

台北當代藝術中心 (TCAC)

TCAC 的成立，始於一個特別的時期。當時在地藝術社群認為，從地方到中央政府的文化政策與治理，美術館走向、學院教育已然完全脫鉤於文化生產，亦無法回應文化社群的訴求。藝術家、策展人、學者與文化行動者，為此組成了不同的聯盟。而其中，為了採取更積極的行動並進行藝術生產，許多人認同、支持成立了 TCAC。

除了 TCAC 的成立，當時也包括了以文化諸眾、文化元年基金會籌備處為名的文化工作者，發起了多場對文化政策的抗議行動；藝術家發起了《真正虛假的美術館：正治》(2012)、《海市蜃樓——台灣閒置公共空間抽樣踏查》(2010-2019)；理論工作者創立了首本當代藝術歷史考察及藝術批判理論的刊物——改版後的《藝術觀點》(2010)，持續關注政治藝術展演的立方計畫空間也於同年成立(2010)。從抗議現場、刊物出版、藝術空間，文化工作者各以不同的實踐路線在公共領域中積極發聲。TCAC 的發起人、會員與上述的運動發起者多所重疊，其空間也成為許多上述計畫討論、發表的場所。

諸多文化批判行動之後，不同的實踐者在其方向上繼續前進。而 TCAC 延續了初期對本地與國際社群的開放性，成為理念相同的藝術計畫發表場所。十年間，TCAC 累積了廣泛國際社群的連結，並與理念相同的的合作者、義工群共同創造出上千場的國內外計畫。在不同時期參與 TCAC 的許多合作者、義工，今日已成為藝術世界中活躍的成員。TCAC 以微小資源啟動、累積的國際社群網絡，也透過不同的形式——計畫或聚會，分享給台灣的文化工作者。

2021 年，TCAC 決議解散並出版四本專書。以 TCAC 的四個字母作為這四本書英文標題的首字字母，且各以不同的概念與呈現手法，分別闡述 TCAC 的三個時期：2010-2014 年，2015-2017 年，2018-2020 年，以及十年活動年表的總結。本書為第一本，以 TCAC 為標題，回顧了 TCAC 的成立及 TCAC 1.0 (2010-2012)、TCAC 2.0 (2013-2014) 的計畫。TCAC 1.0 這個時期，主要以歷史文件如新聞稿、報導、宣言等，呈現當時諸多文化工作者的行動，並包含了 TCAC 主要的系列計畫。而連結 1.0 與 2.0 的專文，分別探討了協會運作的狀況、兩個時期的空間設計如何回應藝術生產、TCAC 2.0 的計畫理念、營運小組成員的對談，以及社會參與系列講座介紹。

十年是一個機構實驗的過程。TCAC 在特定的時空環境出現，作為一個含容各種多元聲音的場域，其宗旨由始而終不曾改變。結束，或許感傷，或許仍有未竟的革命與實驗有待完成；但從 TCAC 自身不斷反思、不斷轉變的經驗，我們相信，這個城市將迎來更多不同的挑戰與批判，以及更多新的實驗策略。而曾參與 TCAC、活躍在各個位置的人，未來也不會缺席。

Taipei Contemporary Art Center (TCAC)

TCAC was established at a very particular time in Taiwan - when the art community was growing increasingly discontent with how institutional practices and academic discourses were not compatible with the local artistic production and how the government's cultural policies could not adequately meet their needs. In response, artists, curators, scholars, and cultural activists formed alliances to speak out for representation and support. Many of these voices came together to form TCAC as a means to initiate proactive change in the community and create a critical public sphere that embraces aesthetic presentation.

TCAC was established in the midst of a major cultural movement. Around that time, cultural activists initiated several protests against restrictive cultural policies; artists created works charged with institutional critique, such as *Truly False Arts Museum* (2012) by Zoe Sun (Sun Yi-Jou) and *Mirage: Disused Public Property in Taiwan* (2010-2019) by Yao Jui-Chung; art critics and scholars launched the first publication dedicated to contemporary art history and critical theory - the revamped *Art Critique of Taiwan* (ACT) - in 2010; and TheCube Project Space, an alternative art space focusing on political art, was also established in 2010. From public protests to publications and artworks, each of these cultural actors spoke out in the public sphere through different avenues of cultural activism. Because there was substantial overlap between these artists, activists, members, and supporters of TCAC, our space served as a critical locus for the discussion and realization of many of the aforementioned projects.

While many of our early collaborators eventually split off in their own creative directions, TCAC always retained its initial openness to local and international art communities. Over the past ten years, TCAC has organized over a thousand domestic and foreign art projects with collaborators and volunteer groups who shared the same philosophies, and many former TCAC collaborators and volunteers from over the years have become key figures in the art world today. Despite humble beginnings with minimal resources, we have built an immense international social network, and we have fostered a community that is shared amongst all of the artists and cultural actors in Taiwan.

In 2021, TCAC agreed to dissolve the association and publish four books. The title of each volume corresponds to a letter in the TCAC acronym. Providing an overview of the organization's projects and evolutions over the past decade, each volume has its own editorial concept and methodology. One can track the metamorphosis of our ideas and institutional practices throughout three phases in the four books: from 2010 to 2014; from 2015 to 2017; 2018 to 2020, as well as the chronology of the *Conclusion* over the past decade.

This book is the first out of four under the title of TCAC, which covers the documentation of the early years when TCAC was founded, and the programs from 2010 to 2014 as well. For the period from 2010 to 2012, this book compiles primarily historical documents such as press releases, exhibition reviews, manifestos, etc. to paint a picture of the creative/cultural atmosphere of that time, and includes several series of major TCAC projects. The articles that link the two periods discuss the shifts in the organization and operation of TCAC, and how the modification of spatial design reflects changes in artistic production between the two periods. This book further reviews the 2013-2014 project plan and analysis, a conversation between operating team members, and the introduction of TCAC's series of "Socially Engaged Art Talks."

Ten years ago, TCAC embarked on a journey of institutional experimentation, and as a matrix of diverse perspectives, voices, and projects, the organization never lost sight of its purpose. As our journey comes to an end, we predict that feelings of having unfinished business may linger. However, it is important to recognize that TCAC was a reaction to the times and circumstances then. We feel that the art center has fulfilled its mission, and it is now time to close TCAC's chapter and give rise to new voices, challenges, and criticisms, as well as new experimental strategies. Those who have taken part in our journey and remain active in the art scene are certain to continue making waves for years to come. And with these positive memories - and a bit of nostalgia and sentimentality - we look back at ten years of TCAC.

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