



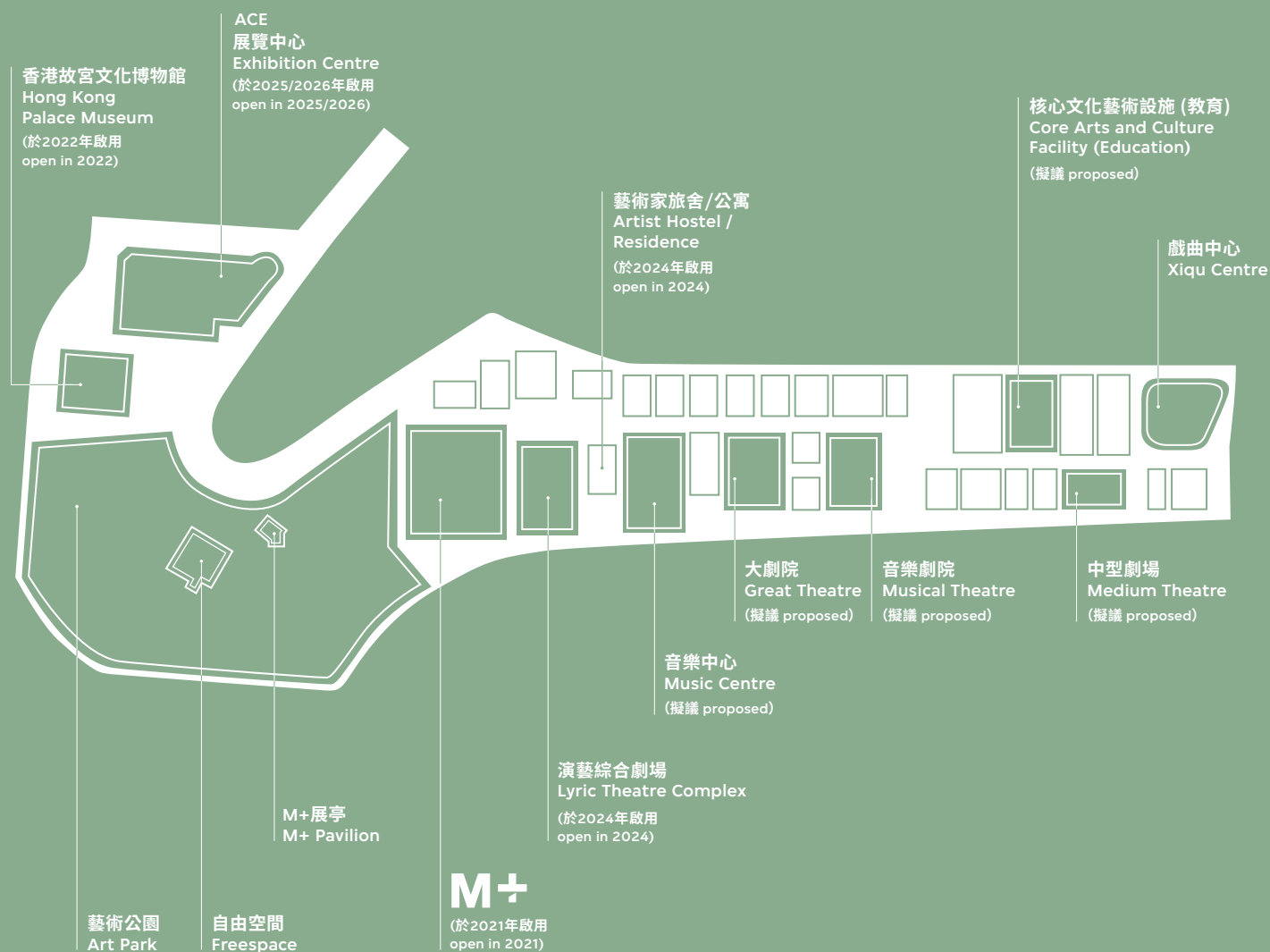
年報
Review
2019

westKowloon
西九文化區



西九文化區

West Kowloon Cultural District



西九文化區是全球規模最大的文化項目之一，願景是為香港在濱臨維多利亞港、佔地 40 公頃的填海土地上，創造一個多姿多彩的新文化地帶。文化區內設有製作及舉辦世界級展覽、表演節目和文化藝術活動的各類劇場、演出空間和博物館；並有佔地 23 公頃的公共空間，包括長達兩公里的海濱長廊。

The West Kowloon Cultural District is one of the largest and most ambitious cultural projects in the world. Its vision is to create a vibrant new cultural quarter for Hong Kong on forty hectares of reclaimed land located alongside Victoria Harbour.

With a varied mix of theatres, performance spaces, and museums, the West Kowloon Cultural District produces and hosts world-class exhibitions, performances, and cultural events, providing twenty-three hectares of public open space, including a two-kilometre waterfront promenade.

Contents

目錄

董事局主席感言 Board Chairman's Message	6
行政總裁感言 CEO's Message	7
M+ 的願景 The M+ Vision	8
博物館館長的話 Museum Director's Message	14
年度掠影 The Year at a Glance	24
此時此刻：M+ 大樓 Right Here, Right Now: The M+ Building	32
年度總結 The Year in Review	44
年表 Timeline	152
M+ 團隊 The M+ Team	160
管治 Governance	162

Board Chairman's Message

董事局主席感言

我很高興可以在此分享我的所思所感。打從 M+ 項目發展之初，我已參與其中，我們堅信西九文化區需要一間「從香港角度出發、具當代視野而又宏觀國際」的博物館，而這個願景至今我們未有須與或忘。憑藉矢志為香港及世界締造一間舉世注目的視覺文化博物館的信念，M+ 終於在 2019 年踏入最後發展階段，並密鑼緊鼓為迎接 M+ 大樓開幕而做好準備。

年內，M Plus Museum Limited 董事局 (M+ 董事局) 迎來了三位新成員，強化了 M+ 在本地社會及世界舞台的視野。董事局的領導為 M+ 提供明確的策略性指引，帶領博物館邁向 2020 年開幕及投入運作的重要里程碑。對於 M+ 藏品的發展，2019 年可說是碩果纍纍的一年，M+ 的收藏將大大加強博物館在不同藝術範疇和跨地域當代視覺文化中所擔當的重要角色。我在此特別介紹兩項重大收藏：呂壽琨是深具影響力的藝術家、教育家和理論家，其遺產管理委員會慷慨將兩百多件彌足珍貴的作品贈予 M+，當中包括素描冊、照片和書信等，這批藏品為記錄呂壽琨的不凡人生及其作為香港現代水墨藝術發展關鍵人物的重要一手資料。另外，M+ 亦完成將 Archigram 檔案納入收藏的工作。Archigram 是倫敦著名的建築團體，在全球舉足輕重，這批共約兩萬件作品的檔案涵蓋 1960 至 1970 年代約 200 項工程的繪圖、印刷品、草圖及模型。這批檔案落戶香港，讓我們得以探討 Archigram 在亞洲的交流與迴響。

M+ 在 2019 年穩步邁進，全賴 M+ 董事局、購藏委員會和 M Plus Collections Limited 董事局成員通力合作，不斷提供巧思創見。透過這些重要成員的全情投入及鼎力參與，加上西九文化區管理局的支持，令 M+ 成為西九文化區的基石，乃至香港及海外文化界不可或缺的變革力量。我們在去歲乃至歷年來的努力耕耘，終在今天取得成果，我為此深感自豪。

I am particularly pleased to write this message. I have been deeply involved with the M+ project since its very beginning, when we identified the need for a museum in the West Kowloon Cultural District with 'a Hong Kong perspective and a now perspective, coupled with a global vision'. We have not lost sight of this vision, nor have we departed from our ambition to realise a major museum of visual culture for Hong Kong and the world. This has brought us in 2019 an exciting year of growth, activity, and preparation for the opening of the M+ building.

In 2019, we welcomed three new members to the Board of M Plus Museum Limited (M+ Board). The board's evolution provides for the strengthening of M+'s perspective in both the immediate local milieu and on the world stage. The leadership of the board provides clear, strategic direction and champions the museum as it enters the crucial next phase of opening and operations in 2020. This past year was an exceptional one for the development of the M+ Collections. M+'s acquisitions in 2019 will do much to amplify the museum's voice in dialogue with contemporary visual culture across disciplines and geographies. I would like to highlight just two significant acquisitions here. The estate of Lui Shou-kwan made a generous donation of the archive of this deeply influential artist, educator, and theorist. A treasure trove of more than two hundred items, including sketchbooks, photographs, and correspondence, the archive is the most important primary resource on Lui's remarkable life and his central role in the development of modern ink art in Hong Kong. M+ also finalised the acquisition of the Archigram Archive, the record of the globally influential London-based architecture group. The core of the archive consists of

approximately twenty thousand items, including drawings, prints, sketches, and models representing some two hundred projects from the 1960s and 1970s. The presence of the archive in Hong Kong creates opportunities to explore Archigram's interactions and resonance with Asia.

Progress in 2019 was possible only through the collaboration and ingenuity of the members of the M+ Board, the Acquisitions Committee, and the Board of M Plus Collections Limited. Thanks to the participation of these key colleagues—always deeply committed and never flagging in zeal—and the support of the West Kowloon Cultural District Authority, M+ will be a cornerstone of the West Kowloon Cultural District and an essential transforming presence in the cultural landscape of Hong Kong and far beyond. I am proud to see our work of the past year, and of years past, coming now to fruition.

羅仲榮，大紫荊勳賢，GBS，JP
Victor Lo Chung-wing, GBM, GBS, JP

M Plus Museum Limited 董事局主席
Chairman of the Board of
M Plus Museum Limited



CEO's Message

行政總裁感言

今年，M+ 大樓的興建工程已經進入最後階段，並正密鑼緊鼓地籌備開幕活動。我懷着欣喜的心情向大家報告，西九文化區發展之蓬勃更勝從前。戲曲中心和自由空間這兩個全新的表演藝術場地已經落成，並全面運營，為本地及國際觀眾呈獻豐富多元的節目。戲曲中心於年初隆重開幕，為歷史悠久的藝術形式提供空間大展其魅力，瞬即成為資深戲迷和新觀眾的好去處。自由空間隨後於 6 月啟用，推出一連串精彩和富實驗精神的當代表演節目。在未來幾個月，M+ 將與自由空間共同策劃 M+ 展覽的延伸活動，為未來西九文化區不同領域間的協作奠下基礎，並讓觀眾以嶄新方式體驗當代視覺文化。

2019 年，除了 M+ 和西九文化區的工程有了長足發展，M+ 亦透過一系列理念清晰明確的節目，進一步確立 M+ 的定位，形成其獨到的見解，尤其是開展「M+ 寰遊」系列合作項目，令博物館和香港在當代視覺文化的國際對話中，立於更重要的地位。希克獎則成為嘉許傑出當代藝術實踐的平台，表揚大中華地區的重要創作。12 月揭幕的「希克獎 2019」展覽把別具創意的作品帶到香港，充分體現我們致力令本地文化對話更豐富多彩的使命。這些項目與 M+ 一直於香港及海外舉辦的展覽、放映、座談和工作坊互相配合，相得益彰，令 M+ 的工作更形完備。

全賴西九文化區管理局董事局、M+ 董事局及各委員會成員的支持，M+ 得以於 2019 年穩健前行，既改進加強現有策略，又構思新的方式來展示內容和促進公眾參與。我在此謹向各團隊同仁致謝，並感謝於過去 12 個月間參與西九文化區活動的人士。我們在今年所獲得的經驗、體會和交流，將令 M+ 大樓成為新思維和視野的發源地，並且是西九文化區內舉足輕重的機構。

This year saw the beginning of the final stages of construction of the M+ building and preparation for the opening, and I am pleased to say that these developments took place in a West Kowloon Cultural District that has been more active than ever before. New performing arts venues—the Xiqu Centre and Freespace—are in full operation and are presenting a diverse range of programmes for local and international audiences. The year began with the grand opening of the Xiqu Centre, which is a generous space for this time-honoured art form and has quickly become a destination for enthusiasts and newcomers alike. The opening of Freespace followed in June, bringing with it a robust season of exciting and experimental contemporary performances. In the coming months, M+ will collaborate with Freespace to produce programmes that expand on M+ exhibitions, setting the stage for future collaborative potential across the district and inviting audiences to experience contemporary visual culture in new ways.

Beyond the tangible growth of M+ and the district, 2019 saw the refinement of M+'s voice through a clearly articulated set of programmes. Notably, the launch of the M+ International series of collaborations places the museum and Hong Kong in a more prominent position within the international conversation on contemporary visual culture. The Sigg Prize became a platform to recognise outstanding contemporary art practices, an acknowledgement of the important creative work taking place across the Greater China region. With the opening of the Sigg Prize 2019 exhibition in December, we bring this innovative work to our home city and make a clear statement on our commitment to enriching the cultural dialogues happening locally. These

initiatives complement the exhibitions, screenings, symposia, and workshops that M+ continues to present in Hong Kong and beyond.

In 2019, M+'s definition of new ways to present content and to engage with the public combined with a strengthening of existing strategies. Our work in this regard was made possible through the contributions of the Boards of the WKCDA and M+, and by the members of the committees. I extend my thanks to colleagues in these bodies, and to everyone who participated in West Kowloon's activities over the past twelve months. The experiences, encounters, and discussions that we created and extended this year will ensure that the M+ building will become a generator of new ways of thinking and seeing, and a strong presence within the district.

栢志高，GBS，JP
Duncan Pescod, GBS, JP

西九文化區管理局行政總裁
Chief Executive Officer,
West Kowloon
Cultural District Authority



M+ 的願景

立足香港的世界級博物館 A global museum in Hong Kong

M+ 致力於收藏、展示與詮釋二十及二十一世紀的視覺藝術、設計及建築、流動影像，以及香港視覺文化。

M+ is a museum dedicated to collecting, exhibiting, and interpreting visual art, design and architecture, moving image, and Hong Kong visual culture of the twentieth and twenty-first centuries.



M+ 大樓外觀，Iwan Baan 攝於 2019 年 11 月
Iwan Baan. View of the M+ building, November 2019

「希克獎 2019」展覽展出的胡曉媛作品《石疑》(局部)
Detail view of Hu Xiaoyuan's *Spheres of Doubt* installed in
the Sigg Prize 2019 exhibition

反映我們所處時地特色的獨特聲音

**A distinctive voice that
reflects the uniqueness of
our time and place**

M+ 是從亞洲視角出發，蒐羅二十及
二十一世紀一流視覺文化藏品的博物館。

M+ is an institution with pre-eminent
collections of twentieth- and
twenty-first-century visual culture
shaped by its Asian context.







M+ 夏令營參加者
Participants in the M+ Summer Camp

從 2012 年起，參與 M+
各類活動的人數累計已超過

Since 2012, M+ has reached
an audience of over

1,000,000

Museum Director's Message

博物館館長的話

The background consists of a grid of exhibition posters for M+ Museum. The posters include the following titles and dates:

- AMBIGUOUSLY YOURS** (曖昧) - GENDER IN HONG KONG POPULAR CULTURE (香港流行文化中的性別演譯) - 17/03-21/05/2017
- SHIFTING OBJECTIVE** (形流意動) - DESIGN FROM THE M+ COLLECTION (設計範疇) - 30/11/2016-05/01/2017
- SIGG COLLECTION** (時見作品) - FOUR DECADES OF CHINESE CONTEMPORARY ART (中國當代藝術四十年) - 23.2 - 5.4.2016
- Beneath the Pavement** (路障之下) - 11-13.11.2018
- 動中見靜** - 24-26.11.2017
- City Limits** - 07-09.04.2017
- Screenings** - 07-09.04.2017
- Live Art** (藝活) - 4-20.12.2015
- M+ 放映** - 08-10.07.2015
- Screenings** - 02-04.12.2016



立足當下的博物館 —— M+ 的 2019 年 A Museum for Our Moment: M+ in 2019

華安雅
Suhanya Raffel

M+ 博物館館長
Museum Director, M+

對香港來說，2019 年可謂別具歷史意義，行政長官提出現已撤回的《逃犯條例修訂草案》，觸發長達六個月的社會動盪，和平示威與暴力抗爭不絕。此一事件自 2019 年 6 月爆發以來，便一直佔據國際新聞的頭條，受各大媒體平台廣泛報導，並分析及評論事件對香港政府以至社會及金融制度所造成的影響。香港陷於分裂，社會的壁壘與隔閡日趨嚴重。

隨着 M+ 大樓於 2020 年竣工之期臨近，我們正密鑼緊鼓地籌備博物館的開幕工作，而一座嶄新的博物館如何為其工作奠定饒富意義的根基，此問題在此刻顯得尤其迫切和重要。M+ 於此際落成正合時宜。博物館既是文化之所，讓訪客放慢腳步，透過展覽和展品去體驗世界；又是獨特的社交空間，提供學習、思考、討論和欣賞的機會，並接受考驗和刺激。訪客可以參加論壇和研討會，或是觀看表演和電影。M+ 以二十及二十一世紀的設計及建築、流動影像、視覺藝術，以及香港視覺文化為焦點，令觀眾能培養明審細辨的眼光，探究亞洲以至全球的視覺文化。在這座缺乏國際級博物館基礎設施的城市，M+ 將一展其雄心與抱負，發揮積極作用。博物館的底蘊、組織架構以至內容，無不源於香港歷史悠久的國際都會地位，將令它成為一所亞洲引頸翹望的世界級藝術機構。

2019 will be remembered as a historic year in Hong Kong, marked by six months of tumultuous social unrest and protest both peaceful and violent, the catalyst for which was a now-withdrawn extradition bill proposed by the Chief Executive. This situation, as it began to unfold in June, remains a leading global news story reported across all media platforms, with analysis and commentary focusing on the implications for our city's government and social and financial infrastructures. Hong Kong is on a fault line, and the divisions within our communities are deepening.

As we move closer to completion of the M+ building in 2020 and prepare to open our doors to the public, the question of how a new museum creates a meaningful foundation for its work is more critical and pressing than ever. The arrival of M+ could not be timelier. Museums are cultural spaces where visitors are invited to slow down and experience the world through exhibitions and the display of collections. They are also unique social spaces that offer opportunities to learn, reflect, debate, and enjoy, to be challenged and stimulated. Visitors to a museum can come together to participate in forums and symposia and to attend performances and film screenings. M+'s focus on design and architecture, moving image, visual art, and Hong Kong visual culture of the twentieth and twenty-first centuries brings to our audiences critical perspectives on the visual culture of our region and the wider world. In a city that does not have an international museum infrastructure, M+ will play an ambitious and active role. The museum's texture, structure, and content draw on the historic cosmopolitan positioning of Hong Kong, ensuring that it will be the global institution so needed in the region.

'Negotiated Differences offers a metaphor for how we might manage the complexities of our lived reality, to develop productive ways of moving forward together in a divided world.'





「《Negotiated Differences》
隱喻我們可如何應對複雜的
現實生活，並在一個撕裂的
世界中發展出各種足以
濟事的方法，同行邁進。」

這點充分體現於 M+ 與香港藝術發展局合作呈獻謝淑妮的作品，代表香港參與第 58 屆威尼斯雙年展平行展。「謝淑妮：與事者，香港在威尼斯」展覽展出由 M+ 委約的全新作品《Negotiated Differences》。這件雕塑組合是由以木車工製作的獨特部件構成，形態各異，大多取材自椅腳、保齡球瓶、棒球棒、擲麵棍和燭台等日常物品。它們以 3D 打印的接合組件相連，完全不用釘子、木栓或膠水。最後組成一個根莖般的結構，在展覽場地四處蔓生，蜿蜒迤邐。觀者無法從單一角度得睹作品全貌，必須穿行其中，四處遊走，才能充分體驗整件作品。其中若有任何一個部分鬆脫，整體平衡便會受到破壞，而整件作品亦隨之崩塌。《Negotiated Differences》隱喻我們可如何應對複雜的現實生活，並在一個撕裂的世界中發展出各種足以濟事的方法，同行邁進。

趁着威尼斯雙年展於 5 月開幕之時，我們於威尼斯舉行了 M+ 開幕預告國際酒會，由 M+ 董事局主席羅仲榮、M+ 創始捐贈人及董事局成員烏利·希克，以及 Herzog & de Meuron 建築師事務所創辦人 Jacques Herzog，向現場四百多位國際藝壇中堅人物介紹 M+ 之願景、館藏及大樓建築。此次活動得以順利舉行，有賴信和集團的慷慨支持與佩姬·古根漢美術館的協力。

Clearly articulating this remit, M+ and the Hong Kong Arts Development Council presented the work of Shirley Tse as Hong Kong's collateral event at the Venice Biennale in 2019. The exhibition—titled *Shirley Tse: Stakeholders, Hong Kong in Venice*—featured *Negotiated Differences*, a new work commissioned by M+. The work is a sculptural assemblage comprised of unique pieces of wood turned on a lathe, many of which take the form of everyday objects including a chair leg, a tenpin, a baseball bat, a rolling pin, and a candelabra. The wooden sculptures are connected with 3D-printed joints, without the use of nails, pins, or glue. The result is a rhizomatic structure that weaves through the exhibition space and that cannot be seen in its entirety from a single vantage point. The viewer must walk through and around the work in order to experience it fully. Should one section come undone, the balance of the ensemble would be upset and the work would collapse. *Negotiated Differences* offers a metaphor for how we might manage the complexities of our lived reality, to develop productive ways of moving forward together in a divided world.

On the occasion of the opening of the Venice Biennale in May, M+ organised an international launch of the museum. Generously supported by Sino Group, and in partnership with the Peggy Guggenheim Collection, M+ Board Chairman Victor Lo, founding donor and M+ Board member Uli Sigg, and architect Jacques Herzog of Herzog & de Meuron presented the M+ vision, collections, and building to a gathering of over four hundred key stakeholders in Venice.

◀
「謝淑妮：與事者，香港在威尼斯」展覽展出的謝淑妮作品《Negotiated Differences》(局部)
Detail view of Shirley Tse's *Negotiated Differences* installed in *Shirley Tse: Stakeholders, Hong Kong in Venice*

▲
Herzog & de Meuron 建築師事務所創辦人 Jacques Herzog 於威尼斯雙年展期間在佩姬·古根漢美術館舉行的「M+ 開幕預告國際酒會」現場 Jacques Herzog, Founding Partner, Herzog & de Meuron, at the M+ International Launch at the Peggy Guggenheim Collection in Venice, an event organised on the occasion of the Venice Biennale



◀ 紐約野口勇博物館資深策展人 Dakin Hart 與 M+ 副總監及總策展人鄭道鍊躺於「對位變奏：野口勇之於傅丹」展出的野口勇作品《遊玩雕塑》上
Dakin Hart, Senior Curator, The Noguchi Museum; and Doryun Chong, Deputy Director, Curatorial, and Chief Curator, M+, with Isamu Noguchi's *Play Sculpture* installed in *Noguchi for Danh Vo: Counterpoint*

▶ 「希克獎 2019」展覽展出的林一林作品《後面》
Lin Yilin's *The Back* installed in the Sigg Prize 2019 exhibition





2019年，M+ 展亭舉行了三個展覽，分別是「對位變奏：野口勇之於傅丹」、「境遇——五個人」及「希克獎 2019」展覽，為 M+ 帶來各種難得的機遇。首個展覽令 M+ 與紐約野口勇博物館建立重要的合作關係，讓我們得以購藏野口勇這位二十世紀跨國現代主義巨擘的一組重要雕塑，更獲得機會展示他所設計的一些遊玩雕塑，並將其安放於落成後的 M+ 大樓平台。「境遇——五個人」向公眾重點介紹 M+ 館藏中 Lara Almarcegui、李岫、Ana Mendieta 和 Charlotte Posenenske 的精彩作品，並特別營造新的脈絡，展示香港藝術家馮美華的重要錄像作品《她說為何是我》。最後一個展覽是 M+ 的全新項目「希克獎」，此兩年一度的獎項前身為烏利·希克於 20 年前創辦的中國當代藝術獎。首屆希克獎邀得劉栗漂出任聯合主席，為我們提供審視和支持大中華地區藝術家新作的機會。

Three exhibitions were held at the M+ Pavilion in 2019: *Noguchi for Danh Vo: Counterpoint*, *Five Artists: Sites Encountered*, and the Sigg Prize 2019 exhibition. Each offered unique opportunities for M+. The first formalised an important relationship with The Noguchi Museum in New York, which enabled M+ to acquire a major suite of sculptures by Isamu Noguchi and paved the way for the commissioning of play sculptures designed by this central figure of twentieth-century transnational modernism. The Noguchi play sculptures will be installed on the podium of the M+ building for its opening.

Five Artists: Sites Encountered profiled to the public key acquisitions of work by Lara Almarcegui, Lee Bul, Ana Mendieta, and Charlotte Posenenske, and in particular created a new context for the presentation of the important video work *She Said Why Me* by the Hong Kong artist May Fung. The third exhibition introduced a new M+ initiative—a prize—built on twenty years of activity of the Chinese Contemporary Art Award established by Uli Sigg. Involving the participation of co-chair Liu Li Anna, this inaugural edition of the biennial Sigg Prize provides an opportunity to review and support new work by artists from the Greater China region.

「M+ 藉真人圖書館活動培養更多對文化藝術有認識和熱忱的觀眾，同時從新角度探索令公眾認識博物館工作的意義。」



▲ 陳幼堅 (香港, 生於 1950 年), 梅艷芳《壞女孩》唱片封套, 1984 年, 平版印墨紙本, 31.5 x 31.7 厘米, M+, 香港, 2018.223
Alan Chan (Hong Kong, born 1950), *Anita Mui: Bad Girl*, album cover, 1984. Lithograph ink on paper, 31.5 x 31.7 cm. M+, Hong Kong, 2018.223

▲ Archigram (成立於英國, 1961–1974), 建築師 Peter Cook (英國籍, 生於 1936 年), Hedgerow Village, 照片蒙太奇, 1971 年, M+, 香港, CA36
Archigram (established United Kingdom, 1961–1974). Peter Cook (British, born 1936), architect. Hedgerow Village, photomontage, 1971. M+, Hong Kong. CA36

M+ American Friends Foundation (M+ AFF) 於 2019 年正式運作，旨在於美國籌募經費支持 M+ 的活動。同年 3 月，基金會於藝術家蔡國強的紐約工作室舉辦晚宴，並宣告基金會正式啟動。隨後 M+ AFF 董事局主席華美銀行董事長兼最高執行長吳建民、司庫韋仕華及其夫人，以及副主席 Maureen Kim 亦相繼於洛杉磯、三藩市和紐約舉辦活動，以成立 M+ AFF Visionaries program。基金會去年向 M+ 捐出首筆捐款。

M+ 的重要購藏包括香港設計師陳幼堅、劉小康和石漢瑞的作品，以及香港著名建築事務所巴馬丹拿集團的歷史檔案。M+ 於 2019 年初完成購藏英國建築團體 Archigram 具有重大價值的歷史檔案。該團隊的創作深遠影響了全球各地建築及城市設計的思維，而這種影響也見於香港。檔案中所包含的建築項目，賦予我們獨特的歷史視角，解讀區內的當代建築實踐和城市空間。

在 2019 年巴塞爾藝術展香港展會期間，M+ 為準備博物館大樓的開幕而舉辦了「真人圖書館」活動。M+ 的開幕展覽將會重點介紹博物館的館藏，「真人圖書館」則令參觀藝術展的公眾人士得以認識我們的團隊成員，包括藏品修復員、教學工作者、藏品經理、檔案管理主任、策展人、藏品管理專員、編輯和拓展專員等。在每節半小時的對談中，觀眾與一位成員討論與 M+ 或一般博物館相關的特定或廣泛議題。這個活動揭示了博物館運作背後複雜而鮮為人知的工作。M+ 亦藉此培養更多對文化藝術有認識和熱忱的觀眾，同時從新角度探索令公眾認識博物館工作的意義。

'The Human Library was also a means for M+ to develop an informed, engaged audience base, and to explore from a new angle what it means to bring our work to the public.'

▶ 劉小康（香港，生於 1958 年），《椅子書法二——晉草六方椅》，2011 年，平版印刷紙本，100 x 70 厘米，M+，香港，劉小康捐贈，2019 年，尚待完成收藏程序，T.2019.587

Lau Siu Hong Freeman (Hong Kong, born 1958). *Chairigraphy II—Jin Dynasty Cursive-Script Hexagonal-Seat Chair*, 2011. Lithograph on paper, 100 x 70 cm. M+, Hong Kong. Gift of Lau Siu Hong Freeman, 2019. Acquisition in progress. T.2019.587

2019 also saw the full establishment of the M+ American Friends Foundation (M+ AFF). Created to support the work of M+ in the United States, the foundation was launched with an event hosted by the artist Cai Guo-Qiang at his New York studio in March. This evening was followed by further events in Los Angeles, hosted by M+ AFF Board Chairman Dominic Ng of East West Bank; in San Francisco, hosted by Susie and Jack Wadsworth, M+ AFF Board Treasurer; and in New York, hosted by M+ AFF Board Vice Chairman Maureen Kim, to establish the M+ AFF Visionaries program. The first donations by the foundation were secured this past year.

Major acquisitions include works by Hong Kong designers Alan Chan, Lau Siu Hong Freeman, and Henry Steiner, as well as the archival records of the influential Hong Kong architecture firm Palmer and Turner. The very significant acquisition of the archive of the British architectural collective Archigram was completed in early 2019. The work of the Archigram group has had a profound impact on thinking about architecture and cities, and this influence extends to Hong Kong. The collection of projects contained in the archive introduces a unique historical perspective to readings of contemporary architectural practice and urban space in our region.

The presentation of the M+ Human Library at Art Basel Hong Kong was developed to complement preparation for the opening of the museum building. The opening displays will be dedicated to introducing the M+ Collections, and the Human Library provided a way to introduce the M+ staff—including conservators, educators, collections managers, archivists, curators, registrars, editors, and development specialists—to interested members of the public at the art fair. Audiences spent half an hour with a member of staff, discussing specific topics and larger questions related to M+ and museums more broadly. The forum brought to light the complex and often invisible work that is at the heart of a museum's activities. It was also a means for M+ to develop an informed, engaged audience base, and to explore from a new angle what it means to bring our work to the public.





「我們在藝術、建築、設計和流動影像等不同範疇，精心蒐羅出類拔萃的傑作，形成了獨一無二、日益豐富的館藏，並構建支持創意表達和促進創意交流的空間。」

▲ M+ 流動影像策展人 Ulanda Blair、藝術家兼悉尼科技大學攝影總監 Cherine Fahd、4A 當代亞洲藝術中心總監 Mikala Tai 和藝術家程然參加 M+ 與悉尼歌劇院合辦的「脈動深藏」活動討論會，該活動屬於「M+ 寰遊」項目的一環

Ulanda Blair, Curator, Moving Image, M+; Cherine Fahd, artist and Director of Photography, University of Technology Sydney; Mikala Tai, Director, 4A Centre for Contemporary Asian Art; and artist Cheng Ran in discussion at *The Hidden Pulse*, part of the M+ International initiative, organised in collaboration with the Sydney Opera House

▼ M+ 董事局主席羅仲榮於威尼斯雙年展期間在威尼斯佩姬·古根漢美術館舉行的「M+ 開幕預告國際酒會」現場

Victor Lo, Chairman, M+ Board, at the M+ International Launch at the Peggy Guggenheim Collection in Venice, an event organised on the occasion of the Venice Biennale

'By bringing together truly exceptional voices in art, architecture, design, and moving image in our unique, growing collections, M+ provides spaces that affirm creative expression and foster creative encounters.'

M+ 今年繼續舉辦各式研討會和講座，邀請不同人士就博物館的活動與研究方向等相關議題，發表及交流不同的觀點和主張。今年的重點項目包括：由泰特美術館館長 Maria Balshaw 主講的「M+ 思考 | 焦點談：變遷時代下的全球博物館」，與香港大學建築學院合辦、旨在探討女性建築師實踐的「M+ 思考：女性、建築與城市的對話」研討會。

M+ 與各地文化機構合作推出「M+ 寰遊」項目，建立長遠伙伴關係，促進相互交流，從而令博物館大樓開幕前後的活動在國際上更廣受矚目。我們在 2019 年已分別與悉尼歌劇院及東京森美術館攜手推出首批活動。接下來在 2020 年將推出與上海當代藝術博物館、新加坡國家美術館合作的項目。

我們在區內拓展這種博物館之間的合作關係，是為了在亞洲建立起成熟完善的文化建設與格局，以應對區內的未來發展和變化。2019 年 7 月，麥肯錫全球研究院發表題為〈亞洲——未來已至〉的研究論文。這篇意味深長的文章首開宗明義地指出：

亞洲的未來蘊藏着巨大的潛力。西方觀察家和媒體多年來一直在談論亞洲的崛起，如今，全世界都應該關注亞洲的發展，因為未來比預想中來得更快。

在過去的 30 年，亞洲取得了令人矚目的發展——亞洲的消費水平正在快速上升，並已成功融入全球貿易、資本、人才和創新流。未來幾十年，亞洲經濟體不僅會參與這些領域的流動，還會決定這些流動的方向。事實上，從互聯網、貿易到奢侈品，亞洲在很多領域早已成為中流砥柱。如今的關鍵議題已不再是亞洲崛起的速度有多快，而是它將起到怎樣的領導作用。¹

這提醒我們亞洲的能力和活力不容忽視，文化界必須肩負起倡導推廣創意活動之重任。在香港，M+ 已為此準備就緒。我們在藝術、建築、設計和流動影像等不同範疇，精心蒐羅出類拔萃的傑作，形成了獨一無二、日益豐富的館藏，並構建支持創意表達和促進創意交流的空間。

M+ continued to develop symposia and lectures this year, drawing together perspectives and articulating positions on topics related to the museum's activities and lines of research. Highlights include 'M+ Matters | Keynote: Global Museums in Shifting Times', delivered by Maria Balshaw, Director of Tate, and 'M+ Matters: Conversations on Women, Architecture, and the City', a symposium on the work of women architects organised with the University of Hong Kong Faculty of Architecture.

In collaboration with other international institutions, M+ developed a set of strategic partnerships and communications titled M+ International, designed to generate greater visibility for the museum's activities leading up to and following the opening of the museum building. The first programmes in this series were undertaken with the Sydney Opera House and the Mori Art Museum in Tokyo in 2019. Collaborations with the Power Station of Art in Shanghai and National Gallery Singapore will follow in 2020.

Developing these museum relationships in the region ensures that we, in Asia, establish a sophisticated cultural infrastructure to attend to the growth and dynamics of this part of the world. In July 2019, the McKinsey Global Institute published a fascinating paper titled 'Asia's Future Is Now', whose opening paragraphs state:

For years, Western observers and media have been talking about the rise of Asia in terms of its massive future potential. But the time has come for the rest of the world to update its thinking—because the future arrived even faster than expected.

One of the most dramatic developments of the past 30 years has been emerging Asia's soaring consumption and its integration into global flows of trade, capital, talent, and innovation. In the decades ahead, Asia's economies will go from participating in these flows to determining their shape and direction. Indeed, in many areas—from the internet to trade and luxury goods—they already are. The question now is no longer how quickly Asia will rise; it is how Asia will lead.¹

These words offer an important reminder of the energy of the region and the critical responsibility of the cultural sector to advocate for and communicate the creative work taking place here. In Hong Kong, M+ is poised to do just this. By bringing together truly exceptional voices in art, architecture, design, and moving image in our unique, growing collections, M+ provides spaces that affirm creative expression and foster creative encounters.

1

Oliver Tonby、華強森、Wonsik Choi、成政琨及王平：〈亞洲——未來已至〉（麥肯錫全球研究院，2019 年 7 月），頁 3。

Oliver Tonby, Jonathan Woetzel, Wonsik Choi, Jeongmin Seong, and Patti Wang, 'Asia's Future Is Now', McKinsey Global Institute (July 2019): 3.

The Year at a Glance



公眾節目
Public Programmes

總數
Total

304



公眾節目參與人數
Participants in Public Programmes

總數
Total

145,090



展覽
Exhibitions

4



129,607



導賞團
Guided Tours

241



5,275



工作坊與其他節目
Workshops and Other Programmes

18



712



放映節目
Screening Programmes

28



3,026



巴塞爾藝術展香港展會 M+ 展區
M+ at Art Basel Hong Kong

1



5,190



講座
Talks

12



1,280

M+ 成員 People at M+



M+ 團隊
The M+ Team

162



實習生
Interns

10



導賞員
Docents

136

M+ 贊助人、捐贈者、資助者、會員及其他支持者
M+ Patrons, Donors, Sponsors, Members, and Other Supporters



387

M+ 品牌推出的產品數目 Products Launched under the M+ Brand



產品
Products

88

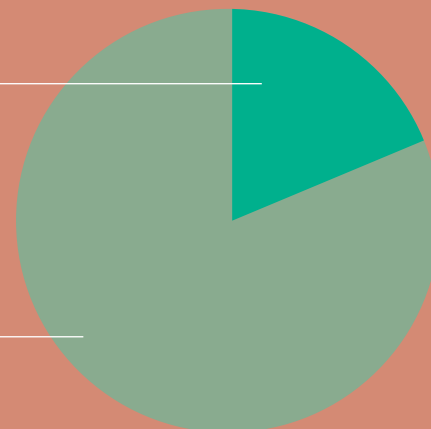
傳媒報導次數 Media Pieces Related to M+ Published and Broadcast

225

本地
Local

992

國際
International



社交媒體 Social Media

Facebook、Twitter 及 Instagram 互動次數
Engagements on Facebook, Twitter, and Instagram

 77,433

追蹤和關注人數
Followers in 2019

 45,286

 27,558

 4,228

 13,500

影片瀏覽次數 Video Views

 209,368

瀏覽次數 Page Views

M+ 網頁
M+ Web Pages
 711,545

「M+ 故事」
M+ Stories
 180,096

M+ 藏品系列網頁測試版
M+ Collections Beta
 147,235

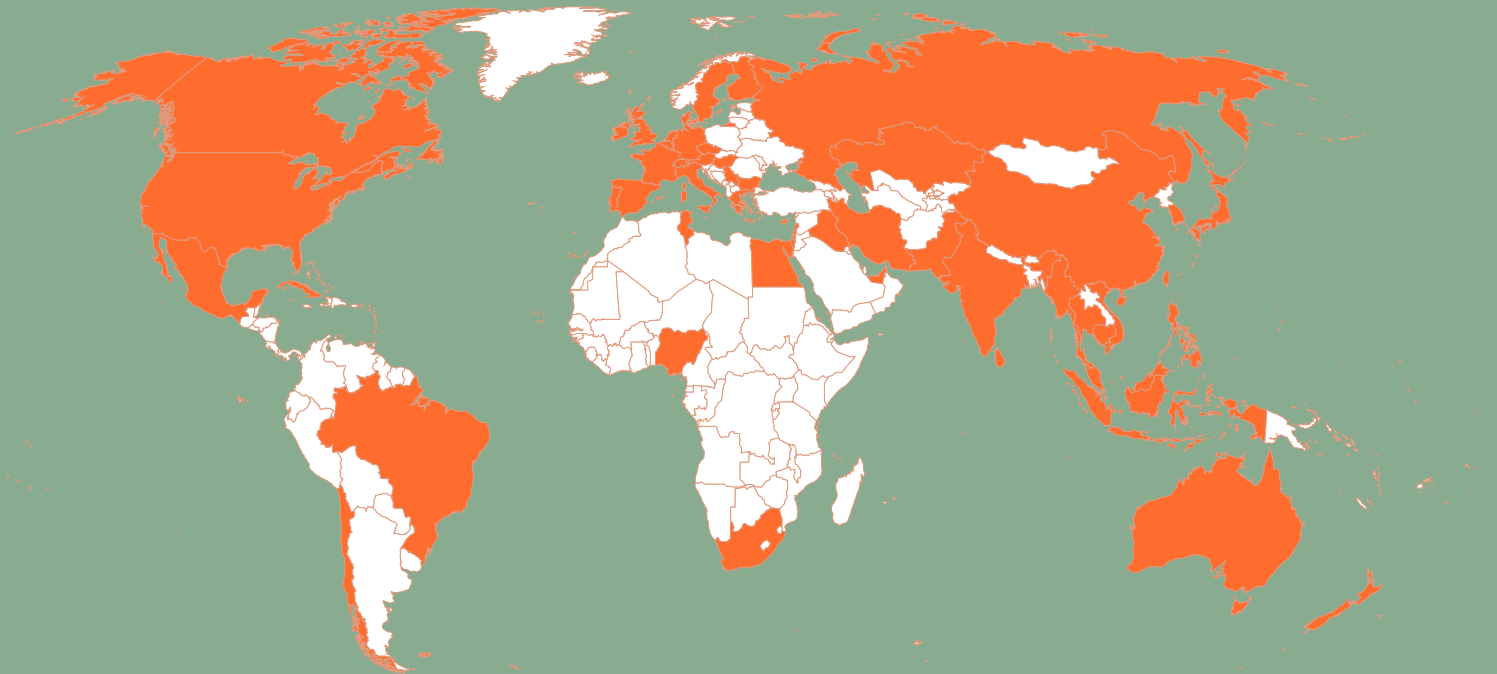
M+ 商店
M+ Shop
 38,780

總瀏覽量
Total Page Views
 1,077,656

該地圖顯示截至 2019 年 12 月，M+ 藏品系列中藝術家和創作者的國籍

This map illustrates the countries of artists and makers represented in the M+ Collections, as of December 2019.

● M+ 藏品系列
In the M+ Collections



M+ 藏品系列中的藏品

Works in the M+ Collections



M+ 藏品

M+ Collection

5,312 件
items

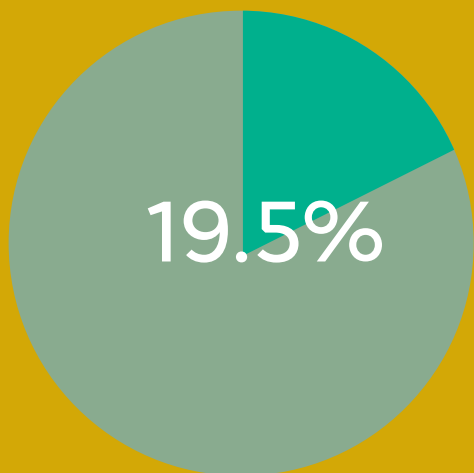


M+ 希克藏品

M+ Sigg Collection

1,510 件
items

香港藝術家及創作者的作品於 M+ 藏品及 M+ 希克藏品所佔之比例
Percentage of works by Hong Kong artists and makers in the
M+ Collection and the M+ Sigg Collection



M+ 檔案藏品

M+ Collection Archives

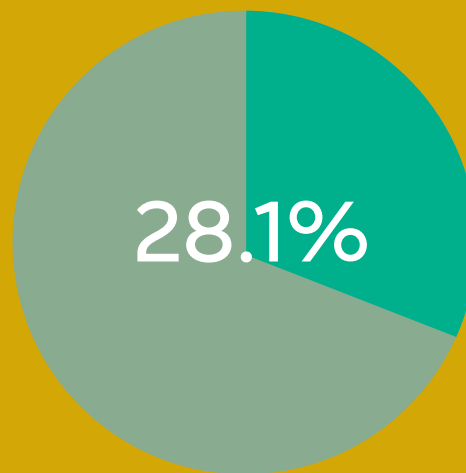
38,500 件單獨物件
individual items

出自

Contained within

71 件檔案類藏品
archival accessions

香港藝術家及創作者的檔案資料於 M+ 檔案藏品所佔之比例
Percentage of archival material by Hong Kong artists and makers
in the M+ Collection Archives

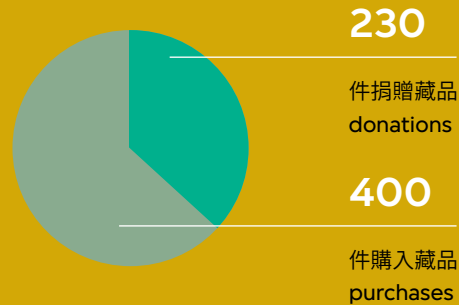


2019 年納入館藏的作品 Acquisitions during 2019



M+ 藏品 M+ Collection

630 件
items

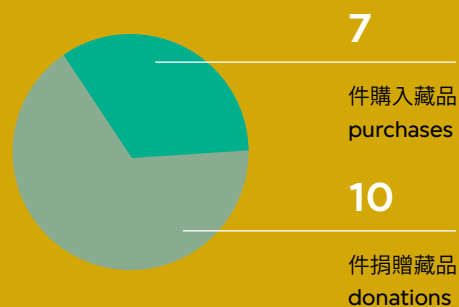


M+ 檔案藏品 M+ Collection Archives

21,300 件單獨物件
individual items

出自 Contained within

17 件檔案類藏品
archival accessions



M+ 外借予其他藝術文化 機構的館藏

M+ Loans to Other Cultural Institutions

2019

2012–2019

36

394

件物件外借予
objects were loaned for

13

83

個展覽，於
exhibitions at

11

69

家藝術文化機構舉行
cultural institutions

捐贈藏品價值

Value of Donations

港幣
HKD 14,200,000

展廳

Galleries

33

戲院

Cinemas

3

多媒體中心

Médiathèque

1

總面積

Total Area

65,000 m²90.6 m 高
tall16 層
storeys

展覽空間

Exhibition Space

17,000 m²

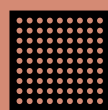
學舍

Learning Hub

1,000 m²

研究中心

Research Centre

1,500 m²

LED 幕牆

LED Facade

7,260 m²

Right Here, Right Now: The M+ Building

此時此刻：
M+大樓



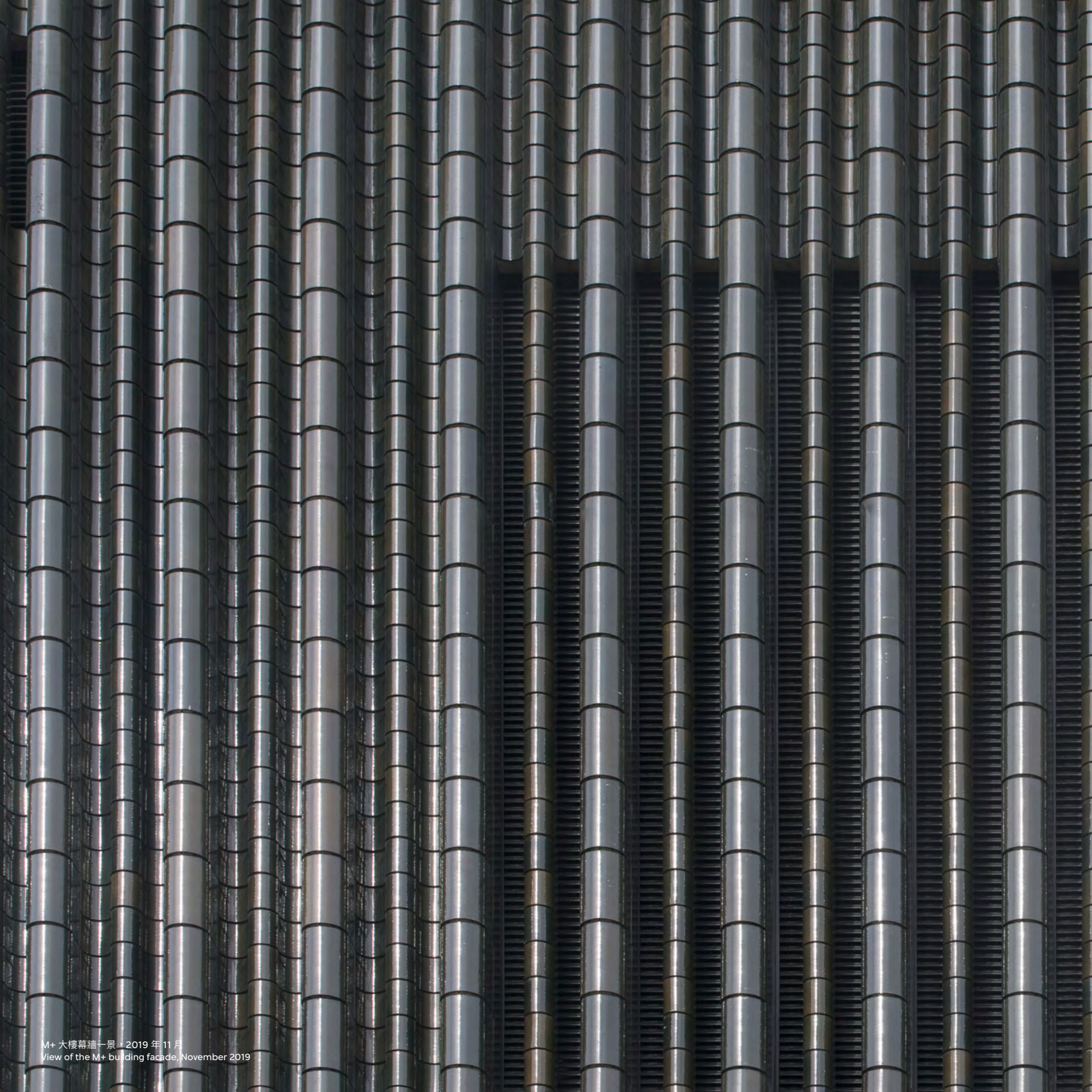
M+ 大樓的基本興建工程於 2019 年告竣，Herzog & de Meuron 的設計構思已幾近完全實現，屹立維多利亞港畔城市風景中的大樓，已成為九龍天際線的重要元素。M+ 的建築項目包括由橫向基座平台和樓高 16 層的縱向大樓組成的博物館大樓，以及樓高八層的修復保管中心，而與這兩座大樓相毗鄰的是樓高 16 層的西九文化區管理局大樓，該大樓除了用作西九文化區管理局的辦公室，還有零售和餐飲設施。工程所澆注之鋼筋混凝土達 111,000 立方米，構件表面精細一致；博物館外牆則以 2,300 塊特別訂製的陶瓦混凝土鑲板組成。博物館大樓的展示空間共 17,000 平方米，設有 33 個展廳、專為展示流動影像作品而設的三間戲院及一個多媒體中心、一間學舍及一個天台花園。

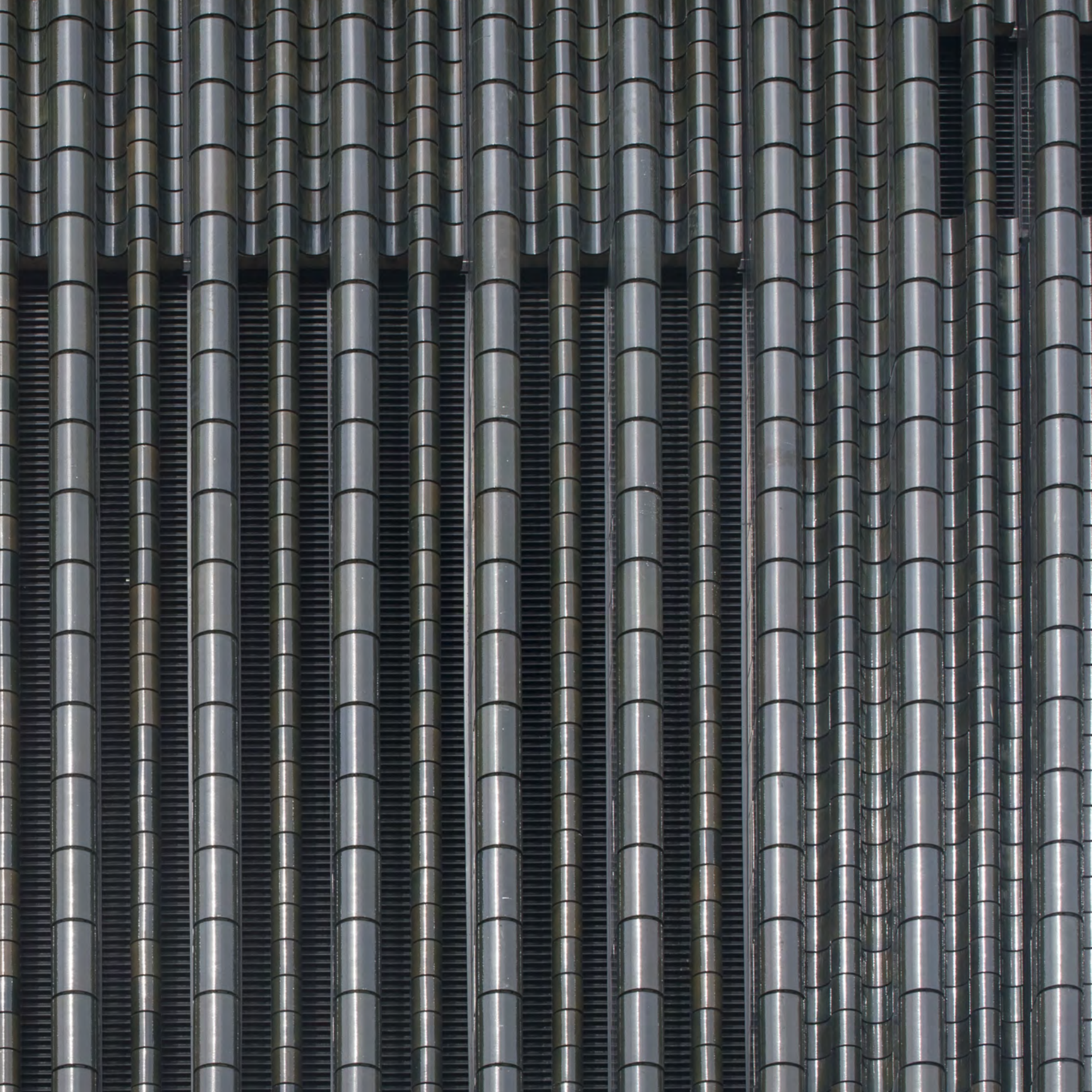
Herzog & de Meuron 靈活運用 M+ 選址的特點，於機場快線地下鐵路隧道旁開鑿的「潛空間」現已成形。隨着西九文化區內的活動不斷增加，公眾有更多機會認識此規模宏大的建築。我們已啟動博物館和修復保管中心的冷氣系統，令室內溫度和濕度降至合適水平，為儲存及陳列 M+ 的藏品提供穩定條件。此調控環境亦有助保護博物館大樓內易受環境影響的木材、竹和紡織物飾面。我們正着手籌備委約藝術家創作作品，於大樓的 LED 幕牆播放。LED 幕牆將令大樓更緊密融入都市環境之中，使之無論晝夜皆為香港景觀的一部分。

The M+ building is now a significant presence on the Kowloon skyline. With the completion of all structural work in 2019, Herzog & de Meuron's concept is nearing full articulation, clearly standing out in the urban landscape alongside Victoria Harbour. The M+ project includes the museum building itself, consisting of a podium and a sixteen-storey tower; the eight-storey Conservation and Storage Facility; and an adjoining sixteen-storey WKCDA Tower devoted to retail, dining, and the WKCDA office spaces. It involves 111,000 cubic metres of reinforced concrete with a high-quality uniform finish, and 2,300 custom-designed ceramic-concrete units on the museum building's facade. The museum building comprises 17,000 square metres of exhibition space across thirty-three galleries, three cinemas and a médiathèque for the presentation of moving image works, a learning hub, and a green public roof terrace.

Herzog & de Meuron's reaction to the existing conditions of the site—excavating around the Airport Express underground rail tunnel to create the Found Space—is now clearer than ever, and the increased activity within the West Kowloon Cultural District gives the public more opportunities to encounter the monumentality of the architectural form. Chilled air has begun to be supplied into the museum building and the Conservation and Storage Facility, bringing temperature and humidity levels down and creating stable conditions for storing and displaying the M+ Collections. This controlled environment is also favourable for the sensitive timber, bamboo, and fabric finishes in the museum building's interior. Preparation for the commissioning of artist works for the building's LED facade is now underway. The facade will strengthen the building's relationship with its urban context, making it wholly a part of Hong Kong's landscape, night and day.







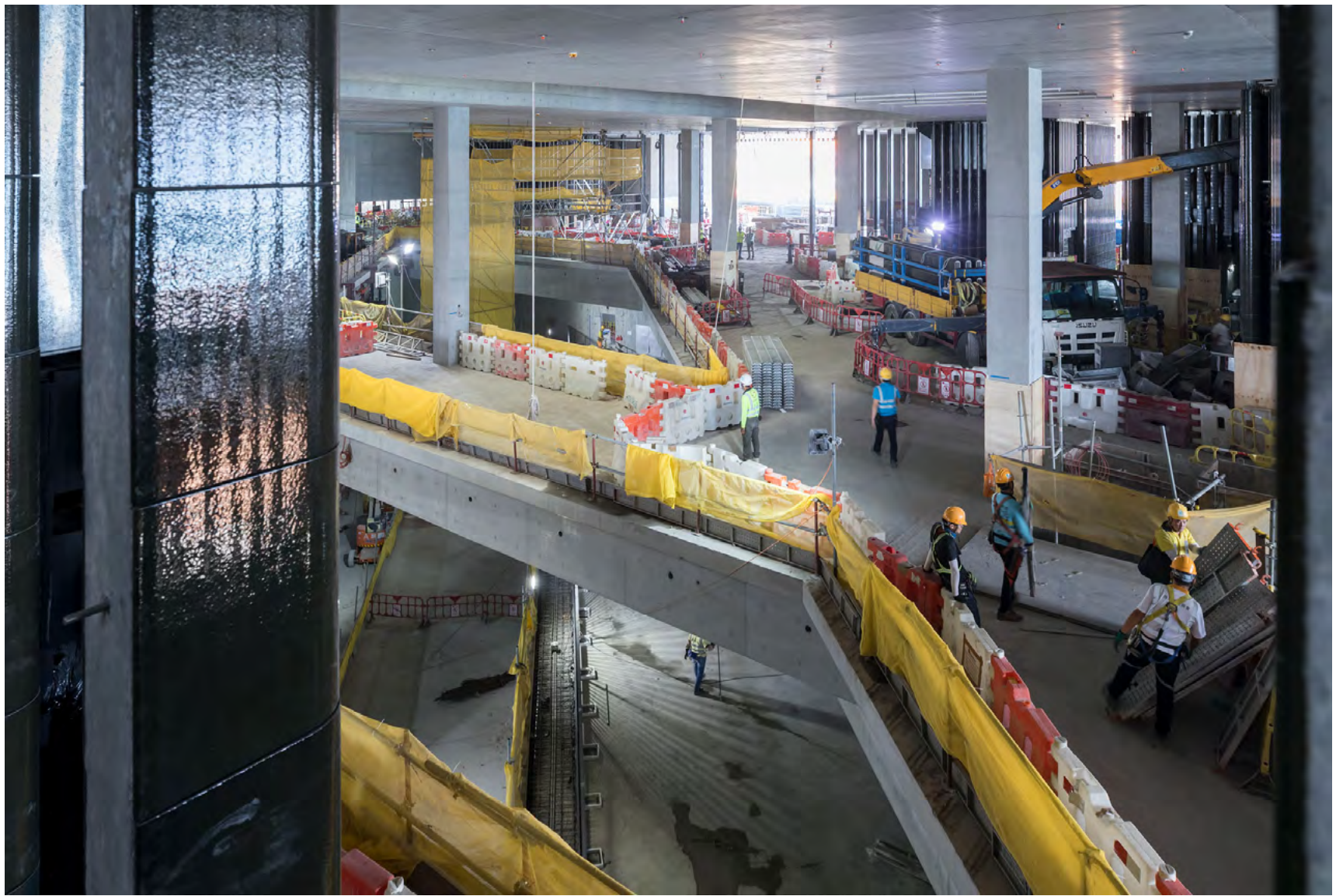


M+ 大樓內部，Iwan Baan 攝於 2019 年 11 月
Iwan Baan. View of the M+ building interior, November 2019





▲ M+ 大樓內部，Iwan Baan 攝於 2019 年 11 月
Iwan Baan. Views of the M+ building interior, November 2019



M+ 大樓外觀，Iwan Baan 攝於 2019 年 11 月
Iwan Baan. View of the M+ building, November 2019





The Year in Review

年度總結



M+ 於 2019 年舉辦多項活動，與各方建立深厚的合作關係，並通過多種方式為香港觀眾帶來形形色色的藝術實踐和視角，鞏固博物館在國際上的重要地位。今年，M+ 展亭舉行了三個展覽：「對位變奏：野口勇之於傅丹」、「境遇——五個人」和「希克獎 2019」展覽。這些展覽的構思各具特色，包括與藝術機構和當代藝術家開展別開生面的合作、舉辦群展，以及展出首屆希克獎入圍藝術家的近作，充分體現 M+ 與觀眾交流和構建當代視覺文化論述的多元方式。

除了本地展覽，M+ 亦與香港藝術發展局四度合作，策劃香港參與威尼斯雙年展的平行展。本次名為「謝淑妮：與事者，香港在威尼斯」的展覽展出駐居洛杉磯的香港藝術家謝淑妮的作品，揭示本地與全球的傳統分野的重要交集重疊和模稜兩可之處，並將於 2020 年以新面貌在 M+ 展亭呈現觀眾眼前。

去年 M+ 舉辦多場放映活動，讓觀眾以不同方式欣賞來自 M+ 館藏及以外的流動影像作品。M+ 與巴塞爾藝術展香港展會合辦「M+ 藝活：奇異之軌」，將「M+ 藝活」系列擴展至流動影像，並促成兩位北京的當代藝術家和音樂人合作，攜手呈獻實驗現場電影。此外亦有其他放映活動，包括與光華新聞文化中心共同籌辦「台灣月」的放映項目，為香港觀眾帶來豐富多樣的作品。

M+ 透過舉辦學習活動加深與公眾的連繫，這些活動或與當前展覽相關，或圍繞有關博物館工作的廣大議題。M+ 積極參與有關亞洲及世界當代視覺文化，以及博物館在二十一世紀中的作用的當前討論，而這些講座及論壇加強了 M+ 在這些討論中的分量。

2019 年的活動和節目不僅鞏固 M+ 在本地及國際的影響力，更為我們於 2020 年進駐西九文化區博物館大樓奠定最後的堅實基礎。M+ 大樓開幕後會為我們帶來新機會，以嶄新方式與觀眾連繫，但是，在這些新猷以外，將我們於過去一年制定和釐清的策略加以擴展和充實，也同樣重要。

M+ programmes in 2019 defined deeply collaborative relationships, brought diverse practices and perspectives in a range of formats to Hong Kong audiences, and reinforced a strong presence for the museum on the international stage. The year saw three exhibitions at the M+ Pavilion: *Noguchi for Danh Vo: Counterpoint*, *Five Artists: Sites Encountered*, and the Sigg Prize 2019 exhibition. These projects were distinct in their approaches—an unconventional collaboration with an institution and a contemporary artist, a group exhibition, and an exhibition of recent work by artists shortlisted for the inaugural Sigg Prize—and together they illustrate the diverse ways in which M+ engages with audiences and builds narratives of contemporary visual culture.

In addition to the exhibitions in Hong Kong, M+ for the fourth time collaborated with the Hong Kong Arts Development Council to produce an exhibition as Hong Kong's collateral event at the International Art Exhibition – La Biennale di Venezia. The choice of Los Angeles-based Hong Kong artist Shirley Tse uncovers the crucial overlaps and ambiguities of the conventional categories of local and global. The exhibition, titled *Shirley Tse: Stakeholders, Hong Kong in Venice*, will be presented in a new iteration at the M+ Pavilion in 2020.

Screening programmes this past year proposed different ways for audiences to engage with moving image works from the M+ Collections and beyond. Co-presented with Art Basel Hong Kong, *M+ Live Art: Miraculous Trajectories* extended M+'s Live Art initiative to encompass moving image and paired two Beijing-based contemporary practitioners in the production of an experimental live cinema event. Other screening programmes, including a collaboration with Kwang Hwa Information and Culture Center for the Taiwan Arts Festival, presented a wide range of works to Hong Kong audiences.

M+ deepened public engagement by organising learning programmes related to current exhibitions and broader issues relevant to the museum's work. Lectures and symposia strengthened M+'s commitment to a position at the fore of current debates on contemporary visual culture in Asia and around the world and on the role of museums in the twenty-first century.

The programmes in 2019 strengthened M+'s voice both locally and internationally and provided a final, firm layer of foundation as we move into our permanent home in the West Kowloon Cultural District in 2020. While the opening of the M+ building will bring opportunities to engage with audiences in new ways, it will also—importantly—be an amplification of the strategies we defined and clarified over this past year.



「境遇——五個人」展覽展出的 Ana Mendieta 作品《無題：輪廓系列》及《血腥的輪廓》

Ana Mendieta's *Untitled: Silueta Series* and *Silueta Sangrienta* installed in *Five Artists: Sites Encountered*

Noguchi for Danh Vo: Counterpoint

展覽

Exhibition

16.11.2018–22.4.2019 | M+ 展亭 | M+ Pavilion

對位變奏： 野口勇之於傅丹

「對位變奏：野口勇之於傅丹」展出著名現代雕塑家野口勇（美國籍，1904–1988）的藝術與設計作品，以及享譽當今藝壇的藝術家傅丹（丹麥籍，1975 年生於越南）的作品，讓兩者展開對話。M+ 與傅丹及紐約野口勇博物館攜手，為展覽挑選野口勇一系列類型廣泛的作品，並構思其擺放方式，以嶄新的解讀，闡明兩位藝術家的意念關聯。展覽匯集野口勇及傅丹二人源於各自時代的前瞻實踐和視野，凸顯他們如何致力以藝術實驗創造跨地域與跨文化的聯繫，亦拓展 M+ 的全球視角和國際網絡。展覽於 M+ 展亭的室內外空間展出，營造出獨特的開放環境，讓這兩位藝術家與公眾對話。

展覽由 M+ 副總監及總策展人鄭道鍊和野口勇博物館資深策展人 Dakin Hart 策劃，M+ 視覺藝術助理策展人蘇婷婷、策展助理張芷楓和郭芷凝，以及實習生王敬瑜協力籌備。

Noguchi for Danh Vo: Counterpoint presented art and design works by the celebrated modern artist Isamu Noguchi (American, 1904–1988) in dialogue with work by Danh Vo (Danish, born Vietnam, 1975). M+ collaborated closely with Vo—one of the most critically acclaimed artists today—and The Noguchi Museum in New York on the selection and installation of Noguchi's wide-ranging work. This collaboration offered a new reading and, at the same time, defined a new relationship between the two artists. Bringing together two visionary practices and perspectives, the exhibition underscored the artists' commitment to making connections across geographies and cultures through experimentation, reinforcing M+'s global outlook and international networks. The exhibition unfolded in the M+ Pavilion gallery as well as the surrounding outdoor spaces, creating an open environment that allowed for conversation between Noguchi and Vo, and the public.

The exhibition was co-curated by Doryun Chong, Deputy Director, Curatorial, and Chief Curator, M+; and Dakin Hart, Senior Curator, The Noguchi Museum; with Sonia So, Assistant Curator, Visual Art, M+; Minnie Cheung, Curatorial Assistant, M+; Jessie Kwok, Curatorial Assistant, M+; and Jenny Wang, Intern, M+.





▲
「對位變奏：野口勇之於傅丹」展覽現場
Installation view of Noguchi for Danh Vo: Counterpoint





Shirley Tse: Stakeholders, Hong Kong in Venice

展覽

Exhibition

11.5.2019–24.11.2019 |

第 58 屆威尼斯雙年展 | 58th International Art Exhibition – La Biennale di Venezia

謝淑妮：與事者， 香港在威尼斯

M+ 與香港藝術發展局攜手合辦「謝淑妮：與事者，香港在威尼斯」，參與第 58 屆威尼斯雙年展。

這次展覽是現居洛杉磯的香港藝術家謝淑妮的個展。謝淑妮多年來一直關注可塑性，以作品探究物料及事物的多重意義與不同詮釋，這次個展可謂集中呈現了其藝術生涯的一貫志趣。謝淑妮因應展覽場地的特點，創作了兩件全新的裝置作品《Negotiated Differences》和《Playcourt》，藉此探索當代社會中人與人之間複雜而多樣的互動、協商方式，以及彼此如何共存。她在兩件裝置作品中運用了塑膠、木材等多種原材料，以及攝影棚設備和運動器材等現成物，從而揭開深藏其中的歷史、想像、應用和相關技術。

展覽由客席策展人李綺敏策劃，M+ 副總監及總策展人鄭道鍊擔任顧問策展人，M+ 助理策展人周宛均及策展助理嚴嘉琪協力籌備。

M+ and the Hong Kong Arts Development Council presented the exhibition *Shirley Tse: Stakeholders, Hong Kong in Venice* as the Hong Kong Collateral Event at the 58th International Art Exhibition – La Biennale di Venezia.

The exhibition was a solo presentation of work by Los Angeles-based Hong Kong artist Shirley Tse. It constituted a culmination of Tse's career-long interest in plasticity and in the various meanings and possible interpretations of materials and things. In two installations that responded to the exhibition site and negotiated with its spaces, Tse addresses the complex ways individuals relate to each other in contemporary society. The installations—titled *Negotiated Differences* and *Playcourt*—bring together plastics with raw materials, namely wood, and ready-mades such as studio and sports equipment to unravel the histories, imaginations, applications, and technologies embedded within these things.

The exhibition was curated by Christina Li, Guest Curator, with Doryun Chong, Deputy Director, Curatorial, and Chief Curator, M+, acting as Consulting Curator, and Olivia Chow, Assistant Curator, M+; and Maggie Yim, Curatorial Assistant, M+.





「謝淑妮：與事者，香港在威尼斯」展覽現場
Installation views of Shirley Tse: Stakeholders, Hong Kong in Venice



Five Artists: Sites Encountered

展覽

Exhibition

7.6.2019–20.10.2019 | M+ 展亭 | M+ Pavilion

境遇 —— 五個人

「境遇——五個人」會聚五位國際藝術家，她們以多樣的創作方式，引領觀眾重新思考及構想場域和地方的概念。展覽展出雕塑、裝置和影片等不同類型的作品，它們分別出自馮美華（香港，生於1952年）、李岫（南韓籍，生於1964年）、Ana Mendieta（美國籍，生於古巴，1948–1985）和Charlotte Posenenske（德國籍，1930–1985）之手，還有Lara Almarcegui（西班牙籍，生於1972年）特別受是次展覽委約而創作的佳作。

參展藝術家俱為女性，來自不同地區，從不同的歷史時刻出發，對「境」的概念提出各自的見解——不論是無形還是有形之境，是想像還是真實之境。M+大樓即將落成，她們的作品與其周遭環境展開發人深思的對話，進而令我們探尋人生在世的歸屬感。

展覽由視覺藝術主策展人姚嘉善策劃，視覺藝術助理策展人鄭懿行、策展助理林鈴和實習生王敬瑜協力籌備。

Five Artists: Sites Encountered brought together an international group of artists whose varied approaches offer ways to rethink ideas of site and place. The exhibition featured a wide array of work—including sculptures, installations, and films—by May Fung (Hong Kong, born 1952), Lee Bul (Korean, born 1964), Ana Mendieta (American, born Cuba, 1948–1985), and Charlotte Posenenske (German, 1930–1985), as well as a specially commissioned project by Lara Almarcegui (Spanish, born 1972).

This all-female line-up, spanning multiple geographies and hailing from different historical moments, offered distinct individual perspectives on the idea of site—from intangible to tangible and imagined to real. Together, the artists' work provided a thought-provoking dialogue with the site around the soon-to-be-completed M+ building, and more generally prompted audiences to explore a sense of belonging in the world.

The exhibition was curated by Pauline J. Yao, Lead Curator, Visual Art, with Ethan Cheng, Assistant Curator, Visual Art; Vera Lam, Curatorial Assistant; and Jenny Wang, Intern.



▲ 「境遇——五個人」展覽展出的 Lara Almarcegui 作品《香港 M+ 的建築用料》
Lara Almarcegui's *Construction Materials, M+, Hong Kong* installed in *Five Artists: Sites Encountered*

▶ 「境遇——五個人」展覽展出李咄和 Charlotte Posenenske 的作品
Works by Lee Bul and Charlotte Posenenske installed in *Five Artists: Sites Encountered*

Sigg Prize 2019 exhibition

展覽

Exhibition

7.12.2019–17.5.2020 | M+ 展亭 | M+ Pavilion

「希克獎 2019」展覽

希克獎旨在表揚在大中華地區出生或工作的傑出藝術家。這個兩年一度的獎項聚焦此地區內重要的藝術創作及相關議題，將之向國際推廣。首屆希克獎的國際評審委員會選出了六位入圍藝術家參與是次「希克獎 2019」展覽，最終得獎者將於 2020 年 5 月公佈。

入圍藝術家包括胡曉媛（生於 1977 年，現生活及工作於北京）、梁碩（生於 1976 年，現生活及工作於北京）、林一林（生於 1964 年，現生活及工作於紐約）、沈莘（生於 1990 年，現生活及工作於明尼阿波利斯及阿姆斯特丹）、陶輝（生於 1987 年，現生活及工作於北京）及楊嘉輝（生於 1979 年，現生活及工作於香港）。六人來自不同世代及地區，作品涵蓋雕塑、場域特定裝置、錄像及表演等多種媒介。他們的創作提出清晰鮮明的觀點，探討各種難以界定歸類的主題，而此展覽展出之作品，回應廣涉不同社會脈絡的迫切議題。

希克獎的評審委員會成員包括：倫敦泰特美術館館長 Maria Balshaw、巴黎龐畢度藝術中心國家現代藝術博物館館長 Bernard Blistène、上海當代藝術博物館館長龔彥、台北策展人賴香伶、香港 M+ 博物館館長華安雅、瑞士收藏家兼 M+ 董事局成員烏利·希克和北京藝術家徐冰。

展覽由視覺藝術希克資深策展人皮力策劃，視覺藝術副策展人譚雪凝、視覺藝術助理策展人龍雲、策展助理張芷楓和胡寶雯，以及實習生賴文杰協力籌備。

The Sigg Prize is a biennial award that recognises outstanding practices of artists born or working in the Greater China region. The prize is a platform to highlight and promote on an international scale the important work and discussions taking place here. For this inaugural edition, an international jury selected six shortlisted artists to participate in the Sigg Prize 2019 exhibition before the winner is announced in May 2020.

The shortlisted artists are Hu Xiaoyuan (born 1977, lives and works in Beijing), Liang Shuo (born 1976, lives and works in Beijing), Lin Yilin (born 1964, lives and works in New York), Shen Xin (born 1990, lives and works in Minneapolis and Amsterdam), Tao Hui (born 1987, lives and works in Beijing), and Samson Young (born 1979, lives and works in Hong Kong). They encompass different generations and geographies and work across a range of mediums, including sculpture, site-specific installation, video, and performance. Their practices articulate clear perspectives on topics that defy easy categorisation, and the work featured in this exhibition addresses pressing questions that resonate across contexts.

The members of the jury are Maria Balshaw (Director, Tate, United Kingdom), Bernard Blistène (Director, Musée national d'art moderne, Centre Pompidou, Paris), Gong Yan (Director, Power Station of Art, Shanghai), Lai Hsiangling (curator, Taipei), Suhanya Raffel (Museum Director, M+, Hong Kong), Uli Sigg (collector and member of the M+ Board, Switzerland), and Xu Bing (artist, Beijing).

The exhibition is curated by Pi Li, Sigg Senior Curator, Visual Art, with Isabella Tam, Associate Curator, Visual Art; Ariadne Long, Assistant Curator, Visual Art; Minnie Cheung, Curatorial Assistant; Kary Woo, Curatorial Assistant; and Lai Man Kit, Intern.

▶ 「希克獎 2019」展覽展出的梁碩作品《山頂裏》
Liang Shuo's *In the Peak* installed in the Sigg Prize 2019 exhibition



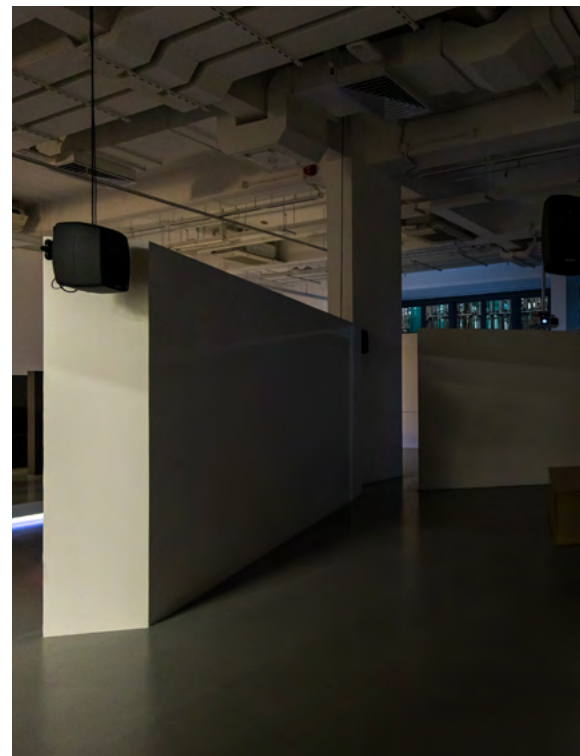




▲
「希克獎 2019」展覽展出的陶輝作品《你好，盡頭！》
Tao Hui's *Hello, Finale!* installed in the Sigg Prize 2019 exhibition



▲
「希克獎 2019」展覽展出的胡曉媛作品《石疑》
Hu Xiaoyuan's *Spheres of Doubt* installed in the Sigg Prize 2019 exhibition



▲
「希克獎 2019」展覽展出的林一林作品《颱風》、《第二個 1/3 單子》和《後面》
Lin Yilin's *Typhoon*, *The Second 1/3 Monad*, and *The Back* installed in the
Sigg Prize 2019 exhibition



▲
「希克獎 2019」展覽展出的沈莘作品《夜鶯的挑釁》
Shen Xin's *Provocation of the Nightingale* installed in the Sigg Prize 2019 exhibition



▲
「希克獎 2019」展覽展出的楊嘉輝作品《消音狀況 #22: 消音的柴可夫斯基第五交響曲》
Samson Young's *Muted Situations #22: Muted Tchaikovsky's 5th* installed in the Sigg Prize 2019 exhibition

Moving Image Programmes

流動影像節目



我們在 2019 年除了繼續舉辦放映活動，更致力開闢嶄新的放映形式，並締結全新的國際合作關係。M+ 與悉尼歌劇院合辦「脈動深藏」，參與悉尼歌劇院年度當代音樂盛事 Vivid LIVE。這項活動重點放映 M+ 館藏中精選的流動影像作品，令 M+ 首次直接接觸澳洲觀眾，並開拓了一個國際討論和交流的全新平台。「脈動深藏」乃 M+ 全新國際合作項目「M+ 寰遊」的首項活動；「M+ 寰遊」旨在與全球各地的機構結成伙伴，擴大在香港以外地區的合作網絡。

在 2019 年巴塞爾藝術展香港展會期間，我們呈獻了「M+ 藝活：奇異之軌」，帶來藝術家程然最新流動影像作品的世界首映，配以由電子音樂人邵彥棚創作並即場演奏的原聲配樂。這次展演把「M+ 藝活」系列延伸至新的方向，邀請觀眾以富於實驗性的非傳統方式觀賞流動影像。此外，「M+ 放映」系列還舉辦了「存於世界，形於世界」和「修復影像在台灣」兩項活動，匯集多樣的流動影像作品探索特定的主題。

2019 年 M+ 的流動影像活動由流動影像策展人 Ulanda Blair、香港電影及媒體策展人李焯桃和流動影像副策展人江千慧策劃，流動影像助理策展人鄭宇成、柳家媛和羅海珊，策展助理吳爾婷，以及實習生馮樂山和郭子詠協力籌備。

M+ organised an expanded set of moving image programmes in 2019, defining new presentation formats and new international collaborations in addition to continuing the M+ Screenings series. M+ and the Sydney Opera House co-organised *The Hidden Pulse* as part of Vivid LIVE, the opera house's annual contemporary music festival. The programme, in which moving image works from the M+ Collections featured prominently, allowed M+ to engage directly with Australian audiences for the first time and to define a new platform for discussion and exchange internationally. *The Hidden Pulse* was the first programme in the new global partnership initiative M+ International, which we launched to create partnerships and collaborations and to expand connections with regions beyond Hong Kong.

Together with Art Basel Hong Kong 2019, we presented *M+ Live Art: Miraculous Trajectories*, a world premiere of a moving image work by Cheng Ran with an original score composed and performed live by Shao Yanpeng. The performance extended the M+ Live Art series in a new direction and invited the audience to experience moving image in an unconventional, experimental way. As part of the M+ Screenings series, we organised the programmes *In the World, Of the World* and *Restored Images from Taiwan*, bringing together moving image works to explore specific themes.

The moving image programmes in 2019 were organised by Ulanda Blair, Curator, Moving Image; Li Cheuk-to, Curator, Hong Kong Film and Media; and Chanel Kong, Associate Curator, Moving Image; supported by Cheng Yu-shing, Assistant Curator, Moving Image; Catherine Lau, Assistant Curator, Moving Image; Janis Law, Assistant Curator, Moving Image; Emily Ng, Curatorial Assistant; Sonia Fung, Intern; and Agnes Kwok, Intern.

M+ Live Art: Miraculous Trajectories

流動影像節目
Moving Image
Programmes

29.3.2019 | 香港會議展覽中心 | Hong Kong Convention and Exhibition Centre

奇異之軌 M+ 藝活

M+ 與巴塞爾藝術展香港展會共同呈獻「M+ 藝活：奇異之軌」現場電影，為大家帶來藝術家程然編劇和導演、片長 70 分鐘的影片作品，配以由電子音樂人邵彥棚創作並即場演奏的原聲配樂。

《奇異之軌》全片不設對白，以程然的九小時巨制《奇跡尋蹤》為藍本。程然於 2013 年在荷蘭阿姆斯特丹皇家視覺藝術學院駐留期間，萌生《奇跡尋蹤》的創作意念，並於 2015 年完成作品。《奇異之軌》靈感來自三宗真實的離奇失蹤事件：1924 年的英國登山者、1975 年的荷蘭概念藝術家，以及 2011 年的一艘中國漁船，影片以震撼攝人的畫面構想這些神秘事件的經過，引發人們對於史實與虛構的遐想。這是此作的世界首映，糅合程然的如夢幻景與邵彥棚現場配樂，是一場感官上的探索之旅，透過聲音、影像和疑團，引領觀眾踏上歧異之途。

Co-presented with Art Basel Hong Kong, *M+ Live Art: Miraculous Trajectories* was a live cinema event featuring a seventy-minute film written and directed by artist Cheng Ran, with an original soundtrack composed and performed by electronic musician Shao Yanpeng.

The dialogue-free film *Miraculous Trajectories* is based on Cheng's nine-hour epic *In Course of the Miraculous*, which was conceived during his residency at the Rijksakademie in Amsterdam in 2013 and subsequently completed in 2015. Inspired by the real-life disappearances of an English mountain climber in 1924, a Dutch conceptual artist in 1975, and a Chinese fishing boat in 2011,

the film imagines these mysteries in visually striking scenes that evoke both the historical and the mythic. This world premiere melded Cheng's dreamlike vision with Shao's live performance in a sensory expedition, inviting the audience to explore and be led astray by sound, image, and enigma.



▲ 於巴塞爾藝術展香港展會舉行的「M+ 藝活：奇異之軌」
M+ Live Art: Miraculous Trajectories at Art Basel Hong Kong

M+ Screenings: In the World, Of the World

流動影像節目
Moving Image
Programmes

12-14.4.2019 | 百老匯電影中心 | Broadway Cinematheque, Hong Kong

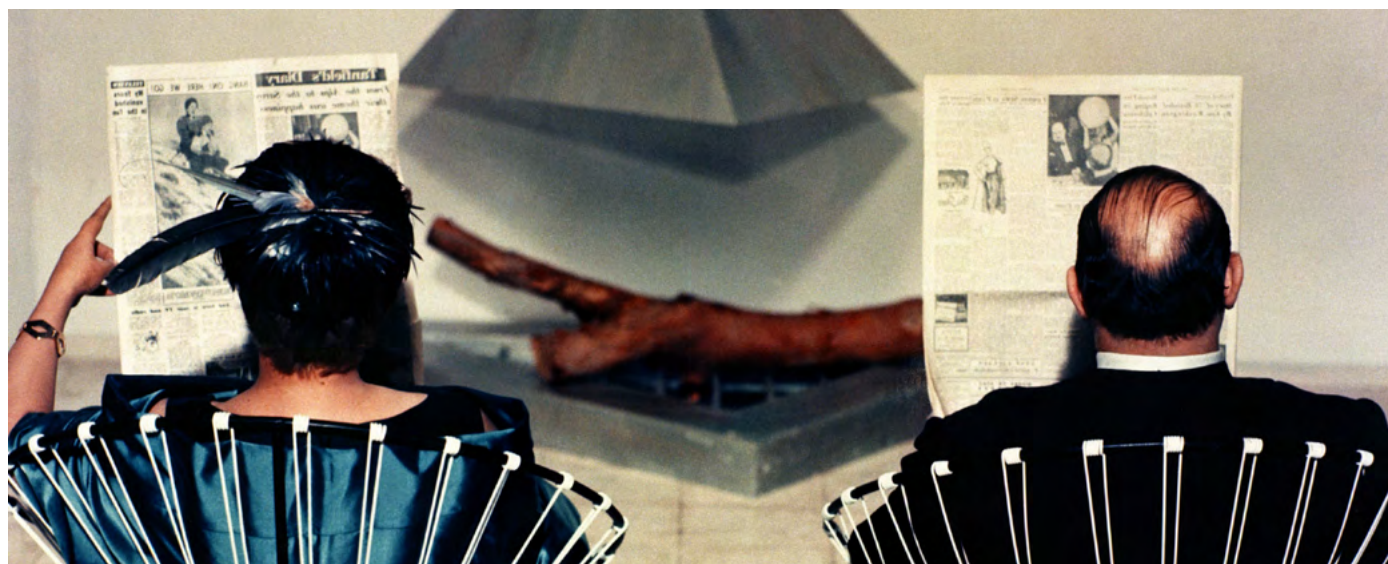
M+ 放映：
存於世界，形於世界

「M+ 放映：存於世界，形於世界」精選 1930 年代至今一系列引人深思的電影和流動影像作品，包括丹麥、法國、印度、日本、墨西哥、俄羅斯、南韓、英國和美國的實驗先驅之作、經典電影和熱門影片。這個週末放映活動，探索藝術家群體於動盪不安的時代中漂泊流徙，以藝術回應自身經歷，並互相影響。

這次放映旨在呼應展覽「對位變奏：野口勇之於傅丹」，該展覽展出了著名美籍日裔現代藝術家野口勇，以及享譽國際的當代藝術家傅丹的作品，讓這兩位時代背景迥然不同的「世界公民」展開對話。是次放映藉精選的影片將兩人的藝術創作、影響和意念置於時代的脈絡之下，並與之進一步連結。

M+ Screenings: In the World, Of the World offered a thought-provoking selection of films and moving image works from the 1930s to the present. Featuring experimental icons, cinematic classics, and popular hits from Denmark, France, India, Japan, Mexico, Russia, South Korea, the United Kingdom, and the United States, this weekend-long screening programme explored artistic community in an alternately turbulent and exhilarating era defined by transnational mobility and displacement.

This programme was organised in conversation with the exhibition *Noguchi for Danh Vo: Counterpoint*, a dialogue between two 'citizens of the world' working in different historical periods: Isamu Noguchi, the Japanese American modern art master, and Danh Vo, the internationally celebrated contemporary artist. The screening of these films sought to further connect and contextualise their art, influences, and ideas.



▲
《我的舅舅》（劇照），積葵·大地執導，1958年，「M+ 放映：存於世界，形於世界」放映作品
Mon oncle (still), directed by Jacques Tati, 1958, included in *M+ Screenings: In the World, Of the World*

M+ Screenings: Restored Images from Taiwan

流動影像節目
Moving Image
Programmes

4-6.10.2019 | MOVIE MOVIE Cityplaza、香港藝術中心古天樂電影院、百老匯電影中心 |
MOVIE MOVIE Cityplaza, Hong Kong; the Louis Koo Cinema, Hong Kong Arts Centre;
and Broadway Cinematheque, Hong Kong

M+ 放映： 修復影像在台灣

「M+ 放映：修復影像在台灣」由 M+ 與光華新聞文化中心共同呈獻，精選主要由國家電影中心修復的長片、短片及新聞片。從 1910 年代的默片到 1970 年代的大師武俠經典作，展示影片修復的無限可能，以及其對保存電影文化遺產的意義。活動邀得該電影中心代表作映前簡介，港台兩地專家亦出席座談會，交流電影修復的經驗，更有台灣音樂家黃凱宇為兩部默片現場配樂。

M+ Screenings: Restored Images from Taiwan was co-presented by M+ and Kwang Hwa Information and Culture Center. It included feature films, shorts, and newsreels, spanning from silent films of the 1910s to a martial arts classic of the 1970s. Most of the works were restored as part of the Taiwan Cinema Digital Restoration Project of the Taiwan Film Institute. Together, the works demonstrate the importance of film restoration in preserving cinema culture.

The programme featured pre-screening introductions by representatives of the institute, a seminar by film-restoration experts from Hong Kong and Taiwan, and a live score by Taiwanese musician fish.the for the silent film screenings.



▲
《空山靈雨》(劇照)，胡金銓執導，1979年，「M+ 放映：修復影像在台灣」放映作品
Raining in the Mountain (still), directed by King Hu, 1979, included in *M+ Screenings: Restored Images from Taiwan*

International Presence



國際參與



M+ 在積極籌備開幕之際，於 2019 年開展一系列活動項目和合作計劃，凸顯在國際舞台的地位。藉着推出合作項目「M+ 寰遊」，並更密切參與威尼斯雙年展，M+ 以獨有的方式加強與全球觀眾的聯繫。

「M+ 寰遊」是一系列機構合作活動，旨在共同討論博物館當前面對的議題。首項活動於 5 月推出，由 M+ 與悉尼歌劇院合辦「脈動深藏」放映活動，參與悉尼歌劇院全年當代音樂節目的年度重頭戲 Vivid LIVE。這個為期五天的活動選映多位藝術家的流動影像作品，探索音樂與表演的各種潛力，包括建構社群、對抗權威、形塑認同、改變文化、挖掘歷史，以及最終重新掌握文化空間。「脈動深藏」節目內容包括藝術家 Arthur Jafa 與曾吳的放映會及對談，重點介紹 Charles Atlas 的作品，並呈獻由藝術家程然及電子音樂人邵彥棚攜手帶來的現場電影「奇異之軌」。

第二項活動是由 M+ 與森美術館於 9 月在東京合辦的研討會，為期兩天的研討會包括閉門會議及公眾論壇，以太地區的文化機構為研究對象，重新審視博物館館藏的意義。研討會名為「M+ 寰遊 × 森美術館：館藏何義」，由 M+ 副總監及總策展人鄭道鍊、森美術館副館長及總策展人片岡真實和 M+ 設計及建築主策展人 Yokoyama Ikko 攜手主持，提供激發創意討論的交流平台，探討當今博物館館藏的潛力。

2019 年威尼斯雙年展是我們在 M+ 大樓揭幕前最後一屆代表香港參與該雙年展，為配合展覽，M+ 於 5 月 7 日在威尼斯佩姬·古根漢美術館舉行了開幕預告儀式，活動獲信和集團贊助。出席嘉賓逾 400 位，包括 M+ 董事局成員、M+ 捐助人和贊助人、藝術家、合作伙伴、國際傳媒，以及其他博物館和藝術機構的管理層。開幕活動由 M+ 博物館館長華安雅主持，邀得 M+ 董事局主席羅仲榮、M+ 董事局成員烏利·希克，以及 Herzog & de Meuron 建築師事務所的創辦人之一 Jacques Herzog 致辭。

In anticipation of the opening of the M+ building, the museum began a series of events and partnerships in 2019 that amplify M+'s voice on the international stage. Through a programme of collaborations—titled M+ International—and a heightening of M+'s presence at the Venice Biennale, the museum's connection with global audiences strengthened in specific ways.

The M+ International initiative is a series of institutional collaborations that aims to create a platform to discuss current issues facing museums. The series was launched in May with *The Hidden Pulse*, a screening programme co-presented by M+ and the Sydney Opera House. The programme was part of Vivid LIVE, the annual centrepiece of the opera house's year-round contemporary music calendar. This five-day programme of artists' moving image explored the capacity of music and performance to build community, resist authority, transform culture, shape identity, excavate history, and reclaim space. *The Hidden Pulse* included screenings and conversations with artists Arthur Jafa and Wu Tsang, a spotlight on the work of Charles Atlas, and a live cinema event by artist Cheng Ran and electronic musician Shao Yanpeng.

For the second M+ International project, M+ and the Mori Art Museum organised a symposium in Tokyo in September—consisting of a two-day invitation-only conference followed by a public forum—to reconsider the meaning of museum collections, focusing on institutions in the Asia Pacific region as case studies. The symposium, 'M+ International x Mori Art Museum: What Do Collections Mean to Museums?', was convened by Doryun Chong (Deputy Director, Curatorial, and Chief Curator, M+) and Kataoka Mami (Deputy Director and Chief Curator, Mori Art Museum) with Ikko Yokoyama (Lead Curator, Design and Architecture, M+). It provided a platform to stimulate creative discussion on the potential of museum collections today.

In conjunction with Hong Kong's participation in the Venice Biennale in 2019—the last edition of the Biennale before the opening of the M+ building—a launch event was held on 7 May at the Peggy Guggenheim Collection in Venice, supported by Sino Group. The event was attended by over four hundred guests, including members of the M+ Board, M+ donors and patrons, artists, collaborators, international media, and senior management from other museums and art institutions. The event was officiated by Suhanya Raffel, Museum Director, M+, and included speeches by Victor Lo, Chairman of the M+ Board; Uli Sigg, member of the M+ Board; and Jacques Herzog, Founding Partner, Herzog & de Meuron.

◀ M+ 與悉尼歌劇院合辦「脈動深藏」活動，放映曾吳作品《Into a Space of Love》，該活動屬於「M+ 寰遊」項目的一環
Wu Tsang's *Into a Space of Love* screened at *The Hidden Pulse*, part of the M+ International Initiative, organised in collaboration with the Sydney Opera House



▲ M+ 董事局成員烏利·希克出席於威尼斯雙年展期間在威尼斯佩姬·古根漢美術館舉行的「M+ 開幕預告國際酒會」
Uli Sigg, M+ Board member, at the M+ International Launch at the Peggy Guggenheim Collection in Venice, an event organised on the occasion of the Venice Biennale

▼ 5月舉行的「謝淑妮：與事者，香港在威尼斯」開幕晚宴
Shirley Tse: Stakeholders, Hong Kong in Venice opening dinner in May



▲ M+ 副總監及總策展人鄭道鍊、新加坡國家美術館藏品發展副總監堀川理沙、森美術館副館長及總策展人片岡真實、Artizon 美術館副館長笠原美智子、大阪中之島美術館規劃辦公室主任菅谷富夫，以及 M+ 設計及建築主策展人 Yokoyama Ikko 參與「M+ 寰遊 × 森美術館：館藏何義」的討論會

Doryun Chong, Deputy Director, Curatorial, and Chief Curator, M+; Lisa Horikawa, Deputy Director of Collections Development, National Gallery Singapore; Kataoka Mami, Deputy Director and Chief Curator, Mori Art Museum; Kasahara Michiko, Vice Director, Artizon Museum; Sugaya Tomio, Deputy Director, Nakanoshima Museum of Art, Osaka Planning Office; and Ikko Yokoyama, Lead Curator, Design and Architecture, M+, in discussion at 'M+ International x Mori Art Museum: What Do Collections Mean to Museums?'

講座及論壇



為配合展覽，M+ 於 2019 年舉辦了多場講座，以拓展及回應展覽的意念，並為觀眾提供從不同視角，以探討展覽提出的各項議題。展覽「對位變奏：野口勇之於傅丹」的空間佈局借鑒文士園林的意象，香港大學藝術學系副教授官綺雲以此為切入點，在 1 月主講題為「肺腑之交：園林間的狂放與奇癖」的講座。配合「謝淑妮：與事者，香港在威尼斯」展覽期間，M+ 在香港舉辦了一系列講座，以更廣闊的脈絡論述展覽和謝淑妮的藝術實踐。2 月舉行的「從塑膠到可塑性；從多樣性到協商」講座中，謝淑妮講述她過去 20 年創作實踐的核心概念，並與客席策展人李綺敏對談。在 8 月的「歷程：香港四度參與威尼斯雙年展」座談會中，講者回顧歷屆參與威尼斯雙年展的經歷，從而反思藝術創作手法、策展策略和雙年展模式帶來的挑戰；同月舉行的座談會「藝術家教育工作者：藝術實踐與教學法的交會」匯聚四位香港藝術家，分享他們的藝術教學方法。「境遇——五個人」展覽期間，M+ 於 8 月在展廳舉行公眾交流活動「與馮美華對話」，香港藝術家馮美華論述自己及美國籍古巴裔藝術家 Ana Mendieta 的作品，並探討二人創作實踐的關聯之處。10 月，建築史學者羅坤與藝術家李咄對談，探討其作品中的烏托邦概念及前瞻未來的建築。

戴修及由樊樂怡與黃宇軒組成的團隊獲選為 2018 年「M+ / Design Trust 研究資助計劃」的研究學人。戴修是駐居墨爾本的跨界藝術家、教育家及研究者，他研究流行的電子遊戲中所呈現的香港建築、都市設計和城市特徵。香港藝術家及策展人樊樂怡與黃宇軒則以石籬遊樂場為研究對象，探討二十世紀香港遊樂場發展史，以及其中涉及的城市規劃、建築、景觀設計、藝術和教育議題。他們於 2019 年 3 月在香港分別舉行題為「電子遊戲世界中的香港建築」和「創造遊樂空間：從石籬遊樂場到二十世紀香港遊戲地景」的公開講座，發表各自的研究成果。

M+ organised talks in conjunction with exhibitions, expanding on and responding to ideas raised in the gallery and creating opportunities to approach the subjects from different perspectives. In January, Yeewan Koon, Associate Professor, Department of Fine Arts, University of Hong Kong, gave the talk 'Intimate Exchanges: Kinship, Madness, and Obsession in the Scholar's Garden', taking as a point of departure the concept of the scholar's garden as it was used to define the spatial arrangement of *Noguchi for Danh Vo: Counterpoint. For Shirley Tse: Stakeholders, Hong Kong in Venice*, a talk series was organised in Hong Kong to place the exhibition and Shirley Tse's practice in broader contexts. In 'From Plastic to Plasticity; Multiplicities to Negotiation', held in February, Tse presented central concepts in her practice from the past twenty years and was then joined in conversation by Christina Li, the exhibition's curator. In August, 'Proceedings: Four Iterations of Hong Kong in Venice' offered a critical reflection on the artistic approaches, curatorial strategies, and challenges of the biennial format by considering past and present iterations of Hong Kong's exhibition at La Biennale di Venezia. Also in August, 'Artist Educators: The Interface between Artistic Practice and Pedagogy' brought together four Hong Kong artists to discuss their approaches to teaching. To accompany *Five Artists: Sites Encountered*, in August M+ organised an in-gallery conversation with May Fung, in which the Hong Kong artist discussed her work and that of Cuban-born American artist Ana Mendieta, drawing connections between their practices. In October, architectural historian Cole Roskam spoke with Lee Bul, discussing ideas of utopia and speculative architecture in the artist's work.

In 2018, Hugh Davies and the team of Fan Lok Yi and Sampson Wong were selected to be the M+ / Design Trust Research Fellows. Davies, an interdisciplinary artist, educator, and investigator based in Melbourne, examined Hong Kong's architecture, urban design, and character as represented in popular video games. Fan and Wong, Hong Kong-based artists and curators, examined the history of playgrounds in twentieth-century Hong Kong at the intersection of urban planning, architecture, landscape design, art, and education, focusing on the case study of Shek Lei Playground. In March 2019, the fellows presented their research in Hong Kong in the form of public talks, titled 'Hong Kong Architecture in the Video Game Vernacular' and 'Making Space for Play: From Shek Lei Playground to Twentieth-Century Hong Kong Playscapes'.



M+ 與香港大學建築學院合辦的「M+ 思考：女性、建築與城市的對話」，是香港首個以此為題的公眾活動，探討建築界女性在歷史上和當今現實中備受忽視的成就。討論首先聚焦斯里蘭卡建築師 Minnette de Silva 和台灣建築師王秋華的作品，審視關於女性建築師生平歷史的建構。隨後由著名歷史學者和業界人士就編輯和策展工作、公共服務及私人執業等議題主講。這次研討會是 M+ 持續舉辦的「M+ 思考」系列活動之一。

「M+ 思考 | 焦點談」邀請世界各地參與塑造二十一世紀文化景觀的思想家和實踐者，分享他們在各個重要文化項目中汲取的真知灼見。泰特美術館館長 Maria Balshaw 在 12 月出席講座「M+ 思考 | 焦點談：變遷時代下的全球博物館」，講述泰特美術館在複雜的全球環境下如何應對當前挑戰。

2017 年開始的「全然開放：21 世紀博物館的學習體驗」講座系列，邀請世界各地的講者就當代博物館的不同議題，分享自身的經驗和觀點，並探討如何以各種策略和方法來影響觀眾的博物館參觀體驗和參與模式。此講座系列藉着審視世界各地博物館的實踐，探索二十一世紀博物館的各種可能性。

2019 年，M+ 為此系列舉辦了三場講座，分別是由康寧玻璃博物館教育及詮釋總監 Kris Wetterlund 主講的「意義由我創——如何在博物館應用教學理論」、由丹麥國家美術館數碼項目策展人兼高級顧問 Merete Sanderhoff 主講的「創造開放的社會——博物館藏品數碼化」，以及由美國奧克蘭加州博物館副館長 Kelly McKinley 主講的「以社區參與為本——反思 21 世紀的博物館」。

Held in collaboration with the University of Hong Kong Faculty of Architecture, 'M+ Matters: Conversations on Women, Architecture, and the City' was the first public event in Hong Kong to discuss the under-represented histories and contemporary realities of women's roles in architectural production. Discussions began by examining the construction of the histories of women architects, focusing on the work of Sri Lankan architect Minnette de Silva and Taiwanese architect Wang Chiu-hwa. Talks by prominent historians and practitioners then addressed editorial and curatorial work, public service, and private practice. The symposium was part of the ongoing M+ Matters series.

M+ Matters | Keynote invites international thinkers and practitioners to share insight into influential projects that define the cultural landscape in the twenty-first century. In December, 'M+ Matters | Keynote: Global Museums in Shifting Times' was held, with Maria Balshaw, Director of Tate, discussing Tate's approach to the current challenges that face museums in the complex global environment.

Open Up: Museum Learning in the Twenty-First Century, launched in 2017, is a talk series that invites speakers to share their work and perspectives on topics relevant to contemporary museums, and to explore how a range of strategies and approaches inform visitors' experience of and engagement with a museum. By examining the practices of museums around the world, this series addresses the many possibilities of a museum in the twenty-first century.

In 2019, M+ organised three talks in the series: 'Visitors Making Meaning – Constructivist Learning in Museums' by Kris Wetterlund, Director of Education and Interpretation at the Corning Museum of Glass; 'Contributing to an Open Society through Digitised Museum Collections' by Merete Sanderhoff, Curator and Senior Advisor of Digital Museum Practice at SMK (Statens Museum for Kunst, the national gallery of Denmark); and 'Community Engagement at the Core: Rethinking Museums for the Twenty-First Century' by Kelly McKinley, Deputy Director of the Oakland Museum of California.

▲
建築師關心怡與香港大學建築歷史與理論副教授羅坤於「M+ 思考：女性、建築與城市的對話」中對談
Architect Anna Kwong in conversation with Cole Roskam, Associate Professor of Architectural History and Theory, University of Hong Kong of Architecture, at 'M+ Matters: Conversations on Women, Architecture, and the City'

▼
建築師王秋華與建築師兼教育工作者許麗玉於「M+ 思考：女性、建築與城市的對話」中對談
Architect Wang Chiu-hwa in conversation with architect and educator Hsu Li-yu at 'M+ Matters: Conversations on Women, Architecture, and the City'



教學及詮釋是 M+ 工作的核心。我們藉着合作、研究、富實驗性的教育實踐，致力推出適合大眾的教學活動，啟發新思維。2019 年，教學及詮釋團隊在 M+ 展亭和香港各社區舉辦了一系列活動，包括展覽相關的活動、導賞團、工作坊、講座、外展活動，吸引了展覽觀眾、導賞員、教育及文化工作者、學校團體，以及不同能力的人士參與。

本年度，M+ 的教學活動共吸引了超過 11,000 人參與。

展覽相關活動

M+ 展覽期間，各類型的公眾活動可讓觀眾從多角度去了解展覽內容。在「對位變奏：野口勇之於傅丹」展覽中，我們舉辦了一系列由藝術家與教育工作者帶領的主題導賞團，如靜觀導賞團及藝術教育互動導賞團。此外，「境遇——五個人」展覽期間舉辦的對話活動，讓公眾有機會與藝術家和策展人直接深入交流，例如於展亭內舉行的「與香港藝術家馮美華對話」，以及「與 Lara Almarcegui 漫遊地質公園」，兩位藝術家的作品均於該展覽中展出。我們又特設了三個雕塑組裝環節，邀請園境設計師黃志恆、西九文化區管理局高級屋宇裝備工程師李聰敏、舞台設計師曾文通，分別重新構想藝術家 Charlotte Posenenske 雕塑作品的呈現方式，觀眾可現場親歷他們在展覽空間內重組該作品。

為確保不同需要的觀眾都可參與我們的活動，自 2016 年起，每個展覽均設有通達導賞團，提供通達資訊，以及即時口述影像和手語傳譯服務。2019 年的展覽共舉辦了 31 場通達導賞團，接待了 785 名來自特殊學校、非牟利安老及復康服務機構的觀眾。

Learning and interpretation are at the heart of M+'s work. Through collaboration, research, and experimental pedagogical practices, we strive to develop learning experiences that are welcoming to all, to enrich our audiences' ways of thinking. In 2019, the Learning and Interpretation team organised a range of programmes at the M+ Pavilion and in local communities. These included exhibition-related programmes, guided tours, workshops, talks, and outreach activities, engaging exhibition visitors, docents, educators, cultural practitioners, school groups, and people with different abilities.

This year, M+ learning programmes attracted over 11,000 participants.

Exhibition-Related Programmes

Public engagement programmes were conceived in conjunction with M+ Pavilion exhibitions to offer visitors alternative ways of seeing. We introduced visitors to a contemplative experience of *Noguchi for Danh Vo: Counterpoint* through a range of thematic tours led by artist educators, such as meditation tours and interactive art education tours.

In conjunction with *Five Artists: Sites Encountered*, we hosted sessions with artists and curators that generated opportunities for in-depth dialogue, including an in-gallery talk with Hong Kong artist May Fung and a geological tour with Lara Almarcegui, both of whom were featured in the exhibition. Also, we organised three sessions to reconfigure the installation of Charlotte Posenenske's sculptural work. Visitors watched as landscape designer Sara Wong; Lydia Li, Senior Building Services Engineer, West Kowloon Cultural District Authority; and artist and stage designer Tsang Man-tung reimagined the presentation of the work in the gallery space.

To ensure that different groups of visitors have an opportunity to experience our programmes, M+ has since 2016 developed access tours and accessible information for every exhibition, in addition to providing on-demand sign-language interpretation services and live audio description for all exhibition-related programmes. For the exhibitions held in 2019, thirty-one access tours were organised for 785 participants from special schools and non-profit organisations dedicated to older adults and rehabilitation services.

2018 年推出的「M+ 通達賞玩工作坊」，是 M+ 首個專為特殊學校學生而設的項目。計劃藉着到校舉行的互動工作坊和量身定做的導賞團，鼓勵學生探索了解當代視覺文化的不同方式。

工作坊安排在校內進行，讓有特定學習需要的學生能在他們熟悉的環境中參與活動，體驗以創意表達自我，探索視覺藝術、設計和建築各個範疇。工作坊後，學生可參加 M+ 展亭的導賞團，延續其學習體驗。

「M+ 通達賞玩工作坊」在 2019 年到訪了九間特殊學校，為 190 名老師和學生舉辦了十場工作坊和導賞團。

M+ 導賞員義工計劃

參加導賞團不單可讓觀眾對展品加深認識，還可與導賞員對話、共同學習、分享意見和交流觀點。M+ 導賞員義工計劃致力促進博物館與觀眾的對話，導賞員從各自的背景和觀點出發，透過日常經驗連結展品的意涵。導賞團隊對不同的看法兼容並蓄，秉持共同學習的精神，以獨特的方式詮釋當代視覺文化。

自 M+ 展亭於 2016 年 9 月揭幕以來，M+ 積極在本地招募導賞員義工，擴展導賞團隊。現時 M+ 共有 136 名導賞員義工，專責帶領不同種類的展覽導賞團，包括週末公眾導賞團，為學校、非牟利機構專設的導賞團，以及通達導賞團。2019 年，我們共籌辦了 12 節常規導賞訓練，講解策展手法和要旨，以及帶領導賞團的技巧。

Launched in 2018, M+ Outreach Access is the museum's first programme designed for students in special schools. Through an interactive outreach workshop and a customised guided tour, students are encouraged to discover different ways of understanding contemporary visual culture.

The interactive outreach workshop takes place in a familiar environment, where students with specific learning needs can participate in activities that encourage creative self-expression and exploration in visual art, design, and architecture. After the workshop, students can join a guided tour at the M+ Pavilion to continue the learning experience in the exhibition space.

In 2019, the programme visited nine special schools and organised ten workshops and guided-tour sessions for 190 teachers and students.

Exhibition tours are not only a way for audiences to engage with the works on display, but also an opportunity for visitors and docents to have an open conversation, to learn together and share ideas and perspectives. The M+ docent volunteer programme plays a central role in facilitating dialogue with audiences; docents draw from their own backgrounds and perspectives to connect the works on view with everyday experiences. Embracing a range of voices and the spirit of collective learning, docent-led tours offer distinct interpretations of contemporary visual culture.

Following the opening of the M+ Pavilion in September 2016, M+ has consistently expanded the docent team through active local recruitment. Currently, the museum has a total of 136 docent volunteers who lead various types of guided tours, including weekend public tours and group tours for schools, non-profit organisations, and access groups. In 2019, twelve exhibition-related training sessions were organised for docents, covering curatorial approaches and key messages as well as skills in tour facilitation.

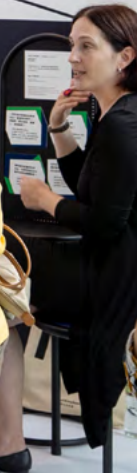
▲ 為配合展覽「境遇——五個人」，藝術家 Lara Almarcegui 帶領參加者同遊「香港聯合國教科文組織世界地質公園」的萬宜地質步道。
Lara Almarcegui leads a tour of the High Island Geo Trail of the Hong Kong UNESCO Global Geopark, in conjunction with the exhibition *Five Artists: Sites Encountered*.

▼ M+ 導賞員與教學及詮釋團隊成員到訪大館—古蹟及藝術館
M+ docents and members of the Learning and Interpretation team visit Tai Kwun Centre for Heritage and Arts





M+
westKowloon
西九文化區





M+ 真人圖書館

M+ 藉巴塞爾藝術展香港展會的契機，舉辦與公眾對話的活動，加深彼此了解。真人圖書館這個組織鼓勵人們透過對話來分享故事和經歷，M+ 受其啟發，2019 年在巴塞爾藝術展香港展會舉行博物館版「M+ 真人圖書館」，並為參加者提供兩種參與方式：「與 M+ 團隊對話」和「與創作人同行」。

在「與 M+ 團隊對話」中，超過 50 位分別來自 M+ 策展、營運、藏品及展覽各部門的員工化身「真人圖書」，回答參加者的問題，並分享博物館工作的點滴和幕後故事，同時也鼓勵參加者暢所欲言，提出對 M+ 的想法和期望。

在「與創作人同行」環節，過往曾與 M+ 合作的創作人與參加者面對面交流。藝術家鄧國騫、音樂家兼策展人凌藝廉、雜誌出版人程少偉、藝術家兼園境設計師黃志恆，以別出心裁的觀點和富創意的做法，帶領參加者參觀展會，互相交流。

真人圖書館吸引逾 5,100 名訪客，當中 290 人參加「與 M+ 團隊對話」和「與創作人同行」活動。

M+ 實習計劃

「M+ 實習計劃」於 2012 年設立，為有志投身視覺文化行業的香港畢業生，提供策展、數碼內容策劃、藏品管理等範疇的學習機會，從而獲得寶貴的訓練和經驗。2018 年，此計劃的實習期由六個月延長至一年，令實習生得以深入體驗 M+ 的工作，在不同項目中汲取更豐富的經驗。至今，已有幾位實習生先後回到 M+ 任職，另有不少人加入了其他機構，從事相關領域的工作。2019 年，本館共錄取了十名實習生。

M+ Human Library

Art Basel Hong Kong provides an opportunity to create dialogue and deepen understanding between M+ and the public. In 2019, inspired by the Human Library organisation, in which people share stories and experiences through conversation, M+ presented its own human library at Art Basel Hong Kong. We offered two ways for participants to experience the library: 'A Dialogue with M+ Staff' and 'A Walk with Creatives'.

In 'A Dialogue with M+ Staff', more than fifty members of the M+ staff from the Curatorial, Museum Operations, and Collection and Exhibition departments became 'human books' to answer participants' questions and share behind-the-scenes stories about life and work at the museum. At the same time, participants were invited to share their own thoughts and expectations related to M+.

In 'A Walk with Creatives', past M+ collaborators accompanied participants in an intimate experience of Art Basel Hong Kong. Artist Tang Kwok-hin, musician and curator William Lane, magazine publisher Ching Siu-wai, and artist and landscape designer Sara Wong used their creative practices and perspectives to guide and connect with participants.

The M+ Human Library attracted over 5,100 visitors, with 290 participants in 'A Dialogue with M+ Staff' and 'A Walk with Creatives'.

M+ Internship Programme

Established in 2012, the M+ Internship Programme provides students and recent graduates in Hong Kong with invaluable training and experience for a career in visual culture, offering learning opportunities in the areas of curating, digital content development, and collections management. In 2018, the M+ Internship Programme was extended from six months to one year, providing a deeper immersion in the M+ working environment and giving interns greater experience with a range of projects. Several former interns have returned to M+ as staff members, and many have launched their careers with other organisations in related fields. A total of ten interns were recruited in 2019.

▲ 資深編輯林立偉、資深藏品管理主任 Keri Towler 及 M+ 行政經理周淑瑩於巴塞爾藝術展香港展會的「M+ 真人圖書館」活動中與公眾交流。
Lam Lap Wai, Senior Editor; Keri Towler, Senior Registrar, Collections; and Loretta Chau, Manager, Administration, speak with members of the public at the M+ Human Library at Art Basel Hong Kong.

M+ 夏令營是專為本地青少年而設的活動，由創作人帶領年輕人踏上自我發現和探索之旅。2015 至 2018 年間，共有 400 名中學生參加由 48 名創作人帶領的夏令營活動，接近 70 名大學生擔任義工從旁協助。

2019 年，我們舉辦了三場「M+ Youth」夏令營舊生活動，旨在於籌備博物館大樓開幕的同時，讓歷屆 M+ 夏令營的參加者和義工聚首一堂。活動邀得導演黃肇邦、互動短片創作團隊「原來我」和梨木製陶所參與，為年輕參加者與本地創作人提供對話的機會。這系列舊生活動共吸引了 70 名參加者。

研究與合作

了解觀眾的需求對我們構思未來活動尤為重要。教學及詮釋團隊因應 M+ 大樓開幕而籌備活動，正與各潛在的合作者討論。我們與經驗豐富的伙伴合作，針對不同的觀眾群進行研究和提供資源，已展開數項研究計劃，以加強了解 M+ 教學活動當前的定位和潛力。2018 年，我們與學者及研究員丁穎茵合作，展開觀眾研究先導計劃，針對觀眾對 M+ 展亭展覽內容的整體體驗和理解，收集研究數據。我們亦邀請機構「藝述顧問」研究觀眾的學習動機，並與流動共學課室攜手制定以成果為本的活動方針。我們的目標是建立穩定和可持續發展的交流與合作網絡，為大樓開幕做好準備。我們與學校及教育工作者緊密合作，為不同觀眾群構思切合其特定需要的內容。

M+ Youth Summer Camp Alumni Events

The M+ Summer Camp is a programme aimed at local young people. The camp proposes a journey of self-discovery and exploration led by creative practitioners. Between 2015 and 2018, we engaged four hundred secondary-school students as participants and nearly seventy university-student volunteers as facilitators, in camps led by forty-eight creative practitioners.

In 2019, we launched a series of three M+ Youth Summer Camp alumni events, with the aim of maintaining a relationship with past participants as we prepare for the opening of the museum building. The events involved the participation of film director Wong Siu-pong, interactive documentary collective Creativity Is, and ceramics studio Toki Nashiki, offering further opportunities for young people to engage with local creatives. These events involved a total of seventy participants.

Research and Collaborations

Understanding the needs of our audiences is crucial for defining future programming. To build programmes for the opening of the M+ building, we are engaging in discussions with possible collaborators. Working with experienced partners to conduct research and develop resources for different audience segments, we have launched several research initiatives in order to better understand the current position and future potential of M+ learning. In 2018, a pilot visitor studies project with scholar and researcher Vivian Ting was launched to gather qualitative research on audiences' overall experience and understanding of the content of exhibitions at the M+ Pavilion. We invited D'Art Consultancy to conduct research on audiences' motivations for learning and Mobile Co-Learning Classroom to work with us on developing an outcome-based approach to our programmes. Our overall aim is to establish a solid and sustainable network of exchange and collaboration in preparation for the opening. We are actively working in partnership with schools and young audience educators to develop content to meet the needs of these specific audiences.



「M+ Youth 夏令營」舊生參加陶藝工作坊
M+ Youth Summer Camp alumni participating in a ceramics workshop

2016年推出的「M+ 敢探號——流動創作教室」是博物館主要的學校外展計劃。這輛特製拖車由藝術家黃國才設計，把不同領域的本地創作人及其作品巡迴到本地不同校園和社區。計劃鼓勵學生與創作人交流對話，展覽隨創作人及學生的參與而每天蛻變，在校園和社區展出不斷演化的創作成果。參與學校的師生可參與教師簡介會、展覽導賞及藝術家主導活動。公眾人士亦可於「M+ 敢探號」停泊在社區期間參與展覽導賞及工作坊。此外，教師可使用由 M+ 及藝術家一同編製的教材套，帶領學生討論及組織相關活動，延展學生的活動體驗。「M+ 敢探號」曾舉辦的學校及社區活動，至今共有 105 間中學參加，參與者達 76,000 名。

2019年，M+ 與本地藝術家王天仁合作，着手籌備以小學師生為對象的展覽及教學活動，為「M+ 敢探號」於 2020年3月至7月初次啟航到小學校園之旅程做好準備。

M+ Rover: Travelling Creative Studio is the museum's major school outreach programme, launched in 2016. Each year, M+ Rover has brought a travelling exhibition to local schools and community spaces. M+ commissions local cultural practitioners to participate in each edition of the programme. Housed in a customised trailer designed by artist Kacey Wong, the M+ Rover exhibition emphasises collaboration between students and creative practitioners from different fields, evolving as it travels from school to school and as students contribute to it. Artist-led activities, guided tours of the exhibition, public workshops, and information sessions for teachers are held throughout the exhibition period. Participating schools receive a toolkit developed by M+ in collaboration with the commissioned artist to aid in extending the experience. In total, 105 secondary schools and 76,000 visitors have participated in school and community exhibitions and workshops organised as part of M+ Rover.

In 2019, we began preparation for the next edition of M+ Rover, to be held between March and July 2020. This edition is designed for primary schools and involves the collaboration of local artist Wong Tin Yan.



◀ 學生參與由藝術家王天仁帶領的「M+ 敢探號」活動測試版
Students taking part in an M+ Rover test run, led by artist Wong Tin Yan

數碼領域



2019年3月，M+推出了「M+ 藏品系列網頁測試版」(collections.mplus.org.hk)，大大加強博物館在網上與大眾的接觸。這是一個不斷蛻變的網上平台，把M+ 藏品系列的數據資料開放予全球觀眾瀏覽取用。網頁甫推出隨即發佈4,000多項紀錄，涵蓋M+ 藏品、M+ 希克藏品、M+ 檔案藏品及M+ 圖書館特藏中逾5,000件藏品，為觀眾提供不同方式探索M+ 館藏，例如按作品顏色瀏覽的功能。此網頁取代了westkwoon.hk上包含約500件物件資料的「藏品系列搜尋」專頁。

本館致力推行「開放取用」計劃，首項成果是2018年8月發佈首個M+ 藏品系列開放數據集，M+ 藏品系列網頁測試版亦是該計劃的其中一環。目前M+ 藏品系列網頁仍在不斷試驗和改進，故暫稱「測試版」。M+ 會繼續研究藏品並為之編目，不斷發掘藏品的新故事，了解觀眾如何透過互聯網與博物館交流，令網頁趨於完善，內容更加豐富。在M+ 的官方網站正式面世前，博物館已推出一個臨時的登錄頁面mplus.org.hk，而日後推出的官方網站，將是M+ 在網上的永久歸宿。

黑客松、互動展覽和數碼藝術家委約

去年M+ 繼續在視覺文化與科技交會的領域，加深和擴大與創意群體的交流。博物館於3月邀請了軟件設計師George Oates和創意技術專家Dan Catt到香港駐館兩週，探索M+ 藏品系列開放數據集。博物館亦舉辦了第二屆「M+ 黑客松」，活動中一眾設計師、藝術家、技術專家及文化愛好者共聚一堂，以M+ 藏品系列開放數據為材料，開發創意藝術項目。他們透過設計、編碼或其他媒介，賦予藏品數據新的活力，創作出網上遊戲、數據圖像化和互動式參觀路線等項目。

M+ 在2019年推出了全新的網上展覽「中國藝術圖志(1972至2012年)：M+ 希克藏品精選」。這是首個以M+ 公共應用程式介面(API)支援的創意項目，讓觀眾以中國歷史和社會事件為脈絡，探索中國當代藝術。博物館亦繼續於「M+ 故事」平台上推出數碼藝術家委約系列——Shirley Wu的「香港藝術家，女性」。此作品探索在「維基百科」備受忽略的香港女性藝術家，以及呈現建立一個開放原始碼、由用戶協作的知識平台所面對的問題和挑戰。項目將於2020年推出。

In March 2019, M+ boosted its digital presence significantly with the release of the M+ Collections Beta website (collections.mplus.org.hk), an evolving platform that makes the M+ Collections open and accessible to audiences the world over. At its launch, the website published more than four thousand records representing over five thousand objects from across the M+ Collection, the M+ Sigg Collection, the M+ Collection Archives, and the M+ Library Special Collection, offering multiple ways to discover the collections—including a colour-based explore function. The website replaced the 'Explore the Collections' pages on westkwoon.hk, which included some five hundred objects.

The Collections Beta builds on the museum's open access approach, which began with the release of the first open data set for the M+ Collections in August 2018. The current collections website is called a 'beta' due to its experimental, iterative nature; the platform will grow and evolve as M+ develops its research and cataloguing, uncovers new stories about the collections, and continues to gather insight into how audiences engage with the museum through digital platforms. The museum also launched an interim landing page for mplus.org.hk in advance of the launch of the M+ website, which will be the museum's permanent online home in future.

Hackathons, Interactives, and Digital Artist Commissions

Over the past year, M+ continued to expand its engagement with creative communities at the intersection of visual culture and technology. In March, the museum invited software designer George Oates and creative technologist Dan Catt to Hong Kong for a two-week residency to explore the M+ Collections open data set. The museum also held the second M+ Hackathon, bringing together designers, artists, technologists, and cultural enthusiasts to use M+ Collections open data as raw material for creative and artistic projects. Participants created online games, data visualisations, and interactive walking tours that activated collections data through design, code, and other mediums.

M+ launched the online interactive 'Mapping Chinese Art, 1972–2012: Selections from the M+ Sigg Collection'. It is the first project to use the M+ application programming interface (API), allowing visitors to see Chinese contemporary art in the context of historical and social events. The museum also continued the series of digital artist commissions for the M+ Stories platform, with a project by Shirley Wu titled *hong kong artists, women*. The commission explores the under-representation of Hong Kong women artists on Wikipedia, addressing issues and challenges related to the building of an open-source, collaborative knowledge platform. The project will be published in 2020.



2019年，在Instagram、Twitter和Facebook等社交媒體上追蹤和關注M+的用戶增至逾45,200人，我們亦積極響應全球博物館在社交媒體上發起的主題標籤活動，如鼓勵向策展人提問的#AskaCurator、探討藝壇性別失衡的#5WomenArtists，以及國際博物館日#InternationalMuseumDay。博物館的YouTube頻道於2月試行，至年底已累積202位訂閱用戶，頻道上影片的平均持續觀看時間為2分32秒。

M+ 故事

M+今年繼續藉網上平台「M+故事」與觀眾交流互動。「M+故事」內容與M+的活動互相呼應，並與社交媒體相輔而行，本年度發佈的內容包括M+大樓工程最新進度的獨家短片（此片於2019年巴塞爾藝術展香港展會的M+展區首播），一篇大受好評、講述香港遊樂場歷史的文章，以及以香港視覺文化為主題的紀錄短片系列。一些於2018年製作的內容依然深得讀者青睞，如關於香港成為電子遊戲場景的文章、王董建築師事務所建築檔案介紹、攝影大師何藩作品簡介等；另外，由M+策展人回答展覽觀眾提問的「問問M+策展人」，以及邀請讀者投選下期館藏介紹的「細說藏品」，這些互動環節也繼續廣受歡迎。M+修復團隊的工作，亦於關於「對位變奏：野口勇之於傅丹」展覽和比田井南谷大型水墨畫作《作品》的文章中公開。M+亦繼續委約學者、評論人、作者和業內人士撰寫詳盡特寫和訪問，並選取文章新譯，發佈於網上期刊《博文集》中。

M+的公眾節目主要是在香港舉行，而於「M+故事」和YouTube推出的新環節「講談說論」，就將這些節目推介予國際觀眾。所有「講談說論」影片均設字幕和字幕，貫徹博物館致力令內容便於取用的宗旨。

維基百科編輯馬拉松

今年，M+繼續與亞洲藝術文獻庫合作，分別於3月和11月舉行了「藝術+女性主義：亞洲女性藝術工作者維基百科編輯馬拉松」和「維基百科亞洲月：展覽歷史編輯馬拉松」。前者吸引約50名參與者，人數打破紀錄，共增加、修訂和翻譯了46條維基百科條目。參與後者的人則集中為亞洲展覽史這個主題添加內容，涵蓋在亞洲舉行及關於亞洲的展覽，活動中約20名參加者，共新增、修訂和翻譯了14條維基百科條目。截至2019年底，我們在編輯馬拉松中新增、修訂和翻譯的維基百科條目，已獲438,000次瀏覽。

Social Media

In 2019, the museum grew its social media audience base to more than 45,200 followers across Instagram, Twitter, and Facebook, actively participating in global museum hashtag campaigns such as #AskaCurator, #5WomenArtists, and #InternationalMuseumDay. The museum's YouTube channel had its soft launch in February, with 202 subscribers by the end of the year and an average view duration of 2 minutes and 32 seconds for its videos.

M+ Stories

The museum continued to engage audiences through the M+ Stories online storytelling platform. Developed in concert with social media and M+ programmes, content on M+ Stories published in 2019 includes an exclusive video update on the progress of the M+ building, first screened at the M+ booth at Art Basel Hong Kong; a hugely popular article chronicling the history of playgrounds in Hong Kong; and a short video documentary series focused on Hong Kong visual culture. Popular M+ Stories content from 2018—including posts about Hong Kong as a video game location, a look at the Wong Tung architectural archives, and an introduction to photographer Ho Fan—continued to attract visitors, as did the interactive blog series Ask a Curator and From the Collections, in which audiences are invited to ask questions of M+ exhibition curators and vote on upcoming content. The work of the Conservation team was featured in articles focusing on the exhibition *Noguchi for Danh Vo: Counterpoint* and on the conservation of Hidai Nankoku's *Work*, a large-scale ink artwork. M+ continued to commission feature-length articles, conduct interviews, and produce new translations on the online journal *Podium*, involving the collaboration of scholars, critics, writers, and practitioners.

A new content strand—M+ Talks—was launched on M+ Stories and YouTube, to open up the museum's primarily Hong Kong-based public programmes to international audiences. Transcripts and closed captions have been made available online for all videos, aligning with the institution's commitment to accessibility.

Wikipedia Edit-a-thons

The collaboration between M+ and Asia Art Archive to organise Wikipedia edit-a-thons continued this year, with 'Art+Feminism: Wikipedia Edit-a-thon on Women in Art in Asia' in March and 'Wikipedia Asian Month: Edit-a-thon on Exhibition Histories' in November. The 'Art+Feminism' edit-a-thon saw a record number of around fifty participants, and a total of forty-six added, improved, or translated articles. For November's Wikipedia Asian Month event, participants focused on the topic of exhibition histories in and about Asia, with around twenty participants and fourteen added, improved, or translated articles. As of the end of December 2019, the Wikipedia articles that were added, improved, and translated during our 2019 edit-a-thons have received a total of 438,000 page views.

Mapping Chinese Art, 1972-2012: Selections from the M+ Sigg Collection



Zhang Wei, *Fusijing Building*, 1975, oil on paper, M+ Sigg Collection, Hong Kong

Fusijing Building

Zhang Wei

1975

oil on paper

frame: 48 x 41 x 3 cm sheet (sight): 25.1 x 18.6 cm

M+ Sigg Collection, Hong Kong

The Artwork

This small landscape work documents the scene outside the window of Zhang Wei's apartment in central Beijing, where the pioneering No Name Group's first exhibition took place in 1975. The perspective suggests that the artist was looking from a dark interior onto an open street outside, alluding to the underground status of the collective during the period. Zhang's early works from the 1970s reflect the lack of artistic freedom during the



▲ 網上互動展館——「中國藝術圖志（1972至2012年）：M+ 希克藏品精選」
The online interactive 'Mapping Chinese Art, 1972-2012: Selections from the M+ Sigg Collection'

▼ 在3月舉辦的「M+ 黑客松」中，參與者通力合作
Participants working together at the M+ Hackathon in March

Acquisitions

收藏



2019年，M+ 藏品系列新增了 630 件藏品，涵蓋設計與建築、流動影像、視覺藝術等領域。其中 260 件出自香港藝術家和創作者之手，佔新增藏品逾四成。

這組新館藏包括巴馬丹拿集團（成立於 1868 年）、許敬雅（1932–2013）、劉小康（生於 1958 年）和黃國才（生於 1970 年）等重要建築師和設計師的作品，他們在過去幾十年間塑造了這個城市獨特的都市生活和視覺文化。新增的藏品也涵蓋一些前輩級和新生代視覺藝術家的作品，包括陳福善（1905–1995）、朱興華（生於 1935 年）、李家昇（生於 1954 年）、梁志和與黃志恆（兩人均生於 1968 年），以及楊嘉輝（生於 1979 年），還有具影響力的流動影像創作者游靜（生於 1966 年）和黎肖嫻（自 2000 年代起活躍至今）。本館把影響深遠的香港藝術家、教育家和理論家呂壽琨（1919–1975）的檔案納入收藏，M+ 館藏中已有十多幅呂壽琨畫作，這批檔案加入其中，可謂相得益彰。此檔案由呂先生家人慷慨捐贈，是有關呂壽琨不凡的人生和藝術事業的珍貴第一手資料，大大加深了 M+ 與現代水墨藝術的聯繫。這些被納入館藏的作品，凸顯 M+ 為持續擴展其香港視覺文化藏品的孜孜矻矻。香港內在具有的國際化精神，是本館放眼世界的基礎，本館也會繼續到中國內地、東亞、東南亞、南亞、歐洲、美洲以及其他地區蒐羅藏品。

2019 年，設計及建築領域備受矚目的新收藏品來自南亞和東南亞，包括首位拍攝印度現代主義建築的紀錄攝影師 Madan Mahatta（印度籍，1932–2014）的作品；新加坡著名建築事務所 BEP Akitek 事務所（前身為 Booty, Edwards & Partners 建築事務所，1919 年成立於新加坡）的檔案；以及一批數量龐大的手工藝品和物件，它們來自一項關於泰國平面和工業設計的全新策展研究。本年度設計與建築領域的收藏也有一些出自越南、印尼、日本，以及南韓等亞洲國家的創作者之手。M+ 也繼續在亞洲以外地區蒐羅設計及建築的作品，包括由國際知名創作者設計的家具和建築模型。Alvar Aalto（芬蘭籍，1898–1976）、Charlotte Perriand（法國籍，1903–1999）、Nigel Coates（英國籍，生於 1949 年）、Louis Kahn（美國籍，生於俄國，1901–1974）、Oscar Niemeyer（巴西籍，1907–2012），以及 Lina Bo Bardi（巴西籍，生於意大利，1914–1992）等的作品相繼被納入本年度的 M+ 藏品系列。此外，本館至今完成了兩項具歷史意義的收藏，其一是英國實驗建築團體 Archigram（成立於英國，1961–1974）逾兩萬件物品的檔案；另一項是南亞建築界德高望重的 Geoffrey Bawa（斯里蘭卡籍，1919–2003）的代表作之紀錄。

The M+ Collections grew with the addition of 630 works over the course of 2019, across the disciplines of design and architecture, moving image, and visual art. Of these, 260 works are by Hong Kong artists and makers, accounting for more than 40 per cent of all acquisitions.

Represented in this group are crucial architects and designers who, over decades, shaped the city's unique urbanism and visual culture, such as Palmer and Turner (now known as P&T Group) (established 1868), Arthur Hacker (1932–2013), Lau Siu Hong Freeman (born 1958), and Kacey Wong (born 1970). Visual artists from older and recent generations also entered the collections, including Luis Chan (1905–1995), Chu Hing Wah (born 1935), Lee Ka-sing (born 1954), Leung Chi Wo and Sara Wong (both born 1968), and Samson Young (born 1979), as did influential moving image practitioners Yau Ching (born 1966) and Linda Chiu-han Lai (active since 2000s). The archive of Lui Shou-kwan (1919–1975) entered the M+ Collections, joining over a dozen paintings by this influential Hong Kong artist, educator, and theorist. The archive, generously donated by Lui's family, is the most important primary resource on his remarkable life and work and it greatly enriches M+'s engagement with modernist ink art. Altogether, the works by these figures significantly amplify M+'s ongoing effort to deepen holdings of Hong Kong visual culture. Hong Kong's inherently cosmopolitan spirit is the basis of the museum's internationalist outlook, and the collections continue to expand in the regions of mainland China, East Asia, Southeast Asia, South Asia, Europe, the Americas, and beyond.

In design and architecture, notable acquisitions in 2019 from South and Southeast Asia include photographs by Madan Mahatta (Indian, 1932–2014), the premier photo-documentarian of Indian modernist architecture; the archive of the important Singaporean firm BEP Akitek (previously known as Booty, Edwards & Partners) (established Singapore, 1919); and a host of artefacts and objects resulting from new curatorial research on Thai graphic and industrial design. Other Asian nationalities represented in this year's acquisitions in design and architecture include Vietnamese and Indonesian, as well as Japanese and Korean. Outside Asia, M+ continues to collect works within the discipline, such as furniture designs and architectural models by internationally influential figures. Introduced to the M+ Collections this year are names such as Alvar Aalto (Finnish, 1898–1976), Charlotte Perriand (French, 1903–1999), Nigel Coates (British, born 1949), Louis Kahn (American, born Russian Empire, 1901–1974), Oscar Niemeyer (Brazilian, 1907–2012), and Lina Bo Bardi (Brazilian, born Italy, 1914–1992). Two historic acquisitions are the archive of the British experimental architecture collective Archigram (established United Kingdom, 1961–1974), encompassing over twenty thousand items, and the records of representative projects by Geoffrey Bawa (Sri Lankan, 1919–2003), one of the most revered figures in South Asian architecture.

除了香港視覺藝術家的作品，M+ 也收藏了數件在藝術史上具里程碑意義的作品，它們出自張培力（中國籍，生於 1957 年）、王功新（中國籍，生於 1960 年）和梁遠葦（中國籍，生於 1977 年）等知名中國藝術家手筆。此外，會田誠（日本籍，生於 1965 年）、李岫（南韓籍，生於 1964 年）和 Montien Boonma（泰國籍，1953–2000）等享譽國際的亞洲藝術家的作品也獲納入了館藏。過去幾十年，不少影響深遠的藝術家選擇移居至主要在西方的藝術創作重地，從流徙的經驗中獲取豐富的創作靈感，如早已選擇以紐約為家的藝術家司徒強（美國籍，生於中國，1948–2011）和費明杰（美國籍，1943 年生於中國），以及 Anwar Jalal Shemza（英國籍，生於英屬印度，1928–1985）都是此中典範，他們的作品皆成為了本館藏品。2019 年，在 M+ 展亭舉辦的「對位變奏：野口勇之於傅丹」及「境遇——五個人」兩個展覽中，影響全球的國際藝術家和受其啟發的本地藝術家匯聚一堂，當中由野口勇（美國籍，1904–1988）、傅丹（丹麥籍，1975 年生於越南）、Ana Mendieta（美國籍，生於古巴，1948–1985）和 Charlotte Posenenske（德國籍，1930–1985）等創作的展品皆獲納入館藏。



2019 年另一項非常重要的收藏，是由 20 名流動影像藝術家與駐紐約機構 Electronic Arts Intermix (EAI) 攜手創作的一組共 65 件作品。EAI 創立於 1971 年，致力支持當時仍屬新類型的錄像藝術創作，並發行這些先驅藝術家具開拓意義的作品作教育和展覽之用，以及供機構收藏。這次收藏的首批作品涉及很多至關重要的藝術家，例如 John Cage（美國籍，1912–1992）、白南准（南韓籍，1932–2006）、Dan Graham（美國籍，生於 1942），以及 Charles Atlas（美國籍，生於 1949 年）。尤其值得注意的是，女性藝術家在其中佔重要之地，她們不少皆來自亞洲，如久保田成子（日本籍，1937–2015）、出光真子（日本籍，生於 1940 年），還有車學敬（美國籍，生於南韓，1951–1982），以及她們在美國的同行 Carolee Schneemann（美國籍，1939–2019）和 Martha Rosler（美國籍，生於 1943 年）等。

本館致力在 M+ 藏品系列各個領域中增加女性藝術家和創作者的作品。除了上述提及的藝術家，M+ 也收藏了其他視覺藝術家的作品，包括山崎鶴子（日本籍，1925–2019）、Arpita Singh（印度籍，生於 1937 年）、Pacita Abad（菲律賓籍，1946–2004）、Pinaree Sanpitak（泰國籍，生於 1961 年）、艾珠克利絲汀（印尼籍，生於 1973 年），以及郝敬班（中國籍，生於 1985 年）。設計與建築領域的其他館藏作品，則包括紡織品設計師 Jacqueline Brandford Ayer（美國籍，1930–2012）、平面設計師劉天蘭（香港，生於 1957 年），以及曾加入出類拔群的「孟菲斯設計集團」的兩位女性：Nathalie du Pasquier（法國籍，生於 1957 年）和 Martine Bedin（法國籍，生於 1957 年）等的創作。

烏利·希克博士於 2012 年的捐贈，以及 M+ 持續舉辦的跨領域展覽及活動，激發了各界人士不斷慷慨捐助，仇浩然自 2016 年起每年均向 M+ 捐贈藏品，今年新贈了七位來自中國、南韓、日本、泰國和美國等地的藝術家創作的八件作品。M+ 新藝術委員會於本年度資助並通過購藏 17 件作品，它們出自 12 位 40 歲以下的香港、中國內地和台灣藝術家之手，這些新增藏品確保 M+ 無與倫比的大中華當代藝術藏品能繼續描畫藝術在當今時代的發展軌跡。

本年度的其他捐贈者包括：李景勳、雷煥庭建築師有限公司、Artek Oy Ab、BEP Akitek、張福藩、Nigel Coates、德英基金會、許敬雅遺產管理會、House of Tai Ping、Jitish Kallat、Walter Robert Kent 遺產管理會、鄭祖盛、黎肖嫻、Benny Lam、劉小康、李家昇、梁慶儀、郝量、林一林、彭北辰、所羅門·R·古根漢基金會、孫浚良、Thai Silk Co. Ltd.、Helen Ting 與 Alice Chin Wan Tam、丁念祖、Anne Tomlin-May、Studio Turnbull、大驛晶工實業有限公司、Urbz、王兵、王功新、王旻、John Warner、黃國才、楊紫燁和任國光、怡情齋慈善基金，以及其他匿名捐贈者。

經過逾七年的收藏歷程，M+ 藏品系列和 M+ 希克藏品現合共藏有 6,822 件作品，M+ 檔案藏品則有超過 38,500 件物件。

In addition to works by many Hong Kong visual artists, M+ acquired art historical milestones by major Chinese artists such as Zhang Peili (Chinese, born 1957), Wang Gongxin (Chinese, born 1960), and Liang Yuanwei (Chinese, born 1977). Internationally acclaimed artists hailing from across Asia, such as Aida Makoto (Japanese, born 1965), Lee Bul (Korean, born 1964), and Montien Boonma (Thai, 1953–2000), also entered the collections. Some of the most important artists in the past decades chose to migrate to major centres of artistic production, usually in the West, and their diasporic experiences provided important, enduring creative inspirations. Szeto Keung (American, born China, 1948–2011) and Ming Fay (American, born China, 1943), who long chose New York as home, and Anwar Jalal Shemza (British, born British India, 1928–1985) exemplify this and are now represented in the museum's collections. Two exhibitions presented at the M+ Pavilion in 2019, *Noguchi for Danh Vo: Counterpoint* and *Five Artists: Sites Encountered*, brought together international artists of global impact and local resonance, and some of the extraordinary works shown in the exhibitions by Isamu Noguchi (American, 1904–1988), Danh Vo (Danish, born Vietnam, 1975), Ana Mendieta (American, born Cuba, 1948–1985), and Charlotte Posenenske (German, 1930–1985) have been acquired.

One of the most significant acquisitions in 2019 was a group of sixty-five works by twenty moving image artists made in close cooperation with the New York-based organisation Electronic Arts InterMix (EAI). Founded in 1971 to support the work of artists in the then-new genre of video, EAI has been dedicated to distributing seminal works by pioneering artists for educational and exhibition purposes, and also for institutional acquisitions. The group of artists acquired in this first batch includes pivotal figures such as John Cage (American, 1912–1992), Nam June Paik (Korean, 1932–2006), Dan Graham (American, born 1942), and Charles Atlas (American, born 1949). Especially notable in the roster is a strong representation of women, a number of them originally from Asia—such as Shigeko Kubota (Japanese, 1937–2015), Idemitsu Mako (Japanese, born 1940), and Theresa Hak Kyung Cha (American, born Korea, 1951–1982)—and their American counterparts such as Carolee Schneemann (American, 1939–2019) and Martha Rosler (American, born 1943).

The effort to increase representation of women artists and makers in the M+ Collections was made concertedly across all disciplinary areas. In addition to the many names mentioned above, M+ acquired works by artists such as Yamazaki Tsuruko (Japanese, 1925–2019), Arpita Singh (Indian, born 1937), Pacita Abad (Filipino, 1946–2004), Pinaree Sanpitak (Thai, born 1961), Christine Ay Tjoe (Indonesian, born 1973), and Hao Jingban (Chinese, born 1985). Other names in design and architecture include textile designer Jacqueline Brandford Ayer (American, 1930–2012), graphic designer Tina Liu (Hong Kong, born 1957), and the two women who participated in the distinguished Memphis design group, Nathalie du Pasquier (French, born 1957) and Martine Bedin (French, born 1957).

Generous donations continue apace, inspired by the standard set by Uli Sigg's 2012 donation and by M+'s interdisciplinary programming. Hallam Chow, who began making an annual donation of works in 2016, this year gifted to the M+ Collections eight works by seven artists from China, Korea, Japan, Thailand, and the United States. The M+ Council for New Art funded and endorsed acquisitions of seventeen works by twelve artists under the age of forty from Hong Kong, mainland China, and Taiwan, ensuring that M+'s incomparable holdings of contemporary art from the Greater China region will continue to trace the development of the art of our time.

Other donors this year include: Andrew Lee King Fun & Associates Architects Limited, Artek Oy Ab, BEP Akitek, Max Cheung Fuk Fan, Nigel Coates, De Ying Foundation, the Estate of Arthur Hacker, House of Tai Ping, Jitish Kallat, the Estate of Walter Robert Kent, Antonio Kwong, Linda Chiu-han Lai, Benny Lam, Lau Siu Hong Freeman, Lee Ka-sing, Joan Leung, Hao Liang, Lin Yilin, Peng Pei-Cheng, the Solomon R. Guggenheim Foundation, Les Suen, the Thai Silk Co. Ltd, Helen Ting and Alice Chin Wan Tam, Peter Ting, Anne Tomlin-May, Studio Turnbull, Twemco Industries Ltd, Urbz, Wang Bing, Wang Gongxin, Wang Min, John Warner, Kacey Wong, Ruby Yang and Lambert Yam, Yiqingzhai Foundation, and donors who wish to remain anonymous.

After more than seven years of collecting, the M+ Collection and the M+ Sigg Collection now include 6,822 works, and the M+ Collection Archives contain more than 38,500 items.

陳麗同（香港，生於1984年），《凝佇之盤（海洋）》，2019年，
 塑膠、聚苯乙烯、樹脂、混凝土、金屬，130 x 150 x 15厘米，M+，香港，
 M+新藝術委員會購藏基金購置，2019年，T.2019.128

Leelee Chan (Hong Kong, born 1984). *Pallet in Repose (Marine)*, 2019.
 Plastic, polystyrene, resin, concrete, and metal, 130 x 150 x 15 cm.
 M+, Hong Kong. M+ Council for New Art Acquisition Fund, 2019. T.2019.128



陳麗同將現成和日常物料融入雕塑作品之中，促使觀眾質疑物品的使用習慣和當代消費文化。她在《凝佇之盤（海洋）》中挪用物流業常用的塑膠卡板，創造全新的視覺經驗。陳麗同改變這種運貨卡板的原有面貌，凸出它經常被忽視的幾何圖案，並呈現抽象的海洋主題。運貨卡板通常放平堆疊存放，陳麗同一反此擺放方法，將卡板豎直，以水泥支撐兩側。她摘去卡板網格上的小型部件，以透明藍色樹脂填滿留下的空位。平常用於繫牢堆疊貨物的塑膠索帶，則變成海膽狀裝飾物，裝點直立的卡板。作品整體佈局令人既想起馬賽克窗戶，又想到都市的廢物垃圾，穿透樹脂的光線則猶如水底光景。作品的航海和工業氣息延伸了卡板與貨運業的關聯，亦帶出它與香港這個全球物流樞紐和消費中心的連繫。陳麗同精心重塑消費的物質文化，對不同社會環境共有的過剩現狀提出自己的理解。

Leelee Chan's sculptural works incorporate found, everyday materials in ways that prompt a questioning of patterns of use and the contemporary culture of consumption. In *Pallet in Repose (Marine)*, the artist appropriates a shipping pallet—a staple of the logistics industry—to create a new visual encounter. By reworking aspects of the original object, Chan emphasises elements of its geometry that often go overlooked and defines an abstract marine motif. Shipping pallets are typically laid flat and stacked atop one another; Chan inverts this position, placing the object upright and supporting it with cement on either side. She extracted small components from the pallet's grid and filled the resulting voids with transparent blue resin. Plastic zip ties—used to fasten stacked goods together—become sea urchin-shaped accents in the vertical composition. The configuration recalls simultaneously a fragment of a mosaic window and urban detritus, and the glow projected through the resin evokes an underwater scene. The nautical, industrial character extends the pallet's association with the shipping industry and also articulates a connection with the city of Hong Kong, a global centre of logistics as well as consumerism. Through a meticulous reframing of the material culture of consumption, Chan proposes a reading of current conditions of superabundance that resonates across contexts.

Nathalie du Pasquier (法國籍，生於1957年)，《California》，1983年，羊毛，250 x 180厘米，M+，香港，2019.370

Nathalie du Pasquier (French, born 1957). *California*, 1983. Wool, 250 x 180 cm. M+, Hong Kong. 2019.370

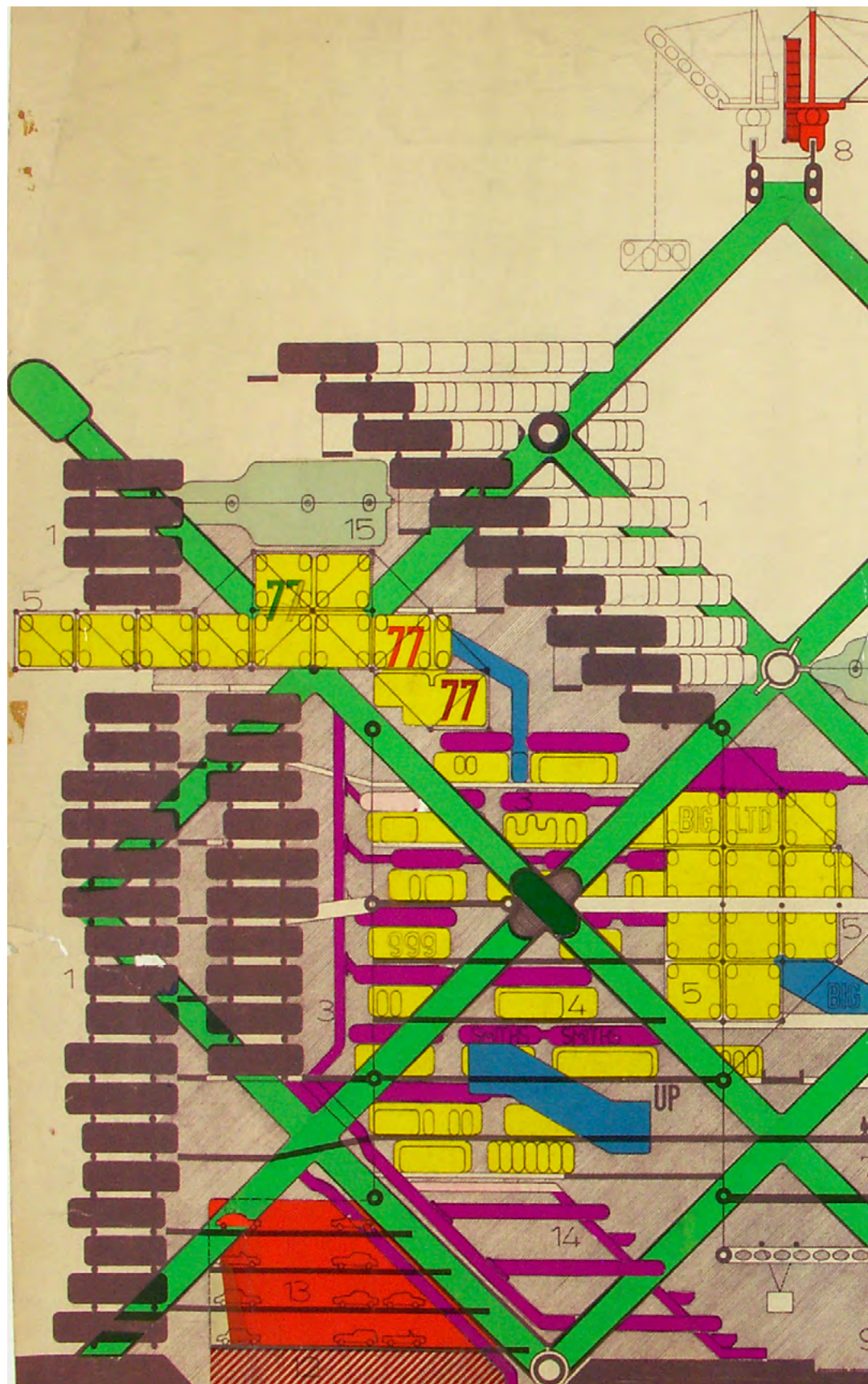


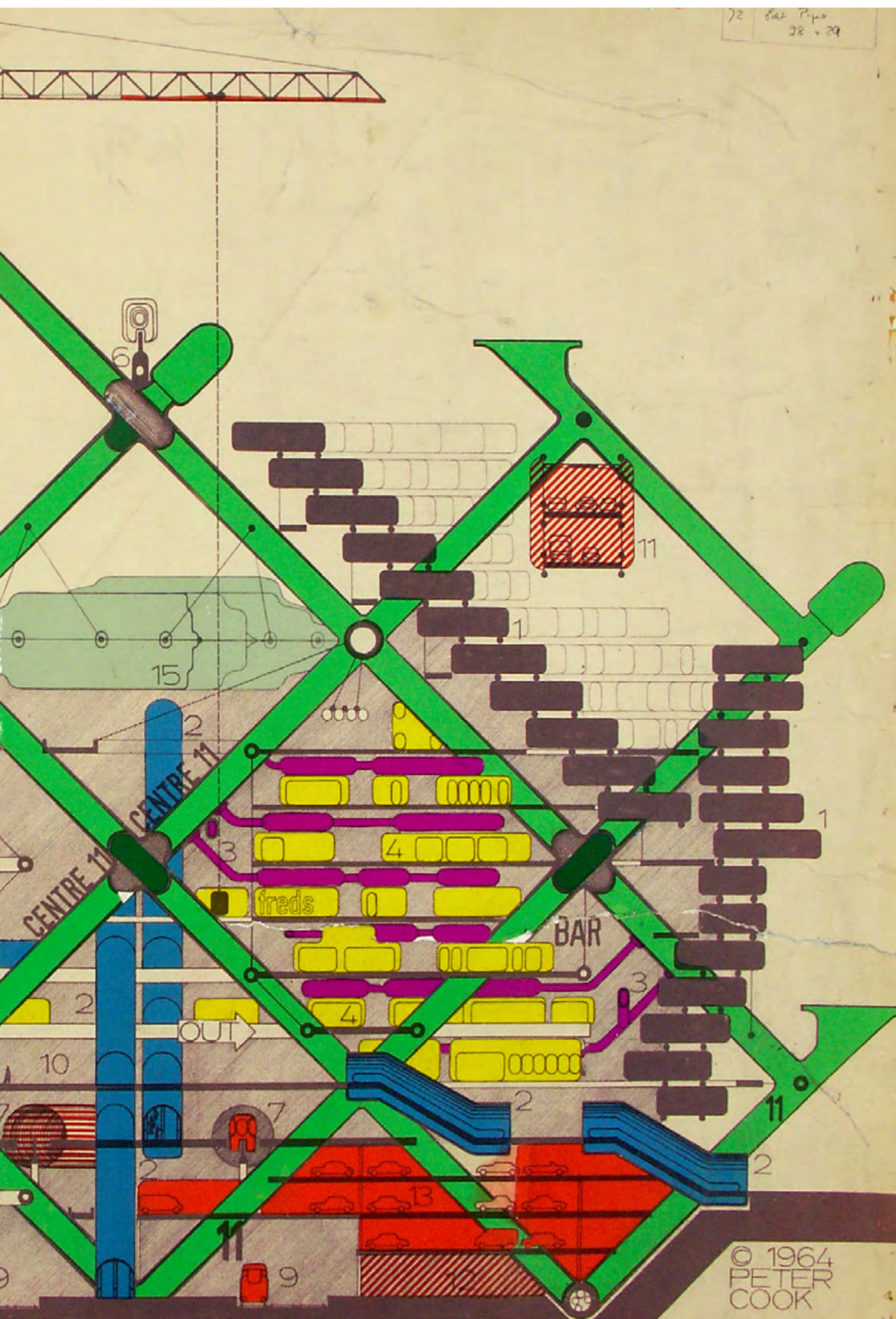
這張手織羊毛地毯是 Nathalie du Pasquier 的作品，她是國際設計團體孟菲斯集團的創始成員，這張地毯體現了她一貫趣味盎然的圖案設計手法。地毯以多種飽和顏色飾邊，一組幾何圖形疊於狀似雲朵或牛皮的有機形態之上，形成生動而幾乎對稱的構圖。孟菲斯集團在 1981 年於米蘭國際家具展以引人深思的設計嶄露頭角，此後一直強調表面裝飾、明快色彩，以及諷刺精神，拒絕依從當時主流的「佳良」設計準則。Nathalie du Pasquier 設計了一組六幅的地毯，以一些陽光明媚的地點命名，暗指旅遊或歷險，既呼應她自身的旅行經歷，又表達孟菲斯對媚俗風格與流行文化的偏好。

This hand-knotted wool carpet typifies the playful approach to pattern design of Nathalie du Pasquier, a founding member of the international design collective Memphis. Framed in a border of saturated colours, an arrangement of geometric elements is layered atop organic forms that evoke clouds or cowhide, producing a lively, nearly symmetrical composition. From their provocative debut in Milan in 1981 at the Salone Internazionale del Mobile—a prominent international furniture exhibition—Memphis emphasised surface decoration, bright colours, and an ironic spirit that rejected predominating rubrics for 'good' design. Du Pasquier designed a series of six carpets named after sunny locales that suggest tourism or adventure, referencing her own travels as well as Memphis's preoccupation with kitsch and popular culture.

Archigram (成立於英國，1961–1974)、
 建築師Peter Cook (英國籍，生於1936年)，
 《「插接城市」剖面圖》，1964年，
 重氮曬印及膠片紙本，62.5 x 71.5厘米，
 M+，香港，CA36/T.611

Archigram (established United Kingdom. 1961–
 1974). Peter Cook (British, born 1936), architect.
 Plug-In City, section, 1964.
 Dazotype and film on paper, 62.5 x 71.5 cm.
 M+, Hong Kong. CA36/T.61





「插接城市」是英國實驗建築團體 Archigram 成員 Peter Cook 別具創見的項目。在 1962 至 1966 年間，他在繪圖上設計出規模不一、地點各異的線形城市，為現代主義都市規劃提出甚具未來感的別樣構思。迥然不同於傳統的靜態城市，「插接城市」是一個不斷變化的奇特裝置，以吊臂起重機、氣動管道，以及由一組纜索懸掛起來的地板組成。這座城市靈活多變，形態不定，令居民得以參與和掌控自己的居住環境。Archigram 對後世的影響豐富多樣，包括先進科技和工業發展、流行文化及漫畫等領域，而這些事物都在這個項目中清晰可見。這個設計方案是一個大型對角線建築框架，當中的房屋單元可由工程起重機來增減，把預製的單元插入這個巨型結構之中即可。Archigram 認為居民可以像選購消費品一樣，揀選用完即棄的住屋。各樓層的房屋、辦公室、商店、劇院、停車場和廣場有管道連接，人和貨物皆可運送。細小輕便的建築構件放在高處，較重和長期使用的則置於底部。這個城市着重靈活安排基礎設施，使之能夠隨意擴展，Archigram 更設想他們的計劃可以擴大至地區規模，連接多個城鎮。此外，單軌火車、氣墊船、機械人，以及用於遮風擋雨的充氣氣球，亦為「插接城市」增添科幻小說式美感。

Plug-In City is a visionary project by Peter Cook, of the British experimental architecture group Archigram. Developed in drawings between 1962 and 1966, at multiple scales and various sites, the linear city proposes a futuristic alternative to modernist urban planning. As opposed to traditional static cities, Plug-In City is a constantly changing contraption of swinging cranes, pneumatic tubes, and floors suspended by a network of cables. The city would be dynamic and open ended, and would give residents more input and control over their environment. Archigram's eclectic influences included the latest technological and industrial developments, popular culture, and comic books—all of which are in clear evidence in this project. The scheme is a massive diagonally oriented framework where construction cranes add and subtract housing units, plugging the prefabricated capsules into the megastructure. Archigram believed residents might pick and choose disposable dwellings just like consumer products. Tubes transport people and goods and connect to the many floors of housing, offices, shops, theatres, car parks, and plazas. Smaller, lightweight components are placed towards the top while heavier, longer-lasting elements are located at the bottom. The flexible, infrastructural focus of the city allows for scalable growth, and Archigram imagined the possibility of their plans achieving a regional scale, linking multiple towns together. Monorails, hovercrafts, robots, and inflatable balloons offering protection from weather add to Plug-In City's science-fiction aesthetic.

野口勇（美國籍，1904–1988），《奇鳥》，1945年、
1971年製造，青銅及金色薄層，141.3 x 54.3 x 50.8厘米，
M+，香港，尚待完成收藏程序，T.2018.707

Isamu Noguchi (American, 1904–1988). *Strange Bird*, 1945,
made 1971. Bronze and gold patina, 141.3 x 54.3 x 50.8 cm.
M+, Hong Kong. Acquisition in progress. T.2018.707



1940年代下半葉，野口勇創作了一系列開創新局的作品，《奇鳥》是其中之一。野口勇在亞利桑拿州日裔美國人拘留營的經歷令他飽受苦痛、委屈無奈，他回到紐約後便開始創作生物形態的互扣雕塑。這批能自我支撐的雕塑以薄塊的板岩、大理石或木材製成，帶有切割的凹口，可以輕易拆卸和包裝。野口勇原本打算將此作品名為《致向日葵》，其典故是 William Blake 寫於 1794 年的詩作《啊！向日葵》，這或許呼應拘留營烈日炎炎的景貌。改動名稱令作品由抽象的植物形態，變成帶有動物形象的寓意，令人想到一隻不能飛翔的鳥，靈巧又笨拙，莊嚴又滑稽。此非鳥之鳥的作品可視為野口勇本人的化身，他一生纏繞於其多重文化背景，並以格格不入的身分自居。野口勇說《奇鳥》「並非具體指向其形態，而是指所嚮往企盼的精神」。最早的《奇鳥》雕塑初見於 1945 年，由綠色板岩製造，由此延伸出一系列野口勇所稱的「改型」或「變體」，他不用「版本」這個說法。這件包金色外層的拉絲青銅作品，是 1971 年的一批變體之一。

Strange Bird belongs to a groundbreaking body of work that Isamu Noguchi developed in the second half of the 1940s. Following his frustrating, traumatic experience in an Arizona internment camp for Japanese Americans, he returned to New York and began to create interlocking biomorphic sculptures. Made from thin slabs of slate, marble, or wood with notches cut into them, these self-supporting sculptures can easily be broken apart and packed. Noguchi originally intended to title this work *To the Sunflower*, after William Blake's 1794 poem 'Ah! Sun-flower!', perhaps a reference to the sun-scorched landscape of the internment camp. The change in title transforms the work from botanical abstraction to zoomorphic allusion, conjuring an image of a flightless bird that is simultaneously limber and lumbering, dignified and comical. A bird that is not a bird, the work can also be seen as a surrogate of the artist himself, who wrestled with his mixed heritage and cultivated an identity as an odd man out all his life. Indeed, according to Noguchi, *Strange Bird* 'does not refer descriptively to this form but to the spirit of longing'. The original 1945 sculpture, in green slate, led to a series of what Noguchi called 'versions' or 'variations' rather than 'editions'. This brushed, gold-patina bronze version is part of the original 1971 group of variations.

傅丹（丹麥籍，1975年生於越南），《2015年1月》，2015年，
李鵬所繪的絹本畫作，165.8 x 102.9厘米，
M+，香港，2019.343

Danh Vo (Danish, born Vietnam, 1975). *January 2015*, 2015.
Silk painting executed by Li Peng, 165.8 x 102.9 cm.
M+, Hong Kong, 2019.343



此作根據一幅描繪法國傳教士 Jean-Charles Cornay (1809–1837) 在北圻（今越南北部）被折磨和處決肢解的原作而畫成。Cornay 的遺體現保存於越南北部 Chiêu Úng 的教堂裏受人膜拜，而其遺物，包括頭髮、用來捆綁他的繩子、處死時所躺的地毯，以及描繪可怕處決場面的畫作，則全部收藏於巴黎外方傳教會，該會是以在亞洲區傳道為宗旨的天主教組織。現已散失的絹本原作由佚名的越南藝術家繪成，現存於巴黎的則是油彩布本複製品。傅丹試圖以概念手法，藉複製品盡量還原原作，於是委約四位中國畫家，讓他們各自以絹本臨摹現存的複製本。這個複製行為暗指中國以至亞洲畫家臨摹名作來習畫的傳統做法。《2015年1月》這個絹本作品由李鵬所畫，畫題意指繪製的時間，作品鮮明地表現出傅丹的志趣：探索和重構政治與文化歷史，以及質疑藝術勞動和經濟之常規慣例。

This painting is based on an original that depicts the execution by torture and dismemberment of French Christian missionary Jean-Charles Cornay (1809–1837) in Tonkin—present-day Vietnam. Cornay's remains are preserved and venerated in the church in Chiêu Úng in northern Vietnam, and several relics, including his hair, the rope used to bind him, and the carpet on which he was executed, as well as the painting depicting the gruesome death, are in the collection of the Missions étrangères de Paris (Foreign Missions of Paris), a Christian organisation established with the aim of evangelising Asia. The original work was painted on silk by an unknown Vietnamese artist but is now lost, and the painting in Paris is an oil-on-canvas copy. In a conceptual attempt to return the copy to an approximation of the original, Danh Vo commissioned four Chinese painters to make their own copies on silk based on the existing work. This act of copying alludes to the long-established practice in Chinese painting—and, more broadly, in Asian painting—of copying classical examples. This particular work was painted by Li Peng. *January 2015*—whose title denotes the time of its production—vividly illustrates Vo's larger interest in exploring and reframing political and cultural histories, and in questioning the conventions of artistic labour and economies.

苗穎（中國籍，生於1985年），《困難的GIF》，2016年，
七頻道錄像裝置，1分22秒，M+，香港，
M+新藝術委員會購藏基金購置，2018年，T.2018.616

Miao Ying (Chinese, born 1985). *Problematic GIFs*, 2016.
Seven-channel video installation, 1 min. 22 sec. M+, Hong Kong.
M+ Council for New Art Acquisition Fund, 2018. T.2018.616



《困難的 GIF》由六個小的動畫視窗圍繞中央的大視窗組成。小視窗播放着一些名人、政府官員、流行明星和動物的 GIF 動態圖，這些動態圖常為微信這個中國社交媒體平台巨頭的用戶所使用；中間的視窗則展示一幅似是未能成功載入的圖像，雖然只看得見上半部，但仍一眼就可認出是毛澤東的官方肖像。

中國互聯網處於半開放狀態，受所謂「防火長城」規限，此長城過濾掉可能觸發政治爭議的「有害」內容。作品中不完整的毛澤東肖像，表現出審查機制自我審查的悖論。苗穎把肖像置於中國數碼視覺文化的中心，令其存在變得至關重要，同時又無法觀看。微信結合即時信息、分享、通訊和宣傳功能，當中一些大受歡迎的貼紙和 GIF 動態圖，通常都是會被正規傳播渠道審查掉的政治或色情內容。社交媒體上的圖像被抽離社會背景脈絡，放到不斷擴大的社交媒體景觀之中，從而形成新的含義，以及因應中國官方審查而衍生關連意涵。苗穎以象徵手法勾勒出中國互聯網文化的現狀，揭示其中的限制，並指出可能發生的情況。

Problematic GIFs consists of an animated arrangement of six windows around a central, larger frame. The smaller windows display GIFs of celebrities, government officials, pop stars, and animals widely used on the Chinese mega-social media platform WeChat. At the centre is an image that appears to be failing to load. Although only the upper portion is visible, the image is immediately recognisable as an official portrait of Mao Zedong.

The Chinese internet is a semi-open environment bound by the so-called Great Firewall, which filters out 'harmful' content that could prompt political controversy. In this work, Mao's incomplete portrait expresses the paradox of a censorship mechanism censoring itself. Miao Ying places the image at the heart of Chinese digital visual culture, as a presence that is simultaneously defining and inaccessible. WeChat combines the functions of direct messaging, sharing, communication, and advertising. Some of its most popular stickers and GIFs are political or pornographic—content that is censored on formal media channels. Social-media images are taken out of context and placed in an expanding landscape, forming new meanings and adjacencies that, in China, follow the contours of official censorship. Miao paints a symbolic portrait of Chinese internet culture, uncovering limitations but also suggesting possibilities.

Gunjan Gupta (印度籍，生於1974年)，《Gadda Walla Bicycle Throne》，2009年、2010年製造，鋼、泡棉、絲、回收單車零件，97.5 x 128 x 97.5厘米，M+，香港，2019.389

Gunjan Gupta (Indian, born 1974). *Gadda Walla Bicycle Throne*, 2009, made 2010. Steel, foam, silk, and recycled bicycle parts, 97.5 x 128 x 97.5 cm. M+, Hong Kong. 2019.389



作品以印度街頭常見的被褥商販「gadda walla」為題，向印度獨特的商販傳統致敬，同時關注這些傳統在全球化貿易下正急速消失的現象。此作品屬於設計師 Gunjan Gupta 的「bicycle thrones」系列，該系列以多種高高堆疊在單車上運送的貨物為元素。形狀巨大的《Gadda Walla Bicycle Throne》將回收得來的物料與奢侈物料並置一起，饒富諷刺意味，也體現了殖民主義介入的歷史。椅子是由歐洲殖民者帶到印度，取代座墊和地毯成為供人坐的標準器具，削弱了印度王座所象徵的威權。

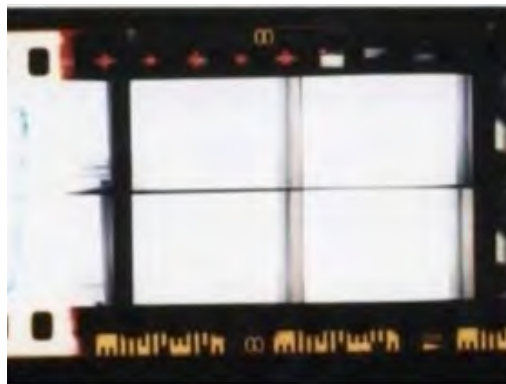
Gunjan Gupta 於孟買 Sophia Polytechnic College 修讀室內設計，其後於 2006 年在倫敦中央聖馬丁藝術與設計學院取得碩士學位，同年在新德里成立產品及室內設計工作室 Studio Wrap。她形容自己的設計手法是平衡兼顧「概念、工藝與脈絡」，提倡印度製造業須結合工匠技藝、高級設計和環境永續。

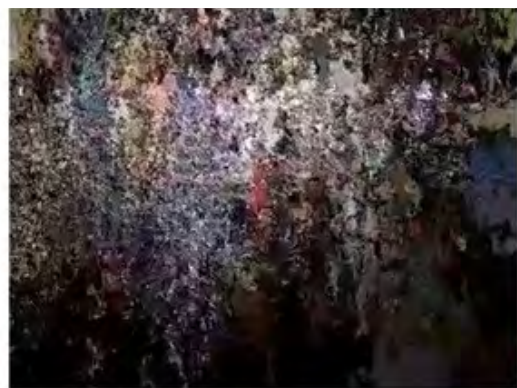
Named after an archetype of Indian street life—the *gadda walla*, or mattress seller—this work pays tribute to the distinctiveness of India's mercantile traditions while drawing attention to their rapid disappearance in the face of globalised commerce. It is part of designer Gunjan Gupta's series of 'bicycle thrones', which allude to the many types of goods transported in towering stacks by bicycle. *Gadda Walla Bicycle Throne*, with its monumental form and ironic juxtaposition of recycled and luxury materials, also gestures to the history of colonial intervention. Chairs as a standard form of seating arrived in India with European colonisers, displacing cushions and carpets and undermining the power of Indian thrones as symbols of authority.

After studying interior design at Sophia Polytechnic College in Mumbai, Gupta earned a graduate degree from London's Central Saint Martins College of Art and Design in 2006, founding the New Delhi-based product and interior design firm Studio Wrap in the same year. She has characterised her design approach as a balance between 'concept, craft, and context', advocating for a partnership between artisanal techniques, high-end design, and environmental sustainability in Indian manufacturing.

黎肖嫻（香港，自2000年代起活躍至今），
《看得見的聲音，聽得見的形象》，2009年，
錄像（彩色、有聲），28分3秒，
M+，香港，2019.349

Linda Chiu-han Lai (Hong Kong, active since 2000s).
Voices Seen, Images Heard, 2009.
Video (colour, sound), 28 min. 3 sec.
M+, Hong Kong. 2019.349





視覺民族誌和敘事式實驗是黎肖嫻的一貫興趣，她探索新方法以梳理大量檔案研究資料。她把常被視為是影片後期製作的步驟轉化為藝術創作的關鍵時刻，結合剪接、拼貼、動畫和作曲。《看得見的聲音，聽得見的形象》這部實驗史學作品是黎肖嫻的錄像散文系列的第一部，當中採用的檔案影像來自香港歷史檔案館、新聞片、流行電影、雜誌和廣告，她這個持續進行的系列，思考歷史學者在嘗試尋回和發掘香港失落的聲音與影像所擔當的角色。這部作品捕捉香港歷史上的動盪歲月，包括 1966 年的暴雨、1967 年的暴動，以及 1970 至 1980 年代湧入香港的難民潮，然而，畫面不時出現一些不是那麼顯著矚目的時刻，似乎是為消解敘事主軸的宏大沉重。作品探索現實與表述之間的差距，並表達人們不可能看見和聽到連貫的歷史。

With her long-standing interest in visual ethnography and narrative experimentation, Linda Chiu-han Lai explores new ways of organising vast bodies of archival research. She turns what is normally considered film's post-production stage into an intense moment of artistic creation that is at once editing, collage, animation, and composition. *Voices Seen, Images Heard* is a work of experimental historiography. Using archival images sourced from the Hong Kong Public Records Office, newsreels, popular films, magazines, and advertising, it is the first in Lai's ongoing series of video essays that reflects on the role of the historian in attempting to recover and uncover the lost sights and sounds of Hong Kong. It captures seismic periods in the city's history—including the 1966 rainstorms, the 1967 riots, and the refugee crises of the 1970s and 1980s—and yet it often attends to the less noticeable moments that appear in frame, seeming to counter grand narratives. The work explores the gap between reality and representation, and the impossibility of seeing and hearing a coherent past.

孫遜（中國籍，生於1980年），《通向大地的又一道閃電》，2016年，
 高清動畫錄像投影（彩色、有聲），12分44秒，
 M+，香港，所羅門·R·古根海姆美術館的何鴻毅家族基金中國當代藝術計劃捐贈，
 2019年，2019.348

Sun Xun (Chinese, born 1980). *Mythological Time*, 2016.
 HD animated video projection (colour, sound), 12 min. 44 sec.
 M+, Hong Kong. Gift of the Solomon R. Guggenheim Foundation
 in connection with the Robert H. N. Ho Family Foundation Chinese Art
 Initiative, 2019. 2019.348



孫遜的《通向大地的又一道閃電》從其個人背景出發，敘述奇幻又令人困惑的故事，省思現代中國歷史，並表達對當代環境與政治的憂慮。這部動畫的每格畫面都是由孫遜手繪而成，這是他的招牌手法，此作品帶領觀眾遊歷其故鄉遼寧省阜新市。在中國工業化發展的鼎盛時期，阜新擁有亞洲最大的煤礦。孫遜以墨水素描都市環境和周邊自然景觀，並把這些影像結合，創作出這部動畫。

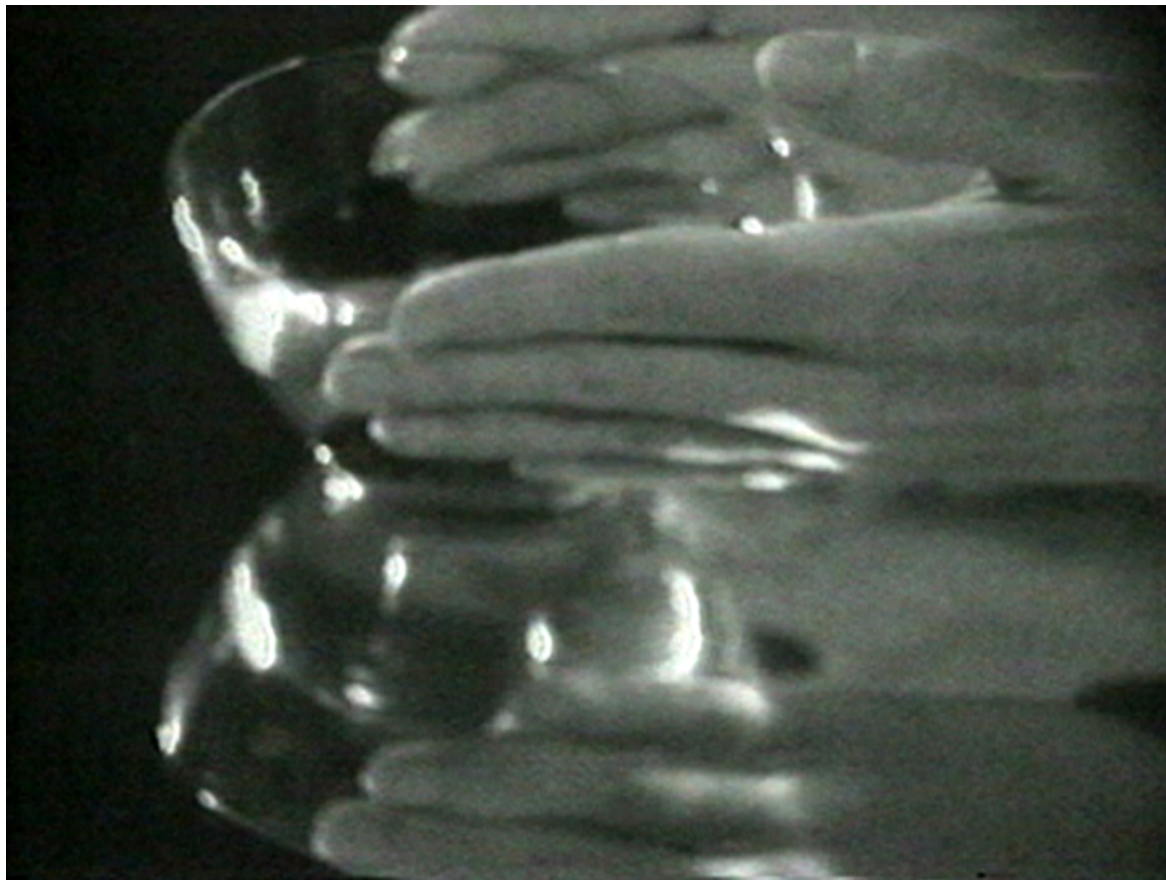
影片開場可見樹木倒下，坦克車轟隆而至，表示一群聚集在毛澤東紀念碑下的民眾所領導的革命爆發。隨後八隻神話動物出現，穿越一片太初景貌，逐漸蛻變成俄羅斯藝術家 Vera Mukhina 於 1937 年創作的社會主義現實主義經典雕塑《工人和集體農莊女莊員》。孫遜的作品中一再出現一個頭戴高帽的神秘男人，他的身影貫穿全片，旁觀時光流轉和社會變遷。作品隱晦地追溯阜新煤礦業的興衰，探討人類都市化、工業發展及財富權勢的影響力如何塑造環境，並以多重敘事與複雜的視覺隱喻，指涉歷史被建構與解構的多種方式。

In *Mythological Time*, Sun Xun takes his personal background as a point of departure for a fantastical, often bewildering narrative that addresses the history of modern China and contemporary environmental and political concerns. Composed of hand-drawn frames in Sun's signature style, the work takes the viewer on a journey through the artist's home town of Fuxin, Liaoning Province. Fuxin was once the site of the largest coal pit in Asia, the result of a triumphant moment in the industrialisation of China. Sun produced ink sketches of the urban environment and the surrounding natural landscape and combined these images in the animation.

The video opens with a scene of falling trees and roaming tanks, marking the outbreak of a revolution led by a crowd gathered under a monument to Mao Zedong. Eight mythological creatures then move through a primordial landscape and slowly metamorphose into *Worker and Kolkhoz Woman*, an iconic Socialist Realist sculpture created by the Russian artist Vera Mukhina in 1937. An enigmatic man in a top hat, a recurring character in Sun's body of work, appears throughout the video, observing the cycle of time and transformation. The work implicitly recounts the rise and fall of the coal-mining industry in Fuxin and addresses humankind's shaping of the environment through urbanisation, industrial development, and the dynamics of wealth and power. With multilayered narratives and complex visual metaphors, it alludes to the ways in which history can be constructed and deconstructed.

車學敬（美國籍，生於南韓，1951–1982），
 《Re Dis Appearing》，1977年，錄像（黑白、有聲），3分30秒，
 M+，香港，尚待完成收藏程序，T.2019.851

Theresa Hak Kyung Cha (American, born Korea. 1951–1982).
Re Dis Appearing, 1977. Video (black and white, sound), 3 min. 30 sec.
 M+, Hong Kong. Acquisition in progress. T.2019.851



車學敬的流動影像作品非常概念化，探討語言、離散和喪失等議題。其藝術實踐深受多種元素影響，包括法國精神分析電影理論、具象詩、韓國文化傳統、儒家思想和天主教教義等，體現她身為美籍韓裔藝術家的背景，又反映出她在美國和法國求學十年的學術訓練。在這件早期錄像作品中的影像，包括用透明茶碗盛的茶湯、一些在蕩漾的液體、一片風景、海洋，還有沙灘上的石子，這些如夢似幻的影像現而後隱，隱而又現。這項沉思式作品，令人想起水對於離散的具象和象徵意象，呼應車學敬處身不同文化之間的經驗，暗示着她對南韓和海邊城市釜山的殘留記憶，同時延展她對語言的力量及其變動不居性質之興趣。

Theresa Hak Kyung Cha's highly conceptual moving image work addresses questions of language, displacement, and loss. Her practice was heavily informed by French psychoanalytic film theory, concrete poetry, Korean cultural traditions, Confucianism, and Catholicism. This wide range of influences reflects her background as a Korean-born American artist as well as her decade of academic training in the United States and France. In this early video, dreamlike images of a transparent bowl of tea, swaying liquid, a landscape, the ocean, and stones on a sandy beach appear, disappear, and appear again. Recalling water's figurative and symbolic position at the centre of displacement, this meditative work evokes Cha's experience of existing between cultures. It hints at her residual memories of Korea and her seaside city of Busan, while also extending her interest in the power and instability of language.

Ena de Silva (斯里蘭卡籍，1922–2015)，
斯里蘭卡本托塔本托塔海灘酒店天花板蠟染布幅，
1968年設計、2019年製造，蠟染棉布，每幅為91.4 x 91.4厘米，
M+，香港，尚待完成收藏程序，T.2019.420、T.2019.433

Ena de Silva (Sri Lankan, 1922–2015).
Bentota Beach Hotel, Bentota, Sri Lanka, textiles for batik ceiling panels,
designed 1968, made 2019. Batik-dyed cotton fabric, 91.4 x 91.4 cm each.
M+, Hong Kong. Acquisition in progress. T.2019.420, T.2019.433



本托塔海灘酒店由建築師 Geoffrey Bawa 於 1968 年設計，屬斯里蘭卡最早落成的度假村之一。根據 Geoffrey Bawa 的構思，酒店入口是過渡之地，從昏暗的門廊漸漸通往燈火通明的大堂。為延續此空間構思，他委約經常合作的藝術家 Ena de Silva 設計一系列彩色蠟染飾板，鋪嵌於大堂的天花板。Ena de Silva 從當地動植物的形態取材，創作了逾 50 款由不同顏色和圖案組合而成的飾板，並由兒子 Anil Gamani Jayasuriya 繪畫設計。Ena de Silva 大力振興斯里蘭卡獨立後的蠟染工藝，亦是該國現代設計的先驅。她於 1960 年代中成立 Ena de Silva Fabrics (今稱 Aluwihare Heritage Centre)，僱用蠟染行業的女性，培養她們的才能。她以當地蠟染工藝傳統、南印度圖案和僧伽羅歷史淬鍊出一套獨特的設計風格。本托塔海灘酒店飾板上的圖案受到「korale」藩旗上的紋章啟發，藩旗歷史可追溯到公元前三世紀，是斯里蘭卡最後一個獨立王朝康提王國 (1469–1815) 的重要事物。飾板因長時間曝露在光線下而褪色，工匠為製作複製品，一絲不苟地描摹布料原本的圖案，這些布幅就是此複製過程的成果。

The Bentota Beach Hotel, designed by architect Geoffrey Bawa in 1968, was one of the first resort hotels in Sri Lanka. Bawa conceived the entrance to the hotel as a transition from a darkened porch to a brightly lit lobby and, as an extension of this spatial idea, he commissioned his frequent collaborator Ena de Silva to design a series of multicoloured batik panels to cover the lobby's ceiling. De Silva created over fifty different combinations of colours and patterns with motifs that refer to local flora and fauna, and the designs were drawn by her son, Anil Gamani Jayasuriya. De Silva was instrumental in invigorating batik production in post-independence Sri Lanka and was a pioneering presence in the country's modern design landscape, establishing Ena de Silva Fabrics (now Aluwihare Heritage Centre) in the mid-1960s to employ and empower women in the batik industry. She developed a distinct design vocabulary that draws from local batik traditions, South Indian prints, and Sinhalese history. The motifs of the Bentota Beach Hotel panels were inspired specifically by heraldic *korale* flags, which can be traced as far back as the third century BCE and occupied a prominent position in the Kingdom of Kandy (1469–1815), the last independent monarchy in Sri Lanka. The panels faded due to prolonged exposure to light, and artisans meticulously traced patterns from the original fabric to produce reproductions. These textiles are a result of this reproduction process.

Geoffrey Bawa (斯里蘭卡籍，1919–2003)，印尼峇里沙努爾巴圖吉巴平面圖，1972–1975，墨水紙本，35.8 x 51.3厘米，M+，香港，Lunuganga 基金會捐贈，尚待完成收藏程序，T.2019.602

Geoffrey Bawa (Sri Lankan, 1919–2003). Batujimbar, Sanur, Bali, Indonesia, site plan, 1972–1975. Ink on paper, 35.8 x 51.3 cm. M+, Hong Kong. Gift of the Lunuganga Trust. Acquisition in progress. T.2019.602



斯里蘭卡建築師 Geoffrey Bawa 在其作品豐沛的職業生涯中，形成了一種關注地形地貌特徵、以民間傳統房屋為靈感的建築風格。1973 年，澳洲藝術家 Donald Friend 和印尼企業家 Wija Waworuntu 委約他設計位於峇里島東南部沙努爾的巴圖吉巴莊園。構思設計期間，他曾四度到峇里島考察研究，深入鑽研當地的歷史文化。從這幅早期總綱圖中可見，這本來是一個雄心更大的發展項目，規模遠大於 Geoffrey Bawa 最終設計出來的 15 塊朝向沙灘的地段，並顯示了他精心規劃的池畔度假小屋和園景庭院。一如峇里島的住宅區，每幅地段都由牆壁包圍，內建多間單層小屋，有的設有戶外客廳，有的則設有密蔽式寢室。然而，小屋的排列方式多變而不對稱，私隱度各有不同。小屋由平台、庭院和走廊連接，均由灰白色的預製混凝土板製成，帶有樹葉印痕。Geoffrey Bawa 觀察水對當地生活的重要影響，遂設計鏡面水池，用來分隔多間小屋。房間的座向安排，讓住客欣賞最佳海景、庭院、花林或池塘的景致。此總綱圖由於資金不足未能全面實現，巴圖吉巴莊園項目僅有三座房屋竣工，然而，此項目對峇里和區外的「峇里風格」度假村的建築風格影響深遠。

Throughout his prolific career, the Sri Lankan architect Geoffrey Bawa defined an architecture that is sensitive to topography and that takes inspiration from vernacular structures. In 1973, Australian artist Donald Friend and Indonesian entrepreneur Wija Waworuntu commissioned him to design the Batujimbar estate of villas in Sanur, in south-eastern Bali. Bawa's working process involved four research visits to Bali, during which he applied his method of deep reading of local context to develop the project. This early master plan for a more ambitious development—beyond the fifteen beachfront plots eventually designed—reveals Bawa's meticulous positioning of pavilions around bodies of water and landscaped courtyards. Like Balinese residential compounds, each plot consists of a group of walled, single-storey pavilions—either open-air living rooms or enclosed bedrooms. The arrangement of the pavilions, however, is varied and asymmetrical, following different hierarchies of privacy. The pavilions are connected by terraces, courtyards, and corridors made of precast grey-and-white concrete slabs with leaf imprints. Based on his observation of the importance of water in local ways of living, Bawa designed reflecting pools to separate the pavilions from one another. Rooms are laid out to give occupants the best views of the sea, the courtyard, plantings, or pools. Lack of funding prevented the full realisation of the master plan, and only three houses in the Batujimbar estate were built. The project was nevertheless influential in shaping 'Bali-style' resort architecture, both in Bali and beyond.

郝量（中國籍，生於1983年），《瀟湘八景—琳琅》，2015年，
水墨絹本，184 x 387厘米，M+，香港，T.2019.72

Hao Liang (Chinese, born 1983). *Eight Views of Xiaoxiang – Dazzle*, 2015.
Ink on silk, 184 x 387 cm. M+, Hong Kong. T.2019.72





郝量的這幅作品承襲中國傳統山水美學，以「瀟湘八景」為主題。近千年來，山水畫家都繪畫過「瀟湘八景」。「瀟湘」指湖南省內湘江與洞庭湖交界之地，但一如古代畫家，郝量在這幅畫中志不在繪景狀物。因為在中國文人傳統和道家思想中，描繪山水旨在遣情抒懷，而非客觀描摹自然。在《瀟湘八景一琳琅》中，郝量探索傳統山石形狀，並以一抹黃彩來暗示時間和季節。他遍研古籍，在此畫作中糅合宋元兩代畫派的構圖元素，從當代視角以細膩而天馬行空的手法演繹藝術傳統。

Hao Liang's series *Eight Views of Xiaoxiang* inherits the aesthetics of traditional Chinese landscape painting. Specifically, Hao draws inspiration from the titular theme, which has been interpreted by artists for nearly one thousand years. Xiaoxiang refers to a region in Hunan Province where the Xiang River meets Dongting Lake but, as with classical painters, Hao's interests do not lie in topographic specificity. In Chinese literati tradition and Taoist belief, the landscape narrative seeks to express inner feeling rather than simply depicting the natural world. In *Eight Views of Xiaoxiang – Dazzle*, Hao examines the motifs of mountains and stones, adding a yellow light to the surface to suggest a specific time of day and a particular season. He conducted extensive archival research for the series, and in *Dazzle* he combines elements of compositions from the Song and Yuan dynasties. The result is a subtle, fantastical reading of artistic heritage from a contemporary vantage point.

巴馬丹拿集團（1868年成立於香港），
香港康樂大廈外部照片（1970–1972），約1973年，
銀鹽照片，26 x 20厘米，
M+，香港，尚待完成收藏程序，T.2018.794

Palmer and Turner (established Hong Kong, 1868).
Connaught Centre (1970–1972), exterior photograph, ca. 1973.
Gelatin silver print, 26 x 20 cm.
M+, Hong Kong. Acquisition in progress. T.2018.794



巴馬丹拿（今名巴馬丹拿集團）於1868年成立於香港，是亞洲歷史極悠久的建築師事務所，曾參與塑造1920至1930年代上海的建築面貌，在香港發展蓬勃的1960至1970年代，也藉着參與住宅與商業樓宇發展，對於營構此城市的建築環境發揮重要作用。康樂大廈（今名怡和大廈）建於當年填海得來的地皮上，落成之時為香港最高建築物，還有助造就中環區內高樓密集的風景。於建築師木下一領導下，在巴馬丹拿負責的許多重要建築項目中，都可見對於結構和設計兩者精妙的平衡兼顧。康樂大廈是運用輕巧和高效率建造工法的成果，獨特的圓形窗戶將外牆的應力分散於建築物各處，而非集中於四角。巴馬丹拿提出設計高架行人通道，連接康樂大廈與鄰近的商業中心，由此發展出一個行人天橋網絡，成為香港中環商業區的特色。這幀照片來自香港平面設計師石漢瑞的檔案，康樂大廈的平面形象設計就是出自這位重量級設計師的手筆，他還為香港置地構思品牌形象，而香港置地就是興建康樂大廈和眾多中環著名建築物的重要發展商。

Established in Hong Kong in 1868, Palmer and Turner (today known as P&T Group) is one of the oldest architectural practices in Asia. The firm played an instrumental role in shaping the built environment of Shanghai in the 1920s and 1930s and of Hong Kong, particularly through projects for housing and commercial spaces in the period of the city's intense development in the 1960s and 1970s. Built on newly reclaimed land, the Connaught Centre (now Jardine House) was the city's tallest building at the time of its completion and did much to define the elevated, high-density character of the Central neighbourhood. Under the leadership of James H. Kinoshita, Palmer and Turner found a sophisticated synthesis of structure and design that manifested itself in many of the firm's most important projects. The Connaught Centre was the result of a method of light and efficient construction, with its distinctive circular windows distributing the stress of the external wall around the building instead of concentrating it on the corners. Palmer and Turner's proposal to design an overhead pedestrian link from the tower to the neighbouring commercial centre led to the development of a network of bridges, which became a defining feature of Hong Kong's central business district. This photograph is part of the archive of the influential Hong Kong graphic designer Henry Steiner, who developed the graphic identity of the Connaught Centre in addition to the branding of Hongkong Land, the powerful developer behind the Connaught Centre and many other prominent buildings in Central.

黃國才 (香港, 生於1970年), 《漂流家室》, 2009年,
收藏級噴墨顏料印相, 51.4 x 65.4厘米, M+, 香港, 2019.303

Kacey Wong (Hong Kong, born 1970). *Paddling Home*, 2009.
Inkjet pigment print on archival paper, 51.4 x 65.4 cm.
M+, Hong Kong. 2019.303



《漂流家室》是依照典型的香港住宅單位形式建造的漂浮裝置結構，鋪上粉紅色瓷磚，還設有窗台和冷氣機，靠四個藍色水桶浮起。《漂流家室》於2009年的「深港城市\建築雙城雙年展」中首次展出，並於維多利亞港下水進行了一場展演，當時黃國才身穿白色制服，彷彿是指揮這艘奇特的船的船長，又在船上釣魚和打高爾夫球。黃國才的創作靈感源自意大利建築師 Aldo Rossi 為1980年威尼斯建築雙年展創作的漂流劇場《Teatro del Mondo》。Aldo Rossi 的作品以舊日的都市形態來扣連集體回憶，黃國才的作品同樣以人們熟悉的形態來評說香港人共同關注的問題，包括生活環境擠迫和缺乏可負擔的住屋。

Paddling Home is a floating structure built in the style of a typical Hong Kong residential apartment, complete with pink tiles, bay windows, and an air-conditioning unit. The 'home' has a flotation system comprised of four blue barrels. First exhibited in 2009 at the Hong Kong and Shenzhen Bi-City Biennale of Urbanism\Architecture, *Paddling Home* was launched into Victoria Harbour in a performance during which Kacey Wong, dressed in a white uniform as if he were captaining this singular vessel, fished and played golf. Wong cites as an influence the Italian architect Aldo Rossi's Teatro del Mondo, a floating theatre built for the Venice Architecture Biennale in 1980. Rossi's project draws from urban forms of the past to connect with collective memory, and Wong similarly uses a recognisable form to comment on shared concerns, including crowded living conditions and the scarcity of affordable housing in Hong Kong.

Carolee Schneemann (美國籍, 1939–2019), 《Meat Joy》, 1964年、2010年重新剪接, 錄像 (彩色、有聲), 10分33秒, M+, 香港, 尚待完成收藏程序, T.2019.886

Carolee Schneemann (American, 1939–2019). *Meat Joy*, 1964, re-edited 2010. Video (colour, sound), 10 min. 33 sec. M+, Hong Kong. Acquisition in progress. T.2019.886



著名行為藝術家 Carolee Schneemann 不囿於常規, 打破禁忌, 重新定義色情的概念。其展演探索性取向、性別和女性身體的社會建構等議題, 尤其是身體與藝術和儀式的關係。此錄像記錄了其重要作品《Meat Joy》在巴黎、倫敦和紐約進行的首三場展演。展演中包括 Carolee Schneemann 本人的八名表演者衣衫不整, 在地上翻滾相互糾纏, 手執生肉, 並逐漸全身沾滿油漆。Carolee Schneemann 認為《Meat Joy》是「一場色情的儀式, 放縱而過度, 是對以肉體為媒材的讚頌」。她在此錄像中把三場展演的片段剪輯在一起, 背景音樂由旁白搭配歡快的流行音樂組成。

Carolee Schneemann was a highly influential, transgressive performance artist who shattered taboos and redefined notions of the erotic. Her performances explore sexuality, gender, and the social construction of the female body, particularly in relation to art and ritual. This video documents the first three performances of her seminal *Meat Joy* in Paris, London, and New York. During the performances, eight partially clothed male and female performers—including the artist herself—collectively writhed on the ground, caressing raw meat and gradually becoming covered in paint. Schneemann considered *Meat Joy* to be 'an erotic rite—excessive, indulgent, and a celebration of flesh as material'. For the video, she edited together footage of the three performances with a soundtrack that collages spoken narrative and upbeat pop music.

李明維（台灣籍，生於1964年），《魚雁計劃》，1998年，
合板、玻璃、亞加力、文具套裝，尺寸不一，
M+，香港，2019.146

Lee Mingwei (Taiwanese, born 1964). *The Letter-Writing Project*, 1998.
Plywood, glass, acrylic, and stationery sets, dimensions variable.
M+, Hong Kong. 2019.146



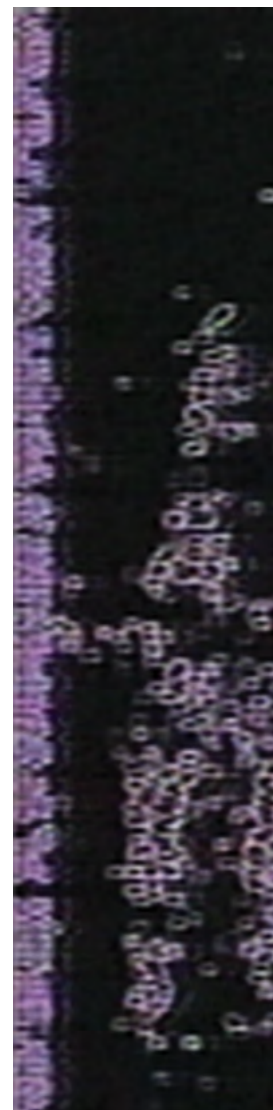
台灣出生的藝術家李明維為《魚雁計劃》設計出三個形如抽象寶塔的亭，供來參觀的博物館訪客寫信。三個亭用木和半透明玻璃和亞加力製造，室內佈置各有不同，分別可供參觀者在寫信時作佛教徒禪定時站、跪、坐三個姿勢。若信件寫好後封好並填明郵寄地址，博物館會把信件寄予收件人。沒有地址的信件則會留在亭內，成為作品的一部分。李明維的創作啟發自他向已故祖母寫信的經歷，他把祖母在生時未曾向她表達的情感寫於信中。《魚雁計劃》予觀者一個機會透過書信與他人連繫，把亭子化成互動交流的複雜個人反思場地。項目令訪客有機會透過書信互相交流，邀請參觀者透過主動參與創造意義。李明維藉着把作品置於博物館內，延續展覽空間中內省、沉思的氛圍。

For *The Letter-Writing Project*, Lee Mingwei designed three booths, resembling abstract pagodas, where museum visitors are invited to write letters. The booths are made from wood, translucent glass, and acrylic, and each has a different interior arrangement allowing for audiences to assume one of the three positions of Buddhist meditation as they compose their letters: standing, kneeling, and sitting. If finished letters are sealed and an address is provided, the museum sends them on to their intended recipients. Letters without an address are kept on-site, becoming part of the work. Lee was inspired by his experience of writing letters to his late grandmother, in which he expressed feelings he never shared with her while she was alive. The accumulation of letters over the course of *The Letter-Writing Project* serves as an index of visitors' contributions and transforms the booths into sites for combined personal reflection. Lee's project provides an opportunity to connect through writing, prompting audiences to generate meaning through active participation. By placing the work in a museum, Lee extends the introspective, contemplative atmosphere of the gallery space.

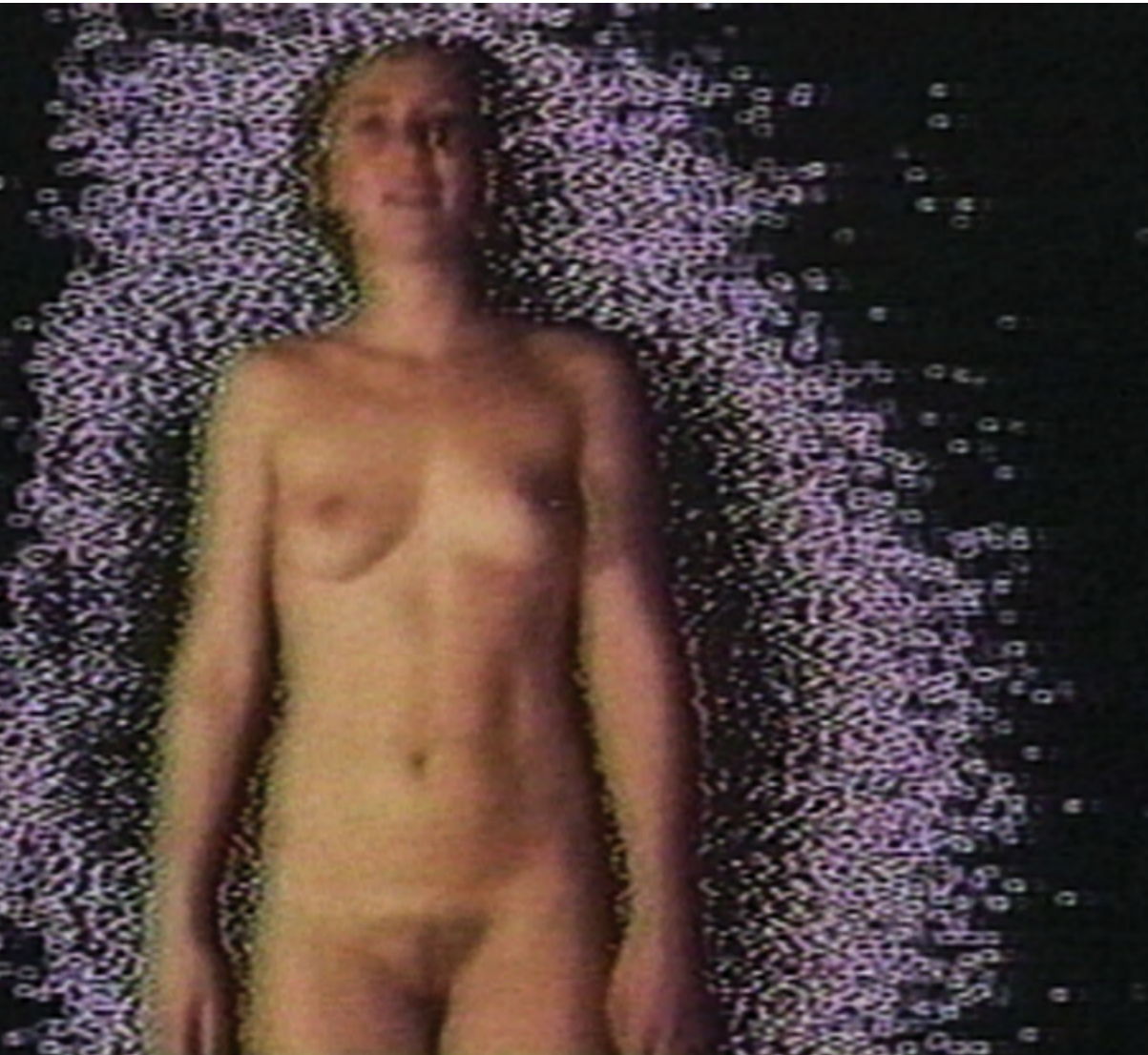
114

久保田成子 (日本籍, 1937–2015), 《錄像裝置, 1970–1994》, 1994年, 錄像 (彩色、有聲), 19分47秒, M+, 香港, 尚待完成收藏程序, T.2019.869

Shigeko Kubota (Japanese, 1937–2015). *Video Installations 1970–1994, 1994*. Video (colour, sound), 19 min. 47 sec. M+, Hong Kong. Acquisition in progress. T.2019.869



久保田成子在逾 50 年的藝術生涯中，創作出豐富多樣的錄像裝置和展演。她在 1960 年代初活躍於東京的前衛藝術圈，1964 年移居紐約，加入藝術團體「激浪派」。她常用 Sony Portapak 錄影設備拍攝，是最早使用手提式攝錄機拍攝的藝術家之一，憑精妙的錄像雕塑和繽紛的電子影像處理技術，成為廣受讚譽的藝術先驅。她的作品糅合日本元素與美國文化符號，融和概念藝術與個人生平，並把自然與科技連繫起來。獲公認為概念藝術之父的馬塞爾·杜尚，廣泛地影響了久保田成子的藝術實踐。她的「Duchampiana」系列明顯以這位美籍法裔藝術家及其作品為參照。久保田成子以獨特鮮明和具實驗精神的手法，融合美術語言與流行的錄像媒介，對錄像藝術的發展影響深遠。《錄像裝置，1970–1994》全面概覽了她最備受推許的作品。



Shigeko Kubota created an extensive body of videos, installations, and performances over her fifty-year career. She was active in the Tokyo avant-garde in the early 1960s and she moved to New York in 1964 to join the Fluxus art group. In New York, she was one of the first to use a Sony Portapak portable camera, becoming a pioneering artist widely celebrated for her witty video sculptures and vibrant electronic image-processing techniques. Kubota's work mixes Japanese references with American cultural symbols, conceptual art with personal biography, and nature with technology. Marcel Duchamp, widely considered the father of Conceptual Art, was a pervasive influence on her practice, and her *Duchampiana* series makes explicit references to the French American artist and his work. Kubota brought together the language of fine art and the popular medium of video in a distinctive, experimental approach that was profoundly influential on the development of video art. *Video Installations 1970–1994* provides a comprehensive overview of her most recognised works.

朱興華（香港，生於1935年），《籠》，1986年，
水墨設色紙本，45.2 x 64.6厘米，M+，香港，2019.319

Chu Hing Wah (Hong Kong, born 1935). *The Cage*, 1986.
Ink and colour on paper, 45.2 x 64.6 cm. M+, Hong Kong. 2019.319



與朱興華同代的香港藝術家大多探索抽象藝術，所以他具人本關懷的繪畫創作顯得與眾不同。他以傳統墨彩創作的肖像畫多以社會邊緣人為對象，流露悲憫同情之心。朱興華曾任職精神科護士，1970年代起的許多作品都是描繪身邊的世界。在這件作品中，深色畫布上每個人都凝望觀者，鮮明有力地透露出孤立疏離的感覺，渴望與畫題所指的「籠」外面的人接觸。《籠》繪於朱興華從護士行業退休之前，筆法天真稚拙，或許反映了他所繪畫的對象觀看世界的眼光。朱興華以細膩而富同理心的筆觸描繪精神和心理囚籠，讓觀眾領悟人類經驗中一種大家都切身感受的層面。

Chu Hing Wah's human-centred painting is unusual among his contemporaries in Hong Kong, who for the most part explored abstraction. Using traditional Chinese ink and colour, his sympathetic portraits often depict those marginalised by society. Chu worked as a psychiatric nurse, and many of his paintings from the 1970s onwards depict the world of those around him. In this work, individual faces gaze out at the viewer from the dark canvas, powerfully conveying a sense of isolation as well as hope of making a connection with those outside the cage of the title. Painted before Chu retired from nursing, *The Cage* is executed in a naïve, child-like manner that perhaps alludes to the way of viewing the world of his subjects. Tender and empathetic, Chu's representation of mental or emotional confinement offers rare insight into an aspect of human experience to which every viewer can relate.

張培力（中國籍，生於1957年），《不確切的快感（二）》，1996年，六頻道錄像裝置（彩色、無聲），30分鐘，M+，香港，T.2018.109

Zhang Peili (Chinese, born 1957). *Uncertain Pleasure II*, 1996. Six-channel video installation (colour, silent), 30 min. M+, Hong Kong. T.2018.109



張培力是推動中國錄像藝術發展的重要人物。《不確切的快感（二）》是其創作由繪畫轉向錄像後的關鍵之作。這件六頻道錄像裝置作品，透過 12 個電視熒幕播放他抓撓自己身體不同部位的畫面，包括肩、腰、背、腿、頸、腳、臂。畫面一律以私密的近鏡呈現，並無明顯主題或述說，隱含監視或偷窺的色情意味。搔抓動作不斷重複，既令人有不舒適之感，又同時暗示紓解止癢的可能。作品藉此回應 1990 年代中國社會徬徨而不明朗的時期，其時社會和經濟自由主義帶來嶄新的前景，卻也造成了新的焦慮。

Zhang Peili is a key figure in the development of video art in China. *Uncertain Pleasure II* is a pivotal work in his career, following his move away from painting and towards video. It is a six-channel installation displayed across twelve monitors, in which the artist depicts himself scratching various parts of his body, including his shoulder, waist, back, legs, neck, foot, and arm. Each screen offers an intimate view of this act with no apparent narrative, alluding to both surveillance and voyeuristic, mediated eroticism. The repetitive scratching conveys a certain atmosphere of discomfort while also suggesting the possibility of finding relief. The work responds to a period of profound uncertainty in Chinese society in the 1990s, when social and economic liberalism introduced new possibilities as well as new anxieties.

游靜（香港，生於1966年），《理想家／國》，1993年，錄像（彩色、有聲），4分鐘，M+，香港，2019.151

Yau Ching (Hong Kong, born 1966). *The Ideal/Na(rra)tion*, 1993. Video (colour, sound), 4 min. M+, Hong Kong. 2019.151



游靜憑其 1990 年代開創先河的流動影像作品，以及女性主義著作、理論和詩作而廣為人知。她與不同藝術家的合作項目，使她成為 1980 及 1990 年代香港視覺文化論述的中堅分子。游靜發展出一套獨特的藝術語言，將個人和親密事物與政治連繫起來。她用偏鋒手法剪接《理想家／國》的紀實片段，結合中國政府的政治宣傳內容和其他現成影像和文字，探討國家如何運用視覺內容影響人的行為，藉此闡明複雜的歷史現實，提出多種新的解讀方式。《理想家／國》選用香港地下搖滾樂隊黑鳥的音樂，黑鳥由郭達年於 1984 年成立，作品富政治色彩。游靜與黑鳥的合作反映她持續不斷地以跨媒介創作，發掘將文學和評論書寫形式結合電影、錄像和音樂的潛力。

Yau Ching is known for her pioneering moving image work of the 1990s and for her feminist literature, theory, and poetry. Her collaborations with other artists place her at the centre of narratives of Hong Kong visual culture of the 1980s and 1990s, and she developed a distinctive artistic language that connects the personal and intimate with the political. In *The Ideal/Na(rra)tion*, she takes a radical approach to the editing of documentary footage, combining Chinese government propaganda with found images and texts, addressing the ways in which the state uses visual content to influence behaviour. The result illustrates the complexity of historical reality, proposing new ways of reading. The work features the music of Blackbird, a politically conscious underground rock band founded by Lenny Kwok Tat-lin in Hong Kong in 1984. Yau's collaboration with Blackbird demonstrates her ongoing commitment to working across mediums, uncovering the potential of combining the forms of literary and critical writing with film, video, and music.

林一林（中國籍，生於1964年），《二十》，2015年，
紙、錄像（彩色、有聲），5 x 5 x 2,500厘米、28分31秒，
M+，香港，林一林捐贈，2019年，2019.148

Lin Yilin (Chinese, born 1964). *Twenty*, 2015.
Paper, video (colour, sound), 5 x 5 x 2,500 cm, 28 min. 31 sec.
M+, Hong Kong. Gift of Lin Yilin, 2019. 2019.148



《二十》是2015年「M+ 進行：藝活」委約林一林創作的展演作品，探索與香港《基本法》相關的議題。制定《基本法》是為保障香港於1997年由英國回歸中國後，能保持原有的生活方式不變。林一林在1997年創作的展演作品《防鯊網》中，將印有《基本法》的紙張覆滿維多利亞公園游泳池水面，並在池中浮游三天多，隱示當年時局不穩和人心不安的社會氛圍。十八年後，林一林以《二十》重新審視《基本法》對社會的影響，以及社會對《基本法》的看法有何改變。展演中的主要作品是一條由印有《基本法》的紙張編織而成的繩索，這條長二十五米、粗五厘米的繩索，用於一場在西九文化區舉行的拔河，整個展演以錄像方式拍攝下來。繩索兩端各有20人，在長達一小時的比賽中，繩索同時承受兩邊的拉力，曾多次斷開及重新連接。作品隱喻對《基本法》的權威與健全程度的檢驗，而結果未有分曉。展演題材雖然嚴肅，但林一林以其一貫的幽默方式處理。

Commissioned for the exhibition *Mobile M+: Live Art* in 2015, *Twenty* is a performance event in which Lin Yilin addresses issues surrounding Hong Kong's Basic Law. The law was devised as a safeguard of the way of life in Hong Kong following the city's handover from the United Kingdom to China in 1997. In *Shark Proof Web*, a performance Lin staged that year, the artist covered the surface of the water of Victoria Park Swimming Pool with pages of the Basic Law and floated in the pool over three days, alluding to the sense of insecurity and instability that permeated the atmosphere at the time. Eighteen years later, with *Twenty*, Lin re-examined how the Basic Law had affected society and how attitudes towards it had changed. The centrepiece of the performance is a twenty-five-metre-long rope that is constructed of paper printed with the text of the law. Braided to a width of five centimetres, the rope was used in a game of tug of war in the West Kowloon Cultural District, documented on video. The rope was subjected to combined tension from twenty people on each side during the hour-long contest. The strength and integrity of the law was metaphorically put to the test, with the outcome remaining uncertain. The rope snapped and was reconnected multiple times; despite the seriousness of the subject matter, the performance took on a humorous tone that is typical of Lin's work.

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藏品及展覽部在 2019 年致力為 M+ 大樓的開幕做準備，並安排在新空間內展出藏品的事宜。當中的工作除了包括持續保護和管理藏品，還須要建立新的組織架構，以促進團隊之間的溝通和合作。文獻庫及圖書館、藏品登記及管理、展覽及陳列展示、藏品修復等團隊的設立，令各團隊之間的關係更加清晰，並為部門在博物館開幕後的發展奠下根基。

The work of the Collection and Exhibition department in 2019 was devoted to preparing for the opening of the M+ building and the display of the collections in the exhibitions planned for the new spaces. This involved not only the ongoing care and management of the collections, but also the definition of a new organisational structure to facilitate communication and collaboration across teams. The teams of Archives and Library, Registration and Collections Management, Exhibitions and Displays, and Conservation were established, clearly defining existing relationships and laying a foundation for the future growth of the department as the museum enters its full operational phase.

文獻庫及圖書館 Archives and Library

2019 年，M+ 統合有關圖書館與文獻庫的事宜，交由一個團隊負責。該團隊負責管理 M+ 檔案藏品、M+ 機構檔案及圖書館，另外又設立 M+ 圖書館特藏，以管理為 M+ 藏品系列而收藏的出版物。

M+ 致力把檔案藏品開放，供公眾使用，故此文獻庫及圖書館團隊與數碼、編輯團隊緊密合作，把超過 2,700 筆檔案資料上載至 M+ 藏品系列網頁測試版。最新上傳的藏品包括許敬雅作品檔案，內有這名已故香港畫家、插畫家、設計師兼歷史學家近 300 件畫作及其他作品；另外還上傳了 Docomo 表情符號藏品，包含一套 1998 年開發的表情符號原初數碼檔案。團隊亦跟策展、藏品登記、展覽、修復團隊合作，預備於 M+ 大樓開幕時展出的檔案資料。

M+ 機構檔案計劃在 2019 年的工作重心，是為更有效的資料管理奠定基礎。該團隊為新加入的員工提供訓練，並制定了一套不斷更新的工作指引，內容涵蓋電子郵件管理和資訊安全等方面。此外，團隊亦已試驗一套為離職員工而設的程序，之後會加以推行，以促進館內資訊的承傳延續和保留知識。

M+ 圖書館將成為區內當代視覺文化研究的重要公共資源。我們自 2013 年起，一直蒐羅有關當代視覺藝術、設計及建築、流動影像的藏書，現有接近 13,000 本圖書、期刊及其他資源。2019 年 M+ 圖書館獲得中國當代藝術獎基金會及香港建築師吳享洪捐贈藏書。我們亦推出了網上圖書館目錄，大大方便了員工搜尋和獲取藏書資訊。

In 2019, M+'s activities related to its library and archives were consolidated in a single team responsible for the M+ Collection Archives, the M+ Institutional Archive, and the M+ Library. The M+ Library Special Collection was established for published objects that are acquired for the M+ Collections.

As part of the museum's work to bring the M+ Collection Archives to the public, the Archives and Library team worked closely with the Digital and Editorial teams to make over 2,700 archival records available on the M+ Collections Beta website. Newly catalogued collections on the website include the Arthur Hacker Archive of almost three hundred drawings and other works by the late Hong Kong painter, illustrator, designer, and historian, and the Docomo Emoji Collection, which comprises a set of original emoji digital files from 1998. The team also worked with Curatorial, Registration, Exhibitions, and Conservation to prepare archival material selected for display at the opening of the M+ building.

The focus for the M+ Institutional Archive in 2019 was on laying the foundation for better information management. A training programme for new members of staff and an evolving set of guidelines covering topics such as email management and information security were introduced. In addition, a process for outgoing members of staff was piloted and then implemented to improve continuity and knowledge retention.





文獻庫及圖書館團隊繼續努力，以確保到博物館大樓開幕時，M+ 研究中心能順利投入運作，準備工作包括跟供應商溝通，保證屆時合適的儲存系統能準備就緒；啟用完整的圖書館系統；與數碼團隊合作設計研究中心的網頁；並成立跨部門的研究中心委員會，為設施的啟用運作做好準備。

團隊在過去一年參與和合辦了數個活動，包括 M+ 跟亞洲藝術文獻庫合辦的「創建回憶：藝術機構的檔案文獻庫」座談會，講者來自紐約現代藝術博物館、蓋提研究中心等機構。團隊亦與外界建立伙伴關係，成立 Art Libraries and Archives Network Asia，現已舉行過三次會議，並設立了網頁。M+ 更參與了由香港檔案學會舉辦的國際檔案日。團隊成員亦出席了於新加坡舉行的國際檔案委員會東南亞地區分會會議、希臘雅典的國際圖書館協會聯合會會議，以及澳洲阿德萊德的國際檔案委員會會議。

The M+ Library will be a key public resource for the study of contemporary visual culture in the region. Since 2013 the museum has been building its holdings relating to contemporary visual art, design and architecture, and moving image, and the library now contains almost thirteen thousand books, journals, and other resources. Major donations to the library in 2019 include the Chinese Contemporary Art Award library and the library of the Hong Kong architect Anthony Ng. An online library catalogue was launched for internal users, greatly facilitating access to the collection.

The Archives and Library team continues to work to ensure that the M+ Research Centre is ready for operation when the museum building opens. This has involved working with vendors to ensure that the storage system is appropriate, implementing the integrated library system, liaising with the Digital team on the design of the Research Centre website, and establishing a cross-departmental Research Centre Committee to prepare for the facility's operation.

The team participated in several collaborative events and programmes over the course of the year. M+ partnered with Asia Art Archive to present the symposium 'Creating Institutional Memory: The Organisational Archives of Arts Organisations', which included speakers from the Museum of Modern Art, New York; the Getty Research Institute; and other institutions. The team worked with external partners to establish the Art Libraries and Archives Network Asia, which met three times and launched its website. M+ also participated in International Archives Day, organised by the Hong Kong Archives Society. Team members attended the Southeast Asia Regional Branch of the International Council on Archives conference in Singapore, the International Federation of Library Associations and Institutions conference in Athens, and the International Council on Archives conference in Adelaide.



Archigram 成員 Peter Cook 構思的「即時城市」項目模型局部
Detail view of a model of Archigram's Instant City project, by Peter Cook

藏品登記及管理

Registration and Collections Management

2019年，我們把所有藏品管理的工作集中由一個新團隊負責，其轄下有藏品登記、借展及展覽登記、藏品數據庫、版權事務等分組。過去一年，團隊的主要工作是妥善準備博物館大樓開幕時展出的藏品，以及籌備把藏品遷移到修復保管中心。

藏品登記

藏品登記團隊負責 M+ 藏品遷移到香港新儲存倉庫的籌備和執行工作。藏品登記員在負責修復、文獻庫及圖書館、佈展及陳列展示的同事協助下，成功於夏季遷移了超過 3,000 件藏品及數以千計的檔案資料。籌備遷移的工作於春天就開始，易碎的藏品優先遷移，而遷移工作一直持續至秋天，以將新空間改裝為適合其用途的臨時藏品儲存室。隨着 M+ 的藏品一直增加，團隊於 2019 年內完成約 700 件物品的購藏、運送、登記入藏及編目事宜。團隊成員於年內出席了美國費城的 Association of Registrars and Collections Specialists 會議、新加坡國家美術館舉行的 Heritage Conservation Centre 會議，藉此促進專業發展，並跟北美洲和亞洲的業界同行建立網絡。

借展及展覽登記團隊借出了 36 件 M+ 的藏品予 11 間香港及海外的文化機構，主要向新加坡國家美術館的展覽「Awakenings: Art in Society in Asia, 1960s–1990s」借出三件藏品；把 M+ 希克藏品中的十件作品借予奧地利維也納的應用藝術博物館，於「Chinese Whispers: Recent Art from the Sigg Collection」展覽中展出；向亞洲協會香港中心借出三件藝術家韓志勳的作品，於「光的故事：韓志勳」展覽中展出；兩件黃炳培的作品借予香港文化博物館的「時間的見證 / 又一山人 X 黃炳培 / 四十年創意展」展覽展出。

團隊亦負責安排運送 M+ 從其他機構和私人收藏家借入的藏品，以及 M+ 委約藝術家為本館於香港和威尼斯舉行的展覽創作的作品，包括「對位變奏：野口勇之於傅丹」展覽向紐約野口勇博物館借入的多件作品。這個重大項目讓團隊取得重要的國際合作經驗。團隊亦負責運送於「希克獎 2019」展覽展出的全新委約作品《石疑》，並協助其佈展工作。藏品管理專員與藝術家胡曉媛緊密溝通，以求充分理解這件新作的創作理念，以及在展覽中展示的方式。

In 2019, all efforts in collections management were consolidated into a new team that includes the teams of Collections Registration, Loans and Exhibitions Registration, Collections Database, and Rights and Reproductions. The focus of the team's work is the preparation of the collections for the opening of the museum building and the move to the Conservation and Storage Facility.

Registration

The Collections Registration team prepared for and executed a major move of the M+ Collections to a new storage facility in Hong Kong. Alongside colleagues in Conservation, Archives and Library, and Installations and Displays, the collections registrars orchestrated the move of over three thousand works and thousands of archival materials over the summer. Preparation began in the spring with a push to rehouse fragile works and continued into the autumn with the organisation of the new space into a fit-for-purpose interim collections store. The team finalised the acquisition, shipping, accessioning, and cataloguing of approximately seven hundred items in 2019 as the M+ Collections continue to grow. Team members attended conferences in 2019 to continue their professional development and network with peers in institutions in North America and Asia. Conferences attended include the Association of Registrars and Collections Specialists conference in Philadelphia and the Heritage Conservation Centre conference at National Gallery Singapore.

The Loans and Exhibitions Registration team facilitated the loan of thirty-six objects from the M+ Collections to eleven cultural institutions in Hong Kong and internationally. Highlights include three loans to National Gallery Singapore for the exhibition *Awakenings: Art in Society in Asia, 1960s–1990s*; ten works from the M+ Sigg Collection to MAK Vienna for the exhibition *Chinese Whispers: Recent Art from the Sigg Collection*; three works by artist Hon Chi-fun to Asia Society, Hong Kong Center, for the exhibition *A Story of Light: Hon Chi-fun*; and two works by Stanley Wong to the Hong Kong Heritage Museum for the exhibition *Time Will Tell / another mountainman x Stanley Wong / 40 Years of Work*.

The team facilitated the logistics of incoming loans from institutions and private lenders and commissions from artists for the M+ exhibitions in Hong Kong and in Venice. In particular, *Noguchi for Danh Vo: Counterpoint* involved a significant number of loans from The Noguchi Museum in New York. This was a major project that offered the team important experience with international collaboration. The team also worked on the



▲
左起：設計及建築策展人 Yokoyama Ikko、物件藏品修復員 Natalie Harding 及副藏品管理專員黎蕙琪檢查大橋見朗作品《東京米奇老鼠》的狀況
From left: Ikko Yokoyama, Lead Curator, Design and Architecture; Natalie Harding, Conservator, Objects; and Bernadette Lai, Associate Registrar, with Ohashi Teruaki's *Tokyo Mickey Mouse*



▶ 拍攝又一山人 (黃炳培) 的《回到未來 / 紅白藍 10》
Photographing Stanley Wong's *back to the future / redwhiteblue 10*

▶ 藝術品技術員徐樂生整理 M+ 所藏的 Archigram 檔案資料
Nelson Tsui, Art Technician, with Archigram archival material
from the collections



藏品數據庫

藏品數據庫團隊由原本的兩人增至四人，現在可更迅速及時地協助數據庫使用者、開發各種相關工具，並更積極支援不同的藏品數據項目。

團隊大力協助了 M+ 藏品系列網頁測試版的開發工作，並在其他公眾開放取用計劃中發揮重要作用。當中的關鍵工作是為 M+ 應用程式介面 (API) 審視和重新設計藏品數據輸出結構及方法，團隊亦把藏品資料庫與西九文化區的數碼資產管理系統進一步結合，並把名為 Alma 的 M+ 圖書館系統的數據加以整合。

團隊亦繼續支持博物館大樓啟用後的藏品展示工作，例如準備藏品紀錄、開發翻譯工具、撰寫報告及提供其他支援。當中的關鍵工作包括為數據庫新增額外的模組，以容納更豐富的藏品數據，另外又把應用程式 Conservation Studio 升級，以滿足修復團隊及其他 M+ 成員在處理資訊方面的需求。

版權事務

版權事務團隊的主要工作，是為博物館大樓開幕時展示的 M+ 藏品及屆時出版的書刊，準備新圖像和取得版權許可。團隊跟其他部門緊密合作，拍攝了 500 件藏品的照片，約佔 M+ 館藏的一成。值得一提的是，團隊跟文獻庫及圖書館團隊合作，完成了 1,000 張 35 毫米幻燈片的數碼化及保存工作。在攝影棚外的地點拍攝藏品照片、拍攝展覽現場和展品、為刊物拍攝人像照、搬遷倉庫內的攝影棚，都是團隊於過去一年取得的重要成績。團隊亦進一步改進版權管理程序，擬訂新的圖片搜尋和授權規定，並為新員工提供版權實務培訓。

shipping and installation of a new commission included in the Sigg Prize 2019 exhibition.

Registrars collaborated closely with the artist Hu Xiaoyuan to gain a thorough understanding of the intentions of her complex work *Spheres of Doubt* and its presentation in the exhibition.

Collections Database

The Collections Database team grew from two members to four. They can now provide more timely support to database users, develop a wide array of tools, and be more responsive to collections data projects.

The team played a significant role in the development of the M+ Collections Beta website and other public access initiatives. Central to this work was the review and redevelopment of the collections data export for the M+ application programming interface (API). In a similar vein, the database's integration with West Kowloon's Digital Asset Management system was further enhanced and Alma, an integration tool for the M+ library system, was developed.

The team continued to support initiatives for the display of the collections at the opening of the museum building, such as record preparation and the development of translation tools, reports, and other functionalities. Key to this work was the establishment of additional modules in the database, which allowed for enrichment of collections data. The Conservation Studio application was enhanced in an effort to meet the information needs of the Conservation team and other members of M+ staff.

Rights and Reproductions

The Rights and Reproductions team prioritised the preparation of new images and copyright permissions for the display of the M+ Collections at the opening of the museum building and for the launch publications. Working closely with colleagues across departments, the team produced photographs of five hundred items—around 10 per cent of the collections. A highlight was the completion of a digitisation and preservation project of one thousand 35mm slides in partnership with Archives and Library. Mobile off-site photoshoots, photographic documentation of exhibitions, the production of portraits for publication, and the relocation of the on-site photo studio were significant achievements this past year. The team also enhanced rights management processes, defined new picture research and licensing protocols, and initiated a programme of copyright training for all new staff.

展覽及陳列展示

Exhibitions and Displays

設計、項目管理、佈展這三個專責展覽和陳列工作的團隊，在 2019 年大大擴充。由 2020 年 1 月起，會有一名展覽及陳列展示主管加入 M+，統領和整合以上三個範疇的活動，以符合本館發展的需要。

展覽

2019 年，展覽團隊擴展，並由四名核心成員組成。M+ 展亭繼續提供學習和實驗空間。「對位變奏：野口勇之於傅丹」展覽圓滿結束，到場參觀的訪客甚眾，團隊從中學到與展覽合作各方及藝術家等有效溝通的重要知識。「境遇——五個人」展覽於 6 月開幕，團隊同時跟多個當代藝術家和藝術家遺產管理人合作，取得重要經驗。12 月的「希克獎 2019」展覽是尤其雄心勃勃的項目，團隊跟六位當代藝術家合作，把數個跨領域的裝置作品呈現觀眾眼前。

除了 M+ 展亭的活動，展覽團隊亦深入參與 M+ 大樓開幕展覽的藏品展示計劃管理工作，協助安排博物館各個空間的佈展工作。除了這個開幕展，團隊亦已着手開展長期展覽的陳列工作，制定工作流程，為博物館長期運作做好準備。

佈展及陳列展示

2019 年，佈展及陳列展示團隊增加了成員，並完成了 M+ 展亭和儲存倉庫的多項工程、佈展工作和重要項目。

「對位變奏：野口勇之於傅丹」展覽的佈展和撤展工作複雜，須要跟藝術家傅丹和野口勇博物館合作，並於戶外空間陳列作品。團隊努力達到了 M+ 副總監及總策展人鄭道鍊、野口勇博物館資深策展人 Dakin Hart 和傅丹在策展和藝術方面的要求。

2019 saw a broad expansion of the three teams that focus on the delivery of the exhibition and displays programmes: design, project management, and installation. As part of the development of the institution, a new area will be created to encompass all these activities starting in January 2020 with the incorporation of the Head, Exhibitions and Displays.

Exhibitions

In 2019, the Exhibitions team grew to comprise four core staff. With the M+ Pavilion continuing to provide a space for learning and experimenting, the team closed *Noguchi for Danh Vo: Counterpoint* with high attendance, learning key lessons related to stakeholder and artist management. In June, *Five Artists: Sites Encountered* opened, offering vital experience in working concurrently with multiple contemporary artists and artist estates. December saw the Sigg Prize 2019 exhibition, an especially ambitious project in which the team worked with six contemporary artists to realise cross-disciplinary installations.

In addition to the M+ Pavilion programmes, the Exhibitions team is deeply involved in project management for the opening of the M+ building, facilitating the planning and scheduling for displays throughout the museum's spaces. Beyond the opening, work towards the long-term display programmes has already begun, with procedures and workflows being developed to provide for the sustainable success of the museum.

Installations and Displays

In 2019, the Installations and Displays team grew in number and completed multiple constructions, installations, and major projects at the M+ Pavilion and at off-site storage. Installation and deinstallation of *Noguchi for Danh Vo: Counterpoint* was a complex project, involving collaboration with artist Danh Vo and The Noguchi Museum and the use of external spaces for display. The team achieved the curatorial and artistic aims of the exhibition defined by Doryun Chong, Deputy Director, Curatorial, and Chief Curator, M+; Dakin Hart, Senior Curator, The Noguchi Museum; and Danh Vo.



「境遇——五個人」展覽期間舉辦了一系列公眾活動，重新組裝 Charlotte Posenenske 的雕塑作品《方管》，這為佈展及陳列展示團隊帶來了有趣的挑戰。「希克獎 2019」展覽有六件獨特而構思不凡的裝置作品，讓團隊有機會探索新的展示方法，這對於準備博物館大樓的開幕尤其重要。

佈展及陳列展示團隊繼續構思和改良包裝 M+ 藏品的方案。團隊與藏品管理和修復團隊通力合作，構思新的和改進原有的藏品運送包裝方式，務求以有成效和高效率的方法，令長期儲存和運送模式精益求精。這項工作為把藏品遷移到新的儲存倉庫提供了重要支援，令遷移在七星期內完成。團隊從中取得的經驗，將可直接應用於日後把藏品遷往 M+ 永久儲存設施的工作。

設計

設計團隊得到展覽設計師和平面設計師相繼加入，陣容更加充實。團隊為 M+ 大樓的開幕展覽制定陳列和平面設計的設計標準，落實無障礙設計的指引，以及擬訂用於整個展覽空間的作品文字介紹範本。這些工作須跟策展人、教學及詮釋團隊和其他 M+ 成員緊密合作，全盤兼顧訪客在新大樓的各個展廳、潛空間和天台花園等各種空間的體驗。設計團隊跟設計公司緊密合作，為開幕展覽構思新的設計系統。除了為開幕展覽陳列做準備，團隊在過去一年亦參與籌辦 M+ 展亭的展覽。

A series of public programmes involving the reconfiguration of Charlotte Posenenske's *Vierkantrohre* sculptural works for *Five Artists: Sites Encountered* presented an interesting challenge for the Installations and Displays team. The Sigg Prize 2019 exhibition consists of six distinct, ambitious installations, offering an opportunity for the team to negotiate new approaches to display, which is especially important in the lead-up to the opening of the museum building.

The Installations and Displays team continued to develop new and improved packing systems for the M+ Collections. In collaboration with Registration and Conservation, the team devised efficient and effective solutions for new and existing transit packs to improve long-term storability and transportation. This work was crucial for the support of the move of the collections to a new storage facility. The transition between storages was successfully completed during a seven-week period. The project gave the team an opportunity to gain experience that will be directly applicable to the forthcoming move into the storage facility in M+'s permanent home.

Design

The Design team grew to include exhibition designers and graphic designers. For the exhibitions that will accompany the opening of the M+ building, the team's focus is on developing design standards for methods of display and graphic treatment, implementing accessibility guidelines, and defining text templates that can be applied throughout the spaces. This work involves intensive collaboration with curators, members of the Learning and Interpretation team, and other members of staff to strategically consider the visitor experience in the galleries and other spaces of the new building—including the Found Space and roof garden. The Design team began to work closely with a graphic design studio to develop a new design system that will be used across the opening exhibitions. In addition to preparing for the opening displays, this past year saw the team collaborate on exhibitions at the M+ Pavilion.

▲
左起：資深佈展及陳列展示經理 Kieran Champion 與藝術品技術員盧
遊川和徐樂生於「境遇——五個人」公眾節目中重新組裝 Charlotte
Posenenske 的作品《DW 系列方管》
From left: Kieran Champion, Senior Manager, Installations and Displays;
Adrian Lo, Art Technician; and Nelson Tsui, Art Technician, reconfiguring
Charlotte Posenenske's *Series DW Vierkantrohre* as part of a public
programme for *Five Artists: Sites Encountered*



▲
左起：繪畫藏品修復員 Karina Jagudina，紙類副藏品修復員 Manami Hori
及物件藏品修復員 Natalie Harding 修復梁美萍的作品《他方 V》
From left: Karina Jagudina, Conservator, Paintings; Manami Hori,
Associate Conservator, Paper; and Natalie Harding, Conservator, Objects,
with Leung Mee Ping's *Elsewhere V*

修復團隊 Conservation

2019年，修復團隊繼續檢查藏品狀況這項長期工作，並就如何於 M+ 展亭展覽及 M+ 大樓開幕展覽中安全地展出 M+ 藏品提出建議。後者的工作包括開始着手處理儲存於香港和瑞士的藏品。為提議收藏的作品評估狀況，仍是修復團隊於 2019 年的重要工作。團隊帶領設立跨部門的時基媒介委員會，並把以類比訊號製作的時基媒體作品數碼化，令大眾有更多機會接觸這類作品。

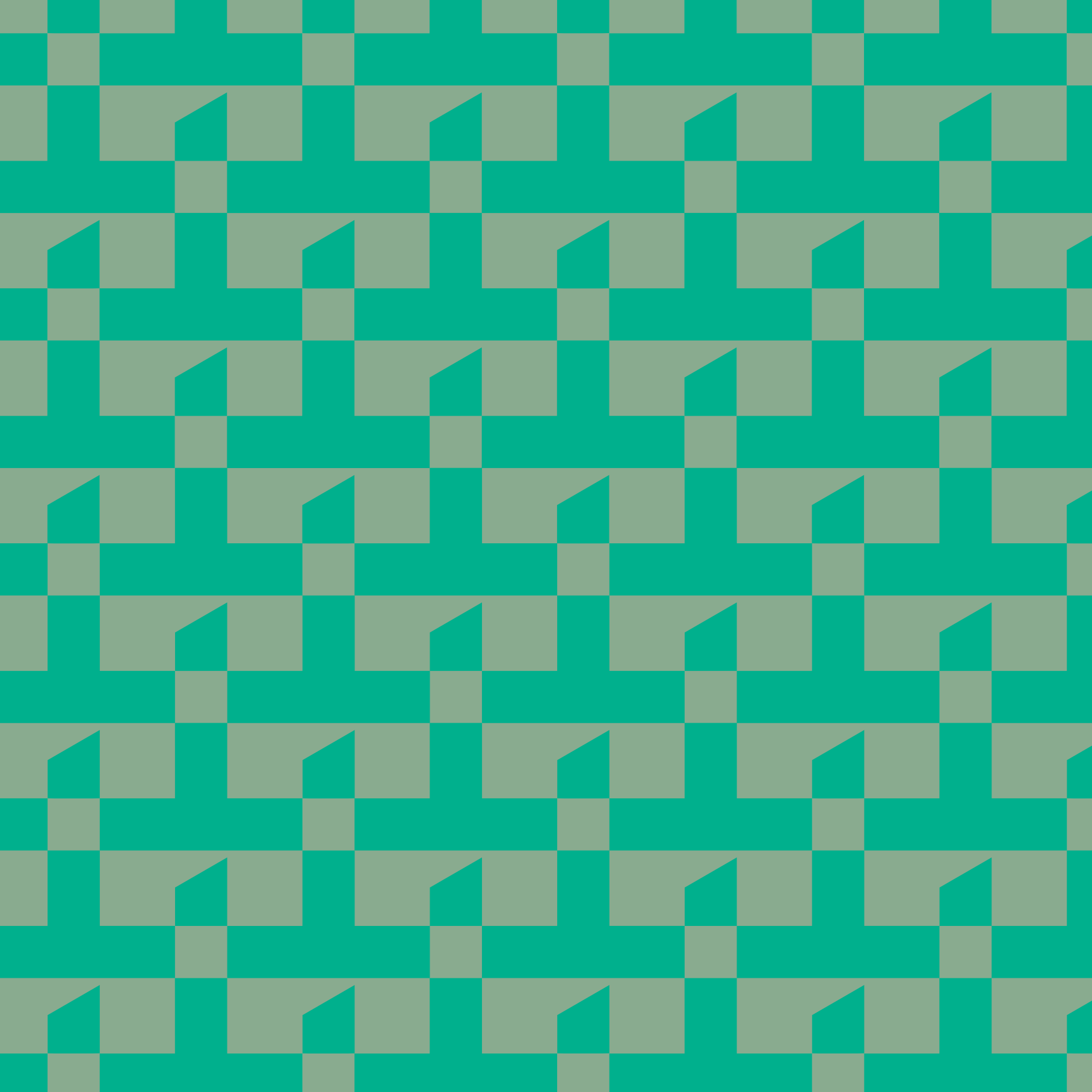
修復團隊的編制於過去一年大為擴充，延攬了預防及保護藏品修復員、攝影藏品修復員、數碼及時基媒體副修復員、紙類副藏品修復員，以及藏品修復技術員各一名。

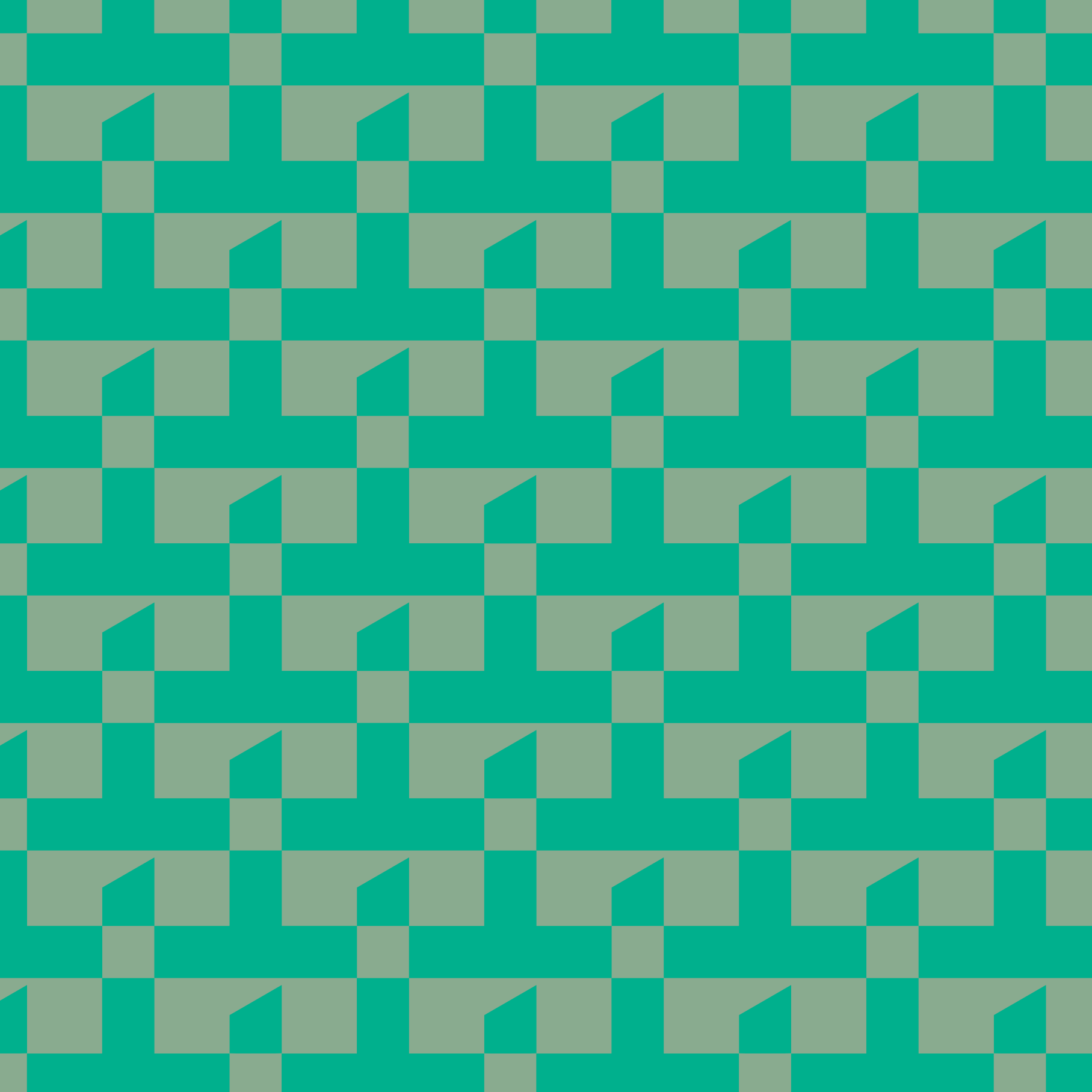
團隊代表 M+ 出席了多個本地及國際活動，包括 Hong Kong Fine Print Art Fair，舉辦有關紙本藝術的講座，又跟香港畫廊協會合辦了一個工作坊。團隊亦於美國康涅狄格州安卡斯維爾的美國文物修護協會年度會議上發表演講，出席了澳洲新南威爾斯美術館舉辦的「Towards a Flexible Future: Managing Time-Based Media Artworks in Collections」討論會和工作坊，以及由蓋提修復研究所舉辦、在澳洲墨爾本維多利亞國立美術館舉行的「Preserving Collections in the Age of Sustainability」工作坊。

In 2019, the Conservation team continued the long-term work of condition checking and recommendation for safe display of the M+ Collections, both in the ongoing series of exhibitions at the M+ Pavilion and at the opening of the M+ building. The latter initiative involved beginning the treatment phase for collections material stored in Hong Kong and in Switzerland. Assessing the condition of works proposed for acquisition remained an integral part of the Conservation team's activities in 2019. The team led the creation of the cross-departmental time-based media committee and also worked to digitise analogue time-based media works, facilitating access to this material.

The Conservation team grew significantly over the past year, recruiting a Conservator, Preventive; a Conservator, Photography; an Associate Conservator, Digital and Time-Based Media; an Associate Conservator, Paper; and a Conservation Technician.

Conservation represented M+ at a number of events, both locally and internationally. In Hong Kong, activities included a talk on art on paper at the Hong Kong Fine Print Art Fair and a workshop organised in collaboration with the Hong Kong Art Gallery Association. Conservation delivered a presentation at the Annual Conference of the American Institute for Conservation in Uncasville, Connecticut, United States. The team attended the symposium and workshop 'Towards a Flexible Future: Managing Time-Based Media Artworks in Collections', organised by the Art Gallery of New South Wales, and the workshop 'Preserving Collections in the Age of Sustainability', organised by the Getty Conservation Institute and held at the National Gallery of Victoria in Melbourne.





Development and Membership

拓展與
會員事務



M+ 大樓的揭幕指日可待，捐助者、支持者和贊助者一直以來的慷慨貢獻，對我們殊為重要。今後 M+ 在購藏、活動籌劃和營運等方面，將繼續倚仗他們的支持，而政府的一筆過撥款基金，仍然是維持 M+ 資金成本的重要支柱。

我們正建立一座世界級的現當代視覺文化博物館，承蒙各方支持，謹此衷心致謝。在博物館大樓落成開幕進入倒數階段之際，我們成立新委員會、改進會員計劃，以及締創新猷，帶來獨特的 M+ 體驗，鞏固與現有支持者的聯繫，並廣攬更多捐助者。我們在 2019 年的工作正體現此一抱負。

M+ 贊助計劃

M+ 榮譽襄贊人和 M+ 創始襄贊人是 M+ 贊助計劃的重要環節，由貢獻斐然的個人會員組成，他們曾慷慨捐款或捐贈藝術品，以支持 M+ 藏品系列的發展。受惠於此，我們得以蒐羅跨領域的館藏，全力以赴實現願景。M+ 於 2019 年 5 月為榮譽襄贊人安排了一趟都靈之旅，增進彼此的關係。旅程中適逢利沃里城堡當代藝術博物館的館藏 Villa Cerruti 揭幕，並安排了一系列參觀都靈私人收藏的活動。

M+ 創始贊助人項目已推出兩年，會員每年皆慷慨捐助，是 M+ 大樓邁向揭幕不可或缺的助力。今年創始贊助人的數目較 2018 年增加了百分之四十。我們舉辦了一系列贊助人活動，與支持者建立更密切的聯繫。本年的贊助人年度旅行活動於 11 月在首爾舉行，由 M+ 副總監及總策展人鄭道鍊帶領，參觀了知名藝術家的工作室、私人收藏，又安排了畫廊和博物館的私人導賞。

購藏基金及捐贈

M+ 新藝術委員會於 2017 年成立，專為購藏年輕新進藝術家的作品而募款，首批購藏來自香港、中國內地、台灣及海外的華人藝術家。委員會至今已舉行三次會議，通過購藏 26 位藝術家的 35 件作品之計劃。

未來我們將會成立兩個新委員會，分別為 M+ 視覺藝術國際委員會和 M+ 設計及建築委員會，它們將進一步支持 M+ 館藏在不同領域的發展。

As we come closer to the opening of the M+ building, the importance of the generosity of our donors, supporters, and sponsors cannot be overstated. They have been and will continue to be crucial to supporting all facets of the museum, including acquisitions, programming, and operations, while the one-time endowment fund from the government remains critical to covering our capital costs.

We are grateful for all the support we receive as we build a world-class museum of modern and contemporary visual culture. Counting down to the opening, we seek to reach new donors and to cultivate existing supporters by establishing new councils, refining membership programmes, and developing new initiatives to facilitate unique experiences with M+. Our work in 2019 reflects this ambition.

M+ Patronage Programme

The M+ Director's Circle and the Founding Benefactors are key parts of the M+ patronage programme, comprised of dedicated individuals who have made significant donations or gifts of works to support the M+ Collections. Their generosity allows us to build interdisciplinary collections and to work towards the full realisation of our vision. In 2019, the museum strengthened relationships with these individuals, organising an exclusive trip to Turin for Director's Circle members in May. The trip coincided with the opening of the Villa Cerruti at the Castello di Rivoli Museo d'Arte Contemporanea and included a series of visits to private collections in Turin.

2019 marks the second year since the launch of the M+ Founding Patrons programme, whose members make a generous annual commitment to providing vital support in the lead-up to the opening of the M+ building. The number of Founding Patrons increased by 40 per cent from 2018. A series of patrons' events was organised to engage our supporters on a deeper level. The annual travelling programme for patrons took place in Seoul in November. Led by Doryun Chong, Deputy Director, Curatorial, and Chief Curator, M+, the trip included visits to major artists' studios and private collections as well as private viewings at galleries and museums.

Acquisition Funds and Donations

The M+ Council for New Art was established in 2017 to raise funds to support the acquisition of work by young and emerging artists, beginning with artists from the Greater China region of Hong Kong, mainland China, Taiwan, and the diaspora. To date, three meetings were held, with the acquisition of thirty-five works by twenty-six artists enabled by the council.

Two other acquisitions councils, the M+ International Council for Visual Art and the M+ Council for Design and Architecture, will be launched to further support the growth of the M+ Collections across disciplines.



「M+ 領航」是一年制的付費會員計劃，現時「M+ 領航」提供的禮遇包括會員專享的預展和開幕酒會、獨家展覽導賞、藝術家對談會、藝術家工作室探訪，以及 M+ 商店和「M+ 放映」的消費折扣。透過各種特備活動，我們可以細聽「M+ 領航」會員的意見，了解他們的想法和志趣。這群支持者加深了我們對未來觀眾的認識，俾使我們不斷進步。

企業、信託基金和基金會的支持

過去一年，M+ 積極邀請企業、信託基金和基金會提供贊助和捐助，以支持博物館豐富多元的活動，包括展覽、教學活動、數碼項目、藏品修復及特備節目。我們由衷向各企業和基金友好致以謝忱，全賴他們的慷慨襄助，2019 年得以成為 M+ 發展的里程碑。謹此鳴謝威尼斯雙年展期間贊助 M+ 活動的信和集團和百達集團，擔任「希克獎 2019」展覽酒店伙伴的香港瑰麗酒店，贊助「M+ 放映：修復影像在台灣」的光華新聞文化中心，資助 M+ 導賞員計劃的孖士打律師行和太古集團慈善信託基金，自 2016 年起為 M+ 展亭免費供應護理用品的 Aesop，以及其他為 M+ 活動提供各種物品和服務的企業支持者。



▲
左起：Joe Baptista、Gene Kim、Maureen Kim、M+ 副總監及總策展人鄭道鍊、M+ 流動影像副策展人江千慧和 Susan Madon 於紐約蔡國強工作室參加 M+ American Friends Foundation 的啟動活動
From left: Joe Baptista; Gene Kim; Maureen Kim; Doryun Chong, Deputy Director, Curatorial, and Chief Curator, M+; Chanel Kong, Associate Curator, Moving Image, M+; and Susan Madon at the launch of the M+ American Friends Foundation at the studio of Cai Guo-Qiang in New York

M+ Pioneers

The M+ Pioneers programme is a one-year paid membership scheme. Exclusive benefits for M+ Pioneers currently include invitations to members-only exhibition previews and opening receptions, private tours of exhibitions, special meet-the-artist events, artist studio visits, and discounts at the M+ Shop and for M+ Screenings. Specially designed activities for M+ Pioneers allow us to better listen and respond to members' views and interests. This group of supporters is instrumental to our growth, as they deepen our understanding of future audiences.

Support from Corporates, Trusts, and Foundations

In the past year, M+ actively sought sponsorships and donations from corporates, trusts, and foundations to support the museum's activities, including exhibitions, learning programmes, digital initiatives, conservation and restoration, and special events. M+ is deeply grateful to key corporate and foundation friends, whose contributions made 2019 a milestone year for the development of the museum. M+ would like to thank Sino Group and Pictet for sponsoring events during the Venice Biennale, Rosewood Hong Kong for being the hotel partner for the Sigg Prize 2019 exhibition, Kwang Hwa Information and Culture Center for sponsorship of *M+ Screenings: Restored Images from Taiwan*, Mayer Brown and The Swire Group Charitable Trust for their funding towards the M+ docent programme, Aesop for providing complimentary amenities at the M+ Pavilion since 2016, and other corporate supporters who offered in-kind goods and services for M+ programmes.



▲
11 月舉辦的 M+ 贊助人首爾藝術之旅
M+ patrons in Seoul in November

M+ American Friends Foundation 是設於美國的非牟利組織，獨立於 M Plus Museum Limited、西九文化區管理局以及其他西九文化區管理局的附屬公司。M+ American Friends Foundation 根據美國國內稅收法第 501(c)(3) 條成立，旨在令 M+ 的願景和工作更廣為人知，並為其籌募經費。

The M+ American Friends Foundation was established as a non-profit organisation in the United States, independent of M Plus Museum Limited, the West Kowloon Cultural District Authority, or any other subsidiary of the West Kowloon Cultural District Authority. Organised under section 501(c)(3) of the United States Internal Revenue Code, the M+ American Friends Foundation aims to increase awareness of the vision and work of M+ and to raise funds for the museum.



▲
M+ American Friends Foundation 董事局成員合照 (左起):
栢志高、單曉陽、Maureen Kim、華安雅、吳建民、Patricia Pei 及韋仕華
Members of the board of the M+ American Friends Foundation (from left): Duncan Pescod,
Michelle Shan-Jeschelnig, Maureen Kim, Suhanya Raffel, Dominic Ng, Patricia Pei, and John S. Wadsworth Jr

博物館營運



今年博物館營運部於各範疇繼續擴編，包括零售與商務、訪客服務、保安、博物館業務、大樓管理、策略項目與管治及董事局秘書處，各團隊合力為博物館今後的營運擊劃業務規劃和預算。營運準備團隊專注於計劃和實施商業系統，系統將進行測試，並會在博物館向公眾開放前準備就緒。家具、裝置和器材設備的主要採購工作亦已着手進行。

博物館營運部制定的 M+ 商業策略將於明年實施，以此為博物館零售空間和餐飲場所營運的基礎，業務收益將用於支持博物館活動與展覽。博物館的入場及票務安排亦已訂立，在加以完善後將於博物館啟用時實施。

本年度 M+ 董事局新設兩個小組委員會：預算及財務委員會和企業及合伙業務委員會。M+ 預算及財務委員會負責審核 M+ 的財務表現及預算，M+ 企業及合伙業務委員會則監督博物館的商務和零售營運。

零售與商務

過去一年，零售及商務團隊致力鞏固及拓展其業務，繼續開發別具特色的商品系列：由香港設計師以 M+ 的意念與定位為靈感而演繹的「M+ 源想」系列；「M+ 藝粹」系列則是 M+ 與藝術家或設計師合作特別推出的產品。2019 年，我們與香港藝術家倪鷺露合作開發一系列「M+ 藝粹」商品。倪鷺露透過傳統中國水墨技藝和極其當代的手法，探索情感和思想的表達方式。她筆下飄逸輕靈的人物喚起我們深藏於內心的世界，開拓一片沉思空間。其作品中的即興元素，輕盈而深邃，營造出不經意的時尚，滿足各種生活需要，讓人逸遊於當下時空。

M+ 通過開發有機和循環再造產品，以及支持傳統工藝，實現可持續發展的核心目標。為配合展覽「對位變奏：野口勇之於傅丹」，M+ 商店推出由泰國農村居民人手縫製、飾以層疊花瓣圖案的彩色墊子。墊子由傅丹精選，每塊的尺寸和用色皆不同，設計各具特色。

This year, the Museum Operations department continued to grow in all areas, including Retail and Commerce, Visitor Services, Security, Museum Business, Building Management, Strategic Projects and Governance, and the Board Secretariat. Together, the department focused on developing business plans and budgets for the museum's future operations. The operational readiness team focused on planning and implementing business systems which will be tested and ready before the museum opens to the public. Major procurements for furniture, fittings, and equipment are underway.

The department developed the M+ commercial strategy, which will underpin the running of the museum's retail spaces and food and beverage outlets and will be implemented in the next year. The revenue generated from these outlets will subsidise the museum's programmes and exhibitions. The museum's admission and ticketing strategy was developed and, after further refinement, will be implemented after the museum building opens to the public.

Two new sub-committees of the M+ Board were created this year: the Budget and Finance Committee (M+ BFC) and the Enterprise and Partnerships Committee (M+ EPC). The M+ BFC's role is to review M+'s financial performance and budgets, while the M+ EPC has oversight of the museum's commercial and retail operations.

Retail and Commerce

This past year saw both a strengthening and an expansion of the Retail team's activities. The team continued to develop distinct product lines: M+ Core takes inspiration from M+'s ideas and identity as interpreted by a young Hong Kong designer, and M+ Capsule consists of products created through a specific collaboration with an artist or designer. In 2019, the team worked with Hong Kong artist Lulu Ngie to develop M+ Capsule products. Through traditional techniques of Chinese ink painting and a thoroughly contemporary approach, Ngie explores expressions of emotion and thought. Her ethereal figures evoke deep inner worlds and a space of contemplation. In her products, the element of spontaneity—both light and profound—offers an effortless style that suggests the possibility of moving easily through the world.

Sustainability is a core objective for M+, both through the development of organic and recycled products and the support of traditional crafts. In conjunction with the exhibition *Noguchi for Danh Vo: Counterpoint*, the Retail team offered in the M+ Shop colourful mats with folded petals, hand-sewn by members of village communities in Thailand. The mats were specially selected by Danh Vo for sale, and each piece has a unique size, colour, and design.



到舉行「境遇——五個人」展覽時，零售團隊繼續積極開發產品，共引入 47 本出版物和 27 款展覽相關禮品，並開發了 41 種全新商品，包括文具、燈飾、家居裝飾品、家具及明信片。對零售團隊來說，M+ 商店電子商務平台的啟用為重大里程碑，是發展 M+ 國際零售業務不可或缺的舉措。現時，M+ 網上商店的主要顧客來自香港、美國、英國、日本、中國內地、台灣、新加坡、澳洲、南韓和德國等地。

為配合「希克獎 2019」展覽，零售團隊以六位入圍藝術家的創作為靈感，開發了 26 款獨特商品。這些商品除了回應是次展覽展出的作品外，亦反映藝術家各自的創作特色。團隊並已着手籌備製作一本展覽出版物，以重構和延續展覽的內容。此出版物結集藝術家訪談，並精選多張展覽現場照片，以另一角度幫助讀者了解這六位藝術家別樹一幟的創作實踐。

M+ 就博物館大樓內的四個餐飲場地（包括會員樓層和 M+ 特色餐廳），向業內商家徵集合作意向書。M+ 餐飲項目將會結合博物館豐富的藝術節目，致力獨創出融會國際視野、貫注亞洲風味的真正地道餐飲體驗。而正在組建中的團隊，將以獨特的佳餚美饌、卓越的接待服務、以及充滿奇趣想像的場地空間，為客人精心準備一場藝術與美食的體驗之旅。M+ 更會配合博物館不時舉辦的新展覽，糅合當中的獨有元素，從美食饗宴中帶出展覽特色。

M+ 亦邀請各出版商提交合作出版的意向書。出版為 M+ 的核心業務，是文化傳播和推廣策略中不可或缺的一環，也是商品零售策略中的重點。在我們眼中，出版是在香港以至其他地區推廣當代視覺文化的關鍵手段。為迎接博物館大樓開幕，M+ 將出版五本新書，介紹和深入探討 M+ 的館藏、M+ 希克藏品、香港視覺文化，以及博物館從成立至今的歷程。這些出版物能令廣大觀眾得以了解 M+ 的定位及活動。

Five Artists: Sites Encountered saw the robust continuation of product development. The team brought in forty-seven publications and twenty-seven exhibition-related gift items, and created forty-one new items. The products include stationery, lighting, home décor, furniture, and postcards. The launch of the M+ Shop eCommerce platform was a major milestone for the Retail team and was integral to the growth of M+'s international retail presence. Currently, the web shop receives the most traffic from Hong Kong, the United States, the United Kingdom, Japan, mainland China, Taiwan, Singapore, Australia, South Korea, and Germany.

For the Sigg Prize 2019 exhibition, the Retail team created twenty-six unique products in conversation with the six artists shortlisted for the prize. The items respond to the works on display in the exhibition and to aspects of each artist's practice. The team also began work on a publication that reframes and extends content presented in the exhibition. Featuring artist interviews and a selection of installation views, the book offers a complementary perspective on the six distinct artistic practices featured in the exhibition.

M+ launched a call for expressions of interest, on a non-committal basis, for prospective tenants for the museum's four food and beverage venues, including the members' lounge and M+ signature catering. M+'s food and beverage offerings will incorporate elements of the museum's programmes into the culinary and hospitality experiences, responding to a vision of being world inspired, Asian influenced, and truly local. M+ event hosting will provide a specially designed M+ experience defined by exceptional food, service, and environments. A full event hosting team is being built to service corporate and social events of all kinds. M+ will provide unique and innovative connections between the gallery and the food and beverage offerings. The culinary experience will integrate with seasonal gallery exhibitions by proposing elements related to the place of origin of the exhibitions.

M+ also released a call for expressions of interest for co-publishers. As a central part of the overall strategy of cultural dissemination and outreach, as well as of the retail merchandising strategy, M+ publications are a core museum business. The museum sees publications as critical to the promotion of contemporary visual culture in Hong Kong and beyond. For the opening of the museum building, M+ will publish five titles that provide visibility for and engage deeply with the collections, the M+ Sigg Collection, the thematic area of Hong Kong visual culture, and the story of the institution from its earliest days through to the present. These publications allow M+ to articulate different facets of its identity and activities to a broad audience.

2019年，訪客服務團隊繼續接待不同觀眾，並從中學習。過去一年，西九文化區中的藝術公園及自由空間相繼啟用，這兩個全新場地毗鄰 M+ 展亭，令該團隊得到更多與訪客互動的機會。在 M+ 展亭舉行的展覽，每個都吸引了一至兩萬名訪客，包括公眾人士、學校團體、國際賓客，以及我們的支持者和會員。隨着 M+ 大樓開幕之期臨近，訪客服務團隊正着力擴充及培訓人手，為訪客提供優質的博物館體驗。

保安工作

對 M+ 這樣佔地廣闊和規模龐大的博物館來說，保安工作至關重要。保安團隊繼續為博物館大樓和修復保管中心的啟用制定保安策略和計劃，以保證保安工作符合國際標準，為員工、訪客、租戶和承辦商提供安全無虞的環境。保安工作可讓訪客以正當合理的方式接觸及欣賞珍貴藏品，同時保護這些須妥善照顧的脆弱資產；也保護在博物館內運送的藏品；並使重視保安的風氣與習慣，成為整個博物館文化中的重要一環。

博物館業務

博物館日益發展，財務管理的責任亦隨之增加。博物館業務團隊就各項博物館業務和商業活動提供專業知識與建議，並確定支援業務所需的營運系統與資源。團隊今年為 M+ 制定主要績效指標和企業目標，以及業務和機構計劃。團隊將於未來數年繼續發展，推動業務規劃，並按上述業務計劃監察 M+ 的財政表現。

Visitor Services

The Visitor Services team continued to connect with and learn from a range of audiences in 2019. The year saw the opening of the Art Park and Freespace—new venues neighbouring the M+ Pavilion in the West Kowloon Cultural District—offering the team further opportunities to engage with visitors. We attracted between ten to twenty thousand visitors to each exhibition at the pavilion, including members of the general public, school groups, international guests, and M+ supporters and members. As we move closer to the opening of the M+ building, the team continues to focus on developing and expanding, to offer a world-class visitor experience in our permanent home.

Security

Security is vital to a museum, particularly to one of the scope and scale of M+. The Security team continues to develop a security strategy and plan for the opening of the museum building and the Conservation and Storage Facility. The plan will ensure that we have a security structure in place that matches international standards and that provides a safe and secure environment for staff, visitors, tenants, and contractors. It will enable legitimate access while protecting valuable, vulnerable, and sensitive assets; protect works in transit within the museum; and make a culture of security a key component of the wider museum culture.

Museum Business

The growth of the museum brings with it great financial responsibility. The Museum Business team provides business knowledge and advice relating to all museum business and commercial activities and defines the systems and resources required to support our business needs. This year, the team developed key performance indicators and corporate objectives for M+, as well as the M+ Business and Corporate Plans. The team will grow over the next few years to drive business planning and to monitor financial performance against the Business Plan.

策略項目與管治團隊着眼於 M+ 的長遠發展，並為員工及其工作環境提供及時支援。團隊負責推行涉及全館的計劃，以支持機構發展，並找出一些可發展的範疇，如入場人數和票務策略，以及評估 M+ 由一個處於籌劃階段的機構，過渡到全面運作的博物館所受到的影響。團隊亦負責監督風險管理、政策和保險，並與博物館資源團隊並肩合作，而後者的主要職責是確保所有與員工有關的事宜都得到顧及，充分考慮到員工的需求，並為其規劃居中協調。

M+ 董事局秘書處

為確保 M+ 順利開幕和開展其後的工作，箇中關鍵是以專業高效的方式把各項重大議題，呈交 M+ 董事局作通盤考慮，並討論博物館發展及營運的大方向。董事局秘書處為這些董事局會議提供支援，並擔當 M+ 董事局與其轄下委員會及博物館管理層之間不可缺少的溝通橋樑。隨着 M+ 董事局與其轄下委員會討論的議題愈見廣泛，董事局秘書處的工作將更加舉足輕重。

M+ 大樓管理

一如往年般，M+ 大樓的建造工程在 2019 年節節推進，邁向於 2020 年竣工及領取佔用許可證（俗稱入伙紙）的目標。當前要務是令大樓的環境條件保持在最佳狀態，修復保管中心部分區域的冷氣系統已經啟動，以控制室內濕度。在博物館展覽開始前，M+ 館藏先行進駐這裏。M+ 大樓的內部工程，如測試並啟動機電設備等，正在密鑼緊鼓進行。另外，我們與西九設施管理團隊通力合作，選聘設施管理服務供應商，這對維持大樓整潔安全來說是至關重要的一步。

Strategic Projects and Governance

The Strategic Projects and Governance team takes a longer view of the organisation and also deals with immediate support for staff and their environment. The team leads museum-wide initiatives that support the development of the organisation, identifying areas for growth such as the admissions and ticketing strategy and the impact of the transition from a planning organisation to a fully operational museum. The team also oversees risk management, policies, and insurance and works alongside a museum resources team, whose primary focus is to ensure that all staff areas are cared for and that planning around staff needs is considered and coordinated.

M+ Board Secretariat

The ability to bring strategic and high-level discussions to the M+ Board in a professional and efficient manner is key to ensuring that M+ realises its ambitions for the opening and beyond. The Board Secretariat provides the support to facilitate these discussions and also serves as the essential bridge of communication between the M+ Board and its committees and the museum management. As the breadth of discussions continues to grow at the M+ Board and its committees, the importance of the Board Secretariat's work only increases.

M+ Building Management

The M+ building has seen another year of enormous progress in 2019 as we move towards the obtaining of an occupation permit and practical completion next year. Ensuring that environmental conditions are maintained at the highest level remains a priority, and air-conditioning has been switched on in parts of the Conservation and Storage Facility to control humidity within the space. These will be among the first areas to receive works from the M+ Collections next year, ahead of their display in the galleries. Intense activity is now taking place in the M+ building related to the testing and commissioning of the mechanical and electrical plant. In collaboration with the West Kowloon Facilities Management team, the M+ building facilities management provider was selected, which is a fundamental step towards maintaining a clean and safe building.

八方支持

對於所有從 M+ 創辦之初就支持本館工作的人士和機構，我們謹此致以謝忱。承蒙各位對 M+ 項目的慷慨襄助和信任，我們方能茁壯發展。我們正致力實現 M+ 的願景，各界的捐助將令本館得以日益壯大。

M+ would like to thank all the individuals and organisations who have supported our work since the very beginning. Our growth and progress would not have been possible without your generosity and belief in the M+ project. As we work towards the full realisation of our vision, your contribution will allow us to continue to flourish.

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Timeline

年表

2006

博物館小組成立，羅仲榮擔任小組召集人。

The Museum Advisory Group (MAG) is established, with Victor Lo as Convenor.

博物館小組提出 M+ 的名字和藝術定位。

The MAG proposes the naming and positioning of M+.

2007

西九龍文娛藝術區核心文化藝術設施諮詢委員會發表報告書，提出 M+ 的使命和其視覺文化涵蓋範疇。

The Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District issues the Recommendation Report on M+'s mission and its visual culture focus.

2008

香港特別行政區政府成立西九文化區管理局，負責發展西九文化區。

The West Kowloon Cultural District Authority (WKCDA) is established by the Hong Kong SAR Government. The Authority is responsible for developing the West Kowloon Cultural District (WKCD).¹

西九文化區管理局董事局成立博物館委員會，羅仲榮為首屆主席。

The Museum Committee is established by the Board of the WKCDA, with Victor Lo as founding Chairman.

2009

西九文化區管理局設立博物館政策及管理事務部，負責推行 M+ 項目。

The WKCDA establishes the Museum Policy and Management Services Department to undertake the M+ project.



2010

李立偉獲委任為 M+ 首任行政總監。
Lars Nittve is appointed the founding Executive Director of M+.²

2011

西九文化區管理局公開建議西九發展圖則。
The WKCD A unveils the proposed development plan for the WKCD.³

2012

西九文化區管理局董事局成立臨時購藏委員會，並通過收藏政策。
The WKCD A Board establishes the Interim Acquisition Committee and approves the Acquisition Policy.

M+ 戲棚展及 M+ 大戲院
*M+ Bamboo Theatre Exhibition and M+ Bamboo Cinema*⁴

M+ 進行：油麻地
Mobile M+: Yau Ma Tei

M+ 獲烏利·希克捐贈 1,500 件中國當代藝術作品。
M+ receives a donation of 1,500 works of Chinese contemporary art from Uli Sigg.⁵

M+ 思考：亞洲設計：歷史、收藏與策展
'M+ Matters: Asian Design: Histories, Collecting, Curating'

M+ 思考：水墨藝術與視覺文化的交錯：當代文化機構中水墨的收藏與展示
'M+ Matters: Ink Art in the Framework of a Contemporary Museum'

M+ 建築設計比賽開展。
The architectural competition for the M+ building is launched.

2013

鄭道鍊獲委任為 M+ 總策展人。
Doryun Chong is appointed Chief Curator of M+.

M+ 進行：宋冬：三十六曆
Mobile M+: Song Dong: 36 Calendars

M+ 思考：此時此刻：中國博物館熱潮之語境
'M+ Matters: Of the Moment: China's Museum Boom in Context'



2014

M+ 進行：充氣！

*Mobile M+: Inflation!*⁶

香港藝術發展局（藝發局）與 M+ 於第 55 屆威尼斯雙年展合辦李傑的個展「你（你）。」。

M+ and the Hong Kong Arts Development Council (HKADC) co-present 'You (you).' — Lee Kit, Hong Kong's participation at the 55th International Art Exhibition – La Biennale di Venezia.

M+ 思考：藝術作品文獻

'M+ Matters: Theorising Art Histories Globally'

行政長官會同行政會議核准西九文化區發展圖則。

The Chief Executive-in-Council approves the West Kowloon Cultural District Development Plan.

西九文化區管理局公佈獲選的 M+ 大樓概念設計，獲選方案由瑞士建築師事務所 Herzog & de Meuron 聯同香港 TFP Farrells 和香港奧雅納工程顧問公司所設計。

The WKCDA unveils the selected concept design of the M+ building by Swiss architectural firm Herzog & de Meuron, with Hong Kong-based TFP Farrells and Ove Arup & Partners HK.²

小型藝術展館（現名為「M+ 展亭」）設計比賽開展。

The design competition for the Arts Pavilion (now known as the M+ Pavilion) opens.

M+ 進行：構。建 M+：博物館設計方案及建築藏品

Mobile M+: Building M+: The Museum and Architecture Collection

M+ 獲中國收藏家管藝捐贈中國當代藝術作品。

M+ receives a donation of works of Chinese contemporary from Chinese art collector Guan Yi.

M+ 進行：「你。」— 李傑

Mobile M+: 'You.' — Lee Kit

M+ 進行：NEONSIGNS.HK 探索霓虹

*Mobile M+: NEONSIGNS.HK*⁸

Brown 家族年度購藏基金成立。
The Brown Family Annual Acquisition Fund is established.

M+ 獲香港匿名慈善家捐贈 100 萬美元，用作購置英國藝術家 Antony Gormley 的作品《土地》(2003)。

M+ receives a donation of USD 1 million from a Hong Kong philanthropist to use towards the acquisition of *Asian Field* (2003) by British artist Antony Gormley.

M+ 思考：戰後日本、南韓及台灣的抽象藝術

'M+ Matters: Postwar Abstraction in Japan, South Korea, and Taiwan'

M+ 思考：戰後東亞的設計與工業
'M+ Matters: Import/Export: Postwar Design and Industry in East Asia'

M+ 思考：世界藝術史研究的理論思考

'M+ Matters: Theorising Art Histories Globally'

M+ 思考：國際博物館之收藏與展示策略

'M+ Matters: Global Museums' Collection and Display Strategies Today'

由彭耀輝建築師事務所 (VPANG)、JET 建築事務所和張勵繡組成的設計團隊，贏得國際單一階段建築設計比賽，並獲委任負責小型藝術展館（現名為「M+ 展亭」）的設計工作。

The team of VPANG Architects Ltd, JET Architecture Inc., and Lisa Cheung is appointed to design the Arts Pavilion (now known as the M+ Pavilion) after winning the first prize in the single-stage international design competition.



6



2



8

2015

M+ 思考：擴展的八十年代：華人與東亞藝術版圖
'M+ Matters: Expanding the 1980s: The Landscape of Art in China and East Asia'

首屆 M+ / Design Trust 研究資助計劃展開。

The inaugural M+ / Design Trust Research Fellowship commences.

M+ 進行：流動的影像
Mobile M+: Moving Images

藝發局與 M+ 合辦「曾建華——無盡虛無」，於第 56 屆威尼斯雙年展展出。

M+ and HKADC co-present *Tsang Kin-Wah: The Infinite Nothing*, Hong Kong's participation at the 56th International Art Exhibition – La Biennale di Venezia.

M+ 推出「M+ 夏令營」。
The M+ Summer Camp is launched.

M+ 進行：藝活
Mobile M+: Live Art

M+ 放置時間囊，標誌博物館大樓建築工程啟動。
A commemorative time capsule is planted, marking the beginning of the construction of the M+ building.⁹

2016

李立偉離任。
Lars Nittve stands down as Executive Director.

M Plus Museum Limited 正式成立。
M Plus Museum Limited is incorporated.

M+ 董事局及購藏委員會成立。
The M+ Board and the Acquisitions Committee are established.

華安雅獲委任為 M+ 行政總監。
Suhanya Raffel is appointed Executive Director of M+.¹⁰

M+ 放映：形之所在
M+ Screenings: Visible Places

M+ 希克藏品：中國當代藝術四十年
M+ Sigg Collection: Four Decades of Chinese Contemporary Art¹¹

M+ 放映：四十年
M+ Screenings: Forty Years

M+ 推出「M+ 敢探號——流動創作教室」。

M+ Rover: Travelling Creative Studio is launched.

M+ 思考：博物館視野中的行動主義藝術與設計

'M+ Matters: Confronting Activist Art and Design from a Museological Perspective'

M+ 思考：複製無疆界——以模仿為創新

'M+ Matters: Copies without Borders: Imitation as Innovation'

M+ 放映：此時彼刻
M+ Screenings: This Is Now

曾建華：無
Tsang Kin-Wah: Nothing

M+ 獲香港收藏家仇浩然捐贈南亞及東南亞藝術家的作品。

M+ receives a donation of works by South and Southeast Asian artists from Hong Kong collector Hallam Chow.

形流意動：M+ 設計藏品
Shifting Objectives: Design from the M+ Collection¹²

M+ 放映：家庭電影
M+ Screenings: Home Movies

M+ 展亭開幕。
The M+ Pavilion opens.



9



10



11

2017

M Plus Collections Trust 成立。
M Plus Collections Trust is established.

曖昧：香港流行文化中的性別演繹
Ambiguously Yours: Gender in Hong Kong Popular Culture

M+ 放映：性別流動
M+ Screenings: Genderfluid

藝發局與 M+ 於第 57 屆威尼斯雙年展合辦「楊嘉輝的賑災專輯」。
 M+ and HKADC co-present *Samson Young: Songs for Disaster Relief*, Hong Kong's participation at the 57th International Art Exhibition – La Biennale di Venezia.

廣東快車：來自珠江三角洲的藝術
Canton Express: Art of the Pearl River Delta

M+ 放映：城市界限
M+ Screenings: City Limits

M+ 思考：過去與未來之間：珠江三角洲的藝術
 'M+ Matters: Between Past and Future: Art of the Pearl River Delta'

似重若輕：M+ 水墨藏品
*The Weight of Lightness: Ink Art at M+*¹³

M+ 放映：動中見靜
M+ Screenings: Stillness in Motion

M+ 思考：尋路探新：探討南亞及東南亞

'M+ Matters: REORIENT: Conversations on South and Southeast Asia'

「M+ 故事」上線。
 M+ Stories is launched.

「M+ 思考 | 焦點談」推出，首個講座為「共生共鳴：倍樂生藝術場直島」。
 M+ Matters | Keynote is launched, with 'M+ Matters | Keynote: Miracle of the Benesse Art Site Naoshima'.

2018

西九文化區管理局與上海西岸、上海文廣演藝（集團）有限公司和上海當代藝術博物館簽訂合作協議。
The WKDA signs cooperation agreements with the Shanghai West Bund, SMG Performing Arts Group, and the Power Station of Art.

鄭道鍊、Veronica Castillo、John Wicks 獲委任為副總監，分別領導策展部、藏品及展覽部，以及博物館營運部的工作。
 Doryun Chong, Veronica Castillo, and John Wicks are appointed Deputy Directors for the divisions of Curatorial, Collection and Exhibition, and Museum Operations, respectively.^{14,15,16}

M+ 成立希克獎。
 The Sigg Prize is established.

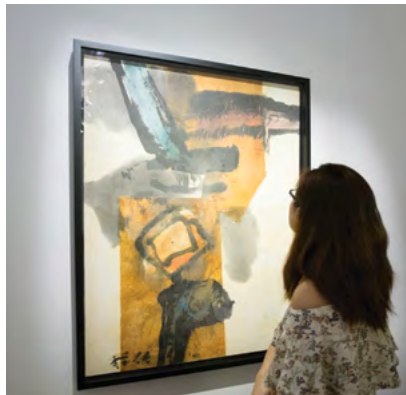
楊嘉輝的賑災專輯 世界巡迴演
Samson Young: Songs for Disaster Relief World Tour

M+ 宣佈將周綠雲、莫娜·哈透姆、加百列·奧羅斯科與馬塞爾·杜尚的作品納入館藏。
 M+ announces major acquisitions of work by Irene Chou, Mona Hatoum, Gabriel Orozco, and Marcel Duchamp.

M+ 放映：路磚之下
M+ Screenings: Beneath the Pavement



12



13



14



15

M+ 藝活：觀演之間
M+ Live Art: Audience as Performer

南行覓跡：M+ 藏品中的東南亞
In Search of Southeast Asia through the M+ Collections

M+ 放映：東南亞的流光幻音
M+ Screenings: Southeast Asia Moving Image Mixtape

M+ 思考：1949 年後中國視覺與物質文化
'M+ Matters: Post-1949 Visual and Material Culture in China'

M+ 宣佈將張英海重工業的全部作品納入館藏。
M+ announces the acquisition of the complete body of work of YOUNG-HAE CHANG HEAVY INDUSTRIES.

M+ 思考：數碼領域裏的藝術與設計
'M+ Matters: Art and Design in the Digital Realm'

幻影波音：林強現場配樂
Haunting Images: Live Cinema by Lim Giong

對位變奏：野口勇之於傅丹
Noguchi for Danh Vo: Counterpoint

M+ 思考 | 焦點談：構建阿布扎比羅浮宮
'M+ Matters | Keynote: Building Louvre Abu Dhabi'

M+ 放映：許鞍華的電影人生
M+ Screenings: The Film Life of Ann Hui

M+ 大樓平頂。
The M+ building is topped out.¹²

2019

M+ 商店推出網上版
The M+ Shop is launched online.

藝術 + 女性主義：亞洲女性藝術工作者維基百科編輯馬拉松
'Art + Feminism: Wikipedia Edit-a-thon on Women in Art in Asia'

M+ 藏品系列網頁測試版上線，提高大眾對藏品的認識。
The M+ Collections Beta is launched, greatly increasing the visibility of the collections online.¹³

M+ 宣佈將 Archigram 及呂壽琨的檔案納入館藏。
M+ announces the acquisition of the archives of Archigram and Lui Shou-kwan.

巴塞爾藝術展香港展會「M+ 真人圖書館」
The M+ Human Library at Art Basel Hong Kong 2019

公佈首屆希克獎的六位入圍藝術家名單
The six artists shortlisted for the Sigg Prize are announced.

M+ 藝活：奇異之軌
M+ Live Art: Miraculous Trajectories

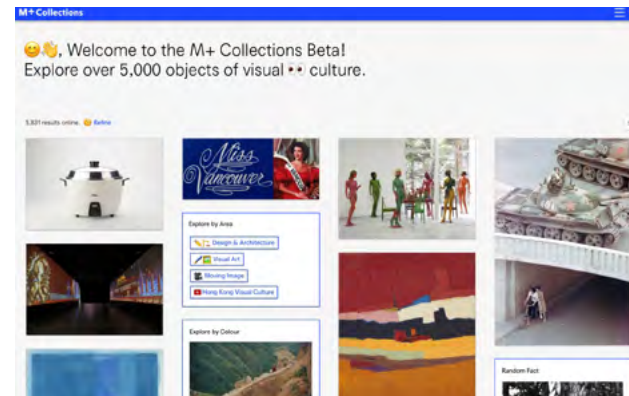
M+ 放映：存於世界，形於世界
M+ Screenings: In the World, Of the World



16



17



18

M+ 推出「M+ 寰遊」國際合作項目，與悉尼歌劇院於 Vivid LIVE 2019 合辦「脈動深藏」。

M+ and the Sydney Opera House co-present *The Hidden Pulse* at Vivid LIVE 2019, launching the M+ International series of collaborations.

藝發局與 M+ 於第 58 屆威尼斯雙年展合辦「謝淑妮：與事者，香港在威尼斯」。

M+ and HKADC co-present *Shirley Tse: Stakeholders, Hong Kong in Venice* at the 58th International Art Exhibition – La Biennale di Venezia.

境遇——五個人

*Five Artists: Sites Encountered*¹⁹

M+ 放映：修復影像在台灣

*M+ Screenings: Restored Images from Taiwan*²⁰

M+ 寰遊 × 森美術館：館藏何義

'M+ International × Mori Art Museum: What Do Collections Mean to Museums?'

維基百科亞洲月：展覽歷史編輯馬拉松

'Wikipedia Asian Month 2019: Edit-a-thon on Exhibition Histories'

M+ 思考：女性、建築與城市的對話

'M+ Matters: Conversations on Women, Architecture, and the City'

「希克獎 2019」展覽

The Sigg Prize 2019 exhibition²¹

M+ 思考 | 焦點談：變遷時代下的全球博物館

'M+ Matters | Keynote: Global Museums in Shifting Times'

2020

謝淑妮：與事者與事

Shirley Tse: Stakes and Holders

M+ 聯同香港大學建築學院和上海當代藝術博物館呈獻「M+ 思考與 M+ 寰遊：Archigram 城市」。

'M+ Matters and M+ International: Archigram Cities', organised in collaboration with the University of Hong Kong Faculty of Architecture and the Power Station of Art, Shanghai

M+ 與新加坡國家美術館、沙迦藝術基金、三藩市現代藝術博物館及路德維希博物館合辦「M+ 寰遊」活動。

M+ International collaborations with National Gallery Singapore, the Sharjah Art Foundation, the San Francisco Museum of Modern Art, and the Museum Ludwig

M+ 大樓竣工

The M+ building is completed.²²

2021

M+ 博物館開幕。

M+ opens.



19



20



21



The M+ Team

M+
團隊





M+ 團隊，攝於 2019 年 10 月 28 日
The M+ team on 28 October 2019

M Plus Museum Limited 董事局 The Board of M Plus Museum Limited

西九文化區管理局於 2016 年成立 M Plus Museum Limited (M+ Ltd)，作為其全資擁有的附屬公司。M+ Ltd 於 2016 年 4 月 14 日註冊成立，其董事局 (M+ 董事局) 亦於同日組成。購藏委員會則於同年 5 月 10 日成立，肩負起原有的臨時購藏委員會的職能，負責審批 M+ 的收藏計劃，並就此等事宜向 M+ 董事局和西九文化區管理局董事局提出建議。

M Plus Museum Limited (M+ Ltd) was established as a wholly owned subsidiary of the WKCDA in 2016. M+ Ltd was incorporated on 14 April 2016, and its Board of Directors (M+ Board) was established on the same day. The Acquisitions Committee was established on 10 May 2016, to take up the functions of the Interim Acquisition Committee. It reviews, approves, and makes recommendations to the M+ Board and the WKCDA Board on matters related to acquisitions by M+.



羅仲榮先生，大紫荊勳賢，GBS，JP
The Honourable
Victor LO Chung-wing, GBM, GBS, JP

羅仲榮先生是香港上市公司金山工業（集團）有限公司主席兼總裁，並為現任西九文化區管理局行政委員會成員。羅先生亦是香港設計中心及元創方管理有限公司董事、香港理工大學教學酒店唯港薈有限公司 (Hotel ICON) 董事會主席、香港工業總會名譽會長及其轄下香港設計委員會顧問。羅先生對不同形式的視覺藝術有廣泛興趣，並致力推動設計與創新。

Mr Victor Lo is Chairman and Chief Executive of the Hong Kong-listed Gold Peak Industries (Holdings) Limited. He is currently a member of the Executive Committee of the WKCD. He also serves as a Board member of Hong Kong Design Centre and PMQ Management Company Limited. In addition, he is the Chairman of the Board of Hotel ICON Limited, which is the teaching and research hotel under the Hong Kong Polytechnic University. He is an honorary president of the Federation of Hong Kong Industries and an advisor of its Design Council of Hong Kong. Mr Lo's interest spans a wide variety of visual arts forms, and he is dedicated to the promotion and development of design and innovation in Hong Kong.



羅榮生先生，SBS，JP
Mr Vincent LO Wing-sang, SBS, JP

羅榮生先生為香港註冊律師、國際公證人及中國委託公證人。

羅先生現任何耀棣律師事務所顧問。他現為離職公務員就業申請諮詢委員會主席；他亦是博物館諮詢委員會委員。

羅先生雅好收藏傳統中國書畫及當代水墨藝術。他現為香港水墨會董事局成員。

Mr Vincent Lo is a Solicitor of the Supreme Court of Hong Kong, a notary public, and a China-Appointed Attesting Officer.

Mr Lo is a Consultant of the law firm Gallant. He is the Chairman of the Advisory Committee on Post-service Employment of Civil Servants. He also serves as a member of the Museum Advisory Committee.

Mr Lo collects Chinese art ranging from classical Chinese paintings and calligraphy to contemporary ink art. He is a director of the governing board of the Ink Society.



查耀中先生
Mr Benjamin CHA Yiu-chung

查耀中先生現任高富諾亞太區行政總裁，之前曾任瑞銀全球資產管理董事總經理、全球房地產大中華主管及 UBS/Gemdale 的聯席行政總裁。加入瑞銀前，他是香港興業國際集團執行董事及亞太區業務總監。查先生支持香港當代藝術發展一直不遺餘力，他現為 M+ 董事局成員，並擔任亞洲藝術文獻庫董事局聯席主席和香港大館—古蹟及藝術館的諮詢委員會及藝術工作小組委員。他同時為蛇形美術館亞洲分會成員，此前亦曾擔任泰特美術館亞太收藏委員會委員。查先生持有美國史丹福大學工商管理碩士學位及明德學院國際政治和經濟文學士學位。

Mr Benjamin Cha is Chief Executive of Grosvenor Asia Pacific. He was previously Managing Director, Head of Global Real Estate, Greater China, for UBS Global Asset Management and Co-CEO for UBS/Gemdale, and prior to that was Executive Director and Head of HKR Asia-Pacific for HKR International. Mr Cha is a long-standing supporter of the contemporary art ecosystem in Hong Kong and serves on the board of M+, is Co-chair of the Board of Asia Art Archive, and serves on the Advisory Committee and Art Working Group of Tai Kwun Centre for Heritage and Arts. He serves on the Asia Council for the Serpentine Galleries and previously served on the Asia-Pacific Acquisitions Committee for Tate. Mr Cha has a Master of Business Administration degree from Stanford University and a Bachelor of Arts degree in International Politics and Economics from Middlebury College.



溫文儀先生，BBS，JP
Mr WAN Man-ye, BBS, JP

溫文儀先生為自僱產業測量師，擁有逾 40 年的專業測量師經驗，其專門業務範疇涵蓋項目規劃、大型工程管理及建築，以及土地行政工作。溫先生現時的公共及社區服務包括出任佛教志蓮中學、香港兆基創意書院及拔萃女書院校董，協青社榮譽會長，以及香港青年協會會長。

Mr Wan Man-ye is a self-employed general practice surveyor with over forty years of professional experience in project planning, management and construction of large-scale developments, and land administration. His current roles in public and community services include School Manager of Chi Lin Buddhist Secondary School, HKICC Lee Shau Kee School of Creativity, and Diocesan Girls' School; Honorary President of Youth Outreach; and President of the Hong Kong Federation of Youth Groups.



Nick Adamus 先生
Mr Nick ADAMUS

Nick Adamus 先生是 Swiss Dragon Group Limited 的創辦人兼行政總裁、香港 Betatron 的創業合伙人，也是獨立投資人、顧問和天使投資者。他在瑞士信貸集團歷任要職，包括亞太區行政總裁的資深顧問、亞太區營運總裁、瑞士證券交易和銷售主管，並在 2005 至 2017 年出任該集團企業發展主管；他在 1990 至 2005 年間還擔任麥肯錫公司合夥人。Adamus 先生是資深的行政主管，領導能力出眾，在企業策略及財務方面往績卓著。他在亞洲和歐洲擁有深廣的高層主管和投資者人脈，在建立合作夥伴關係和業務發展方面經驗豐富。Adamus 先生熟悉香港商業和文化生態，熱愛藝術，自 2015 年起一直積極支持 M+；同年起出任 Para Site 藝術空間的贊助人，並於 2018 年當選該機構董事局成員。

此外，他亦是蘇黎世大學 Swiss Institute of International Studies 的董事局成員及財務主管、WORLD.MINDS 的成員，並且是香港和瑞士多個商業天使投資者和義務工作網絡的成員。Adamus 先生擁有蘇黎世大學和歐洲工商管理學院的工商管理學碩士學位。

Mr Nick Adamus is an independent investor/advisor and business angel and the Founder/CEO of Swiss Dragon Group Limited, as well as a venture partner at Betatron in Hong Kong. He previously served at Credit Suisse AG in several roles, including Chief Operating Officer Asia Pacific, Head of Securities Trading and Sales in Switzerland, and Head of Corporate Development of the Group, from 2005 to 2017. He worked for McKinsey & Company from 1990 to 2005, where he was a partner in the firm.

Mr Adamus is a seasoned executive with a proven track record in leadership, strategy, and finance. He enjoys a strong top-management and investor network in Asia and Europe and has significant experience in partnership building and business development. Embedded in the Hong Kong business and cultural ecosystems, Mr Adamus is passionate about the arts and has been an active supporter of M+ since 2015. He has also been a Patron of Para Site since 2015 and was elected a member of the Board in 2018. Mr Adamus is a Board member and the Treasurer of the Swiss Institute of International Studies at the Universität Zürich, a member of WORLD.MINDS, and a member of a number of business angel and volunteering networks in Hong Kong and Switzerland. Mr Adamus holds Master of Business Administration degrees from the Universität Zürich and from INSEAD.



貝明湄女士
Ms Mimi BROWN

貝明湄女士是香港 Spring 工作室之創始人兼行政總監，並自 2011 至 2018 年負責其管理工作，工作室現已如原定計劃進入暫休狀態。Spring 工作室開展非牟利藝術和駐留計劃，致力嘗試推廣藝術的新方式，重點放在藝術家、觀眾和贊助人。工作室曾為無數非牟利機構提供協助，與近 200 個駐場藝術家及合作夥伴合作。Spring 工作室更於 2016 年榮獲英國保誠當代藝術獎「最佳亞洲當代藝術機構」獎項。工作室在暫休期間會繼續贊助藝術家和非牟利機構的工作空間，以支持社區藝術工作。成立工作室之前，貝明湄女士曾在紐約擔任音樂家和作曲家，亦曾是洛杉磯 The Quincy Jones Listen Up 基金的項目總監。

貝明湄女士現為美國加州 Cate School 的信託委員，亞洲藝術文獻庫、香港創樂團和哈佛大學 Signet Society 之董事局成員，也是 Para Site 藝術空間之顧問委員會成員。貝明湄女士擁有史丹福大學工商管理碩士學位，並獲哈佛大學頒發音樂作曲和比較宗教之傑出榮譽學士學位。她在 2018 年獲香港藝術發展局頒發「香港藝術發展獎」的藝術贊助獎。



博萊妮女士
Ms Monique BURGER

Ms Mimi Brown is Founder and Executive Director of Spring Workshop, Hong Kong, which she established and oversaw from 2011 until 2018, when the organisation began a planned hiatus. Spring Workshop initiated non-profit arts and residency programmes with a mission to experiment with the way people relate to art, focusing on artists, audiences, and patronage. It has extended support to numerous other non-profit organisations, hosting and working with nearly two hundred residents and collaborators. The workshop won the Prudential Eye Award for the Best Asian Contemporary Art Institution in 2016. During its programming hiatus, Spring continues to support the community by sponsoring workspace for artists and non-profit organisations. Before founding Spring Workshop, Ms Brown worked in New York as a musician and composer, and as the Programme Director for the Quincy Jones Listen Up Foundation in Los Angeles.

Ms Brown is a trustee of Cate School; a member of the Board of Directors of Asia Art Archive, the Hong Kong New Music Ensemble, and the Signet Society at Harvard University; and a member of the Board of Advisors for Para Site. Ms Brown has a Master of Business Administration degree from Stanford University and an AB degree in Music Composition and Comparative Religion from Harvard University. In 2018, Ms Brown received the Arts Development Council Award for Arts Sponsorship.

博萊妮女士在瑞士出生及成長，曾於美國生活兩年，其後返回歐洲，於瑞士從事私人銀行和獵頭工作，事業卓有成就。她與丈夫 Max Burger 在 1990 年代末開始收藏當代藝術品，並於 1998 年創辦 Burger Collection，廣泛收藏歐美、印度和亞洲的藝術品。Burger Collection 曾與世界各地不同城市的機構和人士聯手，推動合作計劃，並與此藏品系列內外的藝術家共同創作嶄新的場域特定作品。

博萊妮女士與丈夫於 2005 年移居香港，他們是世界各地多家機構和博物館的贊助人和支持者，包括 Para Site 藝術空間（香港）、寇居國際藝術家協會（新德里）、赫希洪博物館和雕塑園（華盛頓）、塔馬約博物館（墨西哥城）、蘇黎世藝術博物館、香港藝術館、林肯中心（紐約）、C & G 藝術單位（香港），以及裝置藝術之家（蘇黎世）。博萊妮女士於 2008 至 2016 年為亞洲藝術文獻庫（香港）董事會成員，現為瑞士當代藝術學院（紐約）董事會成員、亞洲協會（香港及紐約）顧問委員會成員，以及巴塞爾藝術展全球贊助人委員會成員。

Ms Monique Burger was born and raised in Switzerland. She spent two years in the United States, and upon returning to Europe she launched a successful career in private banking and headhunting in Switzerland. In the late 1990s, she and her husband, Mr Max Burger, began collecting contemporary art. They established the Burger Collection in 1998, which encompasses a wide range of works, including Euro-American, Indian, and Asian art. The Burger Collection has developed collaborations with institutions and individuals in different cities around the world, engaged in cooperations, and created new site-specific works with artists both within and beyond the collection.

Ms and Mr Burger relocated to Hong Kong in 2005. They are patrons and supporters of many institutions and museums worldwide, including Para Site (Hong Kong), Khoj International Artists' Association (New Delhi), the Hirshhorn Museum and Sculpture Garden (Washington, DC), the Museo Tamayo (Mexico City), Kunsthalle Zürich, the Hong Kong Museum of Art, Lincoln Center (New York), C&G Artpartment (Hong Kong), and Haus Konstruktiv (Zurich). Ms Burger was a member of the Board of Asia Art Archive (Hong Kong) between 2008 and 2016. She is currently a member of the Board of Swiss Institute Contemporary Art (New York), a member of the Advisory Committee of Asia Society (Hong Kong and New York), and a member of Art Basel's Global Patrons Council.



鄭志剛博士，JP
Dr Adrian CHENG Chi-kong, JP

身為大型家族企業的靈魂人物及極富遠見的文化企業家，鄭志剛博士致力於創建融合商業、藝術與文化的生態系統。

鄭博士現為新世界發展有限公司執行副主席兼總經理、周大福珠寶集團有限公司和新世界百貨中國有限公司的執行董事、佐丹奴國際有限公司及新世紀醫療控股有限公司的非執行董事，以及現代傳播控股有限公司名譽副主席兼首席策略顧問。他成功開創概念品牌「K11」，糅合藝術與商業，將之體現在零售商場、辦公大樓及服務式住宅中，為全球千禧世代及 Z 世代打造文化新地標。

除了活躍於商界外，鄭博士亦致力於推廣藝術及文化交流。鄭博士於 2010 年創辦了大中華首個非牟利、非官方藝術基金 K11 Art Foundation，推動跨文化藝術教育，培育新晉藝術家及策展人，透過舉辦各種項目建立平台，將他們的作品帶到中國各地乃至國際舞台予公眾認識。他還創辦了 K11 Kulture Academy，這是一個開放式的文化教育和學習平台，提供持續課程及藝坊，培育藝術人才並促進藝術發展。

鄭博士同時在多個藝術文化機構擔任重要職務。他是洛杉磯當代藝術博物館及香港 M+ 董事局成員；中國國家博物館事業發展基金會及北京中央美術學院美術館基金會理事；同時擔任倫敦皇家藝術研究院信託委員會、巴黎龐畢度藝術中心國際收藏委員會、泰特美術館國際委員會等機構的委員。2019 年，他獲美國時裝設計師協會邀請，擔任該協會首個全球大使。

鄭博士自 2014 年起獲《ArtReview》雜誌評為全球當代藝術界「最具影響力 100 人」，2018 年位列第 46 位；他亦自 2015 年起入選《ARTnews》雜誌的「全球頂級收藏家 200 強」。2017 年，鄭博士獲法國政府頒授藝術與文學軍官勳章。

Being the visionary cultural entrepreneur behind a large-scale family business, Dr Adrian Cheng is dedicated to constructing an ecosystem that integrates business, art, and culture.

Dr Cheng is the Executive Vice Chairman and General Manager of New World Development Company Limited, an Executive Director of Chow Tai Fook Jewellery Group Limited and of New World Department Store China Limited, a Non-executive Director of Giordano International Limited and New Century Healthcare Holding Company Limited, and an Honorary Vice Chairman and Chief Strategic Advisor of Modern Media Holdings Limited. He founded the K11 brand, intertwining art and commerce and presenting it to global millennials and a Generation-Z audience through a collection of shopping malls, offices, and hospitality spaces.

Alongside his business interests, Dr Cheng has been active in promoting art and cultural exchange and development. He founded the K11 Art Foundation (KAF) in 2010, the first non-profit and non-state-owned art foundation in Greater China that fosters cross-cultural art education and incubates up-and-coming Chinese artists and curators. Through a range of diverse programmes, KAF provides emerging artists with channels to gain greater public awareness, both in China and on the international stage. He also created K11 Kulture Academy, an education platform for cultural programmes to help incubate talents and promote arts.

Dr Cheng holds important positions in a number of prominent arts and cultural organisations. He is a Board member of the Museum of Contemporary Art, Los Angeles, and of M+, Hong Kong. He is also a Board Director of the National Museum of China Foundation; a Director of the Central Academy of Fine Arts Museum, Beijing; a trustee of the Royal Academy of Arts, London; a member of the International Circle of the Musée national d'art moderne, Centre Pompidou, Paris; and a member of the Tate International Council. He was named the first Global Ambassador of the Council of Fashion Designers of America in 2019.

Dr Cheng has been on the ArtReview Power 100 list of the most influential people in the contemporary art world since 2014, ranking number 46 in 2018. He has also been listed among the ARTnews Top 200 Collectors since 2015. In 2017, Dr Cheng was awarded the distinction of Officier de l'Ordre des Arts et des Lettres, a prestigious award of France.



馮詠愛女士
Ms Marissa FUNG SHAW

馮詠愛女士為非牟利機構和慈善基金提供策略諮詢服務，亦協助私營企業構思和實踐企業社會責任計劃。

多年來，馮女士一直積極參與文化藝術界事務，並以培養能力、加強接觸和教育推廣為重點。她在亞洲文化協會擔任董事、理事會及董事會成員，對於建立亞洲文化協會香港基金會貢獻重大。她還擔任誇啦啦藝術集匯董事局聯合主席，該組織是曾獲獎項嘉許的教育慈善團體，致力以藝術為學習工具，涵蓋科學、技術、工程、藝術和數學等範疇，培育本地年輕人的能力。此外，馮女士亦於香港藝穗會、康樂及文化事務署，以及工業貿易署轄下的委員會服務。

馮女士畢業於布朗大學視覺藝術學系，職業生涯廣涉設計、市場推廣、品牌和科技銷售等領域。她以優異成績取得香港大學社會科學碩士學位（非營利管理學）。

Ms Marissa Fung Shaw is a strategic advisor to non-profit organisations and philanthropic foundations. She also assists private-sector companies in conceiving and implementing corporate social responsibility programmes.

Ms Shaw has been actively serving in the arts and cultural sector for many years with a focus on capacity building, access, and education. At the Asian Cultural Council (ACC) her various roles have included director, trustee, and board member. She was instrumental in establishing the ACC's Hong Kong foundation. She co-chairs the Board of the Absolutely Fabulous Theatre Connection, an award-winning education charity that empowers local youth through the arts as an alternative learning tool across disciplinary STEAM programmes. She also serves on various committees for the Fringe Club, the Leisure and Cultural Services Department, and the Trade and Industry Department.

Ms Shaw graduated from Brown University with a degree in Visual Arts. Her career has included experience in the fields of design, marketing, and sales for brands and technology. She holds a Master of Social Sciences degree with distinction in Non-profit Management from the University of Hong Kong.



高思雅先生
Mr Roger GARCIA

高思雅先生曾任香港國際電影節協會及亞洲電影大獎學院總監，現為該學院的顧問及海南島國際電影節藝術顧問，亦於數個國家為電影項目擔任監製。

高先生曾任職市政總署文化事務科、康樂文化署及民政事務總署，參與規劃及發展尖沙咀、沙田、荃灣及屯門文化中心、香港科學館、香港演藝學院及香港國際電影節，並為表演、視覺藝術及電影資料等範疇制定政策、規劃及資助。離開政府後，高先生亦身兼電影監製，參與荷里活電影公司及亞洲獨立電影的製作，也在電視方面替美國 Comcast 有線電視台製作首個以亞洲及亞裔美國人電影為題的節目。他也為韓國電影委員會帶領劇本發展工作坊。他近期的製作（2016–2018）包括三部在中國拍攝並在上海和釜山國際電影節獲獎的劇情片。

高先生曾擔任歐美及亞洲多個國際電影節的評審委員、顧問及節目經理，包括柏林、富川、香港、羅加諾、馬尼拉、三藩市、都靈、威尼斯、烏甸尼遠東國際電影節，以及於越南舉行的第一屆 ASEAN Film Awards。高先生有關電影的文章與著作，獲《亞洲週刊》、《電影筆記》、《遠東經濟評論》、《電影評論》、《綜藝》及英國電影協會等機構及刊物出版和刊登。他於 2018 年獲法國政府頒授藝術與文學騎士勳章。

Mr Roger Garcia is former Executive Director of the Hong Kong International Film Festival Society and the Asian Film Awards Academy. He is currently an advisor to the Academy, and Artistic Consultant to the Hainan Island International Film Festival. He is also a film producer with projects in several countries.

He served in the Administrative Service of the Hong Kong Government, and his various postings encompassed policy, management, and planning for cultural services including cultural centres and museums, the Academy for Performing Arts, and the Hong Kong International Film Festival; subventions to performing arts groups; and policy reports on performing arts, visual arts, and film archives in Hong Kong. After Government service, Mr Garcia produced studio pictures in Hollywood and independent films in Asia, created the first US programme on Asian cinema for Comcast cable television, and conducted script development workshops for the Korean Film Council. His recent productions (2016–2018) include three features in China that won awards at the Shanghai and Busan International Film Festivals.

He has been a jury member, consultant, programmer, and advisor to many international film festivals in Asia, Europe, and the United States, including Berlin, Bucheon, Hong Kong, Locarno, Manila, San Francisco, Turin, Venice, the Udine Far East Film Festival, and the first ASEAN film awards in Vietnam. His writings on film have been published extensively by *Asiaweek*, the British Film Institute, *Cahiers du cinéma*, the *Far Eastern Economic Review*, *Film Comment*, and *Variety*, among others. He was made Chevalier de l'Ordre des Arts et des Lettres by the French government in 2018.



徐文玟女士
Ms Claire HSU Man-kai

徐文玟女士為亞洲藝術文獻庫之聯合創辦人及行政總監。該文獻庫創立於 2000 年，為獨立運營的非牟利機構，旨在透過機構的圖書館、線上平台及教育活動，以典藏、創造及分享亞洲當代藝術歷史知識為己任。

徐女士現擔任紐約 Foundation for Arts Initiatives 董事會成員、默里·愛德華茲學院新學堂藝術收藏庫的東亞顧問委員會成員，以及西九文化區 M+ 購藏委員會成員。徐女士亦於 2005 至 2019 年間擔任西九文化區博物館工作小組、博物館委員會、臨時購藏委員會及 M+ 董事局成員。徐女士於 2003 年獲得亞洲文化協會 Starr 基金會獎助金，2009 年獲蘇格蘭皇家顧資銀行及《金融時報》共同頒發年度「亞洲女性獎」，2013 年獲世界經濟論壇評選為全球青年領袖，2015 年在美國商會舉辦的第 12 屆「最具影響力女性」會議上獲頒「藝術大師」獎項，2018 年獲萬寶龍文化基金會頒發香港萬寶龍國際藝術贊助大獎。徐女士分別於 1998 年及 2000 年獲倫敦大學亞非學院頒授文學士（中文及歷史）和文學碩士（藝術史）學位。

Ms Claire Hsu is Co-founder and Executive Director of Asia Art Archive, an independent non-profit organisation founded in 2000 and dedicated to the collection, creation, and sharing of knowledge around the recent history of art in Asia through its library, online platform, and educational programmes.

Ms Hsu sits on the Board of the Foundation for Arts Initiatives and the East Asia Advisory Board of the New Hall Art Collection of Murray Edwards College. She currently serves on the Acquisitions Committee of M+ of the West Kowloon Cultural District. Between 2005 and 2019, Ms Hsu was a member of the Museum Advisory Group, the Museum Committee, the Interim Acquisition Committee, and the M+ Board. Ms Hsu is the recipient of the Asian Cultural Council Starr Foundation Fellowship (2003) and the RBS Coutts/Financial Times Women in Asia Award (2009). She was selected as a Young Global Leader by the World Economic Forum (2013) and was awarded Master of the Arts at the AmCham 12th Annual Women of Influence Conference & Awards (2015) as well as the Montblanc de la Culture Arts Patronage Award (2018) by the Montblanc Cultural Foundation. Ms Hsu received a Bachelor of Arts degree in Chinese and History (1998) and a Master of Arts degree in History of Art (2000) from SOAS, University of London.



劉家明先生
Mr Alan LAU Ka-ming

劉家明先生於 1997 年畢業於英國牛津大學，獲工程碩士學位。他曾任麥肯錫公司的資深合夥人，負責 McKinsey Digital 在亞太地區的業務。他最近加入騰訊，負責公司的金融科技保險業務，現為騰訊微保的董事長兼首席執行官。

劉先生致力貢獻香港的藝術發展，現任 Para Site 藝術空間的董事局主席。該組織多次代表香港參加大國際展覽，包括威尼斯雙年展。劉先生也是英國泰特美術館亞太收藏委員會的聯席主席，為充實該館館藏出謀劃策。泰特的館藏是世界三大現代藝術收藏之一。

Mr Alan Lau graduated from Oxford University with a master's degree in Engineering in 1997. He was a Senior Partner at McKinsey & Company, where he led McKinsey Digital for Asia Pacific. He recently joined Tencent to run their FinTech insurance business as Chairman and CEO of WeSure.

Mr Lau contributes actively to arts development in Hong Kong. He is Chair of the Board of Para Site, an art space that has represented Hong Kong in important international exhibitions including the Venice Biennale. Mr Lau is also Co-chair of the Asia-Pacific Acquisitions Committee of Tate, where he gave advice on building the Tate Collection, one of the three most important collections of modern art in the world.



利宛虹女士
Ms Wendy LEE

利宛虹女士生於香港，在香港和英國接受教育，擁有英國赫爾大學數學和經濟學學位。利女士於 1991 年回港，並為其家族業務和慈善基金工作。

利女士自 1990 年代初起收藏藝術品，是本地藝術和藝術家的堅定支持者。利女士是亞洲藝術文獻庫的董事會成員，也是香港藝術中心 FRIENDS of the Hong Kong Arts Centre 的 Founding Angel。

Ms Wendy Lee was born and educated in Hong Kong. She pursued her studies in the United Kingdom, where she earned a degree in Mathematics and Economics from the University of Hull. She returned to Hong Kong in 1991, and currently works for her family's business and charitable foundation.

Ms Lee has been collecting art since the early 1990s, and she is a keen supporter of local art and artists. She is on the Board of Asia Art Archive and is a Founding Angel of the FRIENDS of the Hong Kong Arts Centre.



梁慶儀女士
Ms Joan LEUNG Hing-ye

梁慶儀女士於曼徹斯特大學取得建築學（榮譽）文學士學位，並於麻省理工學院取得建築學碩士學位。梁女士憑藉其國際背景和視野，於 1980 年代成為香港建築界的翹楚，與黎錦超教授合組的梁黎建築師事務所有限公司，勝出香港第三間大學（現為香港科技大學）和西港城活化計劃的設計比賽。她為住宅項目「凱旋門」設計的會所，贏得 2008 年優質建築大獎，為中環街市「城中綠洲」活化項目提出的設計方案，則獲列入世界建築大獎初選名單。她的一些室內設計項目亦獲獎項提名。梁女士還積極參與各項建築與設計實務、社區工作及院校事務。

梁女士現為 M+ 董事局成員，並且是剛卸任的香港藝術館之副主席，近年她也擔任香港中文大學建築學院學位課程的校外評核員及香港大學的建築設計評論人。

梁女士積極參與香港建築師學會轄下委員會的事務，尤以古蹟及文物保育和環境及可持續發展兩個委員會為重點。她也是該學會 2019 年年獎國際評審團成員。

Ms Joan Leung received a Bachelor of Arts (Hons) degree in Architecture from Manchester University and a Master of Architecture degree from the Massachusetts Institute of Technology. With her international background and perspective, she was at the forefront of Hong Kong architecture in the 1980s and partnered with Professor Eric Lye in Lotus Architects Limited, winning the design competitions for the Third University (now the Hong Kong University of Science and Technology) and for the revitalisation of Western Market. She designed the clubhouse in the Arch, which won the Quality Building Award 2008. Her design for the Green Oasis for the revitalisation of the Central Market was longlisted for the World Architecture Award. Several of her interior design projects have been nominated for awards. She is deeply engaged with architecture and design in practice, community work, and academia.

Ms Leung is a member of the M+ Board and immediate past Vice Chair of the Friends of the Hong Kong Museum of Art, and in past years has been the external reviewer/examiner for the architectural degree at the Chinese University of Hong Kong and studio critic at the University of Hong Kong.

Ms Leung is actively engaged in several committees in the Hong Kong Institute of Architects (HKIA), with a particular focus on heritage and conservation and on the environment and sustainable development. She was the senior member of the international jury for the HKIA annual awards for 2019.



羅啟妍教授，SBS
Professor LO Kai-yin, SBS

羅啟妍乃最早贏得國際聲譽的亞洲品牌之一。羅啟妍教授是珠寶、配飾、陶瓷、生活精品設計師，她融匯東西文化傳統精髓，重新闡釋成獨創、時尚且極其適宜佩戴及使用的設計。身為文化學者，她編著了五本從歷史角度闡釋藝術、設計與文化的書籍。羅教授亦是東西文化交流的推動者，策劃了多項重要展覽：1992年中國藝術家吳冠中在大英博物館的里程碑式展覽、2010年上海世界博覽會香港政府籌劃的設計展及2012至2013年香港亞洲協會藝術/設計/創新的展覽；2017年她亦獲選為參與慶祝香港回歸二十周年全球巡迴展的二十位設計師之一。2020年獲邀參加米蘭國際家具設計展（Salone del Mobile Milano 2020）。

羅教授曾獲多個國際獎項，最具聲望的乃2007年榮獲香港設計中心所頒發「世界傑出華人設計師」大獎。

羅教授曾於劍橋大學與倫敦大學研讀歷史，經常獲邀參加藝術、設計、文化及品牌建立的學術與商務研討會。她現任倫敦藝術大學中央聖馬丁藝術學院首位東西文化交流教授、香港設計中心董事會成員、紐約藝術與設計博物館及亞洲協會國際理事會成員、倫敦泰特美術館亞太收藏委員會成員。

Kai-Yin Lo, of Hong Kong, is one of Asia's first international brands. As a designer of jewellery, ceramics, and objets d'art, Professor Lo Kai-yin melds the cultural heritages of East and West and interprets them in original, contemporary, highly distinctive, and wearable ways. As a cultural historian, she wrote and edited five books to present art, design, and culture in light of historical understanding. To foster cross-cultural exchange, she curated and organised various significant events including the landmark exhibition of artist Wu Guanzhong at the British Museum (1992), Hong Kong's official design exhibition at World Expo in Shanghai (2010), and the first art/design/innovation exhibition at Asia Society Hong Kong Center (2012–2013). She was one of the twenty designers representing Hong Kong in a travelling exhibition celebrating the city's twentieth anniversary (2017) and a mobile furniture unit co-designed by her is exhibited at Salone del Mobile Milano 2020.

Amongst the international accolades Professor Lo has received is the prestigious World's Leading Chinese Designer award, bestowed by Hong Kong Design Centre in 2007.

A student of history at the Universities of Cambridge and London, Professor Lo is a sought-after speaker at international art, design, cultural, and brand-building academic and business forums. She is the first Visiting Professor, Cross Culture, Central Saint Martins, University of the Arts London, and a member of the Board of Hong Kong Design Centre; the Global Leadership Council of the Museum of Arts and Design, New York; the Global Council of Asia Society New York; and the Asia-Pacific Acquisitions Committee of Tate Modern, London.



黃永光先生，JP
Mr Daryl NG Win-kong, JP

黃永光先生自2005年4月出任信和集團執行董事，並自2017年11月起出任集團副主席。他擁有紐約哥倫比亞大學經濟學文學士學位及房地產發展理學碩士學位、薩凡納藝術設計學院榮譽人文科學博士學位，以及香港公開大學榮譽院士學位。

黃先生也是香港上市公司商會之常務委員會委員、第十三屆中國人民政治協商會北京市委員會委員，並擔任世界自然（香港）基金會理事、香港青年聯會副主席、香港聖公會福利協會有限公司執行委員會委員，以及香港友好協進會有限公司成員。

黃先生亦是香港特別行政區政府社會福利諮詢委員會成員、香港特別行政區扶貧委員會關愛基金專責小組增補委員，亦出任香港公益金董事及香港地產建設商會董事。

Mr Daryl Ng has been an Executive Director of Sino Group since April 2005, and Deputy Chairman since November 2017. He holds a Bachelor of Arts degree in Economics and a Master of Science degree in Real Estate Development from Columbia University, an Honorary Doctor of Humane Letters degree from Savannah College of Art and Design, and an Honorary University Fellowship from the Open University of Hong Kong.

Mr Ng is a General Committee member of the Chamber of Hong Kong Listed Companies. He is also a member of the 13th Beijing Municipal Committee of the Chinese People's Political Consultative Conference. He is a trustee member of the World Wide Fund for Nature Hong Kong, the Vice Chairman of the Hong Kong United Youth Association, a member of the Executive Committee of the Hong Kong Sheng Kung Hui Welfare Council Limited, and a member of the Friends of Hong Kong Association Limited.

Mr Ng is also a member of the Social Welfare Advisory Committee of the Hong Kong SAR Government, a co-opted member of the Community Care Fund Task Force of the Commission on Poverty of the Hong Kong SAR, and a Director of the Community Chest of Hong Kong and the Real Estate Developers Association of Hong Kong.



龐俊怡先生，JP
Mr David PONG Chun-yeet, JP

龐俊怡先生現為水墨會主席，在中國現代水墨畫方面見識廣博，並致力推動本地及海外的視覺藝術交流。

龐先生於 1991 年在美国賓夕凡尼亞大學禾頓商學院畢業，其後回港打理家族企業紹榮鋼鐵有限公司的業務。龐先生曾出任多項公職和非牟利機構的職務，曾擔任香港藝術館之友信託基金主席。他曾是香港演藝學校校董會成員，並獲嘉許為榮譽院士，也曾出任香港藝術中心監督團成員、亞洲藝術文獻庫董事會成員，以及三藩市亞洲藝術博物館董事會成員。

Mr David Pong is the Chairman of the Ink Society and is knowledgeable on contemporary Chinese ink paintings. He is devoted to the promotion of cultural exchange between local and overseas visual arts.

After graduating from the Wharton School of the University of Pennsylvania in 1991, Mr Pong returned to Hong Kong to work for his family business, Shiu Wing Steel Limited. Mr Pong has served on numerous government committees and boards of non-profit organisations. He was the Chairman of the Board of Trustees of the Friends of the Hong Kong Museum of Art. He was a council member and is now Honorary Fellow of the Hong Kong Academy for Performing Arts. He was a member of the Board of Governors of the Hong Kong Arts Centre, a member of the Board of Directors of Asia Art Archive, and a trustee of the Asian Art Museum of San Francisco.



烏利·希克博士
Dr Uli SIGG

烏利·希克博士生於 1946 年，成長於瑞士。他在蘇黎世大學法律學院取得博士學位，其後在多家瑞士報紙及雜誌社擔任記者及編輯。1977 至 1990 年間，他在迅達集團出任高級行政職務。1980 年，他成立了第一家中外合資公司，並出任公司副主席一職達十年。後來，他於不同的環球公司擔任董事會成員。1995 年，他被瑞士政府委任為大使，派駐中國、北韓及蒙古，為期四年。他現時擔任榮格傳媒集團副主席、國家開發銀行國際顧問委員會委員和其他中國機構的顧問，並且是中國外商投資協會（北京）榮譽會長及中國瑞士商會榮譽會員。他雅好收藏中國當代藝術，曾擁有 2,500 件收藏品，是世界上最豐富的中國當代藝術藏品。他在 2012 年捐贈和出售其中 1,500 多件藏品予 M+。他於 1998 年創辦中國當代藝術獎（CCAA），以表揚居於中國的優秀中國當代藝術家，並在 2007 年成立中國當代藝術獎的藝術評論獎。現在中國當代藝術獎由 M+ 接手續辦，並改名為希克獎。他亦是 M+ 董事局、購藏委員會、紐約現代藝術博物館國際委員會及泰特美術館國際諮詢委員會的成員。

Dr Uli Sigg was born in 1946 and grew up in Switzerland. He completed his studies with a PhD from the law faculty of the Universität Zürich. He then worked as a journalist and editor for various Swiss newspapers and magazines. From 1977 to 1990 he held top executive positions at the Schindler Group. In 1980, he established the first joint venture between China and the West and remained its Vice Chairman for ten years. He then served on the boards of a number of global companies until 1995, when the Swiss federal government appointed him ambassador to China, North Korea, and Mongolia for four years. Presently he serves as Vice President of the Ringier Media Group and as member of the Advisory Board of China Development Bank and other Chinese entities. He is Honorary Director of China Foreign Investment Association, Beijing, and Founder and Honorary Member of the Swiss-Chinese Chamber of Commerce. As a collector of contemporary art, he formed—with 2,500 works—the most substantial collection of Chinese contemporary art in the world. In 2012, he transferred over 1,500 works from his collection to M+ through a combination of donation and sale. In 1998, he established the Chinese Contemporary Art Award (CCAA), an art award for Chinese contemporary artists living in China, and, in 2007, he established the CCAA Art Critic Award. The CCAA is continued by M+ as the Sigg Prize. He is a member of the M+ Board and Acquisitions Committee; the International Council of the Museum of Modern Art, New York; and the International Advisory Council of Tate.



嚴嘉洵女士
Ms Catherine YEN

嚴嘉洵女士是安永會計師事務所的合夥人，中國人民政治協商會議江蘇省委員，香港江蘇社團總會司庫。該會致力推廣江蘇和香港在經濟、商務、文化等方面的合作。

此外，嚴女士是香港瑪麗醫院和贊育醫院之醫院管治委員會成員、醫院管理局中央投標委員會的增選成員、教育局轄下校舍分配委員會成員，以及無律師代表法律諮詢顧問委員會成員。

Ms Catherine Yen is a partner with Ernst & Young, a member of the People's Political Consultative Conference for Jiangsu Province, and the Treasurer for the Federation of HK Jiangsu Community Organisations, which promotes economic, commercial, and cultural cooperation between Hong Kong and Jiangsu Province.

Ms Yen is a member of the Hospital Governing Committee of Queen Mary Hospital and Tsan Yuk Hospital, a co-opted member of the Main Tender Board for the Hospital Authority, a member of the School Allocation Committee under the Education Bureau, and a member of the Advisory Committee on Legal Advice for Unrepresented Litigants.



西九文化區管理局行政總裁栢志高先生，GBS, JP
Mr Duncan PESCOD, GBS, JP, Chief Executive Officer, West Kowloon Cultural District Authority

栢志高先生由 2015 年 8 月起出任西九文化區管理局行政總裁，全權負責管理局的策略方針和日常營運，與盡心竭力的西九團隊並肩合作，落實西九文化區這個高瞻遠矚的項目。他於 2014 年 10 月加入管理局擔任營運總裁。

栢志高先生曾於香港政府服務逾 33 年，任職多個不同決策科／局及部門服務，包括前民政科、前保安科、地政總署、前市政總署、前政務總署、前公務員事務科／公務員事務局、旅遊事務署及效率促進組。他於 2006 至 2008 年出任香港駐布魯塞爾歐洲共同體特派代表；於 2008 至 2010 年出任商務及經濟發展局常任秘書長（通訊及科技），以及於 2010 至 2014 年出任運輸及房屋局常任秘書長（房屋）兼房屋署署長。

Mr Duncan Pescod is Chief Executive Officer of the WKCD, a role he has held since August 2015. He has overall responsibility for the Authority's strategic direction and day-to-day operations, working with a strong team to deliver the visionary WKCD project. He first joined the Authority as Chief Operating Officer in October 2014.

Mr Pescod served for over thirty-three years with the Hong Kong Government, during which he worked in various branches, bureaux, and departments, including the former Home Affairs Branch, the former Security Branch, the Lands Department, the former Urban Services Department, the former City and New Territories Administration, the former Civil Service Branch/Bureau, the Tourism Commission, and the Efficiency Unit. He was Special Representative for Hong Kong Economic and Trade Affairs to the European Communities from 2006 to 2008 in Brussels, Permanent Secretary for Commerce and Economic Development (Communications and Technology) from 2008 to 2010, and Permanent Secretary for Transport and Housing (Housing) and Director of Housing from 2010 to 2014.



華安雅女士，M+ 博物館館長
Ms Suhanya RAFFEL, Museum Director, M+

華安雅女士領導 M+ 的發展，總攬這間博物館各項事務和活動，包括蒐羅館藏、策劃展覽、備辦節目，還掌管研究、機構合作和博物館營運。她於 2016 年 11 月加入西九文化區管理局，擔任 M+ 行政總監，2019 年 1 月獲委任為 M+ 博物館館長。

加入 M+ 前，華安雅女士是澳洲悉尼新南威爾士藝術博物館的副館長。她亦曾任職於布里斯本的昆士蘭藝術博物館與現代藝術博物館，擔任各高級策展崗位，包括署理館長及策展副總監。在昆士蘭藝術博物館任職時，她負責建立當代亞太藝術館藏，並策劃「亞太當代藝術三年展」（2002–2012）。華安雅女士現為斯里蘭卡 Geoffrey Bawa 基金會及 Lunuganga 基金會的受託人，以及國際現代藝術博物館及藏品委員會（CIMAM）的董事局成員。

Ms Suhanya Raffel leads and oversees all of M+'s activities, including collections building, exhibitions, research, programming, institutional collaborations, and operations. She joined the WKCD in November 2016 as Executive Director, M+. She was appointed Museum Director, M+, in January 2019.

Previously, Ms Raffel was Deputy Director of the Art Gallery of New South Wales, Sydney. Before that she worked at the Queensland Art Gallery / Gallery of Modern Art, Brisbane, where she held many senior curatorial positions, including Acting Director and Deputy Director of Curatorial. At the Queensland Art Gallery, she was instrumental in building the contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art (2002–2012). Ms Raffel is currently a trustee of the Geoffrey Bawa Trust and the Lunuganga Trust in Sri Lanka, and a member of the Board of the International Committee for Museums and Collections of Modern Art (CIMAM).

M+ 董事局成員名單
M+ Board Membership List

主席 Chairman		羅仲榮先生，大紫荊勳賢，GBS，JP The Honourable Victor LO Chung-wing, GBM, GBS, JP	
副主席 Vice Chairman		羅榮生先生，SBS，JP Mr Vincent LO Wing-sang, SBS, JP	
成員 Members	西九文化區管理局董事局成員 WKCD Board Members	查耀中先生 Mr Benjamin CHA Yiu-chung 溫文儀先生，BBS，JP Mr WAN Man-ye, BBS, JP	
	非西九文化區管理局董事局成員 Non-WKCD Board Members	Nick Adamus 先生 Mr Nick ADAMUS 貝明湄女士 Ms Mimi BROWN 博萊妮女士 Ms Monique BURGER 鄭志剛博士，JP Dr Adrian CHENG Chi-kong, JP 馮詠愛女士 Ms Marissa FUNG SHAW 高思雅先生 Mr Roger GARCIA 徐文玠女士 (任期至 2019 年 12 月 16 日止) Ms Claire HSU Man-kai (Until 16 December 2019) 劉家明先生 Mr Alan LAU Ka-ming	利宛虹女士 Ms Wendy LEE 梁慶儀女士 Ms Joan LEUNG Hing-ye 羅啟妍教授，SBS Professor LO Kai-yin, SBS 黃永光先生，JP Mr Daryl NG Win-kong, JP 龐俊怡先生，JP Mr David PONG Chun-ye, JP 烏利·希克博士 Dr Uli SIGG 嚴嘉洵女士 Ms Catherine YEN
	當然成員 Ex-Officio Members	西九文化區管理局行政總裁栢志高先生，GBS，JP Mr Duncan PESCOD, GBS, JP, Chief Executive Officer, WKCD M+ 博物館館長華安雅女士 Ms Suhanya RAFFEL, Museum Director, M+	

購藏委員會成員名單

Acquisitions Committee Membership List

主席
Chairman

羅仲榮先生，大紫荊勳賢，GBS，JP
The Honourable Victor LO Chung-wing, GBM, GBS, JP

副主席
Vice Chairman

羅榮生先生，SBS，JP
Mr Vincent LO Wing-sang, SBS, JP

成員
Members

M+ 董事局成員
M+ Board Members

貝明湄女士
Ms Mimi BROWN

徐文玠女士
Ms Claire HSU Man-kai

利宛虹女士
Ms Wendy LEE

羅啟妍教授，SBS
Professor LO Kai-yin, SBS

龐俊怡先生，JP
Mr David PONG Chun-ye, JP

烏利·希克博士
Dr Uli SIGG

非 M+ 董事局成員
Non-M+ Board Members

馮美瑩女士
Ms Sabrina M. Y. FUNG

鮑藹倫女士
Ms Ellen PAU

管理人員代表
Management Representatives

西九文化區管理局行政總裁栢志高先生，GBS，JP
Mr Duncan PESCOD, GBS, JP,
Chief Executive Officer, WKCDA

M+ 博物館館長華安雅女士
Ms Suhanya RAFFEL,
Museum Director, M+

M+ 副總監及總策展人鄭道鍊
Mr Doryun CHONG, Deputy Director, Curatorial, and Chief
Curator, M+

M+ 預算及財務委員會成員名單

M+ Budget and Finance Committee Membership List

主席 Chairman	羅榮生先生， SBS， JP Mr Vincent LO Wing-sang, SBS, JP
成員 Members	Nick Adamus 先生 Mr Nick ADAMUS 查耀中先生 Mr Benjamin CHA Yiu-chung 勞建青先生 Mr Joseph LO Kin-ching 嚴嘉洵女士 Ms Catherine YEN
當然成員 Ex-Officio Members	西九文化區管理局行政總裁栢志高先生， GBS， JP Mr Duncan PESCOD, GBS, JP Chief Executive Officer, WKCD M+ 博物館館長華安雅女士 Ms Suhanya RAFFEL Museum Director, M+
無投票權成員 Non-voting Members	M+ 副總監（博物館營運） John Wicks 先生 Mr John WICKS Deputy Director, Museum Operations, M+ 西九文化區管理局首席財務總監馮潔儀女士 Ms Kitty FUNG Chief Financial Officer, WKCD

M+ 企業及合伙業務委員會成員名單

M+ Enterprise and Partnerships Committee Membership List

主席
Chairman

羅仲榮先生，大紫荊勳賢，GBS，JP
The Honourable Victor LO Chung-wing, GBM, GBS, JP

成員
Members

貝明湄女士
Ms Mimi BROWN

利宛虹女士
Ms Wendy LEE

陳光華先生
Mr Jimmy K. W. CHAN

Richard Hatter 先生
Mr Richard HATTER

龐建貽先生，JP
Mr Paulo PONG Kin-ye, JP

嚴嘉洵女士
Ms Catherine YEN

當然成員
Ex-Officio Members

西九文化區管理局行政總裁栢志高先生，GBS，JP
Mr Duncan PESCOD, GBS, JP
Chief Executive Officer, WKCDA

M+ 博物館館長華安雅女士
Ms Suhanya RAFFEL
Museum Director, M+

管理人員代表
Management Representative

M+ 副總監（博物館營運）John Wicks 先生
Mr John WICKS
Deputy Director, Museum Operations, M+

M Plus Collections Limited 董事局

The Board of M Plus Collections Limited

西九文化區管理局於 2016 年 8 月 12 日註冊成立全資附屬公司 M Plus Collections Limited (M+ Collections Ltd)。根據西九文化區管理局於 2017 年 3 月 28 日訂立的信託契約條款，M+ Collections Ltd 為 M+ Collections Trust 的受託人，持有博物館藏品的法定權益，以保障香港社會的利益。M+ Collections Ltd 已聘用同為西九文化區管理局全資附屬公司的 M+ Ltd 負責博物館藏品的日常管理，並透過年度審計監督博物館藏品。

M Plus Collections Limited (M+ Collections Ltd) was incorporated on 12 August 2016 as a wholly owned subsidiary of the WKCDA. It acts as the trustee of M+ Collections Trust under the terms of the Trust Deed made on 28 March 2017 by the WKCDA to hold the legal interest in the museum collections for the benefit of the Hong Kong community. M+ Collections Ltd has engaged M+ Ltd to manage the collections on a day-to-day basis while it provides oversight of the collections through an annual audit.



蔡永忠先生，BBS，JP
Mr Philip TSAI Wing-chung, BBS, JP

蔡永忠先生是德勤中國主席，亦是香港會計師公會前會長、英格蘭與威爾士特許會計師公會理事會成員、醫院管理局大會成員、食物及衛生局物理治療師管理委員會主席、輔助醫療業管理局成員、大學教育資助委員會成員、強積金計劃諮詢委員會委員、申訴專員顧問、香港金銀業貿易場註冊委員會成員、證券及期貨事務監察委員會股份登記機構紀律委員會委員，以及公務員事務局紀律人員薪俸及服務條件常務委員會委員。

蔡永忠先生亦是香港紅十字會副主席。

Mr Philip Tsai is the Chairman of Deloitte China. He is a Past President of the Hong Kong Institute of Certified Public Accountants, a Council Member of the Institute of Chartered Accountants of England and Wales, a Member of the Hospital Authority, the Chairman of the Physiotherapists Board, a Member of the Supplementary Medical Professions Council of the Food and Health Bureau, a Member of the University Grants Committee, a Member of the Mandatory Provident Fund Schemes Advisory Committee, an Advisor of The Ombudsman, a Member of the Registration Committee of the Chinese Gold and Silver Exchange, a Member of the Share Registrars' Disciplinary Committee of the Securities and Futures Commission, and a Member of the Standing Committee on Disciplined Service Salaries and Conditions of Services of the Civil Service Bureau of the HKSAR Government.

Mr Tsai is also a Deputy Chairman of the Hong Kong Red Cross.



陳承緯先生
Mr CHAN Shing-wai

陳承緯先生現為康樂及文化事務署助理署長（文物及博物館），負責監督轄下 14 間公共博物館、藝術推廣辦事處、香港電影資料館、文物修復辦事處和其他文博單位的營運和管理工作。他擁有倫敦大學學院考古文物修復專業證書，及獲推薦修讀蓋蒂博物館領袖培訓課程和牛津高階管理及領導課程。陳先生自 2009 年起擔任「國際文物修護學會」的資深會員，並在 2012 至 2016 年獲選為學會的議會成員。

Mr Chan Shing-wai is currently the Assistant Director (Heritage & Museums) of the Leisure and Cultural Services Department, overseeing the management and operation of fourteen public museums, the Art Promotion Office, and the Hong Kong Film Archive and Conservation Unit, amongst other offices. He possesses a Postgraduate Certificate in Archaeological Conservation issued by University College London, and has attended the Getty Leadership Institute as well as the Oxford Advanced Management and Leadership Programme. He has been a Fellow of the International Institute for Conservation of Historic and Artistic Works since 2009 and was elected Council Member of the Institute for 2012–2016.



祈大衛教授
Professor David CLARKE

祈大衛教授是藝術歷史學家兼藝術家。他出生於英國，於倫敦大學畢業。他從 1980 年代起定居香港，並於 1986 至 2017 年間任教香港大學。他曾擔任香港藝術中心監督團成員、香港藝術學院監督團成員、International Committee of the College Art Association 成員，以及西九龍文娛藝術區核心文化藝術設施諮詢委員會博物館小組成員。

Professor David Clarke is an art historian and artist. Born in England, he studied at the University of London. He has lived in Hong Kong since the 1980s, working at the University of Hong Kong from 1986 to 2017. His earlier public service roles include membership of the Board of Governors of the Hong Kong Arts Centre, the Council of the Hong Kong Art School, the International Committee of the College Art Association, and the Museum Advisory Group of the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District.



Davide ERRO 先生
 Mr Davide ERRO

Davide Erro 先生是 Turiya Capital 的創辦人。他畢業於普林斯頓大學的伍德羅·威爾遜學院，並持有 INSEAD 的 MBA 學位。他從 2004 年起於香港定居。

Mr Davide Erro is the Founder of Turiya Capital. He is a graduate of Princeton University's Woodrow Wilson School, and holds a Master of Business Administration degree from INSEAD. He has resided in Hong Kong since 2004.



蘇彰德先生，JP
 Mr Douglas SO Cheung-tak, JP

蘇彰德先生，JP 從事律師工作二十多年，曾任職於貝克麥堅時律師事務所，及後在香港賽馬會出任慈善事務執行總監／首席法律顧問。他曾於香港大學擔任副校長，專責大學拓展工作。

自 2014 年，蘇先生在跑馬地一所歷史建築創立了 F11 攝影博物館，致力推廣攝影文化、文物保育及私人博物館的發展。在 2017 年，他再接再厲於灣仔建立了 f22 攝影空間，旨在與不同當代藝術家合作，普及攝影藝術及創新設計意念，並獲得多項設計獎。

與此同時，蘇先生亦熱中於社區服務。蘇先生現時為以下委員會之主席：古物諮詢委員會、中醫藥發展基金諮詢委員會、香港賽馬會音樂及舞蹈信託基金受託人委員會、聯合國兒童基金香港委員會公司管治委員會及香港演藝學院拓展委員會。

此外，蘇先生亦服務於保育歷史建築諮詢委員會、博物館諮詢委員會、惜食堂董事局、大口環根德公爵夫人兒童醫院管治委員會。他亦是團結香港基金的顧問。

Mr Douglas So Cheung-tak, JP, is a solicitor of Hong Kong. He worked at Baker McKenzie and later as Executive Director, Charities & General Counsel, at the Hong Kong Jockey Club for over twenty years. Mr So was formerly Vice President of the University of Hong Kong in charge of institutional advancement.

In 2014, Mr So founded F11 Foto Museum in a heritage building in Happy Valley to promote photography, heritage conservation, and private museums. In 2017, he established f22 foto space in Wanchai, an award-winning gallery focusing on photo art, contemporary artists, and creative design.

Mr So is keen to serve the community. Currently, he is the Chairman of the Antiquities Advisory Board, the Advisory Committee on Chinese Medicine Development Fund, the Hong Kong Jockey Club Music and Dance Fund, the Corporate Governance Committee of UNICEF HK, and the Development Committee of the Hong Kong Academy for Performing Arts.

Mr So also serves as a member of the Advisory Committee on Built Heritage Conservation and the Museum Advisory Committee. In addition, he is a board member of Food Angel and the Duchess of Kent Children's Hospital, as well as an Advisor to Our Hong Kong Foundation.

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Professor David CLARKE

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Mr Davide ERRO

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M+ 博物館館長華安雅女士
Ms Suhanya RAFFEL
Museum Director, M+

M+ American Friends Foundation 董事局

The Board of the M+ American Friends Foundation

M+ American Friends Foundation 於 2017 年 7 月 7 日成立，是設於美國的非牟利組織，獨立於 M+ Ltd、西九文化區管理局以及其他西九文化區管理局的附屬公司。M+ American Friends Foundation 根據美國國內稅收法第 501(c)(3) 條成立，旨在令 M+ 的願景和工作更廣為人知，並為其籌募經費。M+ American Friends Foundation 於 2018 年 3 月 5 日委任董事局成員，專責監督基金會的管理、財政和撥款事宜。基金會於 2019 年 3 月 5 日正式啟動運作。

The M+ American Friends Foundation was incorporated on 7 July 2017 as a non-profit organisation in the United States, independent of M+ Ltd, the WKCDA, or any other WKCDA subsidiary. Organised under section 501(c)(3) of the United States Internal Revenue Code, the M+ American Friends Foundation aims to increase awareness of the vision and work of M+ and to raise funds for the museum. The Board of Directors of the M+ American Friends Foundation was appointed on 5 March 2018, to oversee the foundation's management, finances, and disbursements. The launch of the foundation took place on 5 March 2019.

主席
Chairman



吳建民先生
Mr Dominic NG

吳建民先生是華美銀行的董事長兼最高執行長。華美銀行總部設於加州，是當地首屈一指的商業銀行，致力服務美國及大中華市場。華美銀行獲《福布斯》雜誌評選為「2018年全美最佳銀行」頭五位，並在美國上市銀行市值排行榜中位列前25名。吳先生曾入選《福布斯》的25位知名美籍華人榜，現為美泰公司董事，以及美國影藝學院博物館董事會成員。

吳先生致力在美國弘揚中國文化和藝術，促成與美國主要機構在相關方面的合作，包括洛杉磯當代藝術博物館和亨廷頓圖書館。他也曾夥同布洛德博物館和洛杉磯郡立美術館，促進美國和大中華地區之間的文化交流。

Mr Dominic Ng is Chairman and Chief Executive Officer of East West Bank. Headquartered in California, East West Bank is a top-performing commercial bank with exclusive focus on the United States and Greater China markets. The bank is in the top five in Forbes's ranking of 'America's Best Banks 2018' and is ranked among the twenty-five largest publicly traded banks in the US by market capitalisation. Mr Ng has been recognised as one of the twenty-five most notable Chinese Americans by Forbes. He serves on the Board of Mattel, Inc, and the Board of the Academy Museum of Motion Pictures.

Mr Ng has been a key leader in bringing Chinese culture and art to major US institutions, including the Museum of Contemporary Art, Los Angeles; and the Huntington Library, Art Collections, and Botanical Gardens. He has also partnered with the Broad Museum and the Los Angeles County Museum of Art to promote cultural exchange between the US and Greater China.

副主席
Vice Chairman



Maureen Kim 女士
Ms Maureen KIM

Maureen Kim 女士曾居於香港和紐約，於企業融資、策略規劃及市場推廣方面擁有逾十年的經驗，現為多家非牟利藝術和教育機構的董事會成員，包括史密森尼美國藝術博物館及夏威夷 Hualālai 'Ohana Foundation。Maureen Kim 女士於衛斯理學院取得文學士學位，並於賓夕凡尼亞大學沃頓商學院取得工商管理碩士學位。

Ms Maureen Kim has lived in both Hong Kong and New York and has over a decade of experience in corporate finance, strategic planning, and marketing. She now serves on the boards of several non-profit arts and education organisations, including the Smithsonian American Art Museum and the Hualālai 'Ohana Foundation in Hawaii. She holds a Bachelor of Arts degree from Wellesley College and a Master of Business Administration degree from the Wharton School of the University of Pennsylvania.

司庫
Treasurer



韋仕華先生
Mr John S. WADSWORTH Jr

韋仕華先生是摩根士丹利亞洲國際有限公司榮譽主席、摩根士丹利全球顧問董事，也是聯創策源投資諮詢（北京）有限公司的主席和聯合創始人，該公司的總部設於北京，專注投資高科技初創企業。韋仕華先生於1978年加入摩根士丹利，出任董事總經理，1987年遷往日本，出任摩根士丹利日本有限公司總裁暨行政及經營委員會主席，以及該公司投資銀行亞洲業務的主管。1991年，韋仕華先生遷往香港，擔任摩根士丹利亞洲國際有限公司主席。2001年，他自摩根士丹利退休，返回三藩市。

韋仕華先生現為加州藝術學院的信託人、芝加哥大學布思商學院 Council on Chicago Booth 成員、亞洲藝術文獻庫董事會成員、Mission Bay Capital 和加州大學三藩市分校附屬生物科技公司 MBC BioLabs 的顧問，以及北加州亞洲協會的聯合主席。韋仕華先生於威廉姆斯學院取得文學士學位，並於芝加哥大學商學院取得工商管理碩士學位。

Mr John S. Wadsworth Jr is Honorary Chairman of Morgan Stanley Asia and Advisory Director of Morgan Stanley globally. He is also Chairman and Co-founder of Ceyuan Ventures, a Beijing-based early-stage technology venture fund. Mr Wadsworth joined Morgan Stanley as a Managing Director in 1978. In 1987, he moved to Japan, and served as President of Morgan Stanley Japan, Chairman of its Executive and Operating Committees, and head of the firm's investment banking business in Asia. In 1991, Mr Wadsworth moved to Hong Kong and served as Chairman of Morgan Stanley Asia. He retired from Morgan Stanley Asia and relocated to San Francisco in 2001.

Mr Wadsworth is a Trustee of the California College of the Arts; a Member of the Council on Chicago Booth at the University of Chicago Booth School of Business; a Member of the Board of Directors of Asia Art Archive; an Advisor to Mission Bay Capital and MBC BioLabs, bioscience affiliates of the University of California, San Francisco; and Co-chair of Asia Society Northern California. Mr Wadsworth holds a Bachelor of Arts degree from Williams College and a Master of Business Administration degree from the University of Chicago, Graduate School of Business.

成員
Members



Patricia Pei 女士
Ms Patricia PEI

Patricia Pei 女士從事藝術品買賣，曾與紐約 E. V. Thaw and Co., Inc., 合作多年。她於 1995 年創立 American Friends of the Shanghai Museum，並出任主席。Patricia Pei 女士一向熱中於收藏中國當代藝術品，積極支持藝術家。她出生於紐約，為建築師貝聿銘的家族成員，與紐約和上海的中美藝術和文化界淵源甚深，並為美國華人博物館信託人。

Ms Patricia Pei is an art dealer who was associated for many years with E. V. Thaw and Co., Inc., in New York. She founded the American Friends of the Shanghai Museum in 1995, and served as its President. Throughout her career, she has been an avid collector of Chinese contemporary art and a supporter of artists. Ms Pei was born in New York and is a family member of the architect I. M. Pei. She is embedded in Chinese American art and cultural circles in New York and in Shanghai, and is a Trustee of the Museum of Chinese in America.



單曉陽女士
Ms Michelle SHAN-JESCHELNIG

單曉陽女士於成都出生。1985 年，她以年僅 19 歲之齡完成軟件工程學士課程，繼而負笈聲名顯赫的國立巴黎高等礦業學校，取得工程碩士學位，之後任職 NEC/Bull 開展其事業。她在法、中兩國的工業社群中非常活躍，並出任法國政府的戰略性計劃「未來工業」的駐華代表。

單曉陽女士是法孚集團的執行委員會成員和中國區總裁，該企業從事工業工程，於過去 30 年在中國取得卓著的發展。單女士擁有賓夕凡尼亞大學禾頓商學院頒授的工商管理碩士學位。2014 年，她獲法國政府頒授榮譽軍團騎士勳章。她對藝術和慈善事業非常熱心，現為克里夫蘭藝術博物館、克里夫蘭管弦樂團、克里夫蘭當代藝術博物館，以及 FRONT International 當代藝術三年展的董事局成員。

Ms Michelle Shan-Jeschelnig was born in Chengdu. In 1985, at just nineteen years of age, she completed her undergraduate studies in software engineering. She continued her studies at the prestigious MINES ParisTech, earning a master's degree in engineering, and began her career with NEC/Bull. She is highly active in the France-China industrial community, representing the French government's strategic programme L'Industrie du Futur as its Ambassador in China.

Ms Shan-Jeschelnig is a member of the Senior Executive Committee and Country Director for China at the industrial engineering firm Fives Group, which has seen exceptional growth in China over the past three decades. She holds a Master of Business Administration degree from the Wharton School of the University of Pennsylvania. In 2014, she was named Chevalier of the Légion d'Honneur by the French government. She is deeply committed to the arts and philanthropy, and sits on the boards of the Cleveland Museum of Art, the Cleveland Orchestra, the Museum of Contemporary Art Cleveland, and the art triennial FRONT International.

秘書（當然成員）
Secretary (Ex-Officio Member)



華安雅女士，M+ 博物館館長
Ms Suhanya RAFFEL, Museum Director, M+

華安雅女士簡歷，請參閱 172 頁。

Please refer to page 172 for the biography of Ms Suhanya Raffel.



**M+ 董事局主席羅仲榮先生，大紫荊勳賢，GBS，JP
The Honourable Victor LO Chung-wing, GBM,
GBS, JP, Chairman, M+ Board**

羅仲榮簡歷，請參閱 163 頁。

Please refer to page 163 for the biography of Mr Victor Lo.



**西九文化區管理局行政總裁栢志高先生，GBS, JP
Mr Duncan PESCOD, GBS, JP, Chief Executive
Officer, West Kowloon Cultural District Authority**

栢志高先生簡歷，請參閱 172 頁。

Please refer to page 172 for the biography of Mr Duncan Pescod.

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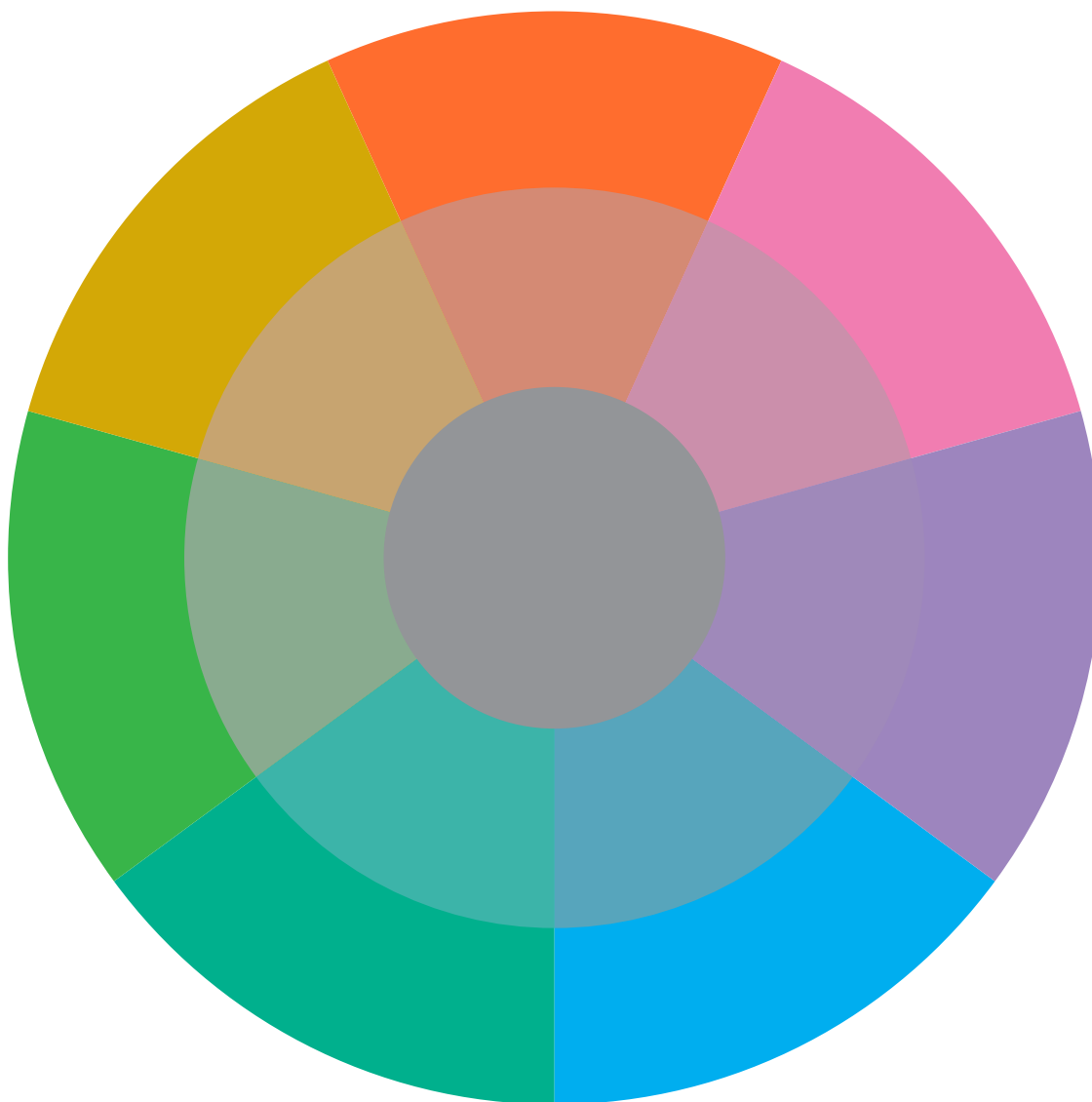
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A New M+ Visual Identity

M+
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2019年4月，為籌備博物館大樓的啟用，M+ 開展建立品牌形象工作。總部位於阿姆斯特丹的設計工作室 Thonik 獲委聘為 M+ 制定一套全面的視覺識別策略，不但涵蓋博物館大樓，還包括日益增長的數碼平台、社區學習及參與項目，以及實體和網上零售業務。

Thonik 在 M+ 現有標誌的基礎上，提出一套能應用於各平台和範疇的創新設計框架。這個全新識別系統的核心，是一套全由中間色調組成的獨特色彩策略。這些顏色在色調上相當於灰色。這種色調是 M+ 現有視覺識別的一環，也是 M+ 大樓的特色，日後更成為校準所有其他顏色的色調標準。

這些「中間色調」以意想不到的方式組合起來時，便會產生 Thonik 所稱的「視覺撩撥」效果，逗弄觀者的眼睛和心神。這正好表現出香港城市景觀獨特的一面，亦即在一片灰色高樓大廈之中，霓虹燈和 LED 屏幕所呈現的況味。此項目的成果遍見於本年報各部分的設計。

In April 2019, a branding exercise was initiated in preparation for the opening of the M+ building. The Amsterdam-based design studio Thonik was tasked with developing a comprehensive approach to the M+ visual identity that would encompass not just the building, but also the museum's growing digital presence, its learning and participation projects that reach out to the community, and its physical and online retail operations.

Building on the established M+ logo, Thonik proposed an innovative design framework that translates across diverse platforms and applications. At the heart of this identity is a unique colour strategy consisting exclusively of mid-tone colours. These colours are tonally equal to 50 per cent black, or as most people would recognise it, grey. Grey—which forms part of the existing M+ identity and is a distinctive feature of the M+ building—becomes the tonal standard to which all other colours are calibrated.

When the mid-tone colours are partnered in unexpected combinations, the result is what Thonik describes as a 'visual tickle' in the eyes and mind of the viewer. This expresses a unique condition seen in Hong Kong's urban landscape, where neon signs and LED screens are set against a forest of grey high-rises. The result can be seen throughout this review.

