

# Dr. T.F. Chen and the TF Chen Art Museum

*Museum Proposal: The Artist*



*Dr. T.F. Chen, from Taiwan to Paris to New York*

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## Our Vision

For centuries, the value of art has largely been defined by markets and capital, which have shaped who is seen, who is collected, and who is written into history. Yet art's true vitality often comes from those who work far from the spotlight, devoted to ideas rather than trends. Dr. T.F. Chen is such an artist. For more than six decades, he has pursued not fame or high prices, but ideas, and the result is a body of work that belongs to all of humanity.

## Background and Education

Dr. Tsing-fang (T.F.) Chen was born in Tainan, Taiwan, in 1936, under Japanese colonial rule, in what he has called a “cultural desert” where art was scarce. As a boy, he memorized every page of fifty art books a local dentist had brought in from Japan. At fourteen, upon first seeing the paintings of Vincent van Gogh, he resolved to devote his life to art.

A top student, he was offered guaranteed admission to the medical school of National Taiwan University, then one of the most coveted and promising paths for a young person in Taiwan. He turned it down, choosing instead to study foreign literature at the same university so that he could one day go to Paris and pursue art.

In 1963, during the presidency of Charles de Gaulle, he earned a French Government scholarship through competition to study in Paris, an honor very rarely granted to Asian students at the time. His family was poor, and he left for Paris with just \$100 in borrowed money.

In Paris, he pursued two paths at once: doctoral studies in art history at La Sorbonne (University of Paris) and seven years of painting at L'École Nationale Supérieure des Beaux-Arts. Among his fellow art-history doctoral candidates, none was a painter. He became the world's first painter to

earn a Ph.D. in Art History from the Sorbonne, awarded summa cum laude for his dissertation on “Chinese Calligraphy and Contemporary Art,” and also earned an M.A. in French Contemporary Literature there.

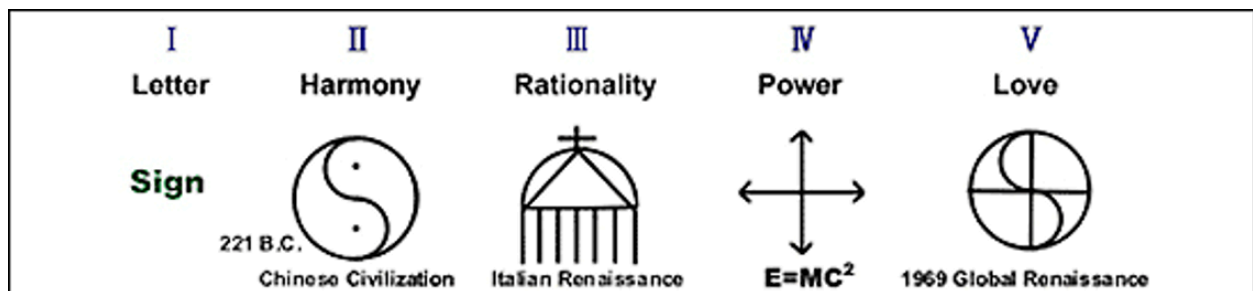
This rare dual standing, as both a practicing painter and a doctoral art historian, gives his work a scholarly depth few artists possess.

After twelve years in Europe, he moved to the United States in 1975 and became an American citizen in 1983. New York has been his home for half a century.

## Philosophy and Artistic Contribution

The central theme of Dr. Chen’s life began in 1964, when he traveled to Florence, the cradle of the Italian Renaissance. There he painted many works inspired by Florence and Italy and began writing that humanity needs a new Renaissance, one on a global scale uniting the cultures of East and West. This vision has guided his art ever since. His first book in Chinese was titled *Dreaming a New Renaissance*, and the work of the TF Chen Culture and Art Foundation continues to center on this vision today.

In 1969, as humanity landed on the Moon, Dr. Chen began his Space series. Inspired by the image of one fragile, undivided Earth, he also formed his theory of “Five-Dimensional World Culture,” which adds the dimensions of soul and love to those of space and time.



*Five-Dimensional World Culture: Letter, Harmony, Rationality, Power, and Love*

From this philosophy emerged “Neo-Iconography,” a style that brings together familiar icons from different eras and cultures into new compositions with new meaning. By advancing a world culture built on the exchange between East and West, he became a pioneer of postmodern art.

Across more than seven decades of artistic work, he has created thousands of artworks, including the monumental seven-panel *Towards the 21st Century: Symphony of World Culture*, which is more than 46 feet long.

### *The Five Characteristics of Neo-Iconography*

Neo-Iconography has five defining characteristics:

- **Quotation:** It cites recognized images from the great works and traditions of world art.
- **Appropriation:** It skillfully borrows and rearranges these familiar icons.
- **Simulacrum:** It builds imagined scenes in which they meet.

- **Time-Space Unity:** It brings different eras and places together within a single picture.
- **Purpose-Meaning:** Like the Chinese ideal that art should carry the Way, every work carries a message for humanity.

At the heart of his philosophy is a call for a new set of values. As he told the International Artists Association in Paris:

*“We need a culture based on LOVE instead of POWER, HUMANISM instead of MATERIALISM, HEART instead of MACHINE, CREATION instead of PRODUCTION, and HAPPINESS instead of WEALTH; a culture of TO BE (and TO LOVE) instead of TO HAVE, not just HARDWARE, SOFTWARE, but also SOULWARE!”*

These values are the foundation of the museum proposed here: a place that measures art not by its price, but by what it gives to humanity.

In his own words:

*“In our age of high-tech, of communication and computers, not only do we need hardware and software, but also SOUL-ware. We are creating a new world for a Global New Renaissance in Love, of ‘science avec conscience,’ passion with compassion, a new world of hope, love, and unity.”*

These ideas were expressed in speeches and presentations at the United Nations in New York (2001), the State of the World Forum (1998 and 2000), the World Peace Conference in Washington, D.C., the International Conference on the Unity of the Sciences in Miami (1980), and university lectures worldwide.

## Scholarship and Publications

Dr. Chen is as much a scholar as a painter. His doctoral dissertation at the Sorbonne, “Chinese Calligraphy and Contemporary Art,” is a 660-page study written in French and was awarded summa cum laude; a Chinese translation has also been completed.

A man of letters as well as an artist, he produced the first Chinese translation of Antoine de Saint-Exupéry’s *The Little Prince* in 1968, introducing the classic to Chinese readers.

He has published 26 books in English, Chinese, and French on art history, aesthetics, cultural theory, and his own work. His theory of Five-Dimensional World Culture has been presented at the International Conference on the Unity of the Sciences (1980) and the State of the World Forum (1998), and his work was featured in *The Journal of Aesthetic Education* (Vol. 21, No. 2, Summer 1987).

He has lectured at Stanford, Harvard, Johns Hopkins, Brown, UCLA, and many other schools and universities around the world.

### ***Selected Books by Dr. Chen***

- Chinese Calligraphy and Contemporary Art — doctoral dissertation, in French; Chinese translation completed
- The Little Prince — first Chinese translation, 1968
- Dreaming a New Renaissance — in Chinese
- My Days in Paris — in Chinese, three volumes, 1,660 pages
- A Decade of Painting Journeys
- Paris: A Painter's Chronicle
- A Taiwanese Boy's Dream of the World
- 21st Century, Taiwan! — in Chinese
- The Art of Dr. T.F. Chen: Neo-Iconography
- T.F. Chen's Post-Modern Art: Neo-Iconography
- The Spirit of Liberty
- An Age of Love
- Dr. T.F. Chen's Retrospective
- Jade Mountain and Her Variations — in Chinese
- Dr. T.F. Chen's Art & the Olympics (2008, in English and Chinese)
- Matisse! How Beautiful!
- Picasso! How Splendid!

Some of these books are out of print.

### ***Books by Leading Critics About His Work***

- Lawrence Jeppson, The Neo-Iconography of Tsing-fang Chen (1978)
- Lawrence Jeppson, One Hundred Examples of the Neo-Iconography of Tsing-fang Chen (1990)
- Thomas McEvilley, The Post-Modern Art of T.F. Chen: Images of a Global Humanity (1990)

### ***A Chronicle of Our Times***

Dr. Chen's devotion to art has come at great personal sacrifice. He declined the position of Taiwan's Minister of Culture and the directorship of the Graduate Institute of Art History at National Taiwan University. He turned down invitations from commercial galleries and professorships at many universities.

By refusing positions of power, prestige, and profit, he preserved the freedom to create, and it is this freedom that has made possible a body of work of rare breadth.

Many artists become known for a single signature style tied to one moment in time. Dr. Chen has instead remained in continual dialogue with history as it unfolds. Across more than seven decades of artistic work, he has developed major series that he returned to again and again throughout his life:

"Celebration Series"

1964: Florence-inspired works embodying the concept of a New Renaissance

1969: Space Age series marking the moon landing

1986: "Spirit of Liberty" series (100 works) commemorating the Statue of Liberty's centennial

1989: Eiffel Tower series marking the tower's centennial

1990: "Post-Van Gogh" series (100 works) marking the centenary of Van Gogh's death

1997: "Princess Diana" series

2003: "Las Vegas" series created for the city's centennial

2001: "9/11" series

2008: Beijing Olympics

2010: Shanghai World Expo

2011: Works for the Taipei International Flora Exposition

2025–2026: U.S. Independence Semiquincentennial (250th anniversary) and New York City's 400th anniversary

Other works include:

Formosa Is Beautiful (1952–2024)  
 Van Gogh Artists Club (1954–2016)  
 Tourism for Peace (1954–2024)  
 Card Player (1964–2021)  
 War and Peace (1973–2021)  
 Art for Humanity (1974–2024)  
 East–West (1976–2020)

Venus (1977–1992)  
 Age of Love (1980–2020)  
 Napoleon (1993–2017)  
 Jade Mountain (1999–2023)  
 China's Five Major Series (2006–2016)  
 Post-Picasso (1965–2024)  
 Post-Matisse (1966–2024)  
 Tourism for Peace (1954–2024)



*Works from The Spirit of Liberty, created for the 1986 centennial of the Statue of Liberty*

In 2025, shortly after undergoing cancer surgery, Dr. Chen began painting, even from his sickbed, a new series marking the 250th anniversary of American Independence and the 400th anniversary of the founding of New York City. As an artist who has consistently responded to major civic celebrations, he felt he could not let these historic moments pass without creating works for them.

He regards this series as perhaps his final gift to his art and to humanity, and it is the subject of his current New York exhibition, *Hope for America*, in 2026.



*Works from Hope for America (2025–2026)*

Having lived through war, upheaval, and the transformations of the past century, he has recorded the hopes and wounds of our time with vivid specificity. This is what makes the TF Chen Art Museum truly distinctive: its collection speaks directly to the lived experience of our generation, offering New Yorkers and visitors from around the world a mirror of the history we have shared.

## Place in Art History

The university art-history textbook *Arts & Ideas* (9th edition, Harcourt Brace), by William Fleming, presents Dr. Chen in its final chapter, “Globalism,” where he is the only living artist featured in that chapter and the only living Asian artist in the entire 700-page book.

In May 1986, *New York Magazine*’s Statue of Liberty special issue featured his painting *Sunday Morning, Liberty!* alongside works by Andy Warhol, Robert Rauschenberg, and Roy Lichtenstein, and the *Daily News* covered his *Spirit of Liberty* series that June.



*New York Magazine, Statue of Liberty special issue, May 1986*

His work has been covered by CNN, NBC, BBC, Reuters, the Daily News, ARTnews, Art in America, Artforum, and Flash Art. He has held more than 250 solo exhibitions across Asia, Europe, and the United States, including a major 1990 exhibition at the Taiwan Museum of Art and Taipei Fine Arts Museum.

## **Exhibitions as Cultural Celebrations**

Dr. Chen's exhibitions are never simply rooms of paintings; they are cultural events that bring people together through art, music, and ideas.

His "Art for Humanity Series" has been shown at the United Nations and at the State of the World Forum, where his monumental Towards the 21st Century: Symphony of World Culture formed the backdrop for his address to world leaders.

The "Arts for Humanity World Tour" was launched in New York with a performance by the United World Philharmonic Youth Orchestra. At the TF Chen Cultural Center in SoHo, exhibitions have been accompanied by concerts, poetry readings, film screenings, and seminars.



*World Tour launch with the United World Philharmonic Youth Orchestra; addressing world leaders at the State of the World Forum; live music at the TF Chen Cultural Center*

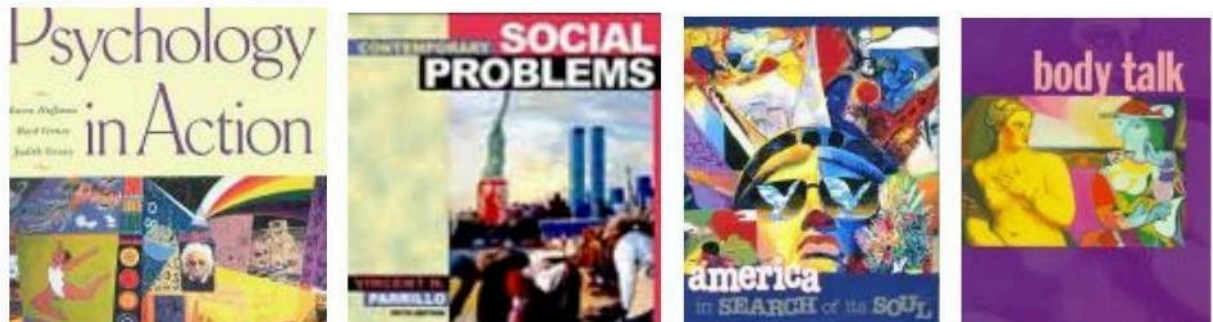
## **Selected Highlights**

- The United Nations, New York, and the State of the World Forum, San Francisco (1998 and 2000)
- A solo exhibition filling the entire museum at the opening of the Jacob Gelt Dekker Institute for Advanced Cultural Studies in Curaçao (2001)
- Five traveling exhibitions in Taiwan, each lasting two to three years and touring as many as 19 museums and cultural centers, including the Taipei Fine Arts Museum

- Five museum exhibitions in Beijing, Shanghai, and Taipei during the 2008 Beijing Olympics, including the World Art Museum at the China Millennium Monument and the National Indoor Stadium
- The first one-man show by an artist in World Expo history, presented by official invitation in Shanghai (2010)
- Hope for America, New York (2026)

## His Art in Classrooms

Dr. Chen's art has reached generations of students. His works have been featured in more than 300 textbooks, art books, and publications in 37 countries, often on the cover or as chapter openers. Publishers have repeatedly chosen his paintings for their covers. At least ten textbooks and journals, from *Psychology in Action* and *Contemporary Social Problems* to *America in Search of Its Soul* and *The Wilson Quarterly*, carry his art on the front.



*Textbook covers featuring his paintings*

In *Arts & Ideas*, his painting *Competition* appears on pages 686–687, in the same book that surveys Monet, Cézanne, Van Gogh, Gauguin, Picasso, and Dalí, and the book's concluding reflections draw on his ideas. Two of his works appear in double-page color spreads in Prentice Hall's American history textbooks. *The Mythology of Vincent van Gogh* (TV Asahi, 1993) reproduced his *Vincent Coming Home!* across two pages, describing it as “a typically post-Modernist form of confrontation.”



(Left) Dr. Chen's work, “*Vincent Coming Home*,” was featured in *The Mythology of Vincent Van Gogh* (published by TV Asahi). It was the only painting that was not Van Gogh's that was featured as a full-color, double-page spread. (Center) *No Smoking* (Right) A Taiwan high school textbook featuring a work by Dr. TF Chen: *Card Players*

The Wilson Quarterly, the journal of ideas published by the Woodrow Wilson International Center for Scholars in Washington, D.C., chose his *The Spirit of Liberty* for the cover of its Summer 2002 issue, “An American Empire?”, featuring essays by leading scholars and sold at major bookstores nationwide. His work has also appeared in the UNESCO Courier (July 1996).



*The Spirit of Liberty as featured in media and textbooks, including The Wilson Quarterly*

His painting *Love Above Confrontation* was licensed for display on the sides of thirty Los Angeles buses, and his *Ascent of Human Civilization* (Celebrating the Culture of Education) has been reproduced everywhere from school murals to textbook covers.



*(Left and center photos) Dr. Chen interacts with students during a lecture and exhibition. (Right photo) Dr. Chen Kam-fung delivers a speech as Chair of the Fine Arts Section at an international art conference in New York, 1988.*

### ***Selected Textbooks Featuring His Work***

- Arts & Ideas, 9th ed. (Harcourt Brace College Publishers), “Globalism” chapter
- Out of Many: A History of the American People (Prentice Hall)
- The American Nation (Prentice Hall)
- Discipline-Based Art Education (University of Illinois Press)
- Sociology: A Down-to-Earth Approach, 4th and 5th eds. (Allyn & Bacon)
- Essentials of Sociology (Allyn & Bacon), chapter openers
- Psychology in Action, 5th ed. (John Wiley & Sons), cover
- Contemporary Social Problems, 5th ed., by Vincent N. Parrillo, cover
- Liberation Theologies in the United States: An Introduction, cover
- America in Search of Its Soul (Morehouse), cover
- The Wired Society (Harcourt Brace), cover

- Quest: Reading and Writing in the Academic World (McGraw-Hill), chapter openers
- Glencoe Literature: The Reader's Choice (Glencoe/McGraw-Hill)
- Elementary Social Studies: A Whole Language Approach (Brown & Benchmark), cover
- Body Talk: Life as a Woman (Hysteria Publishing), cover
- U.S. Immigration (Houghton Mifflin), cover
- Diana in Art, compiled by Mem Mehmet, published by POP Art Books

## **Collections and Collectors**

Since 1978, his paintings have been collected by the Smithsonian Institution, the White House (from the Carter through the Clinton administrations), the Museum of Modern Art in Paris, the Taipei Fine Arts Museum, and other museums throughout Taiwan, as well as by many other public and private collections.

His collectors include world leaders such as Mikhail Gorbachev, French President François Mitterrand, U.S. Vice President Walter Mondale, Senator Edward Kennedy, and Taiwan's President Lee Teng-hui, who owns more than ten of his works.

They also include leading figures in culture and business, such as Warner Bros. producer David L. Wolper, who produced the 1984 Los Angeles Olympics ceremonies and the 1986 Statue of Liberty Centennial celebration. A great admirer of Dr. Chen's art, Wolper collected five of his major works and planned a documentary film on his life, a project that ended only with Wolper's illness.

Other collectors include Las Vegas Mayor Oscar Goodman; Anita Roddick, founder of The Body Shop; and corporations including Merrill Lynch and Citibank. In Taiwan, several private collectors have each assembled hundreds of his major works.

Remarkably, this recognition came without the machinery of the commercial art market. Dr. Chen never pursued celebrity or sales. Rather than painting for market trends or courting major commercial dealers, he devoted himself to research, writing, teaching, and creation, and he kept the great majority of his works together for scholarly study and, ultimately, for public institutions.

That is why so much of his life's work remains intact today, and why it can now be given, as a whole, to the people of New York and the world.

## **International Honors and Invitations**

Dr. Chen has never applied for or sought an award; the honors he has received came unsolicited, in recognition of his life's work.

On December 11, 2001, during the tenure of Secretary-General Kofi Annan, the Friends of the United Nations presented him with the Global Tolerance Award at the International Day of Tolerance banquet at United Nations Headquarters in New York. He was the first painter to receive it and was designated a Cultural Ambassador for Tolerance and Peace.



*Global Tolerance Awards Ceremony, United Nations Headquarters, New York, 2001*

That same year, Nane Annan, herself an artist and an admirer of Dr. Chen's work, met with the Chens at a United Nations gathering in New York.

The Global Tolerance Award has typically honored political leaders and institutions, such as Hillary Rodham Clinton, the Anti-Defamation League, and the Shoah Visual History Foundation. The Friends of the United Nations chose Dr. Chen because they saw in his art a powerful means of promoting tolerance, love, and unity.

As its President, Dr. Noel Brown, wrote to him:

*"As the world seeks to come to terms with a rapidly changing global context and the intensification of tensions, we consider it more urgent than ever to mobilize the arts in the service of peace and harmony among peoples."*

The Friends of the United Nations then invited him to launch the "Arts for Humanity World Tour," carrying this message around the world.

In 2005, the Taiwanese American Foundation honored him with its Humanities Achievement Award, often called the "Taiwanese Nobel Prize."

Dr. Chen has been invited to speak at many international forums. In 1998, he was the only artist to present a paper and exhibit at the State of the World Forum in San Francisco, where he addressed approximately 1,000 leaders from 103 countries at its closing ceremony, and he was invited again in 2000.

He introduced the concept of "Soulware" for the computer age at the International Conference on the Unity of the Sciences in 1980, spoke at the World Peace Conference in Washington in 2002, and was elected chairman of the Art Group of the International Artists Association, addressing its conferences in Paris (1987) and New York (1988).

## **Critical Acclaim**

Without his ever courting them, leading critics and scholars across America, Europe, and Asia have been drawn to his work over five decades.

In 1990, Dr. Thomas McEvilley, the renowned critic and authority on postmodern art, described him as "one of the 20 most influential artists in the world today," writing that "Tsing-fang

Chen's work bears on issues of global importance today" and that his paintings foster "a global art awareness that may prepare the way for a global sense of human identity."

Dr. Jan Hulsker, a leading world authority on Van Gogh, called the "Post-Van Gogh Series" "the creation of a reborn Van Gogh."

Critic Ed McCormack wrote in *Artspeak* (1989) that Dr. Chen was "a scholar, a philosopher, and a veritable 'school' unto himself," creating powerful and highly original paintings that stand on their own as major works.

Lawrence Jeppson, the critic and former consultant to the Smithsonian Institution who coined the term "Neo-Iconography" and organized Dr. Chen's first U.S. exhibition at the Art Alliance in Philadelphia in 1978, called him "an illustrious painter who thinks and a profound thinker who paints."

Jeppson also wrote:

*"Stocks may be split," says a New York dealer, "but there are only so many Cézannes." And despite his productivity, there will be only so many Chens.*

Dr. Huang Wenrui, a Harvard-trained art historian, observed that Dr. Chen's theory and Neo-Iconography "remain avant-garde" from the perspective of twenty-first-century art, and that he "did not seek officialdom or fame, but only wanted to become an artist with a position in art history."

Professor Tadao Takemoto of the University of Tsukuba wrote that "the essence of Dr. T.F. Chen's art transcends the river of time and is in line with Eastern wisdom."

Pierre Restany, the French art critic and founder of the Nouveau Réalisme movement, was one of Europe's leading voices in contemporary art. Throughout his career, he authored numerous books and essays and organized major international exhibitions, helping shape postwar contemporary art.

Restany recognized Dr. T.F. Chen's artistic vision and wrote about his development of Neo-Iconography, acknowledging its synthesis of Eastern and Western cultural traditions and its distinctive symbolic language. His engagement with Dr. Chen's work reflects the international recognition Chen's artistic philosophy received among prominent critics of contemporary art.

Hideto Fuse, a Japanese art critic, anatomist, and author from Gunma Prefecture, earned a research doctorate from the Academy of Fine Arts in Tokyo and is well known for writing books that explore the intersection of science, anatomy, and aesthetics.

Professor Fuse observed that Dr. Chen anticipated many concepts later associated with computer-generated art, describing his ideas as "contemporary in concept, classical in technique." He further wrote that Dr. Chen could be regarded as "the father of computer art," reflecting his view of Chen's pioneering artistic vision.

## A Record of Service in New York

Dr. Chen's bond with New York runs deep, and so does his record of opening doors for others.

He and his wife, Lucia Chen, have been part of the SoHo art community since 1984. From the time she began managing his work in 1976, Lucia Chen followed no market trend, art fashion, or collector's mentality; her goal was never profit, but to bring a new vision of art to the public.

Between 1994 and 1996, Lucia Chen designed and rebuilt a six-story, 22,000-square-foot building at 250 Lafayette Street, with a different exhibition on each floor. Opened in 1996 as the home of the non-profit TF Chen Cultural Center, it was the largest private exhibition space in New York City from 1996 to 2003 and served as the Chens' home for three decades, until May 2026.



*Openings at the TF Chen Cultural Center, 250 Lafayette Street, SoHo*

There, they curated large-scale exhibitions for artists from many communities, including group shows of 150 Japanese artists, 60 Italian artists, 50 contemporary overseas Chinese artists, and 30 emerging artists, as well as exhibitions of French and African American artists, alongside poetry readings, film screenings, concerts, and seminars.

In 2001, they founded the Art for Humanity Foundation, a 501(c)(3) non-profit organization, which worked with the Friends of the United Nations to launch the "Arts for Humanity World Tour" from New York, carrying its message of art education and a culture of peace to audiences around the world.

In Taiwan, the Chen Tsing Fang Art Museum and the Chen Tsing Fang Cultural and Art Foundation in Taipei continue the same mission.

Having left 250 Lafayette Street in May 2026, the Chens are now seeking a new permanent home for this work, which is why the support of the City of New York comes at such an important moment.

## Bringing a Legacy of Art to New York

At the age of 90, Dr. Chen and his family have worked hard to establish the TF Chen Art Museum. The museum will carry this spirit forward as a home for artists and thinkers from around the world whose work is sincere and ambitious but who lack resources and access.

New York's greatness lies not only in the wealth it gathers, but also in its capacity to welcome every voice that deserves to be heard.

### ***A Mirror of New York's Own Story***

Dr. Chen's life is a New York story. After twelve years in Paris, he moved to New York City, became an American citizen in 1983, and built a life's work in SoHo.

Millions of New Yorkers share a similar version of that journey.

For the city's immigrant families, and especially for its large and growing Asian American communities, the museum would offer something too rarely found in the city's major institutions: an Asian American artist whose achievement is presented at full scale and in his own right.

For every visitor, it would affirm what New York has always promised: that anyone who comes here with a dream and the will to pursue it can contribute to the life of the city.

### ***A Permanent Record of History***

Few artists have painted New York's own milestones as Dr. Chen has.

His Spirit of Liberty series marked the Statue of Liberty's centennial in 1986; his 9/11 series responded to one of the city's darkest days; and his newest series, painted even from his sickbed after surgery, honors the 250th anniversary of American Independence and the 400th anniversary of the founding of New York City.

The museum would keep these works together, permanently and publicly, so that future generations of New Yorkers can see how an artist who lived through these moments understood them.

Timed with these historic anniversaries, the museum's founding would itself become part of the city's cultural celebration.



### ***A Resource for New York's Schools and Students***

Dr. Chen is both a painter and a Sorbonne-trained art historian. His work provides a rich resource for art and interdisciplinary education.

Neo-Iconography brings together familiar images from many cultures and eras, including Van Gogh, the Mona Lisa, the Statue of Liberty, and Chinese classical art, making it an accessible doorway into world art history for young people.

The museum would serve as an educational partner for New York City's public schools, colleges, and universities, offering school visits, teacher resources, lectures, and workshops that connect art to history, literature, and global citizenship.

Students from every neighborhood and background would find in his paintings images they recognize and lessons about how cultures grow stronger by learning from one another.

### ***A Home for Artists Who Lack Resources and Access***

From 1996 onward, Dr. and Mrs. Chen's cultural center at 250 Lafayette Street presented Japanese, Italian, overseas Chinese, French, African American, and emerging artists, along with poetry readings, film screenings, concerts, and seminars.

The TF Chen Art Museum would carry this record of service forward. It would provide exhibition space, programming, and a public platform for artists whose work is sincere and ambitious but who lack commercial representation or institutional support.

At a time when rising costs are pushing artists out of the city, the museum would help keep New York a place where serious artists can still be seen and heard.



### ***A Cultural Bridge in the World's Capital of Diplomacy***

New York is home to the United Nations, and Dr. Chen is the first painter to receive the Global Tolerance Award from the Friends of the United Nations, which named him a Cultural Ambassador for Tolerance and Peace.

His life's work is devoted to a single idea: a new global Renaissance uniting East and West.

The museum would give that idea a permanent address in a city uniquely suited to it, hosting exchanges, forums, and exhibitions that bring together artists, scholars, diplomats, and communities from around the world.

In an era of rising division, New York would offer the world a place dedicated to tolerance, dialogue, and shared humanity.

### ***A New Destination for Visitors and Neighborhoods***

A museum devoted to one internationally recognized artist, with works held by the Smithsonian, the White House, and the Museum of Modern Art in Paris, would have the potential to draw cultural visitors from Asia, Europe, and across the United States.

Such visitors can support local restaurants, shops, hotels, and small businesses.

The museum would add a distinctive new destination to New York’s cultural map, one that complements rather than duplicates the city’s existing institutions and could bring lasting cultural and economic vitality to the neighborhood it calls home.

### ***A Legacy That Belongs to Every New Yorker***

Dr. Chen turned down the Ministry of Culture, university leadership, and commercial galleries so that his art would remain free.

Now he chooses to give that art to the public, rather than to a private market or collector.

The TF Chen Art Museum would ensure that this body of work remains whole, accessible, and in the city that shaped it.

By accepting this art, New York would honor an artist who has given the city fifty years of his life and would give its people, and the world, a lasting home for hope, understanding, and the belief that art can bring humanity together.

### ***Museum Collection, Printmaking Legacy, and Museum Products***

The TF Chen Cultural Center proposes the TF Chen Art Museum as a permanent home for Dr. Chen’s decades of artistic work, including several thousand original artworks, his printmaking legacy, and an established line of limited-edition prints and museum products.

These assets provide a foundation for the museum’s collection, educational mission, and potential earned revenue from its opening.

### ***Printmaking Foundation***

In 1978, Dr. Chen studied lithography, zinc-plate intaglio, and serigraphy at the Corcoran School of Art in Washington, D.C.

In lithography, he created numerous monotypes for his “Space” and “Humanity” series.

In serigraphy, a fine-art technique that flourished after World War II, he completed “Taiwanese Folk Scapes,” a nine-part series of bold colors and folkloric forms.

### ***Fine-Art Serigraph Editions***

The Fingerhut Group selected four of Dr. Chen’s paintings for serigraph reproduction, some using as many as 80 colors per print to achieve a high level of quality in the medium.

### ***Giclée and Limited Editions***

Dr. Chen's work has also been reproduced through Giclée, a computer-assisted fine-art printing process that can reproduce original works on canvas or paper with a high degree of detail and color fidelity.

Together, the original artworks, printmaking legacy, limited editions, and museum products provide the foundation for a museum store and potential earned-revenue program.

### ***Museum Products***

The TF Chen Cultural Center was a member of the Museum Store Association (MSA) and has developed a wide range of museum art products.

These limited-edition posters and other products could provide an established foundation for a museum store supporting the TF Chen Art Museum.

### ***Conclusion***

Dr. Chen's original works, printmaking legacy, limited-edition prints, and established product line provide the TF Chen Art Museum with a substantial artistic collection and a foundation for potential earned revenue.

More importantly, the museum would preserve and make publicly accessible a lifetime of art, scholarship, cultural exchange, and service to New York and the world.

We welcome the opportunity to discuss partnership and support for establishing the TF Chen Art Museum as a lasting cultural and educational institution in New York City.

