya, and Pauline on this special edition of *Lovely Daze* has given me a deeper understanding of the aspirations, realities, and conflicts that Taipei Contemporary Art Center experienced. In its bumpy yet meaningful two years, TCAC represents a new chapter in the history of art in Taiwan. It signals a strong self-awareness and willingness of self-reflection from artists, curators, and administrators who are eager to contribute their experiences from making work consistently locally and internationally. From these telling interviews, I see how great minds and talents tackle important questions about the state of art in Taiwan and its position in contemporary art internationally.

The discourse of institutional critique is necessary in order to keep institutions in check and to facilitate better communication between artists, curators, and institutions. Ultimately and constructively, the critique, either in theory or practice, should lead to presentations of artistic endeavor and concepts to the public with transparency and accessibility. However, operating an alternative space, or in TCAC's case, organizing a group of art professionals working democratically on volunteered time, is difficult. This *Lovely Daze* documents the unglamorous yet candid situations that further prove TCAC's mission necessary.

In August 2010, Charwei took me to TCAC for a talk given by XXX on his collecting practice as a salary man. Upon arrival, the building and its interior immediately charmed me. The open space, furnished by mismatched and scattered wooden chairs and desks typical of local schools, shatters pretension and draws nostalgia of school days. The messy but bustling ground floor office housed in an ordinary storefront, tells me that this is an entity emphasizing its concept, not hardware. Everyone is here to learn and experiment, not to instruct or dictate. Based on the discussion and rapport circulating in the space, I am confident that TCAC will live on and continue to reshape and challenge the eco-system of art in Taiwan. We hope this issue of *Lovely Daze* shows a snapshot of the generosity and sincerity of Taiwan's art practitioners working collaboratively and critically to better the cultural environment.

Lesley MA
San Diego, February 24, 2012

Words from
Lesley MA

What is
Taipei
Contemporary Art
Center
(TCAC)?

About Taipei Contemporary Art Center (TCAC)

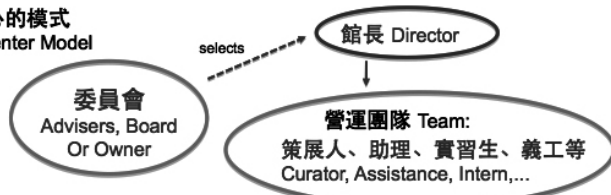
Opened in February 2010, Taipei Contemporary Art Center (TCAC) is an independent initiative founded by a group of artists, curators, scholars and cultural activists. TCAC is a platform for the art community to express itself, to interact among themselves and to exchange with international art world; a discursive space where the art community can discuss, research and address their concerns on socio-political issues, cultural policies and aesthetic positions — ultimately becoming a shared channel where critical opinions on social and cultural changes are voiced.

During its two-year pilot phase, TCAC is housed in a 4-story building* in the Taipei Ximen area. Major activities include the presentation of art works, films, books, music, and performances, as well as lectures, forums, symposiums, publications and exhibitions. Besides programs planned and produced by our operation team, we are also open to external initiatives. At TCAC, we welcome and encourage emerging artists and professionals to create and present their own discursive and artistic programs. Taipei Contemporary Art Center Archives is a research database consisting of artists and other art professionals actively working in Taiwan (and abroad).

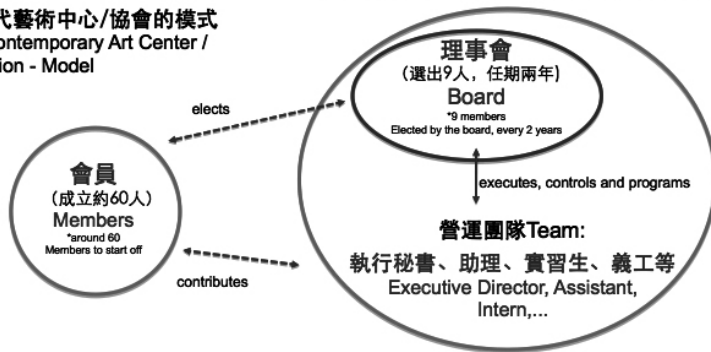
In its founding phase, the financial operation of TCAC is made possible by the generously donated works of artists and support of individuals. However, the long-term goal is to secure governmental and/or private sponsorship(s) to facilitate a stable and independent operation.

*Space sponsorship: JUT Foundation for Arts and Architecture

一般藝術中心的模式
Regular Art Center Model



台北當代藝術中心/協會的模式
Taipei Contemporary Art Center / Association - Model



營運模式 Operation Models

Taipei Contemporary Art Center Association (2010-2012)

Association Members: CHANG Chien-Chi, CHANG Hwei-Ming, CHANG Hwei-Lan, CHEN Chun-Hao, CHEN Kai-Huang, Mia CHEN, CHEN Tai-Sung, CHIU Chao-Tsai, Becky CHO, CHUANG Kai-Yu, FANG Yen-Hsaing, David FRAZIER, GONG Jow-Jiun, GUO Jau-Lan, Isa Meng-Chuan HO, HUANG Chien-Hung, HUANG Hai-Ming, HUANG Sun-Quan, JIAN Tzu-Chieh, KU Shih-Yung, LEE Yu-Lin, Ilya Shih-Chieh LI, LIN Hongjohn, LIN Michael, LIN Pey-Chwen, LIN Ping, Jeph LO, LO Li-Chen, HUNG Tung-lu, Sean Chao-Sheng HU, LIU Chih-Hung, KAO Jun-Hung, KUO I-Chen, Yuki Sheau-Shei PAN, PENG Hung-Chih, SHYONG Perng-Juh, Margaret SHIU, Frankie SU, SU Hui-Yu, TSAI Hai-Ru, TSAI Mei-Wen, TU Wei-Cheng, WANG Fu-Jui, WANG Geng-yu, WANG Xiang-Hong, WU Chun-Hui, WU Dar-Kuen, WU Mali, YU Cheng-Ta, and YUAN Goang-Ming.

Board Members: Tieh-Chi CHANG, Amy CHENG, Meiya CHENG, Manray HSU, Sandy LO, TSUI Kuang-Yu, WANG Jun-Jieh, WU Chi-Tsung, and YAO Jui Chung.

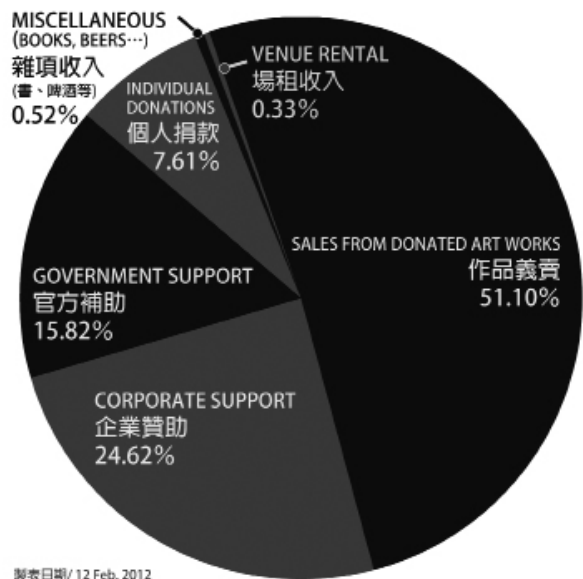
Supervisors: CHEN Chieh-Jen, Hsin-Chun CHEN, and HUANG Wen-Hao.

Consultant: Jun YANG

Office Director: Eleanore CHEN

Team: CHEN Yi-Ling, Herman Wang, Frankie SU, SHEN Yining, CHEN Chi-Pan, WU Hsuan-Hsuan, Ray Fong-Ray HSU, YEH Hsing-Jou,

Volunteers: Please refer to names in Chinese on the reverse side.

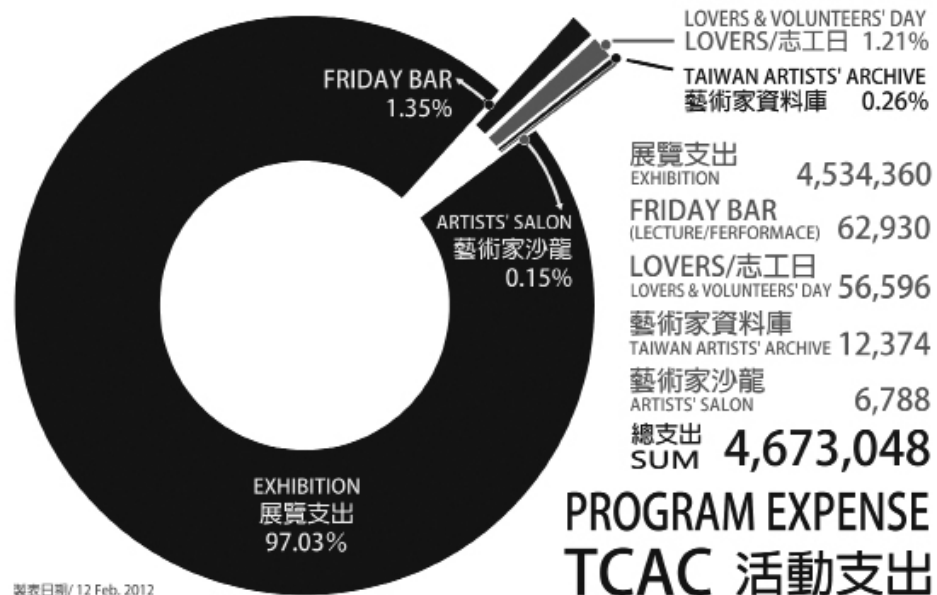


TCAC 收入 | INCOME

總支出 SUM 8,531,009

SALES FROM DONATED ART WORKS (作品義賣)	4,359,360
CORPORATE SUPPORT (企業贊助)	2,100,000
GOVERNMENT SUPPORT (官方補助)	1,350,000
INDIVIDUAL DONATIONS (個人捐款)	649,000
MISCELLANEOUS (BOOKS, BEERS...)(雜項收入)	44,102
VENUE RENTAL (場租收入)	28,547

製表日期/ 12 Feb. 2012



展覽支出 EXHIBITION	4,534,360
FRIDAY BAR (LECTURE/PERFORMANCE)	62,930
LOVERS/志工日 LOVERS & VOLUNTEERS' DAY	56,596
藝術家資料庫 TAIWAN ARTISTS' ARCHIVE	12,374
藝術家沙龍 ARTISTS' SALON	6,788
總支出 SUM	4,673,048

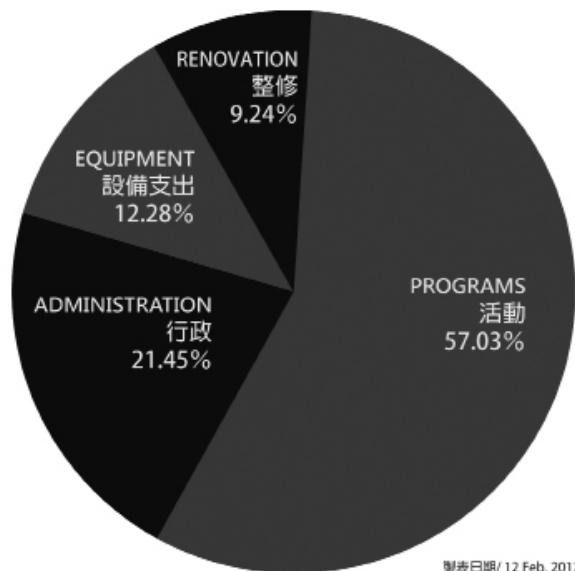
PROGRAM EXPENSE TCAC 活動支出

製表日期/ 12 Feb. 2012

TCAC 支出 | EXPENSES

總支出 SUM 8,194,139

活動支出 PROGRAMS	4,673,048
行政支出 ADMINISTRATION	1,758,081
設備支出 EQUIPMENTS	1,005,924
整修支出 RENOVATION	757,086

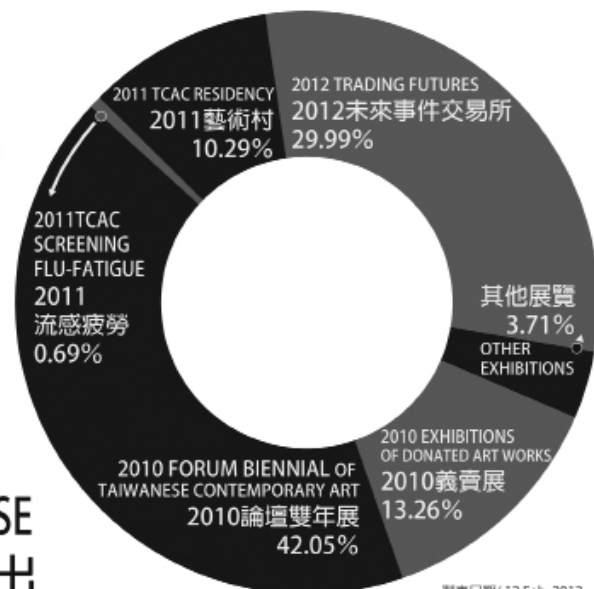


製表日期/ 12 Feb. 2012

OTHER EXHIBITIONS (其他展覽)	168,472
2010 EXHIBITIONS OF DONATED ART WORKS (2010 義賣展)	601,472
2010 FORUM BIENNIAL OF TAIWANESE CONTEMPORARY ART (2010 論壇雙年展)	1,906,799
2011 TCAC SCREENING / FLU-FATIGUE (2011 流感疲勞)	31,176
2011 TCAC RESIDENCY (2011 藝術村專案)	466,441
2012 TRADING FUTURES (2012 未來事件交易所)	1,360,000

總支出 SUM 4,534,360

EXHIBITION EXPENSE TCAC 展覽支出



製表日期/ 12 Feb. 2012

QUESTIONS for TCAC Core Members

1. How did you first begin participating in TCAC?

Jun YANG: I was interested in initiating a project on the “conditions of exhibiting”. The project was called “A Contemporary Art Center, Taipei (A Proposal)”. It was initiated for the 2008 Taipei Biennial. Neither the Biennial curators nor the museum organizers had direct control or influence on this project; and it was staged outside the main venue and exceeded the Biennial’s regular exhibition period.

The project consisted of three parts:

1. Adapting an existing building next to the Taipei Fine Arts Museum (host of the Taipei Biennial) as a physical presence of the project.
2. Organizing a conference called “A Weekend Gathering” which invited 47 curators, artists, and scholars to participate in a retreat in a hotel by the beach for one weekend.
3. Working with Artco Magazine to edit a special edition related to this topic.

Within the conceptualization of the project, it was not necessary to have an art center as its final output. It was afterwards that a collective (including me) came together to initiate TCAC.

Meiya CHENG: In the very beginning, I was approached by Jun to help him execute his project proposal for the 2008 Taipei Biennial: “A Contemporary Art Center, Taipei (A Proposal)”. As part of this project, Jun raised funds himself and organized “A Weekend Gathering” and convinced nearly fifty active contemporary art professionals, critics, scholars, curators, artists, cultural and social activists in Taiwan to participate in a three-day discussion. The participants raised opinions on issues of the current state of contemporary art system; including problems within our higher educational system, and museums biases toward populous art and making art into a commercial enterprise and so on. The gathering aimed to provide a platform for communication and allowed the various contemporary art professionals to sit down and to exchange their perspectives. In the gathering, some people brought up the idea of forming some sort of association or organization for contemporary art professionals to raise their voices. Some also suggested to start a contemporary art center. But at the time, I was against the idea of running a physical space.

In the summer of 2009, Manray Hsu, who had just moved back from Berlin, Jun, and I continued to discuss the possibility of an association or an art center. Before long, Kuang Yu Tsui, and Hsin-chun Chen took part and actively tried get more people involved so the association could form quickly. Around then Sandy Lo and Yao Jui-Chung and some others all joined in and we started looking for space, and began convincing artists to donate their works for a benefit sale. Within eight months an association was established. We managed to find a space, some funding, and after renovating the space, we moved in. In February 2010, TCAC was opened to the public.

CHEN Chieh-jen: I started participating in TCAC after the end of 2008, when Jun and Manray and some others invited me to join the “A Weekend Gathering” conference in Wanli, Emerald Bay, (a beach situated in the north coast of Taiwan).

WANG Jun-Jieh: Jun’s project for the 2008 Taipei Biennial, “A Contemporary Art Center, Taipei (A Proposal)” was a starting point for discussion in Taiwan’s contemporary art circle. It raised the question of whether or not we needed a contemporary art center in Taipei, and if so, what kind of a center it would need to be. Soon after, some core members organized “A Weekend Gathering” and key issues were consolidated during this three-day event. Later, the developer MOT agreed to sponsor a space and this supported the establishment of TCAC. As a reaction to the difficult environment for contemporary art in Taiwan, many people—including myself—actively participated during this process.

Kuang-Yu TSUI: The idea to form an organization like TCAC started from Jun Yang’s project proposal for Taipei Biennale in 2008. At that point, one of the largest scale group discussions ever concerning the Taiwanese art circle took place in Jin Shan. Everyone gathered around to discuss the challenges we faced with regards to cultural issues and how we ought to resolve them. After three days of nearly sleepless discussions, everyone felt stimulated to put ideas into actions and to assemble our energies and imaginations into something great.

As to how I personally became involved in TCAC, it all started in 2009, when I accidentally bumped into Manray, Meiya and Jun at IT Park (an arts space

in Taiwan started in 1984). They talked to me repeatedly about starting an art center together. I was not given much time to react and felt bad about turning them down, so I joined in. Within the next few months, we started to have regular meetings and drinks together, looked for more people to join us and actively searched for a space. Unexpectedly, I became quite involved and serious about my participation, and I took an active role in helping with the promotion and establishment of the space.

Hsin Chun CHEN: In the summer of 2009, Jun and Manray were in the midst of discussing TCAC; and Meiya and Kuang Yu were also involved. They were interested to invite people from different disciplines to participate, so they asked me to join, with the hope that I could contribute and make something happen. We often held discussions in Manray’s house, and talked about all kinds of possibilities for the organizational structure and the formation of the membership. During this time, more and more people started to participate and larger forums were organized. Finally, the decision of establishing an “association” was made (Prior to that, we also discussed other possibilities). This was followed by the preparation phase of naming the association, and formalizing the structure for the association. Naturally, there were some disagreements that occurred in this process and some people decided to slowly phase out their involvement.

YAO Jui Chung: It’s fate!

Amy CHENG: The project was mostly initiated by Jun Yang, Manray, and Meiya (the three main founders). I participated in some of the discussions they initiated with other art colleagues, artists, curators that looked at what kind of institution is needed in Taiwan’s unique arts context, and how an art center could react to these needs by creating a new model and operating system. In the beginning, most of the discussions were focused on the concept of starting an art center. We tried to clarify whether or not Taipei needs a contemporary art center and where this question would lead. Later on, when the center was established, the day-to-day operations and direction was mostly handled by the original founders.

Sandy LO: I started participating in December 2008 during the discussion that took place in Emerald Bay.

CHANG Tieh-chih: Previously, I was not so in touch with the contemporary art world. It was about three or four years ago that I had the opportunity to meet Meiya and Manray and from that point I became more involved. During that time, we spoke about creating a platform (even a bar) that could provide more cross-discipline exchanges. For example, a place where people like me, someone coming from a social activism and a non-art background, could use different perspectives to reflect on and evaluate the current cultural policies in discussion with other people. At the time of TCAC's establishment, I believe that out of all the board members my background is probably the furthest away from the visual art world.

HUANG Wen-Hao: I was invited to participate at the beginning of the project proposal. However, I did not agree with some of the approaches, so I did not continue to participate. It was only after the association was actually established and I accepted Meiya's invitation to participate that I got involved.

Herman WANG: My participation began during Jun's project proposal for the Taipei Biennial in 2008. The project started with events and forums, and later that year I participated in Jun and Meiya's "A Weekend Gathering" at the FuHua Hotel in Fulong. Many art professionals who were present at this event discussed whether or not Taipei needs a contemporary art center and what role such an art center can play in the art world.

Eleanore CHEN: It was October 2008 when I first heard about Jun Yang's proposal of TCAC at Taipei Fine Arts Museum. Around the same time I left the Open Contemporary Art Center (OCAC) and after ten years of living in Taipei went to work in Tainan. Due to my relocation, I was not involved in the initial part of the discussions. In June 2010, for personal reasons, I moved back again to Taipei and saw on the National Art Association's official website that TCAC was looking for an office manager. By that time, I had already heard so much about the aspirations of TCAC from my friends at OCAC and I was ready to make a contribution and work for this organization. This was how I started the two year period of working for TCAC.

WU Chi-Tsung: I have participated in TCAC since the time of the artist's benefit sale. Meiya invited me to donate some artworks to help fundraise for the establishment of TCAC. The document regarding the donation of works noted that the work should be over 500,000 NT (about 17,000USD).

Since the individual prices of my work are not that high, I made a lot of effort to gather two video works and a few photographs for the sale in order to reach this amount. It was only after the fact that I realized that the amount stated in the document was supposed to be erased...

Later when the association was finally established, TCAC was looking for people to be present at a meeting to vote for its board members. They were concerned that not enough people would show up, so they urged me to attend the meeting. When I arrived, Yao Jui-Chung announced that they hoped more people from the younger generation would participate and he nominated a few young artists, including myself. Unexpectedly, I was elected and became one of the board members...

2. What role do you think TCAC has played in Asia or in Taiwan in the past couple of years?

CHEN Chieh-jen: Looking at the current political, economic and artistic system in Asia and Taiwan, there is undoubtedly a need for Taiwan to form an institution that can help us reflect and reconstruct the definition of contemporary art. In short, the question is how we can, given the modernization process taking place over the last century, re-start and re-launch a totally new imaginative vision for contemporary art—undoubtedly this is the most pressing issue facing the contemporary art world in Asia and Taiwan today.

As I was not personally involved with the development of TCAC all the way through, it is impossible for me to accurately say what kind of role TCAC has played. Although TCAC has had a certain amount of effect when it comes to connecting the art world in Asia and challenging the official art policies in Taiwan.

WANG Jun-Jieh:

1. To encourage young Taiwanese contemporary art professionals to actively participate in public platforms for the arts and culture.
2. To provide an open, professional and non-profit art and forum space.
3. To establish more constructive relationships between international art professionals and Taiwan and to generate more interest in Taiwanese contemporary art.
4. To provide a new perspective and avenue for engaging art into our culture and society.

CHANG Tieh-chih: First of all, to some degree TCAC has indeed reached its goal of providing a space for cross-disciplinary exchanges, evident in the numerous events and activities that take place there spontaneously. Secondly, the Forum Biennial in 2010 (organized by TCAC) provided a valuable and non-governmental opportunity to reflect on cultural policies.

Eleanere CHEN: At least in Taiwan, I believe TCAC has been successful in terms of participating in the evaluation of cultural policy and pushing forth a public consensus and discussion for its subjects to be heard. In the meantime, it organized many lectures, performances, and forums, and as a result it has encouraged new blood in the art circle to take part in this progressive and experimental platform.

Hsin Chun CHEN: I believe that TCAC has created strong connections with the Asian and international contemporary art world in the past couple of years. This allowed Taipei to become part of the larger art scene and to be more recognized internationally. This experience enabled us to learn from each other, as it also opened more channels for our young artists and curators to work from. On the other hand, within Taiwan, the influence of TCAC remained mostly only in Taipei. There is not enough dialogue between TCAC and the various regions of Taiwan. Therefore, it is not adequate in terms of representing Taiwan in its entirety. This becomes evident especially when one takes a trip to the south or east of Taiwan.

However, what is worth mentioning is that within Taipei, TCAC has very much stimulated the local art scene, especially among those from the younger generation. TCAC has a strong appeal to a large audience, and this is evident from the hundreds of volunteers that we are able to attract. It is an important way through which the public can engage with contemporary art.

HUANG Wen-Hao: I am not sure about the rest of Asia, but in the past two years, TCAC has provided a platform for young artists in Taipei to present their work and to make their voice be heard.

WU Chi-Tsung: Since TCAC's establishment, the dynamism of the key members has helped Taiwan to become more involved in an international discussion and exchange. I think it has been quite successful in terms of forming international relationships. As for its role domestically, its main influence probably comes from initiating important public responses to certain incidents that have occurred in the past couple of years. On the other hand, it was not able to fulfill many people's expectations in terms of improving the general environment for arts and culture.

Meiya CHENG: Within the short period of two years, TCAC quickly established itself in Asia – even if most people are not familiar with the way it functions in reality. Its prestige mainly stems from word of mouth in the industry, thanks to the relatively small circle of the Asian art community and to its many members, most of which are Taiwanese artists and curators who are active in international art circles.

TCAC was established during a time when public art institutions in Taiwan leaned toward a highly populist, profit-oriented, commercialized and politically dependent route. What TCAC has attempted is to turn the discourse around institutional critique into actual practice. However, this is only one way to critically evaluate the cultural policies in Taiwan. Looking at the chain of movements started by the cultural community in Taiwan over the last two years (e.g. the protests against the Taipei Fine Arts Museum and the Council of Cultural Affairs, the establishment of the Artists Union, and the public hearing on cultural policies during the Presidential Election) most of the initiators overlap closely with the core members of TCAC. However, most of these events came out of individual organizations joining their hands together but not relying on any single organization to spearhead. The role of TCAC during these movements is similar to a catalyst, not the initiating force.

YAO Jui Chung: TCAC offers a critical and progressive role and serves as a cross-disciplinary platform.

Amy CHENG: The inauguration of TCAC represented a way for the art world to actively reflect on itself and put thoughts into practice in the cultural sphere. What made it special was that TCAC not only hoped to become a creative platform and to accommodate actual interdisciplinary creative activity, but it was also expected to be a debatable and examinable process – on the way to a real public forum, or the concept of “practicing as forum.” I think that this part is what TCAC has always been genuinely about, including being open to different possibilities.

However, reality is not so perfect – especially when it comes to securing the necessary funds to support the ideal scale of an art center, a task that in such a short time proved unfeasible. For instance, the participants had diverging opinions regarding what is the ideal mode: to have

comprehensive research, curation and/or forums. In the last two years, however, TCAC continued to play the role of a forum initiator, a mediator to forge connections amongst various groups, and in this role it responded immediately to the issues of current cultural system and cultural policy. In addition, TCAC hosted workshops for curators, invited curators and artists from elsewhere to come to Taiwan and to learn from each other.

In the two years, TCAC provided a friendly and approachable platform for exchange, introducing people from different industries in a variety of programs such as the Friday Bar and Artist Salon.

Herman WANG: I think TCAC has become a platform for exchange between artists and curators and the rest of the public. Since the government does not interfere in its operation, the participants can interact more spontaneously and openly. TCAC has always also organized many free art lectures, so it's very accessible for the public to become engaged. The many forums and presentations by invited international and national artists and curators has helped the local art professionals to gain a better understanding and to participate in current discussions happening on the international stage.

Sandy LO: I believe that TCAC has actively served as a platform for exchange and a space for alternative culture.

Jun YANG: My hope has always been that TCAC should be something that functions as a counter platform to the official governmental policy, opinion and commercial interests. It should be like a counter voice and a discursive structure—not in the control of a few and therefore at risk of reproducing the power it tries to question. That is why behind TCAC exists an association with members, board and elections.

Kuang-Yu TSUI: I am not sure how TCAC stands in the rest of Asia, but at least in Taiwan, I think it is the first time in recent history that so many people, motivated by their dissatisfaction toward how bureaucracy has infiltrated cultural policy and resources, have joined together and attempted to formulate a critical response. Besides serving as a platform for cultural activism, TCAC has also opened up a few important channels such as cultural forums, exhibitions, artist and curator archive; and has

offered a stage for non-profit performance groups to rehearse and so on. Although we have fallen short in providing all the proper resources or equipment, TCAC has succeeded in being a grassroots alternative, making up for the lack of proper support from the government. We can also say the bulk of what TCAC has attempted to achieve has been grounded in the spirit of the experimental. In this way, we hope that it offers a new model of establishing an art center as the nucleus of art and culture production.

3. What is the level of your personal participation in TCAC? What aspirations did you have for TCAC?

Eleanore CHEN: I do hope that TCAC can find a sustainable way to survive. I serve the role of being the only full-time staff and in fact, the only paid staff at TCAC. I often make fun of the idea that I am both the manager and the security of the building. My work responsibilities range from the participation in making major decisions for the center to the maintenance of the space and the equipment. I also have to execute various exhibitions, advertisement and marketing, train the volunteers, manage accounting, and assist the board members...etc.

I do have some aspirations for TCAC. All the tasks, large and small, have been accomplished as a result of the passions coming from the board members, supervisors, members, art world friends, volunteers and students. Despite different schedules and some inabilities to participate all the way, we can still witness dynamism within the Center. Even all of our friends who have participated in past events have continued to voice that the Center should keep operating even after the current space is terminated. This makes me believe even more firmly that TCAC serves as an important platform for arts and culture with strong enthusiasm from the public.

Jun YANG: I am neither a member nor part of the board (legally, as a foreigner I cannot be part of an association). This created a situation in the end where I do not have any direct influence on TCAC.

Hsin Chun CHEN: Over the last couple of years I served as a supervisor for TCAC, but I have not participated in the actual operation of the Center. Aside from my personal engagements, the lack of participation is also due to the dominance of certain people during the initial meetings.

In fact, prior to the middle of last year (which was a year and half after the association was established), the association held meetings that only included the board members and did not include the supervisors or some of the original founders and they made core decisions on its own.

I already voiced my frank opinion on this situation last past year, when we had to resolve a certain unfortunate event that had taken place. I had no intention of bringing it up again, since the association is still young, and has its immature moments. However, since this interview will become an important archive for the Center, I have chosen to raise this issue again here.

As for TCAC, I have hopes for it as I mentioned before:

1. I hope that TCAC can become more open and transparent both internally and externally. It should be ready to take up criticisms and debates. In this way it will really be able to grow and evolve from the challenges it faces instead of remaining merely on intellectual grounds.
2. TCAC should become more actively engaged in contemporary art issues outside of Taipei. Since the association was founded with the name of Taipei in the title, it is clear to everyone that this was simply to make a geographic differentiation, and not intended to narrow the perspective to its locality. If we are not able to consider more diverse angles, it will be a big loss to the development of Taiwanese contemporary art.
3. As for the domestic development of the contemporary art environment, TCAC should have broad visions and be given the power to execute such visions. Otherwise, the association might diminish into an amateur association or a social association only. For example, some of the earlier strikes on official cultural policies have been a good start.

What we can be sure of is that the international networks initiated by TCAC have already been a big accomplishment. But at the same time, there are more expectations, namely how it could pay more attention to the domestic developments. It is my wish to merely raise this point.

YAO Jui Chung: I try my best. Hope history will prove that there is a necessity for this type of non-governmental organization to exist.

Herman WANG: I have volunteered and helped out at the center since the very beginning. (Though I would say that the areas I could contribute are not very much). Sometimes if there are any technical needs during the exhibitions, I would help with that.

I do hope that TCAC can continue for a long time and can construct a more complete archive for artists and curators and become an even stronger channel and center for informational exchange.

Sandy LO: Since the beginning, I have always hoped TCAC could realize its founding principle: "A platform and experimental space for open discussions, interaction, and international exchange. Also, to serve as a public arena for research, conferences on social issues, cultural policies, and visual arts as well as a vehicle for shaping social and cultural critique and opinion."

Amy CHENG: My involvement has consisted mainly of taking part in the board member discussions.

In some ways, when we first started, I was really looking forward to seeing TCAC develop delicately and slowly. I thought it's best to first determine a midpoint and long-term direction and goal, so as to exchange our limited budget for time and space. Then it would be possible to continue it and turn it into an ideal scale. However, in reality, there were many pressures and changes, and while we did execute our plans, our conditions were never well endowed, so we constantly faced dilemmas.

To tell the truth, in running an experimental institution, it may be possible to have an open concept, but to secure people to precisely execute the concept is crucial—every step counts. Thought and action are quite the opposite, and it requires different logic. Accomplishing the ideal model with the staff engaged over the last two years was not easy. This uneasiness is likely caused by the discrepancy between what our goal was and what we could actually achieve, and that we often struggled over compromising or sticking to our principles. Of course if we look on the bright side, even if some of our persistence or philosophies did not succeed, the process still left us with practical experiences worthy for us to reflect upon and learn from.

Kuang-Yu TSUI: My involvement began with the initial preparations and establishment of TCAC. I was elected as a board member early on and ran a few Friday Night discussions and participated in some meetings. Later I became occupied by my own projects, got married, and started a family.

So my involvement lately has been intermittent. As for expectations, I hope that TCAC can continue to survive under better conditions and with more funding. Board members will be re-elected in the next term but we still don't know how TCAC will continue to operate. My hope is that it won't be so pitifully difficult to operate in the future as it is now.

CHEN Chieh-jen: I was more involved during the early discussions, and had rather little participation after TCAC was formally established. My reasons were:

1. Judging from the objective conditions of the current Taiwanese society, TCAC should not take a similar route to the Vienna Secession's 'rigid organization' right from the start. Simply put, without any economic resources, and before having a broad and deep discussion with those in the art field, forming a 'rigid organization' can easily be viewed as yet another power-centric group within a diverse industry lacking mutual trust. This is not conducive to uniting the power of the majority in the field to demand the government to build a sustainable "contemporary art center."
2. The lack of regular economic resources and the inability to form a weighty enough group to pressure the government to officially launch a "contemporary art center," fundraising from collectors and applying to short-term governmental grants would be the natural and only option for TCAC to follow. Even if this becomes the reality and the norm for TCAC, not only will those in charge have to still struggle with fundraising, but it may allow the cultural bureaucrats to use short-term subsidies as a strategy of "appeasing" cultural policy. This means the activist potential of TCAC will be weakened, and the goal of officially establishing a "contemporary art center" will be perpetually delayed.
3. Although I lean toward initiating a "movement" prior to launching an "institution," my opinion may not be the right one either, because it is possible to give the "movement" more cohesion without an "institution" being in place first. In any case, to avoid TCAC falling into a struggle between different methodologies at its founding stage, I chose to support but not interfere. I felt whichever "model" we followed, there had to be a trial period of experimentation during which we might fumble around with how to put theory into practice for the future.

CHANG Tieh-chih: I have been a board member for two terms. But since I am not from a visual arts background, my involvement has been peripheral.

Occasionally I will introduce the latest news on independent music or social activist issues. But when the Chinese artist Ai Weiwei was arrested last year, I helped to organize a major event that included a screening and discussion at TCAC. This was the first public event in Taiwan organized in support of Ai Weiwei. Later on, TCAC and some key members from the Visual Art Association raised funds and established a public hearing and panel discussion for the 2012 presidential candidates that would directly respond to questions in the arts and culture sector—another first of its kind in Taiwan.

WU Chi-Tsung: Early on, I tried to participate in some of the tasks assigned to board members and tried to cooperate in the best way that I could. Gradually, however, I realized that the meetings and the overall administration were not very efficient. The type of the work that needed to be done leaned heavily toward social or political activism, which I am neither that interested in nor good at. Over time I became less and less involved.

HUANG Wen-Hao: I mostly just provided some opinions and once in a while I lent some money to TCAC when necessary. Unless we can ensure it will last for another ten years, it's hard to have any expectations. Or rather we just hope that it will keep surviving with all its livelihood.

Meiya CHENG: From the start, I was personally leaning toward having an association that could systematically study public policies, and that could collect all kinds of voices and allow them to be heard. I was opposed to running a space per se – this comes out of my past work experience at museums, and my observation on the current models in Taiwan. I've noticed that when artists run a space on their own, the administration side quickly exhausts everyone and ideals get worn down in the long process of management and the search for resources, or even worse, artists are forced to compromise their ideals in exchange for funding and sustainability, and resulting in an overall loss of influence.

That said, I have to admit upon the end of the two-year period, that I have learned equivalent to, if not more than I gained during eight years of employment in different institutions in Taiwan. On the development side, I was directly exposed to the gallery and collector system. And on the

international side, I was able to sketch out how the art industry institutions, biennials and art fairs in Asia operate. This field knowledge has no parallel in the media, academia or many of the art institutions in Taiwan. To have direct contact with these various art systems was hugely beneficial to my personal understanding of the systems of production in contemporary art.

In the field of Taiwanese contemporary art, there exist many different systems: universities, museums (or public art institutions), galleries, media, and corporate art foundations. Each has its own power to trigger qualitative change—from aggressive producers of criticism, to artists and curators who have been active on the international scene, to collectors and art administrators with an international perspective. Nevertheless, in Taiwan's current status, all the innovative people seem to be pushing forward on parallel lines, without a force to connect them together, to build an environment and foster a dynamic production mechanism.

In my imagination, if TCAC could be the connector to develop a platform bringing hard-hitting criticism to light, or to allow different generations to understand different art systems or to build an international network and host heated discussions and exchanges between different opinions and experimental exhibitions and performances, then TCAC can truly become a training ground for different generations. It is a starting point, not the finish line.

4. What were some difficulties that TCAC faced in the past couple of years? What were some difficulties that you personally have faced during your participation?

Kuang-Yu TSUI: One of the main difficulties is money, especially where might the money come from. In any case, there must be a way to secure resources – whether it is through means of stealing, lying, cheating, or robbing – otherwise financial difficulty will always persist. Personally speaking, I think a lot of the problems stem from arguments occurring between the core members about their different expectations and different ways of reaching certain expectations, or we can say the expectation of how each core member participates in TCAC and its operation.

On the one hand, TCAC seems like a freedom fighter—or this is how I imagined it in the beginning. On the other hand, in order to meet the ideal it needs to face reality and TCAC had to become an association. When the ideal scenario meets the realities of the system, the dilemma becomes like an allergy that stays with TCAC.

At the Center you rarely see artists and curators working there or engaging in passionate discussions. The people that you do see there dedicating themselves passionately and working hard are mostly the volunteers or people who are there to borrow the space.

This is simply because everyone is very busy, including myself. So all the regular meetings, discussions, and planning from the start have gradually faded over time. This is somewhat normal, because it is through the process of starting to operate a space, and all the fights and arguments that occurred within that, that we can truly ponder how TCAC can operate optimally. It's also a process by which we can reflect on how far it has departed from our original ideals and how we might adjust ourselves to find the right path for TCAC.

Nevertheless, as time progresses people have found ways to make contributions within the given structure of the center. Despite the fact that the overall process included some struggles and issues that proved some of the early critics right, I think it is worth recognizing that in the bigger picture, our aspiration to improve the current cultural environment has not diminished. This aspiration continues regardless of the hardships we have endured, and ultimately the center has kept running despite all of its challenges. We still continue to put forward better proposals and strive to fulfill the promises that we made when it was first established.

Meiya CHENG: For me, TCAC intentions from the start were about enacting institutional critique, that is, to see how to put criticisms into practice in the institutions. When we find ourselves condemning the bureaucracy and hierarchy in art institutions, the intellectually lacking exhibitions and performances, the arbitrary decision making of certain authorities, the populist tendencies toward art, the commercialized exhibitions and performances, the lack of opportunities for younger generation artists to have proper training and practice, the overly official and formal international exchanges and so on, then why don't we seek to realize and implement an ideal institution? Acquiring adequate resources is not the most difficult part of this alternative scenario. What's most difficult is imagining a fully democratic, independent and self-organized institution with public involvement; and seeing whether or not this institution can operate with grass root participation from arts professionals.

The institution itself is a part of our society. The lack of resources reflects the place of contemporary art within this society. Owing to the lack of resources, we try to lobby, and by lobbying, we hope to change the existing system little by little, and to gradually expand the sphere of our shared views. Of course, it is inevitable that the institution has to go through the struggles and negotiations between different systems, but this process is a starting point for the interactions between the institution and other systems, and this is where the institution can generate an impact.

The true difficulty of TCAC is not the lack of "resources" since, after all, members of the Center all hold reasonably abundant resources and access to various systems. The real difficulty comes from the lack of shared views, which stems from different ideas toward TCAC, toward their

understandings of the systems and solutions, their knowledge of how to put criticism into practice, and their comprehension of the Center's organizational format. The lack of quality time spent together also made detailed discussions and forming shared views more difficult amongst the members.

CHEN Chieh-jen: Given the aforementioned differences, after TCAC was officially established, I participated less. Instead of discussing internally what would be the best way to proceed, I felt it would be better to leave the friends who supported the idea of launching an "institution" to realize their plan. Therefore I am not so clear on the specific difficulties that TCAC encountered in the last two years.

WANG Jun-Jieh: Since this is a completely new and experimental formation of an organization, things like the management of a space, establishing a decision making process and the execution of policies have not been easy. Even though most of the core decisions have come from board members, details concerning how to execute such decisions and the exact role of the board chairman remain unclear and therefore effect overall plans.

When TCAC first started, it attracted many people's participation and support from the art world. However, later on, the focus on certain events and activities ended up not fulfilling its original spirit. Some of the key questions still remain, namely, how can we return to our original aspiration of participating in Taiwanese cultural policy discussions and serving the role of a professional non-governmental organization for the public? Aside from this, the day-to-day operation of the space has proved difficult due to absence of long-term manpower and financial stability. Lastly, the relationship between the center, the board members, and the members should be more clearly defined.

YAO Jui-Chung: The instability of the space, the lack of funding and lack of manpower.

WU Chi-Tsung: TCAC represents a interesting phenomenon, each time I witness people devoting themselves to it with such passion I feel quite moved. It has a beautiful revolutionary spirit to it. We each feel a lot of disappointment and dissatisfaction toward Taiwan's cultural, artistic, and

social environment, and as a result, we came together to form TCAC. However, after these two years' experimental phase, TCAC faces the some fundamental problems: lack of funding, administration and sustainability. It made a valiant attempt to depart from the limits of its current context, and even though there was support coming in from all sides, it still couldn't make any breakthroughs when faced with the test of reality. The hardships that I encountered in my own participation mostly come from my lack of contribution and effort.

Amy CHENG: Lack of budget remains one of the key difficulties-- independent fundraising in Taiwan is still a complicated task. Governmental grants are very limited, and can only be used toward short-term projects. Therefore, the grants cannot help an art center to run on a long-term basis.

Under such circumstances, what ended up more manageable was to set up programs as individual projects, so TCAC would nominate a curator or artist for each program to independently fundraise and then execute separately. For example, the artist-in-residence program in 2011 (where we received financial support from the arts council) was very effective and meaningful.

What I experienced personally as a participant is not difficulty per se, but a state whereby there was inadequate time to properly figure things out, to establish shared views and to build mutual trust. Decisions that were made slowly and ambiguously are due to the same reason. On the one hand, TCAC aspired to form an active platform through a democratic participatory process and formation of a non-hierarchical institution. Despite these good intentions, this approach can also lead to a wavering state where nothing could be determined precisely. Between ideals and reality, theory and practice, it goes without saying that there are many things we are still exploring and learning. Seen in another light, it is an invaluable experience to examine and look back upon.

Jun YANG: I guess working upon the theory of such a space and actually running it are two different things. TCAC is a big collection of people with different interests but involved in the same field. The unity existed in all of us wanting to found such a space, but once this was done and the space becomes an institution - egos, self-interest, and differences started to appear.

Eleanore CHEN: TCAC has many difficulties. First, the most obvious is the funding. TCAC's initial funding came out of two benefit events in which artists donated their works for sale. After those events, TCAC relied on beers sales during the Friday Night Bar events and the sales of second-hand books. For about a year and a half, the space was offered to various performance and music groups as rehearsal space without receiving any fees, so it barely generated any income.

Often we had nothing to offer people who came to deliver talks or do performances. These became benefit events and generated small funds through selling beers. Fortunately, up to now we have not faced any serious debts; but at the same time, now that we are at the end of the two-year phase we can clearly see all the challenges that lie ahead.

Secondly, the lack of staff is also a problem. In the past couple of years, aside from occasionally hiring managers on a project-basis for two or three larger-scale exhibitions, the main daily operations are mostly run by volunteers. The tasks are scattered around like ants moving to and fro. In the beginning, the passionate devotion kept the work going, but after awhile, there are limitations to such way of working. The constant shifting of work from one person to another makes it harder to accomplish tasks efficiently. In the end, most of the work ended up back on my desk.

Lastly, another difficulty worth mentioning is that meetings were held between the board members and the supervisors. Since the core members each have their own heavy workload to shoulder in the art world, it was difficult to get everyone to attend the meetings in the first year and a half. Due to this fact, some major decisions were constantly delayed. In the latter half of the year, we found a solution which involved having two or three board members make a proposal then agreement could be granted from the rest through email. This has greatly improved the efficiency of the decision making process.

Herman WANG: The biggest difficulty is of course the lack of funding. Many ideas had to be abandoned due to this limitation. As for personal difficulties, I didn't face anything specific during my participation.

CHANG Tieh-chih: The main difficulty is that most of the board members have their own very busy schedules and do not have much time left to contribute to TCAC. As a result, it is a pity that we were not able to achieve our original goal of exerting more influence on the official cultural policy making process. This is also due to my own shortcomings—I am very occupied with my own work and was not able to get more deeply involved. I would have liked to organize more non-visual art based activities and events.

Sandy LO: As an association running an art space, the organization needs to involve all the core members in the decision making process. (Generally this should consist of the board members, and my position is among these executive board members). To execute group decisions is an experiment in itself and comes with challenges and sometimes feelings of defeat. I personally think the main problem is reaching a general consensus, finding time to contribute, and locating funding.

HUANG Wen-Hao: The [biggest difficulties are] problems with money and problems with the people involved.

5. How do you see the future of TCAC?

Amy CHENG:

1. Mobility & Flexibility

While it is not easy to obtain a space, we first need to drop the myth of the need for a physical space. Although having a physical space fits in the ideal scale of art center, under the current difficult financial situation, we can first try to operate by forming a strong networking system. All we need right now is a temporary meeting place and we can function as a mobile organization.

2. Short & Mid-term Goals

If we are indeed going to continue to run TCAC, we need to first pin down realistic short-term and mid-term goals. While we are still on a very limited budget, we can work individually or in smaller groups. We could have those who come up with a creative proposal or a curatorial project to be in charge of that project and then organize an execution team. This way we can also avoid quickly becoming institutionalized, and at the same time, we can support a variety of initiators.

CHEN Chieh-jen: In today's current global ideological trend of "cultural and creative industry fever," especially in Asia, this "fever" has become a "top directive" from officials, the bourgeoisie, and mass media. Perhaps TCAC should re-organize a long-term plan for cultural strategy and then discuss and realize a short-term operational pattern. Nowadays, Asian artists do not necessarily lack the opportunity or space to exhibit and or perform, nor the opportunity to sell their work; the real problem lies in the fact that there are no forward-looking concepts or spheres for the production of knowledge. Asia already has all sorts of so-called diversity, but why can't there be any fresh critical discourse or building of artistic and social imagination? Without the long-term debates, experiments, exhibits, and archives that are a necessary part of knowledge production, and lacking a steadily funded entity known as a 'contemporary art center', there will be no way to adequately construct these.

This takes us back to the most basic of problems – how can TCAC have steady financial support and still keep its institutional independence?

If we objectively analyze the reality in Taiwan, the issue is not that the Taiwanese government and society doesn't have the monetary means to set up an official "contemporary art center". It is more due to the fact that the cultural imagination of the government and the society has been dominated by "cultural and creative industry fever." If TCAC cannot first serve as a mobilizing force, which influences the governmental and societal mode of thinking, rather than being just another alternative space, then this is the problem that we should worry about most.

TCAC started from scratch. Logically speaking, to resolve the financial burdens of TCAC, we shouldn't only consider the temporary solution of where to find short-term economic resources. What we should recognize is that before the government and the society change their mode of thinking, and before TCAC becomes a strong and powerful mobilizer, the financial difficulties will never get resolved. Since this is already the case, perhaps what TCAC should consider is not where to find the next available, temporary physical space, but whether TCAC members still have the power to challenge the existing governmental and societal mode of thinking. In the last two years, TCAC hosted many "events," but why is the number of critiques and statements so scarce? What is the most crucial task for TCAC at this stage in history? Of course, this is not just an issue for TCAC; it is an issue of whether or not the contemporary art circle in Taiwan can confront the "cultural and creative industry fever," and how this fever has become an ideology of neo-liberalists not unlike a "Ponzi scheme", all of which threaten to exert a more absolute governance of life.

WANG Jun-Jieh:

1. To establish a clearer role. To use public resources on art and culture as a base to establish core components of our local culture in Taiwan. To connect professionals across disciplines. And to supervise the official cultural policy.
2. To form an organization for public discussions with influence on and trust from the public.
3. To expand international professional networks.

WU Chi-Tsung: The way TCAC has been operating in the past couple of years, due to its lack of stable funding, manpower, and physical structure, it has almost exhausted all the possible resources.

If it is to continue, it needs to downsize substantially. It should operate based on basic resources, for example, building up its archive, and serving as a platform for exchange of information and so on. This way, it could continue to maintain some of its founding ideas and accumulate something substantial for the long-term. Otherwise, if it wishes to maintain its current mode of operation that includes international activities, forums, exhibitions, events, and talks...etc, the basic method of management needs to change. It has to work together with government, corporation, and private sponsors; and create commercial activities or form win-win situations or outsource more resources. It needs a full-time staff, a more permanent space, and a 'normalized' way of operation. I often find it strange that Taiwan doesn't lack any artists, curators, museums, scholars, universities, galleries, market, collectors, or audience; it has all of these resources. But perhaps what we do lack is a 'normalized' mode of operation within this system.

Eleanore CHEN: TCAC has always supported and respected all sorts of experimental groups, marginalized aesthetics, social discussions, international activities and exhibitions. I think after the two-year term of the board members ends, regardless of the new decision-makers, it will always maintain on this course .

YAO Jui Chung: To emphasize on local production of aesthetics and knowledge. To encourage forward-thinking and experimental art. To expand social discussions. To deepen international exchange and outreach.

Herman WANG: The current direction is already great and of course it should become an even more open and embracing platform.

Sandy LO: If TCAC can continue to exist, my hope is that it will continue to support its founding principles.

CHANG Tieh-chih: The future direction should come return to its starting point: first, to create a platform for various art and cultural exchanges. Second, to gather voices from the arts and culture sphere and to challenge the official and commercial sectors and to bring back the basic rights of art and imagination.

Chun Hsin CHEN: I should say that I am more interested in the way that TCAC operates and its potential to realize its visions. This includes a few aspects that were mentioned previously. I believe that the future of TCAC lies in the process of formation and if it continues to evolve, the potentials are limitless.

HUANG Wen-Hao: To continue to voice its opinions on the art and cultural environment in Taiwan and to establish its impact on these issues.

Meiya CHENG: There are several operational experiments going on at TCAC. In using the format of an association to run an art center, a more open structure and platform is formed, which invites the relative majority to participate in a non-hierarchical, democratic decision making process. By setting up the offices on the ground floor in a see-through setting, the institutional administrative processes are transparent and offer a friendly interface. The forums, performances, single-day exhibitions, and recitals at the Friday Bar allow more exchanges and interactions between cultural professionals from related fields. An archive is built to let international researchers and curators take the Center as their professional base for their studies in Taiwanese contemporary art. Last but not least, the exhibition and performance space is where the results of the above mentioned experiments are presented.

That all of these soft and hard structures and formations developed out of a critique toward institutions is rarely heard of or realized by the collective effort of arts professionals. Even though it was a two-year pilot project, I still think this was a demonstrative model for an experimental public institution. It is the product of art producers initiating and realizing of their counter-reflection when facing their own urgent needs, turning an institution into an art-making machine. And this institution model may become a reference for future governmental or non-governmental institutions.

TCAC is an institutional experiment carried out with collective use of public resources. If it has a future, this future should not belong to any individual or existing member, but that of the entire art production environment – will we still need such an institution then? If we believe an institution run by art professionals in the format of an association is fundamentally

different from a governmental institution, including its regulatory structure (e.g. public art museum directors are appointed by governmental officials, curator recruitment and organizational operations are restricted by laws and hierarchical division of labor), and we accept the necessity to have a democratic nature and the continuous generational alteration from the association format, then we must also consider how to present the public nature of the institution via a sustainable structure and design. If the regulatory design, infrastructure and ideals cannot sustain the public nature of the institution, then TCAC would not be able to attract public resource or individual involvement and continue its run.

The founding of TCAC referenced some of the earliest artist-run space in Europe, including the Vienna Künstlerhaus (1861) run by the Austrian Artists' Society, and the Vienna Secession (1897) that later branched out. Their infrastructure includes a basic form of democracy, for example, regular elections and member meetings, operational structure of a board (cabinet with monitor), etc. After a hundred years, the realization of aesthetics at Vienna Secession is far from when Gustav Klimt established the institution; still, the institution continues to be run by artists, and it stays active within the art environment in Europe. Perhaps in the current climate of Taiwan it is difficult for us to envision an institution or an association with such a long timeframe, but some day, some generation will once again push a similar experiment and put it into practice, and this future is something to look forward to.

Jun YANG:

Realities:

TCAC did become a strong institution and a counter platform so it did create for some members a tool of power – even creating conflicts of interest which, as the past months have proven, not to spell the end of TCAC but to add a re-evaluation and re-structuring by those actively involved.

Conclusion:

During the project “A Contemporary Art Center, Taipei (A Proposal)” it was very clear that it was a single project, an art project that involved working with a small team; and the goals, initiatives and intentions were connected to the artist’s and project’s interest.

TCAC is a collective project - a large group with different interests, hopes and beliefs. TCAC tries to connect these different possibilities with success, sometimes more, sometimes less.

Nevertheless, there is a necessity for initiatives such as TCAC to exist. Within today's exhibition reality there are fewer and fewer independent spaces and less and less discussion on the conditions, structures and intentions behind 'exhibitions'.

What has
TCAC
done?

EXHIBITIONS:

2010/02/27-03/29

Taipei Contemporary Art Center - Opening Exhibition 1

2010/04/08-05/09

Taipei Contemporary Art Center - Opening Exhibition 2

2010/09/04-10/31

Taiwan Contemporary Art Forum Biennale, Curator: Manray Hsu

2011/06/17-07/09

Flu-Fatigue, Curator: Jun-Jieh Wang

2011/10/08-10/30

Mirage: Disused Public Property in Taiwan, Curator: Jui-Chung Yao

2011/11/06-11/25

TCAC Residency: Local to Local (Busan in Taipei), Curator: Seo Sang Ho

2011/11/17-11/24

TCAC Residency: Xu Tan's Keywords Project

2012/03/04-03/31

Trading Futures Curator: Meiya Cheng, Pauline J. Yao

JOINT EXHIBITIONS:

2010/05/14-05/30 2010

City Nomad Film Festival Curator: David Frazier, Meiya Cheng

2010/11/25-11/28

Taipei International Experimental Media Art Exhibition, Curator: Chun-Hui Wu

2010/12/12-12/19

Survival Scene Curator: Sun-Quan Huang

2010/06/11-06/17

Two Cities: The Academic Geographical Dialogue

Between River, City and Contemporary Art Curator: Sun-Quan Huang

2011/07/23-09/04

Museums are Flat, Curator: Mu-Ching Wu

2011/08/12-08/14

Flow - Documentation of a Journey Crossing Borders and Boundaries,

Curator: Yvonne Tingyu Huang, Chih-Yung Fang

2011/12/03-12/23 Perceive, Curators: Jay Lai, Chia-Hui Chou

YOUNG ARTIST'S SALON:

2010/03/14 *Young Artists Salon vol.1*

Artists: I-Ting Ho, Meng-Hong Su, Ya-Hui Wang, Yuki Okumura, Chia-Wei Hsu, Hsiao-Lan Fan, Chia-En Jao, Ding-Yeh Wang, Jun-Honn Kao, Red Cat Shih-Chun Cheng, Ching-Yuan Chen, Shang-Lin Wu Host: Manray Hsu, Jui-Chung Yao

2010/04/17 *Young Artists Salon vol.2*

Artists: Chi- Hong Liu, Dai-Jun Chou , Chi-Yu Liao, Huei-Ming Chang, Yu-Hsien Su, Mia Liu, Chen-Yu Yeh Host:Manray Hsu, Jui-Chung Yao

2010/05/23 *Young Artists Salon vol.3*

Artists: Chung-Kun Wang, Chung-Han Yao, Patra Aditia, Mu-Chi Hsieh, Meng-Chuan Ho. Host:Manray Hsu, Jui-Chung Yao, Chao-Lan Kuo

2010/07/17 *Young Artists Salon vol.4*

New Breed The Cross-Domain Artists of New Media Technology and Performance Art: Ching-Yao Lin, Tung-Yen Chou, Yung-Ta Chang, Ting-Hao Yeh, Host: Jun-Jieh Wang, Speaker: Michael Li

FRIDAY BAR:

2010/03/05 Sound Effects Seoul Fujui Wang, Dino, Alice Hui-Sheng Chang, Hong Chulki

2010/03/05 Chatrou "BubbleTea" Cheng-Ta Yu

2010/03/12 Video Activist Online & Online Activistic Video Shih-Chieh Ilya Li

2010/03/19 Tirdad Zolghadr Jam Session, hosted by Tirdad Zolghadr & Friends

2010/03/26 Part 1: Why they "descend the staircase"? Ding-Yeh Wang, Po-Wei Wang

2010/03/26 Part 2: Chanting to the Moon Rooftop Party Jenny Picco, Fao

2010/04/02 Missing Masters/ Contemporary Rock Music in China

Tie-Zhi Zhang

2010/04/10 Experimental Music/ Vulgar Horror Movies C-drík,

Chao-Ming Tung, Chao-yun Luo

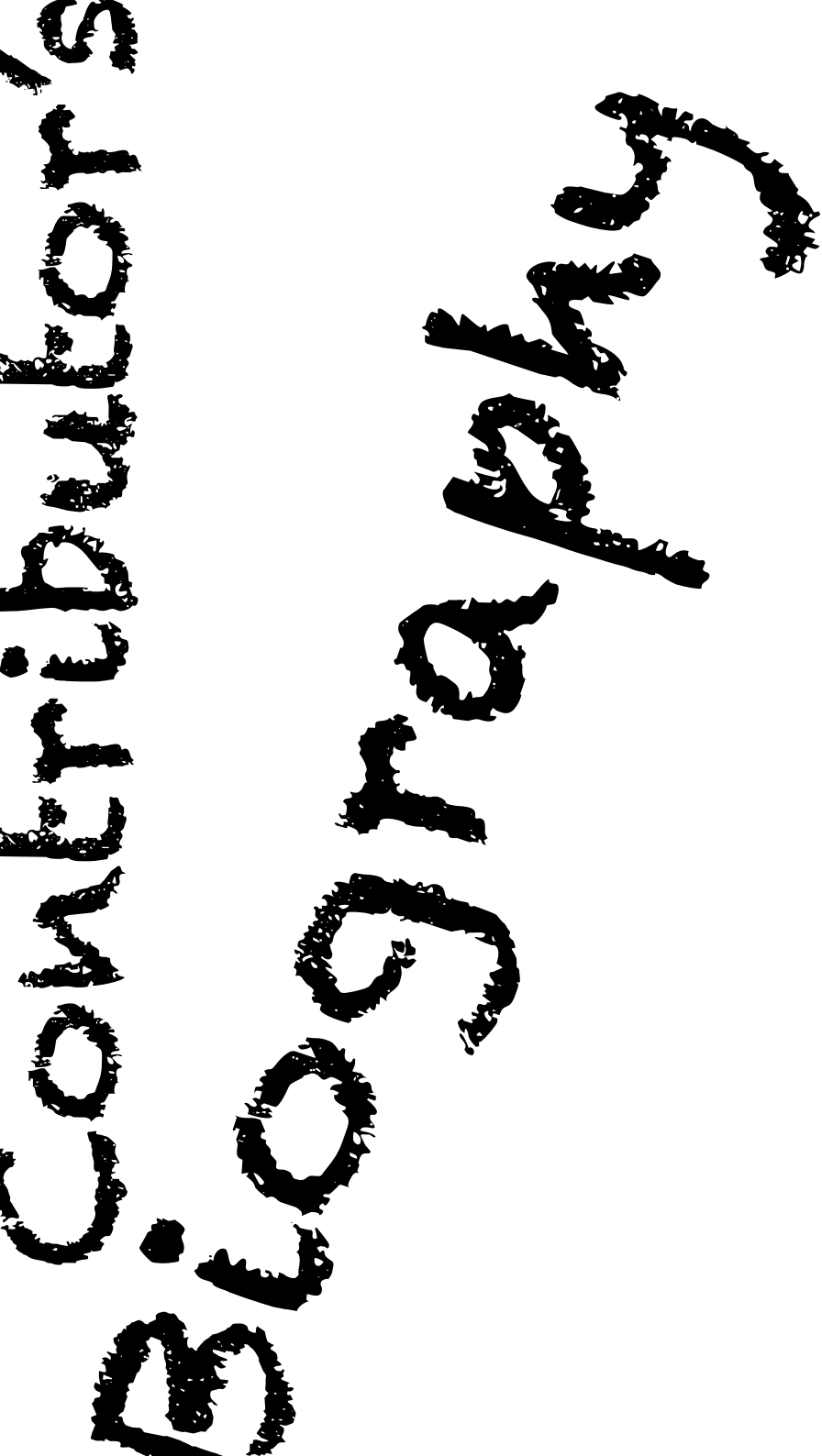
2010/04/16 Don't be A Curator Esther Lu
2010/04/16 Live Video Art Steve Tinsky+Justin Yore
2010/04/24 Where I am Ti-Nan Chi
2010/04/30 Urban Nomad Grand Opening Afterparty DJ Pencil(Shimizu)
2010/05/07 Distant Traveler Action Opening
2010/05/07 Natural Unnatural Johannes Zits, Ed Pien
2010/05/08 Taipei is Burning - The Forum of Taipei International
Flora Exposition
2010/05/14 ONE NIGHT ONLY PLUS+ BEAT PARTY SCHOOL+Ching-Yao Lin,
Mr. Matrix
2010/05/21 Poet Director Liang-Yen Liu's Bar of Sentimental Action
Liang-Yen Liu
2010/05/22 The Sound of Sheng- Contemporary Art, About Cross-
Dimensional Music Tong Wu
2010/05/28 Huang-Chen Tang 2010 Distant Traveler 9 Huang-Chen Tang
2010/06/05 Storytelling of the Screenwriters Taiwan Original
Filmmakers Union
2010/06/11 Chung-Han Yao LLSP Chung-Han Yao
2010/06/18 Laptop and Guitar Improvisation with Real-Time Processing
Chris Cobilis
2010/06/25 Noi-step Night Clubbing Time: Playing with Dino & Ouch
2010/07/07 The Digital Hand: Drawing, Filming, Digitalising Blanca Casas,
Brulleth, Elene Delprat
2010/07/09 Farewell to A Building, the Dong Dong Guan Project Yunyu Shih
2010/07/10 NONUKE Party Nonuke
2010/07/15 Wu Tiao Ren Band Performance, Wu Tiao Ren
2010/07/17 60X60 Experimental Music White Fungus
2010/07/23 To Rent: An Exercise in Utopic Practice Luisa Ortinez
2010/07/23 Video Activist Online & Online Activistic Video II Shih-Chieh Ilya Li
2010/07/30 In Between Time & Space Edwin van der Heide
2010/08/06 Volunteers Only VIP PARTY
2010/08/18 Yerboli Ahmethan & Band
2010/08/21 A Collector's Dream Daisuke Miyatsu
2010/08/21 This Shop Fang Hu, Chong Ho
2010/08/21 Concert: Double DuoFao, Kaa
2010/08/27 Paramodel, Guoming Li, Chun Hsin & Ho-Jang Liu's Artist Talk
Very Conception
2010/09/08 Yishu 40 Off-Site Art in Taipei, Hong Kong and China Pei-Yi Lu

2010/09/10 Short Cut to World Peace: All-out Mobilization of Improve
Everywhere! Very Conception
2010/09/18-19 Forum Biennial of Taiwanese Contemporary Art I The
Dynamics of Art and Urban Transformation
2010/09/25 Forum Biennial: Paying for the Past, or, the Price of the Future?
Simon Rees
2010/09/26 Huang-Chen Tang Diary of The Sojourner Part 2
Huang-Chen Tang
2010/10/02-03 Forum Biennial of Taiwanese Contemporary Art II
The New-Genre Alternative Spaces- Operation and Strategies: Focusing on
Cultural Space Policies
2010/10/03 Huang-Chen Tang Diary of The Sojourner Part 3
Huang-Chen Tang
2010/10/06 City's Practice of Art: From the Angle of Curating and Society
Nov Amenomori
2010/10/16-17 Forum Biennial of Taiwanese Contemporary Art III The Art
Museum in the New Cultural Politics: Mission, Function and Future
2010/10/21 Duende: The Improvising Night of Ken Ohtake and Toru
Hayakawa Ken Ohtake, Toru Hayakawa
2010/10/23 006 Labyrinth KENNETH.C, Al Burro , DAN DAN
2010/11/05 International Book Launch: Who Cares? 16 Essays on Curating
in Asia, Michael Lee
2010/11/06 This Sound Burns the Machine! Ashen, Selfish Sucker, Total
Disruption
2010/11/19 The Age of Defiance Wen-Hsiang Tsai
2010/11/24 The Small Theatre within Singapore Theatre Richard Chua
2010/12/14 Sample Text Goodbye!Nao!
2010/12/17 Magic Journey Yufeng Chung
2011/01/08 Paradigms of Auditory Perception Minhee Park, You-Sheng
Zhang, Yingfan, Dino, Minkoku Hyakunen
2011/01/14 I have a new band now Martijn Vanbuel, Klaus Bru,
Weichung Lin
2011/02/27 Artist's talk Eteam
2011/03/11 Phunk Studio Jun-Da Chen
2011/03/12 Hard Works of Little Script Supervisors Taiwan Original
Filmmakers Union
2011/04/09 Are You the Assistant Director of Rossellini? Or the Assistant
Director of Kurosawa Akira? Taiwan Original Filmmakers Union

2011/04/14 Who is Afraid of Ai Weiwei?: Ai Weiwei's Artistic Practice and Social Resistance Tie-Zhi Zhang, Shih-Chieh Ilya Li
 2011/04/15 City Nomad Film Festival vs. Next Media Animation
 2011/04/22 The evolution of museum policies in France: Portrait of Louvre—a changing institution in changing world Elisabeth Delvay
 2011/04/23-24 Anti Nuke! Anti Nuke! Anti Nuke! Gonlishe
 2011/06/03 Who Fired Blanks? Chun-Chih Lai, Chia-Hui Chou
 2011/06/11 Name Rectifying: Executive Producer vs. Producer Taiwan Original Filmmakers Union
 2011/06/17 Flu-Fatigue: Opening Cheng-Wei Lin
 2011/06/18 DOCDOC Documentary Health Examination Workshop Ke-Shang Shen, Yuan-Chi Lu, Kuang-Chong Yu
 2011/06/25 Curatorial Perspectives Anja Chavez
 2011/07/09 Sponsor, Fundraising and Money Seeking Party Taiwan Original Filmmakers Union
 2011/07/15 20th Anniversary of the New Design Movement Ti-Nan Chi
 2011/08/05 Forum: Museums are Flat Zoe Sun
 2011/08/13 Flow - Documentation of a Journey Crossing Borders and Boundaries Discussion Ting-Yu Huang, Chih-Yung Fang
 2011/09/21-22 Qiu Zhijie Series Qiu Zhijie
 2011/10/01 FINAL SOLUTION/ Fao and Kaa + AFTERSHOW PARTY DJ FaoFao, Kaa
 2011/10/22 Boom Man- Hands are Aching Taiwan Original Filmmakers Union
 2011/11/03 Book Release of "Who's Afraid of Ai Weiwei: The Coming of Doppelgängers Tie-Zhi Zhang
 2011/11/25 KRGigs# 12 Stragies against ultra master of paranoia Chao-Yun Luo, Jessica Wan-Yu Liu, Zhongqi Xie, Dawang Huang
 2011/12/4 2011TIPAF—Theater Piece III – Body Phase Studio Lee-chun Yao
 2011/12/10 White Fungus Issue 12 Release Party White Fungus
 2011/12/11 Perceive: Talking Salon Jay Lai, Chia-Hui Chou
 2011/12/16 Lifesaving Music: Self Introdcution and Listening Workshop Chung Yen
 2011/12/17 Perceive:Panel Discussion Jay Lai, Chia-Hui Chou
 2012/01/06 Desire, Symbol and Consumption: Talking about Ulrike Johannsen's Trace of Creation Manray Hsu
 2011/10/01 Chinese Contemporary Artists Forum, Tong Cheng, Xiangdong Zhou Host: Manray Hsu
 2011/10/14 Offer us a reason to create an art space! Xiaofei Li, Jau-lan Guo

ARTIST'S/CURATOR'S RESIDENCY: Local to Local

Host: Manray Hsu
 2011/10/16 International Curator José Roca Host: Manray Hsu
 2011/10/25 ICI Executive Director Kate Fowle Host: Manray Hsu
 2011/10/28 De Appel Center Director Ann Demeester Host: Manray Hsu
 2011/11/15 Pauline J. Yao 3 Years: Arrow Factory Book Launch and Sun Yuan, Peng Yu Lecture Host: Manray Hsu
 2011/11/17 Shih Chieh Huang Host: Manray Hsu
 2011/11/18 Art Space Pool Director: Heejin Kim Host: Manray Hsu
 2011/11/25 Emerson Wang: Art needs to fight together Host: Manray Hsu



CHANG Tieh-Chih (TCAC Council Member) Chang is a well-known critic for music, culture and politics in Taiwan. He is a contributor for *China Times* (Taiwan), *Hong Kong Economic Journal*, *Southern Metropolis Daily* (China), *Sweekly* (China), *City Pictorial* (China) and *Wah Oriental Morning Post* (China). He has also published several books, including *Sounds and Fury: Can Rock & Roll Change the World?* (2004), *The Rebellious Gaze* (2007) and *The Sounds of Resistance* (2010).

CHEN Chieh-jen (TCAC Supervisor) was born in 1960, Taoyuan, Taiwan. Currently works and lives in Taipei, Taiwan. Chen is a visual artist who has been exhibiting internationally including: Venice Biennale for Taiwan Pavilion (1998, 2004, 2008), Taipei Biennale (2000, 2002, 2004), 5th Lyon Biennale (2000), Gwangju Biennale (2000), Sao Paulo Bienal (2004, 2010), Shanghai Biennale (2004, 2010), Asian Art Triennial, Fukuoka (2005), Sydney Biennale (2006), Biennial Cuvée in Austria (2006), Istanbul Biennale (2007), New Orleans Biennial: Prospect.1, Guangzhou Triennial (2008), Asia Pacific Triennial of Contemporary Art (2009), 4th Artes Mundi Prize (2010) in UK. His has won the *13rd National Award for Arts* (2009) and *The Special Prize of Gwangju Biennale* (2000).

Eleanore CHEN (TCAC Office Director) As an artist and art administrator, Chen set up Open Contemporary Art Center with over ten members in 2001. During 2002-2008, she worked as the executive of the curatorial department and the chief coordinator of forums and book clubs. In 2008, she took up the position of secretary-general in Taiwan Artist-in-Residence Interchange Association (which was named Taiwan Artist Village Alliance). In 2009, she worked for architect LIU Kuo-Chang as a special exhibition executive in Open-United Studio. She was on behalf of Open-United Studio to participate in several exhibition projects, such as "Asian Art Biennial - Viewpoints & Viewing Points" and "DMY International Design Festival Berlin". She also participated in the architecture design project - Tainan JJ-W Culture Design Hotel in Taiwan.

Hsin Chun CHEN (TCAC Managing Supervisor) Chen works as an independent curator and an urban activist. Also she is the CEO of Yimen International Company. Chen was the secretary-general and a member of managing council at Association of Culture Environment Reform Taiwan and the project manager of OURs project: The Organization of Urban

Re-s. She acts as the urban activist of Movement of anti-creative star at Huanshan 1914 creative park in Taipei (2004); Settlement movement of THAV (2006): Treasure-hill Activists CO-OP: You Only Die Twice (2007); Art Reform Environment Project of San-chong District in New Taipei City (2007), Roaming Behind History of the Public Art Project at Academia Sinica (2009) in Taipei, International Design Exhibition hosts by the Council of Indigenous Peoples, Executive Yuan: Breathing Revival (2011) in Taipei and the Jane Ingram Allen (2011) solo exhibition in Taichung.

Amy CHENG (TCAC Council Member) Cheng is an art critic and an independent curator who lives and works in Taipei. She is the founder of TheCube Project Space in Taipei, which opened in 2010. Since 2000, she has worked as a feature writer for Taiwan ARTCO magazine where she currently works as lead feature writer. She has curated the exhibitions: *Invisible City*, Vancouver Centre for Contemporary Asian Art (2003); *Ruins and Civilization*, Taipei (2004); the 2004 Taipei Biennial: *Do you Believe in Reality?* (co-curator: Barbara Vanderlinden); *Altered States*, Taipei (2006); *THTP/Phase Five/Oversight/2008*, Vancouver; *Traversing the Fantasy*, Taipei (2011); the 54th Venice Biennale for Taiwan Pavilion (2011) and the 3rd Taiwan International Video Art Exhibition (2012).

Meiya CHENG (TCAC Council Member) Lives and work in Taipei. Cheng was the curator at MOCA, Taipei (2006-2008.) Cheng has curated show "Augmenting the World" at 6th Taipei Digital Art Festival International Section (2011), the video art section of Urban Nomad film festival at Taipei Contemporary Art Center (2010), "Silence Attacks – The solo exhibition by Lin Guang Ming," and "Bringing to View the Invisible Spectacle" by Norihisa Hashimoto at MOCA, Taipei. Her articles have been published in Artco Magazine (Taiwan), MOCA Taipei exhibition catalogues, Gallery Magazine (China), Art and Investment (China). She received the curatorial research grant from National Foundation for Arts and Culture (2008) and was the curator-in-residence at 3331 Arts Chiyoda, Tokyo (2011).

Manray HSU (TCAC Council Member) Hsu lives in Taipei and works as an independent curator and art critic. He served on the international jury at the Hermès Foundation Missulsang for Korean contemporary artists and the 49th Venice Biennale for Estonia Pavilion (2006). Hsu has curated various exhibitions including The Sky is the Limit: 2000 Taipei Biennial

(2001), (co-curated with Jerome Sans); *How Big Is the World?* O.K Center for Contemporary Art, Linz, Austria (2002); Liverpool Biennale (2006, co-curated with Gerardo); *Naked Life* (2006), (co-curated with Maren Richer); MoCA, Taipei, and Taipei Biennale (2008), (co-curated with Vasif Kortun).

HUANG Wen-Hao (TCAC Supervisor) Huang established IT Park (an artist's space in Taipei) with Tsong Pu, Liu Qing-Tang and Chen Hui-Jiao in 1988. Huang is the founder and the art director of ETAT Lab in Taipei, which opened in 1995. With Ku Shih-Yung, Alf Chang and Fujui Wang's company, Huang sets up the media lab at ETAT Lab that aims at exploring the interactive installation and experiments of technology. He worked as the managing council at Environmental Culture Transformation Association, member of council at SOKA of Modern Art Association, curator in chief of Navigator: Digital Art in Making (2004) and the curator of Bias: sound art exhibition (2005). In 2006, Huang undertakes the Taipei Digital Art Festival and establishes Digital Art Center preparation office. In 2008, acts as the Chairman of the Board. Huang holds a position of CEO at the Digital Art Center Taipei in 2009.

Sandy LO (TCAC Managing Council) Lo is a curator, art critic and art historian researcher. She also curated the 2nd Taipei Public Art Festival The New World of Datong (with a co-curator, 2004-2005), Border-Crossing: The Shadow Dance of Cities (2005) in Shanghai and Taipei, Pop Pill (Taiwan section in Shanghai-cool ,Shanghai, 2005), Exorcising Exoticism (granted by National Foundation for Arts and Culture, Taipei, 2006). She is the author of *Encyclopedia of Taiwan Art Critic: Wang Bai-Yuan, Taiwan Contemporary Art Series: Culture and Colonialism* (2003) and *Comprehensive Collection of Taiwan regional Art History: Hsinchu City and Miaoli Country* (2006).

Lesley MA (Lovely Daze Editor) Ma is a Ph. D. student in art history, theory, and criticism at the University of California, San Diego. Her research interest includes postwar Taiwan Modernist painters, women artists in 1930s Shanghai, and contemporary art productions of the Pacific Rim. In addition to editing Lovely Daze, Ma currently is a curatorial coordinator at the Museum of Contemporary Art, Los Angeles for Cai Guo-Qiang's upcoming solo exhibition and a writer for Chuan, a new art publication in Taipei. From 2005 to 2009, Ma was a project director at Cai Studio. She has a B. A. in History and Science from Harvard College and a M. A. in Museum Studies from New York University.

Charwei TSAI (Lovely Daze Publisher) Tsai was born in Taiwan (1980) and presently lives and works in Taipei and Paris. Tsai utilizes a variety of media in a politically engaged, performative practice. At once highly personal yet general in concern, Tsai grounds her self and art practice in a sense of (national / Taiwanese) identity and the consequent implications. Geographical, social and spiritual concerns inform a body of work directed towards activating participation outside the confines of complacent contemplation. She has had solo exhibitions in Beijing, Bogotá, Hong Kong, Mumbai, Paris, Singapore, Sydney, Taipei, and Tokyo, and her projects have been included in various international exhibitions, including the inaugural Singapore Biennale (2006), *Traces du Sacré* at the Centre Pompidou, Paris (2008), 6th Asia Pacific Triennial (2009), Yokohama Triennale and Rhurtriennale (both in 2011). In addition to her art practice, Tsai publishes, designs and edits *Lovely Daze*, a curatorial journal published twice a year.

Kuang-Yu TSUI (TCAC Managing Council) Tsui is a conceptual artist from Taiwan who has exhibited internationally including in UK, Japan, Korea, Spain, Holland, Italy and Turkey. Tsui has participated in: Taipei Biennial: Do You Believe in Reality? (2004), the 51st Venice Biennale: The Experience of Art (2005), Liverpool Biennale (2006), 24th Kasel Documenta Video Festival (2007), Taipei Biennale (2008) and Today Contemporary Art from Taiwan at the Gyeongnam Art Museum (2010).

Herman WANG (TCAC Technical Advisor) Wang specializes in exhibition technique setting, interactive program design and installation setting. His experiences regarding exhibition installation include IDA Congress Taipei (2011), *Entre-Temps: The Narrative Artist*, Taipei, (2011), *Trans-Cool Tokyo: Contemporary Japanese Art from MOT Collection*, Taipei Fine Arts Museum (2011), *Republic without People*, Kaohsiung Museum of Fine Arts (2011), *Glenn Murcutt: Architecture for Place -- Thinking Drawing/Working Drawing*, Taipei (2011), Forum Biennale, TCAC (2010), *Mobility, Sound, and Form - Sound*, Centre National de Creation Musicale, Taipei (2010), *Mind as Passion*, Taipei (2009), *Pixar 20 years of Animation*, Taipei Fine Arts Museum (2009) and Taipei Biennale (2008).

WANG Jun-Jieh (TCAC Council Member) Wang lives and works in Taipei as a multi-media artist and a curator. In 1989, Wang collaborated with the New York media-watcher group Paper Tiger TV in producing the video *How*

History Was Wounded, which deals with the political stance of Taiwan's media during the June 4th Tiananmen incident. His works has shown in the Gwangju Art Biennale (1995 and 2002), the 47th Venice Biennale (1997), the Johannesburg Biennale (1997), Taipei Biennale: Site of Desire (1998), Asian Art Triennial (1999), Asia Pacific Triennial of Contemporary Art (1999), Taipei Biennale: The Sky Is the Limit (2000) and Promenade in Asian exhibition at Art Tower Mito (2002). He has curated the exhibitions of Navigator: Digital Art in the Making (2004), Taipei Biennale: Dirty Yoga (2006), the 4th Digital Art Festival (2009), Quanta Tech Art & Performance Festival (2010) and the VIDEONALE: Dialogue in Contemporary Video Art (2011).

Wu Chi-Tsung (TCAC Council Member) Wu is fascinated by images, how they are made and how we see them. His works to date have mostly involved photography and video and the processes which are needed to create images. He experiments with and manipulates these processes, exploiting the alchemy inherent in chemical photography or changing the elements of timing, which makes film the medium of movement. Wu Chi-Tsung was born 1981 in Taipei, Taiwan where he now lives and works. He was a finalist of the Artes Mundi prize (2006), in addition to having exhibited in many international exhibitions including 'The Elegance of Silence' at the Mori Art Museum in Tokyo (2005), the 6th Shanghai Biennale (2006), "Our Future", Ullens Center for Contemporary Art, Beijing, China (2008), "The Tradition of the New" at Sakshi Gallery, Mumbai, and "Taiwan Calling" at Múcsarnok - Kunsthalle Budapest and Ludwig Museum, Budapest, Hungary (2010).

Jun YANG (TCAC Founder & Consultant) Yang was born in China in 1975. He immigrated to Austria with his family at the age of 4. Currently lives and works in three locations: Vienna, Yokohoma, and Taipei. His works encompass various mediums—including film, installation art, publications, symposia, and even the new development of public spaces—while interminably addressing the problem to institutions, societies, and audiences, calling into question whether reality is, in fact, 'real.' His previous exhibitions include 51st Venice Biennale (2004), Liverpool Biennial (2006), and Manifesta 4 (2002). His commissioned large-scale, public art projects include gfkz Garden, a garden for Museum for Contemporary Art Leipzig, as well as Paris Syndrome Café, a set of renovation plans for a café, the University of Bern's Sports and Physical Education Center, and the new City Hall in Innsbruck, Austria, among others.

YAO Jui Chung (TCAC Chairman) Yao graduated from BA Fine Art at the Taipei National University of the Arts. He has exhibited at the Venice Biennale (1997), Yokohama Triennale (2005), Asia-Pacific Triennial (2009) and Taipei Biennale (2010). Apart from creating art, Yao has curated exhibitions including *The Realm of Illusion - The New Wave of Taiwan Photography* (2002), *King-Kong Never Dies - The Contemporary Performance & Video Art*, Taiwan (2003) and *Spellbound Aura-The New Vision of Chinese Photography* (2004). His essays have been published in many art journals. He has also published several books, including *Installation Art in Taiwan since 1991-2001* (2002), *The New Wave of Contemporary Taiwan Photography Since 1999* (2003), *Roam The Ruins of Taiwan* (2004), *Performance Art in Taiwan 1978-2004* (2005), *A Walk in the Contemporary Art - Roaming the Rebellious Streets* (2005), *Ruined Islands* (2007), *Yao Jui Chung* (2008), *Beyond Humanity* (2008), *Nebulous Light* (2009), *Biennial-Hop* (2010), *Romance* (2009) and *Mirage: Disused Public Property in Taiwan* (2010). Yao has also worked in theater, film, art education, critic and curating.

Pauline J. YAO (Independent Curator) Yao is an independent writer, curator and educator based in Hong Kong and in Beijing where she co-founded the nonprofit art space Arrow Factory in 2008. A contributor to Artforum, e-flux Journal, Frieze and the Chinese language publications Artco Monthly and Contemporary Art and Investment; she is the author of *In Production Mode: Contemporary Art in China* (CCAA/Timezone 8 Books, 2008) and co-editor of *3 Years: Arrow Factory* (Sternberg Press, 2011). She has worked previously as Assistant Curator of Chinese art at the Asian Art Museum of San Francisco and Co-Director of Osage Art and Ideas, Hong Kong and served on the curatorial team of the Shenzhen Hong Kong Bi-City Biennale of Architecture and Urbanism in 2009.

Acknowledgement from TCAC: (alphabetical order)

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TCAC Lovers:

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