



年報
Review
2021

westKowloon
西九文化區



M+ is waiting...

M+ 在等待……



▲ 在日落時分測試 M+ 幕牆 LED 陣列。
Testing the LED arrays on the M+ Facade as the sun sets.



由西區過海隧道旁的廣告牌到「叮叮」電車車身，城中到處可見 M+ 標誌。
The M+ branding appeared throughout the city, from Western Harbour Crossing billboards to the trams known affectionately as ding dings.





HONG KONG
香港

香港嶄新的視覺文化博物館來了！
Have you heard about this new museum of visual culture in town?



▲ 晚間從藝術廣場所見景象。
The view from Artist Square in the evening.



▲
會堂是「學舍」的核心，提供舉行對話活動與工作坊的空間。
At the heart of the Learning Hub, the Forum is ready to host
conversations and workshops.



▲開幕前，中庭空間最後的準備工程。
Finishing touches go on the Atrium space ahead of the opening.





M+
westKowloon
西九文化區

▲ 大台階演講廳將是觀眾盈門之處。
The Grand Stair auditorium awaits an audience.

準備好了
M+

12.11.2021

M+
is ready

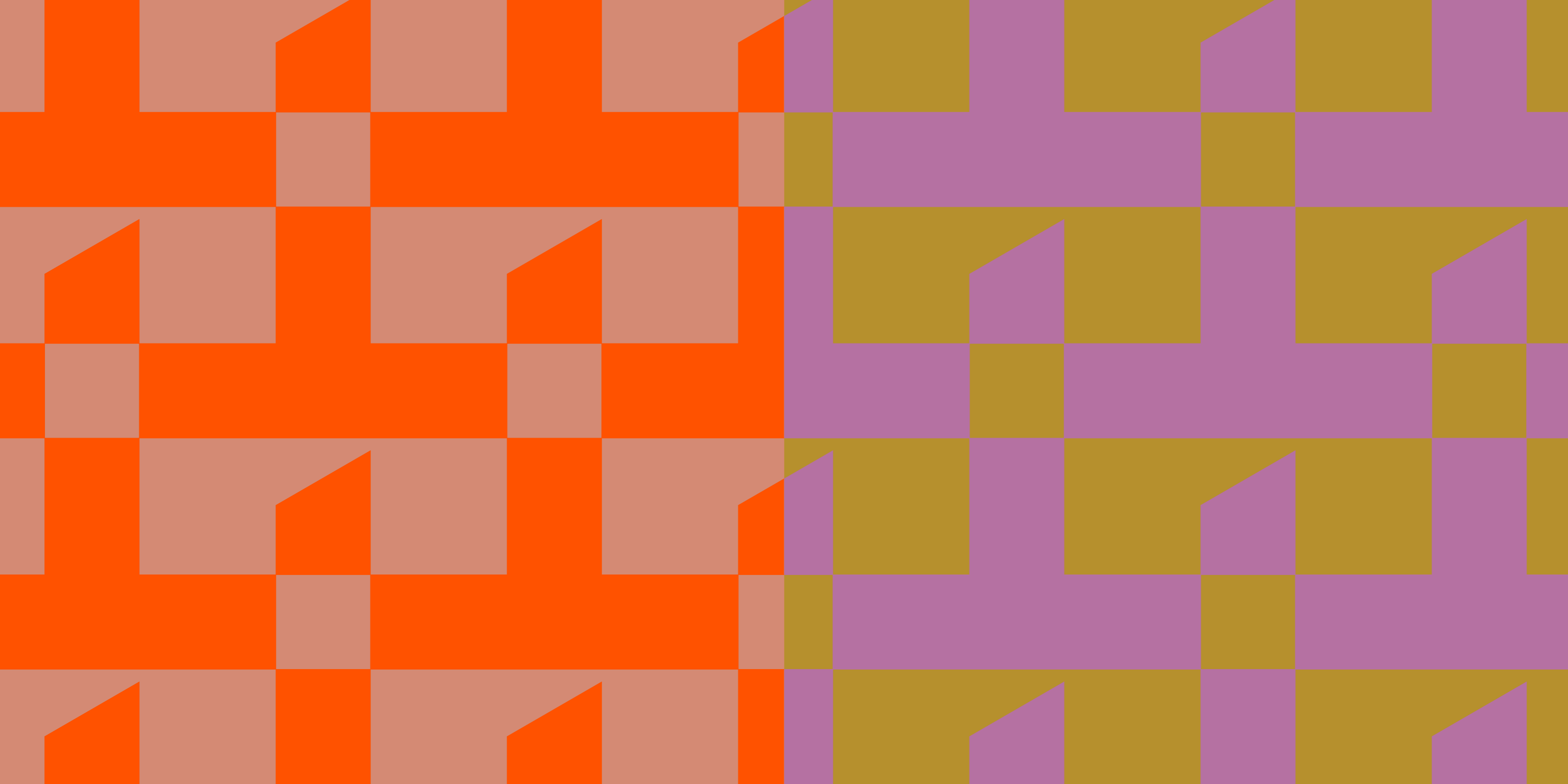


▲ M+ 點亮九龍天際線。
M+ lights up the Kowloon skyline.

目錄

Contents

M+ 在等待 ... M+ is Waiting...	4
M+ 準備好了 M+ is Ready	18
董事局主席感言 Board Chairman's Message	24
博物館館長的話 Museum Director's Message	26
開幕剪影 The Opening at a Glance	30
M+ 可持續發展 M+ Sustainability	38
M+ 大樓 M+ Building	40
開幕展覽 Opening Exhibitions	44
開幕節目 Opening Programme	92
M+ 商務 M+ Retail	100
藏品照管和修護 Collections Care	106
數碼 M+ M+ Digital	118
八方支持 Supporting M+	122
管治 Governance	130
M+ 團隊 The M+ Team	136





左起：M+ 開幕儀式上的副總監（藏品及展覽）卡絲瑤、博物館館長華安雅、董事局主席羅仲榮、西九文化區管理局行政總裁馮程淑儀、副總監及總策展人鄭道鍊、副總監（博物館營運）莊偉思，以及醒獅隊員。

From left: Veronica Castillo, Deputy Director, Collection and Exhibition; Suhanya Raffel, Museum Director, M+; Victor Lo Chung-wing, Chairman of the Board of M Plus Museum Limited; Betty Fung Ching Suk-ye, Chief Executive Officer of West Kowloon Cultural District Authority; Doryun Chong, Deputy Director, Curatorial and Chief Curator; John Wicks, Deputy Director, Museum Operations; and lion dancers on opening day.

十五年前的 2006 年，我獲政府委任為西九龍文娛藝術區核心文化藝術設施諮詢委員會轄下新成立的博物館小組召集人。小組的任務是就西九龍文娛藝術區（今西九文化區）內博物館設施提出建議。我們由零開始，經過將近一年集思廣益後，提出一個大膽概念——建立一座視覺文化博物館，亦即 M+。

常常有人問：「『M+』這名字是從何而來的？」在 2006 年，距小組建議報告到期發表前兩個星期，我們對於博物館名字尚未達成一致意見，於是我們把「Museum Plus」寫在報告封面作暫定名稱。出乎意料的是，報告出爐後，大家都很喜欢這名字，於是我們就不必另作他想。M+ 這名字表達出我們建立一所重要文化機構的宏圖，它並非傳統的博物館，而是須與香港的亞洲國際都會地位相輔相成，懷有放眼和立足全球的志向。M+ 一直是我們心中二十一世紀亞洲文化機構應有之貌，從香港視角出發呈現全球視覺文化，並創造在亞洲獨一無二的世界級平台，促進香港、大中華、亞洲以至世界各地間的交流。

建館工作歷時多年的 M+，是為未來世世代代而設，它體現了令香港與眾不同的文化流動。世界各國規模相若的頂尖博物館，已充分示範文化機構能如何改變和提升周遭社區，乃至其所在的城市。如今已開幕的 M+，已經融入香港人的日常生活之中。衡量這座機構成功與否的真正指標，將在於它能否帶動社會風氣，令大眾欣賞和投入在過去十年間日益重要且備受矚目的文化藝術，另外是在推動經濟發展與文化交流之餘，對於增進社會福祉是否有重要貢獻。在此我代表 M+ 董事局向香港特別行政區政府與行政長官林鄭月娥由衷致謝，感激其遠見與始終不渝的支持。此外，西九文化區管理局董事局、M+ 董事局和各委員會現屆與歷屆成員、Herzog & de Meuron 和 TFP Farrells 與奧雅納工程顧問、藝術家、捐贈者、贊助人和支持者，他們的參與和貢獻全都不可或缺，謹此致以謝忱。我亦感激首任 M+ 行政總監李立偉、現任 M+ 博物館館長華安雅以及西九文化區管理局歷任行政總裁和現任行政總裁馮程淑儀的帶領；最後，我想向一眾以華安雅、副總監及總策展人鄭道鍊、副總監（藏品及展覽）卡絲瑤、副總監（博物館營運）莊偉思為首的 M+ 團隊與西九文化區管理局團隊深致謝意，全賴各位多年來的奉獻與努力，我們的願景才得以實現。

我們誠邀社會各界光臨這座世界級博物館——我們的「Museum Plus」。我們深信 M+ 將是香港引以為傲的文化地標。

Fifteen years ago, in 2006, I was appointed by the Government as the Convenor of a newly formed Museums Advisory Group under the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District. The mission was to propose what type of museum the District should have. We started with a blank piece of paper, and after almost a year's intensive deliberation, we proposed the bold concept of a museum of visual culture, M+.

A most frequently asked question is: how did we come up with the name of M+? In 2006, just two to three weeks before we had to put the report to print, our group could not agree on the name of the museum, so we put 'Museum Plus' on the cover as a working title. Much to our surprise, when the report came out, people loved the name so much, so we didn't need to look for a name anymore.

The name of M+ conveyed our ambition to create an important cultural institution, more than a conventional museum, that would be consistent with Hong Kong's position as Asia's world city with global ambitions. M+ has been our vision for what a twenty-first century cultural institution in Asia could be, offering a Hong Kong perspective on global visual culture, and creating a unique, world-class platform in Asia to foster exchange among Hong Kong, Greater China, Asia and beyond.

M+ has been many years in the making for many generations to come. It has embodied the cultural fluidity that makes the city unique. Leading museums of comparable scale in the world have well demonstrated how cultural institutions can transform and improve their surroundings and the city at large. Now open, M+ is already integrated into the everyday life of Hong Kong people.

The true measure of this institution's success will be its influence on the community's embrace of arts and culture, which has grown in prominence in the past decade, and its vital contribution to social well-being, in addition to economic growth and cultural exchange.

On behalf of the M+ Board, I would like to express my heartfelt gratitude to the HKSAR Government and Chief Executive Mrs Carrie Lam for their vision and unwavering support. I would also like to thank the past and present WKCDA

Board, M+ Board and committees, architects of the M+ building, Herzog & de Meuron along with TFP Farrells and Arup, artists and makers, donors, patrons, and supporters for their contribution. I am also thankful to our inaugural M+ Director Lars Nittve and current Museum Director Suhanya Raffel, as well as former WKCDA CEOs and Mrs Betty Fung, for their leadership. Last but not least, I'd like to extend my deepest gratitude to all M+ staff led by Suhanya, Doryun Chong, Veronica Castillo, and John Wicks, as well as the WKCDA team, for their dedication and hard work over the years to make our dream come true.

We would invite the community to this world-class museum – our 'Museum Plus'. We are confident M+ will become a pride of Hong Kong.



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



M+ 開館 Opening M+

這一年對 M+ 意義非凡。博物館終於開幕，而我們也看到香港文化領域邁入了新紀元。M+ 是亞洲區內獨一無二的全球視覺文化博物館，如今躋身世上頂尖文化機構之列，在此我衷心感謝行政長官兼前西九文化區管理局董事局主席林鄭月娥、現任西九文化區管理局董事局主席唐英年和 M+ 董事局主席羅仲榮，他們多年來憑遠見卓識，與董事局和委員會成員一同帶領這項目和博物館的發展，厥功至偉。我亦要感謝連納智、栢志高這兩位前西九文化區管理局行政總裁和新任行政總裁馮程淑儀；另外，M+ 首任行政總監李立偉奠下堅實基礎，貢獻殊大，也謹此致以謝忱。

我們與建築師事務所 Herzog & de Meuron 合作，聯同 TFP Farrells 和奧雅納工程顧問設計 M+ 大樓，這段經歷精彩難忘，如今建成了一座體現本館宏大願景的壯觀建築，M+ 上下都為此深感自豪。我亦感謝 M+ 與西九文化區管理局的一眾同事，他們是我有幸共事過的人中最專注投入、最具才能、最努力不懈的一群。

無藏品不成博物館，出色的博物館都有賴其優秀收藏。我們正在蒐羅一批獨特館藏，是首個以立足香港的亞洲視野為基礎的收藏，既扎根本地，又放眼全球。我們志在重新定義藝術經典，編寫新的敘事，並以前所未有的方式展示、詮釋與講解藝術家、設計師、建築師與流動影像創作者的作品，藉此呈現他們的內涵、活力與才華。由烏利·希克博士開始，M+ 一直承蒙眾多高瞻遠矚的收藏家支持，與我們一起逐步建立現正於館內各處展出的豐富藏品。

開幕展的展品主要來自 M+ 藏品系列，當中的六個展覽大大豐富了我們關於視覺文化的新知識。「香港：此地彼方」呈現自 1960 年代以來香港的藝術名作、建築、設計和電影，勾勒出令這個城市獨一無二的元素。「M+ 希克藏品：從大革命到全球化」探索中國當代藝術由 1970 至 2012 這四十年的演變軌跡，M+ 希克藏品是有關此時期極為全面而具連貫性的收藏，在全球堪稱首屈一指。此展覽追溯中國藝術史上這段非比尋常的歷程，探討造就國際觀眾對今日中國的印象與理解的元素，並介紹塑造中國當代生活經驗的一代先鋒藝術家。「物件·空間·互動」展出亞洲和世界其他地方的設計與家具作品，述說亞洲不同社會形成的故事，並展現設計如何塑造身分認同和對未來的想像。「個體·源流·表現」呈現一場由 1950 年代至今的壯闊藝術旅程，着重展現藝術家如何在當代亞洲崛起於國際舞台之際建構自己的視角。「博物館之夢」則讓大家從 M+ 構建的獨特亞洲脈絡，探索精彩紛呈的全球藝術。最後，大家可從「安東尼·

It was a momentous year for M+. Finally, we saw the dawning of a new era for the Hong Kong cultural world with the opening of our museum. M+ is a global museum of visual culture like no other in Asia, and now we take our place with the world's great cultural institutions. I must thank the vision of Chief Executive and former Chairman of the WKCD Board Carrie Lam, current WKCD Chairman Henry Tang, and M+ Board Chairman Victor Lo. Together with the board and committee members, they shepherded this project and this museum for so many, many years. What an achievement! Thanks, too, must go to former CEOs Michael Lynch and Duncan Pescod, and our new CEO Betty Fung. I thank and acknowledge the work of Lars Nittve, the founding director of M+.

Working together with the architects at Herzog & de Meuron, through the joint venture of TFP Farrells and Arup, has been a remarkable experience. All of us at M+ feel immensely proud to deliver a magnificent building married to an inspired vision. The M+ staff and WKCD staff also deserve thanks. They are the most committed, talented, and sustaining colleagues I have had the privilege to work with.

A museum is not a museum without its collections, and great museums are defined by great collections. We are building a unique collection, the first framed by an Asian vision, situated in Hong Kong, with a local base and a global reach. We want to redefine the canons. We want to write new narratives. And we want to show, interpret, and explain the depth, vibrancy, and brilliance of artists, designers, architects, and moving image makers in a way no one has before. M+ has been supported by visionary donors, beginning with Dr Uli Sigg, who have journeyed with us to build the substantial collections that are now on display across the entire breadth of the institution.

All six opening exhibitions are drawn from our collections, and each adds substantially to new knowledge of visual culture. *Hong Kong: Here and Beyond* presents our city's celebrated art, architecture, design and cinema from the 1960s to now and explores what makes Hong Kong such a unique place. In *M+ Sigg Collection: From Revolution to Globalisation* we see four decades, from 1970 to 2012, of contemporary Chinese art drawn from the most coherent and



華安雅
Suhanya Raffel
M+ 博物館館長
Museum Director, M+



“Now we are ensuring that the power of our plus is visible to all as we build a great civic institution that is a place of inspiration.”

▲ M+ 開幕當日欲先睹為快的訪客在排隊。
Visitors queue to be among the first to enter M+ on opening day.

▶ 觀眾在大台階欣賞即場放映節目。
Audiences enjoy a drop-in screening at the Grand Stair.

「我們藉建立這座
充滿啟發的
出色公民機構，
向廣大社會展現
「+」的力量。」

葛姆雷：亞洲土地」這項由英國藝術家葛姆雷創作的大型作品，體驗由廣東鄉村民用泥土捏成的浩瀚人海。

M+ 為香港社會和世界所呈獻的，當然不止於這些展覽。我們為社會各界提供重要的相關資源，是城中的好去處；我們正在把香港建設為文化重鎮，成為東西文化世界的橋樑。我們多元化的教育項目、網上活動、學術會議，至今已逾一百五十萬人次觀賞、參與和使用。我們把獨有的館藏外借予全球著名機構，足見本館藏品的價值獲舉世公認。現在，我們致力把這間出色的公民機構建設為令眾人獲得啟發之地，向廣大社會展現「+」的力量。我邀請大家光臨博物館，探索我們的視野，體會我們的想法，感受我們的熱情；歡迎大家來到這個期待已久的非凡機構，享受當中豐富多彩的內涵。



comprehensive collection of this period in the world. This exhibition traces this extraordinary journey, looks at how international audiences have come to understand China today, and captures the bold generation of artists who defined the contemporary Chinese experience. The third exhibition, *Things, Spaces, Interactions*, showcases design and architecture from Asia and beyond, and tells the story of how our societies in this region have been built and how design shapes identities and imagines our future. Next, in *Individuals, Networks, Expressions* you will see an expansive story of art from the 1950s to now and at its core we present how artists have created their own visions amid the rise of contemporary Asia on the world stage. Then in *The Dream of the Museum* you will experience a global constellation of art at the heart of M+'s unique Asian context. And finally we bring you *Antony Gormley: Asian Field*, a single monumental work by the British artist, where you will encounter a sea of clay figurines made by residents from Guangdong.

Of course, M+ is far more than these exhibitions as we engage with the city and beyond. We offer a vital resource to our communities. We are a destination, and we are building the cultural capital of Hong Kong. We are bridging the cultural worlds of East and West. We have already reached well over a million and a half people through our multifaceted education programs, digital engagement, and scholarly symposia. We have shared our unique collections across the most eminent institutions in the world, a recognition of the significance of our holdings. And now we are ensuring that the power of our plus is visible to all as we build a great civic institution that is a place of inspiration. I invite you to our museum to share in our vision, our voice, our passion and welcome you all to enjoy the riches of this long awaited and remarkable institution.

The Opening at a Glance



到訪人次
Visitation

371,082

(2021年11月12日至12月31日)
(From 12 November to 31 December, 2021)

公眾節目

Public Opening Programmes



559



20,358

大台階放映場次

Screenings at the Grand Stair



117



10,700

焦點短講

Pop-up Talks



579



8,637

贊助人活動

Patron Events



26



1,928

多媒體中心

Mediatheque



1



1,928

導賞機

Audio Guides



400



6,957

參與

Engagement



2021年網頁總瀏覽次數
Total Pageviews in 2021

5,148,110

M+ 網站

M+ Website

M+ 雜誌 (前「M+ 故事」)

M+ Magazine (Previously M+ Stories)



393,556

M+ 藏品

Collection Online



1,008,923

M+ 商店

M+ Shop



134,126

M+ 與傳媒報導

M+ in the Press

傳媒報導次數

Media Pieces Related to M+
Published and Broadcast



5,859

3,230

本地
Local

1,406

大中華地區*
Greater China*

1,223

國際
International

* 包括中國內地、澳門及台灣

* Including Mainland China, Macau, and Taiwan

M+ 社交媒體 M+ on Social Media

2021 年社交媒體曝光次數
Impressions in 2021

 2,460,000

 3,600,000

 2,350,000

 85,000

 5,700,000

2021 年追蹤和關注人數
Followers in 2021

 37,758

 7,669

 43,471

 7,040

 432

Youtube 影片瀏覽次數
Youtube Video Views

 417,212

Bilibili 影片瀏覽次數
Bilibili Video Views

 13,106

M+ 成員 People at M+

M+ 團隊
The M+ Team

 208

實習生
Interns

 10

導賞員
M+ Guides

 200

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

 6,703

M+ 零售 M+ Retail

M+ 產品
M+ Products

 85

藝術家聯乘商品
Artist Collaborations

 199

與 Thames & Hudson 合作出版書籍
Titles Published with
Thames & Hudson

 4

M+ 商店入場人次 (2021 年)
Visitors to the M+ Shops in 2021


 117,621

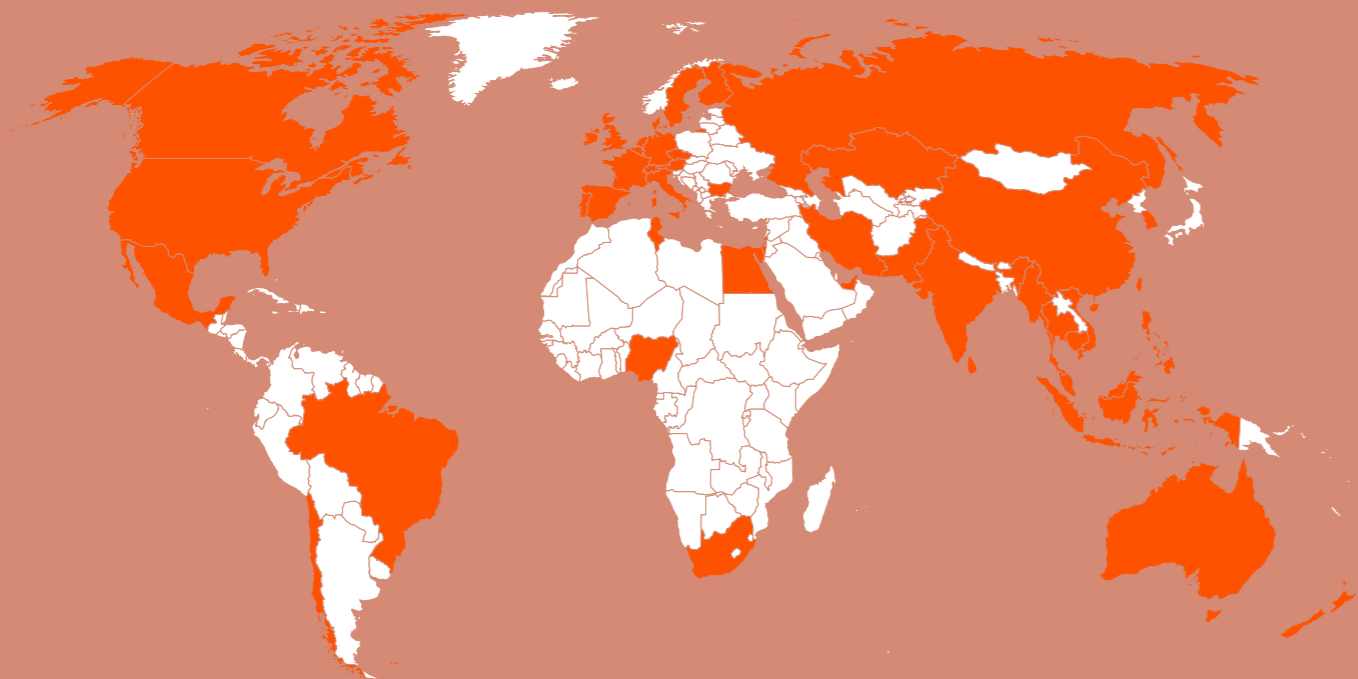
M+ 本店
visited the Main Shop

42,042

M+ 小鋪
visited the Other Shop

該地圖顯示截至 2021 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 2021.

 M+ 藏品系列
In the M+ Collections



開放取用藏品紀錄／網上藏品
Open Access Records

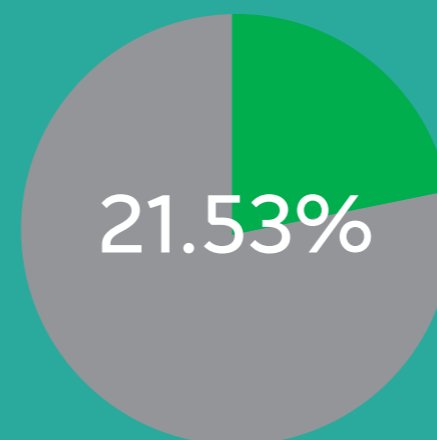
9,287 件
items

M+ 藏品系列中的藏品
Works in the M+ Collections

 M+ 藏品
M+ Collection
6,522 件
items

 M+ 希克藏品
M+ Sigg Collection
1,510 件
items

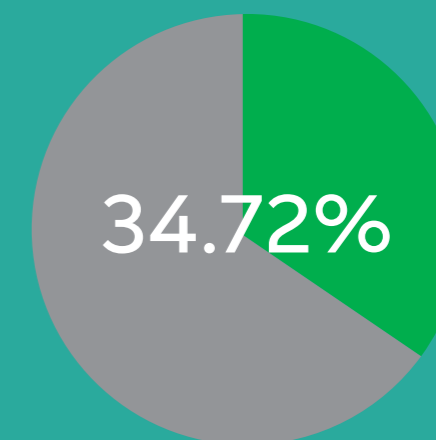
香港藝術家及創作者的作品於 M+ 藏品及 M+ 希克藏品所佔之比例
Percentage of works by Hong Kong artists and makers in the M+ Collection and the M+ Sigg Collection



 M+ 檔案藏品
M+ Collection Archives
50,410 件單獨物件
individual items

 M+ 圖書館特別藏品
M+ Library Special Collections
484 件單獨物件
individual items

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

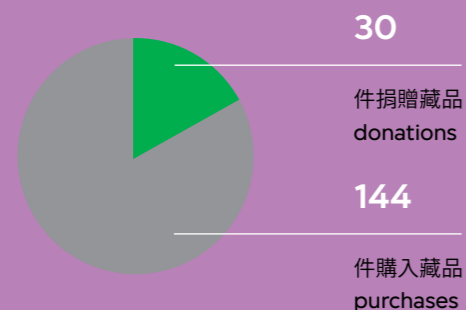


2021 年納入館藏的作品 Acquisitions during 2021



M+ 藏品 M+ Collection

174 件
items

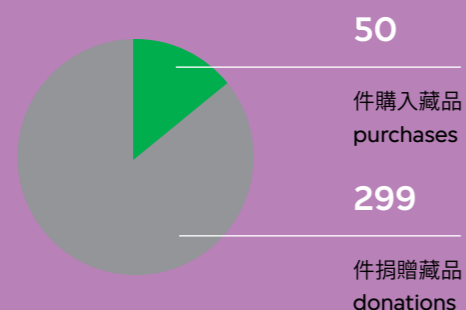


M+ 檔案藏品 M+ Collection Archives

349 件單獨物件
individual items

出自 Contained within

5 件檔案類藏品
archival accessions



M+ 館藏重整 M+ Collections Consolidation

1,520 件物件於館內展出
objects were in Museum Display

6,007 件物件藏於修復保管中心
objects in Conservation and Storage Facility

M+ 外借予其他藝術文化機構的館藏 M+ Loans to Other Cultural Institutions

2021	2012-2021	
19	603	件物件外借予 objects were loaned for
3	89	個展覽，於 exhibitions at
3	83	家藝術文化機構舉行 cultural institutions

捐贈藏品價值 Value of Donations

港幣
HKD 116,697,867

總面積 Total Floor Area

65,000 m²

94 m 高
tall

18 層
storeys

展廳 Galleries

33

戲院 Cinemas

3

多媒體中心 Mediatheque

1

學舍 Learning Hub

1

遊憩間 Breakout Spaces

4



展覽空間 Exhibition Space

17,000 m²



研究中心總面積 Area of Research Centre

1,500 m²



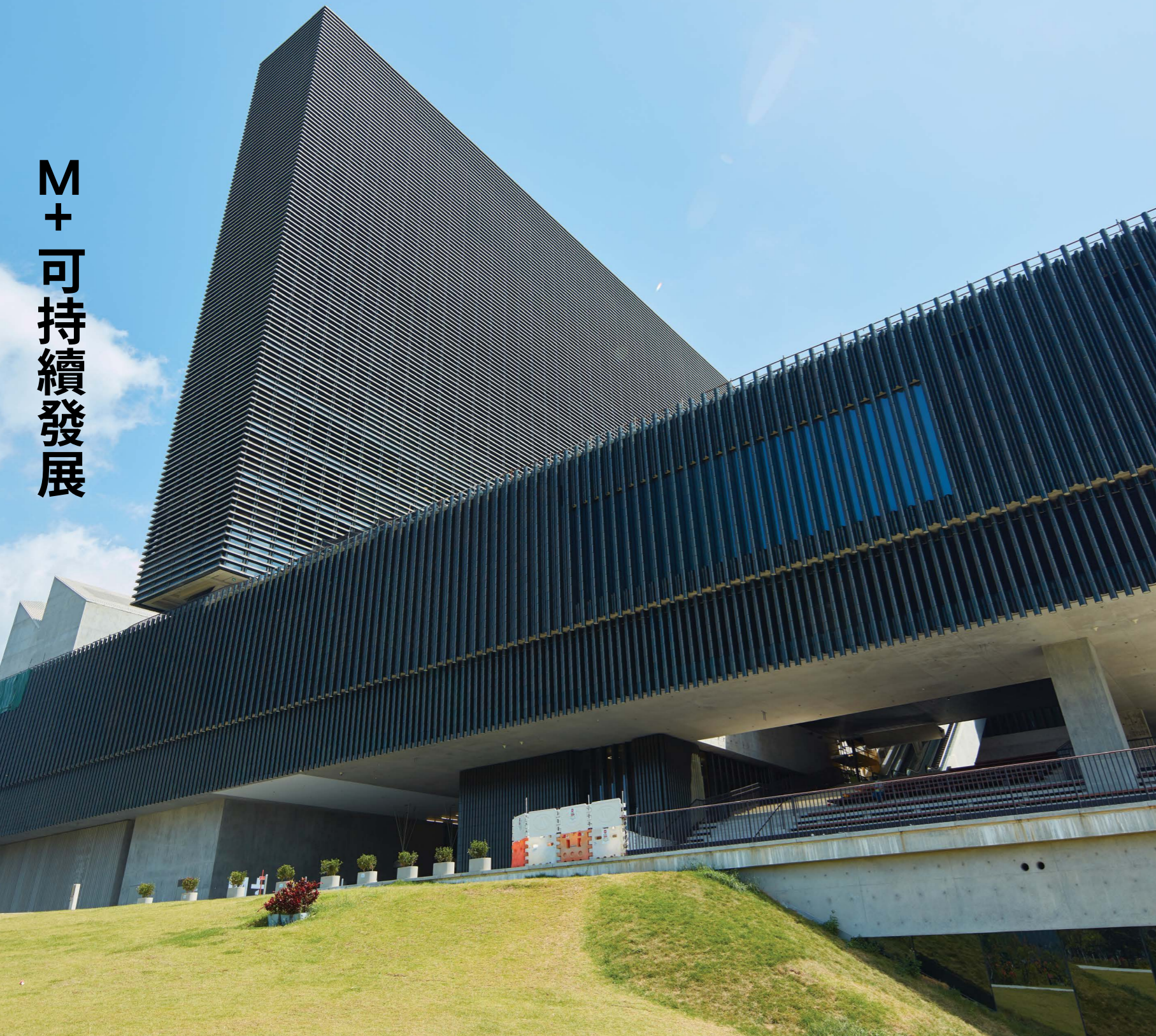
學舍總面積 Area of Learning Hub

1,200 m²



LED 幕牆總面積 Area of Facade

7,238 m²



▲ M+ 大樓毗鄰西九文化區藝術公園。
The M+ building opens onto the West Kowloon Art Park.

▼ 天台花園夕照。
The Roof Garden at sunset.

M+ 是嶄新的博物館，擁有獨特優勢採納全新的工作方式，開拓新的氣象。為應對氣候變化和生態危機，我們矢志成為創新的先驅、以身作則作出所需的改變，減少碳排放，積極為大眾締造可再生的未來。作為西九文化區管理局的一員，M+ 與局方群策群力，令我們的工作符合整體的「環境、社會與管治」框架。這個願景首要關注 M+ 的環保目標，長遠會採取更廣泛的可持續措施，以達成國際博物館協會 (ICOM) 所支持的聯合國永續發展目標。

As a new museum, M+ is uniquely positioned to embrace new ways of working and break new ground. We are determined to become an innovator and pioneer and lead by example in response to the climate and ecological emergency. We will embrace the change needed to reduce our emissions and actively support a regenerative future for all. As part of the wider West Kowloon District Authority, we work collaboratively with the Authority to feed our work into an overall Environmental Social and Governance (ESG) framework. While this vision focuses foremost on M+'s environmental agenda, in the long-term, we will adopt sustainability more broadly to reflect the United Nations Sustainable Development Goals endorsed by the International Council of Museums (ICOM).



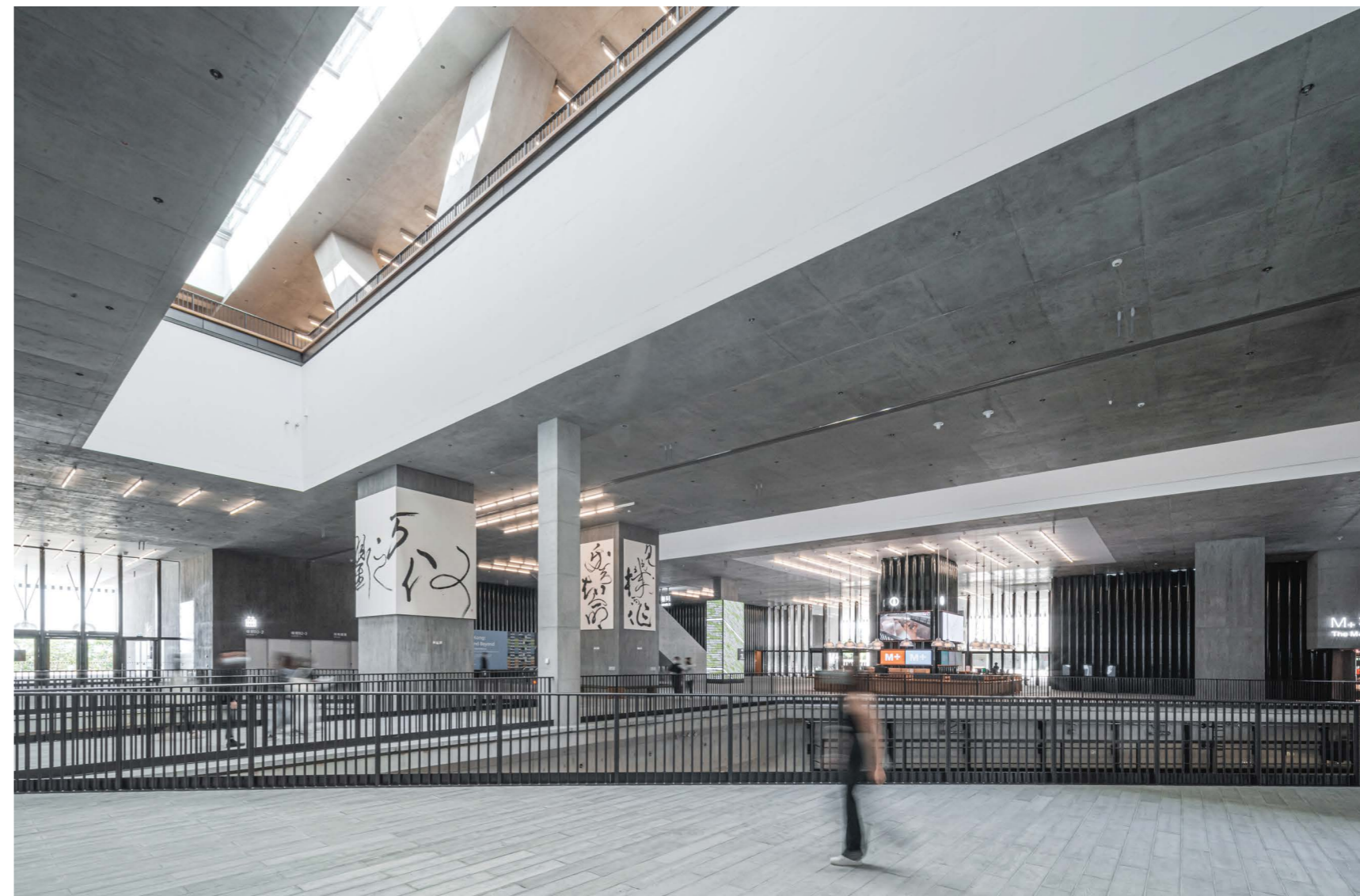


大台階是觀賞電影或休憩的好地方。
The Grand Stair is a great place to watch a film—or just hang out.

地下大堂為公眾提供舒適且廣闊的公共空間。
The Main Hall is a sweeping public space for all to enjoy.

M+ 大樓由建築師事務所 Herzog & de Meuron，率領 TFP Farrells 和奧雅納工程顧問共同設計，其橫向的基座平台和外形修長的縱向大樓組成一個「凸」字形。寬廣的基座平台懸伸在地面之上，內有 17,000 平方米的展覽空間，當中包括三十三個展廳、三間戲院、多媒體中心、學舍，以及可以飽覽維多利亞港景色的天台花園。縱向大樓則設有研究中心、辦公室、餐廳和 M+ 會館。

Designed by Herzog & de Meuron in partnership with TFP Farrells and Arup, the M+ building is composed of a podium and a slender tower that fuse into the shape of an inverted 'T'. The expansive podium cantilevers above ground and includes 17,000 square metres of exhibition space across thirty-three galleries, three cinema houses, the Mediatheque, Learning Hub, and Roof Garden that faces Victoria Harbour. The tower houses the museum's Research Centre, offices, restaurants, and the M+ Lounge.





▲ M+ 免費開放予所有訪客參觀，公眾反應踴躍。
M+ welcomed all visitors with free admission, and the response was huge.



▲ 訪客服務團隊微笑接待絡繹不絕的人潮。
Members of the Visitor Services team greet the public and handle the crowds with a smile.

Opening Exhibitions

開幕展覽

地下大堂展廳
Main Hall Gallery



此
地
彼
方
：
香
港

Hong Kong: Here and Beyond

這城自1960年代起的視覺文化
The visual culture of our city from the 1960s to now

從藝術到建築，由設計到電影，探索勾勒香港特質的視覺文化元素
Explore what makes Hong Kong unique, through its celebrated architecture, design, and film

Bloomberg
Philanthropies



▲ M+ 會員可免排隊進入「香港：此地彼方」展廳參觀。
M+ Members avoid the typically long queues to see Hong Kong: Here and Beyond.

Hong Kong: Here and Beyond

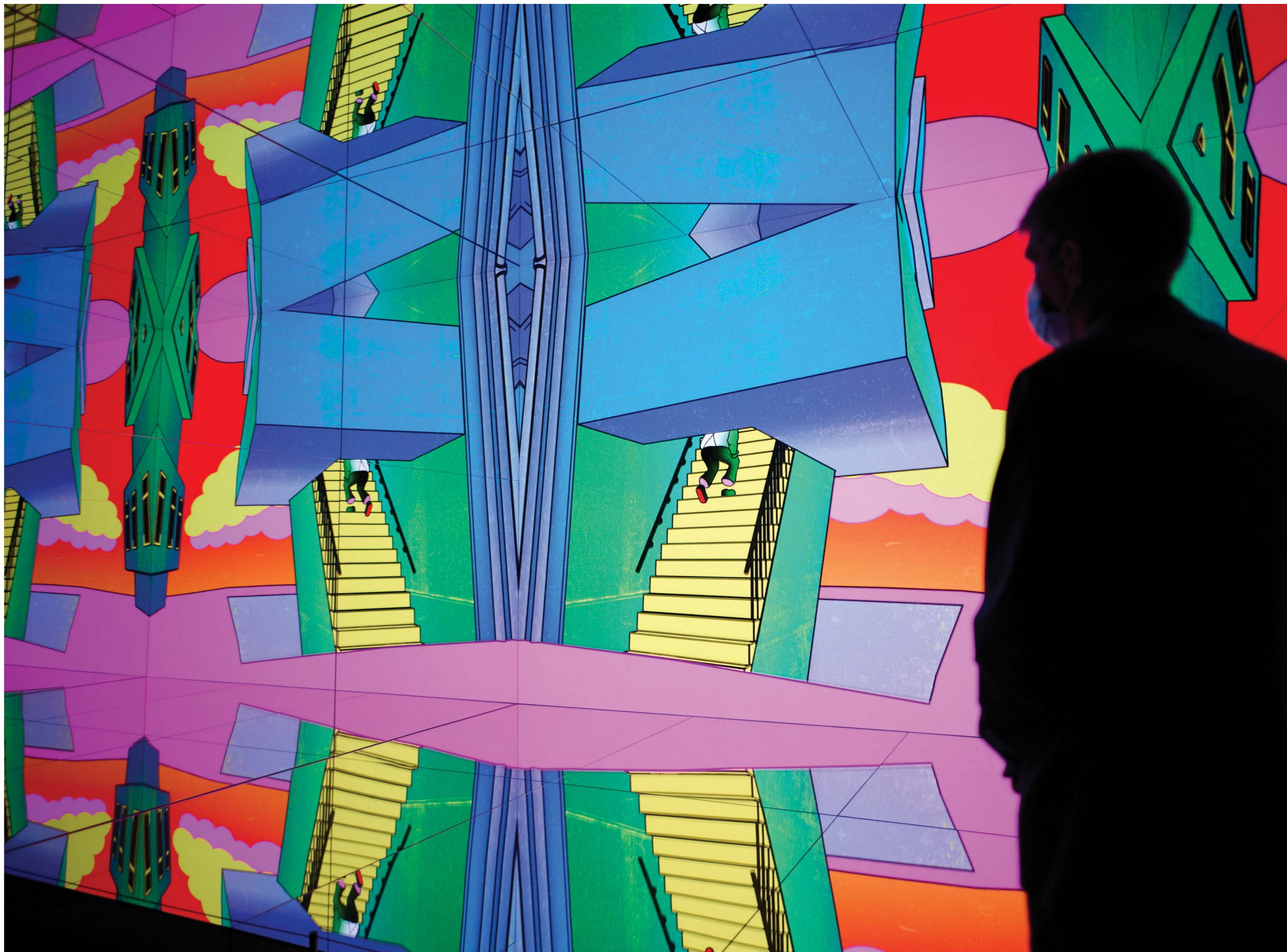
地下大堂展廳 | Main Hall Gallery

The visual culture of our city from the 1960s to now

「香港：此地彼方」透過一段段個人及群體的歷史，展現這個城市從戰後到當下所經歷的各種轉變。香港既是無數創新藝術家、建築師、設計師和電影工作者的家，更是一片創意匯聚、社會文化更迭不斷的土壤。展覽分為四個章節——此地、身分認同、地方和彼方，多角度呈現香港視覺文化，與觀眾一起感受這個城市的脈動。

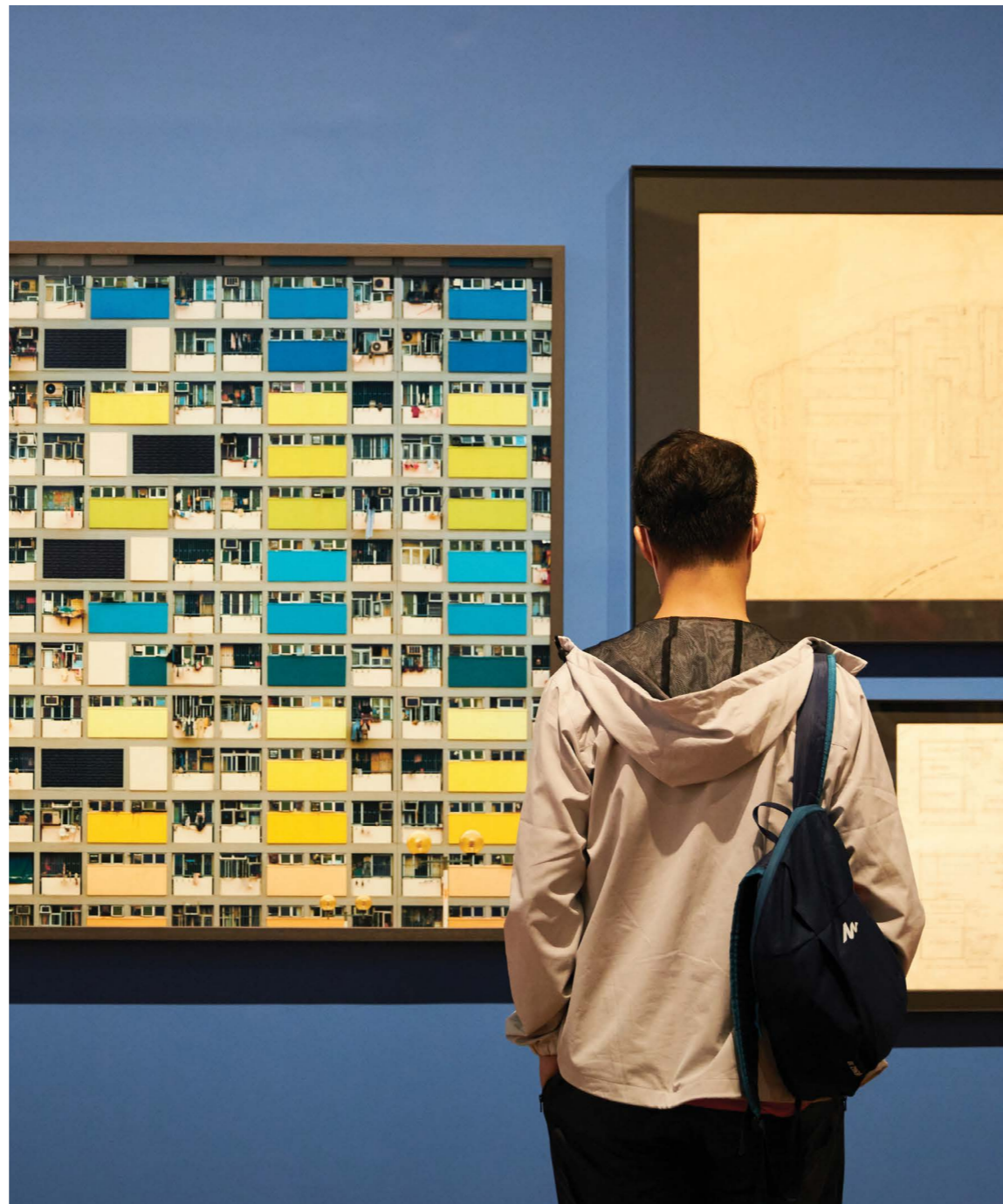
Told through individual and collective histories, *Hong Kong: Here and Beyond* captures the city's transformation from the post-war decades to the present day. Home to ground-breaking artists, architects, designers, and filmmakers, Hong Kong is a site of intense creative ferment and social and cultural transformation. Divided into four chapters—Here, Identities, Places, and Beyond—the exhibition presents the visual culture of Hong Kong through multiple and intersecting perspectives, mirroring the dynamism of the city itself.

▲ M+ 委約江康泉(江記)創作的《海市鏡花》(2021)在「香港：此地彼方」展出。
View of Kong Khong-chang (Kongkee), *Flower in the Mirror* (2021) commissioned by M+ in *Hong Kong: Here and Beyond*.





▲
不同年齡的訪客均能在「遊憩間」的活動獲得實踐學習的機會。
Visitors of all ages take part in hands-on learning opportunities in a Breakout Space.



▲
「香港：此地彼方」展示香港獨特的藝術、設計、建築及流動影像作品。
Hong Kong: Here and Beyond features the city's distinctive art, design, architecture, and moving image works.



M+ Sigg Collection: From Revolution to Globalisation

開幕展覽
Opening
Exhibition

希克展廳 | Sigg Galleries

Four significant decades
for contemporary
Chinese art

M+ 希克藏品：從大革命到全球化

當代中國藝術
舉足輕重的四十年

「從大革命到全球化」探索了當代中國由 70 年代初至今的文化發展。1978 年中國實施改革開放政策，開創了一個新時代，並為其社會和經濟發展帶來深遠改變。主要城市搖身一變成為國際商業中心，影響着數以百萬計居民的生活。隨着中國在世界舞台的角色愈來愈重要，藝術家致力與國際進行交流與對話。透過舉行展覽，他們用嶄新的媒介和方式，挑戰傳統思維和藝術實踐方法。「從大革命到全球化」展示這批藝術家勇於創新的精神及當代中國的變化，讓國際觀眾能藉此了解今日中國。

From Revolution to Globalisation surveys the cultural dynamism of contemporary China from the early 1970s to the present. China's open-door policy of 1978 began an era of profound social and economic change. Cities across the country grew into global commercial centres affecting the everyday lives of millions of people. Amid China's rise on the world stage, artists sought to engage in international conversations about art with their contemporaries. Challenging traditional ideas and art practices, they staged their own exhibitions and experimented with new mediums and unconventional styles. *From Revolution to Globalisation* looks at how international audiences have come to understand China today and captures the bold generation of artists who defined the contemporary Chinese experience.

▲ 在希克展廳展出的作品中有林天苗的《辮》(1998)。
Among the works on view in the Sigg Galleries is Lin Tianmiao,
Braiding (1998).



▲ M+ 希克藏品：從大革命到全球化」展覽現場。
左起：王衛《小知識》(2011)；王度《紙上談兵》(1999) 及方力鈞
《1996.1B》(1996)。
Views of From Revolution to Globalisation: The M+ Sigg Collection.
From left: Wang Wei, Fun Facts (2011); Wang Du, Stratégie en Chambre
(1999); and Fang Lijun, 1996.1B (1996).

Things, Spaces, Interactions

東展廳 | East Galleries

Design and architecture from Asia and beyond

設計及建築定義我們使用的物件，建造我們居住的空間，還因而形塑了我們對世界的看法和生活方式。「物件・空間・互動」展出過去七十年來在亞洲製造及受其影響的 500 多件家具、建築、平面藝術及其他設計作品。設計不受邊界局限，而是會彼此交流，互相影響。這裏的作品展示出一些可左右此地區大局的巨大力量，包括全球脈絡下的社會經濟變化，而這個展廳更猶如一個窗口，讓我們從設計及建築中窺見與生活息息相關的種種問題。

Design and architecture define the things we use, create the spaces we inhabit, and ultimately inform the way we see and live in the world. *Things, Spaces, Interactions* presents more than five hundred examples of furniture, architecture, graphic arts, and other design objects that have had a profound influence in Asia and across the globe over the last seventy years. Design moves across borders and is shaped by transnational exchange. This exhibition reveals the larger forces at play in this region, including social and economic change in a global context, and shows how design and architecture give us a window onto questions that are deeply relevant to our lives today.





Individuals, Networks, Expressions

南展廳 | South Galleries

An expansive story of art from the 1950s to now

「個體·源流·表現」展現藝術家和作品所構成的複雜關係網，交織出跨越時空、結合個人與共同經驗的視覺藝術故事。亞洲位於這個網絡的中心點，既指地理位置，亦是廣闊的文化場域，孕育出多樣的身分、歷史和觀點。本展中藝術家所運用的創作技巧、物料、形式和方法，與自身的文化或社會背景契合，或受地緣政治支配的國際秩序所影響，包羅萬象。

The artists and artworks presented in *Individuals, Networks, Expressions* form a complex web of connections. Together, they create a story of visual art that unfolds across time and intertwines individual and shared experiences. At the centre of this web is Asia, a geographic designation and a broad cultural space that informs a spectrum of identities, histories, and perspectives. The artists featured in this exhibition make use of a vast array of techniques, materials, formats, and methods to reflect on their cultural or social contexts or on larger shifts in the geopolitical world order.



一位訪客身處李明維的裝置作品《魚雁計畫》(1998)中。
A visitor inside Lee Mingwei's *The Letter Writing Project* (1998).



▲「個體·源流·表現」展覽現場，當中展出來自香港、亞洲及其他地區之各種藝術品。
Views of the diverse artworks from Hong Kong, Asia, and beyond featured in *Individuals, Networks, Expressions*.

▲訪客在欣賞曾海文的《無題》(1964-1966)。
Visitors ponder Tang Haywen's *Untitled* (1964-1966).



▲相片中的作品包括莫娜·哈透姆的雕塑《Kapan iki》(2012)及馬克·布拉福的繪畫作品《馬戲團》(2014)。
Works on view include Mona Hatoum's sculpture, *Kapan iki* (2012), and Mark Bradford's painting, *Circus* (2014).

Antony Gormley: Asian Field

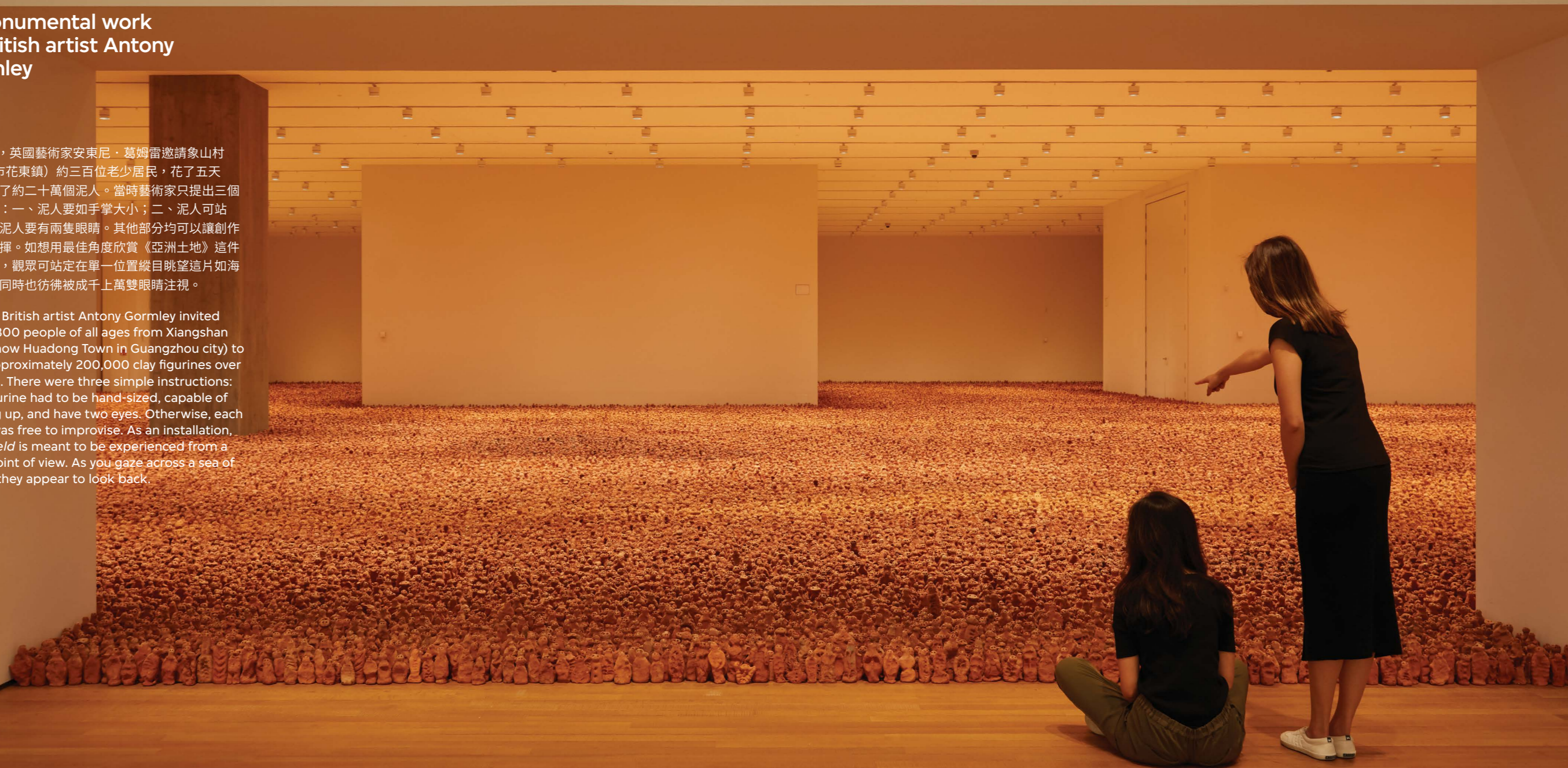
開幕展覽
Opening
Exhibition

西展廳 | West Gallery

A monumental work by British artist Antony Gormley

2003年，英國藝術家安東尼·葛姆雷邀請象山村（現廣州市花東鎮）約三百位老少居民，花了五天時間製作了約二十萬個泥人。當時藝術家只提出三個簡單要求：一、泥人要如手掌大小；二、泥人可站立；三、泥人要有兩隻眼睛。其他部分均可以讓創作者自由發揮。如想用最佳角度欣賞《亞洲土地》這件裝置作品，觀眾可站定在單一位置縱目眺望這片如海的泥人，同時也彷彿被成千上萬雙眼睛注視。

In 2003, British artist Antony Gormley invited around 300 people of all ages from Xiangshan village (now Huadong Town in Guangzhou city) to make approximately 200,000 clay figurines over five days. There were three simple instructions: each figurine had to be hand-sized, capable of standing up, and have two eyes. Otherwise, each maker was free to improvise. As an installation, *Asian Field* is meant to be experienced from a single point of view. As you gaze across a sea of figures, they appear to look back.



▲「安東尼·葛姆雷：亞洲土地」展覽現場。
Installation view of Antony Gormley: *Asian Field*.

英國藝術家
安東尼·葛姆雷的大型作品

安東尼·葛姆雷：亞洲土地

The Dream of the Museum

合院展廳 | Courtyard Galleries

Artistic practices traversing time and cultures

誕生於 1960 年代的概念藝術側重觀念多於物件或圖像。自其誕生之初，「偶然性」和「拾得之物」就在概念藝術的發展中佔重要地位：偶然性在藝術創作過程中發揮關鍵作用；而日常可見的拾得之物，則可透過藝術家的刻意改造而成為藝術品。「博物館之夢」拓展了「拾得之物」的概念，展示藝術家如何以文化為素材來革新傳統。它以馬塞爾·杜尚、約翰·基治、小野洋子、白南準四位先驅藝術家的藝術創作為引首，匯聚來自不同地域和世代的二十七位藝術家，對偶然性與拾得之物進行妙趣橫生的探索。一如這些藝術家，此展覽將這座博物館及其藏品想像成一個寶庫，讓觀眾有機會以嶄新的方式發現世界。

In the 1960s, Conceptual Art was born. Rather than objects or images, this kind of art is about ideas. Two ideas, in particular, have been important to the development of Conceptual Art since its earliest days: that chance can play a determining role in the creative process and that everyday, found objects can become works of art through deliberate intervention. *The Dream of the Museum* expands the concept of found objects to show how artists use cultures as source material to update tradition. It begins with four pioneers—Marcel Duchamp, John Cage, Yoko Ono, and Nam June Paik—and brings together twenty-seven artists from across geographies and generations who explore chance and found objects. Like these artists, the exhibition reimagines the museum and its collection as a treasure box that allows us to discover the world in new ways.

▶ 「博物館之夢」裏的訪客。相片中的作品包括安迪·華荷的版畫《錘子與鐮刀（特別版）》（1977）及小野洋子的雕塑《誠信遊戲》（1966/1986–1987）。

Visitors in *The Dream of the Museum*. Works on view include Andy Warhol's screen prints *Hammer and Sickle (Special Edition)* (1977), and Yoko Ono's sculpture *Play It By Trust* (1966/1986–1987).



Nalini Malani: Vision in Motion

開幕展覽 個展
Opening Exhibition
Single-Artist
Presentations

納里尼·馬拉尼·視界流動

展演空間 | The Studio

納里尼·馬拉尼是影像藝術和實驗電影的先驅，亦是今時今日享負盛名的跨界別藝術家。她的作品如夢如幻、層次豐富，鋪陳取材自印巴分治後一度淪為難民的個人早期經歷，致力探討戰爭和暴力的影響，以及女性面對的壓迫。馬拉尼創作的動畫、裝置藝術、繪畫和行為藝術，均呈現出個人色彩及普世價值。「視界流動」將呈獻三件主要作品《烏托邦》(1969–1976)、《回憶瘋狂的梅格》(2007–2019)及《你能聽見我嗎？》(2018–2020)，展現她在過去五十年採用新科技、不斷推陳出新的創作方式。是次展覽聚焦藝術家獨特的敘事方法——其療癒國家分裂帶來的創傷及為社會不公發聲的力量。

Widely recognised as a pioneer of video art and experimental film, Nalini Malani is one of the most prolific cross-disciplinary artists working today. Her fantastical and multilayered creations, which are informed by her early experiences as a refugee following the partition of India in 1947, express a resolute commitment to investigating the effects of war, violence, and the repression of women. Malani's animations and installations, as well as her paintings and performances, feature imagery that feels both personal and universal. *Vision in Motion* brings together three major artworks—*Utopia* (1969–1976), *Remembering Mad Meg* (2007–2019), and *Can You Hear Me* (2018–2020)—showcasing the evolution of her practice over the past fifty years as she embraced new technologies and ways of working. The exhibition highlights the artist's distinctive methods of storytelling, which have the power to transcend the traumas of national divisions and address collective issues of social injustice.

▲「納里尼·馬拉尼：視界流動」展覽現場。
Installation view of Nalini Malani: *Vision in Motion*.



Young-Hae Chang Heavy Industries

開幕展覽 個展
Opening Exhibition
Single-Artist
Presentations

焦點空間 | Focus Gallery

這件氣勢懾人的錄像雕塑，引人深思世上的權力和無端的瘋狂。五個螢幕上連串快速閃過的文字，靈感源於反覆播報的戰爭和社會騷亂新聞。每則故事均喚起令人不安的視覺聯想，並隨着敘事者的轉換而稍有變化。同時，作品觸及人生的不同經歷，從美好、歡慶到苦難，不一而足。反覆吟唱的副歌「噢耶！」似是對逆境人生和人性的簡單肯定。爵士敲擊樂、空靈的唱誦，還有中式弦樂旋律所組成的配樂層層疊疊，令作品泛起更強烈的情感暗湧。

YOUNG-HAE CHANG HEAVY INDUSTRIES' commanding video sculpture offers a meditation on power and the meaningless madness of the world. Rapid-fire texts, inspired by recurring news stories of warfare and civil unrest, flash across the five screens. Each story summons unsettling visual associations that subtly change depending on who might be narrating it. At the same time, the work alludes to the vast spectrum of human experience, encompassing moments of beauty and celebration as well as suffering. The repeated refrain 'OH YEAH!' appears as a simple affirmation of life and humanity in the face of adversity. A layered soundtrack of jazz percussion, ethereal chanting, and melodic Chinese strings intensifies the work's emotional undercurrents.

▶ YOUNG-HAE CHANG HEAVY INDUSTRIES 作品《被釘十字架的電視機——天堂也不聽的禱告（繁體中文／廣東話／英文版本）》（2021）展覽現場。
Installation view showing YOUNG-HAE CHANG HEAVY INDUSTRIES. 'CRUCIFIED TVS—NOT A PRAYER IN HEAVEN (TRADITIONAL CHINESE/CANTONESE/ENGLISH VERSION)' (2021).



Young-Hae Chang
Heavy Industries

M+ Commission: Tong Yang-Tze

開幕展覽 個展
Opening Exhibition
Single-Artist
Presentations

地下大堂 | Main Hall

地下大堂空間中的五件大型書法作品是由 M+ 委約董陽孜為博物館開幕所創作的，展期為一年。五件作品中所寫的字句都是董陽孜從《易經》中選取。

The five calligraphy works by Tong Yang-Tze, one of the most acclaimed calligraphy artists working today, were commissioned for the Main Hall on the occasion of the museum opening. Each phrase was selected by the artist from the *I Ching (Book of Changes)*, an ancient Chinese philosophical text.

M+ 委約新作：
董陽孜



▲「M+ 委約新作：董陽孜」展覽現場。
Installation view of M+ Commission: Tong Yang-Tze.

M+ Commission: Haegue Yang

開幕展覽 個展
Opening Exhibition
Single-Artist
Presentations

潛空間 | Found Space

梁慧圭的《聲之通天繩》由一條條綁滿鈴鐺的繩子組成，它們從不同高度懸垂至地面，閃閃生輝。如此光亮的視覺效果以及迴盪的鈴鐺聲，令人聯想起薩滿和異教信仰。藝術家的創作靈感源自韓國神話故事「變成日月的兄妹」，傳說兄妹兩人為躲避地上的險境。

Commissioned by M+ in 2021 and consisting of gleaming cords of bells, Haegue Yang's *Sonic Rescue Ropes* stretch from ceilings of different heights all the way down to the floor. Their shiny visual effect and sublime, resonating sounds conjure shamanistic and pagan associations.

M+ 委約新作：
梁慧圭



▲「M+ 委約新作：梁慧圭」作品《聲之通天繩》(2021) 展覽現場。
Installation view of M+ Commission: Haegue Yang showing *Sonic Rescue Ropes* (2021).

Found Space

開幕展覽 其他
Opening Exhibition
Other Displays

潛空間

潛空間 | Found Space

位於 M+ 大樓 B2 層的潛空間是沿大樓地底的機場快線隧道輪廓挖掘而成，是展示大型作品的重要展覽場地。開幕時於此處展出的一系列多姿多彩裝置作品，包括丹麥藝術家傅丹 (1975 年生於越南) 的《我們人民 (局部)》(2011–2016) 和法籍華裔藝術家陳箴 (1955–2000) 的《雙圓桌》。梁慧圭 (1971 年生於南韓) 的《聲之通天繩》(2020) 是 M+ 為潛空間和光庭特別委約創作的作品，光庭是垂直的採光天井，連繫地面層和地底樓層。

Found Space, M+'s signature display space for major projects, is a striking setting on B2 defined by the alignment of the underground rail tunnels above which the M+ building sits. The first in a dynamic series of landmark installations in the Found Space features *We the People (detail)* (2011–2016) by Danish artist Danh Vo (b. 1975, Vietnam) and *Round Table-Side by Side* (1997) by Chinese French artist Chen Zhen (1955–2000). *Sonic Rescue Ropes* (2021) by Haegue Yang (b.1971, South Korea) is M+'s special commission for Found Space and the vertical Lightwell connecting the basement levels and the ground floor.



▶ 於潛空間所見一景。
A view into the Found Space.

Conserving Neon Culture

開幕展覽 其他
Opening Exhibition
Other Displays

修復霓虹

修復保管中心展廳 |
Conservation and Storage Facility (CSF) Gallery

M+ 從 2013 年開始蒐集街頭的霓虹招牌，不僅為了肯定其文化價值，也致力保存這些漸漸消失於街景中的具特色物件。「森美餐廳」和「鷄記麻雀耍樂」是最早進入 M+ 館藏的兩個招牌。我們在研究過程中加深了對其設計、字型、技術和工藝的認識。

Since 2013, M+ has been acquiring neon signs from the streets of Hong Kong, not only to celebrate their cultural significance but also to preserve these iconic objects that are steadily disappearing from the city's visual landscape. The signs of Sammy's Kitchen and Kai Kee Mahjong parlour are the first two neons to enter the M+ Collection. By examining them, we gain insight into their design, typography, engineering, and craft.

透過道路旁的窗戶，訪客可一窺修復保管中心內部展廳。
A street-level window offers a view into the working galleries of CSF.



開幕展覽 其他
Opening Exhibition
Other Displays

多媒體中心

多媒體中心 | Mediatheque

M+ 獨有的多媒體中心，集展廳、藏品庫及休憩空間於一身，是流動影像作品的殿堂。在觀影間，我們提供超過 250 部錄像及電影，你可以獨自一人或與三五知己一起點播想收看的作品。藏品庫珍藏了一系列來自 M+ 館藏的流動影像作品，作品跨越不同種類和年代，包括藝術家的行為藝術、錄像論文、動畫、紀錄片等，還有特備節目和藝術家的幕後訪談。你可搜尋指定標題或瀏覽精選節目，探索豐富多元的 M+ 藏品。所有放映節目均以原聲播放，並設有英文、繁體中文和簡體中文字幕。

你亦可於互動媒體室中，體驗電子遊戲、虛擬實境及其他數碼藝術。這位於多媒體中心內的空間配有隔音設備，為展示當代數碼藝術的沉浸式和互動式作品而設。

Designed as a gallery, library, and lounge, the Mediatheque is a sanctuary for moving image works, unique to M+. Select a work from our catalogue of more than 250 videos and films to screen on-demand for yourself or to watch with friends in our viewing booths. Spanning genres and decades, our library holds an exceptional selection of moving image works from the M+ Collections, including artist performances, video essays, animations, documentaries, and more, as well as special guest programmes and behind-the-scenes artist interviews. Search for specific titles or browse our featured playlists to discover the rich and diverse works at M+. All screenings are in the original language, with subtitles available in English and Traditional and Simplified Chinese.

You can also encounter video games, virtual reality, and other digital art experiences in our Interactive Media Room—a soundproof space in the Mediatheque designed for immersive and playable artworks created by some of the most exciting digital makers of our time.

訪客在多媒體中心的觀影間裏，可從超過 250 件流動影像作品中點播觀看。
Visitors can select from more than 250 moving image works to watch in the Mediatheque booths.



M+ Facade

開幕展覽 其他

Opening Exhibition
Other Displays

M+ 幕牆

幕牆 | Facade

面向維多利亞港的 M+ 幕牆，是全球最大型的媒體幕牆之一。高 65 米、寬 110 米，從 1.5 公里以外的港島依然清晰可見。這幅龐大的光影畫布由數千個 LED 燈管鑲嵌而成，照耀着香港的天際，亦成為我們連繫觀眾的重要橋樑。

M+ 幕牆展出由不同作品組合而成的影像，為成千上萬的觀眾提供充滿趣味、幽默感、詩意、知性思考和靜觀的時刻。富展演性的影像及參與式作品透過數碼平台接觸觀眾，而其他作品則以有趣的方式引起觀者思考時間的可塑性，呈現出或緩慢懸疑，或充滿動感及瘋狂的連串影像。

Facing Victoria Harbour, the M+ Facade lights up nightly as one of the largest media facades in the world. At 65 metres tall by 110 metres wide, it is visible up to 1.5 kilometres away when viewed on Hong Kong Island. This enormous light-powered canvas, embedded with thousands of LEDs, enlivens the Hong Kong skyline as a key point of connection with our audiences.

The M+ Facade showcases a dynamic mix of screening works, offering moments of play, humour, poetry, intellectual reflection, and meditative contemplation to thousands of onlookers. Featured works, including participatory and performative screenings, engage audiences through digital platforms, while others playfully evoke the plasticity of time, presenting slow and suspenseful or frenetic and hyperactive cinematic sequences.

▶ 夜幕低垂，M+ 幕牆展出不同的流動影像作品及數碼藝術委約作品。
The M+ Facade offers a nightly display of moving image works and digital art commissions.



The Cabinet

開幕展覽 其他
Opening Exhibition
Other Displays

匣子

匣子 | The Cabinet

「匣子」是一個設有四十塊移動展板的展覽空間，定期輪流展示逾兩百件 M+ 藏品，以意想不到的方式匯聚作品和觀眾的想法，引發大家的好奇心，貫徹體現二十及二十一世紀視覺文化豐富多元的特質。歡迎到訪匣子，並使用你的手提裝置，透過互動遊戲分享你的想法。

The Cabinet is an exhibition space consisting of forty movable panels showcasing over two hundred works from the M+ Collections. The evolving display creates a sense of wonder by bringing together objects and ideas in unexpected ways and celebrates the rich and diverse visual culture of the twentieth and twenty-first centuries. Explore The Cabinet through an interpretative game using your own mobile device and share your insights with other visitors.



M+ Community Pilot Project—L Community

開幕展覽 其他
Opening Exhibition
Other Displays

M+ 社區先導計劃「L 社區」

學舍 | Learning Hub

此計劃由博物館聯同藝術家及社區伙伴，合力探索如何以創意實踐來介入社會服務。「L 社區」是白雙全於 2012 年「M+ 進行：油麻地」展出作品《L》的延續。我們期望以其過往創作意念為出發點，強調重新想像日常生活中平凡瑣碎細節的重要性，嘗試剖析每件創作如何能從單一靈感演化成具有無限可能的社區嶄新體驗。一連串富實驗性的活動將會在博物館及不同社區場地舉行，並在 M+ 學舍展示計劃的進展。藝術家期望能啟發和鼓勵參與者開展各自的創意實驗。

社區伙伴

- 香港小童群益會
- 賽馬會南葵涌青少年綜合服務中心
- 明愛莫張瑞勤社區中心「開糧食飯」計劃
- 薄農林牧場

The M+ Community Pilot Project is a socially driven initiative that empowers artists and community partners to explore the possibilities of social service through creative practices. *L Community* is a continuation of artist Pak Sheung Chuen's project *L*, initiated at the 2012 exhibition *Mobile M+: Yau Ma Tei*. The project began with a creative enquiry into the artist's work and mindset. The initiative demonstrates how his simple concepts can be evolved into numerous possibilities for community experiences through the reimagining of the mundane details of everyday life. A series of experimental activities will be organized at M+ and across other community venues. This display at the M+ Learning Hub will track the project's progress. Through this process, Pak hopes to inspire participants to start their own creative experiments.

Community Partners:

- The Boys' & Girls' Clubs Association of Hong Kong
- Jockey Club South Kwai Chung Children & Youth Integrated Services Centre
- Caritas Mok Cheung Sui Kun Community Centre - Neighbourhood Kitchen
- The Pokfulam Farm

▶ 學舍是促進積極學習和社會參與，並為個人賦能的地方。
The Learning Hub is a space for active learning, social engagement, and individual empowerment.



Donor Wall

開幕展覽 其他

Opening Exhibition
Other Displays

光影銘謝牆

地下大堂 | Main Hall

《字質文理》是一幅將文字投影在 LED 螢幕上的數碼組合作品。受舊式翻页顯示屏及刻劃在古蹟上的文字觸感所啟發，《字質文理》的設計樸實無華而且永不過時。

我們一個個支持者的名字投射在其中一根主力柱上，在地下樓層多個角度均清晰可見。主力柱支撐着整座 M+ 大樓，象徵着各界的捐贈和支持是 M+ 持續成功發展的基石。「光影銘謝牆」由深受好評的日本設計師中村勇吾及其 Tha Ltd 團隊設計。

Texture is a digital composition of text displayed on an LED screen. It is a timeless and unassuming work inspired by analogue split-flap information boards as well as the tactile quality of words engraved on historical sites.

Visible from various angles upon entering the museum, our supporters' names spiral gently upwards on one of the central structural columns holding up the M+ building, symbolising their support to the museum's continued success. Commissioned by M+, the Donor Wall is created by acclaimed designer Nakamura Yugo and his team at Tha Ltd.

中村勇吾設計的《字質文理》包裹着地下大堂柱子的四面。
A detail of Nakamura Yugo's *Texture* wrapping a column in the Main Hall.



M+ Lounge

M+ 會館 | M+ Lounge

M+ 會館為博物館會員及贊助人呈獻糅合香港藝術與視覺文化的生活體驗。在這裏，你可飽覽維港兩岸的美景、欣賞別樹一幟的美學，並享受五星級的服務。M+ 會館開幕時的室內裝潢由知名建築師、藝術家及收藏家林偉而設計。

在 M+ 會館裏，訪客將能欣賞到由林偉而及夫人林梅若梅自 2020 年捐贈予 M+ 的「Living Collection」大批珍藏，該單一系列包含超過九十件作品，當中大部分展出的藏品紀錄了香港於千禧年代躍身為國際藝術樞紐的重要時刻。

The M+ Lounge brings the living experience of Hong Kong visual culture to the museum's members and patrons. Combining sweeping views of Hong Kong and Kowloon, unique aesthetics, and five-star service, the lounge is designed to be as dynamic as the city itself. The inaugural designer is renowned architect, artist, and collector William Lim.

Throughout the space, visitors encounter selections from a large donation to M+ in 2020 from the Living Collection, established by William and Lavina Lim as a singular compendium of more than ninety artworks that reflect Hong Kong's rise as global art hub in the 2000s.

在 M+ 大樓 11 樓的 M+ 會館，會員和贊助人可於「Living Collection」系列珍品環繞的環境中享用美點。
In the M+ Lounge on the 11th floor of M+, Members and Patrons can enjoy refreshments surrounded by works from the Living Collection.





變動不息的中國當代景觀

近數十年來，中國經歷了規模空前的都市
化，人類居住環境的變遷也因而日益顯
著。山景與綠地是傳統中國景觀和文化
不可分割的組成。此展覽的作品探討它們
與當代生活變遷的關係。藝術家以個人
經驗和觀察，將自然與人工環境的變遷
以具體而微的方式呈現出來，探討它們
與公共與私人空間的不斷融合，以及它們
對城市生活的影響。

於 M+ 大樓可飽覽維多利亞海港開闊的景觀。
Spectacular views of Victoria Harbour are hard to avoid in the M+ Building.

Opening Programme

開幕節目

Gaybird: 18 Ways to Create or Mute Sound

開幕節目
Opening
Programme

梁基爵：
18種發聲與失聲的方法



▲ 梁基爵表演「18種發聲與失聲的方法」。
Gaybird performs *18 Ways to Create or Mute Sound*.

M+ Live Art x Hong Kong Ballet—Five Tiny Dances

開幕節目
Opening
Programme

M+ 藝活
×
香港芭蕾舞團：
五小舞作



▲ 舞蹈家演出 M+ 藝活與香港芭蕾舞團合作呈獻的「五小舞作」。
Dancers perform in the M+ Live Art x Hong Kong Ballet production *Five Tiny Dances*.



▲ 香港眾多家庭和群體成員參與 M+ 開幕節目。
Hong Kong families and community members take part in the M+ Opening Programme.



▲
從藝術公園到九龍街頭，M+ 開幕節目為大家提供與眾不同的體驗。
From the Art Park to the streets of Kowloon, the M+ Opening Programme offered something for everyone.

M+ Shops

M+ 商店

持續穩健的財務狀況對 M+ 而言十分重要。M+ 本店及 M+ 小舖為訪客提供獨一無二的 M+ 源想系列、與 M+ 藏品藝術家合作推出的聯乘產品、M+ 刊物及各種精選的生活產品。

Financial sustainability is central to M+. The M+ Shop and The Other Shop cater to visitors with the branded M+ Core Collection, products developed in collaboration with M+ Collections artists, M+ publications, and curated selections of refined lifestyle goods.



▲ 訪客在 M+ 本店參觀選購貨品；頁頂圖片：M+ 小舖。
Visitors in The M+ Shop (above and left), and The Other Shop (top).



▲ M+ 與出版商 Thames & Hudson 合作出版的《七十年代後的中國藝術：M+ 希克藏品》、《M+ 館藏選粹》、《香港視覺文化：M+ 指南》及《M+ 誕生記》。
 In partnership with Thames & Hudson, M+ published *Chinese Art Since 1970: The M+ Sigg Collection*, *M+ Collections Highlights*, *Hong Kong Visual Culture: The M+ Guide*, and *The Making of M+*.



▲ 商店訪客在瀏覽 M+ 出版物和欣賞 M+ 源想系列的精選貨品。
 Visitors to the shop browse M+ publications and selections from the branded M+ Core Collection.



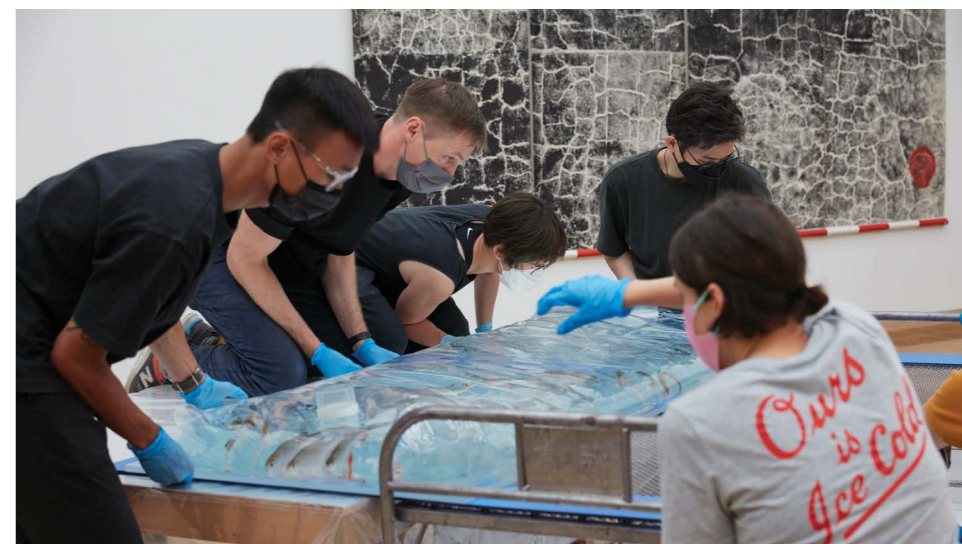
Collections Care

和藏
修品
護照
管



M+ 藏品的照管團隊和專業修復員，致力確保 M+ 藏品系列的作品獲得妥善的照管、保存和使用。我們的工作是讓 M+ 藏品可供長期使用和觀賞，包括以實體和數碼形式。我們會按每件藏品的需要進行照管，確保作品的完整性得以維護，以裨益於後世。

The M+ collections care team and specialist conservators ensure the good care, preservation, and use of all objects in the M+ Collections. We enable the long-term use and access to the M+ Collections, both in physical and digital format. Our strategy is to do what is necessary to care for each object and to ensure that the work's integrity is preserved and protected for the benefit of future generations.

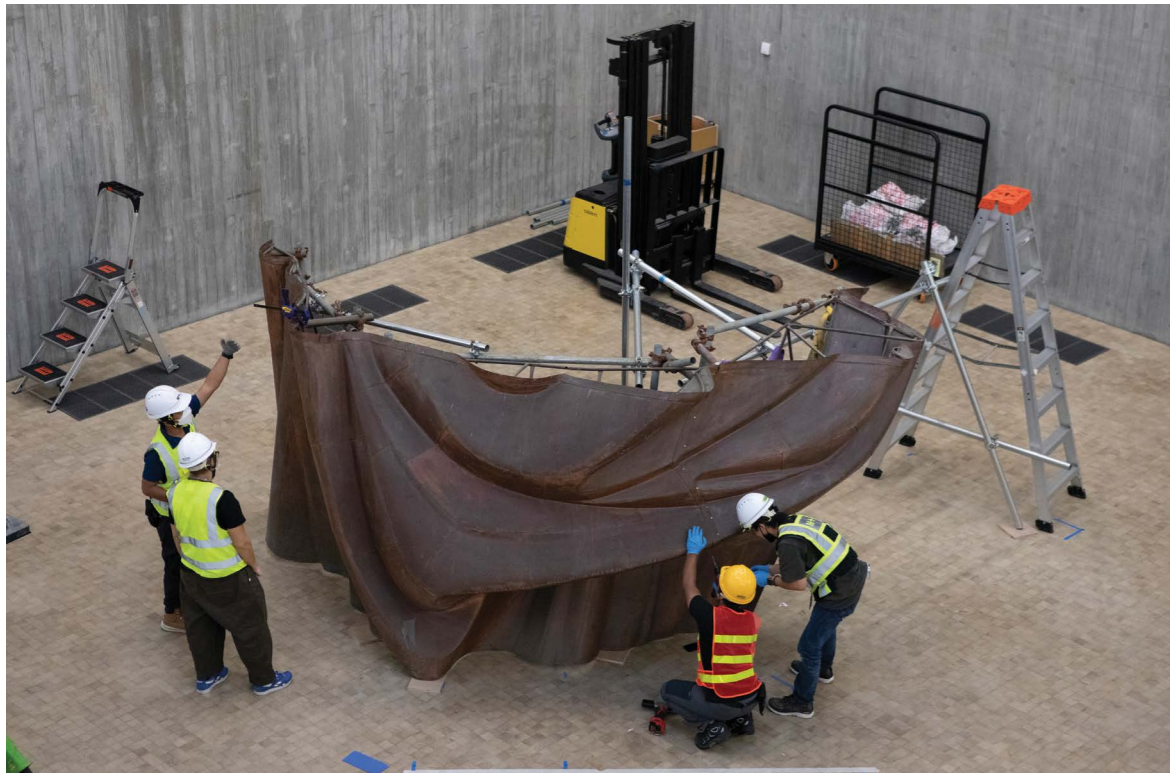


▲ M+ 藏品送抵修復保管中心。
The M+ Collections arrive at CSF.

▲ 藏品及展覽團隊監督沈遠作品《水床》(1989) 的佈展過程，把魚兒放入其中，並保證過程人道。
Members of the Collection & Exhibition team oversee humane installation of fish in Shen Yuan, *Waterbed* (1989).



▲
「納里尼·馬拉尼：視界流動」於展演空間佈展中。
Installing the exhibition *Nalani Malani: Vision in Motion* in the Studio.



◀ 傅丹作品《我們人民(局部)》於潛空間佈展中。
Installing Dahn Vo, *We The People (detail)* in the Found Space.



▶ 來自日本的工匠在東展廳重組清友壽司吧。
Craftsmen from Japan reconstruct the Kiyotomo Sushi Bar in the East Galleries.



我們的專業修復員與科學家會融合預防性和補救性的修護技巧，保護本館儲存中或正在展出的藏品。我們的工作旨在透過對藝術實踐的研究、科學分析及預防性手段，減緩作品的材料損毀，並在有需要時補救修復。

Our specialist conservators and scientists use a combination of preventative and remedial techniques to preserve the museum's collection objects in storage and during all stages of display. A key aim of our approach is to slow down material change of an object through research into artistic practices, scientific study, preventative measures, and, if necessary, hands-on treatment



▲ 修復團隊正在評估照片狀況。
Conservators at work assessing photographs.

▲ 佈展團隊正把經典霓虹招牌安放到修復保管中心內。
Crews handle the installation of classic neon signs in CSF.



▲ M+ 團隊在展廳佈展並檢視藏品。
Members of the M+ team install works in the galleries and assess objects in the collections.

M+ Digital

數碼
M+
+

在博物館大樓落成前，M+ 早已活躍於虛擬世界。來到博物館，訪客隨處可見掛牆的電子屏幕，亦可於全新 M+ 網站瀏覽豐富的數碼內容。透過線上藏品頁面及 M+ 在多個社交平台的多語種內容，世界各地的觀眾都可在此由亞洲角度出發，探索二十及二十一世紀視覺文化藏品。

Before the opening of its physical home, M+ had a robust virtual presence. Visitors to the museum are surrounded by digital content on platforms ranging from on-site video walls to the new M+ website. With the Collection Online and through an array of bilingual social media, audiences around the world can discover twentieth and twenty-first century visual culture from the perspective of Asia.



大家可在全新的 M+ 網站瀏覽藏品及其詳盡資訊。
The new M+ website offers robust access to the Collection Online.

巨型掛牆電子屏幕為訪客提供 M+ 節目及藏品資訊。
Huge video walls introduce M+ programmes and collections to visitors.

Support

M+ 感謝所有捐贈者、資助者、贊助人和會員，自創館之初，我們的工作就得到各界不渝支持。沒有大家對 M+ 的信心和慷慨幫助，我們是不可能有如今的成長和進展，為未來世代建立這個文化重鎮。

這間博物館已在 2021 年開幕，展望新的一年，M+ 的各項工作，包括收藏、策劃展覽、舉辦活動和博物館營運，仍然有賴社會各界的支持和協力推動，為我們提供不可或缺的助力。

M+ would like to thank all donors, sponsors, patrons, and members who have supported our work since the very beginning. Our growth and progress would not have been possible without their generosity and belief in the M+ project, enabling us to build the cultural capital of Hong Kong for future generations.

As we opened the museum doors in 2021 and look ahead to a new year, support and advocacy from the community will continue to be crucial to all facets of M+'s work, including acquisitions, exhibitions, programming, and operations.

M+ 榮譽襄贊人 M+ Director's Circle

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王兵先生 Mr Wang Bing
又一山人（黃炳培）anothermountainman
(Stanley Wong)

以及其他匿名創始襄贊人
and those who wish to remain anonymous

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副主席 Vice Chairman	羅榮生先生，SBS，JP Mr Vincent Lo Wing-sang, SBS, JP
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成員 Members	查耀中先生 Mr Benjamin Cha Yiu-chung	劉家明先生 Mr Alan Lau Ka-ming
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潘楚穎女士 Ms Dee Poon Chu-ying	利宛虹女士 Ms Wendy Lee
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溫文儀先生，BBS，JP Mr Wan Man-yea, BBS, JP	梁慶儀女士 Ms Joan Leung Hing-yea
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Nick Adamus 先生 Mr Nick Adamus	羅啟妍教授，SBS Professor Lo Kai-yin, SBS
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貝明湄女士 Ms Mimi Brown	黃永光先生，SBS，JP Mr Daryl Ng Win-kong, SBS, JP
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博萊妮女士 Ms Monique Burger	龐俊怡先生，JP Mr David Pong Chun-yea, JP
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馮詠愛女士 Ms Marissa Fung Shaw	烏利·希克博士 Dr Uli Sigg
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高思雅先生 Mr Roger Garcia	嚴嘉洵女士 Ms Catherine Yen
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當然成員 Ex-Officio Members	馮程淑儀女士，GBS Mrs Betty Fung Ching Suk-yea, GBS
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華安雅女士 Ms Suhanya Raffel

135

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
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副主席 Vice Chairman	羅榮生先生，SBS，JP Mr Vincent Lo Wing-sang, SBS, JP
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成員 Members	貝明湄女士 Ms Mimi Brown
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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-yea, JP

烏利·希克博士 Dr Uli Sigg

徐文玠女士 Ms Claire Hsu Man-kai

前任成員 Ex-Members	馮美瑩女士 Ms Sabrina Fung
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鮑藹倫女士 Ms Ellen Pau

136

M+ 企業及合伙業務委員會成員名單

M+ Enterprise and Partnerships Committee Membership List

主席 <div>Chairman</div>	羅仲榮先生，大紫荊勳賢，GBS，JP	
	The Honourable Victor Lo Chung-wing, GBM, GBS, JP	

成員 <div>Members</div>	貝明瀟女士	陳光華先生
	Ms Mimi Brown	Mr Jimmy K. W. Chan
	利宛虹女士	Richard Hatter 先生
	Ms Wendy Lee	Mr Richard Hatter
	嚴嘉洵女士	龐建貽先生，JP
	Ms Catherine Yen	Mr Paulo Pong Kin-yea, JP

當然成員 <div>Ex-Officio Members</div>	馮程淑儀女士，GBS	
	Mrs Betty Fung Ching Suk-yea, GBS	

	華安雅女士	
	Ms Suhanya Raffel	

M+ American Friends Foundation 董事局成員名單	
M+ American Friends Foundation Board Membership List	

主席 <div>Chairman</div>	吳建民先生
	Mr Dominic Ng

副主席 <div>Vice Chairman</div>	Maureen Kim 女士
	Ms Maureen Kim

司庫 <div>Treasurer</div>	韋仕華先生
	Mr John S. Wadsworth Jr

成員 <div>Members</div>	Mo Assomull 先生	單曉陽女士
	Mr Mo Assomull	Ms Michelle Shan-Jeschelnig
	Patricia Pei 女士	Masako Shinn 女士
	Ms Patricia Pei	Ms Masako Shinn

秘書（當然成員） <div>Secretary (Ex-Officio Member)</div>	華安雅女士
	Ms Suhanya Raffel

當然成員 <div>Ex-Officio Members</div>	羅仲榮先生，大紫荊勳賢，GBS，JP	
	The Honourable Victor Lo Chung-wing, GBM, GBS, JP	

	馮程淑儀女士，GBS	
	Mrs Betty Fung Ching Suk-yea, GBS	

137

M+ 預算及財務委員會成員名單

M+ Budget and Finance Committee Membership List

主席 <div>Chairman</div>	羅榮生先生，SBS，JP
	Mr Vincent Lo Wing-sang, SBS, JP

成員 <div>Members</div>	Nick Adamus 先生
	Mr Nick Adamus

	嚴嘉洵女士	
	Ms Catherine Yen	

	勞建青先生	
	Mr Joseph Lo Kin-ching	

當然成員 <div>Ex-Officio Members</div>	馮程淑儀女士，GBS	
	Mrs Betty Fung Ching Suk-yea, GBS	

	華安雅女士	
	Ms Suhanya Raffel	

無投票權成員 <div>Non-voting Member</div>	莊偉思先生
	Mr John Wicks

前任成員 <div>Ex-Member</div>	查耀中先生
	Mr Benjamin Cha Yiu-chung

前任無投票權成員 <div>Ex-Non-voting Member</div>	馮潔儀女士
	Ms Kitty Fung

M Plus Collections Limited 董事局成員名單	
Board of M Plus Collections Limited Membership List	

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	Mr Philip Tsai Wing-chung, BBS, JP

成員 <div>Members</div>	陳承緯先生
	Mr Chan Shing-wai

	祈大衛教授	
	Professor David Clarke	

	Davide Erro 先生	
	Mr Davide Erro	

	蘇彰德先生，BBS，JP	
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