The Smart Art Market Products from the Contemporary Art World: A Case Study of Specific Exhibition from Taipei

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The power of the Smart Art Market product has become the vehicles between art and mass consumption of communication. Furthermore, it has across national boundaries and cultural regions that took part in the consumption and public opinion actively. In this trend, typical exhibitions is bridging to an economic model, and Smart Art Market presents a new logic of trade and valuation, ensuring fair access, distribution and acquisition for widely types of art collector. Indeed, this contemporary art exhibition attracts large audiences all the time, such crowded visitors entering the art zone places as the Museum of contemporary art, cultural and creative industrial park, a commercial gallery to visit and establish tourist consume. It breaks the last form of art. On the other hand, Smart Art Market product expand the value systems from the contemporary art world. Within the exhibition program, symbolic meaning from the original work has been discussed and explored.

keywords: Symbolic value; exhibition; product; cultural consumption

Introduction
The smart art market product or called popularly of “cultural goods” develop followed with big money’s relationship to “cheap” contemporary art, which with the changing of art appreciation to art consumption. This type of smart art product is still infinitely duplicable, easy transferable and it can be used and accessed by anyone, yet it has a defined owner. It began in the 1960s, as Pop Art commercialized the avant-garde—not just selling the avant-garde, but also involving commercialism in defining the avant-garde.
Which is the first time associated with big money because its occult aims and uncertain future have been successfully translated into homely terms. (e.g. James Panero, 2009). Furthermore, the possibilities that workmanship and technology offered the smart art market to produce or design, or it is a self examination of industrial product development. From a silkscreen by Warhol, he set up the factory, reproduce the type of art object, with low-priced print entered public life, by means of Pop art promote clearly of commercial artist and business artist. Digital networks facilitate, accelerate and expand the distribution of art commodities, which increases potential access to investing in them from any type of demographic capable of market exchange.

It is worth to noting the smart art market has the ambition to bring quality art to the masses at affordable prices (James Panero, 2009). James Panero made a discussion that since exhibition history enhances value, the collectors of what we might call “market art” have a vested interest in seeing their work take up space in traditional public collections. Be the "Shallow pockets" consumption of contemporary art, John Storey (2001) defines “cultural consumption” as something that is labelled as a culture. Through the practice of cultural consumption, people to create a new thing, to achieve different social and personal purposes. It suggests an economy similar to the one for cinema or music, where it is the appreciation by a large audience that drives the profit. Especially, the products are printed by digital printing is best used for items that require high amounts of detail. For example, the photography and illustration publishing etc. It is worth to noting the span of time with high-effect and benefit to attract enough attention of curators. Like any other type of art object, the potential of cryptographical certification also enables these digital art objects to be exchanged as property. This projects shape today's art trade since traditional exhibition lose power on graceful value, the consumer of what we might call “market art” have a vested interest in seeing their work take up space in traditional public collections. Mass consumption do have the financial leverage to make it happen.

In the climate of consumption aspect, exhibit zone turn to a magnetic field which serve metaphor and persuade strategies from art work. The role of “Art products” consume as take part in cultural receptor, or a social activity, a daily practice. Miller (1987) convey cultural consumption is a process that involves dynamic relationship between subject and object, through the consumption of cultural goods, they complete the process of cultural identity get into the social structure and were shaped at the same time. But what’s the relationship between the typically exhibition and smart art market? Why quantities of visitors attracted to the typical exhibition both online and in person? What about the saying of the bubble co-existed with a short-lived, over-evaluation, followed by a crashing correction. We focus on discuss all these asking at following sections.

**Building Symbolic Value**

The discussion on France Forum in 1960s, Origins of semiotics theory developed by Saussure and other scholars (e.g. Roland Barthes,1964 means of how image element be the messages conveyed by a system of signs; Christian Metz, 1968 for diverse and dialectical analysis of symbolic concerns on movie features.) becomes the spindle of the cultural symbol of Visual Unscrambling. In late 20th Century, Mieke Bal have publishing programe: “Seeing sign-The use of Semiotics for the understanding of visual Art” which included in Cambridge University Press ‘The subject of art history’. It is well-established
the Symbolic Value in cognitive art content. Since semantic framework growing influence deeply on image symbolism and concept transfer of vision communication. The studies have addressed the subject of visual, pictorial, metaphor (i.e. metaphor occurring in a picture) has been the subject of research in recent years. This is in keeping with the metaphor of a symbol conceived as primarily cognitive structuring human thought and action. (Isabel Negro Alousque, 2013) The decoding method using the theory of semiotics: “It is a point of view, to examine the processes related to Visual works; it is a conceptual tool, providing detailed analysis of the work.” (Liao Xintian, 2008) Yang Y. F. (2006) suggests that a code refers to the result of decipher process, rather than stay alone after created by artist.

In the symbolic universes, Jeehyun (2010) reminds the shape has deeply meaning, has a conversation. It is refers to the concept of denotation, connotation, and myth, as subsequent theorists to offer an existential analysis dimension of meaning. Above all, the construction of "Denotation" and "Connotation", in semiotics, they are terms describing the relationship between the signifier and signified (e.g. the basic elements of a sign). An analytic distinction is made between two types of signified a denotative signified and a connotative signified. (Daniel, 2014) Meaning includes both denotation and on notation. Barthes initially argued that only at a level higher than the 'literal' level of denotation, could a code be identified - that of connotation. (Hall, 1980)

Second, Myth and its role today. The function of “Myth” is to talk about “things”, or we are informing “text”, purifies it, makes it innocent, gives it a natural and eternal justification, it gives them a clarity which is not that of an explanation but that of a statement of fact. (Barthes 1987, Daniel Chandler, 2014) Myth refers to the narrative threads from which a culture's mythology (e.g. a mythical worldview as a frame of reference) is woven (Malan, 2015). It is this constant game of hide-and-seek between the meaning and the form which defines myth. Jackmeier has provided a review of that viewing events in your life as a series of metaphors you may then see your life as myth. Third, Interpretation myth as a metaphor. From the contemporary metaphor theory's idea, Myths were made plausible because of metaphor thinking, as opposed to modern scientific thinking, namely that the world and human lives are open to the influences of otherworldly forces and beings (Bultmann, 1965, Schultz,W, 2000). Furthermore, there are resemblances between myth and mythology and contemporary theory of the terminology of metaphor; of conceptual metaphors constituting a conceptual system, within which metaphorical expressions find their meaningful place. (Gert Malan, 2015)

While the system of metaphor that structures our everyday conceptual system, allows us to understand abstract or inherently unstructured subject matter in terms of a more concrete or at least more structured subject matter. (Lakoff, 1993) Black argued that metaphor is a way of communicating that operated on a deeper level of conceptual structure rather than on mere word meaning. The meaning conferred by a metaphor is the result of a confrontation of the dissimilar elements constituting the metaphorical process and unlocking the meaning, which will be based on the interpreters' personal associations (Van Luxemburg, Bal & Westeijn, 1983). Though metaphorical in content, the circuits reflect a reality, that is real correspondences in real-world physical and social experiences since childhood. (Hausman,C, 2006; Lakoff,G, 2014)
Lakoff’s theory suggests the cognitive Metaphor on the principles, that humans are neurologically empowered for metaphorical reasoning. This description of a conceptual system, demonstrates the power of metaphor to construct (new) worlds. The various versions of the comparison view assume that metaphors can be paraphrased. As a relatively complicated process, make effort approaching the "contemporary calligraphy art", but without imposing a certain conclusion. While metaphor occupy one of central role in “symbol” discuss structure. The Cognitive Metaphor Theory is based on the following principles (Lakoff, 2006; Isabel, 2013):

- Metaphor is primarily a cognitive mechanism.
- Metaphor involves understanding a domain of experience, (e.g. the target domain) in terms of a more concrete domain.
- A metaphor is to be regarded as a mapping, (e.g. a fixed set of conceptual correspondences) between a source domain and a target domain, where one or more features of the source are projected upon the target.
- Any linguistic metaphor, or metaphoric expression, is an instantiation of a conceptual metaphor.

The relevant metaphors and metonymies used interpret images, Evans and Green (2006: 190, Isabel Negro Alousque, 2014) propose the following image schemas:

- Space: up-down, front-back, left-right, near-far, centre-periphery, path, straight-curved, scale
- Containment: in-out
- Multiplicity: part-whole, count-mass
- Balance: axis balance, point balance equilibrium
- Force: compulsion, blockage, counter force, diversion, enablement, attraction
- Cycle
- Attribute: heavy-light, dark-bright, big-small, warm-cold, strong-weak

For example, the photos table taken by fact finding in exhibition site. With signifers founded interpret images denoting the relationship with signified. Which captured the observation method as image schemas provided.
Table 1  Exhibition corner, Writer’s express. 2016

<table>
<thead>
<tr>
<th>Display corner</th>
<th>Signifier</th>
<th>Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A character in the book of middle place</td>
<td>Girls’ story</td>
</tr>
<tr>
<td></td>
<td>A chair with a book by central</td>
<td>Read alone</td>
</tr>
<tr>
<td></td>
<td>Red background corner</td>
<td>Wait for</td>
</tr>
<tr>
<td></td>
<td>olive green</td>
<td>drowned-in feelings</td>
</tr>
</tbody>
</table>

|                | Man-made birdcage | Shackle |
|                | Triangle set | A group of onlookers |
|                | Visitors | Performance |
| (wondering or not) | | Ignore |
| Lock an painting | | Run away |
| spotlights | | |

Identify the Text

Only a few “sign” can access and make use of the art market. On the next case study, and the principles of metaphor and the image schemas provided the tool capture the codes from the text which we trying to focus on. In order to inform readers (deciphers) to interpret artistic works, there are varies and extends meanings ultimately. (e.g. unremarkable meaning system, consumption characteristic, the Costs of production, produce “culture consumption”.) Correspond the artist vision language, or story, it is necessary to use them to get the denotative level and Myth. As it is, we introduce three of widespread or expanded text by the art Observation, which from contemporary art world, to debate the semiotic describe and try to understand the following issues:

- Can the symbolic value help understand a healthy market?
- Does the semiotic analysis answering the bubble be insisted?

For general speaking, exhibit the individual art pieces is intrinsic to social, historical and aesthetic value, which is determined by a wide audience judgement on the social, emotional and visual qualities. It is provided individual experiences evidence of the heavy presence of specific type of art product plans on symbolic value. Obviously, MIKA’s aesthetic appreciation by Photography, Rébecca’s princess illustration, Grace Tong’s contemporary typography, from different countries and different profession agree on access to the market.

1. MIKA has built good relationship with mass media and public for years. Include integration service with films and stars. She controls the symbol act out relax, and organized. When describes her work in the philosophy of deep thinking questions and aesthetic subjects. She proposed the ambition to bring quality art to the masses at affordable prices, enabled by its low transaction costs and little material Resources.

5. Grace Tong display the cross-border text for the first time. Fashion design impact with ancient art form, contemporary typography to be the key of symbolic value, which is determined by a wide audience that judges the social,
emotional and visual qualities that the piece offers to them. Combined Taiwan young designer to localize a meaningful link turn reflected efficiently.

6. "The Secret Lives of Princesses" throw out a social issues totally, with clear symbols, get the Viewers. Rébecca make the roles call for soul inside. Consideration of specific life, and normal sweat, that is why get into mass consumption stable. In her Smart Art Market product sale plan, metaphor has a pragmatic role and contributes to the communicative function of the advertising discourse.

**Smart Art Trade Shaped by Myth Speculation**

As advanced above, we use a cognitive approach to analyse the three “text” which are three contemporary artist’s exhibitions in Taipei area. From the start to identifying the text we put forward of questions used to expanding the description around them.

- Who created the sign? Are the codes broadcast or narrowcast?
- What are the significant signifers and what do they signify?
- Does them allude to being fact or fiction?
- Does the text operate with a realist representational code?

The importance of the selection of "texts" for the study of semiotic basis, We offered three exhibitions selected in the Taipei of a similar period of exhibit in 2016, which taken possession of typically contemporary Art site in Taipei. Specifically, they are Japan's photographic artists Mika Ninagawa, France illustrate artists Rébecca Dautremer, Taiwanese contemporary calligrapher Grace Tong. The three broadcast exhibition advertise by Sponsor, local media, Facebook, Elle, Vogue, and respective cooperation brand. Overall speaking, the three types of brilliant features had to represent the cross boundary realistic in contemporary art carriers, as well as the “sign” counterparts in diversity cultural. Which paired texts made the semiotic analysis more interesting. However, the view from semiotic universe with the paraphrased based on complicated process including a domain of self-experience, and the conceptual system. So, make effort approaching the truth of “text”, open the pluralistic discussion space of the meaning system is the article aims to do in this section.

**MIKA NINAGAWA Exhibition**

Japanese photographic artist Mika Nakagawa, puts on the personal overseas exhibition last 50 days at Taipei Museum of Contemporary Art (MOCA Taipei) in the Spring of 2016. Which present her photography in series built up over 20 years. Focus on Japanese aesthetics philosophy topics, the exhibition opened by “goldfish”, “Sakura” and “chrysanthemum” in the entire visit route. For highlight which is specific code selected to smart art product development plan.

![Exhibition poster](http://www.mocataipei.org.tw)
As the following table represent, the exhibit records (e.g. or potential collectors) on the right, and the smart art products examples (e.g. taken from exhibition records and the artist homepage) on the left. We set aside a double headed arrow with “A” in it, which supposed to create “Myth as metaphor” meaning system perspective to balance two side of explanation of text. And we put “B”, “C” in followed cases studies. Instead of infer precisely from one side to another, we provided reveal the symbolic meaning hided for culture consume.

Table 1 Interacting A between Exhibition Text and Smart Art Products.

<table>
<thead>
<tr>
<th>Exhibition text</th>
<th>Smart Art Products</th>
</tr>
</thead>
<tbody>
<tr>
<td>As a point of decoding intellectual value of artists (the real source of value), It is particular concerned that Mika expresses deeply observe in a real object which is the features of Japanese philosophical reflection on life. For example, the “TANBI”. “TANBI” a general term means to worship and pursuit of beauty, but used to describe the homosexual love for old usage⁷. (e.g. It has been replaced by mass written.) Mika leads her audience wallowed in the beauty of “Sakura”, as a work of art metaphor, “Sakura” bloomed explosive, but short time. At a mythic level we finger out this sign as activating the myth of ethnic feature rooted in culture Japan. Where the land for “Sakura” and the logic of “beauty disappear” or the definition about “emptiness”. In addition, the subject of “goldfish”, which stand for human-made creature. As exhibition catalogs offer, artist understanding the goldfish stressed on the artificial aesthetic values with aimless swimming for freezing time, sharing transparent genetic factor, and viewed by others with cold eyes. This terms of addicted into living object inform in “chrysanthemum” too, which her camera get extremely close by. “A” here, it transforms culture into reality, it is the extraction, historical, quality of colonialism. This is another paired reason that choices “A”, “B”, “C” connecting with each other. The tool of “Myth” with the double headed informing the meaning innocent, act economically, unlock the “text” , and push the talking widely as much as the visitors can.</td>
<td>(Homely terms)</td>
</tr>
</tbody>
</table>
**The Secret Lives of Princesses Exhibition**

Rébecca Dautremer, known as the French illustrate master, exhibit her best-selling portraits of “The Secret Lives of Princesses” series at “1914 Huashan” creative Park in Taipei. They are 28 illustration books, each of them lived with a “princess”: Princesses de Péťsec, Princesses de la nuit, Princesses Kouskah, Princesses d’Esperluette etc. As an across-culture communication exhibit plan, the strong element in her drawing shows female experiences of growing up, as well as their social property.

<table>
<thead>
<tr>
<th>Table 2</th>
<th>Interacting B between Exhibition Text and Smart Art Products.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exhibition text</strong></td>
<td><strong>Homely terms</strong></td>
</tr>
<tr>
<td><img src="image1" alt="Exhibition image" /></td>
<td><img src="image2" alt="Homely terms image" /></td>
</tr>
</tbody>
</table>

A “princess” referred as a sign, appeared consistently across a project or artwork to represent different attributes or appearances. But in Rébecca charactors, first to remind the clearly protagonist details: a shy, self-conscious young woman; cultured, intelligent woman, a beautiful, much-loved, accomplished woman, Maxim's kind, loyal oversee woman, the friendly, outgoing woman, A vulgar, gossipy and wealthy woman and so on. Each of these stories play the role of clue that deliver a wonderful secret: the structural relationships between the various signifiers to reality. The sign will packaged by dark little heroes, the delightful Alice, the wicked fairy Carabosse, the terrible Captain Hook, out of books. They should tell Nathanael that they are in great danger and at risk of disappearing forever. “B” here more suggested as “fairy”, which a mythic level in original function. But these codes call for social moral deeply in local places. It is not entirely referring to feminism, or the feminist movement in Taipei, but the link is existed, a curator won’t try deny details which take a risk to lose consumers.

<table>
<thead>
<tr>
<th>Table 3</th>
<th>Interacting A between Exhibition Text and Smart Art Products.</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Table image" /></td>
<td><img src="image4" alt="Signifier image" /> <img src="image5" alt="Signified image" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Princesse de la fatrasie</th>
<th>Signifier</th>
<th>Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green Household dress</td>
<td>Housewife (ID)</td>
<td></td>
</tr>
<tr>
<td>Raised her left hand</td>
<td>Nervous tense</td>
<td></td>
</tr>
<tr>
<td>Loudspeaker</td>
<td>Puzzling and conflict</td>
<td></td>
</tr>
<tr>
<td>Words spray</td>
<td>Quarrel</td>
<td></td>
</tr>
<tr>
<td>The bloody red shield</td>
<td>Weakness and Strength</td>
<td></td>
</tr>
<tr>
<td>Soldiers, Red</td>
<td>Overwhelming</td>
<td></td>
</tr>
<tr>
<td>Alignment of spears</td>
<td>Insist on</td>
<td></td>
</tr>
</tbody>
</table>
In this two tables, at a connotative level we associate this illustration with Princesse de la fatrasie and Princesse d’ Esperluette, qualities of the “signifier” column, but also with connecting depression in the “signified” column.

Read the Ink Exhibition
The Modernism calligraphy artist Grace Tong from Taiwan, taking out her 20 works from “Silent Movement” calligraphization in 2011, to this crossover “Read the Ink” exhibition after 5 years. According to the artist herself explained: “Calligraphy is an ancient art form from china, but I supposed to do modernism typeface.” The “ink line” from Tong’s work insisted a central role. Which she renew the writing skills and spiritual creation in the ink line, respect the conception, morphology, space perception from traditional performance. To stay with avant-garde, Tong set aside the art form, but with how was an artist communication with fashion world, how the aesthetic value infects youth generation.

![Figure 2 Exhibition record. DMA 2017](http://www.chinatimes.com)

There are six fashion designers from Taiwan, to exploits the various instantiation of the chain symbolic value. Among the three texts, the calligraphy art case is the publishing most on, associate with Tong’s art business years by years and the fashion designers’ close relationship with Globe Fashion magazines, videos, newspapers. In this exhibition space, interior design with black, with the spotlight shines on the work. In order to focus on impressions of detachment, silence, nature or even mystical, the space give up more opportunities which interact with visitors.
The column on the right is single out Shao Yan and Chiehms works for the photo materials. “C” help us to make sense of our experiences within a culture, Myths here can be seen as extended metaphors. When our eyes are caught by two opposed colors: black and white. Meanwhile, we have entered into the “emptiness” space guide by Ink art. It is a concept of Buddhism, no matter how Tong emphasizes the “line”, the space will be the Myth of calligraphy art work. Eastern artist operates the code involved related to fashion world. And so it confirms Myth has in fact a double function: it points out and it notifies, it makes us understand something and it imposes it on us. (Daniel Chandler, 2014)

For another four designers, Justin Chou’s made a preliminary discussion on the use of ink writing skills which are:

- **JIAO(焦):** The brush dipped in natural coke, result ghostly black. Highlighting the point of hook or cracked, or the image space of black dark but within breath.
- **NONG(浓):** Pure of thick black.
- **GAN(干):** Mix several waters, produce vigorous, ethereal experiences between water and ink.
- **DAN(淡):** The proportion of water and ink in the automatic status.
- **SHI(湿):** It is a raining experience, cause the paper screen absorb enough ink water, and expanded like a Sponge.

Shao Yan research on the structures of Tong’s single calligraphy word. Especially, the line’s onset and course. Homme proposed the idea of a fairy tale inspiring by Tong’s modernism typeface, the imagination from ethnic feature in world view. Jerry Wang described the characteristics of chemical reaction from painting paper. He trying to change a stage to figure out Tong’s producing which observing “dissolve in and dissolve out.” Chiehms focus on the main element of Tong’s art. With texture transfer to direct application.

**Benefits of semiotic analysis**

Signs and codes are generated by myths and in turn serve to maintain them (Lash, 1990). The three “text” analysis with relevant details contribute a practice of exhibition visit. Play a role of deciphering define the signs and codes which use to stay communication. Furthermore, there is an advisement about publishing for diverse audiences (e.g. the writing of exhibition books or book of the exhibition. The data in Sarah Anne Hughes (2014) supported exhibition publishing which promotes their brand, shares research
endeavors, generate an income. Since the scholarly writing is loosing the visitors, the interesting Myth experiences information could be the choices for curators. Yet, there are shortcomings of our analysis which is the data from art institutions. In the choice of exhibit text, the official ticketing data, the sales of smart art products, not only get more specific and clear clue about why this study text be chosen but also influence the branches of the study.

**Summary**

The present article has attempted to discuss the interaction between the exhibition and economic value with symbolic value. Depends on symbolic text related to reality, the broadcast codes from exhibition are the key in this construction of smart art market. First, it has provided empirical evidence of exhibition text, Symbolic value thus works as an advertising strategy. Like metaphors, myths help us to make sense of our experiences within a culture. Popular usage of the term ‘myth’ suggests that it refers to beliefs which are demonstrably false, Myths can be seen as extended metaphors. (Lakoff & Johnson 1980, 185-6). For this sight, the aspect from art collector take every type of clear symbol in product is the beliefs and start the communicative potential. If we turn to the communicative impact of multimodal metaphor in advertising discourse, it must be emphasized that the primary intention behind the Smart Art Market Product is an act of persuading. Which metaphor usually take part in communication. (e.g. closely related to the rhetoric of the text). Second, while an attempt to reorganize the economic and symbolic value of contemporary art which maintaining and assuring social, cultural, and financial capital returns⁷. It leads to question a bubble of art market value but repair specific under the considering of “Myth” talking. Depending on the exhibition, as a medium of communication which explains and connect audience into group identification. As such, the low cost of time and the technology of the smart art products would eliminate many traditional upfronts. Nevertheless, with shortcomings and conclude after art review, rational analysis, it carried out following points:

- The exhibition do open system of valuation, distribution and trade.
- Compared with “A”, “B” and “C”, The “C” from Tong’s exhibition more color with a crowding-source mode. “A” viewed by a form of patronage, and “B” will be personal expressive needs for possessing art that matters.
- Both of the smart art product ensures access to the ownership of critical artworks enabled by affordable prices and simple digital platforms. They represent the realities social value is democratically established and preserved within a sustainable economy⁸.

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