



台北当代艺术中心外观
In front of TCAC

位于中心三层的展览空间
The third floor exhibition space

台北 当代艺术中心 TAIPEI CONTEMPORARY ARTS CENTER

台北没有这样的机构，他们就自己做了一个。
Since Taipei didn't have a similar
organization, they made their own.

台北当代艺术中心协会的组织形式是非盈利协会，有点像人民团体：一群人通过一定的申请程序获得自己的账号，接受经济捐款并在此基础上进行各种运作。“中心”的想法来自杨俊在2008年台北双年展的方案《一个当代艺术中心，台北》。这个提法以欧洲的文化机构为参照：一个城市需要大的美术馆、小的替代性空间，也需要中型的像柏林“临时Kunsthalle”那样的艺术中心。它本身没有收藏，着重的是研究、交流、有实验性的艺术活动，台北没有这样的机构，于是杨俊就“做”了一个。

Taipei Contemporary Arts Center is a non-profit organization. It's sort of like a union: people obtain membership through a standard application process in which they agree to make financial donations, and, on this model, operations are carried out. The notion of it being a “center” originates in Yang Jun and his proposal for the 2008 Taipei Biennial, One Contemporary Arts Center, Taipei. His idea was modeled on European cultural organizations: a city needs large museums, small alternative spaces, as well as mid-sized art centers, like Berlin's “temporary Kunst-halle”, that have virtually no collection of their own, and instead focus on research, exchange, experimental events, and so on. As Taipei didn't have a place like that, Yang Jun “made” one.

When this “issue” was identified in 2009, curator Manray Hsu had just returned to Taiwan. Hsu had begun to discuss founding a space/association with curators Michael Lin, Meiya Cheng and Amy Huei-Hua Cheng, artists Chen Chieh-Jen and Tsui Goang-Yu, and academics such as Chen Tai-Sung, etc. They held a press conference, inviting media, entrepreneurs and cultural officials for a round table discussion of the issue. The entrepreneurial response was immediate: the JUT Foundation for Arts and Architecture would provide them with a 600-square-meter building in the old Hsimenting district, free of charge for two years, no strings attached.

Thereafter came the discussion of funding. Funding with no requirements seemed rather improbable, especially considering how strongly critical and socially intrusive TCAC's events and exhibitions tended to be. Several warm-hearted local art-



办公空间与档案馆
Office and archive

这个问题提出后，2009年徐文瑞刚好回台湾，与林宏璋、郑美雅、郑惠华等策展人，陈界仁、崔广宇等艺术家以及陈泰松等学者开始讨论建立协会和空间。他们开了一个记者会，邀请媒体、企业、文化官员一起讨论到底需要一个怎样的空间，要多大，在都市里的位置……企业很快就有回应，忠泰建筑文化艺术基金会无条件提供位于西门町的一栋600平方米的建筑，让协会免费使用两年。

接下来大家开始讨论经费，无条件的经费很难，尤其TCAC活动和展览的走向是有高度的批判性和社会介入。本地很多热血艺术家如陈界仁、林明弘等捐了作品，第一个展览就是募款展览，卖作品的钱刚够最初的运营，一些买家也成了TCAC之友，被协会称为“Lover”。

展览总是比较花钱，比如2010年9月的论坛双年展，筹备展览时还要募款。TCAC做展览并不是要为大众服务，策展人、TCAC发起人和理事会成员郑美雅说：“从抽象意义看，台北没有一个供圈内人交流、做实验活动的空间，我们所做的是在回应目前台北艺术生产的大环境。”

所以，TCAC的装修很便宜也很颠覆，办公室在一楼，用常见的便宜铝门窗做成门面，可以从外面看到里面的人办公，希望由此扭转美术馆和文化机构决策不透明的状况，二楼是公共活动的空间，三楼四楼才是展览空间。

TCAC到现在也没有稳定的状态和确定的未来，不过因为协会里有双年展策展人、最活跃的艺术家、都市文化运动成员以及学者，它一直很受关注。“艺术家做事情较有效率，可以去除公务员体系里的不经济。我们对现存的政治商业体制进行批判时必须保持独立和自由，在这个前提下，我们也欢迎甚至在争取政府和企业的帮助。”

ists like Chen Chieh-Jen and Michael Lin donated works, and the first exhibition acted as a fundraiser. Sales proceeds were just enough to cover initial operations, and some buyers were designated as friends of TCAC, or officially referred to as “Lovers.”

Exhibitions always cost money. For September 2010's Forum Biennial of Taiwanese Contemporary Art, for example, a loan had to be taken out. At TCAC, organizing an exhibition is not meant to be a service to the people. Curator, TCAC founder and board member Meiya Cheng says, “Abstractly speaking, Taipei does not have a space that allows exchange within the [arts] circle, or that holds experimental events. What we do is a response to the overall circumstances of Taipei's art scene at present.” The layout of TCAC is both inexpensive and subversive. The office is on the first floor and uses cheap and ordinary aluminum windows for doors, to the effect that people outside can see in. The idea is that this transparency will serve to turn the strategic opacity of museums and cultural organizations on its head.

Even today, TCAC is neither entirely stable nor certain of its future. But as association members include past Taipei Biennial curators, the most active artists, city cultural officials, and academics, TCAC receives constant attention. “Here, artists do things more efficiently. They don't have to deal with the wastefulness of the civil service system. When we critique the current political and commercial complex, we must maintain our independence and freedom. Under this principle, we even welcome help from those struggling against the government, and from entrepreneurs.”