

Global Forum of Art Foundations 2010

2010 艺术基金会国际论坛

Chief-Organizer

Wu Zuoren International Foundation of Fine Arts(WIFA)

主办单位

吴作人国际美术基金会

Co-Organizers

The Palace Museum

National Art Museum of China

Peking University

协办单位

故宫博物院

中国美术馆

北京大学

2010.10.28-10.30

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前言

借吴作人国际美术基金会成立二十周年之机，中国首次以艺术基金会发展为主要命题，建立国际交流平台的世界级高端论坛：“2010 艺术基金会国际论坛”，将于 2010 年 10 月 28 日在北京举行。论坛由吴作人国际美术基金会主办，邀请来自美国、英国、比利时、德国、韩国、法国、港台地区和大陆多家知名艺术基金会代表，及中外相关领域专家出席，共同探讨艺术赞助的来源、跨地域合作的有效模式、基金会如何推动艺术行业的发展等共同关心的话题。

论坛将在“全球化下的沟通和协作”的主题下展开，主要议题为：

- 1、各国艺术基金会的发展状况，所面临的挑战以及解决方法；
- 2、艺术基金会如何在发展中国家支持和促进艺术教育和艺术事业的发展；
- 3、如何促进艺术基金会跨地域的沟通与协作。

此次论坛上，还将公布《中国艺术基金会发展报告》（中英文），这是中国自 1981 年成立第一家基金会以来的 30 年中第一次对艺术基金会的整体性调查和研究分析。

PREFACE

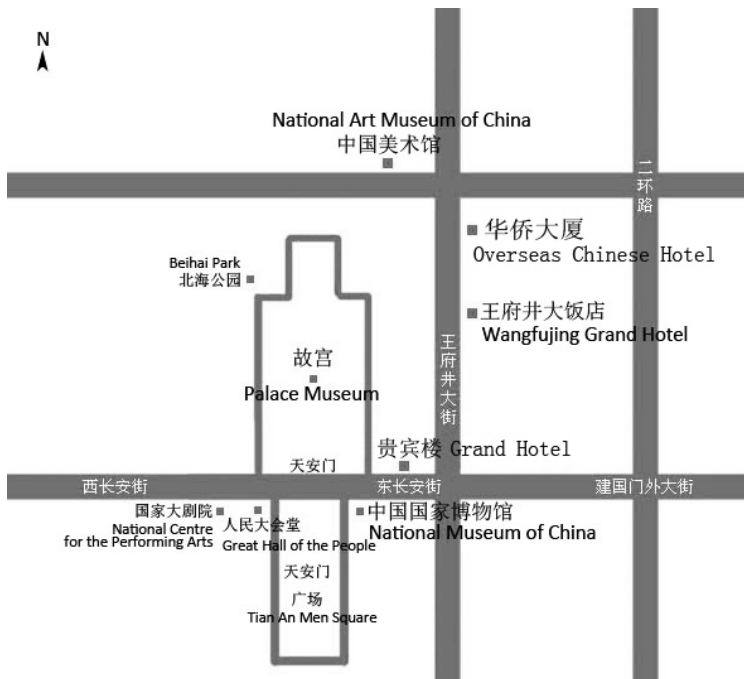
Upon the historical moment of the 20th anniversary of Wu Zuoren International Foundation of Fine Arts (WIFA), China is launching its first international art foundation summit that aims to promote main focus is art foundation development: Global Forum of Art Foundations 2010. It will take place in Beijing on October 28, 2010 and is chiefly hosted by WIFA. Its attendees include of executives from prominent art foundations from the United States, United Kingdom, Belgium, Germany, South of Korea, France, Hong Kong, Taiwan and Mainland. Experts from both China and abroad will discuss common concerns such as sources of art sponsorship, effective models of multidisciplinary cooperation and how foundations can help to promote the development of art.

The summit's theme is "Exchange and Co-operation in the Era of Globalization" with the following major topics of discussion:

1. What are the emerging trends experienced by art foundations around the world, major challenges faced by art foundations and their potential solutions?
2. How art foundations can sponsor and advance art education and art development in developing countries?
3. How to promote cross-border exchange and co-operation among art foundations?

At this summit, WIFA will issue Report on the Development of Art Foundations in China both Chinese and English. This report is the first holistic comprehensive research and analysis on China's art foundations, since the first foundation came into being in China 30 years ago.

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The Palace Museum

Address: No. 4 Jingshan Front Street, Dongcheng District, Beijing
Tel:+86-10-85117045

National Art Museum of China

Address: No.1 five four street Dongcheng District,Beijing
Tel:+86-10-64001476

Prime Hotel

Address: No. 2 Wangfujing Street, Dongcheng District, Beijing
Tel:+86-10-65136666

Grand Hotel Beijing

Address: No.35, East Chang'an Street , Beijing
Tel:+86-10-65137788

故宫博物院

地址：北京市东城区景山前街4号
电话：+86-10-85117045

中国美术馆

地址：北京市东城区五四大街一号
电话：+86-10-64001476

华侨大厦

地址：北京市东城区王府井大街2号
电话：+86-10-65136666

北京贵宾楼饭店

地址：北京东长安街35号
电话：+86-10-65137788

日程安排

2010年10月27日 - 30日, 北京

10月27日

迎接参会代表(提供接机服务)

住宿: 北京华侨大厦

地址: 东城区王府井大街2号

Agenda

October 27th-30th, 2010, Beijing

October 27th

Delegates Arrive (airport pick-up will be arranged)

Accommodations: Prime Hotel

Add: No.2, Wangfujing Street, Beijing

10月28日

公开论坛

地点：中国美术馆，七楼学术报告厅

主持人：吴作人国际美术基金会理事长 范迪安

- 0900 — 0920/ 主题演讲 1：全球化下的沟通和协作
0920 — 0940/ 主题演讲 2：北美艺术基金会的发展状况
0940 — 1000/ 主题演讲 3：欧洲艺术基金会的发展状况
1000 — 1020/ 主题演讲 4：中国大陆艺术基金会的发展状况
1020 — 1040/ 茶歇
1040 — 1140/ 圆桌讨论 1：艺术基金会之间的跨地域协作
1140 — 1400/ 午饭
1400 — 1420/ 主题演讲 5：德国艺术基金会的理念与发展
1420 — 1440/ 主题演讲 6：韩国艺术基金会的发展状况
1440 — 1500/ 主题演讲 7：台湾艺术基金会的发展状况
1500 — 1520/ 主题演讲 8：数字化时代对艺术基金会的契机
1520 — 1540/ 茶歇
1540 — 1640/ 圆桌讨论 2：基金会对当代艺术的推动
1640 / 公开论坛结束

October 28th

Public Forum

Avenue: 7th floor Academic Report Hall, National Art Museum of China (NAMOC)

Host: Mr. Fan Di'an, President of WIFA

- 0900-0920/ Keynote Speech 1: Exchange and Co-operation
In the Era of Globalization
- 0920-0940/ Keynote Speech 2: Recent Developments and
Trends for Art Foundations in US
- 0940-1000/ Keynote Speech 3: Recent Developments and
Trends for Art Foundations in Europe
- 1000-1020/ Keynote Speech 4: Mainland China: the
Development of Chinese Art Foundations
Tea-break
- 1020-1040/ Round-table Discussion 1: Cross-border Co-
operation Among Art Foundations
- 1040-1140/ Lunch
- 1140-1400/ Keynote Speech 5: Development of Art
Foundations in Germany
- 1400-1420/ Keynote Speech 6: Art Foundations in Korea
- 1420-1440/ Keynote Speech 7: Art Foundations in Taiwan
- 1440-1500/ Keynote Speech 8: Opportunities for Art
Foundations in the Digital Age
- 1500-1520/ Tea-break
- 1520-1540/ Round-table Discussion 2: How foundations can
Help advance contemporary art
- 1540-1640/
- 1640 / The end

10月28日

1830 - 2200/ 晚宴：吴作人国际美术基金会·20周年庆

地点：北京贵宾楼饭店 北京东长安街35号

10月29日

闭门论坛

地点：故宫

1000 - 1200/ 讨论（机构自我介绍，探讨项目合作机遇）

1200 - 1500/ 午饭 + 参观（故宫内）

1500 - 1600/ 专题讨论：境外基金会在华的政策环境

1800 - 2100/ 晚餐

地点：白家大院

地址：北京海淀区苏州街29号

电话：+86-10-626541866

October 28th

1830-2200/Banquet: Wu Zuoren International Foundation of Fine Arts - 20th Anniversary

Venue: Grand Hotel, Beijing No.35, East Chang'an St, Beijing

October 29th

Closed-Door Discussion

Venue: The Palace Museum

1000-1200/ Delegates introducing represented foundations & exploring avenue of co-operations

1200-1500/ Lunch & Tour (in the Forbidden City)

1500-1600/ Guest Discussion: Regulatory Environment for Offshore Foundation in China

1800-2100/ Dinner

Venue: White Courtyard

Address: No.29 Suzhou Street, Haidian District, Beijing

Tel: +86-10-626541866

10月30日

艺术北京之旅

三条路现可供选择

A: “艺术教育”路线

B: “民营美术馆”路线

C: “艺术家创造空间”路线

October 30th

Beijing Art Tour

Three Routes to Be Chosen From

- A: "Art Education" Route
- B: "Private Museums" Route
- C: "Artist Creation Space" Route

Speech Abstracts

Guest Profiles

发言摘要

与会嘉宾简介



致辞：全球化背景下的沟通与协作

吴作人国际美术基金会理事长、中国美术馆馆长 范迪安

摘要：全球化，不仅是 21 世纪以来社会经济的显著特征，也是文化艺术的发展趋势。立于全球化的背景下，各国的文化发展既要根据自身的优势和特点，探索适合自己的发展道路，又要通过彼此的交流互动，建立起全球性的协作关系。艺术基金会，作为推动各国文化艺术发展的重要力量，其作用与意义在 21 世纪将更为彰显。面对全球化的艺术发展现状，艺术基金会的工作早已超越了国家和地区的自然界分，也正是随着艺术基金会国际化的工作展开，彼此间的沟通和协作就显得更为重要。对于目前的艺术基金会而言，沟通意味着彼此的尊重与宽容，协作则意味着彼此的共识和支持。

Opening Speech: Exchange and Cooperation in the era of Globalization

Fan Di'an President of WIFA/ Director of NAMOC

Globalization, is not only a significant social and economic characteristic since the 21st century, but also a development trend for culture and art. With the backdrop of globalization, each country's cultural development should be in line with its own advantages and characteristics, and explore its own path of growth; at the same time, global cooperation should be established through interactions among each other. Art Foundation, as a major power in advancing the development of culture and art, will play a more significant role in the 21st century. Facing the current situation of globalization in art development, the work of Art Foundations has already transcended the traditional boundaries of countries and regions. It is precisely because of the international nature of Art Foundation's work, exchange and cooperation is even more important. For Art Foundations at the present, exchange means mutual respect and co-operations, striking on the same accord and winning support from each other.

狄波拉·玛洛：北美的艺术基金会发展状况

摘要：J·保罗盖蒂信托是一个在多维度关注视觉艺术的国际文化慈善机构。我们通过四个核心组织来运作。盖蒂保护所通过科学研究，教育，培训和分享成果的方式在国际上开展工作以促进对视觉艺术的保护。盖蒂研究所致力于通过关于从古代到现代的艺术史的学术和公众项目增强视觉艺术方面的知识。J·保罗盖蒂美术馆在洛杉矶的两个地点展示自己的藏品。盖蒂基金会则通过战略资助和项目，加强艺术史作为全球共识，推动跨领域的保护实践，增加美术馆和文献收藏的受众程度，并发展视觉艺术领域当前和未来的领袖。在美国有大小不一的10万家基金会。他们的繁荣发展部分原因是因为美国的税收制度鼓励个人，家庭和公司将财务捐赠给慈善事业。不过，只有很少几家基金会在美国之外资助艺术。盖蒂是其中之一，而且盖蒂对视觉艺术的资助是彻底国际化的。

Deborah Marrow: The Development of Art Foundation in North-America

J. Paul Getty Trust is an international cultural and philanthropic institution that focuses on the visual arts in all their dimensions. We carry out our activities through four core organizations. The Getty Conservation Institute works internationally to advance conservation practice in the visual arts through scientific research, education and training, model field projects and the dissemination of the results. The Getty Research Institute is dedicated to furthering knowledge about the visual arts through scholarly and public programs about the history of art from ancient to recent times. The J. Paul Getty Museum exhibits its collections in two locations in Los Angeles. Through strategic grants and programs, the Getty Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. There are nearly 100,000 foundations in America of all sizes. The proliferation of foundations is in part driven by tax laws that encourage individuals, families, and corporations to donate money for charitable purposes. However, only a few organizations make grants for the arts outside the United States. Among them, the Getty Foundation is unique in making grants for the visual arts on a fully international basis.



狄波拉·玛洛：盖蒂基金会的执行长，J·保罗·盖蒂信托的CEO和代理总裁。玛洛是一个艺术史专家。她从费城美术馆开始她的职业生涯，曾在多所大学和费城地区及南加州任教。她拥有宾夕法尼亚大学的优等学士学位和艺术史博士学位，并从约翰霍普金斯大学获得硕士学位。

在玛洛的职业生涯中，她曾服务于在艺术史，美术馆，史料保存，和慈善事业等领域的各种组织。她目前担任美国宾夕法尼亚大学的理事，同时也是执行委员会成员之一，并担任学术委员会主席以及其他职务。她也是洛杉矶基层会议理事会的一员。在此之前，她是美国加州人文科学研究所，考陶尔德艺术学院，国家和国际艺术史委员会的董事会成员。她还是跟白宫千禧年委员会合作的“保存美国珍品”历史保护国家信托的成员之一。

Deborah Marrow: Director of the Getty Foundation, interim President and CEO of the J. Paul Getty Trust. Marrow is an art historian who began her professional career at the Philadelphia Museum of Art and has taught at various colleges and universities in the Philadelphia area and in Southern California. She holds a B.A. cum laude and a Ph.D. in art history from the University of Pennsylvania and a master's degree from the Johns Hopkins University.

Over the course of her career, Marrow has served various organizations in the fields of art history, museums, preservation, and philanthropy. She currently serves as a trustee of the University of Pennsylvania, where she is a member of the executive committee and chairs the academic policy committee, among other responsibilities. She is also on the board of Town Hall Los Angeles. Previously, she was a member of the board of governors of the University of California Humanities Research Institute, the Courtauld Institute of Art, and the National and International Committees for the History of Art. She was also a member of the Save America's Treasures Committee of the National Trust for Historic Preservation in partnership with the White House Millennium Council.

米歇尔·鲍德森：欧洲的艺术基金会发展状况

摘要：

- 1、介绍非盈利文化艺术机构与基金会的区别
- 2、关于欧洲艺术基金会分类的短文：一般性基金会、国家基金会、公司基金会和艺术家基金会
- 3、艺术基金会和艺术教育之间的关系和公共互通
- 4、在比利时（青年与造型艺术协会）和法国（巴黎国立网球场现代美术馆）有关艺术教育的两个案例
- 5、艺术基金会和艺术教育在全球沟通协作的 21 世纪：一个前瞻性的项目

Michel Baudson : The Development of Art Foundation in Europe

Abstract: An general analysis of :

1. Introduction about the differences between foundations and non-profit cultural and artistic associations
2. Essay at classification of art foundation in Europe : general foundations, foundations initiated by states, companies foundations, artists' foundations
3. About the relationships and public intercommunications between art foundation and art education
4. Two specific experiences of art education in Belgium (JAP) and in France (Galerie nationale du Jeu de Paume, Paris)
5. Art foundations and art education in our 21st Century of the whole world communication: a prospective project



米歇尔·鲍德森：出生于比利时，1967年获布鲁塞尔自由大学哲学和文学硕士。1996-2003任巴黎国立网球场现代美术馆文化部部长。2003-2008年任比利时皇家美术学院院长，现为名誉院长。2008年开始被聘为西安美术学院客座教授。现任青年与造型艺术协会（JAP）主席、比利时艺术批评协会（ABCA）名誉主席、国际艺术批评协会（AICA）成员、国际博物馆委员会成员、布鲁塞尔皇家美术学院艺术高中部名誉主任。从1971年起出版大量当代艺术刊物。他是众多国际现当代艺术展览负责人（最近策展了《吴作人：中西交融》，欧罗巴利亚艺术节展览，2009.10.16-2010.01.17），并担任当代艺术和新媒体艺术国际研讨会主席。

Michel Baudson: He was born in 1945.07.01 in Belgium, mastered in Philosophy and letters (1967 - Université libre de Bruxelles). He is Chairman of «Jeunesse et Arts Plastiques » (JAP) a.s.b.l., Palais des Beaux-Arts, Brussels; honorary Chairman of ABCA (Belgium Association of Art Critics), member of AICA (International Association of Art Critics) and ICOM (International Commission of Museum); honorary Director of « Académie royale de Bruxelles – Ecole supérieure des Arts » (Royal Academy of Fine Arts of Brussels – High School of Art); guest Professor at Xafa (Xi'an Academy of Fine Arts) since 2008; Chief of the Cultural Department of « Galerie nationale du Jeu de Paume », Paris (1996 – 2003); Curator of various international exhibitions of modern and contemporary art (last exhibition : Wu Zuoren, At the Crossroad of East and West, Brussels Europalia China, 2009.10.16 – 2010.01.17); Director of International Symposiums on Contemporary Art and Mediation of Art. He has published various publications on contemporary art since 1971.



比阿特丽斯·迪·杜佛尔：欧洲的艺术基金会发展状况

比阿特丽斯·迪·杜佛尔：一直管理大量有关巴黎文化事业发展项目的协调以及实施。她是 1987 年巴黎西班牙艺术节项目副委员；戴高乐诞辰（1940 年 6 月 18 日）50 周年纪念活动副委员；是巴黎高等美术学院协会发展总监，舞蹈电影纪录片 la Cinémathèque française 的秘书长。1994 年她成为法国最大文化和历史基金会拿破仑基金会的 CEO 并获得了大量法国基金会部门的知识。2004 年 1 月她成为法国国家网络基金会中心执行董事。她在 NGO 遗产无国界组织任要职达 13 年（直到 2009 年 7 月），促成在战后和创伤后遗产情况为主要项目的团体，关注和和平和可持续发展决策（主要领域包括：白俄罗斯后切尔诺贝利污染地区；巴尔干，马达加斯加，黎巴嫩，喀麦隆）

Beatrice de Durfort : The Development of Art Foundation in Europe

Beatrice de Durfort has been in charge of the coordination or the implementation of a large number of programmes of the Cultural Affairs Department of the City of Paris (Deputy Commissioner of a Spanish Art Season in Paris, 1987 – Deputy Commissioner of the 50th Anniversary Commemoration of the General de Gaulle's Appeal of 18 June 1940; Development Director of Association for the Ecole des Beaux-Arts de la Ville de Paris). She next became the Secretary-General of the Dance Film Archive at la Cinémathèque française.

She gained a large knowledge of the French foundations sector by becoming in 1994 the CEO of the Napoleon Foundation, the largest cultural and historical foundation in France.

She has been Executive Director of the French Foundation Centre since January 2004 (national network of foundations)

She has chaired for 13 years (up to July 2009) the NGO Patrimoine sans Frontières promoting community based projects mainly in post-war and post-trauma situations looking at heritage as a tool to peace-making and sustainable development (main fields of involvement: Belarus post-Chernobyl contaminated areas; the Balkans, Madagascar, Lebanon, Cameroun...)

商玉生：中国艺术基金会发展报告

艺术基金会在中国是一种新生的事物。尽管当前中国的国家政策和社会经济结构还没有具备建立艺术基金会的前提条件和社会基础，但是，由于艺术基金会是非营利运作和专家决策，具有无法代替和估量的第三种文化创生力量，即在政府的公用利益和市场的盈利企图之外，完全根据艺术事业自身的发展需要去启动基础性项目，实施艺术中的非功利（一时没有社会效益和经济利益）项目，弥补尚未被社会意识所关注、却有专业价值的项目，紧急处理和垫付临时重大项目的关键启动经费（如吴作人国际美术基金会资助第34届世界艺术史大会的申办工作），培养人才，资助艺术创作，鼓励探索性艺术活动，发掘并富有远见地开拓专业性艺术发展方向等等。虽然艺术基金会这个行业目前对整个中国艺术的发展还不能起到足够的作用，但是它所起的作用和发展的可能性是指向未来的，符合社会发展规律，因此是有前途的！

Shang Yusheng: The Development of Art Foundations in China

Art foundations are a new type of institution in China. Although China's previous national policy and socio-economic infrastructure possesses neither the prerequisite nor the social foundation for the establishment of art foundations, the art foundations' nonprofit nature and expert planning provides for an irreplaceable and inestimable power of culture creation that, public and commercial interests aside, creates basic projects that promote the arts, projects that implement non-utilitarian art (at the moment there are no social and economic benefits) and projects that have not garnered any social attention but are still professionally valuable. Art foundations also have the ability to temporarily release emergency funds for large scale projects, such as the financial sponsorship of China's 34th CIHA Congress hosting rights bidding team, provide for personal training, subsidizing art creation, promote exploratory art activities and identify new areas for art development. Although art foundations currently do not have the capability to achieve all the areas identified above, their future potentials are limitless!



商玉生：吴作人国际美术基金会秘书长。1964年北京大学物理系毕业后在中国科学院物理研究所从事基础物理研究工作22年，在国家自然科学基金委员会从事科学基金管理14年。从1980年代起涉足民间公益基金会和第三部门的研究，并发起和运作多家民间公益机构。退休以后，创建了旨在推动中国公民社会、提升中国非营利组织能力建设和从业人员专业化、职业化的中国民间非营利组织信息和咨询服务机构。目前在多家基金会和非营利组织担任董事会主席、理事、监事、顾问等。

Shang Yusheng: Shang Yusheng is the Secretary-General of Wuzuoren International Foundation of Fine Art. Upon graduation from Peking University in 1964 with a degree in Physics, Mr. Shang spent twenty two years at the Institute of Physics Chinese Academy of Science doing fundamental physics research. For the following fourteen years, he was responsible for the management of science foundations at the Association of Chinese Science Foundation. Mr. Shang started to conduct NGO research since the '80s and has founded and managed multiple NGOs. After retirement, Mr. Shang established an organization providing information and consulting services to NGOs. The organization aims to promote China's civil society, enhance the capability of Chinese NGOs and improve the professionalism of NGO practitioners. Mr. Shang currently holds positions as chairman, director, supervisor and/or consultant at multiple foundations and NGOs.

克劳斯·西本哈尔：德国艺术基金会的理念与发展

摘要：安全，尊严，责任，独立和诚信是塑造基金会观念特性的价值和原则，也是公众对基金会认知的基础。过去十年来基金会在德国繁荣发展，虽然大家对基金会系统本身了解有限，但社会群体对基金会这些正面认知得到了强有力的巩固。此外，持续地给予、捐赠和构思帮助了社会和政府利益相关方对解决问题作出长远的贡献。“创意慈善”在捐赠人看来不再是孤立的慈善捐款，而是作为一个致力于提高质量，并对自己的优势和社会影响力有清楚意识的，有目标，注重成果的基金会。21世纪初，文化教育成为艺术和文化基金会资助的最重要的领域。关键的因素是与知名高水准的德国伙伴合作，项目的可持续性和文化相关性以及专业的项目管理。所有资助这个领域的德国基金会都希望看到可核实的、资金独立的、被公众视为典范的项目，因此有了我们的项目“中国文化管理”。

Dr. Klaus Siebenhaar: The Idea and Development of Germany Atr Foundation

Abstract: Security, respectability, responsibility, independence and trustworthiness represent the values and principles that shape the identity of the idea of foundations and are at the same time, the basis for the public image and awareness of foundations. The boom in foundations in Germany during the last decade has cemented these positive attitudes firmly in the collective consciousness, without there being an awareness of the multitude of foundation systems. Moreover, to give, to donate and at the same time to design sustainably means supporting social and political stakeholders to the effect that they make an enduring contribution to the solution to the problem. "Creative philanthropy" is no longer seen as isolated charitable donations from the position of benefactor, but as a goal, result and effect oriented foundation focusing on a strategy aimed at increasing quality, and aware of its strengths and social influence.

At the start of the 21st century, cultural education became the most important area of funding of arts and culture foundations. The important thing is the close collaboration with a renowned and competent German partner, the sustainability and cultural relevance of the project as well as professional project management. Because all German foundations that provide funding in this area, want verifiable independent funding projects that are seen as exemplary by the public, such as our project "Culture Management in China".



克劳斯·西本哈尔：是柏林自由大学艺术与传媒管理学院和的主任，也是一名出版人。1990至2001年之间他是柏林剧院艺术管理理事和公共关系和市场部的主任。2001年至2006年他担任柏林犹太博物馆市场、发展和服务部主任。2006/2007年克劳斯·西本哈尔教授建立并从那时起领导柏林传媒专业学院（BMPS）和受众发展中心（ZAD），2009年在IKM建立KUMA中国文化管理中心。他同时在多家剧院、文化机构、艺术基金会和商业公司担任交流计划、市场策划和策略规划的顾问。

Professor Dr. Klaus Siebenhaar: He is the director of the Institute for Arts and Media Management (IKM) at Freie Universität Berlin and a publisher. Between 1990 and 2001 he was director of public relations and the marketing department as well as a member of the board of artistic management of Deutsches Theater Berlin. Then he functioned as director of Marketing, Development and Services at the Jewish Museum Berlin between 2001 and 2006. In 2006/2007 Dr. Klaus Siebenhaar founded and since then directs the BerlinMediaProfessionalSchool (BMPS) and the Centre for Audience Development (ZAD), since 2009 KUMA Center for Culture Management in China at the IKM. He also acts as advisor on communication planning, marketing planning and strategic planning for miscellaneous theatres, cultural institutions, art foundations and business companies.

朴康佳：韩国艺术基金会的发展状况

主题演讲由两个部分组成：韩国艺术基金会介绍和锦湖亚洲文化基金会介绍。基金会研究很多个案里面涵盖了当前资助情况、资金。研究选取了几个著名的基金会，讨论了他们支持文化和艺术的杰出事迹。

作为韩国著名的基金会之一，锦湖亚洲文化基金会成立于1977年，由锦湖亚洲集团创建。秉持“培养天才和促进文化”的理念，基金会目前经营三个场馆：锦湖音乐厅，锦湖美术馆和 Munho 美术馆。发言按照基金会的任务分为三部分：古典音乐、美术和教育。

Park, Kang Ja: The Development of Korean Art Foundation

The keynote speech is composed of two parts; presenting Art Foundations in Korea and introducing Kumho Asiana Cultural Foundation. To provide general perspectives on local art foundations, various case researches have been studied in terms of the current sponsorship status, funds and performance rate of companies. Several prominent art foundations are selected in regards to their main issue highlighting the outstanding details of support for arts and culture.

As one of prominent art foundations in Korea, Kumho Asiana Cultural Foundation was inaugurated in 1977 by Kumho Asiana Group. Following the motto "Nurturing Talent and Promoting Culture", The foundation operates constantly three critical spaces to achieve its aim, Kumho Art Hall, Munho Art Hall and the Kumho Museum of Art. To show its wide range of activities, the speech is divided into three categories as their main missions, classical music, fine arts and scholarship.



朴康佳：1941年出生于韩国光州，毕业于韩国光州 Chunnam 女子高中。1966年在美国拉德福德学院取得服装专业学士，1967-1968 在美国一家医院做营养师。1969-1971 在美国俄克拉荷马大学服装专业硕士，1989年至今是韩国锦湖美术馆馆长，2000年至今锦湖亚洲文化基金会副主席。

Park, Kang Ja: Born in 1941, Kwangju, Korea and graduated Chunnam Girl's High School, Kwangju, Korea, she got B.A. in Clothing and Textiles, Radford College, U.S.A in 1966 , in 1967-1968 Worked as a Dietitian in American Hospital. Duriing 1969-1971 she got M.A. in Clothing and Textiles, University of Oklahoma, U.S.A, and 1989-Present Director of Kumho Museum of Art , 2000-Present Vice Director of Kumho Asiana Cultural Foundation.

熊鹏翥：台湾艺术基金会的发展状况

- 1、台湾艺文类基金会的发展背景
- 2、台湾艺文类基金会的类型及特色
- 3、台湾文类基金会举隅
- 4、发展与展望

Xiong Pengzhu: The Development of Taiwan Art Foundations

1. The background of Taiwan Art Foundations
2. The type and characteristics of Taiwan Art Foundations
3. The Examples of Taiwan Art Foundations
4. Development and Prospect



熊鹏翥：熊鹏翥现任帝门艺术教育基金会执行长，在博物馆及基金会组织管理、艺术教育及公共艺术等艺文领域，有非常丰富的经验。曾策划包括当代艺术、考古及客家文化等专题之展览，擅长整合资源，跨领域规划。近年来，关注於公共艺术领域，办理多项国际研讨会及国内外参访活动，并协助台中市、台北市捷运公共艺术规划工作。

Xiong Pengzhu: He is the Executive Director of The Dimension Endowment of Art (DEOA), with rich experience in managing museums and foundations, in art education and public arts field. Xiong planned exhibitions featuring contemporary arts, archaeology and Hakka culture, etc., and excels at integrating resources and cross-field planning. In recent years, Xiong has been focusing on public arts field, organized many international seminars and visiting tours from home and abroad, and assisted in rapid transit public art planning in Taichung and Taipei.

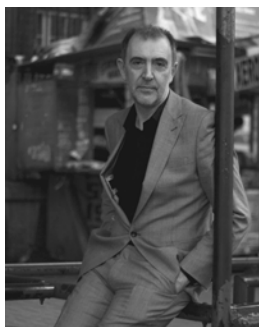
菲利普·道得：数字化时代对艺术基金会的契机

摘要：艺术 NGO 通常关注活动，如出版刊物和举办展览。在这篇论文里菲利普·道得将探讨艺术 NGO 采取数字式思考的必要性，并帮助大家了解数字化将极大地拓展 NGO 所能达到的成就和产生的影响。论文将探讨数字电视、数字纪录片和在线档案库对解救被遗忘的过去和在全球推广中国艺术的重要性。短文也将探究 NGO 在帮助为中国文化建立一个跨界的社区中扮演的角色及其在所有国家增强文明社会的重要性。

Philip Dodd: The Opportunity to Art Foundation Digital Era

Abstract : Art NGOs are often concerned with events, with print publications and exhibitions. In this paper Philip Dodd will explore the need for art NGOs to think digitally, to understand the power and importance of the digital to transform the possibilities of what art NGOs might achieve and whom they may reach. The paper will explore digital television, documentary digital film, and the importance of online archives to rescue the past from oblivion and to globalize knowledge about Chinese art.

The paper will also explore the role of art NGOs in helping to develop a trans-national community for Chinese culture as well as their importance in all countries in strengthening civil society.



菲利普·道得：伦敦当代艺术馆（ICA）的前任主管，是多德创意（致力于联系中国和欧洲文化和创意行业的机构）的主席，是中国艺术基金会的创始人之一。菲利普·道得是最早认识到当代中国文化的重要性的人之一，他 1998 年和托尼·布莱尔到中国，在那里策划了两个重大的文化活动，并在 1999 年在 ICA 主办了一个中国文化节。他在英国、纽约、上海和莫斯科策划了很多展览，曾和许多知名艺术家、建筑家合作。他还是一名获奖的广播主持人，在 BBC 主持每周一次的艺术与观念节目。

Philip Dodd: He is former Director of the Institute of Contemporary Arts (ICA) in London, chairman of Made in China UK (www.madeinchinauk.com), an agency developing cultural and creative industry business links between China and Europe, and one of the founders of the NGO, The China Art Foundation.

Philip Dodd is recognized as one of the people who very early recognized the importance of contemporary Chinese culture, visiting China with Tony Blair in 1998, and staging two major cultural events there, as well as hosting a major season of Beijing culture at the ICA in 1999.

He has curated many exhibitions in Britain, New York, Beijing, Shanghai and Moscow and has worked with artists as various as Yoko Ono, Damien Hirst and Wang Xianwei; architects as various as Zaha Hadid and Rem Koolhaas.

He is an award winning broadcaster and presents a weekly arts and ideas programme for the BBC.



陈铉美：北京艺美艺术基金会（筹）的发起人，毕业于韩国梨花女子大学，在北京大学取得比较文化博士学位并曾任教两年。亚洲著名艺术机构韩国现代画廊在北京建立首个海外机构 DoART Beijing 画廊时，曾担任 DoART Beijing 首席艺术总监。目前陈铉美博士执教于北京外国语大学，担任“中韩文化交流中心”主任，积极促进中韩两国高层文化交流。近两年来多次自发赞助或主办非盈利的艺术项目。

Jin Xuanmei: She is a Founder of ArtMia Foundation, graduated from Ewha Womans University in South Korea. She got her Ph.D. in Comparative Culture from Peking University, where she taught for two years. When Hyundai Gallery (South Korea), the famous art organization in Asia, opened its first overseas organization—doART Beijing gallery, Jin assumed the position of Chief Artistic Director of doART Beijing. Dr. Jin is currently teaching at Beijing Foreign Studies University, and is also the director of "Centre of China-Korea Cultural Exchange" actively promoting high-level culture exchange between China and Korea. Dr. Jin self-sponsored or hosted non-profit art programs many times in recent two years.



陈展辉：现为思班机构联合创始人，思班机构是陈展辉和著名建筑师、教育家马清运先生于一九九九年创办，旗下包括马达思班建筑设计事务所、思班都市建筑展览有限公司、思班奥投资策划有限公司、思班艺术基金会、玉川酒庄、地意房地产开发公司等涉及建筑、艺术、展览、酒庄领域的公司。2004—2005 年代表马达思班受邀在柏林、维也纳、巴塞罗那、伯明翰、曼彻斯特、伦敦举办“马达现场”欧洲巡回展，2007 年担任 07 深圳·香港城市 / 建筑双城双年展共同策展人，2008—2010 年在上海、西安策划各类展览，并积极地参与到台北、韩国、美国的艺术交流中。

Zhanhui Chen: Born in Guangzhou in 1969, graduated from Architecture Department of Shenzhen University with a Bachelor degree in 1992. He founded several creative design companies in Guangzhou, Shenzhen, Beijing and Shanghai during the ten years after graduation since 1989. He is Executive President of Shanghai SPAMAPS Partner, Executive President of Xi'an Jade Valley Partner of Xi'an SPAMART Partner, US SPAMART INC President.



姜斐德：从 1978 到 1991 年在大都会博物馆亚洲艺术部门工作。1991 年，她与丈夫克里斯汀·莫克在台北和北京生活，出版中国艺术文章和一本有关十一世纪学者如何把诗歌和绘画结合表达不同的书籍：宋朝诗歌与绘画《经典艺术差别（哈佛 2000）》。她是中国展览策展人之一：三个帝国，1662-1795（2005 伦敦皇家学院）。她和两个罗聘专家一起策划奇异的世界展览：罗聘的世界（1733-1799）。她现在中央美术学院任教，她是故宫英文网站顾问，书画研究中心研究员。

Freda Murck: From 1978 to 1991, she worked in the Asian Art Department at The Metropolitan Museum of Art, New York. Since 1991, she has lived with her husband Christian Murck in Taipei and Beijing, publishing articles on Chinese art and a book on how eleventh century scholars combined poetry and painting to express dissent: *Poetry and Painting in Song China: The Subtle Art of Dissent* (Harvard 2000). She was one of the curators for the exhibition *China: The Three Emperors, 1662-1795* (Royal Academy, London 2005). She collaborated with two Luo Ping specialists in curating the exhibition *Eccentric Visions: The Worlds of Luo Ping (1733-1799)*. She now teaches part time at the Central Academy of Fine Arts and serves as a consultant to the Palace Museum's English web-page as well as a researcher in the Palace Museum's Painting and Calligraphy Research Center.



郭晓彦：民生现代美术馆副馆长、民生当代艺术研究中心首席运营官。1999年3月起，参与创建中国第一家民营美术馆 - 上河美术馆（成都）；2002年3月-2007年9月任广东美术馆“广州三年展”办公室副主任，策展人；2007年9月起任尤伦斯当代艺术中心策展人。

李峰：1979年出生于中国安徽。2002年毕业于中央美术学院美术史系，获学士学位，2008年毕业于中央美术学院人文学院，获硕士学位。2003年起参与中国当代艺术的推广、传播与经营工作。2007年起参与筹备民生现代美术馆和接管运营北京炎黄艺术馆，现任民生现代美术馆馆长高级助理、炎黄艺术馆馆长高级助理、中国民生银行品牌管理部社会责任中心副主任。

Guo Xiaoyan: Chief Curator/ Ullens Center for Contemporary Art, Guo Xiaoyan is a pioneer in the development of art institutions in China. From 2002-07, she held the position of Vice Director of the Guangzhou Triennial Office at the Guangdong Museum of Art. She is also one of the founders of China's first non profit gallery in Chengdu, "Upriver". In 2007, Guo Xiaoyan was selected as the Curator of the Ullens Center for Contemporary Art (UCCA), and from 2008, she has assumed the position as Chief Curator of UCCA. As a diverse and experienced curator, Guo Xiaoyan has been involved in the curation of many group and solo shows.

Li Feng: Li Feng was born in 1979, Anhui province. He was graduated from the Central Academy of Fine Arts, the department of Art history, then, in 2008, he gained his master's degree from the school of humanities. His career in promoting the Chinese contemporary art was started from 2003. Since 2007, he has actively participated in the preparation of the construction of Shanghai Minsheng Art Museum, and the management of taking over of the Beijing Yanhuang Art Museum. He is presently working as both the senior assistant of the director of Minsheng Art Museum and Yanhuang Art Museum; meanwhile, he is also the vice-director of the Social Responsibility Centre of the China Minsheng Banking Corporation.



李国昌：

二十世纪八十年代介入中国文化艺术收藏领域

2006 年创建墙美术馆（Wall Art Museum）

2007 年创建中国首家艺术银行（Art Bank）

2008 年创建中国当代艺术基金（China Contemporary Art Foundation）

2009 年发起中国当代艺术国际论坛（CCAF）

现担任中国森林控股有限公司董事会主席，中国国际经济文化促进会常务理事

Li Guochang: Present Chairman of the Board of China Forestry Holdings, Co. Ltd.

Executive director of China International Economic and Cultural Association

- 2009 Initiated China Contemporary Art Forum
- 2008 Launched China Contemporary Art Foundation
- 2007 Established the first Art Bank in China
- 2006 Founded Wall Art Museum
- 1980s Entered Chinese art collecting field



睦濬均：SBS Media (SBS Media 是 SBS 及其他子公司的控股公司，SBS 是首尔韩国唯一的私营的全国性电视网) 里负责公司品牌管理和企业社会责任的执行董事，他负责 sbs media 集团的品牌营销策略和企业社会责任的工作。

他管理 SBS 文化财团的项目发展，审批韩国支持文化事业和艺术世界的新项目。

他在韩国博物馆之友联合会 (KFFM) 的秘书长。KFFM 是韩国博物馆之友组织的代表性的团体，负责交换信息和韩国和别国博物馆之友团体进行协作。

Mr. MOK: He is an Executive Director of Corporate Brand Management & CSR in SBS Media Holdings, the Holding Company of 'SBS' (Seoul Broadcasting System, the only private owned, nationwide terrestrial TV network in Korea) and other affiliate companies. His job is establishing Brand Marketing Strategy and Corporate CSR for the SBS Media Group.

He is in charge of Project Development for SBS Foundation, is considering new projects to support the cultural Industry & arts world in Korea.

He also serves as a General Secretary of KFFM (Korean Federation of Friends of Museums). KFFM is the representative museum friends' associations in Korea, it was established in 2010, to exchange information and cooperation among Friends of Museums in Korea and other countries.



徐晓玲：法国 Ecole Nationale des Ponts et Chaussées 学院经济学硕士，中央美术学院艺术管理专业硕士。现任欧洲艺术基金会 TEFAF (The European Fine Art Foundation) / 欧洲艺术和古董博览会大中华区首席代表。负责大中华地区艺术交流，媒体推广，与收藏家的沟通等工作。

Xu Xiaoling : She received Master of Economics from Ecole Nationale des Ponts et Chaussées in France and Master of Arts Management from Central Academy of Fine Arts in China, and is now the Greater China Chief Representative of TEFAF (The European Fine Art Foundation/The European Fine Art and Antiques Fair), responsible for art exchange, media promotion and communication with collectors in Greater China.



徐真锡：毕业于韩国暎园大学，后于芝加哥艺术学院获得艺术硕士学位。1999 年创立 Alternative Space LOOP. 徐真锡毕业于韩国暎园大学，后于芝加哥艺术学院获得艺术硕士学位。1999 年创立 Alternative Space LOOP。他策划了“2005 首尔亚洲展览运动”、“2006, 2007 国际数字化图片展览”、“2007 首尔亚洲展览运动”、“2008 艺术与首都展览”、“2008 意识和日本交换传媒展览”、“财产、首尔新加坡 2008, “韩国地域和日本居住, 2008”。最近的展览包括“2009 亚洲运动”、“2009 未来日本”、“2009 英国当代认知与未知”，“2010 A3 亚洲艺术奖论坛”。

Jinsuk Suh: He is a director of Alternative Space Loop in Korea and director of A3 Asia Art Award Forum. He finished his MFA in The Art Institute of Chicago, USA after BFA in Kyungwon University in Korea. Since Alternative Space LOOP has established in 1999, he has organized exhibition including 'Move on Asia Exhibition, Seoul, 2005', 'Bitmap international digital photography Exhibition, 2006, 2007', 'Pictures to be Stamp Exhibition, SBS, 2006', 'Oriental Metaphor Exhibition, 2007', 'Move on Asia Exhibition, Seoul, 2007', 'Art and Capital, 2008', 'Extended Senses-Korea and Japan Media art Exchanging Exhibition, 2008', 'Privacy, Seoul, Singapore, 2008', 'Point- Korea and japan residency, 2008'. Recent Exhibitions include 'Move on Asia, 2009', 'The Next of Japan, 2009', 'British Contemporary-Known Unknowns, 2009', A3 Asia Art Award Forum, 2010.



郑雅丽：台新银行文化艺术基金会执行长。具备超过 20 年艺术管理工作资历，曾任财团法人国家文化艺术基金会奖助处表演艺术组组长；两厅院平珩艺术总监特别助理；国际新象文教基金会【如花绽放的年代——新象 30】周年系列活动专案执行长；纸风车文教基金会【孩子的第一哩路——319 乡村儿童艺术工程】专案经理。长期担任文建会演艺团队发展扶植计划行政评鉴委员（2002-2010）。2009 年 10 月就任台新银行文化艺术基金会执行长。

Yali Cheng: With more than 20 years of expertise in art administration, Ms. Cheng has extensive experiences such as Leader of Grants Department for Performing Arts at National Culture and Arts Foundation, Special Assistant to Artistic Director of National Chiang Kai-Shek Cultural Center (National Theater & Concert Hall), Project Leader of "When the Flowers Blossom: The 30-Year Legacy of New Aspect" by International New Aspect Cultural and Educational Foundation, and Project Manager of "First Mile, Kid's Smile" by Paper Windmill Arts Foundation. Ms. Cheng has served on the jury of "The Support Plan for the Development of Performing Arts Groups" at Council for Cultural Affairs, Taiwan (2002~2010). She is the CEO of Taishin Bank Foundation Arts and Culture since October 2009.



金锦萍：境外基金会在华的政策环境

北京大学法学院学士（1995）、民商法硕士（2001），北京大学法学院民商法博士（2004），中国社会科学院法学所博士后（2006）；美国 UMKC 作访问学者（2003），美国耶鲁大学访问学者（2005），美国密歇根法学院访问学者（2006）；现任北京大学法学院副教授，北京大学法学院院长助理，非营利组织法研究中心主任、公民社会研究中心副主任、房地产法研究中心副主任。

著有《非营利法人治理结构研究》，并译有《通行规则：美国慈善法指南》、《外国非营利组织法律译汇》；博士后出站报告为《公益信托法律制度研究》。在核心期刊上发表论文若干。在法学院开设讲授《信托法》、《非营利组织法》、《票据法》、《物业管理法律制度》、《房地产法》、《商法前沿》等课程。

现担任中国基金会评估委员会委员、行业协会商会评估委员会委员。主要研究领域为信托法、非营利组织法、房地产法。

由于编辑截稿时间原因，有些嘉宾资料未及收入。

Jin Jinping: Political Environment of Foreign Foundation in China

Dr. Jin Jinping, Bachelor of Law from Law School of Peking University (1995), Master Degree in Civil and Commercial Law (2001), Ph.D. in Civil and Commercial Law from Law School of Peking University (2004), postdoctoral experience from the Law Academy of the Chinese Academy of Social Sciences (2006); visiting scholar of UMKC in the US (2003), visiting scholar of Yale University (2005), visiting scholar of Michigan University Law School (2006); currently Associate Professor of Law School of Peking University, Assistant to the Dean of Law School of Peking University, Director of the Research Centre for Non-profit Organization Law, Deputy Director of the Research Center for Civil Society, and Deputy Director of the Research Center for Real Estate Law.

At present, Dr. Jin is a member of the Evaluation Committee of China Foundations, and a member of the Evaluation Committee of the Trade Association Chamber of Commerce. Her main research fields include trust law, non-profit organizations law, and real estate law.

Materials for certain guests that were submitted after the cut-off printing date could not be included.

Institutions

与会机构

盖蒂基金会

The Getty Foundation

盖蒂基金会，是保罗·盖蒂信托基金的慈善分部。该基金会致力于增加对视觉艺术的了解和保存，无论是在洛杉矶或世界各地。25 年来资助过 5000 多位个人和 180 个国家的研究机构。

基金会的工作重点还包括提供博物馆和档案馆的藏品，加强国际间的艺术史研究的合作，推进文物保护实践，并支持当前和未来的领军人物在艺术上的发展。其战略举措是通过与合作伙伴盖蒂博物馆，盖蒂研究所和盖蒂保护研究所的合作，与世界各地其他组织机构共同开展专类项目。我们支持所在地区的项目以及那些地处边远更远的地方项目。在国外，“连接艺术历史”的倡议推动了各个国家和区域学者促进知识交流，范围广及从布宜诺斯艾利斯，新德里到布加勒斯特。基金会还继续大力支持艺术专业发展计划。

The Getty Foundation is the philanthropic division of the J. Paul Getty Trust. The Foundation is dedicated to increasing the understanding and preservation of the visual arts, both in Los Angeles and throughout the world. This is our 25th year of grantmaking in support of more than 5000 individuals and institutions in 180 countries.

The Foundation's priorities include providing access to museum and archival collections, strengthening art history internationally, advancing the practice of conservation, and supporting development of current and future leaders in the arts. We address these priorities through a series of strategic initiatives undertaken in partnership with our fellow Getty programs—the J. Paul Getty Museum, the Getty Research Institute, and the Getty Conservation Institute—and with other organizations throughout the world. We support projects in our home region as well as those farther afield. Overseas, the Connecting Art Histories initiative is fostering intellectual exchange among scholars across national and regional boundaries, from Buenos Aires to New Delhi to Bucharest.

The Foundation is also continuing to provide substantial support for professional development programs.

青年与造型艺术协会

« Jeunesse et Arts Plastiques » JAP a.s.b.l. P

“青年与艺术造型”协会成立于1959年，由布鲁塞尔皇家美术馆受托的JAP私人董事会和非盈利机构创立，经费来自国家捐赠，个人捐献以及入会费。

使命：为促进现当代艺术到广泛或者专业人士中去，研讨会、会议、电影、展览、艺术奖、文化旅行、青年特定工作室等形式的艺术教育（通过一般或者高层次的活动调解）

主要项目地理范围在比利时。

主要历史大事件：1972年哈拉尔德·塞曼演讲（卡塞尔馆长的第5届文献展）以及艺术家公共会面与讲演，如2009布鲁塞尔皇家美术学院的吉尔伯特和乔治活动。

进展中项目为艺术高中新兴艺术家当代艺术奖的展览。

1959, JAP Private Board of Trustees in "Palais des Beaux-Arts de Bruxelles", non-profit association (asbl), subsidized by the State, members contributions and entrance fee.

Mission: to promote modern and contemporary art to public at large or specific people, art education (mediation by general and high level of activities) by conferences, meetings, films, exhibitions, art prizes, cultural journeys, specific workshops for youth

Main geographic areas of operation: Belgium

Major past events:

Harald Szeemann's lecture (Curator of the Documenta 5, Kassel), 1972; major last Artists' public meeting and performance : Gilbert and George in Palais des Beaux-Arts, Brussels 2009

Emerging projects: Exhibitions of emerging artists from High Schools of Art and Contemporary Art Prizes.

法国基金会中心

The Centre Français des Foundations

在 2002 年启动的法国基金会中心是一个目前包括近 200 家法国基金会的协会，致力于推进法国基金会的发展，通过提高他们对地位和作用的认识、支持他们的发展计划来增强他们的国际地位。

在过去五年里，法国基金会中心已被证明在帮助各个基金会促进法律进程、税收和行政法规的领域发挥了至关重要的作用。

法国基金会中心的主要目的：

- 代表法国各个基金会的利益而不是公共机构（无论是国家，欧洲或国际机构）
- 为有意创立基金会的个人和公司提供咨询服务
- 作为信息和创新的一个来源（数据基础、科研、研究和目录、合作项目）
- 构建一个专门服务所有基金会的网络构架 通过会议、研讨会、工作间、考察访问等方式分享交换经验，帮助基金会在他们的活动中更加有效率有创新。

法国基金会中心除了以上的目标促进基金会事业外还从事：

- 为其成员提供信息和服务
- 通过该 CFF 新闻发送一个免费的电子通讯给接近 3000 订户
- 在互动网站 www.centre-francais-fondations.org 上提供基金会当今信息和相关参考
- 从事相关税收和金融关注以及欧洲政策方面的宣传
- 与其他欧洲基金会其他团体合作发展基金会

First initiated in 2002, the centreFrançais des foundations is an association currently gathering close to 200 french foundations,dedicated to promoting the development of foundations in France and to enhancing their international representation by improving the knowledge of their status and action and supporting their developing projects.

The main purpose of the Centre Français des Fondations is:

- to represent the interests of French foundations vis-à-vis public authorities whether national, European or international institutions;
- to advise individuals and corporations intending to create a foundation;
- to be a source of information and innovation (data base, research, studies and directories, collaborative projects);
- to constitute a network of expertise servicing all foundations by sharing and exchanging experiences through meetings, conferences, workshops, study visits etc... assisting foundations in becoming more effective and innovative in their activities.
- provides information and services to its members;
- sends a free electronic newsletter Les Nouvelles du CFF to approximately 3 000 subscribers;
- offers current information and reference about foundations on the interactive website www.centre-francais-fondations.org;
- engages in advocacy on matters relating to taxation and financial concerns as well as European policies;
- cooperates with other European foundations and other associations gathering foundations.

德国柏林自由大学艺术与传媒管理学院

The Institute for Arts and Media Management (IKM)

柏林自由大学，建立于 1948 年，是德国一所领先的研究机构和在联邦及各州选出的九所“精英”大学之一。IKM 于 1991 年开始正式运营。从 2004 年开始 IKM 就是柏林自由大学哲学学院和人文学院的一部分。IKM 一直致力于在文化与传媒管理方面的理论教学与实践经验的结合。

IKM 有四个核心中心如受众发展中心 (ZAD)、柏林传媒专业学校 (BMPS)、KUMA 中国文化管理中心和德国和土耳其研究中心 (与伊斯坦堡花园城市大学合作)，通过各种基金会的运作推展项目。

历史主要事件和中国新兴项目：

- 中国北京和德国柏林先进的培训和研究项目 —— “2009/2010 中国化管理”
- 柏林和上海座谈会 —— “2010 数字中国：柏林 - 上海创意行业和创意城市”
- 中国北京中国美术馆 —— 工作坊 “博物馆听众开发”
- 上海戏剧学院与保利文化艺术有限公司的合作

Freie Universität Berlin, founded in 1948, is a leading German research institution and was chosen as one of nine “elite” universities within the federal and state. The Institute for Arts and Media Management (IKM) was founded by Professor Dr. Klaus Siebenhaar and started official operations in 1991. The IKM has been part of the Department of Philosophy and Humanities of Freie Universität Berlin since 2004. IKM has always devoted itself to a mix of theoretical education and practical experience in cultural and media management.

IKM has four competence centers such as Center for Audience Development (ZAD), BerlinMediaProfessionalSchool (BMPS), KUMA Center Culture Management in China and the Center for German and Turkish Studies (in co-operation with Bahçeşehir University Istanbul). Promote projects through the operations of various foundations.

Major past events and emerging projects in China:

- Advanced training and study program “Culture Management in China 2009/2010” in Beijing/China and Berlin/Germany
 - Symposia “Digital China 2010: Creative Industries and Creative Cities Berlin-Shanghai”, in Berlin and Shanghai
 - Workshop “Audience Development for Museums” at the National Arts Museum of China, Beijing
- Cooperation with Shanghai Theater Academy and Poly Arts and Culture Ltd.

锦湖亚细亚基金会

Kumho Asiana Cultural Foundation

锦湖亚细亚基金会建于 1977 年 9 月 29 日，起初致力于资助奖学金。后来集团采纳了一种理念“公司必须用一部分利润回馈当地人民，除了资助教育，新增加古典音乐和美术的资助方向。

培养天才和促进文化，基金会在经营锦湖音乐厅演出古典音乐特别是室内乐同时也在经营锦湖艺术馆。基金会广泛的业务范围，包括发现美术和音乐天才，为全世界杰出的音乐家和乐团组织音乐会，以及组织艺术和文化的教育计划，名贵乐器免费租借为天才音乐家提供机票和奖学金。通过在艺术和文化领域如此重大的贡献和大范围的项目支持，基金会成为韩国最重要的艺术资助组织之一。

Established on 29 November 1977, Kumho Asiana Cultural Foundation started out as a scholarship foundation. Later, as the Group adopted the philosophy that “ a company must give back a portion of its profits to the people and region to whom it owes its existence, ” the Foundation extended its area of support to include classical music and the fine arts, in addition to education and scholarships.

With its aim to nurture talent and promote culture, Kumho Asiana Cultural Foundation owns and operates Kumho Art Hall, a classical music hall specifically created for chamber music concerts, as well as Munho Art Hall and the Kumho Museum of Art. It carries out a wide range of activities, including the discovery and support of young talent in the fields of classical music and the fine arts, the organization of concerts featuring distinguished musicians and orchestras from all over the world, the running of education programmes in art and culture, the free loan of rare musical instruments, and the provision of airline tickets and scholarships to gifted musicians. Through such significant contributions and wide-ranging support activities in the field of art and culture, Kumho Asiana Cultural Foundation has carved a position for itself as one of Korea ’ s most prominent art patronage institutions.

中国艺术基金会

China Art Foundation

中国艺术基金会成立于 2008 年，是一个在伦敦注册的慈善团体。创始人有林明珠、苏珊·海顿和菲利普·道得。建立这个基金会的起因是基于他们对中国正在经历的前所未有的变化所共有的认识，这种变化正对中国和世界其他国家提出文化课题。基金会的愿景是：

- 1、协助培养中国、欧洲、美国和尤其是当代文化团体包括从业人员、教育者、批评家和博物馆教授理解中国传统艺术和文化的知识的深度和广度。
- 2、确保西方国家有机会了解卓越而复杂的中国文化历史；确保中国有了解西方文化、历史和当代人的途径，以及可以融会这些知识的途径。
- 3、提供一个西方和中国的博物馆专业人士能够有规律地在非正式场合整合共同关注的话题和推进共同理解的平台。
- 4、在快速变化和日益全球化的背景下，发现和建立技术发展基地，向西方和中国博物馆和教育机构输送人才。
- 5、在中国和西方提供在所有领域锻炼艺术家的机会，探究彼此的文化和传统。

第一届峰会于 2008 年 10 月在牛津迪奇里举行。第二届峰会于 2010 年在杭州举行。基金会和 MIT 合作出版了两本有关中国艺术的书籍。其他项目也在逐步开展中。

China Art Foundation was founded in 2008. It is a registered charity in London. The founders are Pearl Lam, Susan Hayden and Philip Dodd. The impulse behind the setting up of the Foundation was the common recognition that the unprecedented transformation through which China is passing raises cultural issues for China and for the rest of the world.

In light of this situation, the Foundation wishes to:

1. help nurture within China, Europe and the US, and especially within the contemporary cultural community - understood in its widest sense to include practitioners, educators, critics and museum professionals - knowledge about the history of Chinese traditions of art and culture internationalise knowledge
2. to ensure that the west has opportunities to understand the extraordinary and complex history of Chinese culture; and that China has access to the culture, historical and contemporary, of the west and to the knowledge that can make it comprehensible
3. provide a forum in which western and Chinese museum professionals can interrogate issues of shared concern and develop shared understandings, in regular informal settings
4. identify and help to nurture the skill-base which will be needed to sustain museums and educational institutions, both in the west and in China, in a rapidly changing and increasingly globalised world
5. provide opportunities for practising artists in all fields, in China and the west, to explore each other's cultures and traditions.

The first summit was held in Ditchley, Oxfordshire, October 2008.

The Hangzhou Summit was held in 2010. The Foundation is also co-publishing with MIT two books on Chinese art. Other projects are in development.

艺美艺术基金会

ArtMia Foundation

拟由陈铉美博士携手著名艺术家共同发起设立，是以推动当代艺术发展为主旨的非盈利性私募基金会。目前基金会正在筹备阶段。发起人旨在通过设立艺术基金会，在亚洲文化的优秀传统和具有当代意识的艺术创作之间搭起一座宽广的桥梁，致力于为不同层面的观众们提供欣赏艺术的平台，扩展艺术资助者的网络资源。成立后的北京艺美艺术基金会将通过设立艺术教育基金、青年艺术家培养基金、国际当代艺术交流基金、艺术学术研究基金和美术馆资助基金等专项项目开展艺术公益活动。

发起人在基金会筹备阶段赞助并主办了“2009年、2010年博鳌论坛艺术沙龙”、“曾梵志《与谁同坐》苏州个展”、“我的孩子，春天来了”德国女性艺术家珂勒惠支2010中国巡展等多个促进中外艺术交流项目。

Established by Dr. Jin Hyun Mee with famous artists, ArtMia Foundation is a non-profit private foundation that promotes the development of contemporary arts. At the moment, the foundation is still in its preparation stage. Founders aim to build a bridge between the fine tradition of Asian culture and contemporary artistic creations through the Foundation, to provide a platform for audiences at different levels to appreciate art, and to expand network resources for art sponsors. After it is established, ArtMia Foundation will develop art welfare activities by setting up Art Education Foundation, Young Artist Development Foundation, International Contemporary Art Exchange Foundation, Art Academic Research Foundation and Art Gallery Sponsorship Foundation.

During the establishing period of the foundation, founders have sponsored and hosted a variety of non-profit programs such as "Boao Forum art salon of 2009, 2010", "Zeng Fanzhi Sit With Whom Solo Exhibition in Suzhou" and "My Child, Spring Has Come", to promote art exchange between China and the world.

思班艺术

Spamart

思班艺术是一个非盈利艺术基金会，由马达思班创始人马清运和陈展辉于 2007 年发起。思班艺术致力于打造一个通过展览、论坛、艺术家驻地计划的平台，以此推广新锐艺术家，并推动亚太地区的艺术交流。

思班艺术支持建造了西安么艺术中心和纺织城艺术区，曾赞助一系列艺术展览活动，其中包括：中韩艺术家文化交流展、纺织城艺术区开放展、西安当代艺术十年回顾展、东成西就的原野——古原、焦野玉山东西联展等。

思班艺术积极寻求全球合作机会，为公众呈现具有实验性、启蒙性、国际性的艺术展览。

Spamart is a non-profit art foundation established in 2007 by Qingyun Ma and Sunny Chen, founders of MADA s.p.a.m. It supports emerging young artists and develops an art network around the Pacific Rim through exhibitions, forums, and artist-in-residency programs.

Spamart has established the Xi'an Center of More Art (XCOMA) and Textile City Art District, and sponsored various art exhibitions and events, including the Sino-Korea Art Exchange Exhibition, Open Door Textile City, 10 Years of Contemporary Art in Xi'an and New East & West: Gu Gyuan & Jiao Ye Oil Painting Exhibition, etc.

Spamart seeks global partnership in developing and delivering path-finding and mind-opening exhibitions by emerging artists from China and America.

亨利鲁斯基金会

The Henry Luce Foundation

亨利鲁斯基金会创建于 1936 年，是以亨利鲁斯命名的，为了纪念当时他在中国做传教士教育工作的父亲。基金会建立在鲁斯家族四代的眼界与价值之上：丰富的知识、高质量的服务和领导力。鲁斯基金会是在纽约法律规范下运作的非盈利的公司，负责人且有效率的最佳实践例证。

亨利鲁斯基金会寻求把重要的想法融入美国生活中心、注重国际认知和的机会，促进再学术、政策、宗教和艺术社区的创新和指导。

亨利鲁斯基金会通过以下捐赠范围里的项目实现他的使命：美国艺术；东亚；鲁斯奖学金；神学；高等教育和亨利鲁斯专业奖；地域及全世界事件自发援助；公共政策和环境；以及在科学、数学和工程方面的女性 Clare Boothe Luce 项目。

The Henry Luce Foundation was established in 1936 by Henry R. Luce, the co-founder and editor-in-chief of Time Inc., to honor his parents who were missionary educators in China. The Foundation builds upon the vision and values of four generations of the Luce family: broadening knowledge and encouraging the highest standards of service and leadership. A not-for-profit corporation, the Luce Foundation operates under the laws of the State of New York and aims to exemplify the best practices of responsible, effective philanthropy.

The Henry Luce Foundation seeks to bring important ideas to the center of American life, strengthen international understanding, and foster innovation and leadership in academic, policy, religious and art communities.

The Luce Foundation pursues its mission today through the following grant-making programs: American Art; East Asia; Luce Scholars; Theology; Higher Education and the Henry R. Luce Professorships; the Henry R. Luce Initiative on Religion and International Affairs; Public Policy and the Environment; and the Clare Boothe Luce Program for women in science, mathematics and engineering.

民生现代美术馆

The Minsheng Art Museum

民生现代美术馆是中国民生银行基于承担社会责任和文化理想，而发起成立的公益性艺术机构。坐落于上海市中心的红坊艺术区，面积 4000 平方米，由一家钢铁厂改建而成。民生现代美术馆于 2010 年 4 月正式开张，开馆展《中国当代艺术三十年历·绘画篇》（1979-2009）首度对中国当代艺术三十年进程进行学术梳理，受到海内外学术界的广泛关注和支持。

作为中国第一家以金融机构为背景的美术馆，民生现代美术馆秉承自由独立、包容开放的学术理念，以建设成为国际优秀美术馆为其长远追求。民生现代美术馆设置原则：组织结构高效、简练、专业、安全。理事会为其最高决策机构，理事会授权馆长委员会负责日常运营。馆长委员会下辖：民生当代艺术研究中心、中国当代艺术展览及研究部、欧美及多元艺术展览及研究部、亚洲艺术展览及研究部、传播及社会教育部、行政事务管理部、艺术品收藏决策委员会办公室、民生亚洲艺术奖评委会办公室。

民生现代美术馆设立“民生当代艺术奖”，用来表彰中国及国际艺术家在年度当代艺术中作出的突出贡献。

The Minsheng Art Museum is a non-profit arts organization established by the China Minsheng Bank. This initiative was made on the basis of China Minsheng Bank's commitment to social responsibility and cultural ideals. Located in the Hongfang Arts Precinct in the city center of Shanghai, the Minsheng Art Museum covers 4000 square meters of a converted steel plant. The Museum formally opens in April 2010. The opening exhibition Thirty Years of Chinese Contemporary Art 1979-2009 will carry out an unprecedented scholarly dissection of the evolution of Chinese Contemporary art over the last thirty years. This will receive the wide attention and support of art critics and art historians in China and around the world.

As the first art museum in China that is backed by a financial organization, the Minsheng Art Museum subscribes to free, independent, inclusive and open academic concepts. The Minsheng Art Museum Council, the Museum's highest decision-making body, delegates the responsibility for day-to-day operations to the Museum Curator Committee. This Committee consists of: the Minsheng Contemporary Art Research Center, the Chinese Contemporary Art Exhibitions Division, the International Division, the Dissemination and Social Education Division, the Administrative Division, the Collection Policy Committee Office, and the "Minsheng Contemporary Art Prize" Jury Office.

The Minsheng Contemporary Art Prize serves to recognize artists who make an outstanding contribution to Chinese Contemporary art in the relevant year. An adjudication program that is rigorous, independent and anonymous is used for the awards.

中国当代艺术基金

Chinese Contemporary Art Foundation

中国当代艺术基金由多家国际机构在香港注册发起，是一家以积极促进中国当代艺术的良性发展和加强国际竞争力为宗旨的机构，下设有学术研究中心、国际文化交流推广中心、当代艺术文献库和展览场馆、学术媒体等部门。

中国当代艺术基金力图整合学术研究、展示、收藏和推广力量，立足国际文化高标，利用全球化资源，策划和组织重要的学术展览、研究，发掘和扶持关注中国本土问题并兼具国际前沿意识的当代艺术创作和批评，以增强中国当代艺术的国际影响力，进一步促进中国当代艺术与国际文化间的对话与交流。

Chinese Contemporary Art Foundation was founded and registered by several international institutions in Hong Kong. It is actively promoting healthy development of Chinese contemporary art and its international standing. It has Center of Academic Research, Center of International Cultural Exchange, Center of Contemporary Art Archives and Exhibition Space, and Department of Academic Media.

Chinese Contemporary Art Foundation aims to integrate resources in academic research, art exhibitions, collections and art promotion. With a goal of achieving international excellence, Chinese Contemporary Art Foundation supports important academic research projects as well as paying close attention to art works and criticism that highlights local issues with a global perspective. By stimulating dialogues between Chinese contemporary art and that of other cultures, Chinese Contemporary Art Fund introduces Chinese contemporary art to the global scene.

帝门艺术教育基金会

The Dimension Endowment of Art (DEOA)

创立于 1989 年，由黄宗宏先生所捐赠成立，是国内首先以艺术教育为宗旨的非营利机构。

基金会致力于提升台湾艺术教育水平、鼓励华人当代艺术创作；介绍西方知名艺术作品、并进行相关学术研究；成立台湾当代艺术资料库，推动与艺术生态相关的艺术评论工作等。同时借助展览、教育推广等途径，彰显台湾当代艺术的时代性意义，以拉近当代艺术与社会大众的距离，开创观众与艺术及艺术家的对话空间。

主要成就：扶植当代新锐艺术家、引介国际经典艺术展览、艺术教育扎根、推动艺术评论专业、建立视觉艺术资料中心、全方位经验拓展公共艺术深度

怀抱对文化艺术的热忱与使命，本基金会团队来自不同的专业领域，在公共艺术、教育推广、艺术展览、出版等范畴，皆有高品质的成就。我们的专业包括：公共艺术政策研究规划、公共艺术专业行政执行、公共艺术品设置、国际讲座、大型艺术展览及表演活动策划、艺术导览、出版品设计规划等。

Founded in 1989, The Dimension Endowment of Art (DEOA) was funded by Mr. Huang Zonghong's donation, and is the first non-profit organization in Taiwan dedicated to promoting art education.

The work of DEOA has been directed at improving the quality of art education in Taiwan, promoting contemporary art in Taiwan, displaying well known international works of art from the West and conducting scholarly research. To this end, databases on contemporary Taiwanese artists and art criticism have been developed and a series of programs to cultivate art criticism organized. The DEOA's goal is to bridge the distance between contemporary art and general public, and explore avenues of further dialogues between public and artists, by collecting, promoting and exhibiting art works.

Major Accomplishments

- a. Support cutting-edge contemporary artists
- b. Introduce international classical art exhibitions
- c. Create deep foundation for art education
- d. Promote the development of art criticism
- e. Establish a center for visual art resources
- f. Utilize full depth of experience to expand public art

The members of this multidisciplinary team, of whom all embrace the enthusiasm and mission of cultural art, have renowned achievements in public art, education promotion, art exhibition and publication. Our domains of expertise include public arts policy research planning, public arts policy administration, public arts product installation, international seminars, curating large scale art exhibitions and performances, art guide and publication design.

欧洲艺术基金会

The European Fine Art Foundation (TEFAF)

欧洲艺术基金会(TEFAF)的历史,最早可溯源自1975年的“绘画艺术展”。于1988年正式定名为“欧洲艺术和古董博览会”。1989年欧洲艺术基金会(TEFAF)成立后,成为TEFAF的组织者和承办方,并在其后二十年将“欧洲艺术和古董博览会”发展成为全球顶级的艺术品交易会,同时也是世界高端收藏家、艺术品经销商、博物馆和艺术机构最重要的年度聚会之一。在三十余年的发展历史中,TEFAF始终坚持着审慎严谨的风格,以促进真正具有传世价值的艺术品的交流和收藏。

欧洲艺术基金会发布的年度艺术品市场年度研究报告剖析近年来不同领域艺术品市场的演变和动向,对世界艺术品市场的发展起到风向标的作用。

作为欧洲艺术的倡导者,荷兰王室一直热心支持TEFAF。欧洲艺术基金会的名誉委员会由英、法、德、奥、意、比、西、葡、阿根廷等各国大使及荷兰地方行政长官组成。现任TEFAF主席为威廉男爵范·德登。

为促进与亚洲的艺术交流和沟通,TEFAF于2008年在上海设立代表处,为中国藏家、艺术机构和专业人士提供咨询服务。

The European Fine Art Foundation (TEFAF) can trace its origin back to the “ Painting Art Exhibition ” in 1975. It was officially named The European Fine Art and Antiques Fair in 1988. When The European Fine Art Foundation (TEFAF) was established in 1989, it became the organizer and sponsor of TEFAF, and in the next 20 years, developed The European Fine Art and Antiques Fair into one of the world’s top Art Fairs, as well as one of the annual gatherings of world ’ s top collectors, art dealers, museums and art organizations. In its 30-year-development history, TEFAF always adheres to the prudent rigorous manner, to promote the exchange and collection of art works with real sustainable value. Annual reports of the art market released by The European Fine Art Foundation analyse and report the evolution and trends in different areas of the art market in recent years, playing a barometer role on the development of the art market in the world.

As an advocate of European art, the Dutch royal family has been an enthusiastic supporter of TEFAF. The honorary committee of The European Fine Art Foundation consists of ambassadors from countries such as Britain, France, Germany, Austria, Italy, Belgium, Spain, Portugal, Argentina, as well as magistrates of the Netherlands. The current chairman of TEFAF is Willem Baron van Dedem.

To promote arts exchange and communication with Asia, TEFAF set up its representative office in Shanghai in 2008, providing consulting services for Chinese collectors, art institutions and professionals.

Alternative Space LOOP（韩国）

1999年，Alternative Space LOOP成立，旨在追求对艺术的商业化、标准化以及以西方为中心的全球化的另一种解释。LOOP发现并培养年轻的敢于挑战传统的艺术家，呈现自由的当代艺术，远离商业化。Alternative Space LOOP追求不同文化的调和，跨学科研究，跨越各种风格和媒介。这个画廊是亚洲艺术的生产传播的平台。

LOOP邀请那些追求创新主题，拥有一致眼光并有实验态度的年轻艺术家来参加他的年度比赛。经过三轮选拔，在LOOP策展人、国内策展人以及国内外顾问的监督下，选出有前途的艺术家。LOOP通过在国内外持续的推广活动培养这些艺术家，比如为他们举办个展。

LOOP支持那些成名的艺术家走向世界。LOOP为那些风格成熟但创作上暂时停滞的艺术家提供长期的支持，比如个展机会。Alternative Space LOOP通过国际交换展来维持亚洲和国际当代艺术的交流。LOOP在韩国也举办各种艺术活动，通过独立策划与旅居国外的策展人共同策划的各种展览和论坛，把韩国的当代艺术介绍到外国去。通过这些展览仔细观察国际趋势，LOOP参加到这些潮流中来并且试图引领这些潮流。

Alternative Space LOOP在风格，文化，国家的边界之外寻求知识联合。LOOP通过把视觉艺术融入人文学科，工程学和经济学形成多样的价值，维持一种新型的话语。LOOP也和其他的艺术机构建立关系，分享21世纪的信息。

In 1999, Alternative Space LOOP embarked on a quest to present alternative interpretations of art ' s commercialization, standardization, and Western-centered globalization. LOOP finds and nurtures young defiant artists, and presents liberal contemporary art, at a remove from commercialization.

Alternative Space LOOP pursues the conciliation of cultures, and interdisciplinary studies, beyond unified genres and mediums. This gallery is a platform for new production, and the distribution of contemporary Asian art, within an international network.

INVITING EMERGING ARTISTS

LOOP invites rising artists, who pursue innovative themes, and have consistent vision, and experimental attitudes, to enter LOOP ' s annual competition. Promising artists are chosen through a three-stage screening process, overseen by LOOP curators, domestic curators, and domestic and foreign advisors. Loop nurtures the creative growth of artists through constant promotion at home and abroad by, for example, presenting solo exhibitions.

SUPPORT FOR ESTABLISHED ARTISTS

LOOP supports established artists looking to develop into world-class artists. LOOP provides consistent support, such as promotion, and the opportunity for solo exhibition, to artists in a state of stagnation, despite having artistic maturity.

BUILDING UP A NETWORK WITH OTHER CULTURES

Alternative Space LOOP maintains exchanges within Asia, and the contemporary art world, through international-exchange exhibitions. LOOP also presents a wide variety of cultural, artistic events in Korea, and introduces contemporary Korean art to foreign countries, through diverse exhibitions or forums, independently planned or co-curated with expatriate curators. By taking a close look at international tendencies through such exhibitions, LOOP engages in these streams and moreover, attempts to lead them.

LEADING THE CONSILIENCE OF GENRES IN THE 21st CENTURY

Alternative Space LOOP seeks consilience, beyond boundaries between genres, cultures, nations, and forms of study. LOOP generates a multiplicity of values, and maintains new discourse, by fusing visual arts into humanities, engineering, and economics, for example. LOOP also builds great networks, building bridges with other prestigious artistic institutions, sharing information for the 21st century.

台新银行文化艺术基金会

The Taishin Bank Foundation for Arts and Culture

2001年5月由台新集团吴东亮董事长创办，台新银行全资捐助成立，以“提升文化生活品质，健全艺术发展环境”为创会宗旨，落实民间企业的社会责任与文化使命。2002年开办的“台新艺术奖”，为基金会主导业务。奖金各一百万元的“年度表演艺术”与“年度视觉艺术”大奖，以及三十万元的“评审团特别奖”，涵括了视觉、表演及跨媒体艺术活动，不但打造台湾民间最重要的艺术评奖，借助全年度的提名制度、艺术评论论述与国际决审，以及相关的推广教育活动，成为台湾当代艺术进入世界创意文化前沿的重要驱动力。

由于编辑截稿时间原因，有些机构资料未及收入。

The Taishin Bank Foundation for Arts and Culture (The Foundation) was established in May 2001 under the leadership of Mr. Thomas T.L. Wu, the chairman of the Taishin Group. Our mission is to enhance the quality of cultural life and cultivate a friendly environment for the arts. The funding is 100% supported by the Taishin Bank, in hope of being a faithful practitioner of the corporate social responsibility and humanity causes.

A vital component of the Foundation's mission is the "Taishin Arts Awards," initiated in 2002. The Awards honor outstanding Taiwanese artists in a diversity of disciplines, from visual arts, performing arts, to cross-borders. Recipients of "The Performing Arts Award" and "The Visual Arts Award" are each awarded NT \$1,000,000, while "The Jury's Special Award" is an award of NT \$300,000. The Taishin Arts Awards is one of the acclaimed artistic laurels in Taiwan. Through a year-long process of nomination, professional reviews and assessment, a world-class jury panel, and the further outreach activities, the Taishin Arts Award is an important driving force to advocate for the Taiwanese contemporary arts and stimulate the cultural activities worldwide.

Materials for certain organizations that were submitted after the cut-off printing date could not be included.

Chief-Organizor

Co-Organizor

主办单位

协办单位

主办单位

Chief-Organizor

吴作人国际美术基金会

吴作人国际美术基金会于 1989 年由吴作人先生创建，是中国成立最早、影响最广、规模最大的艺术基金会，是具有独立法人地位的全国性非营利的民间公益机构。

基金会奖励和资助中国艺术在世界范围内的创作和推广；赞助展览、研究和交流；奖励和资助美术教育、美术理论、美术批评和艺术史的研究与出版；通过基金会和托管于本基金会的专项基金为国内外同仁创造合作机会。

基金会理事会成员包括全国几大美院院长、中国美协主席和副主席。执行团队由北京大学、中央美院的教授和企业经历丰富高级管理人员组成。基金会关注七大焦点领域，分别为中国艺术创作、中国艺术批评、艺术史研究、中外艺术交流、艺术教育、艺术管理和社会公益。每年用于资助项目上的经费逾百万。

基金会以灵活、务实的方式来寻求跟社会各方面的合作，以最有效的资源整合方式来实施项目。基金会可以自行策划并组织项目实施，可以将项目交由其他机构来执行和实施，或者为其他机构和个人的项目提供资金、学术、冠名方面的支持，或者与相关机构共同成立专项基金。

Wu Zuoren International Foundation of Fine Arts(WIFA)

Mr. Wu Zuoren founded Wu Zuoren International Foundation of Fine Arts ("WIFA") in 1989. As an independently registered non-profit organization, WIFA is China's earliest, largest and most influential private art foundation.

WIFA is working toward that goal on several fronts: awarding and sponsoring art exhibitions and researches, facilitating exchanges between various art institutes and awarding, funding and promoting art education, art theory research, art critiques and art history research and publications; creating opportunities to further Chinese art with our colleagues both home and abroad through various subsidiary funds.

The board of trustees is filled with directors of eight most prominent art academies in China and five chairman/vice-chairman of China's Association of Fine Arts. and versatile execution team includes the professors of Peking University, Central Academy of Fine Arts and extensive senior managers with rich-experience. WIFA concerns seven focused areas, such as Art Creation, Art Critics, Art History, International art exchange, Art Education, Art Administration, Community Improvement. WIFA spends millions of RMB in funding various art projects every year.

"Pragmatic collaboration" describes how WIFA seeks opportunities to bring together various resources to undertake challenging art projects with open mind and flexible approach. WIFA can plan and execute the entire project; or only plan and allow third parties to execute the project; or allow third parties plan and execute the entire project while providing funding, branding or academic support; or WIFA can establish special-purpose subsidiary foundations for other interest groups.

协办单位

Co-Organizer

故宫博物院

故宫博物院于 1925 年 10 月 10 日正式成立并对外开放，是建立在明清两代皇宫（紫禁城）的基础上，兼容建筑、藏品与蕴含其中的丰富的宫廷历史文化为一体的中国最大的博物馆，也是世界上极少数同时具备艺术博物馆、建筑博物馆、历史博物馆、宫廷文化博物馆等特色，并且符合国际公认的“原址保护”、“原状陈列”基本原则的著名博物馆。

故宫（紫禁城）是明清两代的皇宫，始建于明朝永乐四年（1406 年），永乐十八年（1420 年）建成，是中国历代宫殿的集大成者，占地 103 万平方米，现在保留的古建筑面积约 16 万平方米。故宫是我国古代宫城发展史上现存的唯一实例和最高典范，也是世界上现存规模最大、保存最完整的古代宫殿建筑群。1961 年被国务院公布为第一批全国重点文物保护单位，1987 年被联合国教科文组织列入《世界遗产》名录。

建院 80 余年来，尤其是中华人民共和国成立以来，故宫博物院在各界的支持和历届同仁的努力下，在古建筑保护、文物管理、陈列展览和学术科研等方面，取得了很大的进步。

故宫博物院蕴含着中华 5000 年文明，承载着紫禁城 600 年历史，经过了 80 余年的发展，正处在继往开来的关键时期。故宫博物院决心在各方面的帮助和支持下，经过不懈的努力，实现保护好民族瑰宝并创建世界一流博物馆的目标。



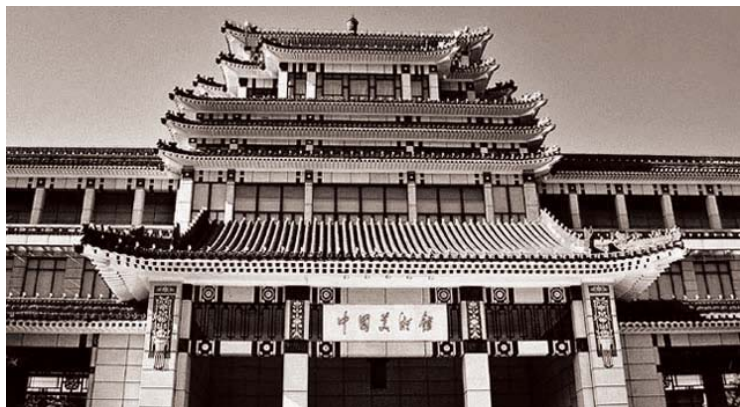
The Palace Museum

The Palace Museum, historically and artistically one of the most comprehensive Chinese museums, was established on 10 October 1925 on the foundation of the Imperial Palace that was the ritual center of two dynasties, the Ming and the Qing, and their collections of treasures. The Palace Museum is regarded as one of the few museums in the world which feature not only in the art objects, but also in architecture, historic significance and court culture.

The Imperial Palace, also known as the Forbidden City, covers over 1,030,000 square meters. In total, the buildings of the Palace account for an area of 160,000 square meters. It is the only and best example extant in China's palatial city building history and the largest and best-preserved palatial complex extant today in the world. Designated by the State Council as one of China's foremost-protected monuments in 1961, it was also made a UNESCO World Heritage site in 1987.

Since the establishment of the Palace Museum especially after the founding of People's Republic of China, with the support of all walks of life and endeavor of the museum staff, great achievement has been made in the conservation of ancient architecture, collection management, exhibition display and academic research.

As a witness of the five-thousand-year civilization of Chinese culture and six-hundred-year history of the Forbidden City, the Palace Museum stands at a turning point of inheriting the past and exploring the future. The Palace Museum is committed to protect in the best way the national treasure and build into a world-leading museum.



中国美术馆

中国美术馆建立于 1963 年，是以研究、收藏、展示 20 世纪以来至当代中国艺术的国家级视觉艺术博物馆，隶属于中国文化部。中国美术馆坚持推介中国优秀的艺术成果，为公众提供优质的文化服务，积极推动中国美术的繁荣发展和提高社会审美水平与文化认知。与此同时，着力现代型态美术馆的专业建设，参与构筑中国公共文化服务的新格局。

近年来，中国美术馆不断加大自主策划的学术与经费投入，通过策划组织高水平的各类美术展览，反映中国美术创作的最新成果，推动中国美术繁荣发展。目前，每年举办各类大型主题展、藏品专题展、群体展、艺术家个人展览等百余个。中国美术馆坚持为国家积累美术财富，以建立中国现当代美术发展序列为目标，一方面通过政府资助、争取著名艺术家捐赠收藏名家名作，一方面通过常规收藏，着眼于体现艺术发展趋势的当代新作，目前，收藏各类美术作品 10 万余件。同时，通过对藏品的学术研究、数字化信息库建设和组织藏品专题展，发挥藏品在公共教育和国际艺术交流中的作用。中国美术馆还是中国国际艺术交流的重要窗口，与世界知名艺术博物馆建立了合作伙伴关系，在推动“中国文化走出去”和引进世界优秀艺术成果中发挥重要作用。此外，通过免费导览、定期学术讲座以及丰富的大学生、儿童美术及社区、社会群体的教育活动，将美术馆的服务天平向公众倾斜，年观众量达百万人次。在未来的发展中，中国美术馆将坚持以优秀文化产品服务公众的宗旨，积极探索 21 世纪中国的美术馆的办馆理念和发展模式。

National Art Museum of China

National Art Museum of China (NAMOC), under the direct leadership of the Ministry of Culture, is the only national museum of visual art which is dedicated to the research, collection and exhibition of contemporary Chinese art works since the 20th century. NAMOC is founded in 1963 and insists on introducing and promoting the excellent achievements of Chinese art, provides the public with good culture service, and is active to promote the prosperity of Chinese fine arts and improving the public aesthetic judgment and cultural cognition. In the meantime, NAMOC attaches great importance to the professional construction of a modern art museum, to participate in building a new pattern of public cultural services in China.

In recent years, NAMOC has continued increasing the academic and financial input in independent planning, aiming to reflect the latest achievements of Chinese fine art and to promote the prosperity and development of Chinese fine art through planning and organizing various types of high-level art exhibitions. Currently, NAMOC holds over 100 various types of large-sized exhibitions, such as theme exhibitions, special collection exhibitions, group exhibitions, solo exhibitions. NAMOC adheres to accumulate the national art wealth, with a goal to establish a Chinese contemporary art development order. On the one hand, NAMOC, subsidized by the government, strives for more masterpieces of famous artists collected and donated by well-known artists. On the other hand, NAMOC, through general collections, focuses on contemporary works that can reflect the art development trend. At present, NAMOC possesses nearly 100,000 pieces of various collections, taking the first place among all domestic art museums by volume. Meanwhile, NAMOC, through academic research of the collections, construction of the digital library, and organization of theme exhibitions of the collections, aim to play the role of the collections in public education and international art exchange. NAMOC also is an important window for international art exchange of China, and has established cooperation relationship with many world well-known art museums, playing an important role in boosting "Chinese culture going to the global" and introducing into world's outstanding artistic achievements. In addition, through free guiding, regular lectures, and rich education activities for university students, children, communities, and social groups, NAMOC is more inclined to serve the public, with the number of audiences of up to 1 million person-times annually. In the future development, NAMOC will adhere to the purpose of serving the public with excellent culture products, and be active to seek for operation concept and development model for art museums in China in the 21st century.



北京大学 视觉与图像研究中心

北京大学，创建于 1898 年，是中国近代第一所国立大学，被公认为中国的最高学府，也是亚洲和世界最重要的大学之一。

北京大学视觉与图像研究中心 (Center for Visual Studies, CVS) 是研究中国古代艺术、中国当代艺术和世界艺术的基地，承担着中国的艺术科学的研究、教学和发展的学术任务，为中国国家文化战略的决策进行调查研究并提供建议，为中国的艺术学发展和艺术史研究进行工作，培养硕士、博士研究生，兼及社会美育教育。

中心横跨多种学科，承担当代文化的前沿的课题。采用开放的用人方式和资金筹措管理办法，承担国家项目和国际国内投资项目，全面调查、分析中国及国际当代文化的动向、活动与理论，组建与国际接轨的艺术讲席、教席和工作室，高质量、高效率进行学术教学活动并产出丰厚的学术研究成果。

Center for Visual Studies, Peking University

Peking University, originally known as the Imperial Capital University, was established in Beijing in 1898 as the first multidisciplinary university in China. After the establishment of the Republic of China, its name was changed to its current name.

Center for Visual Studies Peking University (CVS) is a national base for the research of traditional Chinese art, Chinese contemporary art and world art history. We have a group of multidisciplinary scholars who specialize in the cultural and visual studies. The center is under the supervision of Prof. LaoZhu of the School of Art at Peking University.

As a multidisciplinary center, CVS is on the forefront of contemporary art education and research. By using an open standard of employment and excellent financial management, we are able to take on many projects funded both locally or by foundations abroad, fully immerse ourselves into researching and analyzing the trend, activities, and discussion within both contemporary Chinese culture as well as cultures all across the globe and organize conference, workshop and long term education programs that are up to international standards. All in all, high quality and high efficiency describe that the standards we strive to uphold while we work to achieve greater results in art research.

The Centre has collaborated with a selection of prestigious domestic and world institutions including the Getty Foundation, the University of Chicago, Association of World Art Historians, Central Academy of Fine Art and the National Art Museum of China.

常用电话 Useful Tel Numbers

火警 Fire Alarm : 119

盗警 Robbery Alarm : 110

医院急救中心 First-Aid Center : 120



天气 Weather

10月27日星期三 / October 27th Wednesday



11 - 4

10月28日星期四 / October 28th Thursday



15 - 5

10月29日星期五 / October 29th Friday



16 - 5

10月30日星期六 / October 30th Saturday



15 - 4