

# 2020

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# HONG KONG

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# VISUAL ARTS

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# OVERVIEW

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# 香港視藝概述

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From Two Systems to One Country, Love, Sovereignty, and Ecstasy:  
A Glimpse of Contemporary Art Exhibitions in Hong Kong, 2020  
從兩制到一國，愛、主權與狂喜——2020年香港當代藝術展覽一瞥  
Leung Po-shan Anthony 梁寶山

'COVID-19 is Accelerating the Art World's Adoption of Technology' -  
Does More Advanced Technology Lead to Better Art Exhibitions?  
「COVID-19正在加速藝術界對科技的運用」——  
更先進的科技會帶來更好的藝術展覽嗎？  
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Hong Kong Art Market 2020 -  
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Creative Strategies for Hong Kong Community Art in  
Community Building  
香港社區藝術的社區營造創意策略  
Man Ching-ying Phoebe 文晶瑩

HONG KONG VISUAL ARTS OVERVIEW  
香港視藝概述  
2020

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Frank Vigneron 韋一空

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# Explanatory Notes

*Hong Kong Visual Arts Overview* (the *Overview*) discusses topics concerning the visual arts which took place in, or are related to, Hong Kong between 1 January and 31 December 2020. The *Overview* is published as an electronic book.

The content of the *Overview* is presented bilingually. Contributions from scholars and experts are collected, the views given unedited. English and Chinese texts are printed in parallel except in the cases of:

- Chinese names of people and bodies: *Hanyu pinyin* is adopted unless alternative Romanisation is taken to be official, and
- Names of activities, artworks and articles which are identified only in one language would be translated, supplemented with *pinyin* of the original titles.

## 凡例

《香港視藝概述》討論2020年1月1日至12月31日於香港發生或與之相關的視覺藝術事件。《概述》以電子書形式出版。

《概述》為雙語出版物，以邀請方式收載學者與專家論文。論文中的觀點，只代表作者個人意見。除下列情況外，內容皆為中英對照：

- 人名及機構的英語拼寫盡量沿用其本人常用拼法，其他則以漢語拼音音譯；
- 活動、作品、文章等，倘本身僅具單語名稱，會視情況需要意譯，並補以原文，其他一概以漢語拼音音譯。

# Foreword

**Frank Vigneron**

This *Overview* comprises five articles by local researchers and attempts to understand aspects of the local art scene for the year 2020. The following themes were developed through discussions with the editorial board consisting in Professor Paul Gladston (University of New South Wales), Professor Koon Yeewan (The University of Hong Kong), Professor Zheng Bo and Professor Leung Chi-wo Warren (School of Creative Media, Hong Kong City University), as well as Ting Wing-yan Vivian (independent researcher). They also recommended the following authors for implementing the necessary research into these issues. An account of the significant exhibitions that took place both in brick-and-mortar spaces and online is presented in two articles, 'From Two Systems to One Country, Love, Sovereignty, and Ecstasy: A Glimpse of Contemporary Art Exhibitions in Hong Kong' written by independent researcher and curator Leung Po-shan Anthony, and 'COVID-19 is Accelerating the Art World's Adoption of Technology' – Does More Advanced Technology Lead to Better Art Exhibitions?' by Assistant Professor at CUHK, Leung Hok-bun Issac. While a sense of unease could not be avoided with the previous two articles, research on the state-of-the-art market offered a more cheerful view of the possibilities for art development in independent researcher Tsui Hiu-yue Enid's article titled 'Hong Kong Art Market 2020 – Ebbs and Tides and Rollercoaster Rides'. To conclude this *Overview*, Associate Professor Man Ching-ying Phoebe from the School of Creative Media at City University Hong Kong offers an upbeat portrait of the possibilities for community development in her piece titled 'Creative Strategies for Hong Kong Community Art in Community Building'.

Writing about the art scene of Hong Kong in 2020, it was difficult to keep a sense of optimism in view of the difficulties created by the pandemic and Leung Po-shan Anthony loses no time setting up the scene and paint a fairly dark portrait of what happened. Relying on Gregory Feldman's notions of love and sovereignty, and Nicholas Mirzoeff's analysis of visibility, Leung establishes an analytical framework to analyse the local art scene that is deeply rooted in a tradition of political activism that has had an important influence in the last two decades. While Gregory Feldman is an academic, he is also engaged in a variety of activities



that led him, among other things, to be the editor of *Today's Totalitarianism*, a journal specialising in an understanding of the present rise of anti-democratic forces around the world, and is the convenor of the Hannah Arendt Reading Group in Vancouver where he conducts discussion and debates on similar issues (Hannah Arendt, a Holocaust survivor, is of course best remembered as the author of many books on this issue, and particularly *The Origins of Totalitarianism*, published in 1951). As for Nicholas Mirzoeff, Professor at New York University and the academic that literally put visual studies on the map, he was also a major figure of the Occupy Wall Street movement in 2011.

For the anthropologist Gregory Feldman sovereignty needs to establish itself by moving from the individual to the multitude and avoid a-priori principles, and to do so must be based on love so as to generate spontaneity and adaptability. Leung mentions Mirzoeff's analysis of the #Black Lives Matter movement and how it encapsulates in the present observations he made earlier in his historical account of visibility. In my book *Hong Kong Soft Power*,<sup>1</sup> I also relied on Mirzoeff's definition of visibility and counter-visibility: 'In *The Right to Look: A Counterhistory of Visibility*,<sup>2</sup> Nicholas Mirzoeff analyses how the idea of visibility defined by Thomas Carlyle in the nineteenth century emphasises the figure of the individual hero as the only power capable of shaping the future of society, thus creating the conditions for the reinforcement of the most conservative forces through images that actually take away from the majority the right to look, be seen by, and recognise one another. For Mirzoeff, counter-visibility is the moment when true democracy takes hold, the moment when the images forced on the majority and destined to create power where there is no legitimacy are turned around and finally reveal the emptiness of visibility. In this counterhistory of visibility, Mirzoeff describes how the class struggles that manifested themselves in the creation of May Day and the general strike created new images that allowed vast groupings of individuals to recognise themselves and therefore create their own right to look and be seen.'

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1 Frank Vigneron, *Hong Kong Soft Power. Art Practices in the Special Administrative Region, 2005-2014*, (Hong Kong: The Chinese University Press, 2011), 305.

2 Nicholas Mirzoeff, *The Right to Look: A Counterhistory of Visibility*, (Durham, NC: Duke University Press, 2011).

Countervisuality and an intense sense of loss concerning love and sovereignty are the two tropes that Leung Po-shan Anthony recognises in several of the exhibitions that took place in Hong Kong in 2020. As fears that the right to see and be seen was in danger of disappearing, she also recognised a number of instances of loss and mourning in other shows revealing an unsettling sense of vulnerability among local artists. These issues were however not all based on the political changes experienced by the SAR or the disconcerting situation created by the pandemic (which was at its worst in 2020 because of the absolute uncertainties it created), and Leung Po-shan Anthony also describes exhibitions dealing with themes related to the troubled economic situation of a place where life is so expensive, as well as problems related to migration and the seemingly complete loss of love it tends to provoke. And yet, all this gloom was somehow tempered by other shows where representations of the place, in the form of the Hong Kong landscape but also in the form of socially engaged art taking the countryside as its setting and its subject, took centre stage. Of course, Leung Po-shan Anthony reminds the reader in her conclusion that she did not mention all exhibitions that took place in 2020. But she insists that this strange year in the local art scene would be remembered as a time of 'hope in decay', a time of sadness that was well reflected in these art events.

Beginning his article with a brief recap of the history of online exhibitions, Issac Leung gives us a necessary description of what terms like 'online', 'virtual' or interactive meant over the years and when they appeared for the first time. He thus uncovers the fact that any understanding of this vast new domain of art needs to be made in a widely unstable semiotic field as many of these terms will tend to mean different things to different people. Not only are these terms unstable in themselves, but they also often refer, intentionally or not, to practices that are still rooted in the idea of the art exhibition as it was first explored in the context of the European art academy in the late seventeenth century. Even though these references might feel very remote in the context of many online exhibitions relying on advanced technology, they may sometimes seem very conventional as in the case of these 3D spaces, accessible on a flat screen or through virtual reality goggles, that emulate real exhibition spaces. Isaac Leung then explores how the pandemic forced many artists and art spaces to rely on these new ways to make works accessible to people whose mobility was compromised by all

sorts of restrictions. He therefore emphasised how the physical interactions inherent in the proper functioning of the art world was undermined. As such, the actors of the artworld had to be uncommonly creative to continue their roles as educators but also as commercial agents, a domain of activity that Isaac Leung also surveyed in an analysis of online shopping sites. Wondering whether these new options offer advancement in knowledge as well as the art industry at large, Isaac Leung provide a detailed study of many sites, galleries and studios that launched original ways to show art during that complex period. The next article also treats partly the way art market dealt with the pandemic through the use of online technology.

Beginning with an account of the hesitations of art fairs, galleries, collectors, and artists towards the situation in Hong Kong in early 2020, Enid Tsui tells the story of the ups and downs of the art market in the city over the last couple of years. Tracing the impact of the trade war, but more importantly the social unrest on the art market in 2019, Enid Tsui paints a bleak portrait of a field where galleries had to close because of a lack of buyers, creating a situation that became even worse by the time the full impact of the pandemic began to be felt and decisions to shut down the city from the outside world were finally taken. Many galleries, some internationally renowned, had therefore to relocate, even though they were often in cheaper locations within Hong Kong, with some notable exceptions who preferred to move out of the city altogether. Considering the importance of the Hong Kong art market internationally, these decisions could have had a measurable impact on the global art economy as a whole, especially if auction houses had decided to withdraw from the complex local situation. And yet Enid Tsui found out, through a detailed survey, that even though the volume of sales quite logically dropped over these two years for these galleries, it did not really collapse thanks to a number of palliative measures taken by these actors of the art market. Ranging from moving to cheaper locations to exploring online sales and hiring representatives in other countries, these measures allowed many of these businesses to weather both the social unrest and the pandemic and, by the second half of 2020, the art market had recovered enough for these galleries and consultants to believe that it would be sustainable again in the near future.

If sales in galleries were disrupted without being profoundly undermined by these events, similar conclusions were found about the auctions business: if the number of auctions and the volume of sales unavoidably fell during the same period, some important pieces still managed to change hands while the market rebounded sufficiently to create a sense that the future could be quite rosy. Here too, innovative methods involving online solutions were relied upon to counter these conjunctural problems. Interestingly, the impossibility for artists to move internationally during the pandemic meant that local galleries could finally find the time to exhibit more local artists. This editor finds it a bit regrettable that it took so long for these commercial institutions to finally develop into full fledged promotional efforts an interest in their works that should have been there years ago. I guess that is the ‘silver lining’ people often talk about. Similarly, the 2019 protests and the imposition of the *National Security Law* also focused international attention on young Hong Kong artists, a slightly morbid reason to do so even though it is obviously welcome. All the same, there seems to have been no talks whatsoever about older Hong Kong artists who are still in the limbo they have inhabited for decades. In this context, younger collectors are also playing their part in promoting slightly different forms of art, such as street art and other forms connected to pop music and fashion for instance. The incredibly high prices reached during some of these sales show that the permanently skewed vision of the art world presented by the world of auctions is alive and well and does not seem to have been affected (the word that came to my mind was ‘corrected’) by either the social unrest or the pandemic. All in all, the art market as a whole seems to be getting out of this crisis unscathed and ready to go back to business as usual.

Beginning her piece with the question ‘Can community art in Hong Kong build communities?’, Phoebe Man reminds us that the very question of what a community is matters, and that it is not an obvious one to answer. There is a refreshing positivity to the discourse of Phoebe Man on community and it seems quite removed from the darker tone of philosopher Jean-Luc Nancy who, in his often-quoted book titled *The Inoperative Community*,<sup>3</sup> does not believe that mention of the concept of community confers a higher purpose on its constituents. For

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3 Jean-Luc Nancy, *The Inoperative Community*, trans. Peter Connor (Minneapolis, MN: University of Minnesota Press, 1991).

him, the moment one starts mentioning the need for community is precisely the moment when the very groups thus mentioned are in the process of disbanding, which makes of even wanting to engage in 'community art' something of a conundrum. But the doubts of the French philosopher are not relevant to Phoebe Man's pursuits because she is only interested in the often-wonderful attempts made by many artists and associations to engage in the sort of art practices generally referred to as socially engaged art today. Phoebe Man defines what she believes is needed in the practice of 'community art' in very straightforward terms and it seems that both the method and function of such activities are designed to reinstate a sentiment of well-being at a time of upheavals. In a very pedagogical approach, her analysis takes the shape of a list of tactics supported by many examples of actual practices. Through many examples, she constructs her argument by relying mostly on activities and talks conducted in Hong Kong, as well as the references that were used during these events, and develops notions related to participation.

Participation has been a key concept in many of the books written about socially engaged art. It came within a variety of formulations in what now seems to be some of the canonical texts treating these forms of practice. Nicolas Bourriaud dubbed it 'relational aesthetics', in his famous 2002 text of the same name.<sup>4</sup> Grant Kester preferred to focus on the dialogues generated within socially engaged art and defined a framework for dialogical practices in his 2004 *Conversation Piece – Community and Communication in Modern Art*.<sup>5</sup> Claire Bishop gave ample room to the practice of collaboration, first in a 2006 article of *Artforum*<sup>6</sup> which became the first chapter of her 2012 *Artificial Hells – Participatory Art and the Politics of Spectatorship*.<sup>7</sup> At about the same time, in a very concise book destined

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4 Nicolas Bourriaud, *Relational Aesthetics*, (Dijon: Les Presses Du Réel. Collection Documents Sur L'art, 2002).

5 Grant H. Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley: University of California, 2013).

6 Claire Bishop, 'The Social Turn: Collaboration and its Discontent,' In *Artforum*, February 2006, 178-183.

7 Claire Bishop, *Artificial Hells – Participatory Art and the Politics of Spectatorship*, (London, Brooklyn: Verso, 2012).

to facilitate the conditions for an education of participatory art,<sup>8</sup> Pablo Helguera even gave to three of his short chapters titles related to the idea of participation: while ‘Conversation’ and ‘Collaboration’ emphasise the most friendly aspects of socially engaged art, he does not forget to consider the possibility of more rugged forms of dialogue with a chapter simply titled ‘Antagonism’. These authors fitted a bewildering variety of practices and strategies into the theme of socially engaged art, sometimes so profoundly different in terms of goals and tactics that readers may be forgiven for having some difficulties seeing them as related. In fact, the reason why nobody seems to really agree on what constitutes ‘socially engaged art’ (this expression is often described as a placeholder used to avoid entering into these debates) might have originated in the desire of these authors to fit into their books such a large number of tactics and practices spanning such a long time.

All the same, it appears that they often agree on the fact that an exhibition of objects that one could call ‘art works’ is not essential to accept certain of these practices as art. Although it would be difficult to generalise and affirm that it always applies, that objects or images are not necessary for something to be accepted as art, what many of these practices have in common is an original way to understand how art is made and displayed. To this day, the making of the artwork and the exhibiting of the artwork have generally been separated in the ecology of art. The artist’s studio is still seen as the place where all things related to making take place (from actual labour to the thinking that comes into the conception of the work), and the main reason why this work can sometimes be exhibited in the studio is because of a lack of funding or institutional support (the lure of the white cube or yellow box is still extremely potent). But the urgency of questions related to making and exhibiting have been intensifying in the context of socially engaged art. When the work is no longer conceived by people clearly identified as the ‘artist(s)’, when the object or project thus brought into being (even notions of making are here questionable) are no longer clearly labelled as ‘art’, the question of what is made, how and why it should be shown (or even why it should be shown) becomes an aporia.

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8 Pablo Helguera, *Education for Socially Engaged Art. A Material and Techniques Handbook* (New York: Jorge Pinto Books, 2011).

In a typical Gordian knot situation, by removing some of the intermediary issues that make this situation irresolvable, it might be interesting to look at these practices by stating that it is participation itself that has become the exhibition. Looking at all the cases treated by Phoebe Man in her article, it is obvious that a full-fledged version of 'participation as exhibition' is not entirely possible. Some cases of art practitioners and associations relying on dialogue, gatherings and simple forms of improvised performances to 'make' art, which would be unadulterated forms of participation as exhibition, were provided in the books of Bourriaud, Kester and Bishop, but also in earlier researches such as Suzanne Lacy's,<sup>9</sup> and more recent ones focused on China, like the survey conducted by Zheng Bo in the late 2010s.<sup>10</sup> But even the most extreme forms of participation as exhibition will always rely on documentation such as photographs and videos, and will generally advertise these activities in other contexts such as books, conferences and group exhibitions. It is therefore only possible to observe how close practitioners of socially engaged art come to this 'pure' form that is participation as exhibition.

At the beginning of the article, Phoebe Man mentions how all these projects were made possible by an abundance of funding in Hong Kong from official and non-official institutions. These bottom-up tactics were initiated by art practitioners who were adept at using these sources of funding, but also many private and state institutions, to promote their projects, raised the necessary funding from their own initiatives and engage in their projects without too much concern about whether they would eventually be shown or not in cultural institutions. This type of flexible funding, offered to the best projects but without strict restrictions on how they must be conducted, is more likely to generate the conditions conducive to participation as exhibition. She also concludes her piece by emphasising how the goals of such projects must be set up with 'enough space and freedom for art and community to develop organically'. We can only hope that this will remain possible in Hong Kong.

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9 Suzanne Lacy, *Mapping the Terrain: New Genre Public Art*. Seattle (Washington: Bay Press, 1995).

10 Zheng Bo, 'Seachina. Socially Engaged Art in Contemporary China,' accessed 8 December 2021, <http://seachina.net/seachina-intro.html>.

# 前言

韋一空

翻譯：林嘉敏

本《概述》由本地研究人員撰寫的五篇文章組成，旨在了解2020年香港藝術界的不同方面。議題由編輯委員會通過討論而定，委員會成員包括Paul Gladston教授（新南威爾斯大學）、官綺雲教授（香港大學）、鄭波教授及梁志和教授（香港城市大學創意媒體學院），以及丁穎茵女士（獨立研究員）。他們亦舉薦以下作者對議題進行所需的研究。首兩篇文章敘述一些在實體空間和網上所舉行的展覽，包括獨立研究員及策展人梁寶山〈從兩制到一國，愛、主權與狂喜—2020年香港當代藝術展覽一瞥〉，以及香港中文大學助理教授梁學彬〈「COVID-19正在加速藝術界對科技的運用」—更先進的科技會帶來更好的藝術展覽嗎？〉。由於疫情對藝術界的影響，兩篇文章難免帶著一種不安感；而獨立研究員徐曉瑜〈香港藝術市場2020年概況：潮起潮落與雲霄飛車〉對藝術市場狀況的研究，卻為藝術發展的可能性提供更令人欣喜的看法。《概述》最後一篇文章是香港城市大學創意媒體學院副教授文晶瑩的〈香港社區藝術的社區營造創意策略〉，她對社區發展的種種可能提供了積極的描寫。

面對疫情帶來的困難重重，撰寫2020年香港的藝術場景，很難保持樂觀的態度，梁寶山不失時機為所發生的事布置場景，繪出一幅相當黑暗的畫像。梁寶山以Gregory Feldman的「愛與主權」觀念，以及Nicholas Mirzoeff對視覺性的分析，建立了一個分析框架，分析深深植根於政治運動主義傳統的本地藝術場景，該傳統在過去二十年產生重要影響。Gregory Feldman是一名學者，亦從事各種活動，例如是《今日極權主義》(*Today's Totalitarianism*)的主編輯，該期刊專門研究世界各地興未艾的反民主勢力；他亦是溫哥華「Hannah Arendt Reading Group」的召集人，就類似問題進行討論和辯論（Hannah Arendt是納粹大屠殺倖存者，她以撰寫多本關於大屠殺的書籍而聞名，尤其是《極權主義的起源》[*The Origins of Totalitarianism*]，1951）。至於Nicholas Mirzoeff，他是紐約大學教授及學者，以視覺研究廣為人知，也是2011年「佔領華爾街」運動的主要人物。

對於人類學家Gregory Feldman而言，主權需要通過促使個體成為諸眾的方式來確立自己，避免先驗原則，而這樣做必須基於愛，以產生自發性和適應性。梁寶山提及Mirzoeff對「黑命攸關」運動（Black Lives Matter，又譯「黑人的命也是命」）的分析，以及它如何體現在後者較早對視



覺性的歷史描述所做的觀察之中。筆者在《香港軟實力》(*Hong Kong Soft Power*)<sup>1</sup>一書中也引用Nicholas Mirzoeff《觀看的權利：視覺的反歷史》(*The Right to Look: A Counterhistory of Visuality*)<sup>2</sup>中對視覺性和反視覺性的定義，Nicholas Mirzoeff在著作中分析了Thomas Carlyle在十九世紀定義的視覺性概念如何強調個人英雄的形象是唯一能夠塑造社會未來的力量，從而透過圖像創造條件，加強最保守的力量，實則剝奪大多數人相互觀看、被看到和被辨別的權利。對Mirzoeff來說，反視覺性是真正民主站穩腳跟的時刻：強加於多數人的圖像改寫了其用於創造權力的合理性，最終揭示視覺性的虛無。透過對視覺性歷史的重新理解，Nicholas Mirzoeff描述五一勞動節和1926年英國大罷工中表現出來的階級鬥爭如何創造新的形象，讓大量的個人能夠辨別自己，從而創造出自己觀看和被觀看的權利。

反視覺性和對愛與主權的強烈失落感，是梁寶山在2020年香港舉行的好幾場展覽中看到的兩個影像。除了恐懼在一個主權變得更加僵化的地方失去觀看和被觀看的權利，她還看到其他展覽中的不少失去和哀悼的例子，揭示了本地藝術家令人不安的脆弱感。然而，這些議題並非全都基於特區經歷的政治變化或大流行造成的不安情況（由於疫情造成的絕對不穩定性，2020年的情況是最糟糕的）。梁寶山還敘述了一些展覽，主題關乎生命如此昂貴之地的經濟劣境、移民的種種難題，以及離開令人感到愛之消失殆盡。然而，這些憂鬱情緒某程度上被其他呈現香港為主的展覽緩和了，包括以香港景觀、鄉村作為背景和主題的社會參與藝術形式。當然，梁寶山在結語中提醒讀者，自己未能盡錄2020年的所有展覽。但她堅持，這個在本地藝術界的奇怪年份會被銘記為「腐朽之中的盼望」，一段在藝術活動中得到充份體現的悲傷時光。

梁學彬的文章以網上展覽歷史的扼要回顧開始，對多年來「網上」、「虛擬」或互動等術語的含義及其首次出現的時間作必需的敘述。就此他揭示了事實：對這個龐大的藝術新領域的任何理解，都需要在一個廣泛而不穩定的符號學領域中進行，因為不少術語對不同的人來說往往意味著不同的東西。這些術語不僅本身不穩定，而且也經常有意無意地參考植根於藝術展覽的做法，而這些做法起源於十七世紀後期的歐洲藝術學院。儘管這些參考在眾多依賴先進技術的網上展覽的語境下可能感覺非常遙遠，但有時亦可能看起來非常傳統，例如利用平面螢幕或使用虛擬現實目視鏡瀏覽，讓立體空間看似真實展覽空間。隨後，梁氏探討疫情如何迫使許多藝術家和藝術空間依靠這些新方法，讓因種種限制而行動受阻的人們能夠接觸到作品，從而強調藝術世界正常運作的物理相互作用是如何被破壞的。因此，藝術界從業人員必須具有非凡的

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1 Frank Vigneron, *Hong Kong Soft Power. Art Practices in the Special Administrative Region, 2005-2014*, (Hong Kong: The Chinese University Press, 2011), 305.

2 Nicholas Mirzoeff, *The Right to Look: A Counterhistory of Visuality*, (Durham, NC: Duke University Press, 2011).

創造力，才能繼續擔任教育工作者和商業代理人的角色，就此梁氏分析了購物網站這一領域。梁氏對許多在那個複雜時期推出原創藝術展示方式的網站、畫廊和工作室進行了詳細研究，質疑這些新選擇會否促進知識以及整個藝術行業的進步。下一篇文章亦有部分討論通過使用網上技術應對大流行期間藝術品市場的方式。

徐曉瑜從藝博展、畫廊、收藏家和藝術家對2020年初香港局勢的猶豫開始，講述過去幾年香港藝術市場的潮起潮落。徐氏追溯貿易戰、更重要的是2019年社會動盪對藝術市場的影響，描繪畫廊因缺乏買家而不得不關閉的慘淡景象，這形成一個越來越糟糕的局面：開始感受到大流行的全面影響，最終作出與外界隔絕的封城決定。許多畫廊，包括國際知名的，儘管通常位於香港內較廉宜的地點，也不得不搬遷，而有些知名的例子則索性完全遷出這座城市。考慮到香港藝術市場在國際上的重要性，尤其是如果拍賣行決定退出複雜的本地局勢，對全球藝術經濟整體可能產生重大影響。然而，通過詳細問卷調查，徐曉瑜發現，儘管這兩年畫廊的銷售額在邏輯上應有所下降，但由於這些藝術市場參與者採取一些緩和措施，市場並沒有真正崩潰。從搬到更廉宜的地點，到探索線上銷售方式和聘請其他國家的駐地代表，這些措施使許多企業能夠經得住社會動盪和大流行的考驗；到2020年下半年，藝術品市場已經恢復到足以應付這些情況的程度，令畫廊和藝術顧問相信，會在不久的將來再次可持續發展。

如果畫廊的銷售沒有受到這些事件的嚴重破壞，拍賣業也會得出類似的結論：就算同期拍賣的數量和銷售量不可避免地下降，一些重要的作品仍然能夠易手，而市場反彈到足以讓人感覺未來可能相當樂觀。這裡也依賴涉及線上銷售的創新方法來解決緊急問題。有趣的是，大流行期間藝術家不可能在國與國之間走動，這意味著畫廊終於有空展示更多本地藝術家的作品。筆者覺得有點遺憾的是，這些商業機構對也許幾年前就產生興趣的作品，竟花了這麼長時間才發展成全面的宣傳活動。我想這就是人們經常談論的「一線希望」。同樣，2019年的抗爭運動和《國安法》的實施也將國際注意力集中在香港年輕藝術家身上，雖然這顯然是受歡迎的現象，但這樣的理由有點病態。另外，似乎沒有任何關於較年長的香港藝術家幾十年來仍然處於邊緣的討論。在這種情況下，年輕的收藏家也在推廣略有不同的藝術形式，例如街頭藝術和其他與流行音樂和時尚相關的形式。在其中一些拍賣中達到的令人難以置信的高價表明，拍賣界所呈現的藝術界永久扭曲的願景仍然存在，並且似乎沒有受到社會動盪或疫情影響（我想到的詞是「糾正」）。總而言之，整個藝術市場似乎毫髮無損地擺脫了這場危機，並準備好恢復正常營業。

文晶瑩的文章以「香港的社區藝術能否營造社區？」這個問題開始，提醒讀者「社區是甚麼」這個問題本身很重要，而這個問題並沒有明顯的答案。文晶瑩關於社區的論述有種令人耳目一新的積極性，似乎與哲學家Jean-Luc Nancy的陰沉語氣完全不同，後者在其經常被引用的《無用社區》(*The Inoperative Community*) 的書中指出，<sup>3</sup> 不相信提及社區概念能賦予其成員一個更高的目標。對他來說，當人開始提到需要社區的那一刻，恰恰是這些團體正在解散的時候，這使連想從事「社區藝術」都成為一個難題。但是，這位法國哲學家的懷疑與文氏的追求無關，因為她只對許多藝術家和協會為從事當今通常被稱為「社會參與藝術」的藝術實踐的美妙嘗試有所興趣。文氏用非常直接的術語定義了她認為「社區藝術」實踐所需要的東西，這些活動的方法和功能似乎都是為了在動盪時期恢復幸福感。她的分析採用了一種非常教學的方法，運用一系列策略的形式，並得到了許多實踐的支持。通過許多例子，她主要依靠在香港進行的活動和演講，以及這些活動中使用的參考資料來構建自己的論點，並發展出與參與相關的概念。

在許多關於社會參與藝術的書籍中，「參與」一直是一個關鍵概念。社會參與藝術曾經以多樣化出現，現在某些實踐形式因被寫入經典文本中而成為主導方向。Nicolas Bourriaud在他2002年著名的同名文本中，將其稱為「關係美學」(relational aesthetics)。<sup>4</sup> Grant Kester更傾向關注社會參與藝術中產生的對話，並在2004年《對話作品——現代藝術中的社區和交流》(*Conversation Piece – Community and Communication in Modern Art*)<sup>5</sup> 中定義了對話實踐的框架。Claire Bishop首先是在2006年《Artforum》<sup>6</sup> 的一篇文章中為詳細地書寫了協同合作，該文章成為她2012年《人工地獄——參與式藝術和旁觀政治》(*Artificial Hells – Participatory Art and the Politics of Spectatorship*)<sup>7</sup> 的第一章。大約在同一時期，Pablo Helguera在一本旨在為參與式藝術教育創造條件的小書中，<sup>8</sup> 甚至為他的三篇短章命名以與參與理念相關的標題：「對話」和「合作」強調作為社會參與藝術最友好的方面，另一章則名為「對抗」，顯示他並沒有忘記考慮更粗暴的對話形式的可能性。這些作者將各種令人眼花繚亂的實踐和策略融入社會參與藝術的主題中，有時

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3 Jean-Luc Nancy, *The Inoperative Community*, trans. Peter Connor (Minneapolis, MN: University of Minnesota Press, 1991).

4 Nicolas Bourriaud, *Relational Aesthetics*, (Dijon: Les Presses Du Réel. Collection Documents Sur L'art, 2002).

5 Grant H. Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley: University of California, 2013).

6 Claire Bishop, 'The Social Turn: Collaboration and its Discontent,' In *Artforum*, February 2006, 178-183.

7 Claire Bishop, *Artificial Hells – Participatory Art and the Politics of Spectatorship*, (London, Brooklyn: Verso, 2012).

8 Pablo Helguera, *Education for Socially Engaged Art. A Material and Techniques Handbook* (New York: Jorge Pinto Books, 2011).

在目標和策略方面差異很大，讀者可能難以將它們視作相關。事實上，沒有人真正同意「社會參與藝術」（這個叫法通常被描述為避免進入辯論的佔位符）的構成原因可能源於這些作者希望將如此大量、跨越如此長的時間的戰術和實踐融入自己的著作之中。

總括而言，他們似乎同意一點，就是展出可以稱之為「藝術作品」的物品，對於將某些實踐視為藝術並不是必不可少的。雖然很難概括和肯定這適用於所有情況，物體或圖像對於某樣事物被接受為藝術不是必需的，這些實踐的共同點是一種理解藝術如何製作和展示的原創方式。時至今日，在藝術生態中，藝術品的製作和展示已經普遍分開。藝術家的工作室仍然被視為所有與製作相關的事情發生的地方（從實際製作至作品構思的過程），而這件作品有時在工作室展出的主要原因是缺乏資金或機構支持（白盒子或黃盒子仍然非常有誘惑力）。但在社會參與藝術的語景下，與製作和展覽相關的問題的緊迫性已經加劇。當作品不再由被明確認定為「藝術家」的人構思，當由此產生的物體或項目（甚至製作的概念在這裡也有問題）不再被明確標記為「藝術」時，對於製作的東西是甚麼，它應該如何及為何要展示（甚至為何應該展示）變成了一個難題。

在宛如哥帝安繩結（Gordian knot）的棘手情況下，通過消除一些使這種情況無法解決的中間問題，通過聲明「參與本身已成為展覽」來看待這些實踐，這可能會很有趣。縱觀文氏在文章中處理的所有案例，顯然作為展覽的參與的成熟版本並非完全做得到。Bourriaud、Kester和Bishop的書中、更早的Suzanne Lacy等研究，<sup>9</sup> 以至最近集中中國的研究，例如鄭波在2010年代後期進行的調查，<sup>10</sup> 均提供了一些藝術實踐者和協會依靠對話、聚會和簡單形式的即興表演來「製作」藝術的案例，可以作為展覽的純粹參與形式。但即使是最極端的「參與即展覽」形式，都必須依賴照片和影片等紀錄，並透過書籍、會議和群展等宣傳。因此，我們只能觀察社會參與藝術的實踐者能夠有多「純粹」地做到參與即展覽。

在文章的開頭，文晶瑩提到這些項目如何通過香港官方和非官方機構的大量資助而實行。這些由下而上的策略由擅長運用以上資金來源的藝術從業者發起；但也有許多私人 and 官方機構自行設法籌集必要的資金以宣傳自己的項目及參與其中，並沒有太關注項目最終會否在文化機構中展示。這種靈活的資金來源會支持最好的項目，而沒有嚴格限制必須如何進行，更有可能創造有利於成為展覽的參與的條件。她還通過強調這些項目的目標必須訂為「提供空間和自由度，讓藝術和社區可以有機地發展」來總結文章。我們只能盼望這在香港仍然是可能的。

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9 Suzanne Lacy, *Mapping the Terrain: New Genre Public Art*. Seattle (Washington: Bay Press, 1995).

10 Zheng Bo, Seachina. 'Seachina, Socially Engaged Art in Contemporary China,' accessed 8 December 2021, <http://seachina.net/seachina-intro.html>.

從兩制到一國，愛、主權與狂喜——  
2020年香港當代藝術展覽一瞥

梁寶山

## 引言

執筆之時，香港公民社會正在繼續蓬勃發展。藝術作為表達自由的體現，得到基本法保障。作為反修例運動的餘波，和國安法時代的開端，2020年的香港當代藝術展覽，百花齊放。雖然疫情阻礙人群聚集，但仍禁不住展覽籌劃者的熱情。在得來不易的時間和空間裡，有藝術家繼續以直接的方式，為仍然歷歷在目的黑暴現場立此存照。亦有藝術家以抽象、寓言、風景和儀式等較為間接的方式，安撫仍未癒合的創傷，收拾支離破碎的自我。如果風起雲湧的2019年意味着的是香港人對心繫家國的強烈認同，那麼2020年迎來的，則是兩制進一步整合之後的浴火重生。本文擬援引Gregory Feldman對愛與主權的分析，並結合Nicholas Mirzoeff在社會運動中的視覺研究，選取部分展覽為例，<sup>1</sup> 說明這種在自己的城市裡，終於不用再聽從殖民者的頤指氣使，真正當家作主的自信。

## 時空中的愛

專門研究遷移、保安和主權的政治人類學家Gregory Feldman，指出愛與主權——兩樣看似風馬牛不相及的東西，原來都在空間之中行使，並且息息相關。愛與主權同樣源於人類對將來的期盼，使之可以實現 (to become) 自我。愛之所以涉及空間，正因愛是一種距離之中的關係。愛使人連結、活在一起，在當下之中迎接未知的未來。人不喜歡孤獨，這種天性使得人渴望與別人保持連繫，而這就是政治的人性基礎。只有通過與有別於自身的他人接觸，人們才得以自我更新；自我實現才會變得有意義。最佳狀態下的主權，指的並非暴力無遠弗屆、全面統治身體政治，而是由人與人交互所交織出來的生活經驗。當眾多與別不同的人們聚集在一起，就是諸眾 (multitude)。

Feldman透過分析情色之愛及對孩童之愛，來讓我們進一步了解主權的最佳狀態。自戀之所以是情色之愛的極致，因為它把被愛當成鏡子、拒抗差異，保留自己一成不變。參與在情色之愛當中的個體，都是活生生的。它之所以出人意表，在於這段不由別人分說的關係，往往會使參與其中的個體互相影響，因而脫胎換骨。如膠似漆的情色之愛，不容許距離——對方就是自己的目的地。因此，它雖然一方面變幻莫測，卻是非政治、甚至是反政治的。至於對孩童之愛，當然比情色之愛更加變幻莫測。英語之中的「生殖」(procreation) 指向的是個體生命的有限與世代複

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1 有關本文論及展覽的詳情，見附錄。

行的無限。養育想要達至的，並不是製造父母的複數。<sup>2</sup> 這種愛必須容讓距離，它的最終目標是使起步者盡展潛質、成為他／她自己，一個與別不同的個體，並且能自行創造他／她要活在世界 (world-creating faculty)。<sup>3</sup> 因此，對孩童之愛，亦將成就新的政治空間。從個體到群眾，Feldman認為建基於愛的主權，必然是自發和可變的，並不從屬於任何先驗的原則。任何以單一性來維繫的民族國家，不過只是迷思。既不符合現實，也違反愛。

### 顯現的空間

視覺研究學者Nicholas Mirzoeff，把#BlackLiveMatter在線上和線下的視覺性作為研究焦點，與Feldman一樣借用Hannah Arendt著作《人的條件》尋找對今日美國社會的啟示。Mirzoeff借用鄂蘭「顯現的空間」(space of appearance) 來說明警暴與示威現場的雙重視覺性。美國的城市空間，充斥着不明文的族種區隔。只要越過了約定俗成的界線，黑人往往便淪為警暴對象。在線上迅即傳播的警暴畫面，和示威群眾迅即湧現的示威現場，都是抗爭者的顯現空間。顯現的關鍵性，在於它不同於被代表或呈現 (representation) —— 特別是代議政制被受質疑的民主國家。這些在實體與虛擬空間同時進行的視覺實踐，不只為了悼念，而是為了在讓人們共同見證。透過奪回道路、商場、交通樞紐等等被受忽視的非地方——被忽視的人們不再安於被困在貧民窟，而是走出來讓世界看見，並彼此連結。這種透過集體顯現而促成的自由空間，雖然短暫，更不會令被視而不見的人們和地方立即成為烏托邦；然而，在顯現的過程中，人們刻意曝露自己的脆弱，以證明人同此「身」——每一個人都可能是下一個受害者——但又同時充滿力量。

顯現背後更深刻的啟示，正是要告訴世界視而不見所做成的不公義。被呈堂作證的閉路電視、行車紀錄和隨身攝錄機影像，雖然是來自用機械來持續注視的公路與街角等無人地帶，卻對兇案無動於衷，甚至進一步說明這些地方之所以會發生暴力，正是因為人們的漠不關心。影像所呈現的，不單是短暫的行兇過程，而是這些令人喪盡天良、卻又無處不在的「被消失空間」——被記錄見證的似乎並不是公義，而是要喚起人們「持續關注」這些公義和受害者被消失的現場。同樣地，這些空間，可能就是下一位受害者的枉死城。

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2 Gregory Feldman, 'Love and Sovereignty: An Exploration of the Struggle for New Beginnings,' in *Cultures, Citizenship and Human Rights*, eds. Rosemarie Buikema, Antoine Buyse, Antonius C.G.M. Robben (U.K.: Routledge, 2019), 96.

3 同上注，頁95。

## 顯現的狂喜

2020年，公眾活動受疫情和限聚令影響，街道雖然變得冷清，但是萬人空巷的情景仍然歷歷在目，現場近在咫尺。故此，不少攝影展覽，例如「臨時邊界」、(圖一)「2019長路未盡：變幻的時代，變幻的抗爭」、「眼前路」、「Wounds of Hong Kong 港傷」，等等，均是對黑暴的「持續關注」，尤其在國安法頒佈之前。其中「微光之城：抗爭週年藝術展」中李迪權的作品，和周俊輝在「背影」裡的日記式速寫，不但以直播現場的影像為題材，還分別利用版畫和油彩把直播畫面再媒體化(re-mediation)。以緩慢的方式留住即逝的轉瞬，不是為了把現實「藝術化」，而是以持續的注視來保持對事態的關注。

除了延續運動的餘溫，持續關注的另一面，可能就是對被顯現的狂喜。「茫」和「臨時邊界」兩個展覽都在探索攝影與時間的關係。黃百亨利用雙重曝光的原理，把衝突所在地和直播的影像交疊在一起；又在流動影像畫面上反覆塗抹，模擬街道上被重新粉飾口號痕跡。曾冠群選取了過百張從2014年到2019年之間的「街拍」照片，鋪墊在展場地上，透過數量來牢記發展一日千里中的城市，並以兩張「同地不同時」的作品作為點題。兩個展覽同樣以近乎強迫症式的注視和回望來表達對這地方的愛。令人更覺在新時代裡，愛所能帶來的希望。

顯現的狂喜，在另一個聯展「字裡行間」亦表露無遺。借用電影《觸不到的她》的對白：「The Spaces Between the Words Are Almost Infinite」，何倩彤、馬琮珠和文美桃三位藝術家以截取或放大的局部，來指向被顯現的現場和身體。展出的作品有的把造成創傷的陰影化腐朽為神奇、有的把觀眾引進螢光幕裡探看隧道盡頭到底有沒有光。其中一位參展者何倩彤在早前的個展「沼澤地」裡，把觀眾帶到歷史的應許之地。其中一組作品《死皮》，把滿洲國、蘇聯、夏威夷王國、港英(英治香港)、東德、羅馬帝國、比亞法拉共和國、奧圖曼帝國和琉球王國——已然失去主權的國旗區旗，裝置成「床單鬼」。另一組作品《舊史》，則是一堆從失效的感情關係所遺留下來的過期糖果，就讓錯愛死裡求生。錯愛與無法展開的主權，一樣沒有將來，互相成為對方的隱喻。諺云「歷史沒有如果」——李繼忠卻在塵封的檔案裡，尋找被歷史遺忘的旅人。「通向深海的狹道」以抗日／太平洋戰爭期間的「南石頭大屠殺」為主軸，幻想香港難民遁水路被送到廣州的收容所，用作人體實驗。秘密囚禁、被送往不知的目的地、人性的殘酷……正是帝國主義對人性的殘害。



## 脆弱與哀悼

公眾活動被禁止，但香港人的政治權利正不減反增。成功有時、失敗有時；亢奮有時、哀悼亦有時。岑倩衡的「餘燼與安魂曲——時間站在誰的一邊？」，把看來是「失敗」的時間線拉長，一方面進行哀悼，另一方面亦詰問歷史是否真的就此終結？除了影像，王思遨的「After Nothing Happens」以聲音來對應尋回失落的失敗。鋼琴作品《Etude》，把鄰家「失敗」的練習重譜成章，讓碎片「還原」為演出——潰不成篇，卻珍而重之。

在戰爭與難民和反難民的狂潮裡痛定思痛，Judith Bulter指出，人所共有的脆弱性，其實才是生命本源，並使人類必須互相依存。生命的可哀悼性及其分配方式，正好說明在不同的政治處境裡，到底誰被在乎、誰被刻意忘卻。失去了的生命，能否獲得哀悼，反過來印證了生命曾否被公平對待和珍惜。香港的生活成本冠絕全球，貧無立錐。馬琮珠在「詩，每天，死亡」裡不單以影像來回顧自己父親的死亡，也凝視在廿四小時快餐店裡無聲無息地死去的無家者「麥難民」，讓無視他們存在的人們正視他們棲居的非地方（non-place）。以空白來提示人們的存活，由含蓄發起的「一白故事」，亦以「示弱」來連結坐困愁城的人。含蓄、山地和Kay訪問了一百個香港人，讓他們憶述自己所經歷的2019年；再從每個訪問中抽取出約二十句對話加以配圖，釘裝成一百本獨立繪本，（圖二）供觀眾細閱，並在展場現場寫下自己的故事。除了衝突的現場、事後的創傷，還有家庭、工作、去留等人生轉折。過程與其說是訪問，不如說是聆聽和陪伴。其中一位曾歷車禍的受訪者，有醫生問他：「你自己都搞唔掂，做咩出去幫人？」（你自顧不暇，怎麼還去支援別人？）他反而答：「大家都係脆弱的人，咪走埋一齊。」（因為大家都是脆弱的人，所以走在一起。）展覽更為一百位主角和無數的讀者締造出相遇的時刻——或得或失、或喜或憂，透過閱讀被全盤接收。「愛你的鄰人」——無論或對或錯——透過展示生命的脆弱，讓不同的個體重新連結。<sup>4</sup>

## 把握機遇，勇往直前

如果說2019年的黑暴是戀殖餘孽，那麼七一遊行示威者牽持的巨型標語：「我地真係好X鍾意香港」，彷彿就是愛的最後宣言。如果家園是愛的成果，那麼梁志和在酒店房間裡舉行的「家·不家」，則展示家的不確定性。（圖三）在舊作《開屋》的基礎上加入了時下年輕人的感想，《房間二》以錄像呈現，語調抽離的旁白，輔以舊物和舊照，表現出家、回憶與歸屬感之間的情感和

4 獨媒報導：〈創傷同學會收集百港人故事辦展覽 冀集體哀悼中獲療癒〉，《獨立媒體》，2020年11月9日，檢索日期：2021年10月14日，<https://www.inmediahk.net/node/1078707>

空間斷裂。無論離開抑或留低，鄉愁瀰漫我城——「已經不能回去」，正是新不如舊的感嘆。程展緯的「母體錯誤」，以《廿二世紀殺人網絡》裡主角無法回到母體的處境為題，卻以幽默來迎接新常態，在不正常之中保持清醒。觀眾甫一進場，便要接受藝術家沒由來的命令：《除下左鞋才進場》。「不務正業」的藝術家程展緯，平時拿掃帚多於拿畫筆，但當想到監獄的不正常處境時，卻重操故業，拿起鉛筆來素描被嚴格規定的日常物品，以感同身體的方法，接受偉大領導的改造。同樣對「真相」和「正常」提出質疑的，還有媒體藝術展「後實錄」。展覽選展了倫敦大學史密斯學院空間調查團隊「法證建築」的錄像作品《三重追蹤》，透過照片重組衝突現場使用過的催淚彈，以說明鎮壓的暴力。天災及人禍，使家園頓成鬼域。作品《逆風而行》由策展人和藝術家以身犯險，走進仍受核污染的福島禁區內舉行展覽，再作虛擬呈現，讓居民和觀眾回到被迫離開的瞬間。生命即使脆弱，但真相和回憶，卻能賦予人們對生存的希望。

### 希望的風景

香港人對吾土吾民的情感，先被殖民主義所抑壓，繼而被地產霸權和發展主義所異化。疫情使被困鎖在石屎森林裡的市民，重新發現郊野之樂，寄情山水之中。由陳蓓擔任客席策展人的展覽「香港印象」，引用她與丁穎茵的研究，整理現代旅遊如何透過視覺的方式打造景點，既迎合不同市場的文化口味，亦展現出當權者對地方的詮釋。以太平山為中心的東方情調式背景，襯托圍繞維港兩岸的殖民地現代建設；以華人為主的民間旅遊，則與官方的旅遊路線分道揚鑣，把騷人墨客帶到宋王臺、侯王廟、青山禪院和九龍城等歷史名勝，探索風土民情。展覽選展了吳梅鶴、張虹、黃般若、任真漢、彭襲明、葉因泉、趙少昂、呂壽琨和王無邪等不同流派藝術家在香港各處取材的風景畫，同時又以由兩位美國軍官攝於1950年代的香港風景照片加以對照。展覽不單展示不同文化和觀點之中的香港面貌，亦以繁多的展品數量來呈現藝術家對自身地方的文化建構。

相比起上世紀騷人墨客筆下的風景，新一代旅人盧建民鏡頭下的香港，則更顯壯麗。作為行山愛好者，「再想像爬山共同體」選展作品往往以從上而下的方式取景，卻不避人間煙火。無論是雲中山海，抑或斜陽夕照，總不乏城市或同路人的背影，有時甚至凸顯人為破壞的痕跡，希望能喚起觀者對吾土吾民的愛惜。除了搜盡奇峰，有藝術家更進一步捲起衣袖，在地深耕細作（down to earth）。勞麗麗的「保持緘默」藉錄像來深化自己對植物、氣候和發酵過程的觀察。（圖四）絕對不是田園詩歌，而是更近於農耕日誌。密閉的展廳雖然方便投影，卻不利植物進行光合作用。而看似寂靜和腐朽的發酵過程，其實與面向陽光的植物一樣生生不息。藝術家自

2010年起隨同因受高鐵影響而遭迫遷的菜園村村民一起耕作。在看似無盡的黑暗之中，植物與土地，構成了一道希望的風景。

### **總結：腐朽之中的盼望**

有不少人說，2020年如像沒有發生、未曾活過。這種集體情緒，在這一年的展覽裡表露無遺。有藝術家朋友說，看了一大堆展覽之後，感覺像是看了一個大聯展。在螢光幕前重認前塵，不過是發生在十二個月之前的人、事、物，竟如像隔世。過去被視為常識的東西，在一國兩制之下形成新的統識。愛為人們帶來自由和自主，勉勵人們在跌倒的地方爬起來。本文未能盡錄這一年所有值得記念的展覽，誠為可惜。藝術家以關切的目光，不單讓脆弱、創傷、鄉愁和盼望得以展示，讓人們重新連結，更令經常被人視為只有小格局、小趣味的香港藝術洗盡鉛華，更進一層樓。大時代也許令人難受，但藝術不正就是時代的佐證嗎？

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## 附錄

文中論及的2020年展覽資料

展覽名稱	日期	地點	主辦單位	參與藝術家
詩，每天，死亡	1月8日至 2月9日	光影作坊	光影作坊	馬琮珠
沼澤地	1月9日至 2月29日	漢雅軒	漢雅軒	何倩彤
保持緘默	1月23日至 3月1日	Tomorrow Maybe	Tomorrow Maybe	勞麗麗
通向深海的狹道	3月5至29日	艺鵠藝術 空間	李繼忠	李繼忠
背影	3月14日至 5月16日	Gallery Exit	Gallery Exit	周俊輝
再想像香港爬山 共同體	4月13日至 6月14日	JCCAC L3 公共空間	香港國際攝 影節	盧建民
臨時邊界	5月2至17日	Parallel Space	香港國際攝 影節	曾冠群
餘燼與安魂曲 ——時間站在誰 的一邊？	5月5至17日	Openground	香港國際攝 影節	岑倩衡
青年攝影創作 系列11：茫	5月16日至 6月28日	光影作坊	光影作坊	黃百亨
2019 長路未盡： 變幻的時代， 變幻的抗爭	5月30日至6 月12日	GAZE		
抗爭週年藝術展： 微光之城	5月30日至 6月28日	合舍	黃色文創圈	葛尹風 (Ivan Gros)、 李迪權、Josh Chang、 Catrina Cheng、 Jasontommy、Kilio Sin、Malic、甘聖欣、 手作J、巨人染、含蓄、 野良貓部隊、盧樂謙、劉學 成、龍圖

展覽名稱	日期	地點	主辦單位	參與藝術家
眼前路	6月11至28日	芝鵠藝術空間	端傳媒	
Wounds of Hong Kong 港傷	6月13日至7月4日	Openground	高仲明	高仲明
After Nothing Happens	6月13日至7月25日	Rossi & Rossi	Rossi & Rossi	王思遨
字裡行間	9月5日至10月10日	Gallery Exit	Gallery Exit	馬琮珠、何倩彤、文美桃
香港印象	9月7日至11月29日	香港中文大學文物館	香港中文大學文物館、芝加哥大學香港袁天凡、慧敏校園	
後實錄	10月31日至11月8日	香港大會堂	微波國際新媒體藝術節	Lawrence Abu Hamdan、陶亞倫、施懿珊、陳品辰、蔡奇宏、吳柏瑤、批判藝術組合、逆風而行、法證建築、PRAXIS FILMS、戰略技術
一白故事	11月6至22日	Openground	含蓄	含蓄、山地、Kay
家·不家	11月20日至12月11日	九龍逸東酒店	香港藝術發展局	梁志和
母體錯誤	12月5日至2021年2月21日	Para Site藝術空間	Para Site藝術空間	程展緯

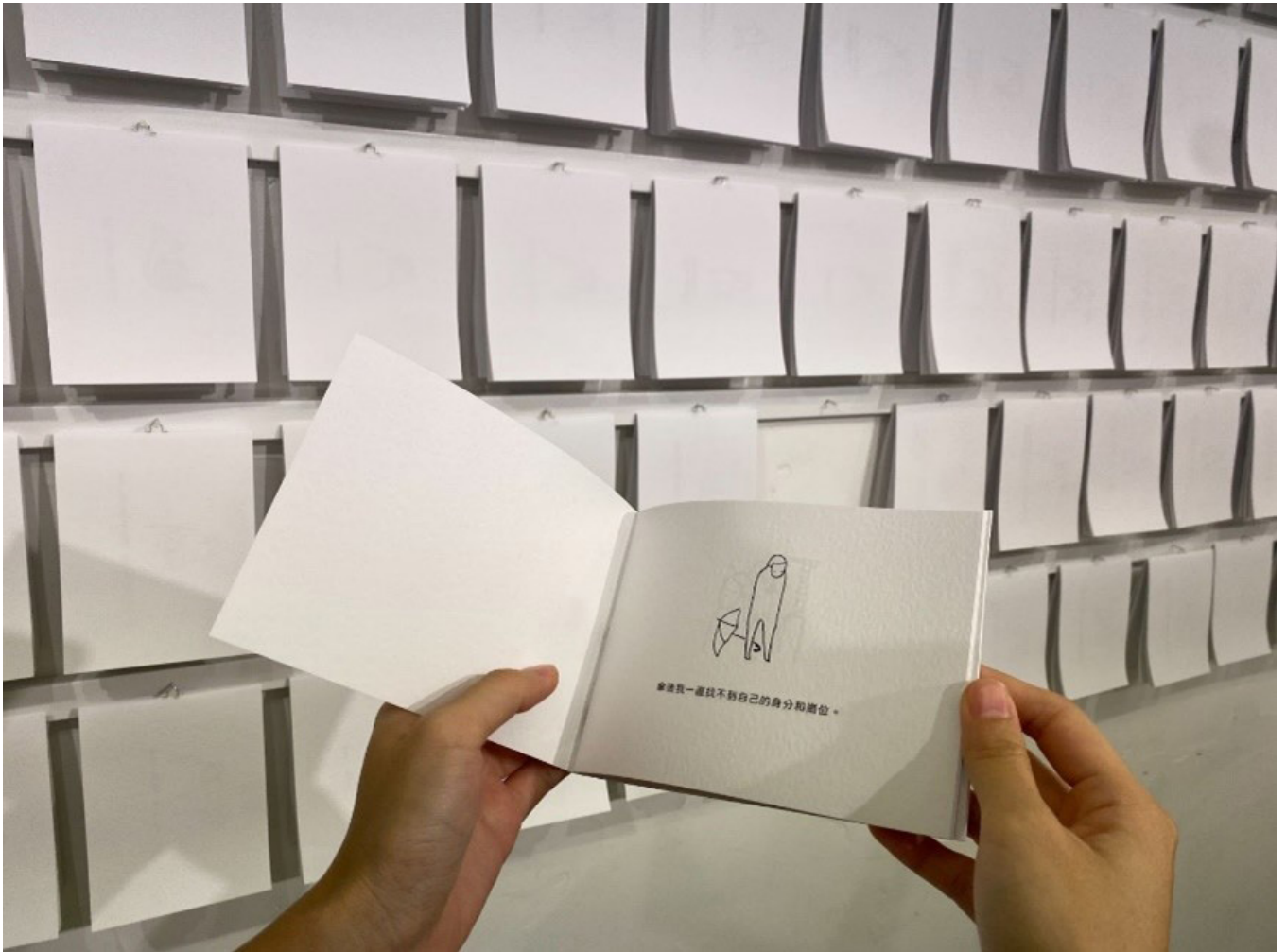


圖一

曾冠群以近乎強迫症式的注視和回望，表達對香港的愛。  
攝影：關尚智。圖片由香港國際攝影節提供。

Plate 1

Jimi Tsang expressed a love for the city through an almost scopophilic gaze and retrospection.  
Photographer: Kwan Sheung-chi. Image courtesy of Hong Kong International Photo Festival.



圖二

含蓄、山地、Kay以「示弱」來連結坐困愁城的人。

攝影及圖片提供：含蓄。

Plate 2

Humchuk, Sandy and Kay connect the people in distress walled in this city through 'the demonstration of vulnerability'. Photographed by and image courtesy of Hamchuk.





圖三

梁志和透過裝置作品展示家的不確定性。圖為作品《孤寂遺跡 II》(2020) (物料：舊電話亭、木化石、不鏽鋼架；49 x 60 x 187厘米)。圖片由香港藝術發展局提供。

Plate 3

If the home is the fruit of love, Leung Chi-wo's 'Home and Nonhome' demonstrated the precariousness of home. In the photo is *Monuments for Solitude II* (2020) (Materials: vintage outdoor phone booth, petrified wood, stainless steel stand; 49 x 60 x 187cm). Image courtesy of Hong Kong Arts Development Council.



圖四

對於一直保持緘默的植物，勞麗麗由好奇、疑惑走向處之泰然的失語狀態。

攝影：Xin Li。圖片由藝術家提供。

Plate 4

From being curious, doubtful, comfortable with to the loss of words, Lo Lai-lai demonstrated her relationship with the ever-silent plants.

Photographer: Xin Li. Image courtesy of the artist.

From Two Systems to One Country,  
Love, Sovereignty, and Ecstasy:  
A Glimpse of Contemporary Art Exhibitions  
in Hong Kong, 2020

**Leung Po-shan Anthony**

Translator: Lee Wan-ling Mary

## Introduction

At the time of writing, Hong Kong's civil society was prospering. Art as a manifestation of the freedom of expression is now secured by the *Basic Law*. In the aftermath of the Anti-Extradition Law Amendment Bill Movement and the beginning of the era of National Security Law, contemporary art exhibitions in Hong Kong in 2020 blossomed. While the pandemic made gatherings difficult, it didn't deter the enthusiasm of exhibition organisers. In the hard-won time and space, there were artists who continued to take the direct path to record the still-experienced black violence. Some used less direct methods, such as abstractions, fables, landscapes, and rituals, to soothe unhealed wounds and gather up the fragmented selves. If the turbulent year of 2019 represented Hong Kong people's passionate identification with their country and home, 2020 probably ushered in the further integrated two-systems risen from the ashes. This essay references Gregory Feldman's analysis of love and sovereignty, and Nicholas Mirzoeff's study of visibility in social movements, in an observation of the confidence of being one's own master. There is no further need to listen to the domineering colonisers.<sup>1</sup>

## Loving in Time and Space

Gregory Feldman, a political anthropologist whose research focuses on migration, security, and sovereignty, points out that love and sovereignty, two seemingly unrelated entities, both operate within space and are closely interconnected. They both originate from mankind's expectation for the future, for one to become oneself. Love is spatial because it is a relationship of distance. Love connects people, so that they may live together and anticipate the unknown future in the present. Mankind detests loneliness, and from this human nature springs forth a desire to connect with others, and such is the human foundation of politics. Only through contact with others who are different from oneself can one achieve self-renewal, and only then is self-realisation meaningful. Sovereignty in its best state does not refer to the extra-legal violence and so absolute domination over the body politic, but the lived experience of unalienated politics. When various humans come together, it becomes the multitude.

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1 See appendix for the list of exhibitions discussed.

Through the analysis of the erotic love of a lover and the love of children, Feldman gives us a better understanding of this best state of sovereignty. Narcissism is the origin of erotic love because it sees the love object as a mirror. It resists difference in order to and keeping oneself intact. The individuals involved in erotic love are all living beings. It is unexpected, because this relationship, ungoverned by others, often causes the individuals involved to influence each other, thereby reinventing them. The intimacy of erotic love does not allow distance – the other is the destination. Therefore, unpredictable on the one hand, it is nevertheless apolitical, even anti-political. As for the love of children, it is even more unpredictable than erotic love. The word ‘procreation’ in English points to the finiteness of individual life and the infinity of generational renewal. What parenting aims to achieve is not a plurality of the parents.<sup>2</sup> This kind of love must tolerate distance; its ultimate goal is to enable the beginner to fully develop his/her potential, become him/herself, a unique individual, with a world-creating faculty.<sup>3</sup> Hence, the love for children must also open up new political spaces. Moving from the individual to the multitude, Feldman believes that sovereignty based on love must be spontaneous and variable, and not subject to any a priori principles. Any nation-state maintained by homogeneity is only a myth. It does not conform to reality and is a violation against love.

### **Spaces of Appearance**

Visual culture theorist Nicholas Mirzoeff takes the visuality of #BlackLivesMatter, both online and offline, as his research focus. Like Feldman, he references *The Human Condition* by Hannah Arendt in his search for a lesson for American society today. Mirzoeff borrows Arendt’s idea of the ‘space of appearance’ in his illustration of the double experience revealed by police violence and subsequent protests in the same or similar spaces. The American urban space is filled with implicit ethnic boundaries. When these inherent boundaries are transgressed, black people often become the target of police violence. The images of police violence that spread quickly online, and the protest sites where protestors rapidly gather, are the protestors’ spaces of

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2 Gregory Feldman, ‘Love and Sovereignty: An Exploration of the Struggle for New Beginnings,’ in *Cultures, Citizenship and Human Rights*, eds. Rosemarie Buikema, Antoine Buyse, Antonius C.G.M. Robben (U.K.: Routledge, 2019), 96.

3 Ibid., 95.

appearance. The key to appearance lies in its contrariness to representation, especially in democratic countries whose representative democracies are being questioned. These visual practices that take place simultaneously in physical and virtual spaces are not only acts of mourning, but also that of witnessing together. Through reclaiming the roads, shopping malls, transport hubs and other often neglected non-places, the neglected ones, no longer content with being confined in slums, come forward to be seen by the world, and connect with each other. In this kind of free space prompted by collective appearance, albeit short-lived and hardly ever transforms the neglected into utopia, the process of appearance is where individuals display and admit to their vulnerability, one that is universal and that everyone can be the next victim. The performance gains a paradoxical strength.

The more profound revelation of appearance is to tell the world the injustice it has caused by turning a blind eye. Images from closed-circuit televisions, dashboard cameras, and portable camcorders presented at court as evidence, from machines performing persistent looking on deserted roads and street corners but are indifferent to the killings, demonstrate how such violence is a result of our own indifference; what they show are not just the brief moments of the act, but the malevolent yet omnipresent 'spaces of non-appearance'. What is being witnessed by the record is not justice itself, but a call to 'persistent looking' at these spaces where justice and victims disappear. As such, these spaces may well be the killing zone of the next victim.

### **The Ecstasy of Appearance**

In 2020, public activities were restricted by the pandemic and social distancing measures. Although the streets were deserted, scenes of overflowing crowds were still vivid and the sites were close at hand. Hence many photography exhibitions, such as 'Temporal Boundary', 'A Long Way Gone: Shifting Protests in Changing Times', 'Road Ahead', 'Wounds of Hong Kong', especially those that happened right before the passing of the National Security Law, were all 'persistent lookings' at the black violence. Among these, the work by Tekkhean Lee in 'A City of Glimmers', and the journalistic sketches by Chow Chun-fai in 'Portraits from Behind', not only adopted live-feed images as their subject matters but performed a certain re-mediation of the live images through prints and oil paints. This preservation of fleeting moments in slow and extended actions,

instead of 'aestheticising' the reality, sustained awareness of the situation through persistent looking.

In addition to prolonging the resonance of the movement, the other side of persistent looking may be a sense of ecstasy of appearance. Both 'ScreenSlaver' and 'Temporal Boundary' explored the relationship between photography and time. Through double exposure, Wong Pak-hang superimposed images of the sites of conflict on live-feed video, then painted over the moving images to simulate the freshly painted streets. Jimi Tsang selected over a hundred 'street snaps' between 2014 and 2019 which he laid across the floor of the exhibition venue, forcing remembrance of the flourishing city through the sheer amount of it. Two photographs, taken in the same place at different times, brought out the central theme of the work. Both exhibitions expressed a love for the city through an almost scopophilic gaze and retrospection. They make one believe that love will bring new hopes in this new era.

The ecstasy of appearance permeated the group exhibition 'The Spaces Between the Words Are Almost Infinite', quoted from the film *Her*. Three artists, Ho Sin-tung, Ivy Ma and Man Mei-to, referenced the spaces and bodies of appearance, using captured or enlarged details of images. Some works made absence into appearance, some drew the audience into the tunnel to find out if there were light at the end. Ho Sin-tung, in an earlier solo exhibition 'Swampland', led her audience to the land promised by history. A series titled *Dead Skin* gathered the regional flags of places stripped of their sovereignty – Manchuria, the Soviet Union, Hawaiian Kingdom, British Hong Kong, East Germany, the Roman Empire, Biafra, the Ottoman Empire and Ryukyu Kingdom – into an installation of a 'sheet ghost'. *Same Old Sweet* consisted of candies left over from failed relationships, where misplaced loves struggled for life. Both misplaced loves and miscarried sovereignties have no future, and they serve as the metaphor of one another. History asks not 'what if'; still Lee Kai-chung looked for the travellers forgotten by history in the dusty archives. Taking as its main theme the 'Nanshitou Massacre' during the Japanese occupation of Hong Kong in the Pacific War, 'The Narrow Road To The Deep Sea' imagined how Hong Kong refugees were shipped to a shelter in Guangzhou for human experimentation. Secret prisons, abductions, human cruelty... The mutilation of humanity by imperialism.

## Vulnerability and Mourning

Albeit the prohibition of public activities, the civil rights of Hong Kong people is growing instead of diminishing. Fortunately, ritualistic art still provides a way for emotional expression and exchange. A time to succeed, and a time to fail; a time to be jubilant, and a time to mourn. Sham Sin-hang Iris' 'Time is always on our side – Remnants and Requiem' stretched the timeline of our seeming 'failure', on the one hand to mourn, and on the other to question whether history really ended here. In addition to images, Nicole Wong's 'After Nothing Happens' responded with sound to the failure to regain what was lost. The piano piece *Etude* recomposed the 'failed' exercises of the neighbour into one piece, 'restoring' the fragments into a performance – broken, yet precious.

Reflecting amidst the frenzy of war, of refugee and anti-refugee, Judith Butler points out that the vulnerability shared by all humans is the real source of life, that ensures human interdependence. The grievability of lives and the way it is distributed illustrates exactly those that are valued and those that are deliberately forgotten under different political situations. Whether or not a lost life is being grieved in turn indicates whether it has been fairly recognised and valued. The cost of living in Hong Kong is among the highest in the world. In 'Poems, days, death', reviewing her father's death through images, Ivy Ma was also gazing at the homeless 'McRefugees' who expired without a trace in the 24-hour fast food restaurant, bringing this 'non-place' of their habitat to the full view of those who overlooked their existence. 'The Story of Yat Bak' (*yibaigushi*) initiated by Humchuk reminded us of the lives of others through pieces of blank slates and connected the people in distress walled in this city through 'the demonstration of vulnerability'. Humchuk, Sandy and Kay interviewed 100 Hong Kongers and asked them to reminisce about the 2019 they had experienced, from which they selected about twenty quotes and paired them with illustrations. These were compiled into 100 illustrated books for consultation in the exhibition space where the audience could also write down their own stories. In addition to scenes of conflict and post-traumatic stress, they were also about life changes in family, work, and migration. The process was not so much an interview as it was listening and companionship. One of the interviewees had suffered a car accident. His doctor asked, 'Why help others when you can't even help yourself?' He answered, 'We come together because we are all vulnerable beings.' The exhibition created a moment of encounter between 100 protagonists and innumerable readers, where gains and losses, joys and sorrows were received through the act of



reading. ‘Love your neighbour’: Regardless of right and wrong, it reconnected different individuals through the demonstration of the vulnerability of life.<sup>4</sup>

### **Seize the Opportunity, Move Full Speed Ahead**

If the black violence in 2019 was the nostalgia for colonialism, the giant slogan held by the protestors on the 1 July marches, saying ‘We fuxking love Hong Kong’, appeared to be a last declaration of love. If the home is the fruit of love, Leung Chi-wo’s ‘Home and Nonhome’, held in a hotel room, demonstrated the precariousness of home. Based on a previous work *Open Home*, incorporating reflections of young people of the day, *Room 2* was presented in the form of video, in which an impassioned narration, supplemented by old objects and photographs, relayed the emotional and spatial ruptures between leaving home, remembering and sense of belonging. Leaving or staying, homesickness permeates our city. ‘There’s no going back’, say we as we mourn the good old days. Ching Chin-wai’s ‘Glitch in the Matrix’, based on the science fiction film in which the protagonist failed to return to the *Matrix*, welcomed the new order with a sense of humour, while staying alert in the new normal. The moment the audience stepped foot into the exhibition space they were faced with a command from the artist: ‘Take Off Your Left Shoe Upon Entry.’ A ‘frivolous’ artist, Ching wields the broomstick more often than the paintbrush. Yet when he considered the abnormal situation of the prison and its strictly regulated daily objects, he picked up the pencil and sketched in order to submit, with his whole body and mind, to the correction by the great leaders. Also questioning ‘truth’ and ‘normality’ was the media art exhibition ‘Sharp Chronicles’. The exhibition featured the video work *Triple-Chaser* by Forensic Architecture, a multidisciplinary research group based at Goldsmiths, University of London, which recreated through photographs the situations in which tear gas canisters were deployed to illustrate the violence of suppression. Natural and man-made disasters have turned the homeland into a haunted territory. *Don’t follow the wind* was a dangerous endeavour undertaken by the curator and artists to exhibit in the restricted area of contaminated Fukushima. Through a virtual presentation, the inhabitants and audience are brought back to the moment of forced departure. Though vulnerable, life is made up of truths and memories, which confer on us the hope for survival.

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4 ‘Wounded Transformer collected stories of 100 Hong Kong people in an exhibition for the purpose of healing through collective mourning’ (in Chinese), *InMedia*, 9 November 2020, accessed 14 October 2021, <https://www.inmediahk.net/node/1078707>

## **A Landscape of Hope**

The sentiment of Hong Kong people towards our land and our people was first suppressed by colonialism, then alienated by real estate hegemony and developmentalism. The pandemic has led citizens trapped in this concrete jungle to rediscover the joy of the countryside and seek refuge in the wild. Chan Pui Pedith, guest curator of the exhibition 'Hong Kong Impressions', took reference to the research by herself and Ting Wing-yan Vivian to construct how modern tourism manufactured attractions through visual methods, catering to the cultural tastes of different markets while reflecting how those in power defined a place. Set against the oriental backdrop of Victoria Peak, the image featured the modern infrastructures of the colony flanked on both sides of the Victoria Harbour. Local tourism for the Chinese followed a different route from that of the official travel guides, where men of letters were brought to such historical sites as Sung Wong Toi, Hau Wong Temple, Ching Shan Monastery and Kowloon City in their exotic explorations. The exhibition featured various landscapes of Hong Kong rendered by artists from different schools, including Wu Meihe, Zhang Hong, Huang Bore, Yam Chun-hon, Yip Yan-chuen, Chao Shaoan, Lui Shou-kwan and Wucius Wong, contrasted by photographs of Hong Kong landscape taken by two American military officers in the 1950s. In addition to displaying the many faces of Hong Kong from different cultures and perspectives, it also presented, through a wide variety of exhibits, the cultural construction by artists of their own land.

Compared with the landscapes penned by men of letters of the last century, Hong Kong under the lens of a new generation of travellers, such as Lo Kin-man, appears more magnificent. The photos exhibited in 'Re-imagined Communities of Hiking Hong Kong' by the hiking enthusiast Lo were often taken from up high, never avoiding the inferno below. In the scenes of seas of mountains amidst clouds and of sunsets were always a hint of the city or fellow travellers. Sometimes traces of man-made destruction were highlighted in an attempt to arouse the viewer's compassion for our land and people. In addition to conquering the mountains, some artists go further: Rolling up their sleeves, they go down to earth. Lo Lai-lai Natalie's 'Give no words but mum' deepened her observations of plants, climate, and fermentation processes through video. It was definitely not a pastoral poetry but resembled more a farmers' almanac. The enclosed exhibition space worked well with projections but was not conducive to photosynthesis. The seemingly silent and putrid fermentation process was proved to be just as vivacious

as the sun-facing plant. Since 2010, the artist has been farming with the villagers of Choi Yuen Village, who were forced to relocate to make way for the high-speed railway. In the seemingly eternal darkness, plants and land constituted a landscape of hope.

### **Conclusion: Hope in Decay**

Many claimed that 2020 did not happen, a year never lived. This collective sentiment was fully revealed in the exhibitions of that year. Some artist friends said that seeing all these exhibitions felt like seeing one large group exhibition. Reviewing the past on the screen, the people, things, and events of twelve months ago seemed a world away. What was regarded as common sense in the past is the new hegemony of the one-country-two-systems.. Love brings us freedom and autonomy and motivates us to rise from where we fell. Regrettably, not every memorable exhibition of this year is listed here in this essay. The caring gaze of the artists not only brought vulnerability, trauma, homesickness and hope to light, but also reconnected people, remaking and elevating Hong Kong art, which has often been regarded as microscopic and niche. The great times may be hard, yet is art not the testimony of the times?

Art critic Leung Po-shan Anthony received her PhD in Cultural Studies from the Chinese University of Hong Kong. Her research focuses on issues such as urban space, cultural policy, and artistic labour. She just started a new interest in island studies.

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## Appendix

### 2020 Exhibitions Discussed

Title	Date	Venue	Presenter	Participating artist(s)
Poems, days, death	8 January to 9 February	Lumervisum	Lumervisum	Ivy Ma
Swampland	9 January to 29 February	Hanart TZ Gallery	Hanart TZ Gallery	Ho Sin-tung
Give no words but mum	23 January to 1 March	Tomorrow Maybe	Tomorrow Maybe	Lo Lai-lai
The Narrow Road To The Deep Sea	5 – 29 March	ACO Art Space	Lee Kai-chung	Lee Kai-chung
Portraits from Behind	14 March to 16 May	Gallery Exit	Gallery Exit	Chow Chun-fai
Re-imagined Communities of Hiking Hong Kong	13 April to 14 June	L3 Common Space, JCCAC	Hong Kong International Photo Festival	Lo Kin-man
Temporal Boundary	2 – 17 May	Parallel Space	Hong Kong International Photo Festival	Jimi Tsang
Time is always on our side – Remnants and Requiem	5 – 17 May	Openground	Hong Kong International Photo Festival	Sham Sin-hang
Screenslaver	16 May to 28 June	Lumervisum	Lumervisum	Wong Pak-hang
A Long Way Gone: Shifting Protests in Changing Times	30 May to 12 June	AWAKE		

<b>Title</b>	<b>Date</b>	<b>Venue</b>	<b>Presenter</b>	<b>Participating artist(s)</b>
A City of Glimmers	30 May to 28 June	Form Society	Cultural Creative and Craft Yellow Circle	Ivan Gros, Tekkhean Lee, Josh Chang, Catrina Cheng, Jasontommy, Kilio Sin, Malic, Hamchuk, Him Lo, Hanison Lau Hok-shing, and others.
Roads Ahead	11 – 28 June	ACO Art Space	The Initium Media	
Wounds of Hong Kong	13 June to 4 July	Openground	Ko Chung-ming	Ko Chung-ming
After Nothing Happens	13 June to 25 July	Rossi & Rossi	Rossi & Rossi	Nicole Wong
The Spaces Between the Words Are Almost Infinite	5 September to 10 October	Gallery Exit	Gallery Exit	Ivy Ma, Ho Sin-tung, Man Mei-to
Hong Kong Impressions	7 September to 29 November	The Art Museum, Chinese University of Hong Kong	The Art Museum of The Chinese University of Hong Kong, The University of Chicago Francis and Rose Yuen Campus in Hong Kong	

<b>Title</b>	<b>Date</b>	<b>Venue</b>	<b>Presenter</b>	<b>Participating artist(s)</b>
Sharp Chronicles: Microwave International New Media Arts Festival	31 October to 8 November	Hong Kong City Hall	Microwave International New Media Arts Festival	Lawrence Abu Hamdan, Tao Yalun, Shih Yishan, Chen Pinchen, Tsai Chihung, Wu Poyao, Critical Art Ensemble, Don't Follow The Wind, Forensic Architecture, Praxis Films, Tactical Tech
The Story of Yat Bak' ( <i>yibaigushi</i> )	6 – 22 November	Openground	Hamchuk	Hamchuk, Sandy, Kay
Home and Nonhome	20 November to 11 December	Eaton Hotel	Hong Kong Arts Development Council	Leung Chi-wo
Glitch in the Matrix	5 December to 21 February 2021	Para Site	Para Site	Ching Chin-wai

‘COVID-19 is Accelerating the Art World’s  
Adoption of Technology’ –  
Does More Advanced Technology  
Lead to Better Art Exhibitions?

**Leung Hok-bun Issac**



The use of telecommunication technologies for art-making and exhibitions has been widely explored in recent decades. Vera Frenkel's 1970s *String Games: Improvisations for Inter-City Video* experimented with an early form of teleconference transmission at the Bell Canada Teleconferencing Studios.<sup>1</sup> In the 1980s, Eduardo Kac's *Reabracadabra* presented poems on Minitel, an online service and information system used before the introduction of the World Wide Web.<sup>2</sup> In 1986, founders of alternative art space Carl Loeffler and Ted Truck launched the 'Art Com Electronic Network' – a platform that allowed artists to access, sell and present art via the Whole Earth Lectronic Link. Thus, one of the oldest virtual communities began as a dial-up bulletin board system. After the emergence of the publicly accessible World Wide Web in the 1990s, 'net art', 'Internet art', 'net-based art' or 'NetArt' and 'net.art' were invented to denote various forms of art presented on the Internet environment and computer networks. Many of these projects explored new languages, aesthetics and participants' relationships that coexisted in the networked environment at the time. They redefined the nature of the art object and offered a critical lens that challenged artistic institutions, extending radical art movements such as Fluxus of the 1960s. As the Internet became more widely accessible, many artists and corporations began to explore the possibility of placing artworks online in the 1990s. In 1996, artist Olia Lialina created 'Art.teleportacia.org', one of the first online galleries to exhibit and sell art during the Web 1.0 era.<sup>3</sup>

The popularity of the term 'virtual' began to grow in the early 1990s in line as the production of many computer-based simulated environments, ranging from bookstores to galleries, proliferated.<sup>4</sup> In 1992, Apple presented 'The Virtual Museum' in the format of a CD-ROM; three-dimensional (3D) objects were presented in a space that mimicked a museum's typical room setting.<sup>5</sup> In 1999, architecture firm Asymptote produced the 'Guggenheim Virtual Museum', a web-based environment produced by interactive 3D

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1 Spencer Jordan, *Postdigital storytelling: Poetics, Praxis, Research* (London, UK: Routledge, 2021), 42; Dot Tuer, 'Threads of Memory and Exile: Vera Frenkel's Art of Artifice,' in *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance*, ed. Dot Tuer (Toronto, Canada: YYZ Books, 2006), 35.

2 Eduardo Kac, *Media Poetry: An International Anthology* (Chicago, IL: Intellect Books, 2007), 276.

3 *#mm net art—Internet art in the virtual and physical space of its presentation*, ed. Marie Meixnerová (Czech Republic: Link Editions, 2019), 41, 44, 118.

4 Helen Margetts, (2009). 'Virtual Organizations,' in *The Oxford Handbook of Public Management*, eds. Ewan Ferlie, Laurence E. Lynn Jr., Christopher Pollitt (Oxford, UK: Oxford University Press), 306.

5 Erkki Huhtamo, 'On the Origins of the Virtual Museum,' in *Museums in a Digital Age*, ed. Ross Parry (London, UK: Routledge, 2010), 122.

vector graphics.<sup>6</sup> Alongside the development of mass-market video players for personal computers, Asia Society New York presented a virtual gallery through QuickTime in 1998. An interactive tour of John D. Rockefeller's third collection in the 'More Than Meets the Eye' exhibition incorporated Flash animation, allowing users to move through a simulated gallery from multiple angles.

From online galleries to online shops to the 3D simulation of physical galleries, the use of technology in the arts is not new. The practices and technologies incorporated in the previously discussed examples varied in their continued prevalence in artistic practice, but the human–technology relationships explored by artists and institutions in the past offer insights that remain relevant today. This phenomenon is perhaps best described in Alexander Galloway's famous quotation, 'Traces of the past come to appear in an ever-expanding present'.<sup>7</sup>

In 2020, Hong Kong experienced unprecedented challenges. There was a significant shift in the functioning of the art world, and the importance of telecommunication networks in mediating the industry was revealed. Physical galleries' online presence, once a popular experiment that began in the 1990s, continued to develop and was reimagined using new technologies and artistic discourse. Such spaces were reinterpreted due to new practical needs. The art world as an ecosystem is highly dependent on a collective network of social interaction. The physical co-presence of artworks and artworld actors in perpetual art exhibitions around the calendar called for deeper investigation into the ever-expanding mechanism of artistic presentation and distribution on a variety of levels.

During the lockdowns implemented in response to the COVID-19 pandemic, physical white cube spaces were reproduced in online galleries. Social media was not only used as a promotional tool but also as a place for education, transaction, and interaction. Different players, from brick-and-mortar museums to alternative art spaces, were forced to innovate. In 2020, there were a number of online exhibitions that reconsidered perceptions of art and how it created impact through online initiatives in the context of restrictions on physical exchanges. The present work sketches the emerging

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6 Serdar Aydin, Marc Aurel Schnabel, 'The Museum of Gamers: Unmediated Cultural Heritage Through Gaming,' in *Cultural Heritage in a Changing World*, eds. Karol Jan Borowiecki, Neil Forbes, Antonella Fresa (Cham, Switzerland: Springer, 2016), 125-141.

7 Alexander R. Galloway, *The Interface Effect* (Cambridge, UK: Polity, 2012), 6.

phenomenon of artists' and art institutions' use of various online strategies in Hong Kong. By presenting examples from several online projects from 2020, this essay seeks to analyse how different technologies have been adopted in the art world and explores the broader implications on art and technology.

### **Online Viewing Rooms – What can we Learn from Online Shopping Sites?**

Since the start of the COVID-19 pandemic in 2019, galleries and institutions have continued to exhibit and sell art online. Amid social distancing measures, 'Art Basel' launched an online viewing room in March 2020. Online galleries have existed since the invention of the World Wide Web. Despite its new name, Art Basel's online viewing room is functionally similar to many online galleries. The art fair 'Art Central' and commercial galleries, such as Lehmann Maupin and Pace Gallery, also initiated similar virtual experiences for audiences during the pandemic. Some websites facilitate online transactions, which is similar to Loeffler and Truck's 1980s electronic exhibition space.

In art fairs and commercial galleries, online exhibitions are primarily designed to sell art. Many online viewing rooms cater for short-term exhibitions and are presented in the most cost-effective two-dimensional (2D) user interface design rather than using 3D or augmented-reality technologies. Indeed, many of these online viewing rooms are structurally similar to online shopping sites. In online viewing rooms, artworks are categorised according to parameters, such as exhibitors, artists, size and medium; this is similar to online shops that arrange images based on a product's properties, such as brand, size and style. Digitised artworks are displayed in vertical and horizontal scroll bars and can be enlarged. The coordination of displays in 2D user interface design allows customers to conveniently browse product images while viewing information on the product specifications, features, and price. Online viewing rooms are like a new shopping channel comparable to regular brick-and-mortar shops with an online outlet. Similar to luxury online retailers, which allow VIP clients to access exclusive private sales online, many gallery sites, including Art Basel's online viewing room, offer VIPs exclusive access. The feeling of prestige and exclusivity that occurs in physical fairs is maintained, and the tailored services offered to high-value customers in art fairs and commercial galleries are mimicked online.

Online viewing rooms may represent a solution for art fairs without walls; they create an exclusive space for customers to buy art even when 'catered-to-destination' events are not possible.<sup>8</sup> However, one may wonder whether exclusive preview, party and dinner can really be bypassed. Both the cultural and monetary value of art is highly mediated by spatial imaginaries that are co-constructed by various agents and cultural intermediaries. Collectors choose to buy art through online viewing rooms not based on how nice an artwork looks or how high resolution an image on a website may be. Rather, they make purchase decisions according to particular artwork's visible aura, which is mostly shaped by physical social activities that take place long before an online viewing room is launched. Can online viewing rooms create the same aura generated by glamorous events and the fantastic settings of physical art fairs and galleries? Unlike other industries in which online shoppers are highly influenced by the digital ecosystem, fluid online communications and interactions in e-commerce – from consumer reviews to integration of intermediaries, such as search engines, media sites and devices – have emerged as a decentralised network.<sup>9</sup> The art world's ecosystem is largely non-digital and depends highly on a value chain system constructed by experts and physical activities. Online viewing rooms are far from able to generate an auratic quality for artworks or democratise users to access transparent market information, data, and content. Like any ecosystem, taking one element away changes everything. Can online viewing rooms sustain themselves merely by serving as online retail outlets without making systemic changes to the long-standing art market ecology?

In contrast to online viewing rooms, recent developments in the Non-Fungible Token (NFT) online marketplace, which also serves as an online gallery with a payment function, makes considerably more sense than attempts by art fairs and commercial galleries to digitise their products. In virtual environments, artists, collectors, and critics are digitally inclined to begin. The value of art is mediated by production, consumption and interactions enacted digitally by a web of intermediaries. As a relatively nascent phenomenon, how NFTs will influence the existing art market ecology remains to be seen.

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8 Dorothy Barenscott, 'Learning from Las Vegas Redux: Steve Wynn and the New Business of Art,' in *The Politics of Spatial Transgressions in the Arts*, eds. Gregory Blair and Noa Bronstein (Cham, Switzerland: Palgrave Macmillan, 2021), 165.

9 Meelis Kitsing, *The Political Economy of Digital Ecosystems: Scenario Planning for Alternative Futures* (Abingdon, Oxon: Routledge, 2022).

### **3D Virtual Tours: Do Improved Technologies Bring Advancements in Knowledge?**

In recent years, many industries, from real estate to fashion, have attempted to visualise physical space and reproduce it in digital form. For example, hotel business Grand Hyatt Hong Kong created a 3D virtual tour on its official site that allows users to experience the hotel's rooms online. Realistic floor plans, furniture, walls, and windows help users understand the specifications of their hotel rooms. Fashion house Prada used the same technology to visualise the event 'Prada Mode Hong Kong' at Tai Kwun; here, users could explore the interior architecture of a restaurant infused with art. In recent years, sophisticated 3D cameras and virtual tour software have been used to accurately capture and share 3D models. Both Grand Hyatt and Prada's 3D virtual tours were created by Matterport – an indoor mapping system that facilitates accurate simulations of physical spaces. By tapping white circles (signal points) superimposed on different locations, users can make spatial references from a physical world. Virtual tours created by such technology are effectively like an online treasure hunt game – users find a clue in one location while another clue is waiting at a different spot; one signal point leads to the next spot and so on.

Several exhibitions launched in 2020 adopted reality-capture technology and presented interactive 3D images that transformed physical exhibitions into immersive virtual galleries. One notable exhibition was 'Disruptive Matter' – a Matterport version of a physical exhibition that originally took place at K11 Atelier King's Road (K11 Art Foundation). The exhibition explored the notion of sustainable living by presenting designers across the world, including independent fashion designer Zhang Na and product designer Huang Qiang. In the physical exhibition, diverse design objects were allocated in several wooden and steel frame structures. Erected in different directions and heights, these structures allowed for a sensory experience of the material nature of the exhibited objects, including their forms and substance, as constructed in the design-thinking process when the objects were produced. Although the online version accurately captured the visual and spatial data of the physical exhibition, such as the architectural design and dimensions of the exhibition space, the 3D virtual tour failed to evoke a sense of connection between the material and contextual nature of the objects, which is crucial when elaborating the notion of sustainable design. For example, the designer Neuni Group used recycled coffee grounds and other renewable resources to make products such as a mug, stool, and lamp. On a computer screen, the materiality of the object

and design process was not readily or visibly demonstrated on the 3D images. Without proper textual and audiovisual communications, such as exhibition texts and videos, which offered additional information on objects' context and production process during virtual tours, these 3D images merely represented the objects' utilitarian function and intrinsic property. For an exhibition that primarily showcases material-driven design, a method that explores how materiality elicits deeper cultural experiences, using only 3D models for the viewing experience appears inadequate.

Matterport also created the '20/20 Hong Kong Print Art Exhibition' online virtual tour, which was jointly presented by the Leisure and Cultural Services Department and the Hong Kong Open Printshop. The exhibition originally took place at the Hong Kong Heritage Museum and was subsequently reproduced as a 3D virtual tour. Unlike Disruptive Matter, which adopted a mixed-display method in which objects were not conceptualised in a hierarchical system of ordering, prints in 20/20 were classified according to twenty research questions ranging from the definition of a print to how the artist responds to digital technology. Visitors were invited to navigate the exhibition through a linear path of chronological content, progressing from one question to another. They were immersed in a linear storytelling strategy that shaped how various prints were intended to be shared.

In the physical exhibition, prints were grouped around partition walls. Visitors were intuitively fully aware of their bodies' position and movements as they moved through the exhibition design. They could also decide when and what to turn their heads to and set their own walking pace. In the virtual tour, the users navigated the exhibition by pressing their computer's arrow keys or clicking signal points. Clarity of the exhibition route was greatly reduced when multiple signal points appeared one next to another. Users were easily confused about what room they were entering when multiple choices of signal points were available. In terms of the user interface, when users tried to turn around and go from one room to another, they often needed to make more than ten clicks (or taps on a touchscreen). The location-signalling system on the exhibition's 3D virtual tour was redundant and ineffective. Conceptually, for an exhibition that aims to guide visitors in navigating a flow of content from one room to the next in a linear manner, offering multiple routes also appears to contradict the narrative structure embedded in the original curatorial design.

Matterport aims to create accurate 3D representations of architectural spaces and objects online. This interface is ideal for hotel and fashion brands, as customers in these industries may wish to grasp the size and atmosphere of a physical space. Though art exhibitions centre on meaning making and knowledge production, online shows should reveal contextually-relevant details and be cognisant of the feel and experience generated by the interface between users and machines. Taking 20/20 as an example, despite its low-tech reputation, a PowerPoint presentation containing twenty slides with relevant information displayed sequentially could be significantly more effective than a 3D virtual tour. Allowing users to navigate in a realistic 3D virtual environment is not a precondition of an effective online exhibition. What makes a tour meaningful is how it is able to create an engaging experience and enhance visitors' perception of a curatorial idea.

### **The Virtual Docent Tour, Virtual Studio Visit and Webinars – Does Large Content Bring Us Together?**

In 2019, 3.2 billion people used social platforms, including Facebook, Twitter, Instagram, and Snapchat, on a daily basis, which constitutes approximately 42% of the world's population.<sup>10</sup> In recent years, art practitioners across the globe have acknowledged social media as a key tool for engaging audiences. A decade ago, many museums could not predict the ways in which social media could be used. For example, the Solomon R. Guggenheim Museum, together with YouTube and Hewlett-Packard, launched 'YouTube Play 2010', a project that aimed to select twenty-five out of 23,000 videos submitted by amateur video makers. To date, the project has attracted approximately 60,000 subscribers. Compared with the level of traffic many amateur video makers attract on the YouTube platform, the influence of the project to date has been relatively minimal. Perhaps one of the most significant problems associated with the project is that Guggenheim has yet to acknowledge the participatory nature of the YouTube ecology. Institutions within the art world, including most museums, select artworks using a top-down approach, while YouTube embraces vernacular creativity without a filtering system enacted by so-called expert knowledge. Content is ubiquitous online.

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<sup>10</sup> Alessandro Lovari & Chiara Valentini, 'Public Sector Communication and Social Media: Opportunities and Limits,' in *Handbook of Public Sector Communication*, (Malde, M.A: Wiley Blackwell, 2019), 316.

Using social media simply because one can and considering online content a direct reproduction of what museums and galleries typically do in the physical world has been shown to be a risky strategy.

During the COVID-19 pandemic, the temporary closure of museums led to some surprises in content curation. For example, the 'National Cowboy and Western Heritage Museum' in Oklahoma City showed that content curation requires out-of-the-box thinking. In 2020, the museum was closed due to the pandemic. Tim Tiller, the museum's Head of Security, took over the museum's official Twitter account and created a campaign called #HashtagTheCowboy.<sup>11</sup> His authentic and friendly approach, which included comments on the museum's collection and innocent jokes, led the museum's follower count to increase from 9,789 to 285,900 in one month.<sup>12</sup> Portraying stories that reflect the view of an employee who has no role in curating the museum's collection yet who closely takes care of the artefacts on a daily basis can bridge the communication gap between expert and ordinary audiences.

In Hong Kong in 2020, many art exhibitions were transformed into social content. A notable example is the Virtual Docent Tour produced by the Asia Society Hong Kong Center and the Hong Kong Art Gallery Association, which featured the 'ASHK x HKAGA Sculpture Exhibition'. The twenty-three-minute video was an impressive attempt to keep art connected to the community and maintain visitors' interest when the Asia Society Hong Kong was closed between 27 March and 7 May. In an online docent tour, the audience's understanding of an exhibition is primarily shaped by the narration of objects and the environment around them. Forms of communication, including language, storytelling, facial expressions, and body language, play an important role in how an exhibition is perceived. Given social media is a particular genre of communication, the Virtual Docent Tour is yet to achieve what a virtual docent tour could do. Taking Carsten Höller's *Giant Triple Mushroom* as an example, the portrayal of the artwork is too esoteric for users to understand. The narrator says, 'The artist's interest in fly-agaric

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11 Catherine Whelan, 'Meet The Security Chief Making A Cowboy Museum's Social Media Feeds Extra Delightful,' 23 April 2020, <https://www.npr.org/sections/coronavirus-live-updates/2020/04/23/839551073/meet-the-security-chief-making-a-cowboy-museums-social-media-feeds-extra-delight>

12 Alicia Cohn, 'National Cowboy Museum Goes Viral During Coronavirus Closure Thanks To Security Guard', The Hill, 8 April 2020, <https://thehill.com/blogs/blog-briefing-room/news/491730-national-cowboy-museum-goes-viral-during-coronavirus-closure>



mushrooms is based on their phenomenological and psychoactive properties... uses mathematical solutions to divide and re-divide spaces and objects'.<sup>13</sup> *Street Corner No. 2* by Siah Armajani is narrated in a similar manner: 'The bridge is the thing that connects. The sky, the earth and the two sides together. Similar to what German philosopher Martin Heidegger was thinking about'.<sup>14</sup> One may wonder how the exhibition could be rendered intelligible by ordinary people. The function of producing social content for art is to engage. The lack of reasonably easy-to-understand narration about this exhibition not only fails to engage but, worse, risks eliciting negative reactions and beliefs that art has nothing to do with the public. ASHK x HKAGA Sculpture Exhibition is a public art project. Therefore, the presenters should have embraced the spirit of public art as 'open to everyone to use and enjoy'; however, seeing and touching the artworks were not permitted.<sup>15</sup> The art world should not assume that social media content is merely a temporary alternative for a physical exhibition during times of crisis. Exploring the power of social media and how technology can reconfigure publicness is key.

Similar to Asia Society Hong Kong, Para Site launched 'PS Paid Studio Visits', an online programme that covers sixty Hong Kong artists, in May 2020. The ambitious project accumulated over eighty hours of artist interviews and attracted a total of 1,532 views. Despite what the title of the project suggests, the actual programme presented little about the artists' studios and gave little insight into how the artists lived during the pandemic. For friends of the artists, as well as Para Site, the programme offered a chance to understand more deeply why certain artworks were meaningful to them. For ordinary online users, the interviews appeared rather irrelevant. During the pandemic, many artists struggled to sustain themselves in trying to make a living. Perhaps, stories of resilience and how artists used creativity to survive were what many people, be they art lovers or not, would like to hear. Conversations could be transformative if they explored stories of pain, joy, and other compelling narratives. After all, to let feelings show through conversation is likely a better strategy than asking artists to present their work using PowerPoint during unprecedented times.

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13 ASHK x HKAGA Sculpture Exhibition, 'Virtual Docent Tour | 26 March 2020 - 27 September 2020,' Youtube, 1 April 2020, 13:16-13:34, <https://youtu.be/cz5L7WRzTaE>.'

14 ASHK x HKAGA Sculpture Exhibition, 'Virtual Docent Tour | 26 March 2020 - 27 September 2020,' Youtube, 1 April 2020, 11:17-11:25, <https://youtu.be/cz5L7WRzTaE>.'

15 Cher Krause Knight, *Public Art: Theory, Practice and Populism* (Malden, MA: Wiley-Blackwell, 2011), viii.

Among the long hours of typical artists interviews, one may find Mak Ying-tung's (2020) interview a joy to watch. (Plate 1) In the video, Mak impersonated a rich lady who was raised in a wealthy family. She created a persona that no one would possibly believe. The stories portrayed by her became a parody of the ultra-wealthy art world compared with the reality of being an artist, most of whom struggled to make a living. Ironically, Mak's interview brought audiences back to what was really at stake. Through her portrayal of a fictional character, she sought to convey that artists' lives matter.

A collection of art enthusiasts launched a campaign called 'Art Power HK' between March 2020 and June 2021. According to public relations specialist Rosanna Herries, one of the initiators of the campaign, the project aimed to 'extend the reach of all partner programming from across the arts ecosystem'.<sup>16</sup> During the year-long project, the campaign attracted more than seventy partners, ranging from blue-chip commercial galleries, such as White Cube, to non-profit organisations, such as Asia Art Archive. The project's aim of bringing artists, collectors, and curators together during the pandemic is unquestionably commendable. One of the key sub-projects, the weekly webinars, covered topics ranging from the sustainability of the art world to a photography collection in Hong Kong. They offered content on a diverse range of issues to nurture relationships between different art practitioners. Though similar to PS Paid Studio Visits, the conversations in these webinars remained linear, making it challenging to determine how this project differed from the already webinar-saturated art world.

Both PS Paid Studio Visits and Art Power HK recall Grayson Perry's words in Grayson's Art Club during England's third national lockdown. He said, 'I believe that art can help get us through this crisis. It can help us explore our creativity, inspire and console us, and tell us some truths about who we really are'.<sup>17</sup> The programme invited the public to submit art. Once picked by Perry, the work was included in a physical exhibition curated by him. The beauty of this programme lay in the conversations between Perry and many other artists, ranging from celebrity artists to ordinary people across the country. One of my favourite episodes was about a disabled student from Dundee who used eye-tracking technology to create art. It was simply touching. No one would expect the local

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16 Sam Gaskin, 'Art Power HK Launches Campaign to Revive Hong Kong Art Scene,' Ocula, 16 March 2020, <https://ocula.com/magazine/art-news/art-power-hk-launches-campaign-to-revive-hong-kong>

17 Nuala Rooney, 'Grayson's Art Club: the Art, the Stories the People,' Anyone At Home, 26 August 2021, <https://www.anyoneathome.com/graysons-art-club-the-art-the-stories-the-people>

art scene to produce something equivalent to what television broadcasters in the U.K. are able to do. Yet, I have craved hearing about and watching more of Hong Kong's art stories, which differ from the repeated panel discussions that have become a standard format in events in the art world.

### **Google Arts and Culture – Can Data and Algorithms Accelerate Knowledge Production?**

In 2020, the Hong Kong Museum of Art (HKMoA) launched 'virtually@HKMoA', an online initiative enabling public access to the museum's collection. Concurrently, the Museum also joined Google Arts & Culture, an online platform featuring images and video, in collaboration with over a hundred other cultural organisations across the world. On Google Arts & Culture, visual content is presented in the form of an online database, which mirrors the character and collecting strategy of various institutions.

On the front page of HKMoA's page on Google Arts & Culture, there is a grid-like presentation of images, as is commonly used in databases as a retrieval interface. (Plate 2) The way HKMoA presents its collection is similar to many other museums, such as the Museum of Modern Art and the Solomon R. Guggenheim Museum. To perform a search function, images are allocated into different categories, as determined by each art institution's classification methodology. Clicking the 'view all' button on the HKMoA page takes the user to the museum's complete online collection, where artworks are categorised according to different criteria, including medium, location, period, artist, and artwork depiction.

The categorisation function allows users to establish connections and create nodes of meaning for HKMoA's collection. However, the way certain artworks are categorised is random, if not logically confusing. For example, of the many artists featured on the site, only four are singled out as individual categories. Similarly, the artwork depictions, including birds, mammals and mountains, are distinguished as specific categories. However, flowers, humans, and buildings, which are also widely depicted in the collection, do not have their own categories. The parameters adopted by HKMoA make it difficult for users to make sense of the correlations between the artworks and their corresponding labels. Apart from the schema adopted in organising categories, the completeness and accuracy of the content within the individual categories also create

confusion. For example, there are three artworks in the 'China' category. However, many other paintings that also depict landscapes and buildings located in China, such as *Former Residence of Qiu Jin* by Wu Guanzhong, are absent from this category. In the 'Rock' category, the majority of the images are ceramic works, including the *Stem-cup with Lotus Design in doucai Technique* produced in the Ming Dynasty. Among the many categories presented on HKMoA page, the rationale behind the classification is not made clear.

The HKMoA page provides an overview of the institution's collection. However, it does not reveal patterns, themes, critical issues, and problems that users consider. In the long run, how does HKMoA make sense of the large number of materials collected over a long period of time through an online database? Although the page does not yet include the full HKMoA collection, a more multi-dimensional and relational structure for indexing that allows users to explore various correlations between artworks across times would make the site more structurally and thematically dynamic and promote knowledge production.

Along with showcasing different institutions' collections, Google Arts & Culture also launched the 'explore connection' function in 2019. Equipped with machine learning technologies, the function provides recommendations for similar images for any given target image. For example, if viewing Xu Bing's *A Book From the Sky* on the HKMoA page, a tile of Tsang Tsou-choi's images uploaded by another institution, the Art Research Institute, is displayed. In this case, the function offers a comparison of seemingly unrelated works that encourages exploration of the potential commonalities between works produced in different contexts. Xu's glyphs, which are designed to resemble traditional Chinese characters, serve as an interesting juxtaposition with Tsang's calligraphy, visually and methodologically. The link between Xu and Tsang's works is based on their visual similarities and is an interesting experiment. However, similarity-based image recognition has its limitations. Some works recommended by Google make sense, while others do not. Indeed, Google's algorithm is a blackbox. It is unclear how and why certain images are included and excluded, making it difficult to evaluate how the project facilitates the process of meaning-making. In light of this, an algorithm that offers enhanced democratic accountability or public participation is needed.

## Conclusion

In 2020, diverse technologies were applied to increase the visibility of art programmes amid the pandemic. When summarising the various examples discussed in this paper, the following three key points should be considered:

1. Thinking from digital platforms to the digital ecosystem

Creating online projects is not merely an exercise of digitising a work and making it available online. When presenting art in an online environment, one should consider projects from a systemic approach by considering how activities that take place in the physical world can co-evolve with the digital ecosystem. The allegedly neutral surface of online interfaces demands attention to how and in what way artistic content can be displayed and disseminated within a broader landscape or ecosystem.

2. More advanced technology does not always translate to better outcomes

Advanced technology does not necessarily improve the way artwork is perceived. Higher-resolution images and more realistic representations of physical space should not be mistakenly perceived as creating a better viewing experience. Online exhibitions are neither duplicates nor replacements for physical exhibitions. It shall be configured particularly for the digital space in alignment with the curatorial vision.

3. Content must be curated and should promote sociability

Presenting digital content on specific subject matter, whether for a docent tour or webinar, should be thoughtfully curated to ensure relevance and establish sociability. Content curation should not be just for the sake of creating content. As Perry suggested, art should 'inspire and console us, and tell us some truths about who we really are'.<sup>18</sup>

At the beginning of this article, I highlighted the use of older forms of technology by artists and institutions. Although some of the technologies adopted no longer exist, the practices surrounding older forms of technologies have existed for a long period and have been carried forwards to the here and now. One thing we can learn from the past is that many artists and institutions rejected purely instrumental understandings of technology. They can help us rethink the complex artistic, technological, and social

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18 Ibid.

networks embedded in the use of technology in the arts. In 2020, *Forbes* published an article entitled, 'COVID-19 is accelerating the art world's adoption of technology'.<sup>19</sup> Perhaps, when celebrating the growing popularity of online projects in tandem with more advanced technology, we should think more about how technologies shape the way we live and behave. The main issue at stake is, perhaps, not how much, but how the art world is adopting technology.

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<sup>19</sup> Sol Rogers, 'COVID-19 Is Accelerating the Art World's Adoption Of Technology,' *Forbes*, 27 April 2020, <https://www.forbes.com/sites/solrogers/2020/04/27/covid-19-is-accelerating-the-art-worlds-adoption-of-technology/?sh=79b1f3395900>

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Plate 1

PS Paid Studio Visits: Mak Ying Tung 2. Video capture.  
Courtesy of Para Site, Hong Kong.

圖一

PS Paid Studio Visits: 麥影彤二。錄影截圖。  
鳴謝Para Site藝術空間。

‘COVID-19 is Accelerating the Art World’s Adoption of Technology’ – Does More Advanced Technology Lead to Better Art Exhibitions?  
 「COVID-19正在加速藝術界對科技的運用」——更先進的科技會帶來更好的藝術展覽嗎？

Hong Kong Museum of Art | 在這個系列作品中

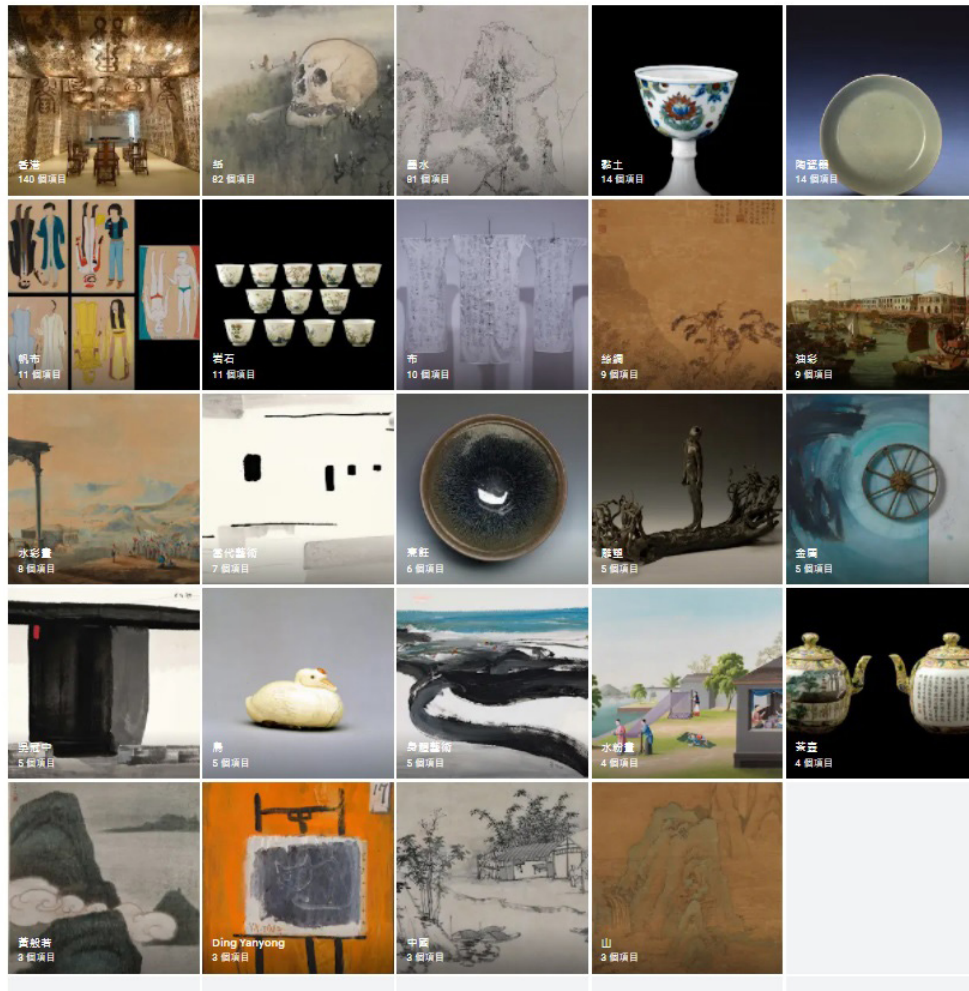


Plate 2  
 Categorisation of HKMoA's page on Google Arts & Culture.  
 Screen capture.

圖二  
 Google 藝術與文化上的香港藝術館專頁內容分類。網頁截圖。

「COVID-19正在加速藝術界對科技的運用」——  
更先進的科技會帶來更好的藝術展覽嗎？

梁學彬

翻譯：林嘉敏

近數十年來，在藝術創作和展覽中使用電訊科技方面得到廣泛的探索。1970年代，Vera Frenkel在加拿大Bell Canada Teleconferencing Studios嘗試使用早期的電話會議傳輸形式創作《String Games: Improvisations for Inter-City Video》。<sup>1</sup> 1980年代，Eduardo Kac的視像詩作品《Reabracadabra》在Minitel發表，Minitel是一種在互聯網推出前的網上服務和資料系統。<sup>2</sup> 1986年，另類藝術空間創辦人Carl Loeffler和Ted Truck推出「Art Com Electronic Network」，一個讓藝術家通過Whole Earth Lectronic Link (WELL) 瀏覽、銷售和展示藝術的平台，WELL是其中一個歷史最悠久、由撥號電子公告板系統開始的虛擬社區。1990年代，可供公眾使用的互聯網出現後，人們發明了「net art」(網絡藝術)、「Internet art」(互聯網藝術)、「net-based art」(網絡為本藝術)、「NetArt」(網絡藝術)和「net.art」(網絡·藝術)等名詞來表示在網絡和電腦網絡上呈現的各種藝術形式。其中不少項目都探索當時在網絡環境中共存的新語言、美學和參與者的關係。他們重新定義了藝術品的性質，並提供一個挑戰藝術機構的批判性角度，延伸了激進的藝術運動，如1960年代的激浪派(Fluxus)。隨著互聯網越來越普及，許多藝術家和公司在1990年代開始探索將藝術品放在網上的可能性。1996年，藝術家Olia Lialina創辦「art.teleportacia.org」，是Web 1.0年代首批展示和銷售藝術品的網上畫廊之一。<sup>3</sup>

1990年代初期，隨著從書店到畫廊等多種電腦模擬環境的激增，「虛擬」(Virtual) 一詞開始流行。<sup>4</sup> 1992年，蘋果公司推出了CD-ROM格式的「虛擬博物館」(The Virtual Museum)，在模仿博物館典型展廳空間中呈現立體三維物件。<sup>5</sup> 1999年，建築公司Asymptote製作了「古根漢虛擬博物館」(Guggenheim Virtual Museum)，是一個以互動式三維矢量圖像製作的網絡空間。<sup>6</sup> 除了開發面向個人電腦的大眾市場影片播放器外，「紐約亞洲協會」(Asia Society New York) 還於1998年以QuickTime推出一個虛擬畫廊，展出John D. Rockefeller第三藏品系列的「More Than Meets the Eye」展覽的互動導賞介紹，引入Flash動畫，讓訪客從多個角度穿過模擬畫廊。

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1 Spencer Jordan, *Postdigital storytelling: Poetics, Praxis, Research* (London, UK: Routledge, 2021), 42; Dot Tuer, 'Threads of Memory and Exile: Vera Frenkel's Art of Artifice,' in *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance*, ed. Dot Tuer (Toronto, Canada: YYZ Books, 2006), 35.

2 Eduardo Kac, *Media Poetry: An International Anthology* (Chicago, IL: Intellect Books, 2007), 276.

3 *#mm net art—Internet art in the virtual and physical space of its presentation*, ed. Marie Meixnerová (Czech Republic: Link Editions, 2019), 41, 44, 118.

4 Helen Margetts, (2009). 'Virtual Organizations,' in *The Oxford Handbook of Public Management*, eds. Ewan Ferlie, Laurence E. Lynn Jr., Christopher Pollitt (Oxford, UK: Oxford University Press), 306.

5 Erkki Huhtamo, 'On the Origins of the Virtual Museum,' in *Museums in a Digital Age*, ed. Ross Parry (London, UK: Routledge, 2010), 122.

6 Serdar Aydin, Marc Aurel Schnabel, 'The Museum of Gamers: Unmediated Cultural Heritage Through Gaming,' in *Cultural Heritage in a Changing World*, eds. Karol Jan Borowiecki, Neil Forbes, Antonella Fresa (Cham, Switzerland: Springer, 2016), 125-141.

從網上畫廊到網店，再到實體畫廊的立體模擬版本，在藝術中使用科技並不新鮮。先前討論的事例中包含的實踐和科技，在藝術實踐中的持續流行中有所不同，但藝術家和機構過去探索的人與科技關係為今天提供了仍然相關的見解。Alexander Galloway的名言或許最能描述這種現象：「過去的痕跡出現在不斷擴大的現在中。」<sup>7</sup>

2020年，香港經歷前所未有的種種挑戰。藝術界的運作發生重大轉變，反映了電訊網絡在行業排解困難的重要性。實體畫廊的網上存在，曾經是1990年代開始的一種流行實驗，現正繼續發展並使用新科技和藝術對話重新想像。這些空間由於全新的實際需求而被重新詮釋。藝術界作為一個生態系統，正高度依賴於一種社會互動的集體網絡。藝術展覽在日曆上一直存在，其中藝術品和藝術界從業人員的物理共存，正正是要對在各層面不斷擴大藝術呈現和分佈的機制進行更深入調查的原因。

在COVID-19大流行而實施的封鎖期間，白盒子的物理空間在網上畫廊裡被複製出來。社交媒體不僅被用作宣傳工具，還被用作教育、交易和互動的地方。從實體博物館到另類藝術空間，不同的藝術參與者都被迫革新。2020年，許多網上展覽均重新考慮對藝術的看法，以及在限制實物交流的情況下如何通過網上措施產生影響。筆者目下的工作是勾勒出香港藝術家和藝術機構使用各種網上策略的新興現象。本文通過展示2020年以來幾個網上項目的事例，旨在分析藝術界如何採用不同的科技，並探討對藝術和科技的更廣泛影響。

### 網上展覽室——我們可以從購物網站學到什麼？

自2019年COVID-19大流行開始以來，畫廊和機構持續在網上展示和銷售藝術品。在社交距離措施中，巴塞爾藝術展 (Art Basel) 於2020年3月推出「網上展覽室」(Online Viewing Rooms)。自互聯網發明以來，網上畫廊就已經存在。巴塞爾藝術展的網上展覽室儘管有了新名稱，功能上卻與許多網上畫廊相似。藝術博覽會「Art Central」和商業畫廊如Lehmann Maupin畫廊和佩斯畫廊，也在大流行期間為觀眾提供類似的虛擬體驗。有些網站則使網上交易變得便利，類似Loeffler和Truck 1980年代的電子展覽空間。

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7 Alexander R. Galloway, *The Interface Effect* (Cambridge, UK: Polity, 2012), 6. 原文：'Traces of the past come to appear in an ever-expanding present'.

在藝術博覽會和商業畫廊中，網上展覽主要為了銷售藝術品。許多網上展覽室配合短期展覽，使用最具成本效益的平面用家介面設計，而不是使用立體或增強現實感的科技。事實上，不少這些網上展覽室在結構上與購物網站相似。在網上展覽室中，藝術品根據參展商、藝術家、尺寸和媒介等條件進行分類，類似網店根據產品的品牌、尺寸和風格等特性來排列圖片。數碼化的藝術品圖片有垂直和水平的捲動軸，亦可以放大觀看。平面用家介面的屏幕設計方便客戶瀏覽產品圖片，同時查看產品規格、功能和價格的資料。網上展覽室就像一個新的購物渠道，可與擁有網上商店的普通實體店鋪相媲美。與奢侈品網店允許VIP客戶參與網上專場購物類似，許多畫廊網站包括巴塞爾藝術展的網上展覽室，都為VIP提供專屬瀏覽權限。實體博覽會的威望感和特殊待遇感得到保持，藝術博覽會和商業畫廊為高價值客戶提供的量身定製服務在網上亦被加以模仿。

網上展覽室可能代表著一種「無牆藝博會」的解決方案：即使不可能有「貼心到位」活動，也能為顧客創造了一個購買藝術品的專屬空間。<sup>8</sup> 但是，有人可能會懷疑專場預覽、派對和晚宴是否真的可以繞過不提。藝術的文化價值和貨幣價值，都極度受到各種中介公司和文化中介機構共同建構的空間想像所影響。收藏家選擇通過網上展覽室購買藝術品時，並不是根據藝術品的外觀或網站上圖像的解像度有多高。相反，他們是根據特定藝術品的可見光環而作出購買決定的，這種光環主要由網上觀看室推出之前很久就發生的實體社交活動所塑造。網上展覽室能否創造出由富有吸引力的活動及實體藝術博覽會和畫廊的優美環境所產生的相同光環？其他行業的網上購物者，受到數碼生態系統高度影響，從消費者評論到搜索引擎、媒體網站和設備等中介的整合，電子商務中流暢的網上交流和互動已經發展為一個去中心化的網絡。<sup>9</sup> 然而，藝術界的生態系統很大程度上是非數碼化的，極度依賴專家和實體活動所建構的價值鏈系統。網上展覽室遠遠未能為藝術品產生一種光環般的質感，也不能使用家平等、透明地得知市場訊息、數據和內容。像任何生態系統一樣，去掉一個元素會改變一切。網上展覽室是否可以僅作為網上零售店，而不對長期存在的藝術品市場生態進行系統性改變？

與網上展覽室相比，近年非同質化代幣（Non-Fungible Token，簡稱NFT）網上市場有最新發展，可在具有支付功能的網上畫廊使用，這比藝術博覽會和商業畫廊嘗試將其產品數碼化更有意義。在虛擬環境中，藝術家、收藏家和評論家傾向以數碼方式開始。藝術的價值通過中介網絡

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8 Dorothy Barenscott, 'Learning from Las Vegas Redux: Steve Wynn and the New Business of Art,' in *The Politics of Spatial Transgressions in the Arts*, eds. Gregory Blair and Noa Bronstein (Cham, Switzerland: Palgrave Macmillan, 2021), 165.

9 Meelis Kitsing, *The Political Economy of Digital Ecosystems: Scenario Planning for Alternative Futures* (Abingdon, Oxon: Routledge, 2022).

以數碼方式制定的生產、消費和互動來調節。作為一個相對新生的現象，NFT將如何影響現有的藝術品市場生態尚有待觀察。

### 3D虛擬之旅：改進的科技會否帶來知識的進步？

近年來，從房地產到時尚的許多行業，都嘗試將物理空間視像化，並以數碼形式進行複製。例如，酒店企業香港君悅酒店在官方網站創建了一個立體虛擬導覽，讓用戶可以在網上體驗酒店的客房。逼真的平面圖、家具、牆壁和窗戶有助用戶了解酒店客房的規格。時裝公司Prada使用相同的科技將位於大館的「Prada Mode Hong Kong」活動具象化，用戶可以探索充滿藝術氣息的餐廳內部建築。近年，精密的立體攝影機（攝像頭）和虛擬遊覽軟件已被運用作準確攝影和分享立體影像。君悅酒店和Prada的立體虛擬之旅都是運用Matterport創建的，這是一種有助於準確模擬物理空間的室內地圖製作系統。通過點擊疊加在不同位置的白色圓圈（「轉向點」），用戶可以從身處的物理空間建立對虛擬空間的參照。這種科技創建的虛擬遊覽實際上就像一個網上尋寶遊戲——用戶在一個位置找到一條線索，而另一條線索則在另一個地方等待著你；一個轉向點通向下一個點，如此類推。

2020年推出的多個展覽採用了現實攝像科技（reality-capture technology），並展示了互動式立體圖像，將實體展覽轉變為身臨其境的虛擬畫廊。一個值得注意的展覽是Matterport版本「另闢物徑」，實體展覽首次展出於英皇道K11 Atelier（K11藝術基金會）。展覽通過展示世界各地的設計師，包括獨立時裝設計師張娜和產品設計師黃強，探索了可持續生活的概念。在實體展覽中，不同的設計品被分配在幾個木架和鋼架結構中。這些結構以不同的方向和高度豎立起來，讓人們能夠對所展示物品的物質性質（包括形式和物質）進行感官體驗，就像在物品生產時的設計思維過程中所構建的那樣。雖然網絡版準確捕捉了實體展覽的視覺和空間數據，例如展覽空間的建築設計和尺寸，但立體虛擬遊覽未能喚起物體的材料和上下文性質之間的聯繫感，在闡述可持續設計的概念時至關重要。例如，設計師Neuni Group使用回收的咖啡渣和其他可再生資源來製造杯子、凳子和燈等產品。在電腦屏幕上，物體的質感和設計過程並沒有在立體圖像上輕易或明顯地展示出來。如果沒有適當的文本和視聽交流，例如展覽文本和短片，在虛擬遊覽期間提供有關對象上下文和生產過程的額外訊息，這些立體圖像僅代表物件的實用功能和內在屬性。對於一個主要展示由材料推動設計，探索材料如何成為引發更深層次文化體驗的方法的展覽，僅使用立體影像進行觀看體驗似乎是不夠的。



Matterport還用作創建由康樂及文化事務署和香港版畫工作室合辦的「20/20香港版畫圖像藝術展」的線上虛擬導覽。該展覽最初在香港文化博物館舉行，隨後被複製為一個虛擬實境導覽。「20/20」與「另闢物徑」不同，後者採用多種展示方式，並沒有概念化成為一個排序層次系統，「20/20」的版畫展品則根據二十個研究問題分類，從版畫的定義到藝術家如何回應數碼科技不等。參觀者被邀請按照時間順序排列的線性路徑觀賞展覽，從一個問題到另一個問題，沉浸在一種用以塑造版畫應如何欣賞的線性敘事策略中。

在實體展覽中，版畫圍繞著分隔牆分組。參觀者在參觀展覽設計時，可以直覺而充分地了解自己的身體形態和動作，還可以決定何時把目光投向何方，調整步行速度的快慢。在虛擬導覽中，用戶按電腦鍵盤上的箭頭鍵或單擊轉向點來瀏覽展覽。當多個轉向點並排出現時，展覽路線的清晰度就會大大降低。當有多個轉向點可供選擇時，用戶很容易感到困惑，不知道自己正進入哪個房間。在用戶介面方面，當用戶試圖轉身走到另一個房間時，通常需要進行十多次點擊（或點擊觸摸屏）。虛擬導覽中的定位信號系統既多餘又無效。從概念上講，對於一個旨在引導參觀者以線性內容方式從一個房間導航到另一個房間的展覽，提供多條路線似乎也與原始策展設計中的敘事結構自相矛盾。

Matterport旨在網上創建準確的建築空間和物體的立體顯示。該介面非常適合酒店和時尚品牌，因為這些行業的客戶通常希望掌握某個物理空間的大小和氛圍感。雖然藝術展覽以意義創造和知識生產為中心，但網上展覽應該揭示與上下文相關的細節，並認識到用戶和機器之間的介面所產生的感覺和體驗。以「20/20」為例，撇除它採用的低科技不談，一個包含二十張幻燈片並按順序顯示相關訊息的PowerPoint文件可能比立體虛擬導覽更有效。讓用戶在逼真的3D虛擬環境中行走並不是有效網上展覽的先決條件。使參觀有意義的是它如何能夠創造一種引人入勝的體驗並增強遊客對策展理念的感知。

### 虛擬導覽、虛擬工作室參觀和網絡研討會——大型內容是否將我們聚集在一起？

2019年，每天有三十二億人使用社交平台，包括Facebook、Twitter、Instagram和Snapchat，約佔全球人口的42%。<sup>10</sup> 近年來，全球的藝術從業者都承認社交媒體是吸引觀眾的關鍵工具。而在十年前，許多博物館均無法預測社交媒體的使用模式。例如，所羅門·R·古根漢博物館（Solomon

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10 Vincente E. Caballo, 'Consumer Protections and Harm Minimization to Promote Safe. In *International Handbook Of Cognitive And Behavioural Treatments For Psychological Disorders* (p. 20). New York, NY: Pergamon.

R. Guggenheim Museum) 與YouTube和惠普 (Hewlett-Packard) 一起推出了「YouTube Play 2010」項目，旨在從業餘視頻製作者提交的23,000個視頻中選出二十五個。迄今為止，該項目吸引了大約六萬名訂閱者。與許多業餘視頻製作者在YouTube平台上吸引的流量水平相比，該項目至今的影響力相對較小。也許與該項目相關的最重要的問題之一是，古根漢博物館尚未承認YouTube生態的參與性。藝術界的機構，包括大多數博物館，使用自上而下的方法選擇藝術品，而YouTube則採用本土創意，沒有所謂的專家知識制定的過濾系統。內容在網上無處不在。僅僅因為社交媒體可供使用，並認為網上內容是直接複製博物館和畫廊在現實世界中的東西，這已被證明是一種很危險的策略。

在COVID-19大流行期間，博物館的臨時關閉導致內容策展出現了一些驚喜。俄克拉荷馬城的國家牛仔和西部文化博物館 (National Cowboy and Western Heritage Museum) 是內容管理需要跳出框框的思維的例子。2020年，博物館因大流行而關閉。博物館保安負責人Tim Tiller接管了博物館的官方Twitter賬戶，並發起了一項名為#HashtagTheCowboy的活動。<sup>11</sup> 他真誠友善的態度，包括對博物館藏品的評論和小笑話，使博物館的追隨者人數在一個月內從9,789人增加到285,900人。<sup>12</sup> 這些小故事反映了一名員工的觀點，他在策展博物館藏品方面沒有任何關係，但每天都悉心照顧文物，這可以成為專家和普通觀眾之間鴻溝的溝通橋樑。

2020年的香港，很多藝術展覽都轉化為社交媒體內容。一個值得注意的例子是由亞洲協會香港中心和香港畫廊協會製作的虛擬導賞團，瀏覽「ASHK x HKAGA雕塑藝術展」。在亞洲協會香港中心於3月27日至5月7日閉館期間，這段二十三分鐘的短片旨在讓藝術與社區保持聯繫，並保持參觀者的興趣，令人印象深刻。在網上導賞中，觀眾對展覽的理解主要由對物體的敘述和周圍的環境塑造的。溝通形式，包括語言、敘事、面部表情和肢體語言，在如何看待展覽中發揮著重要作用。鑑於社交媒體是一種特殊的交流方式，虛擬導賞團還沒有達到一個虛擬導賞團的功能。以Carsten Höller的《Giant Triple Mushroom》為例，這件作品的描繪太深奧，用戶無法理解。敘述者說：「藝術家對飛木耳蘑菇的興趣是基於其現象學和精神特性……用數學解決方式

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11 Catherine Whelan, 'Meet The Security Chief Making A Cowboy Museum's Social Media Feeds Extra Delightful,' 23 April 2020, <https://www.npr.org/sections/coronavirus-live-updates/2020/04/23/839551073/meet-the-security-chief-making-a-cowboy-museums-social-media-feeds-extra-delight>

12 Alicia Cohn, 'National Cowboy Museum Goes Viral During Coronavirus Closure Thanks To Security Guard', The Hill, 8 April 2020, <https://thehill.com/blogs/blog-briefing-room/news/491730-national-cowboy-museum-goes-viral-during-coronavirus-closure>

來劃分和重新劃分空間和物體」。<sup>13</sup> Siah Armajani的《Street Corner No. 2》以類似的方式敘述：「橋是用來連接的。(連接) 天空、大地和兩側在一起。類似於德國哲學家馬丁·海德格爾的想法」。<sup>14</sup> 有人可能會疑惑展覽如何讓普通人理解。為藝術生產社會內容的功能是為了讓人參與。這個展覽缺乏合理地容易理解的敘述不僅無法吸引人，更糟糕的是有可能引發負面反應及認為藝術與公眾無關的信念。「ASHK x HKAGA 雕塑藝術展」是一個公共藝術項目。因此，導賞員者本應接受公共藝術的精神，即「開放給所有人使用和享受」；但是，這些藝術品卻無法被見到和觸摸到。<sup>15</sup> 藝術界不應該認為社交媒體內容只是危機時期實體展覽的臨時替代品。關鍵是探索社交媒體的力量以及科技如何能重新配置公共性。

與香港亞洲協會類似，Para Site藝術空間於2020年五月推出了涵蓋六十位香港藝術家訪問的網上節目「PS Paid Studio Visits」。這個雄心勃勃的項目積累超過八十小時的藝術家訪談，共吸引1,532次觀看。儘管該項目的名稱有所暗示，但實際的節目幾乎沒有介紹藝術家的工作室，也沒有深入了解藝術家在大流行期間如何生活。對藝術家的朋友及Para Site而言，該計劃提供了一個機會，可以更深入了解為甚麼某些藝術品對他們有意義。對於普通的網上用戶來說，採訪似乎無關緊要。在大流行期間，許多藝術家努力維持生計。也許，復原力以及藝術家如何利用創造力來生存的故事，才是無論是否藝術愛好者都想聽到的。如果藝術家探索痛苦、快樂和其他引人入勝的故事，對話更可能會帶來變革。畢竟，通過對話表達感受，可能比要求他們在前所未有的時期使用PowerPoint 展示作品更好。

在時數漫長的典型藝術家採訪中，人們可能會覺得麥影彤 (2020) 的訪問饒有趣味。在短片中，麥氏扮演一位在富裕家庭長大的「富婆」，創造了一個沒人會相信的角色。(圖一) 大多數藝術家的現實都是在努力謀生，相比之下她所描繪的人物成為對超級富豪藝術界的戲仿。諷刺的是，麥氏的採訪將觀眾帶回了真正的重點。通過她對虛構人物的描繪，她試圖傳達藝術家的命也是命。

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13 ASHK x HKAGA Sculpture Exhibition, 'Virtual Docent Tour | 26 March 2020 - 27 September 2020,' Youtube, 1 April 2020, 13:16-13:34, <https://youtu.be/cz5L7WRzTaE>. 原文: 'The artist's interest in fly-agaric mushrooms is based on their phenomenological and psychoactive properties... uses mathematical solutions to divide and re-divide spaces and objects.'

14 ASHK x HKAGA Sculpture Exhibition, 'Virtual Docent Tour | 26 March 2020 - 27 September 2020,' Youtube, 1 April 2020, 11:17-11:25, <https://youtu.be/cz5L7WRzTaE>. 原文: 'The bridge is the thing that connects. The sky, the earth and the two sides together. Similar to what German philosopher Martin Heidegger was thinking about.'

15 Cher Krause Knight, *Public Art: Theory, Practice and Populism* (Malden, MA: Wiley-Blackwell, 2011), viii.

一群藝術愛好者在2020年三月至2021年六月期間發起了一項名為「Art Power HK」的項目。據發起人之一的公共關係專家Rosanna Herries稱，該項目旨在「擴大所有合作夥伴節目的覆蓋範圍至整個藝術生態系統」。<sup>16</sup> 為期一年的項目吸引了七十多個合作夥伴，從大型商業畫廊如White Cube，至非牟利機構如亞洲藝術文獻庫不等。該項目在大流行期間將藝術家、收藏家和策展人聚集在一起的目標無疑是值得稱道的。其中一個重要的項目活動：每週一次的網絡研討會，涵蓋的主題從藝術界的可持續性到其中一個香港攝影收藏等。它提供了多種議題的內容，以培養不同藝術從業者之間的關係。雖然這類似於PS Paid Studio Visits，但這些網絡研討會中的對話仍然是線性的，因此很難確定該項目與網絡研討會已經飽和的藝術世界有何不同。

PS Paid Studio Visits和Art Power HK都提及英國第三次全國封鎖期間Grayson Perry在電視節目「Grayson's Art Club」的話。他說：「我相信藝術可以幫助我們渡過這場危機。它可以幫助我們探索自己的創造力，啟發和安慰我們，並告訴我們一些關於自己是誰的真相」。<sup>17</sup> 節目邀請公眾提交藝術作品。一旦被Perry選中，作品就被收入他策展的實體展覽中。這個節目的美妙之處在於Perry和許多其他藝術家之間的對話，從名人藝術家到全國各地的普通人。筆者最喜歡的一集，是關於一位來自蘇格蘭鄧迪市的殘障學生使用眼球追蹤科技創作藝術的故事。實在太感人了。沒有人期望本地的藝術界去製作與英國電視廣播公司類似的作品。然而，我一直渴望聽到和看到更多香港的藝術故事，這與重複的小組討論不同，後者已成為藝術界活動的標準形式。

## Google藝術與文化——數據和運算能否加速知識生產？

2020年，香港藝術館推出網上項目「雲遊藝術館」，讓公眾可以在網上瀏覽博物館的藏品。同時，藝術館還參加了「Google藝術與文化」，這是一個以圖像和影片為特色的網上平台，與全球百多個文化組織合作。在Google藝術與文化上，視覺內容以網上數據庫的形式呈現，反映各個機構的特點和收藏策略。

在「Google藝術與文化>香港藝術館」的首頁上，有個網格狀的圖像展示，這類展示方式通常在數據庫中用作檢索介面。香港藝術館展示藏品的方式與許多其他博物館類似，例如現代藝

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16 Sam Gaskin, 'Art Power HK Launches Campaign to Revive Hong Kong Art Scene,' Ocula, 16 March 2020, <https://ocula.com/magazine/art-news/art-power-hk-launches-campaign-to-revive-hong-kong>

17 Nuala Rooney, 'Grayson's Art Club: the Art, the Stories the People,' Anyone At Home, 26 August 2021, <https://www.anyoneathome.com/graysons-art-club-the-art-the-stories-the-people>. 原文：'I believe that art can help get us through this crisis. It can help us explore our creativity, inspire and console us, and tell us some truths about who we really are.'

術博物館 (MoMA) 和所羅門·R·古根漢博物館。為了用作搜索功能，圖像被分配到不同的類別中，這取決於每個藝術機構的分類方法。點擊香港藝術館頁面上的「查看全部」按鈕，用戶會進入博物館的完整網上收藏，藝術品根據不同的標準進行分類，包括媒介、地點、時期、藝術家和藝術品內容。

分類功能容許用戶建立聯繫，並為香港藝術館的收藏建立意義點。然而，某些藝術品的分類方式不是隨機的，就是在邏輯上令人困惑。(圖二) 例如，網站上的眾多藝術家中，只有四位被單獨挑選出來作為獨立類別。同樣，藝術品內容包括鳥類、哺乳動物和山脈，被區分為獨立類別。然而，藏品中同樣被廣泛描繪的花卉、人類和建築物卻沒有自己的類別。香港藝術館採用的標準使用家難以理解藝術品與其對應標籤之間的相關性。除了組織類別時採用的模式外，各個類別中內容的完整度和準確性亦造成混亂。例如，「中國」類別中有三件藝術品。然而，許多描繪中國山水和建築的畫作包括吳冠中的《秋瑾故居》等卻不在這一類中。在「岩石」類中，卻以陶藝作品居多，包括一件明代鬥彩團蓮紋高足杯。在香港藝術館頁面顯示的眾多類別中，分類背後的原理尚未清晰。

香港藝術館的網頁提供了該機構的館藏概覽。但是，它並沒有透露用戶考慮的模式、主題、關鍵議題和難題。從長遠來看，香港藝術館如何理解通過網上數據庫長期收集的大量數據？儘管該頁面尚未包含完整的香港藝術館館藏，但一個更多維、更具關連性的索引結構令用戶可以探索跨時代藝術品之間的各種相關性，這將使該網頁在結構和主題上更具活力，並促進知識生產。

除了展示不同機構的藏品外，Google藝術與文化還在2019年推出了「探索」功能。該功能配備了機器學習科技，可為任何指定的圖像提供相似圖像的推薦。例如，如果在香港藝術館頁面上查看徐冰的《天書》，則會顯示由另一個機構Art Research Institute上傳的曾灶財作品圖像。在這種情況下，該功能提供了看似不相關作品的比較，鼓勵探索在不同背景下製作的作品之間的潛在共同性。徐冰的字型設計類似繁體字，在視覺和方法上與曾灶財的書法形成了有趣的並列。徐冰和曾灶財的作品之間的聯繫是基於其視覺相似性，是個有趣的實驗。然而，基於相似性的圖像辨識有其局限性。Google推薦的作品有些有意思，有些則沒有。事實上，Google的運算方式是一個黑匣子。目前尚不清楚某些圖像是如何及為何被包含或排除，因此很難評估該項目如何促進意義構建的過程。有鑑於此，我們需要一種能夠增強民主問責制或公眾參與的運算方法。

## 結論

2020年大流行期間，有多種科技應用來提高藝術節目的知名度。在總結本文討論的各種事例時，應考慮以下三個重點：

### 一、從數碼平台到數碼生態系統的思考

創建網上項目不僅是將作品數碼化並放到網上。在網上環境中展示藝術時，應該以有系統的方法思考項目，考慮物理世界中發生的活動如何與數碼生態系統共同發展。所謂中性的網上介面需要我們留意藝術內容如何及以何種方式在更廣泛的景觀或生態系統中展示和傳播。

### 二、更先進的科技並不總是能轉化為更好的效果

先進的科技並不一定改善藝術品的感知方式。更高解像度的圖像和更真實的心理空間呈現不應被錯誤地視為創造著更好的觀賞體驗。網上展覽既不是實體展覽的複製品，也不是其替代品。它應與策展願景並行，特別針對數碼空間進行配置。

### 三、內容必須經過策劃，並應推動在社會的流動性

無論是導覽還是網絡研討會，呈現特定主題的數碼內容都應經過精心策劃，以確保與主題相關並建立在社會的流動性。內容策劃不應該只是為了創建內容。正如Grayson Perry所建議，藝術應該「啟發和安慰我們，並告訴我們一些關於自己是誰的事實」。<sup>18</sup>

本文開頭，我點出了藝術家和機構對較舊科技形式的使用。儘管某些科技已不復存在，但圍繞舊科技形式的實踐已經存在了很長時間，並一直延續到現在。我們可以從過去學到的一件事是，許多藝術家和機構拒絕只考慮科技的工具性，而是重新思考在藝術中使用科技時無法迴避的複雜的藝術、科技和社交網絡。2020年，《福布斯》發表了一篇題為〈COVID-19正在加速藝術界對科技的採用〉的文章。<sup>19</sup> 也許，在慶賀網上項目隨著更先進的科技而日益普及時，應該更深入思考科技如何塑造我們的生活和行為方式。關鍵的問題也許不是採用多少，而是藝術界如何採用科技。

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18 同上注。

19 Sol Rogers, 'COVID-19 Is Accelerating the Art World's Adoption Of Technology,' Forbes, 27 April 2020, <https://www.forbes.com/sites/solrogers/2020/04/27/covid-19-is-accelerating-the-art-worlds-adoption-of-technology/?sh=79b1f3395900>. 原文：'inspire and console us, and tell us some truths about who we really are.'

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# Hong Kong Art Market 2020 – Ebbs and Tides and Rollercoaster Rides

**Tsui Hiu-yue Enid**

In late January 2020, Western gallery owners were writing to the organisers of Art Basel Hong Kong and imploring them to pull the plug on the annual international art fair. Those letters seemed to have crystallised the bleak mood that permeated the Hong Kong market at the beginning of last year.

One missive with twenty-four signatures said that many international artists were unwilling to show at the fair amid calls to boycott the Hong Kong fair after the police used heavy-handed methods to suppress the anti-government protests of 2019.<sup>1</sup> Others also pointed to a new threat to the fair that was quickly gathering momentum at the time: the COVID-19 pandemic.

‘Having taken soundings and we can tell you, not one of our foreign clients will be attending and they are surprised the fair is still on. [...] There is absolutely no doubt in our minds that this art fair is now commercially on artificial life support’, wrote the London gallerist Richard Nagy.<sup>2</sup>

Some Hong Kong dealers took issue with what they felt was an unfairly harsh assessment of the situation in the city and were keen for the fair to go ahead. Willem Molesworth, co-vice-president of the Hong Kong Art Gallery Association, said: ‘If these galleries have an issue exhibiting in Hong Kong given the political situation, they can take any number of steps to contribute in a meaningful way. They could donate to organisations that support freedom of speech, they could choose to work with and represent a Hong Kong-based artist whose artwork tackles the issues they so passionately care about.’

Amanda Hon, of Ben Brown Fine Arts, also blamed ‘fearmongering and sensationalism’ for overseas gallerists’ perception that Hong Kong, which had just begun to report a number of imported cases of COVID-19 at the end of January 2020, should be avoided by

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1 ‘Art Basel: Hong Kong galleries back organiser amid calls to cancel fair over protests, coronavirus emergency’, SCMP.com, 1 February 2020. <https://www.scmp.com/lifestyle/arts-culture/article/3048469/art-basel-hong-kong-galleries-back-organiser-amid-calls>

2 ‘Dealers call on Art Basel to cancel Hong Kong show on virus fear’, Bloomberg.com, 29 January 2021. <https://www.bloomberg.com/news/articles/2020-01-30/dealers-call-on-art-basel-to-cancel-hong-kong-show-on-virus-fear>

international visitors because of its proximity to mainland China, where the virus was first detected.<sup>3</sup>

In the end, the situation was overtaken by events.

The art fair did get cancelled, as did the Basel and Miami editions scheduled for later in the year as much of the world's public gatherings were scrapped on health grounds. By the time the World Health Organisation declared the novel coronavirus (COVID-19) outbreak a global pandemic on 11 March 2020, the devastation caused by the deadly virus had spread to 120 countries outside of China.<sup>4</sup>

Here in Hong Kong, the financial impact of the pandemic piled extra pressure on an economy already in recession because of the Sino-US trade war that began when the then US President Donald Trump imposed new tariffs on Chinese products at the beginning of 2018.<sup>5</sup> And, on top of the trade war, there were the protests cited in the letters to Art Basel.

Initially, they were against an extradition law amendment put forward in early 2019 but they snowballed into mass street rallies, with one attended by as many as two million people by some estimates.<sup>6</sup> Widespread road blockages, damage to public and private properties and the increasingly forceful tactics used by the police to clear the streets, such as the frequent use of batons, tear gas, water-cannons and rubber bullets, led to the obstruction of normal commercial activities. While art fairs and auctions continued to be held in 2019 – unlike in 2020 when COVID-19 forced many events to be cancelled – total sales through public auctions in Hong Kong fell 25% to US\$2.3 billion that year,

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3 Both Molesworth and Hon were quoted in 'Art Basel: Hong Kong galleries back organiser amid calls to cancel fair over protests, coronavirus emergency', SCMP.com, 1 February 2020.

4 'DH to further extend and adjust health quarantine arrangements on inbound travellers from overseas', Hong Kong Government press release, 13 March 2020. <https://www.info.gov.hk/gia/general/202003/13/P2020031300832.htm>

5 'Hong Kong slips into recession as economy shrinks 3.2 per cent in the third quarter', SCMP.com, 31 October 2019. <https://www.scmp.com/news/hong-kong/politics/article/3035747/hong-kong-economy-shrinks-32-cent-third-quarter-city-slips>

6 'Hong Kong protest: 'Nearly two million' join demonstration', BBC.com, 17 June 2019. <https://www.bbc.com/news/world-asia-china-48656471>

according to the Art Market 2020 report published by Art Basel and UBS.<sup>7</sup> The author of that report blamed the combined effects of the trade war and fewer visitors flying to the city because of political unrest.

## Galleries

Galleries, too, had been battered by the events of 2019. Those in Central, especially, had often been forced to close despite paying some of the highest rents in the world because of the proximity of violent skirmishes between protestors and riot police. For example, the high-end international gallery Lévy Gorvy had only just opened its first permanent space in Hong Kong, in spring 2019, when it had to shutter its street-level gallery in St. George's Building, which faced Connaught Road Central, for weeks.<sup>8</sup>

As a result, when the virus arrived in early 2020, things were not looking rosy and had not done so for a while. Li Danqing, senior Asia director of Lévy Gorvy, said that by Chinese New Year, nobody was in a mood to buy art as they witnessed the lockdown in Wuhan and the escalating death toll.<sup>9</sup>

The Hong Kong government began to close its borders in February and subjected those allowed to enter to strict quarantine. This did not bode well for business. This city of 7.5 million people became one of the world's top three art markets by turnover because it is an international hub, and so when physical travel becomes impossible, galleries promptly suffered a huge drop in traffic and a number of them decided early in 2020 not to renew their leases, or moved to less expensive districts than Central.

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7 Clare McAndrew. *The Art Market 2020* (Basel and Zurich: Art Basel and UBS, 2020). [https://d2u3kfwd92fzu7.cloudfront.net/The\\_Art\\_Market\\_2020-1.pdf](https://d2u3kfwd92fzu7.cloudfront.net/The_Art_Market_2020-1.pdf)

8 'As Police Tear-Gassed Protesters Outside Its Doors, the Hong Kong Museum of Art Was Forced to Shut Down Its Grand Reopening', *Artnet.com*, 2 December 2019. <https://news.artnet.com/art-world/museum-art-hong-kong-protests-1719210>

9 'Is this the end of physical art galleries in Hong Kong, not only deserted but plagued by high rents?', *SCMP.com*, 3 March 2020. <https://www.scmp.com/magazines/post-magazine/arts-music/article/3052448/end-physical-art-galleries-hong-kong-not-only>

Galleries that closed in Central included three out of the eight in H Queen's, a building completed in 2018 that was designed for contemporary art galleries. Galleries were purported to be paying around HK\$100 per square foot in rent per month, which came to about half a million Hong Kong dollars per floor. The three that did not renew in 2020 were Galerie Ora-Ora, Pearl Lam and Seoul Auction. Nearby Pedder Building lost three long-term tenants in 2020: Ben Brown Fine Arts (which moved to a new, bigger space in cheaper Wong Chuk Hang), Lehmann Maupin (which has no Hong Kong space as of September 2021 and has been operating out of Taipei temporarily), and Hanart TZ Gallery (which now holds exhibitions in its Kwai Chung warehouse space), owned by veteran local dealer Johnson Chang.

After an unpromising start, 2020 would turn out to be a mixed bag in terms of sales for both private dealers and in public auctions. Data for private sales, either through commercial galleries, individual dealers or auction houses, are difficult to come by because transactions tend to be discreet and the identities of buyers and sellers are closely guarded trade secrets. A survey conducted for the purpose of this paper among local galleries yielded nine responses.<sup>10</sup> Asked to compare sales with the previous year, responses ranged from a decline of 20% to an increase of 100% in 2019 compared with 2018, and a decline of 60% to an increase of 100% in 2020 compared with 2019 (see table below).

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<sup>10</sup> Survey conducted on Surveymonkey.com, 13 August – 7 September 2021.

How did sales compare with the previous year?

YEAR	2019 (%)	2020 (%)	H1 2021 (%)
Respondent 1	10	100	100
Respondent 2	20	0	0
Respondent 3	100	-50	20
Respondent 4	4	80	10
Respondent 5	-20	-10	20
Respondent 6	40	-60	50
Respondent 7	15	40	N.A.
Respondent 8	20	No change	5

Source: Survey conducted on SurveyMonkey from 13 August – 7 September 2021.

\* Nine galleries responded to the survey but only eight replied to this particular question.

Most respondents remained open during 2020 despite the pandemic, with seven respondents saying that they had no period of closure and two saying there were only short periods of closure. But they have had to adjust their operations in a number of ways. All respondents would normally attend at least one art fair outside of Hong Kong per year, with two respondents saying they would participate in ten or eleven different fairs outside of Hong Kong a year. However, cancellations of most fairs meant that in 2020, half of the galleries did not participate in any international art fair, and some participated in online fairs for the first time. Most of the respondents saw an increase in the proportion of sales to collectors based in Hong Kong compared to 2019 (see table below).

Percentage of gallery sales to Hong Kong-based collectors

YEAR	2019 (%)	2020 (%)
Respondent 1	60	70
Respondent 2	50	70
Respondent 3	40	70
Respondent 4	90	90



YEAR	2019 (%)	2020 (%)
Respondent 5	60	85
Respondent 6	60	50
Respondent 7	90	85
Respondent 8	50	55

Source: Survey conducted on SurveyMonkey from 13 August – 7 September 2021.

\* Nine galleries responded to the survey but only eight replied to this particular question.

One gallerist whose recent experience personalises the dramatic ups and downs of the market in 2019-2020 is Catherin Kwai, who founded Kwai Fung Hin Art Gallery in 1991. In Spring 2020, she closed the gallery’s 16-year-old home in Icehouse Street and turned an existing storage facility in a Chai Wan factory building into a gallery. The costs of maintaining the Central space had become too high, she said, and business in 2019 had been poorer than usual because of the political unrest. ‘Sales grew by just ten per cent in 2019, which was the lowest I had seen in a while.’ When the pandemic started, she wasn’t sure her upmarket gallery, which focused on modern Chinese and contemporary Asian art selling upwards from HK\$500,000, would be able to weather the storm.<sup>11</sup>

‘The 2019 social unrest was hard for the industry. Things were so unpredictable. Even when art fairs were taking place in the (Hong Kong) Convention (and Exhibition) Centre, we often had to escape in the middle of the day because of what was happening on the streets outside. And because there were more protests at the weekend, we often had to close the gallery on Saturdays. Then, COVID hit. By then, I had already dealt with a lot. I said to myself, I could either close down the business, or I’d better try and get through the crisis,’ she could recall.

Apart from retreating to Chai Wan, she made other major changes to her operations to adjust to the travel restrictions. Before COVID, 60% of her clients were outside of Hong Kong, and she would make regular trips overseas to see them and to source paintings. ‘In 2019, I went to Europe and hired freelance representatives there because I was seriously thinking of setting up a gallery in France. I thought that the situation in Hong

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<sup>11</sup> All of Kwai’s comments cited in this paper were made during an interview with the author on 7 September 2021.

Kong being what it was, I had to consider all options, including the possibility of giving up on a permanent Hong Kong space and just collaborate with other galleries when I have exhibitions here. France is cheaper, so I was going to buy land, set up a gallery just outside of Paris, which is where I want to retire anyway,' she said.

But business in Hong Kong recovered in the second half of 2020, to the extent that in the summer of 2021, she signed a new lease in Central and Kwai Fung Hin now has a permanent gallery in Tai Kwun on Hollywood Road. 2020 sales ended up being double that of 2019, and the first half of 2021 matched full-year sales from 2020, she said. 'My Europe hires turned out to be a great help in sourcing art because I haven't been able to travel. And there has been more pieces coming onto the market in Europe because of the financial constraints that a lot of museums are facing after extensive periods of shutdown during the pandemic,' she added.

## **Auctions**

Meanwhile, according to the widely cited Art Basel and UBS global art market reports, aggregate sales from public auctions of fine and decorative art and antiques in Hong Kong fell 25% year-on-year in 2019 to US\$2.3 billion, down over 40% from their historic peak in 2017, and a further 21% in 2020, to US\$1.8 billion.<sup>12</sup>

Unlike many cities worse-hit by the pandemic, Hong Kong never went into full lock-down, but the 2020 auctions calendar was seriously disrupted because of social-distancing rules and the shutting down of international borders. The spring auctions clustered around Sotheby's March or April sales week and Christie's, usually held around May, were postponed to July. China Guardian decided to consolidate their spring and autumn auctions while Poly Auction only held a much-reduced series of sales in July that yielded HK\$130 million (compared with HK\$939 million for the 2019 Spring sales). Of the three main auction houses that went ahead with large-scale auctions in July, Sotheby's total sales fell 13.5% from Spring 2019, Christie's fell 28% and Phillips' fell 4.9% (these are

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<sup>12</sup> Clare McAndrew, *The Art Market 2020 and The Art Market 2021* (Basel and Zurich: Art Basel and UBS, 2020, 2021).

based on sales across all categories, including wine, jewellery, and luxuries).<sup>13</sup> Despite the generally subdued market, a number of paintings in the modern and contemporary art categories were sold in Hong Kong for record or near record-prices.

Sanyu's 1950s painting *Quatre Nus* sold for HK\$258 million (all sale prices cited in this paper include commissions) on 8 July at Sotheby's evening sale, the second highest price paid for a work by the French-Chinese artist. The following day, the contemporary art evening sale saw British artist David Hockney's *30 Sunflowers* sold for HK\$114.8 million, making it one of the highest sums paid for a Western work sold at auction in Asia.

Christie's auctions in July 2020 only had around half the number of lots compared to its sales in May 2019 but it responded to the new reality of restricted travel by introducing an innovative sales format: using video streaming technology to relay consecutive sales on 10 July in Hong Kong, Paris, London, and New York. The 'ONE' global live auction realised HK\$3.2 billion in total, with an impressive sell-through rate of ninety-four per cent. Among the highlights were George Condo's *Force Field* (2010), which sold in Hong Kong for HK\$53.2 million, a new record for the artist at auction. Also on 10 July, Christie's evening sale in Hong Kong saw Sanyu's *White Chrysanthemum in a Blue and White Jardinière* sell for HK\$191.6 million.

By autumn, some of the main auction houses had returned to their regular schedules in October and November. These were among the first live sales to be conducted in the world since other major markets were mostly in strict lockdown. Despite Hong Kong having had four waves of surges in COVID cases during the year and continuing travel restrictions, sales volumes recovered. Sotheby's and Christie's both saw an increase in online transactions. According to Sotheby's press release on 11 December 2020, its Asia online sales increased by 440% compared to 2019 (across all categories), with 55% of lots going to online buyers. It has not disclosed the exact amount that it has sold online.

Christie's Hong Kong-led online sales rose 250% in the year to HK\$151.6 million, compared to 2019 (Christie's data), accounting for just 3% of its Asian sales compared

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<sup>13</sup> Based on public data provided by the auction houses. Compared to Christie's, Sotheby's had the advantage of having earlier spring auctions typically, and so had started taking consignments before the full impact of the pandemic could be felt, which partly explains why it suffered less of a decline in sales.

to 1% in 2019. That would suggest that buyers of the higher-priced pieces were still preparing to bid in person or by phone. For the year, Christie's had seen lots above HK\$10 million account for the highest percentage of total turnover (53%). Sotheby's has not been able to provide a similar breakdown, but for its Autumn sales, the two top lots alone accounted for 16% of total sales. One was Gerhard Richter's 1987 painting titled *Abstraktes Bild (649-2)*, which was sold to Japan's Pola Museum of Art for HK\$214.6 million, breaking the record for Western art sold in auction in Asia.<sup>14</sup>

The other was Ren Renfa's *Five Drunken Princes Returning on Horseback*, a two-metre long scroll painted around 700 years ago during the Yuan dynasty that was sold for HK\$306.6 million in the 8 Oct Fine Classical Chinese Paintings auction. It was the most expensive painting to be sold in Hong Kong that year, thanks to a prestigious provenance that goes back to the Ming Dynasty and later, the Qing court.

The latter was a rare bright spot for Chinese works of art and Chinese paintings categories that were overshadowed by the demand for Asian and Western modern and contemporary art last year. According to Christie's, post-war, modern and contemporary accounted for 55% of its fine arts sales. The share of Chinese works of art fell from 15% in 2019 to 9%, and that of Chinese paintings fell from 15% to 11%.

One reason is that collectors of antiquities and old paintings – categories plagued by far more fakes than contemporary art – are often unwilling to make a purchase without seeing the object first-hand. Lawrence Chan, co-owner with his wife of the Dawentang collection of Chinese ceramics, said he has been buying less since 2020 because he normally travels around the world to auctions so that he can physically handle the objects he is interested in. 'That, to me, is what connoisseurship is about. I need to hold something in my hand to see if something looks and feels authentic,' he said.<sup>15</sup>

That could explain why modern and contemporary art outperformed other categories in auctions. Phillips, which only sells 20<sup>th</sup>-century and contemporary art and design, saw a

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14 The number of Western art pieces offered by Christie's in Hong Kong grew from 34 to 83 lots from 2019 to 2020. A growing demand for Western art is also reflected by the growing number of Western dealers at the high-end of the market landing in Hong Kong recently, such as Lévy Gorvy and Villepin Art.

15 All of Chan's comments cited in this paper were taken from an interview conducted by the author on 13 Sept 2021.

32% year-on-year increase in 2019 and a 53% increase in 2020 in total sales from Hong Kong live auctions.

In 2020, Christie's combined sales of Western post-war and contemporary art and Asian modern and contemporary art in its Hong Kong salerooms (live and Hong Kong-led online-only sales) were up 9.7% from 2019, while overall sales across all fine arts categories were down 8% to HK\$4.98 billion.<sup>16</sup>

### **Focus On Hong Kong Artists**

Anecdotally, galleries have said that the near-impossibility of bringing in overseas artists during the pandemic and the higher cost of shipping meant that they put on more exhibitions in 2020 for local artists than usual. This was also prompted by a growing interest in local art in recent years.

Pascal de Sarthe, who moved his Paris gallery to Hong Kong in 2010 and used to deal with mostly European and Chinese art, began to work with young, local artists after setting up a large space big enough for residencies in Wong Chuk Hang at the end of 2016. By then, Hong Kong artists had already become better known abroad because of the international art fairs held here and the preparation work for the M+, which has been acquiring a large collection of local art ahead of its 2021 opening. Interest in Hong Kong culture surged again after the 2019 social movement, he said.

'The protests brought a lot of attention to Hong Kong and everybody from all over the world started talking to us. Collectors in France, the U.S., the U.K., Australia, and Canada are asking, what is happening? How are people in Hong Kong reacting to all this? And we began to place works by young Hong Kong artists in very good collections abroad,' he said.<sup>17</sup>

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16 Both sets of data from Phillips and Christie's were provided directly by the auction houses in September 2021 at the author's request.

17 All of de Sarthe's comments cited in this paper were taken from an interview conducted by the author on 10 Sept 2021.

This continued in 2020, a year that also saw a lot more local people visit the gallery because they couldn't travel and had more free time. 'The good thing about 2020 was that people realised there are local art communities and that we need to take care of them,' he added.

Examples of Hong Kong artists who saw notable sales recently included Andrew Luk, who made a large installation called *Haunted, Salvaged* (2020) at de Sarthe Gallery that was eventually sold to the K11 Art Foundation. A 2019 work by Firenze Lai called *The Colleagues* was sold during Sotheby's 6 October 2020 evening sale for HK\$3 million, compared to a pre-sale estimate of HK\$900,000 – 1.2 million, a new auction record for the artist. And in 2020, the newly transformed Asian Art Museum in San Francisco announced that it had bought Lam Tung-pang's *A Day of Two Suns* (2019) as part of its pivot to contemporary art.

Another trend in recent years is the fast-growing segment dominated by a new generation of collectors who are eagerly investing in visual art associated with street culture (street art, urban wear, hip hop music, skateboard culture, etc.), often promoted by celebrities in the fashion or music industries.

Yuki Terase, who until July 2021 was the head of contemporary art at Sotheby's and instrumental in launching a series of sales in that category, said she started to tap into this segment in 2016 when she organised a contemporary art auction of works selected by the K-pop star known as T.O.P. 'The singer was around twenty-eight years old, very young. I said at the time that we didn't work with him because he was famous but because he was representative of what was coming: A generation that collects passionately, not according to textbooks but just by personal taste. And that is exactly what has happened in Asia since,' she said.

In 2019, the Japanese fashion designer known as NIGO sold his art collection through Sotheby's and it was memorable for both being a white-glove sale and one which saw the sale of a 2005 painting by street artist Brian Connelly, better known as Kaws, called *The Kaws Album*, for a staggering HK\$116 million. In 2020, the British artist Sam Cox, known as Mr. Doodle, began to attract attention when his *Spring* (2019) – a large painting densely covered in cartoonish doodles, was sold for around US\$1 million in an auction in Tokyo. Since then, Hong Kong-based gallery Pearl Lam – better known for

representing established artists, has signed a deal with Cox to represent him exclusively around the world.

‘You see the line between fashion and art blurring, with art considered something incorporated into these collectors’ lives rather than something that you see on museum walls. In Asia, people in their 30s or 40s are at the height of their careers and haven’t got time to travel for art and haven’t got the luxury of seeing art in museums. But they are tech-savvy and are making decisions about buying based on their virtual experiences,’ Terasé said. ‘This trend has been expedited by COVID-19, when everyone’s stuck at home.’ De Sarthe said he feared that Instagram was replacing art critics as a guiding force, and that people were buying without paying any attention to art history. ‘It’s not good. We have a group of people that have a lot of money and art gives them validation of who they are. All of a sudden, they are joining committees of museums and asked to give opinions about art. It is a club that all these young people want to belong to,’ he said. But the pandemic also brought some level-headed thinking back into the market, he added.

‘The amount of peer pressure and ego in this business is enormous. When galleries became quieter in 2019 and early 2020, people could rethink their programmes and return to the original reasons for why they got into the art market first,’ he said.

There was another development in 2020 that would have huge reverberations in every sector of business and society in Hong Kong: the introduction of the sweeping *National Security Law* in June. The direct impact of the law on the arts would only begin to be revealed in 2021 – for example, for example, when the *Film Censorship Ordinance* was modified to ban films based on national security grounds.

The art market has thrived on Hong Kong’s freedom of expression and has also seen its local galleries increasingly catering to international demand for art that reflects the city’s socio-political reality. (One example of that is Gallery Exit’s March-June 2020 solo exhibition ‘Portraits from Behind’. It features paintings capturing scenes from Hong Kong’s 2019 anti-extradition law protests by the artist Chow Chun-fai. Most works were sold out shortly after the opening.)

De Sarthe said he was hopeful that artists would continue to comment on the place they live in but in subtle ways. ‘There are different ways in expressing politics in art and

sometimes, less direct expressions are more interesting,' he said.

Another fear is that Hong Kong's art market will lose its competitive edge because the city, historically one of the most open cities in Asia, now has one of the world's most strict quarantine rules that have kept COVID-19 cases low but have also delayed a return to normal international travel when many other parts of the world have become accessible destinations.

'We have been selling a lot of paintings remotely since 2020 but there's a limit. Selling and buying art is personal. I fear that Hong Kong will lose its core advantages as a business centre because people cannot come in,' Terase said.

Yet, despite COVID, despite the strictures of the security law, some businesses remain convinced that Hong Kong's role as an international arts hub will only become more important in the future despite new challenges. In 2020, Christie's began talks with Henderson Land to become the anchor tenant of a new building designed by Zaha Hadid Architects in Central in 2024. Speaking in July 2021 of the decision to sign a 10-year-lease for a new Asia Pacific headquarters, Francis Belin, Christie's Asia president, said he did not fear that growing censorship would affect Christie's auctions business in the city. 'Nothing has dented our confidence here. We haven't seen much change in our business in Hong Kong,' he said.<sup>18</sup>

Tsui Hiu-yue Enid is the *South China Morning Post's* Arts Editor and oversees the newspaper's coverage of the visual and performing arts. She has also written extensively about cultural policies, the art market and the West Kowloon Cultural District. In 2020, she obtained a Master's degree in art history. Her paper on the Thai artist Tang Chang was recently published in *World Art*.

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18 'Christie's Asia to hold year-round sales at new headquarters in Hong Kong from 2024', SCMP.com, 27 July 2021. <https://www.scmp.com/lifestyle/arts-culture/article/3142706/christies-asia-hold-year-round-sales-new-headquarters-hong>



# 香港藝術市場2020年概況： 潮起潮落與雲霄飛車

徐曉瑜

翻譯：張紫茵

在2020年一月下旬，多位西方畫廊東主去信主辦單位，要求暫停年度香港巴塞爾藝術展，而這些信件，似乎呈現了同年初香港市場瀰漫的低落情緒。

其中一封信件共有二十四人聯署，信中表示2019年警方使用強烈手段壓制反政府運動，大量國際藝術家杯葛香港展會。<sup>1</sup> 另外，亦有信件指出，展會正面臨當時迅速冒起的威脅——新冠肺炎。

倫敦畫廊主Richard Nagy的去函指出：「徵詢各方意見之後，我們可以告訴你，沒有海外顧客會出席展會，他們對展會計劃如期進行，大感驚訝。[……] 毫無疑問，這次藝術展在我們看來，在商業立場上與依賴儀器生存無異。」<sup>2</sup>

部份香港畫商則認為，外界對香港的看法過份苛刻，希望展會繼續進行。香港畫廊協會副主席Willem Molesworth說：「如果這些畫廊因為政治局勢，對在港舉行展覽感到為難，他們可通過很多有意義的方式作出貢獻，他們可以捐款予支持言論自由的組織，可以在香港藝術家當中，物色一位處理他們熱衷的議題的人，與他合作和代表他。」

Ben Brown Fine Arts的韓宛筠表示，海外畫廊主認為香港靠近最先發現病毒的中國大陸，而香港在2020年1月底開始發現多宗新冠肺炎輸入病例，故國際遊客應該避免前往，韓宛筠指這種說法是「製造恐慌和聳人聽聞」。<sup>3</sup>

最後，局勢急轉直下。

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1 'Art Basel: Hong Kong galleries back organiser amid calls to cancel fair over protests, coronavirus emergency', SCMP.com, 1 February 2020. <https://www.scmp.com/lifestyle/arts-culture/article/3048469/art-basel-hong-kong-galleries-back-organiser-amid-calls>

2 'Dealers call on Art Basel to cancel Hong Kong show on virus fear', Bloomberg.com, 29 January 2021. <https://www.bloomberg.com/news/articles/2020-01-30/dealers-call-on-art-basel-to-cancel-hong-kong-show-on-virus-fear>

3 Willem Molesworth與韓宛筠的言論摘自 'Art Basel: Hong Kong galleries back organiser amid calls to cancel fair over protests, coronavirus emergency', SCMP.com, 1 February 2020.

藝術展終告取消，世界各地的公眾活動亦因公共健康告吹，故此巴塞爾和邁阿密的展會後來同樣宣布取消。2020年3月11日，世界衛生組織宣布新型冠狀病毒爆發為全球大流行，當時此致命病毒造成的破壞，經已蔓延到中國以外的120個國家。<sup>4</sup>

而在香港，疫情對經濟的影響，為本就陷入衰退的經濟帶來額外壓力。中美貿易戰在2018年初展開，時任美國總統特朗普對中國產品開徵新關稅，<sup>5</sup>除了貿易戰之外，更有向巴塞爾藝術展發出的信件中提及的示威活動。

示威活動由最初反對2019年初提出的引渡條例修訂，迅速擴展成大規模街頭集會，據說其中一個集會更有多達二百萬人參與。<sup>6</sup>道路廣泛受到堵塞、公私財物遭到破壞，以至警方清場手段日漸強硬，經常使用警棍、催淚彈、水砲和橡皮子彈，都阻礙了正常的商業活動。相對2020年大量活動因疫情被迫取消，雖然藝術展會和拍賣在2019年如常舉行，但根據巴塞爾藝術展和瑞銀集團發布的2020年藝術市場報告，該年香港公開拍賣的總銷售額下降了25%，至二十三億美金。<sup>7</sup>該報告的作者將此歸咎於貿易戰，以及政治動盪導致訪客減少的綜合影響。

## 畫廊

畫廊同樣受到2019年的事件打擊，尤其是位處中環的畫廊，他們即使付上世上最高昂的租金，但由於靠近抗議者和防暴警察之間的暴力衝突現場，經常被迫暫停開放。例如，國際高檔畫廊厲蔚閣2019年在港開設首個常設空間，但由於畫廊位於聖佐治大廈地下，面向中環干諾道中，開幕不久，就無可避免要暫時關門數週。<sup>8</sup>

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4 〈衛生署進一步擴大及調整海外抵港人士衛生檢疫安排〉，香港特別行政區政府新聞公報，2020年3月13日，<https://www.info.gov.hk/gia/general/202003/13/P2020031300832.htm>

5 'Hong Kong slips into recession as economy shrinks 3.2 per cent in the third quarter', SCMP.com, 31 Oct 2019. <https://www.scmp.com/news/hong-kong/politics/article/3035747/hong-kong-economy-shrinks-32-cent-third-quarter-city-slips>

6 'Hong Kong protest: 'Nearly two million' join demonstration', BBC.com, 17 June 2019. <https://www.bbc.com/news/world-asia-china-48656471>

7 Clare McAndrew. *The Art Market 2020* (Basel and Zurich: Art Basel and UBS, 2020). [https://d2u3kfw92fzu7.cloudfront.net/The\\_Art\\_Market\\_2020-1.pdf](https://d2u3kfw92fzu7.cloudfront.net/The_Art_Market_2020-1.pdf)

8 'As Police Tear-Gassed Protesters Outside Its Doors, the Hong Kong Museum of Art Was Forced to Shut Down Its Grand Reopening', Artnet.com, 2 Dec 2019. <https://news.artnet.com/art-world/museum-art-hong-kong-protests-1719210>

於是，當病毒在2020年初襲港，前景早已持續不明朗。厲蔚閣的亞洲資深總監李丹青提到，在農曆新年時，眼見武漢封城，死亡人數上升，沒有人有興致購買藝術品。<sup>9</sup>

香港政府在二月開始封關，並對入境人士實施嚴格隔離政策，形勢對企業更為不妙。這個七百五十萬人寄居的城市，憑藉國際樞紐的地位，交投數字高踞世界藝術市場前三名。故此，當實體旅行受阻，畫廊人流大跌，部份畫廊在2020年初決定不再續簽租約，或搬往較中環廉宜的區域。

在中環關門的畫廊當中，包括位處H Queen's八間畫廊的其中三間。H Queen's於2018年落成，專為當代藝術畫廊而設。據說畫廊月租每平方尺約一百港元，即每層約五十萬港元。在2020年後未續約的租戶分別是方由美術、藝術門畫廊及首爾拍賣；而附近的畢打行則在2020年失去了三個長期租戶：Ben Brown Fine Arts（搬到位於租金更相宜、面積更大的黃竹坑新空間）、Lehmann Maupin（截至2021年九月，在香港無實體空間，暫時於台北營運）以及本地資深畫廊主張頌仁主理的漢雅軒（現時於其葵涌倉庫空間舉辦展覽）。

私人中介及公開拍賣在開局不佳的2020年喜憂參半。無論是經商業畫廊、個體中介或拍賣行達成的私人買賣資料，同樣難以取得，因為交易通常在私下進行，買賣兩方的身份都是商業機密，受到嚴格保護。一份為本文而在本地畫廊進行的調查，共收得九份回應。<sup>10</sup> 當問及與前一年的銷售額的差異，各間畫廊2019年的銷售額相對2018年由下跌20%到增長100%不等，而2020年相對2019年，則由下跌60%到增長100%不等（見下表）。

銷售額相比去年表現如何？

年份	2019 (%)	2020 (%)	H1 2021 (%)
受訪者1	10	100	100
受訪者2	20	0	0
受訪者3	100	-50	20
受訪者4	4	80	10

<sup>9</sup> 'Is this the end of physical art galleries in Hong Kong, not only deserted but plagued by high rents?', SCMP.com, 3 Mar 2020. <https://www.scmp.com/magazines/post-magazine/arts-music/article/3052448/end-physical-art-galleries-hong-kong-not-only>

<sup>10</sup> 調查於2021年8月13日至9月7日在SurveyMonkey.com進行。

年份	2019 (%)	2020 (%)	H1 2021 (%)
受訪者5	-20	-10	20
受訪者6	40	-60	50
受訪者7	15	40	不適用
受訪者8	20	沒有改變	5

資料來源：2021年8月13日至9月7日期間於 SurveyMonkey進行的調查

\* 有九間畫廊參與是次調查，但只有八間回答此題

面對疫情，大多數受訪者在2020年仍如常營業，七名受訪者表示未有暫停營業，兩名受訪者表示只短期暫停營業，然而他們都需要在多方面調整經營模式。通常，所有受訪者每年至少會參加一個香港以外的藝博會，其中兩名甚至表示每年會參加十或十一場香港境外的藝博會。然而，由於絕大多數藝博會宣布取消，意味著有一半畫廊在2020年未有參加任何國際藝博會，而部份則首次參與網上藝博會。大多數受訪者表示，與2019年相比，銷售予香港藏家的比例增加（見下表）。

畫廊銷售予香港藏家的百分比

年份	2019 (%)	2020 (%)
受訪者 1	60	70
受訪者2	50	70
受訪者3	40	70
受訪者4	90	90
受訪者5	60	85
受訪者6	60	50
受訪者7	90	85
受訪者8	50	55

資料來源：2021年8月13日至9月7日期間於 SurveyMonkey進行的調查

\* 九間畫廊回應是次調查，但只有八間回答此題

其中一位親身體驗2019至2020年市場戲劇性起伏的畫廊主，就是在1991年創辦季豐軒畫廊的季玉年。

在2020年春季，她關閉畫廊在雪廠街長駐達十六年的空間，並將當時柴灣工廠大廈既有的儲藏空間改建為畫廊。她表示維持中環空間的成本過高，而2019年的銷售數字因政治不穩下滑：「2019年銷售額只增長一成，是我所見近年最低。」她的畫廊主力銷售價值港幣五十萬以上現代中國及當代亞洲藝術品，在疫情初期，她不確定自己的高檔畫廊能否渡過難關。<sup>11</sup>

她又憶及：「2019年的社會動盪對行業非常艱難，形勢變幻莫測，即使藝術展在（香港）會議展覽中心舉行，我們也經常因為外面街頭發生的事，要在展會中途逃離會場。加上示威活動通常在周末發生，我們的畫廊時常要在星期六關門休息。然後，新冠肺炎來襲，當時我要處理的事已經很多，我對自己說，要不關門大吉，要不就要試試渡過難關。」

除了撤至柴灣，她亦配合旅遊限制，多方面改變營運方式。新冠肺炎前，她有六成顧客來自香港外，而她亦定期前往海外探訪他們，同時採購畫作，她表示：「我在2019年前往歐洲，聘請自由身畫廊代表，認真考慮在法國設立畫廊。顧及當時香港的情況，我當時認為要考慮所有方案，包括放棄香港的常設空間，如果要在港舉辦展覽，就與其他畫廊合作。由於法國的成本較低，我當時正準備買地，在巴黎外成立畫廊，反正我也想在那裡退休。」

然而，2020年的下半年香港的業務復甦，促使她在2021年夏季於中環簽下新租約，季豐軒畫廊現時落戶荷里活道的大館。2020年的銷售數字最後較2019年增長一倍，而2021年上半年的銷售量，則已達到2020年的全年數字，她補充：「由於我無法出國，我在歐洲聘用的代表大大地幫助了我採購藝術品，而且疫情下，大量藝術館長期暫停開放，財政出現困難，導致更多藝術品流入歐洲市場。」

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11 本文引用季玉年的內容，均來自本文作者與其在2021年9月7日之訪問。

## 拍賣行

與此同時，根據廣為引用的巴塞爾藝術展與瑞銀集團的全球藝術市場報告，2019年香港的純藝術、裝飾藝術和古董公開拍賣的總銷售額比去年下跌25%，至二十三億美元，而相比2017年的歷史高峰，更下跌40%，而2020年跌幅進一步擴大，下跌21%至十八億美元。<sup>12</sup>

不少城市深受疫情影響，香港卻從來未曾完全封城，雖則如此，社交距離措施及國際邊境關閉，都嚴重擾亂2020年的拍賣計劃。蘇富比的春季拍賣通常在三月或四月的拍賣周舉行，而佳士得春拍則在五月左右舉行，兩者都延至七月。中國嘉德決定合併春秋拍會，而保利拍賣則縮減七月拍賣的規模，收益為1.3億港元（相對2019年春季拍賣收益達9.39億港元）。在七月進行大型拍賣的三大主要拍賣行中，蘇富比的總銷售額較2019年春季下跌13.5%，佳士得下跌28%，富藝斯則下跌了4.9%（數據包含所有類別的銷售額，包括葡萄酒、珠寶和奢侈品）。<sup>13</sup> 雖然市場普遍低迷，但多幅現代及當代藝術畫作，都在香港以破紀錄或接近破紀錄的價格售出。

常玉1950年代的畫作《綠色背景四裸女》在七月八日的蘇富比晚間拍賣，以2.58億港元成交（本文引用所有成交均含佣金），為法籍華人藝術家作品錄得的第二高成交價。而在翌日的當代藝術晚間拍賣，英國藝術家David Hockney的《三十朵向日葵》以1.148億港元售出，成為亞洲拍賣會上最高成交價的西方作品之一。

在佳士得2020年七月舉行的拍賣會上，拍品數量相比2019年五月的只有一半左右，但它引入創新的銷售方式，應對旅遊受限的新局面：利用影像串流技術，在香港、巴黎、倫敦和紐約接連進行拍賣，「ONE：現當代全球聯合夜拍」成交額達三十二億港元，成交率高達94%。焦點之一是George Condo的《力場》(2010)，作品在香港以5320萬港元的價格售出，刷新藝術家在拍賣會上的紀錄。此外，在七月十日的佳士得香港夜拍中，常玉的《青花盆中盛開的菊花》則以1.916億港元售出。

來到秋季，部份主要拍賣行在十月及十一月恢復正常日程，由於其他主要市場仍處於封城狀態，這些拍賣會變相成為全球最先進行的現場拍賣。雖然香港該年面對四波疫情以及旅客隔制，但無阻銷售數字回升，蘇富比及佳士得同樣錄得網上交易增長。根據蘇富比在2020年12月11日的

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12 Clare McAndrew, *The Art Market 2020 and The Art Market 2021* (Basel and Zurich: Art Basel and UBS, 2020, 2021).

13 資料來自拍賣行的公開數據。通常蘇富比的春拍較佳士得更早舉行，因此佔有優勢，而在疫情的負面影響完全呈現前，蘇富比經已開始接受寄售，這解釋了其銷售額跌幅較小的部分原因。

新聞稿，其亞洲網上銷售額（所有類別）與2019年相比增長了440%，而55%的拍品流向了網上買家，新聞稿沒有透露網上銷售額的實際數字。

佳士得由香港主導的網上銷售，總額雖然較2019年增長250%，達1.516億港元（根據佳士得的數據），但是僅佔其亞洲銷售額的3%，而2019年則只佔1%。這顯示了購買高價拍品的買家，仍然準備親身或通過電話競標。是年佳士得成交額超過一千萬港元的拍品，佔總成交額比例最大（53%），而蘇富比無法提供類似的數據，但在其秋季拍賣，兩件頂級拍品就佔總銷售額的16%，其中一幅是Gerhard Richter在1987年的畫作《抽象畫649-2號》，以2.146億港元售予日本POLA美術館，打破亞洲拍賣西方藝術品的紀錄。<sup>14</sup>

另一幅是任仁發的《五王醉歸圖》，該卷軸長兩米，在約七百年前的元朝畫成。在十月八日的中國古代書畫拍賣會上，以3.066億港元售出，是同年在香港售出最昂貴的畫作，這亦多得其顯赫來歷，可追溯至明朝及清廷。

去年亞洲和西方現當代藝術品的需求搶盡鋒頭，《五王醉歸圖》成為中國藝術及中國書畫難得的焦點。根據佳士得的資料，戰後、現代和當代藝術品佔其藝術品銷售額的55%，而中國藝術品所佔比率從2019年的15%下降到9%，中國書畫則從15%下降到11%。

其中一個原因，是古董和書畫類別的贗品問題，遠較當代藝術嚴重，因此古董和書畫藏家若未親眼目睹實物，通常就不願意購買。陳永達和他的妻子共同擁有達文堂藏瓷，他表示，自從2020年以來購買數目大減，因為自己平常會穿梭世界各地的拍賣會，以便親身接觸有興趣的拍品：「對我來說，這正是鑑賞的意義所在，我需要將物品拿在手上，從外觀和感覺判斷它是否真品。」<sup>15</sup>

這亦解釋了現代及當代藝術較其他類別在拍賣會表現更佳的原因。富藝斯只銷售二十世紀和當代藝術與設計，其2019年的香港現場拍賣總銷售額，就比前一年增長32%，而在2020年更增長53%。

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14 佳士得在香港的西方藝術拍品由2019年的三十四項，增至2020年的八十三項。對西方藝術的需求增加，亦反映在近期落戶香港的高端市場西方藝術經銷商日多，其中包括厲蔚閣及Villeepin Art。

15 本文引用陳永達的內容，均來自本文作者與其在2021年9月13日之訪問。



2020年，佳士得香港拍賣中心（包括現場和香港主導的在線銷售）的西方戰後和當代藝術以及亞洲現代和當代藝術的總銷售額，合共比2019年增長9.7%，而所有純藝術類別則下跌8%，至49.8億港元。<sup>16</sup>

### 香港藝術家備受矚目

由於疫情，不少畫廊幾近無法邀請海外藝術家來港，又由於運輸費用高昂，他們在2020年比平常舉行更多本地藝術家的展覽，而近年（市場）對本地藝術的興趣日增，亦是其中一個因素。

Pascal de Sarthe在2010年將畫廊由巴黎遷往香港，他一直主力歐洲及中國藝術，直到2016年尾，他在黃竹坑開設足以容納駐留的大型空間，自始與年輕的本地藝術家合作。當時，香港藝術家在國際上知名度日增，一方面是由於在香港舉行的多個國際藝術展會，另一方面，亦是由於M+為準備在2021年開幕，收藏大量本地藝術作品。他直言，2019年的社會運動過後，（國際）對香港文化的興趣再次飆升。

「社會運動令香港獲得更多注意，世界各地的人亦開始聯絡我們。來自法國、美國、英國、澳洲和加拿大的收藏家都問，到底發生甚麼事？香港人如何回應這些事情？然後，我們開始將香港年青藝術家的作品，加入優秀的海外藏品之中。」<sup>17</sup>

這一情況持續至2020年，由於無法外遊，又有更多餘暇，很多本地人開始參觀畫廊。他說：「2020年讓人發現本地藝術社群的存在，而我們需要好好照顧他們。」

近期錄得重大成交的香港藝術家包括陸浩明，他在德薩畫廊的大型裝置作品《產物，殘物》（2020）最後由K11藝術基金會買下，而黎清妍2019年的作品《共事的人》，則於2020年10月6日蘇富比晚間拍賣中以三百萬港元售出，相比拍賣前估價的九十至一百二十萬港元，這次交易刷新藝術家的紀錄。2020年，剛經過改造的三藩市亞洲藝術博物館宣布購入林東鵬《兩個太陽的一天》（2019），作為其當代藝術關鍵藏品之一。

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16 富藝斯與佳士得的數據，均由作者在2021年9月向此兩間拍賣行直接索取得來。

17 本文引用de Sarthe的內容，均來自本文作者與其在2021年9月10日之訪問。

近年另一趨勢，是新一代的藏家銳意投資街頭文化（街頭藝術、都市服裝、嘻哈音樂、滑板文化等）相關的視覺藝術。該領域在他們主導下急速發展，並得到時裝和音樂行業的名人宣傳。

寺瀨由紀在2021年七月離任前，擔任蘇富比亞洲區當代藝術部主管，為該類別一系列銷售活動的重要推手。她說到在2016年首次踏足此範疇，契機是為韓國流行音樂明星T.O.P.挑選的作品舉行當代藝術品拍賣會：「這位歌手當時二十八歲，相當年輕，我跟他直言合作並非為了他的名氣，而是他代表未來：一個出於熱情而收藏的世代，他們不會按圖索驥挑選藏品，而是忠於個人品味。這現象後來就正正在亞洲出現。」

2019年，日本時裝設計師NIGO經蘇富比出售藝術藏品，該次拍賣令人印象深刻，不但因為所有拍品都成功售出，亦因為藏品中以暱稱Kaws而聞名的街頭藝術家Brian Connelly的2005年的畫作《The Kaws Album》，以破紀錄的1.16億港幣售出。2020年，英國藝術家Sam Cox（又名Mr. Doodle）的作品《Spring》（2019）在東京一場拍賣中以約一百萬美金售出，這幅畫滿卡通塗鴉的大型畫作，令他開始備受注目。從此，以代理知名藝術家而聞名的香港畫廊藝術門，與Cox簽訂合約，正式在全球獨家代理他。

寺瀨由紀又提到：「你會看到，時尚和藝術之間的界線日漸模糊，藝術被視為藏家生活的一部份，而非博物館牆上的東西。在亞洲，三、四十歲的人正處於事業高峰，他們無暇為藝術旅行，而親身前往博物館欣賞藝術亦太奢侈，然而他們精通科技，能夠根據虛擬體驗，作出購買決定。新冠肺炎令人人都要待在家中，更為這一趨勢推波助瀾。」

De Sarthe表示他憂慮Instagram取代藝術評論家而成為指南，以致人們購買藝術作品的時候，對藝術史漠不關心：「這情況不太妙，有一群人有大筆資金，而藝術讓他們確立了自己的地位，忽然他們加入博物館的委員會，受邀就藝術發表意見，所有這些年青人都想加入這個俱樂部。然而，疫情也讓理性思維重回市場。」

「這個行業的同輩壓力巨大，普遍人自尊心強。當畫廊在2019年及2020年初靜下來，人們可以重新思考他們的計劃，回到他們加入藝術市場的初心。」他說。

2020年的另一個新形勢，在香港各個行業和社會領域產生巨大迴響：六月出台的《國家安全法》。它對藝術的直接影響，在2021年才開始浮現——例如《電影審查條例》修改，容許以國家安全為由，禁止電影上映。

藝術市場因香港的言論自由而蓬勃發展，面對國際需求反映香港社會政治現實的藝術作品，本地畫廊亦也漸漸配合。（其中一例是安全口畫廊在在2020年三至六月舉行的個展《背影》，周俊輝的畫作捕捉了2019年香港反引渡法示威的場景，大部分作品在開幕之後不久經已售出。）

De Sarthe相信藝術家會繼續評論自己居住的地方，只是方式會轉趨低調隱晦：「以藝術表現政治有很多不同的方式，有時婉轉的方法更為有趣。」

另一擔憂是香港藝術市場將失去其競爭優勢，歷史上香港是亞洲最開放的城市之一，然而現時隔離規定的嚴格程度，卻是全球數一數二，雖然措施有效控制病例在低水平，但卻推遲重啟正常跨國旅行的計劃，與此同時，世界上很多地方已經重新開放。

寺瀨由紀表示：「自從2020年，我們遙距賣出大量繪畫作品，但終歸有其限制。藝術買賣是件很貼身的事，我擔心如果人們無法入境，香港會失去交易中心的核心優勢。」

雖然面對疫情，以至國安法的限制，部份企業仍舊堅信香港作為國際藝術中心的地位，即使面臨新挑戰，但仍會日益重要。在2020年，佳士得開始接洽恒基兆業地產，進駐2024年在中環落成、由Zaha Hadid Architects設計的新大樓。2021年七月，佳士得亞太區總裁龐智鋒談及為亞太新總部簽訂十年租約的決定時，表示並不擔心日漸嚴格的審查制度，會影響佳士得在港的拍賣業務：「沒甚麼可以削弱我們對這裡的信心，而我們在香港的業務並無太大變化。」<sup>18</sup>

徐曉瑜為《南華早報》藝術編輯，負責該報對視覺及表演藝術的報導，她亦廣泛撰寫有關文化政策、藝術市場及西九文化區的文章。2020年，她獲得藝術史碩士學位。近期她在《World Art》期刊上，發表研究泰國藝術家陳壯的文章。

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18 'Christie's Asia to hold year-round sales at new headquarters in Hong Kong from 2024', SCMP.com, 27 July 2021. <https://www.scmp.com/lifestyle/arts-culture/article/3142706/christies-asia-hold-year-round-sales-new-headquarters-hong>

# 香港社區藝術的社區營造創意策略

文晶瑩

近年香港的社區藝術活動得到不少官方、半官方資助，有長足的增長。除多年以來香港藝術發展局、香港賽馬會、市區重建局、康樂及文化事務署、區議會的資助外，近幾年環保署、非物質文化遺產辦事處、旅遊事務署也有贊助或主辦社區藝術活動，多間商業機構自西九文化區效應後，資助也有增無減。藝術活動加上「社區」二字，好像便會親民貼地一點。民間自發的社區藝術自1997年後，由於政治環境的急劇變化和社會運動增加，不少人落區宣揚公民意識，雨傘運動後有「傘落社區」呼籲；2019年自發的抗爭藝術「連儂牆」十八區也有，可見民間力量的崛起和累積。香港的社區藝術是否能營造社區？本研究側重1997年之後開始的社區藝術項目，根據文獻、訪問組織者和觀眾，用參與觀察（Participant Observation）方法去看社區藝術工作者如何與社區產生關係，以宮崎清提出的社區營造的五大面向：人、文、地、景、產作為架構來檢視香港的社區藝術如何營造社區，用茹國烈的BEAM理論、Joshua Guetzkow的藝術影響力評估機制去看營造社區方面比較有效的例子。文章希望能尋找出藝術如何有效地營造社區的要素，分析當中的困難和挑戰，以及探討持續發展的可能。

## 甚麼是社區藝術？

香港的社區藝術多元，組織大多不只以地理區域來劃分，如Ian Russell把「community」（社區／社群）界定為一羣擁有共同價值、語言、行為、信念或文化的人。<sup>1</sup> 香港的社區藝術在藝術方面的定義比較闊，不限於傳統的藝術媒介，更多的是如Scott Marsden<sup>2</sup> 所說是一種實踐，相信藝術的生產是一種社會活動，表達人們的生活經歷。其美學建基於脈絡和文化，一般都貼近生活。

## 如何與社區建立關係？

藝術連結社區，形式可以很多樣化。若只以社區文化作為創作材料，純個人創作，沒有和他人互動，過程會較簡單，也不大能連結社區。但如果與社區人士合作，必須互相理解，尋求共識。空降的社區藝術很容易出問題，例如2020年，因為牛棚藝術村的藝術家不滿聖公會福利協會在村外的繪畫的壁畫「醜樣」，最終壁畫要重新設計。<sup>3</sup> 差不多同一時間，在深水埗通州街臨時街

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1 引述自Ian Alden Russell 2018年3月17日於香港中文文學文化及宗教研究系文化管理碩士課程及文化研究中心主辦的「社群藝術論壇2018：社群藝術關鍵詞」，主題「論攜手合作，或我怎樣學懂不再物化與喜愛藝術」的演講。

2 Scott Marsden, *Naming a Practice: Curatorial Strategies for the Future*, ed. Peter White (Banff: Walter Phillips Gallery and Banff Centre Press, 1996), 195.

3 〈聖公會擺市建局八千萬搞九龍城步行徑 牛棚藝術家斥離地、影響形象〉，《獨立媒體》，2020年11月14日。檢索日期：2021年9月28日，<http://www.inmediahk.net/node/1078832>

市舉辦的數碼龐克號，主辦單位與區內小店合作，但因為展覽趕走露宿者，掀起藝術與社區矛盾。<sup>4</sup> 社區有不同的利益關係，人事複雜，社區藝術工作者可以怎樣介入社區呢？

情感關係不是一下子便能建立，據筆者訪問的社區藝術工作者分享，工作初期需慢慢認識社區，發展人際網絡，跟社區人士熟絡，取得互信。如果藝文工作者同時是社區持份者會較順理成章。如果沒身份，很多藝術工作者會夥拍區內組織進行活動。MaD派大使逐家逐戶認識社區成員，他們的策劃人張慧婷表示也可用客人身份，以中國人的文化，有客在，萬事好商量，會較易嘗試新事物。<sup>5</sup>

有了身份，應以怎樣的角色進行藝術活動？程展緯覺得可以是「indicator」（顯影劑）和「catalyst」（催化劑），他解釋：「將隱藏的事物關係顯現出來，成為一個可被理解的狀態，用的是同理心，觀察力，也須選擇一種合適的形式去表現，那可能是傳統藝術的，也可能是日常的」，「催化劑就是創造新共同，把日常不相近的人事物連接，創造可短可長的關係。」<sup>6</sup> 前YMC Arts<sup>7</sup> 負責人陳文儀描述藝術對於馬屎埔村的村民可以是「陪伴者」，<sup>8</sup> 在面對收地問題時，藝術家在村內創作，可以給予村民鼓勵和勇氣去面對困局，以及化危為機的創造力。We 嘩藍屋服務主管周希旋提出作為「倡議者」也需作「協調者」，需協調不同的持份者以達致共識。<sup>9</sup>

如果和弱勢社群連結，又怎樣呢？需要意識到藝術家、機構、街坊之間的權力關係，如Nicolas Bourriaud提出的關係美學那樣，藝術家是個facilitator（促進者）而不是製作者，應將權力交給街坊，幫他們去營造他們喜歡的社區。<sup>10</sup> 資深策展人何慶基提出需要相信社群本身有潛力，藝術工作者只需做引動者（animator）去做支援和中介的角色。<sup>11</sup> 民間博物館主辦的「藝術在吾居—社區一日展」（2020-2021）就是以街坊作主體、藝術家做引動的展覽。（圖一）展覽街坊作品，民間博物館設計有趣的活動配合，免費送贈菜苗支持本地農業、專家分享心得、寫生工作坊、即

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4 hkmalls, 〈藝術活化與社會問題的雙面刃 深水埗通州街臨時街市 數碼龐克號〉, 《Medium》, 2020年10月20日, 檢索日期: 2021年9月28日, <https://medium.com/港mall專題/藝術活化與社會問題的雙面刃-深水埗通州街臨時街市-數碼龐克號-heart-of-cyberpunk-1b47ca8e6bef>

5 引述自筆者於2020年4月7日訪問MaD創不同協作的策劃人張慧婷的內容。

6 引述自筆者於2021年9月30日訪問程展緯的內容。

7 香港基督教青年會創意藝術教育計劃網頁, <https://www.facebook.com/YmcArtsInEducationProject/>

8 引述自筆者於2019年12月23日訪問前港青創意藝術教育計劃負責人陳文儀的內容。

9 引述自筆者研究助理鄭羽以於2019年7月28日訪問We 嘩藍屋服務主管周希旋的內容。

10 Nicolas Bourriaud, 'Relational Aesthetics,' *Participation* (2006): 160-171.

11 何慶基, 〈難搞的藝術——社區藝術談〉, 《信報》, 2007年4月16日, 檢索日期: 2021年9月28日, <http://www.artscritics.hk/?a=doc&id=370>

場創作。街坊欣賞展品之餘，互相交換心得，成功連結街坊，建構美感經驗。展覽大眾化，有趣味性之餘又不失專業性。

## 社區需要藝術嗎？

藝術工作者可選擇不同的身位，但社區真的需要藝術嗎？

### 1. 個人的需求

藝術本身可滿足追尋自我、創意表達的需要，以及美感技藝的追求。社區服務一向以來都會提供大量藝術活動和課程，供街坊參加。

### 2. 幫助弱勢發聲

許多令人印象深刻的社區藝術項目，都藉藝術扶助弱勢。影行者（2007-）幫重建戶；聖雅各福群會幫被迫遷的住客，保育藍屋建築（2010-）。YMC Arts藉教育護村，阻推土機毀農田，推城鄉共生概念（2010-2019）；MaD力挺為弱勢社群提供就業機會的天秀墟（2014）。幫助弱勢發聲，使之得到關注，是社區藝術常見的做法。

### 3. 賦權培力

周希旋分析「若只強調地區問題，可能與其他市民關係不大，藝術可以拓大議題。」<sup>12</sup> 例如重建收樓，可以問社會需不需要社區？社區網絡、鄰里互助是否應該珍惜？藝術有助增強社區自豪感、歸屬感、認同感，從而產生集體意識，凝聚社群，增加社區資本，甚至可保護具有價值的文化遺產，例如藍屋是「留屋留人」的博物館，讓發展者不要輕易抹去歷史，以傳承文化。藝術有時比評論文字、示威行動更易為人所接受，能引發想像，注入新意思。

### 4. 與人連結

藝術有助提升人們對議題的關注，但沒大問題時又怎樣？正如碧波押（2016-2019）負責人三木反思，油麻地許多街坊住劏房，沒日沒夜的工作，社區？藝術？他們可能心想：「關我X事？」（與我何干？）<sup>13</sup> 土瓜灣街坊強哥喜歡藝術帶來人與人之間的溝通，有一次他放工路過看見在青春工藝內的電視機，正播放着世界杯，於是開始認識這個平台，很享受這個聚集互不認識的人但

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12 同注9。

13 曾曉玲，〈Ways of Seeing: 碧波押娛樂牌風波 社區藝術唔係畀錢畀地就得？〉，《明報》，2018年12月9日，檢索日期：2021年9月28日，<https://today.line.me/hk/v2/article/OXEVpE>

又能平等分享的地方，於是參與這裡的藝術活動。<sup>14</sup> 藝術也可連結世代、家庭和少數族群，促進種族溝通和諧，以及社區文化的多樣性。

#### 5. 提供慰藉

社區藝術許多時強調要為社區帶來改變，大多只做到引起議題關注，不能做到即時以及實質的改變。學者毛家謙表示藝術能「以較低成本的形式，連結不同人激發想法和討論，是一個很理想的『拋磚引玉』的平台。」<sup>15</sup> 林旭輝相信自己開展的社區藝術能令市民開心，放下負面思想，積極生活。<sup>16</sup> 學者蕭競聰提到「香港的社區設計也許是一種懷舊的項目吧。這或許是資助機構的好意；它的資助項目，可以給大家懷懷舊，平衡一下面對事物消失的情緒。」<sup>17</sup> 社區藝術或許能提供一些疏導的渠道，有舒壓、安撫大眾的效果，以暫時的慰藉來穩定社會。毛家謙表示，當意見累積得很多時，便會得到注意，政府或許會揀選一些設實可行的來投放資源。<sup>18</sup>

#### 6. 推動社區經濟

2014年開始的「永續荔枝窩」，結合歷史、生態保育、藝術、鄉郊發展多個元素，參與的原居民曾偉強希望多些人認識荔枝窩，令村裡多些謀生機會，吸引村民回流，復興社區。<sup>19</sup>

### 有門路之後，如何內聚街坊，建立情感關係呢？

認識社區、田野調查、了解居民的想法和需要、看社區有甚麼問題，又或發掘社區的潛能與美好，連結當地的人，等等，都是一般創作社區藝術常用的方法。文化葫蘆到過不同村落做文化藝術活動，負責人吳文正覺得鹽田梓對藝術的接納程度頗高。該地1998年後成為無人居住的小島，村長陳忠賢與一些熱心村民致力復興社區，希望居民回流。2004年復修教堂，之後復修鹽場，又成立歷史展覽廳和文物陳列室，多年來開放地與無數的社會團體建立關係，吸引到不少

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14 引述自筆者研究助理鄭羽以於2019年12月15日土瓜灣十三街街坊強哥的訪問。

15 Allen Ng, 〈【北角空間想像】專訪「都市實驗室」主理人高家楊、毛家謙〉，《北角有誌》vol.3, 2020年，檢索日期：2021年9月28日，<https://www.via-northpoint.hk/北角有誌-3/>

16 秦湮，〈梁美芬冀助基層兒童實現自我增值〉，《文匯報》，2021年9月11日。檢索日期：2021年9月28日，<https://www.wenweipo.com/s/202109/11/AP613c8207e4b08d3407d9b0db.html>

17 蕭競聰，〈北角風情，路過北角〉，《北角有誌》vol.3, 2020年，頁16至17，檢索日期：2021年9月28日，<https://www.via-northpoint.hk/北角有誌-3/>

18 同注15。

19 黎亦豪編導，〈2016 RTHK山水傳奇——有一個遺忘的國度（荔枝窩）〉，香港電台，2016。YouTube 2021年6月8日上載。檢索日期2021年9月28日，<https://youtu.be/HeMv64CeVok>



訪客。島上已有豐富的歷史、文化、宗教、生態特色，加入藝術去活化這些特色變得順理成章，亦配合當地村民想打造鹽田梓成一個文化體驗村和開放式博物館的願景，所以藝術節被旅遊事務署選作先導計劃。<sup>20</sup>

情投意合最好，若社區對藝術不認識，可以如何呢？方法可以千變萬化，以下是社區藝術工作者曾用過的一些方法：

### 1. 融入生活

社區藝術活動大都與生活緊密聯繫，用幽默簡單直接的語言來宣傳，飲飲食食旅遊節慶活動最受歡迎。

### 2. 大贈送

「蛇、齋、餅、糉」，「橋唔怕舊最緊要受」（只要管用，計謀多舊都可以）。不過藝術機構做起來會講究意義，例如「油街實現」派涼茶，交換「甚麼是不完美？」的思考。

### 3. 導遊

馬寶寶社區農場、影行者、活化廳、青春工藝、藍屋等許多社區組織都有辦社區導遊，讓公眾認識社區的議題，不少導賞團，公眾也願意付費，也有街坊參與策劃和導賞。

### 4. 共享

「講心唔講金」（不在乎金錢，只在乎感覺對）的共享手法亦能拉近人的距離。藍屋的空地是與街坊共享共管的空間。油街有共享廚房，活化廳（2009-2015）是個社區客廳歡迎人坐，青春工藝是個共享工作間。程展緯用「大家的掃把」（2021）與街坊一齊在公園掃落葉，砌詩句，減輕清潔工的負擔。也有任取任捐的社區書櫃、社區雪櫃。這些活動往往能連結街坊，又能分享資源，讓有趣的事情發生。

### 5. 教育共學

另一最常用手法是共學。組織課程可以聚集共同興趣的人，提升技能，保育社區文化，增加社區人力的資本。差不多所有社區藝術活動都有講座和課程。火炭「大C承傳」藉師徒式教學承傳藝術社區；YMCArts本身是個創意藝術教育計劃；青春工藝主打龍師傅的木工課程；影行者曾發展「3A錄像技術研究室」教授錄像表達和創作的技巧。「3A」的意思是：Affordable——技術成本

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<sup>20</sup> 引述自筆者於2021年9月18日訪問吳文正的內容。

平民化；Accessible——技術知識普及化；Applicable——技術廣泛應用化；<sup>21</sup> 影行者成員認為如果街坊能掌握一些技術，就能更有信心，自主地發聲。

#### 6. 溝通、重視、讚揚

宣傳、社交媒體的溝通必不可少，區報是常用的凝聚社區手法：活化廳有《活化報》，藍屋有《石水渠報》，「路過北角」（2020）有《北角有誌》。《活化報》報道區內趣事，表彰街坊的好人好事，保育社區文化，也讓街坊投稿參與。

#### 7. 共患難

影行者帶着學習的態度進入社區，不會帶強烈目的性與街坊交往，在社區放映中認識一些對影片有興趣的街坊，到再辦活動時便聯絡他們。亦有在受重建影響而爭取權益的過程中認識並共同進退的街坊，在共同經歷一些事件後，有了互信，比較容易合作創作。

#### 8. 創意使用公共空間

在公共空間做些小活動，結聚街坊，也是常用的手法。盧樂謙和幾個設計師在荃灣蠟地坊小販市場開設升級布藝產品的小檔「真的變身鳥」（2016-2017），設計師逢星期三下午都會到檔口對面的福來邨休憩空間織舊布條，邊織邊和街坊聊天，收集社區的紡織故事，做紡織業口述歷史。<sup>22</sup>

#### 9. 重複舉辦 建構記憶

影行者和變身鳥都重複用同一地方舉辦活動，去製造一些創意公共空間。盧樂謙說：「如果沒有『變身鳥』，辦活動就只能一次性。社區藝術是要不斷累積，街坊才能從彷彿無關疼癢的活動中，慢慢明白整件事的意義。」<sup>23</sup> 碧波押有每星期、每月、每年都舉辦的活動，一些節目重複舉辦，可累積一定數量的觀眾，建立社區內的形象。

#### 10. 驚嚇

碧波押獲香港藝術發展局資助在社區內推廣藝術，他們與社會服務機構、官方機構搞社區藝術的方式不同，較藝術本位。有時會用當代藝術常用的批判美學、驚嚇手法在社區推介當代藝術，

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21 影行者，〈關於3A錄像技術研究室〉，WordPress，檢索日期：2021年9月28日，[3alab.wordpress.com/about/](http://3alab.wordpress.com/about/)

22 Gi，〈真的變身鳥：由街市引發的織織實驗〉，《一小步》。2017年4月28日。檢索日期：2021年9月28日，<https://littlepost.hk/2017/04/28/theupcyclingbird/>

23 同上。

雖然有別於以上提過的友善親和手法，但是同樣可以聚人。2016年，他們邀請的波蘭行為藝術家在藝術空間門外一跪一爬，受驚的街坊以為她是瘋子，於是報警。（圖二）三木他們乘機向街坊和警察解釋甚麼是行為藝術，為街坊解惑。<sup>24</sup> 他們年年都辦行為藝術節，看似玩命的行為，街坊已習以為常，不再害怕，部分會駐足觀看。<sup>25</sup> 碧波押這類手法不算大眾化，但頗成功凝聚到一定數量喜歡這類藝術的觀眾和街坊。

## 社區營造

上面提到一些連結社區裡面的人的方法，接下來看怎樣營造社區？有社區營造專家之稱的宮崎清教授，提出了社區營造發展的五大面向：人、文、地、景、產，<sup>26</sup> 我們以這個結構討論香港的例子。

### 1. 人

「人」的意思是：如何滿足社區居民的共同需求、發展和經營不同層次的人際關係？<sup>27</sup> 這方面藍屋的架構比較有組織，她們的計劃目標對象涵蓋三類人：公眾人士、灣仔社區人士、藍屋居民和商戶，<sup>28</sup> 每一種人士有不同的活動配合，目標清晰。（圖三）

在合作方面，社區藝術工作者與居民的合作，筆者參考「New Urban Arts Creative Practice Rubric」（新市藝術創作實踐量表）<sup>29</sup> 的做法，將原理論的五個層次改為五個類別，以公眾參與比重多少為區別。

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24 潘浩欣，〈油麻地有個「碧波押」用藝術與街坊對話〉，《hk 01》。2016年8月18日。檢索日期：2021年9月28日，<https://www.hk01.com/%E8%97%9D%E6%96%87/43496/%E7%A4%BE%E5%8D%80%E8%97%9D%E8%A1%93-%E6%B2%B9%E9%BA%BB%E5%9C%B0%E6%9C%89%E5%80%8B-%E7%A2%A7%E6%B3%A2%E6%8A%BC-%E7%94%A8%E8%97%9D%E8%A1%93%E8%88%87%E8%A1%97%E5%9D%8A%E5%B0%8D%E8%A9%B1>

25 引述自筆者於2019年3月20日訪問碧波押場地經理歐陽東的內容。

26 曾旭正，〈台灣的社區營造（新版）：新社會、新文化、新人〉，《遠足文化》。2013年：頁16至19。

27 同上。

28 鄭淑貞，〈聖雅各福群會社區發展服務〉，《聖雅各福群會》，2017年5月8日，檢索日期：2019年7月16日，<https://www.ciif.gov.hk/download/tc/promotion-and-education-event/ev00121/part1.pdf>

29 同注1。

第一類為「藝術家主動，街坊配合」：藝術家計劃和進行社區藝術創作；街坊和小店提供資源例如場地配合，並沒有參與創作的過程，例如活化廳的「多多獎·小小賞」便是這一類。藝術家造獎杯，放在得獎的店舖內，再帶觀眾去參觀，社區成為展覽廳。

第二類為「藝術家提案，街坊參與」：藝術家提議一些行動，或者設定一些情境，讓街坊和小店參與，例如YMCArts的田邊故事館（2011），收集村民的舊物展出，村民提供故事，豐富活動內容。

第三類為「藝術家提案，街坊參與並修改」：例子有影行者2006年的紀錄片《黃幡翻飛處》，是一個集體創作，有許多街坊自主拍攝的鏡頭，表達社區重建過程的不公，以及他們的願景。

第四類為「街坊自發提案，藝術家輔助」：例如鹽田梓藝術節一件屬村民概念的作品《山水·人》，<sup>30</sup> 初期有藝術家輔助，透明的空間融合自然環境。位於鹽場的作品，兼具室內曬鹽功能。

第五類「街坊與不同專業合作創造新藝術項目」：油街實現舉辦多次「對談！」系列（2013、2015、2017），促成不同創作單位互相認識和合作。這層次的例子，有方韻芝與街坊妹叔（2013）一起在活化廳與街坊分享種植心得，共同研發垂吊盆栽並設工作坊，<sup>31</sup> 在路牌罅隙中栽種植物。

地區團體之間也有合作，有區內、跨區、國際合作，這些合作在共同目標和不同的強項下，形成更大的力量，製造更大的網絡和聯繫，並為社區帶來啟發。

## 2. 文

「文」的意思是：在共同歷史與文化的傳承和延續。<sup>32</sup> 多間社區藝術中心保育傳統工藝，了解到背後的歷史文化和民間智慧，運用在日常生活中。居民自行設計的社區文化導賞團是另一例。

## 3. 地

「地」的意思是：如何保護與弘揚社區的地理特色，強調和重視所地區的在地性。<sup>33</sup> 活化廳在門外放了一張長凳，在長長的路段便利路人，又增加街坊交流對話。之後接手活化廳的碧波押把

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30 《山水·人》作者是鹽田梓村務委員會和鹽光保育中心，開始的時候，藝術家何文聰有協助。

31 Bao, 〈天台派對〉，《U magazine》，2012年9月7日，頁L008-015。

32 同注26。

33 同上。

凳鞏固在路牌下，加上「善意」、「良知」四字，望執法人員能明瞭心意，通融執法，該凳放了好一段日子才被拆除。鹽田梓藝術節的作品大都配合自然環境，塑造綠色旅遊的景觀，例如《歸家》、《流波·行雲》等作品。

#### 4. 產

「產」的意思是：在創造、生產和銷售具地區特色的產品，以及推展社區經濟活動。<sup>34</sup> 活化廳在中秋節時曾推出「革命月餅」反加租；在佔領旺角期間有「佔領撐小店」行動，「活化墟」以資源分享、以物易物，自由定價，免費贈送方式交易。藍屋亦有舉辦類似的活動「講價攤」。這些創意經濟活動均重視社會議題和人情交流，大多是為了促進區內交流，以助社區營造。

#### 5. 景

「景」的意思是：社區如何創造獨有景觀？有沒有永續發展及經營？有沒有和協助社區居民自力投入及營造獨有景觀？<sup>35</sup> 影行者在公共地方組織社區放映，基於他們相信市民在公共地方有表達自己的權利，經長時間與管理人員相互理解，重複使用南昌街／基隆街之間的公共空間，每月做一次社區放映。<sup>36</sup> 從無到有，營造了自己與街坊交流的空間。（圖四）藍屋也是一個很突出的例子。藍屋本身是特色文化地標和活的博物館，可供人住又容許公眾參觀，與居民共同管理具永續發展元素。

### 困難和挑戰

上面提到社區藝術可以做的類別，形式之外，動力也很重要。如何增加呢？

#### 1. 動力來源

##### i. 自發自主

要感動自己感動他人，需要自主自發，窗後巷（2021-）和半杯寮（2021-）都捨棄缺乏彈性的資助模式，自負盈虧，慢慢摸索社區和人的需要去舉辦活動，這樣比較有活力。窗後巷的其中一個組織者盧樂謙和半杯寮負責人李維怡不約而同地稱，若藝術活動沒有贊助，沒有資源，反而會

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34 同上。

35 同上。

36 引述自筆者研究助理鄭羽以在2020年1月16日訪問影行者藝術總監李維怡的內容。

令參與者更願意義務付出。<sup>37, 38</sup> 不過這模式需要一個有承擔的人或團隊去維持，持續地尋找資源不容易。周希旋亦強調承擔的重要，她表示花生友（只懂空說的人）很多，許多人都想自己的意見得到採納，但提出建議的同時，也應考慮自己能承擔多少？<sup>39</sup> 李維怡和陳文儀很有承擔，她們做社區藝術工作超過十年，甚麼令她們持續工作？她們不約而同的表示，工作是一種生命的修行。<sup>40, 41</sup>

#### ii. 自己子女較入心

沒有贊助難維生，香港大部分社區藝術都靠政府或政府相關機構贊助。政府直接籌辦的社區藝術，若能帶着熱情而不只是打工心態，已經很難得。間接資助少干預比較可取，文化藝術需要有彈性和探索空間，讓搞手對計劃有擁有權會比較有動力。

#### iii. 抗拒外來威脅

蚌因為外物入侵形成珍珠；被踐踏過的西洋菜更強壯。通常有外力令居民的生活受威脅，便會團結起來表達自己訴求，社區變得有凝聚力和動力，有時會藉藝術得到更多關注。但如果外來威脅沒有了，就沒有動力了，需要轉移目標。

#### iv. 文化身份認同

「文化上的身份是個發電機，會推你做很多事情。」鹽光保育中心行政總統籌陳子良說。<sup>42</sup> 鹽田梓已沒有人居住，但島上聖若瑟小堂和復修的鹽田得國際保育獎項肯定，加上客家文化、西方宗教及生態環境和諧並存，形成特色，吸引村民繼續為復興社區而努力，更向外推廣。

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37 影行者，〈【落草為藝—社區／社群藝術交流】：社區藝術／街坊參與之正負極（文字紀錄）〉，《獨立媒體》，2018年1月19日，檢索日期：2020年7月20日，<https://www.inmediahk.net/%E5%8B%9E%E5%B7%A5/%E3%80%90%E8%90%BD%E8%8D%89%E7%82%BA%E8%97%9D%E2%80%94%E7%A4%BE%E5%8D%80%EF%BC%8F%E7%A4%BE%E7%BE%A4%E8%97%9D%E8%A1%93%E4%BA%A4%E6%B5%81%E3%80%91%EF%BC%9A%E7%A4%BE%E5%8D%80%E8%97%9D%E8%A1%93%EF%BC%8F%E8%A1%97%E5%9D%8A%E5%8F%83%E8%88%87%E4%B9%8B%E6%AD%A3%E8%B2%A0%E6%A5%B5%EF%BC%88%E6%96%87%E5%AD%97%E7%B4%80%E9%8C%84%EF%BC%89>

38 同注36。

39 引述自筆者研究助理鄭羽以於2019年7月28日訪問We哇藍屋服務主管周希旋的內容。

40 同注38。

41 引述自筆者於2019年12月23日訪問前港青創意藝術教育計劃負責人陳文儀的內容。

42 劉彤茵，〈藝術節拒變「深井燒鵝」 鹽田梓 堅持一顆鹽的浪漫〉，《明報》副刊，2019年12月6日，頁D08。

v. 尊重各持份者的立場

許多社區藝術活動都有夥拍社會服務機構或由其主辦，社工落區已有長久歷史，1978年已開始有「鄰舍層面社區發展計劃」。社會服務機構的政治取態一般較溫和，而自發解決社區問題的行動者政治行動一般較進取，兩者如果合作，一般會互相尊重，各有各專注的範圍，例如YMC Arts一般不會介入政治行動，專注藝術教育。村內政治方面的議題，會由馬寶寶社區農場處理，分工讓計劃持續了近十年。

vi. 結合信念、記憶、藝術、生活四元素

社區藝術的動力也許可以參考資深藝術行政人員茹國烈的「BEAM」文化建構理論。BEAM即 Believe and Value (信念和價值觀)、Everyday life (日常生活)、Arts and Creation (藝術和創造) 和 Memories (回憶)。<sup>43</sup> 四個元素扣連，或許會較有動力和持續性，好像鹽田梓藝術節部分作品在三年的藝術節完了之後，社區願意保留，不像許多社區藝術，活動完了就沒有了。這些作品部分是當地的持份者主導，例如教堂門前的樓梯畫《善牧》(2021)。(圖五) 作品的其中兩位創作者<sup>44</sup> 是當地的村民神父、復修教堂的建築師，圖畫取材自聖經詩篇二十三篇，〈耶和華是我的牧者〉是相當經典的詩歌，許多教徒都記得 (Memories)，配合教會宣揚愛的信念 (Believe)，作品巧妙的用了去教堂必經的樓梯作了通向真理的隱喻，石的雲紋做羊毛，加上馬賽克，藝術風格富有特色 (Art)。物料用了耐用的石材，日常可以宣教 (Everyday life)，所以藝術節完之後會留下來。

2. 如何處理社區差異？

社區裡面有不同持份者有不同意見，那怎樣合作呢？學者毛家謙表示參與者要有「放大縮小」的能力。「放大」社區營造的參與度，把意見衝突「縮小」至最少範圍。要有充分時間去磨合去達致共識。<sup>45</sup> 張慧婷分享他們需要了解不同界別的思考系統和語言，尋找共同點，並且透過其他界別均能理解的表達方式，例如以「教育」的概念與藝文結合，讓其他界別的人士能夠更容易明白社區藝術的價值。<sup>46</sup>

3. 如何深化持續發展？

三木坦言社區藝術需要長時間蘊釀和進行，因為藝術家需要時間認識社區和社區人士建立關

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43 香港亞洲文化協會講座 (ACC Alumni Conversations: Shaping Our City with Culture)，2021年1月16日。

44 《善牧》創作者：陳志明神父、皮嘉理神父、阿爾巴諾·波利、鄺心怡。

45 同注15。

46 引述自筆者於2020年4月7日訪問MaD創不同協作的團隊成員張慧婷的內容。

係，建立互信，同時要讓沒有經驗的藝術家認識社區。<sup>47</sup> 張慧婷說MaD會在同一個地區重複申請新項目來讓計劃持續發展。<sup>48</sup>

#### 4. 如何避免仕紳化？

如果社區成為景點，可能令地區的物價租金增加，加重原居民的負擔，遊客過多可能會影響居民的生活。不同的藝文組織都意識到這些情況，有相應的策略。藍屋的「舊物敘述空間」需參加導賞團才能參觀。<sup>49</sup> YMC Arts和MaD設計鄉村導賞團路線都會避開不想受遊客影響的村民的家。<sup>50</sup> <sup>51</sup> 船到橋頭生活節」(2020) 先讓島民知道各項活動，讓他們有較多機會參加。<sup>52</sup> 增加街坊與公眾互動亦有助雙方溝通，多項導遊活動都由當地人當導賞員。因為活化廳定位草根而不是高檔藝術，<sup>53</sup> 就算有名氣也沒有令地區仕紳化。鹽田梓村長陳忠賢希望保持島上寧靜生活，但2021年的藝術節曾試過單日有多達2,900人次登島，碼頭排隊的人龍打蛇餅，不勝負荷，將來碼頭有改善工程或西貢開放多些景點，可望分散人群。<sup>54</sup> 疫情關係，本地遊興旺，藝術組織需處理如何平行居民和遊客的需要。

## 成效評估

怎樣評估社區營造的成效？每個個體、活動、機構都不同，需根據自己的目的和願景去評估。如參考Joshua Guetzkow的藝術影響力評估機制，<sup>55</sup> 機制分個人和社區，個人分物質／健康、認知／心理、人際交往。社區分經濟、文化、社會三部分。個人和社區又分直接參與、觀眾參與、藝術家和機構的參與，如下列表所示。

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47 引述自筆者於2019年3月20日訪問碧波押負責人三木和歐陽東的內容。

48 同注46。

49 引述自筆者研究助理鄭羽以於2019年7月28日訪問 We哇藍屋服務主管周希旋的內容。

50 同注46。

51 同注41。

52 胡筱雯，〈離島生活節 新蒲崗散步 藝文本地遊 連結社區〉，《明報》D01，2021年3月26日。

53 引述自筆者於2019年3月18日訪問活化廳核心成員之一李俊峰的內容。

54 引述自筆者於2021年9月18日訪問吳文正的內容。

55 Joshua Guetzkow, 'How the Arts Impact Communities' (paper presented at the Taking the Measure of the Culture Conference, Center for Arts and Cultural Policy Studies, Princeton University, 7 June 2002), accessed 20 July 2018, [www.princeton.edu/culturalpolicy/workpap/WP20%20-%20Guetzkow.pdf](http://www.princeton.edu/culturalpolicy/workpap/WP20%20-%20Guetzkow.pdf)



		直接參與	受眾參與 觀眾參與	藝術家以及藝術機構的參與
個人	物質 ／ 健康	<p>建立人際關係並促進義工服務，從而改善健康</p> <p>增加自我表達和快樂的機會</p> <p>減少高危青年的犯罪率</p>	<p>增加快樂的機會</p> <p>減壓</p>	<p>增加個人參與藝術的機會和興趣</p>
社區	認知 ／ 心理	<p>提高效率 and 自尊</p> <p>提高個人對社區的歸屬感</p> <p>提高人力資本：技能和創造能力</p>	<p>增加文化資本</p> <p>增強視覺空間推理能力（莫扎特效應）</p> <p>提高學習表現</p>	
	人際 交往	<p>建立個人社交網絡</p> <p>增強與他人合作和交流想法的能力</p>	<p>增加對他人的接納度</p>	
	經濟	<p>支付僱員的工資</p>	<p>人們（尤其是遊客/訪客）會花錢參加藝術活動和光顧街坊生意，兩者會產生協同效應。</p>	<p>增加街坊參與藝術的興趣</p> <p>增加該地區對遊客、企業、人員（尤其是高技術工人）和投資者的吸引力</p> <p>培育「創意環境」，刺激創意產業的經濟增長。</p> <p>增加社區復興的可能性</p>
	文化	<p>增加集體認同感和效率</p>	<p>建立社區認同感和自豪感</p> <p>導引正面的社區規範，例如多樣性、寬容和自由表達。</p>	<p>提升社區形象和地位</p>

	直接參與	受眾參與 觀眾參與	藝術家以及藝術機構的參與
社會	通過參與，將組織和人彼此聯繫起來，增加人們與當地政府和非牟利組織合作經驗來建立社會資本。	將互不認識的人們聚集在一起	促進社區文化多樣性  減少區內罪案

表一：Joshua Guetzkow的藝術影響力評估機制 (Mechanisms of Arts Impact) (2002)，筆者翻譯。

筆者根據以上的評估機制、機構自訂的目的，實際參與觀察和訪問參與者，看到一些社區營造能力突出的例子，好像藍屋是個由下而上的社區保育計劃，有不同界別的持份者協作，居民參與管理，培養出獨當一面、有自己創作的街坊，例如May姐、龍師傅。藍屋倡導的鄰里關係得到認同，就算租金不便宜的「好鄰居計劃」，也有超額報名。另一例子是上海街視藝空間，香港藝術發展局支持這地方超過二十年，讓營運的團體有極大自由度發展。局方只是資助角色，讓藝術家全權負責計劃。遇上進取的活化廳和碧波押，加上前人的努力，有觀眾表示改善了該區「三教九流」的印象，<sup>56</sup> 讓人更願意到該區。當地亦陸續凝聚了不少有趣的藝文組織，例如德昌里、碧街十八號、蘇波榮、街坊排檔等，他們部分有合作組織活動，形成有機的互動。

鄉郊方面，荔枝窩和鹽田梓在社區營造方面都有好的地方，荔枝窩的復耕計劃成功令舊村民回流和新村民進駐，例如喜歡和土地連結的環境藝術家黎家怡，享受農耕和教做茶粿樂趣的回流村民黃群英，她笑說自己「玩下玩下中招了」。<sup>57</sup> 鹽田梓藝術節強調五感，觀眾參與的藝術，結合自然、歷史、宗教、客家文化成功塑造到地方特色，吸引到許多遊客，策展人吳文正表示村民也藉藝術節增強了自身的價值及凝聚力，對未來復興計劃帶來正面的推動作用。<sup>58</sup> 「邂逅！山川人」(2018) 在川龍村內播種藝術的種子看來已有望生根，村內廢置的貫文學校將改建成名為由政府資助、香港國際攝影節營運的「貫文空間」。

網上社區展覽於2020年因為疫情關係亦有相當突出的表現，許多社區藝術展覽轉網上進行。虛擬展覽和導覽沒有時間和地域的限制，可以容納更多人參與，而觀看資料和影片更便利，有利深

56 同注53。

57 公民社會與治理研究中心，〈荔枝窩村復興的故事 2013-2019〉，2020年，檢索日期：2021年9月28日，<https://www.youtube.com/watch?v=t13NMrpHw>

58 同注54。

度認識文化。但虛擬展覽令強調五感的展品，無用武之地，觀眾亦無法感受大自然。虛擬和實體展覽各有好處，加上網上社區藉社交平台溝通和連結，結合實體社區同樣都在起相輔相成作用，發展網上社區和活動相信將來發展的趨勢。

## 總結

近年社區藝術在社區做了不少實驗，有獨立的，有資助的，以街坊作主體及長時間深耕是不少社區藝術工作者強調的要素。不同界別的人士協作可提高成效，地區人士較為認識社區文化，在地區文化承傳和永續經營方面較落力。社會服務工作者有連結社區的知識和網絡；藝文工作者在突出和活化社區文化，提供社區想像方面有較多創意，能凝聚共識，建立社區歸屬感和自豪感；營造社區時間亦需要有一定的長度，香港藝術發展局於2020年將上海街視藝空間的年度資助由兩年改三年值得肯定。<sup>59</sup> 活動規劃最好是由下而上，民間的動力較強，最好由民間擬定目標，資助機構輔助，並提供空間和自由度，讓藝術和社區可以有機地發展。

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個案研究：<https://hongkongcommunityart.wordpress.com/>

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59 〈上海街視藝空間重新招標 倡營運者自行申請臨時娛樂牌〉，《立場新聞》，2020年12月29日，檢索日期：2021年9月28日，<https://www.thestandnews.com/art/%E4%B8%8A%E6%B5%B7%E8%A1%97%E8%A6%96%E8%97%9D%E7%A9%BA%E9%96%93%E9%87%8D%E6%96%B0%E6%8B%9B%E6%A8%99-%E5%80%A1%E7%87%9F%E9%81%8B%E8%80%85%E8%87%AA%E8%A1%8C%E7%94%B3%E8%AB%8B%E8%87%A8%E6%99%82%E5%A8%9B%E6%A8%82%E7%89%8C>



圖一

概念藝術家麥影彤參加「藝術在吾居——社區一日展」，鼓勵喜歡寫書法的爸爸參加比賽，展出《心經》。她也寫同一篇，寫得不工整也沒所謂，只為襯托爸爸字體的美，以盡孝道。最後兩者一同獲獎。

圖片由藝術在吾居提供。

#### Plate 1

Conceptual artist Mak Ying-tung was a participating artist in 'One Day Exhibition in Your Community: From Home to Neighbourhood'. She encouraged her father, who enjoyed practising calligraphy, to enter into a competition by writing *Heart Sutra*. To show her filial piety, Mak wrote a not-so-tidy piece to set off the beauty of her father's. At the end, both were awarded prizes.

Image courtesy of From Home to Neighbourhood.



圖二  
「身體力行行為藝術節」，2016年4月16日藝術家Anna Kalwajtys  
的行為藝術演出。  
圖片由碧波押提供。

Plate 2  
Anna Kalwajtys performing on 16 April 2016 in 'Embodied  
Action, Enacted Bodies – Hong Kong International Performance  
Art Festival'.  
Image courtesy of Green Wave Art.



圖三  
藍屋展覽圖。  
攝影：文晶瑩。

Plate 3  
An introduction of the exhibitions in Blue House.  
Photographer: Phoebe Man.



圖四  
影行者與其他團體重複使用南昌街與基隆街之間的公園做社區活動，營造與街坊交流的空間。  
攝影：鄭羽以。

Plate 4  
By repeatedly holding community events in the sitting out area between Nam Cheong Street and Ki Lung Street, V-artist and other organisations created a space for exchange with the locals.  
Photographer: Sunny Cheng.



圖五  
《善牧》。  
圖片由鹽田梓藝術節提供。

Plate 5  
*The Parable of the Good Shepherd.*  
Image courtesy of Yim Tin Tsai Arts Festival.



# Creative Strategies for Hong Kong Community Art in Community Building

**Man Ching-ying Phoebe**

Translator: Lee Wan-ling Mary

In recent years, with a lot of official and semi-official fundings, Hong Kong's community art events have seen considerable growth. In addition to funding over the years from the Hong Kong Arts Development Council, Hong Kong Jockey Club, Urban Renewal Authority, Leisure and Cultural Services Department, and the District Councils, recently the Environmental Protection Department, Intangible Cultural Heritage Office, and Tourism Commission have also been sponsoring or organising community art events, while many commercial corporations, propelled by the West Kowloon Cultural District effect, have also provided more fundings. With the catchword 'community', art events seem ever closer and dearer to the people. Many of the community art initiated from the bottom up, since 1997, due to the drastic changes in the political environment and the increase of social movements have promoted civic awareness in the local communities: After the Umbrella Movement we have the appeal for 'Umbrella in the Community', while the spontaneous protest art 'Lennon Wall' of 2019 could be found in all the eighteen districts, demonstrating the rise and accumulation of civil power. Can community art in Hong Kong build communities? This research focuses on community art projects commenced after 1997, with the help of literature and interviews with organisers and audiences, and participant observation methodology, to see how community art practitioners formed relationships with the community. Adopting as framework are the five major orientations in community building, namely People, Culture, Place, Landscape, and Production, proposed by Kiyoshi Miyazaki, to examine how community art in Hong Kong built communities; while Yu Kwok-lit Louis' 'BEAM theory' and Joshua Guetzkow's 'Mechanisms of Arts Impact' are applied to the evaluation of the comparatively successful examples of community building. The essay attempts to find out the criteria for art to effectively build communities, analyse the difficulties and challenges, and explore the possibilities of sustainable development.

### **What is Community Art?**

The diverse community art in Hong Kong is not divided geographically. Ian Russell defines 'community' as a group of people who share common values, languages,

behaviours, beliefs, or cultures.<sup>1</sup> In Hong Kong, community art has a broader definition not limited to traditional art media; it is more a practice, as expounded by Scott Marsden, 'Community art is a practice that believes the production of arts is a social activity that expresses people's lived experiences. Community art, by its very nature has no common aesthetic standard. The aesthetics of this art are fundamentally grounded in its content and culture'.<sup>2</sup>

### **How Does Art Build Relationships With the Community?**

Art connects communities in myriad forms. It is a simpler process when the culture of a community is used solely as material for purely individual creation without involving interaction with others, though connection with the community will be limited. On the other hand, working with members of the community requires mutual understanding and consensus. Community art from the top down may lead to problems. For example, in 2020, artists from the Cattle Depot Artist Village protested against the 'unseemly' mural outside the complex commissioned by the Hong Kong Sheng Kung Hui Welfare Council, such that it had to be redesigned.<sup>3</sup> At about the same time, 'Heart of Cyberpunk', held at Tung Chau Street Temporary Market in Sham Shui Po, collaborated with small businesses in the community. However, the fact that the exhibition caused the displacement of homeless people also created conflicts between art and the community.<sup>4</sup> Communities involve various interests and complicated relationships. How can community art practitioners intervene?

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1 From the keynote speech, 'On Making Things with People, Or How I learn to Stop Objectifying and Love Art' by Ian Alden Russell at 'Forum on Community Arts 2018: Community Arts Keywords', co-organised by M.A. in Cultural Management and Centre for Cultural Studies and the Department of Cultural and Religious Studies, the Chinese University of Hong Kong, 17 March 2018.

2 Scott Marsden, *Naming a Practice: Curatorial Strategies for the Future*, ed. Peter White (Banff: Walter Phillips Gallery and Banff Centre Press, 1996), 195.

3 'Hong Kong Sheng Kung Hui received 80 million dollars from the Urban Redevelopment Authority to build Kowloon City Walking Trail: Cattle Depot Artists criticise as irrelevant and indecent' (in Chinese), *InMmedia*, 14 November 2020, accessed on 28 September 2021, <http://www.inmediahk.net/node/1078832>.

4 hkmalls, 'The double-edged sword of artistic revitalisation and social issues: Heart of Cyberpunk at Tung Chau Street Temporary Market, Sham Shui Po' (in Chinese), *Medium*, 20 October 2020, accessed on September 28, 2021, <https://medium.com/mall/---heart-of-cyberpunk-1b47ca8e6bef>.

Emotional relationships are established over time. According to the community art practitioners interviewed, in the beginning it is necessary to gradually inform oneself of the community, develop interpersonal networks, get acquainted with members of the community, and attain mutual trust. This will happen naturally if the art and cultural practitioners are themselves community stakeholders. Otherwise, many non-stakeholders collaborate with organisations in the community. MaD ambassadors would go from door to door, meeting members of the community. Curator and project manager, Stephanie Cheung, explained that in Chinese culture, when one assumed the role of guest, things would somehow work out with the hosts, and new things achieved.<sup>5</sup>

Now with an identity, what role should practitioners play in the art events? Ching Chin-wai Luke thought that they could act as ‘indicators’ and ‘catalysts’: ‘To manifest the hidden relationship of things in an easily comprehensible form, one needs empathy, observation, and also an appropriate form of expression, which can be traditional fine arts or quotidien... A catalyst creates a new common, connecting people and things normally unrelated to form relationships, close or remote.’<sup>6</sup> Sandy Chan, former curator of YMCArts,<sup>7</sup> described art as a ‘companion’<sup>8</sup> for the villagers of Ma Shi Po. Faced with land resumption, the artists working in the village gave the villagers support and courage to face adversity, and creativity to find solutions. Chau Hei-suen Suki of Viva Blue House proposed that the ‘advocate’ should also be a ‘coordinator’, bringing different stakeholders to a consensus.<sup>9</sup>

How about connecting with minority groups? It is essential to be aware of the power relations between artists, institutions, and the community. Nicolas Bourriaud’s theory of relational aesthetics proposes that the artist is a facilitator rather than a producer; he hands over the power to the community and provides assistance to build a community of its desire.<sup>10</sup> Senior curator Ho Hing-kay Oscar pointed out the need to believe in the potentials of the community; artists should only play the role of animator, to support and

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5 From an interview with Stephanie Cheung, curator and project manager of MaD, on 7 April 2020.

6 From an interview with Ching Chin-wai Luke on 30 September 2021.

7 Restpiration-The Feast, <https://www.facebook.com/YmcArtsInEducationProject/>.

8 From an interview with Sandy Chan on 23 December 2019.

9 From an interview with Chau Hei-suen Suki of Viva Blue House on 28 July 2019, conducted by research assistant Sunny Cheng.

10 Nicolas Bourriaud, ‘Relational Aesthetics,’ *Participation* (2006), 160-171.

mediate.<sup>11</sup> Organised by Community Museum, 'One Day Exhibition in Your Community: From Home to Neighbourhood' (2020–2021) was an exhibition project led by artists and executed by the community. (Plate 1) Exhibition of works by members of the community was accompanied by interesting programmes designed by Community Museum, such as free vegetable seedlings to promote local agriculture, sharing by experts, sketching workshops, and improvised creation. As they appreciated the exhibits, members of the community exchanged experiences, forged connections and accumulated aesthetic experience. Popular and fun, the exhibition was nevertheless professional.

### **Does the Community Need Art?**

Art practitioners may choose to play different roles, but does the community really need art?

#### 1. Personal needs

Art fulfills the needs for self-realisation, creative expression, and the pursuit of aesthetic skills. Community service has always incorporated a wide range of art events and courses for members of the community.

#### 2. Lending a voice to the minorities

Impressive community art projects often empower the minorities through art, such as V-artist (2007–) for the residents of urban redevelopment; St. James' Settlement for the victims of displacement, the conservation of Blue House (2010–); YMC Arts preserved a village and resisted the bulldozers with education, promoting the idea of urban-rural coexistence (2010–2019); MaD supported Tin Shau Bazaar (2014), which provided employment opportunities for minority groups. It is a common practice of community art to speak out for and raise awareness of the minorities.

#### 3. Empowerment

Chau Hei-suen Suki evaluated, 'If we only emphasise on community issues, it may

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11 Ho Hing-kay Oscar, 'Difficult Art: On Community Art' (in Chinese), *Hong Kong Economic Journal*, 16 April 2007, accessed on 28 September 2021, <http://www.artscritics.hk/?a=doc&id=370>.

feel irrelevant to the other citizens. Art can expand our scope of inquiry.<sup>12</sup> Take redevelopment as an example. We can ask, does society need communities? Should community networks and neighbourliness be cherished? Art promotes the sense of pride, belonging and identity in the community, creates a collective consciousness and brings the community together, thereby increasing community capital and preserving valuable cultural heritage. For instance, the idea of ‘preservation’ of both the house and the residents in Blue House prevents the erasure of history by property developers and ensures the passing on of heritage. Sometimes art is more readily accepted than criticism and direct action as it triggers imagination and produces new meanings.

#### 4. Connecting with people

While art can help raise awareness of issues, what does it do when there are no major stakes? Sanmu Chan, curator of Green Wave Art (2016–2019) reflected on the fact that when many Yau Ma Tei residents were living in subdivided flats and working long hours, they did not ‘give a shit’ to the notion of community or art.<sup>13</sup> Brother Keung from To Kwa Wan liked the way art bridged people. Passing by Chingchun Warehouse, he saw the television showing the World Cup, and learnt about this platform. Appreciating how different people gathered there and shared equally, he participated in the art events.<sup>14</sup> Art also connects generations, families and ethnic groups, promotes interracial communication and harmony, and the diversity of community culture.

#### 5. Providing comfort

While community art often emphasises the need to make change in the community, instead of immediate and substantial change, most of the time it only raises awareness of a certain issue. Scholar Mo Kar-him said that art could ‘connect different people, stimulate ideas and discussions at a lower cost, and is an ideal platform for inspiring ideas.’<sup>15</sup> Lam Yuk-fai believed that the community art he made could make people

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12 See note 9.

13 Tsang Hiu-ling, ‘Ways of Seeing: The Green Wave Art-Places of Public Entertainment Licence Scandal: What is at Stake in Community Art other than Money and Space?’ (in Chinese), *Ming Pao*, 9 December 2018. Last accessed on 28 September 2021, <https://today.line.me/hk/v2/article/OXEVPe>.

14 From an interview with Brother Keung from 13 Streets, To Kwa Wan on 15 December 2018, conducted by research assistant Sunny Cheng.

15 Allen Ng, ‘Imagining Space in North Point: Interviewing Rina Ko and Mo Kar-him of Urban Design Lab’ (in Chinese), *Via North Point*, vol.3, 2020, accessed on 28 September 2021, <https://www.via-northpoint.hk/-3/>.

happy, let go of negativity and live an active life.<sup>16</sup> Scholar Siu King-chung suggested, 'Community design in Hong Kong is probably a project of nostalgia. It may be out of good intentions on the part of the funding bodies to support projects that allow people to be nostalgic and deal with loss.'<sup>17</sup> Community art may provide the means to relieve stress and bring comfort to the people, stabilising the society with temporary relief. Mo Kar-him remarked that, when opinions accumulated they would get attention, leading to possible investment by the government on resources for feasible solutions.<sup>18</sup>

#### 6. Promoting community economy

Begun in 2014, 'Sustainable Lai Chi Wo' combined history, ecological conservation, art, and rural development. Participating indigenous resident David hoped that with more people knowing about Lai Chi Wo, the village would see more opportunities and the return of departed villagers and be revitalised.<sup>19</sup>

### **Once There Is A Way In, How Do We Unite The People And Establish Emotional Relationships?**

Knowing the community, field research, understanding the thoughts and needs of the locals, finding out what is at stake in the community, discovering the community's potential and beauty, connecting with the locals, etc., are common approaches of community art. Simon Go, Project Director of Hulu Culture, found that among the villages they had engaged with, Yim Tin Tsai was more receptive to art. Since 1998 the island had been abandoned. The village head Chan Chung-yin, together with some fellow villagers, were dedicated to revitalising the community in the hope that the residents would return. The chapel was restored in 2004, followed by the salt pans, the setting up of a history museum and showroom of cultural relics. Over the years, they

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16 Qin Tao, 'Priscilla Leung hopes to help grassroots children realize self-improvement,' *Wen Wei Po*, 11 September 2021, accessed 28 September 2021, <https://www.wenweipo.com/s/202109/11/AP613c8207e4b08d3407d9b0db.html>.

17 Siu King-chung, 'North Point Style, Via North Point' (in Chinese), *Via North Point*, vol.3, 2020, pp.16-17, accessed on 28 September 2021: <https://www.via-northpoint.hk/-3/>.

18 See note 15.

19 Directed by Lai Yik Ho, '2016 RTHK Hong Kong Geographic – A Forgotten Country (Lai Chi Wo)' (in Chinese), Radio Hong Kong, 2016. Uploaded to YouTube on 8 June 2021, accessed 28 September 2021, <https://youtu.be/HeMv64CeVok>.

have established relationships with numerous social organisations and attracted many visitors. To the existing rich historical, cultural, religious, and ecological characteristics, the inclusion of art became logical, and aligned with the villagers' vision to create a cultural village and an open museum out of Yim Tin Tsai. Yim Tin Tsai Arts Festival was selected by the Tourism Commission as a pilot project.<sup>20</sup>

When people click, then all is well. What if the community knows nothing about art? There can be many approaches, and some of the below have been adopted by community art practitioners:

#### 1. Art as life

Community art events are mostly closely related to everyday life, and communicated through humorous, simple, and direct language. Food and tourism are always popular.

#### 2. Gifts as incentives

'Bread and circuses': the trick is old, but it works. Art organisations seek meaning in what they do. For example, Oi! shared herbal tea to encourage a redefining of perception on 'perfection' and 'imperfection' through exchange and engagement.

#### 3. Guided tours

Many community organisations, such as Mapopo Community Farm, V-artist, Woofer Ten, Chingchun Warehouse and Blue House, organise community guided tours, introducing community issues to the public. Many join these paid tours, which are sometimes organised and led by members of the community.

#### 4. Sharing

Sharing, instead of monetary exchange, also brings people closer together. The open space of Blue House is enjoyed and managed by the community. Oi! houses a shared kitchen. Woofer Ten (2009–2015) was a community salon where everyone was welcome. Chingchun Warehouse is a shared workshop. With 'Our Brooms' (2021), Ching Chin-wai Luke swept the fallen leaves in the park together with members of the community, sculpting verses as they alleviated the cleaners' workload. There are also community

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<sup>20</sup> From an interview with Simon Go on 18 September 2021.



bookshelves and community refrigerators. These events connect members of the community, enable sharing of resources, and make interesting things happen.

#### 5. Education and co-learning

Another common approach is co-learning. Organising courses can gather people with mutual interests, improve skills, conserve community culture, and increase community human capital. Almost all community art events involve talks and training courses. 'Project C' in Fotan sustains the art community through apprenticeship. YMCArts is a creative art education project. Chingchun Warehouse's highlight is the woodworking course by Master Lung. V-artist developed the '3A Video Technique Laboratory', sharing techniques for expression and creation through video. '3A' is 'Affordable', 'Accessible', and 'Applicable' technical knowledge.<sup>21</sup> Members of V-artist believed that when members of the community mastered technology, they could speak out more confidently and autonomously.

#### 6. Communication, appreciation, commendation

Promotion and communication through social media are indispensable. The community paper is a common way to unite the community: *Woofepost* by Woofer Ten, *Stone Nullah Post* by Blue House, *Via Community Zine* by Via North Point (2020). *Woofepost* reported interesting happenings in the community, commended good people and deeds, conserved community culture, and included contributions by members of the community.

#### 7. Together in adversity

V-artist intervenes into the community with a humble learning attitude, engaging with the community without an obvious agenda. Whenever they meet interested individuals at the social screenings, they will engage them at the next event. Some they have met in the mutual struggle against redevelopment, with whom they have established trust in the process, and can easily find collaborators in them.

#### 8. Creative use of public space

It is also a common practice to organise small events in public spaces and bring people together. Him Lo, together with several designers, opened a small stall 'The Upcycling Bird' (2016–2017) in Hau Tei Square Hawker Bazaar in Tsuen Wan, selling upcycled

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<sup>21</sup> V-artist, 'About 3A Video Technique Laboratory,' WordPress, accessed on 28 September 2021, <https://3alab.wordpress.com/about/>.

textile products. Every Wednesday, designers weaved strips of old cloth opposite the stall in Fuk Loi Estate as they chatted with the neighbours and collected stories of textile from them, to compile an oral history of the local textile industry.<sup>22</sup>

#### 9. Construction of memory through repetition

V-artist and The Upcycling Bird create creative public spaces by holding events in the same place repeatedly. Him Lo said, 'Without "The Upcycling Bird", we would have only one-off events. Community art is an accumulated effort. Only through repetition can members of the community eventually grasp the meaning of the seemingly insignificant events.'<sup>23</sup> At Green Wave Art, there were weekly, monthly, and annual events. Recurring programmes accumulate an audience, establishing an image within the community.

#### 10. Shock

With funding from the Hong Kong Arts Development Council, Green Wave Art's approach to community art, different from those of social service organisations and official institutions, is more art-oriented. Often when promoting contemporary art in the community, critical aesthetics, and shock of the new, commonly used in contemporary art practices, are employed. Though not as friendly as the other methods, it also succeeded in gathering folks. In 2016, a Polish performance artist they invited knelt and crawled outside the art space, alarming the neighbours who reported the mad woman to the police. (Plate 2) Sanmu Chan and the others took the opportunity to explain to the neighbours and the police what performance art was.<sup>24</sup> As a performance art festival took place every year, the neighbours were accustomed to the shocking sights. Some even stopped to watch.<sup>25</sup> This may not be a popular approach, yet Green Wave Art still managed to bring together an interested audience and community.

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22 Gi, 'The Upcycling Bird: A Weaving Experiment inspired by the Market' (in Chinese), *Little Post*, 28 April 2017, accessed on 28 September 2021, <https://littlepost.hk/2017/04/28/theupcyclingbird/>.

23 Ibid.

24 Poon Ho-yan, "'Green Wave Art' in Yau Ma Tei: Speaking with the Community in Art' (in Chinese), *HK01*, 18 August 2016, accessed on 28 September 2021, <https://www.hk01.com/%E8%97%9D%E6%96%87/43496/%E7%A4%BE%E5%8D%80%E8%97%9D%E8%A1%93-%E6%B2%B9%E9%BA%BB%E5%9C%B0%E6%9C%89%E5%80%8B-%E7%A2%A7%E6%B3%A2%E6%8A%BC-%E7%94%A8%E8%97%9D%E8%A1%93%E8%88%87%E8%A1%97%E5%9D%8A%E5%B0%8D%E8%A9%B1>

25 From an interview with Au-yeung Tung of Green Wave Art on 20 March 2019.

## Community Building

Above are some methods with which to connect members of a community. Now how do we build a community? Community building expert Professor Kiyoshi Miyazaki proposed the five major aspects of community building and development: People, Culture, Place, Landscape, and Production.<sup>26</sup> With this structure, I shall discuss some examples in Hong Kong.

### 1. People

'People' refers to how one might meet the common needs of the community and develop different levels of interpersonal relationships.<sup>27</sup> In this respect, Blue House has a more organised structure, with three groups of target audience: The public, members of the Wan Chai community, and the residents and business owners of Blue House.<sup>28</sup> Different events are designed for a different group, with clear goals. (Plate 3)

In terms of collaboration between community art practitioners and the community, referencing the 'New Urban Arts Creative Practice Rubric',<sup>29</sup> the five levels put forth in the theory are converted hereby into five categories, distinguished by the degree of public participation.

In the first category 'Initiated by artists and collaborated by the community', artists plan and carry out community art creation, while the local residents and shop owners provide resources such as venue support, but do not participate in the creative process. One example is 'Few Few Prize, Many Many Praise' by Woofer Ten. The artists made trophies and put them in the awarded shops to where the audience were directed, thereby transforming the community into one exhibition space.

In the second category 'Proposed by artists and participated by the community', artists propose some actions or set up situations to be participated by the community. One example is 'Stories by The Field' (*tianbian gushiguan*) (2011) by YMCArts in which used

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26 Zeng Xuzheng, *Taiwan's Community Building (New Edition): New Society, New Culture, New People* (Taiwan: Walkers Cultural Enterprise Ltd., 2013), 16-19.

27 Ibid.

28 Dora Cheng, 'St. James' Settlement Community Development Services' (in Chinese), St. James' Settlement, 8 May 2017, accessed on 16 July 2019, <https://www.ciif.gov.hk/download/tc/promotion-and-education-event/ev00121/part1.pdf>.

29 See note 1.

daily objects of the villagers were collected and exhibited, alongside the villagers' stories that enriched the event.

The third category is 'Proposed by artists, participated and modified by the community'. One example is 'Home Where the Yellow Banners Fly', a documentary made by V-artist in 2006. It was a collective creation involving various shots taken by members of the community, to express the injustices incurred by urban redevelopment and their aspirations.

The fourth category is 'Initiated by the community and assisted by artists'. For example, *Living in Harmony*<sup>30</sup> in the Yim Tin Tsai Arts Festival, a work conceived by the villagers and created with the initial assistance of artists, was a transparent space that merged with the natural environment. The artwork situated at the salt pans was equipped with indoor salt evaporation function.

The fifth category 'New art projects by the community in collaboration with professionals' can be illustrated by 'Dialogue!' (2013, 2015, 2017) at Oi! which promoted mutual understanding and collaboration between different creative units. In another example we have Vangi Fong and Uncle Mui sharing their farming experience with the community at Woofers Ten (2013), developing hanging potted plants and organising workshops,<sup>31</sup> cultivating in the gaps of the city.

There are also intra/inter-community and international collaborations between community organisations. With common goals and different strengths, these collaborations create greater force, networks, and connections, inspiring the communities.

## 2. Culture

'Culture' refers to the inheritance and continuation of a common history and culture.<sup>32</sup> Many community art centres conserve traditional crafts, applying their understanding of the historical and cultural background and folk wisdom to the everyday. Community-initiated cultural guided tours are another example.

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30 The creators of 'Living in Harmony' are 'The Rural Committee of Yim Tin Tsai' and 'The Salt and Light Preservation Centre'. Artist Homan Ho helped drafting the design at the initial stage.

31 Bao, 'Rooftop Party' (in Chinese), *U Magazine*, 7 September 2012, L008-015.

32 See note 26.

### 3. Place

'Place' refers to the preservation and promotion of a community's geographical characteristics, with an emphasis on localisation.<sup>33</sup> A bench was placed outside Woofers Ten for the pedestrians and to encourage dialogue between members of the community. Taking over the space, Green Wave Art installed the bench under the road sign, adding onto it the words 'goodwill' and 'conscience', for the law enforcers' consideration. The bench stayed there for a while before being removed. Most works in the Yim Tin Tsai Arts Festival responded to the natural environment to shape a landscape for green tourism, such as *Coming Home* and *Flowing wave-Walking cloud*.

### 4. Production

'Production' refers to the creation, production, and marketing of unique local products to promote the local economy.<sup>34</sup> Woofers Ten sold 'revolutionary mooncakes' during the Mid-Autumn Festival to protest against rent increase, and 'Occupy Supports Small Shops' during the Umbrella Movement. 'Woofershui' was about resource sharing, bartering, free pricing and free gift. Blue House held a similar activity 'Bargain Stalls'. Creative economic events as such attach importance to social issues and human exchanges, mostly to promote exchanges within the community and community building.

### 5. Landscape

'Landscape' refers to how a community creates a unique landscape, whether it is sustainable, and whether members of the community are involved and assist in the creation of a unique landscape.<sup>35</sup> V-artist believes that citizens have the right to express themselves in public places. Over a long period, it has engaged itself in the mutual understanding with the management as members use the public space between Ki Lung Street and Nam Cheong Street every month for community screenings,<sup>36</sup> creating a space for community exchange from scratch. (Plate 4) Another prominent example is Blue House, a characteristic cultural landmark and a living museum, serving as both residence and museum, jointly managed by the residents with sustainable development in view.

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33 Ibid.

34 Ibid.

35 Ibid.

36 From an interview with Lee Wai-yi, director of V-artist on 16 January 2020, conducted by research assistant Sunny Cheng.

## Difficulties and Challenges

Above are the categories of community art. Apart from form, motivation is also crucial. How do we inspire motivation?

### 1. Sources of motivation

#### i. Self-motivation

Before one can move oneself and others, self-motivation is needed. Abandoning the inflexible funding model, 'Window and Alley' (2021–) and 'halfcup squat' (2021–) are self-sustainable endeavours that slowly explore the needs of the community and its people as events are organised. This proves to be livelier. Him Lo, one of the organisers of Window and Alley, and Lee Wai-yi, person-in-charge of halfcup squat, concurred that when funding and resources are lacking, participants are more willing to contribute to the art activity.<sup>37, 38</sup> However this model requires a committed person or team to maintain, as continuous resources do not come by easily. Suki Chau also emphasises the importance of commitment; while many just talk and want their ideas to be adopted, the proposer should consider how much he or she could commit.<sup>39</sup> Lee Wai-yi and Sandy Chan are very committed. They have been working in community art for over a decade. What motivates them? Unanimously, they said that work was a life practice.<sup>40, 41</sup>

#### ii. Ownership brings dedication

It is difficult to survive without sponsorship. Most community art in Hong Kong is sponsored by the government or government-related organisations. It is rare to have community art organised by the government that is carried out with passion instead

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37 V-artist, 'Take to the heather with art: an exchange among community arts workers: The Pros and Cons of Community Art/Participation (transcript)' (in Chinese), *InMedia*, 19 January 2018, accessed 20 July 2018, <https://www.inmediahk.net/%E5%8B%9E%E5%B7%A5/%E3%80%90%E8%90%BD%E8%8D%89%E7%82%BA%E8%97%9D%E2%80%94%E7%A4%BE%E5%8D%80%EF%BC%8F%E7%A4%BE%E7%BE%A4%E8%97%9D%E8%A1%93%E4%BA%A4%E6%B5%81%E3%80%91%EF%BC%9A%E7%A4%BE%E5%8D%80%E8%97%9D%E8%A1%93%EF%BC%8F%E8%A1%97%E5%9D%8A%E5%8F%83%E8%88%87%E4%B9%8B%E6%AD%A3%E8%B2%A0%E6%A5%B5%EF%BC%88%E6%96%87%E5%AD%97%E7%B4%80%E9%8C%84%EF%BC%89>

38 See note 36.

39 From an interview with Chau Hei-suen Suki of Viva Blue House on 28 July 2019, conducted by research assistant Sunny Cheng.

40 See note 38.

41 From an interview with Sandy Chan of YMC Arts on 23 December 2019.

of a bureaucratic mindset. Funding and minimal intervention are preferable. Culture and art require flexibility and space for exploration. There will be more motivation when organisers have ownership.

iii. External threat

Pearls form when a microscopic intruder or parasite enters a mollusk. Watercress that has been trampled on becomes stronger. Usually, when external forces threaten their lives, members of a community will unite to express their demands, and the community will become unified and motivated, sometimes gaining more attention through art. But when the threat is gone, so will the motivation, then a new focus is needed.

iv. Sense of cultural identity

‘Cultural identity is a generator and will push you to do many things,’ said Chan Tze-leung Nicholas, chairman of the Salt and Light Preservation Centre.<sup>42</sup> No one lives in Yim Tin Tsai anymore, but the conserved St. Joseph’s Chapel and salt pans on the island received the Award of Merit from UNESCO Asia-Pacific Awards for Cultural Heritage Conservation. The harmonious coexistence of Hakka culture, Western religion and ecological environment makes it unique and encourages the villagers to continue working on the revitalisation and promotion of the community.

v. Respect for the stakeholders

Many community art events have partners in or are organised by social service organisations. Social workers have a long history in the community: The ‘Neighbourhood Level Community Development Project’ began in 1978. The social service organisations generally hold a more moderate political stance, while activists who initiate solutions to problems in the community tend to be more politically active. When the two collaborate, there is generally a mutual respect for the respective focus. For example, YMC Arts in general does not intervene in political actions but focuses on art education, while Mapopo Community Farm takes care of the political issues. This division of labour has allowed the project to run for almost a decade.

vi. Belief, memories, art, everyday life

Regarding motivation in community art, we may refer to the ‘BEAM’ cultural construction

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<sup>42</sup> Lau Tung-yan, ‘Refusing the Sham Tseng Roasted Goose: Yim Tin Tsai Arts Festival is a Romance of Salt’ (in Chinese), *Ming Pao*, 6 December 2019, D08.

theory by veteran arts administrator Yu Kwok-lit Louis. 'BEAM' stands for Believe and Value, Everyday life, Arts and Creation, and Memories.<sup>43</sup> With the four together, there may be more dynamics and sustainability, like some of the works in Yim Tin Tsai Arts Festival are retained by the community after the three-year festival is over, unlike in most cases where the community art is taken down after the event. Some of these works are initiated by local stakeholders, such as *The Parable of the Good Shepherd* (2021) in front of the chapel. (Plate 5) The creators of the work<sup>44</sup> are a local village priest and an architect who conserved the chapel. The image references Psalm 23, *The Lord is my Shepherd*, a classic hymn known to many believers (Memories). In line with the Christian message of love (Belief), the work is a clever take on the metaphor of the stairway to heaven. The patterns of the stone steps become the fleece of the sheep, together with the mosaics, it becomes a unique artistic style (Art). Made of durable stone, it serves for everyday teaching (Everyday life). The work remains after the festival.

## 2. How do we deal with differences in the community?

There are different stakeholders in the community with different opinions. How to work together? Mo Kar-him stated that participants should be able to 'magnify and minimise': to 'magnify' participation of community building and 'minimise' conflicts. There should be sufficient time to break in and for a consensus to be reached.<sup>45</sup> In Stephanie Cheung's experience, participants have to understand the thought processes and languages of different sectors, find the common ground, and use expressions that can be understood by other sectors, such as combining the concept of 'education' with art and culture, so that people in other sectors can more easily comprehend the value of community art.<sup>46</sup>

## 3. How to deepen sustainable development?

Sanmu Chan admitted that the development and execution of community art required a long time during which artists got to know the community and established relationships

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43 From the talk 'ACC Alumni Conversations: Shaping Our City with Culture' organised by Asian Cultural Council Hong Kong on 16 January 2021.

44 *The Parable of the Shepherd*, by Rev. Chan Chi-ming Dominic, Fr. Pierangelo Pagani, Albano Poli, Kwong Sum-yee Anna.

45 See note 15.

46 From an interview with Stephanie Cheung, curator and project manager of MaD on 7 April 2020.



and trust with members of the community, especially for inexperienced artists.<sup>47</sup> According to Stephanie Cheung, MaD makes application for new projects in the same community so that a programme would continue to develop.<sup>48</sup>

#### 4. How to avoid gentrification?

When a community becomes a sight, the prices and rent of the area may increase, as with the living costs of the inhabitants, whose daily lives may be disturbed by the influx of tourists. Of this many arts and cultural organisations are aware and have corresponding strategies. The 'Heritage Interpretation Area' of Blue House can only be visited on a guided tour.<sup>49</sup> When designing guided tours, YMC Arts and MaD would avoid the homes of villagers who do not wish to be disturbed.<sup>50, 51</sup> 'Inter-Island Festival' (2020) informed the islanders of the events beforehand so that they might participate in them.<sup>52</sup> More interaction between members of the community and the public also promotes communication, and many tours are guided by locals. While Woofers Ten remained grassroots,<sup>53</sup> its renown did not bring about gentrification of the area. Chan Chung-yin, village head of Yim Tin Tsai, hoped to preserve the peaceful life on the island. However, in the 2021 Festival, there were as many as 2,900 visitors to the island in a day, forming long queues at the pier and overwhelmed the island. It was hoped that the pier would be improved and more sights in Sai Kung would divert the crowds in the future.<sup>54</sup> Due to the epidemic, local tourism experiences a boom, and art organisations have to deal with and balance the needs of residents and tourists.

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47 From an interview with Sanmu Chan and Au-yeung Tung of Green Wave Art on 20 March 2019.

48 See note 46.

49 From an interview with Chau Hei-suen Suki of Viva Blue House on 28 July 2019, conducted by research assistant Sunny Cheng.

50 See note 46.

51 See note 41.

52 Surman Woo, 'Island Festival, San Po Kong Walking: Local Art Tours Connect the Communities' (in Chinese), *Ming Pao*, 26 March 2021, D01.

53 From an interview with Lee Chun-fung, core member of Woofers Ten, on 18 March 2019.

54 From an interview with Simon Go on 18 September 2021.

## Mechanisms of Arts Impact

How do we evaluate the effectiveness of community building? Every individual, activity, and organisation is different and needs to be evaluated according to its goal and vision. Referencing Joshua Guetzkow's 'Mechanisms of Arts Impact',<sup>55</sup> divided into Individual and Community, under the former are Material/Health, Cognitive/Psychological, and Interpersonal, while under the latter there are Economic, Cultural, and Social. On the other side, Individual and Community are divided into Direct Involvement, Audience Participation, Presence of Artists and Arts Organisation & Institutions, as shown in the following table.

		<b>Direct Involvement</b>	<b>Audience Participation</b>	<b>Presence of Artists and Arts Organization &amp; Institutions</b>
<b>Individual</b>	<b>Material/ Health</b>	Builds interpersonal ties and promotes volunteering, which improves health  Increases opportunities for self-expression and enjoyment  Reduces delinquency in high-risk youth	Increases opportunities for enjoyment  Relieves Stress	Increase individual opportunity and propensity to be involved in the arts
<b>Community</b>	<b>Cognitive/ Psychological</b>	Increases sense of individual efficacy and self-esteem  Improves individuals' sense of belonging or attachment to a community  Improves human capital: skills and creative abilities	Increase cultural capital  Enhances visuo spatial reasoning (Mozart effect)  Improves school performance	

55 Joshua Guetzkow, 'How the Arts Impact Communities' (paper presented at the Taking the Measure of the Culture Conference, Center for Arts and Cultural Policy Studies, Princeton University, 7 June 2002), accessed 20 July 2018, [www.princeton.edu/culturalpolicy/workpap/WP20%20-%20Guetzkow.pdf](http://www.princeton.edu/culturalpolicy/workpap/WP20%20-%20Guetzkow.pdf)

		<b>Direct Involvement</b>	<b>Audience Participation</b>	<b>Presence of Artists and Arts Organization &amp; Institutions</b>
	<b>Interpersonal</b>	Builds individual social networks  Enhances ability to work with others and communicate ideas	Increases tolerance of others	
	<b>Economic</b>	Wages to paid employees	People (esp. tourists/visitors) spend money on attending the arts and on local business. Further, local spending by these arts venues and patronised business has indirect multiplier effects	Increases propensity of community members to participate in the arts  Increases attractiveness of area to tourists, businesses, people (esp. high skill workers) and investments  Fosters a 'creative milieu' that spurs economic growth in creative industries  Greater likelihood of revitalization
	<b>Cultural</b>	Increases sense of collective identity and efficacy	Builds community identity and pride  Leads to positive community norms, such as diversity, tolerance and free expression	Improves community image and status

		<b>Direct Involvement</b>	<b>Audience Participation</b>	<b>Presence of Artists and Arts Organization &amp; Institutions</b>
	<b>Social</b>	Builds social capital by getting people involved, by connecting organizations to each other and by giving participants experience and working with local government and nonprofits	People come together who might not otherwise come into contact with each other	Promotes neighborhood cultural diversity  Reduces neighborhood crime and delinquency

Table 1: Mechanisms of Arts Impact by Joshua Guetzkow, 2002.

Based on the above Mechanism, objectives of the organisations, actual participation, observation and interview of participants, some outstanding community building skills can be discerned. In the case of Blue House, a bottom-up community conservation project involving stakeholders from different sectors and residents in management nurtures self-sufficient and creative members, the likes of Sis May and Master Lung. The neighbourhood relations advocated by Blue House has won approval, and the 'Good Neighbour Scheme' receives many applications despite the high rent. Another example, the Hong Kong Arts Development Council initiated and supported Shanghai Street Artspace for more than two decades. They gave managing organisations a high degree of freedom. ADC plays the role of funder, and artists assume sole responsibility for the project. With the progressive efforts of Woofer Ten and Green Wave Art and those who came before them, some expressed that the previous rough image of the neighbourhood had improved,<sup>56</sup> and more people were willing to visit. Various interesting arts and cultural organisations have also inhabited the area, such as 18 Pitt Street, So Boring, Kai Fong Pai Dong, among others. Sometimes collaborating, their interactions are organic.

In the rural areas, Lai Chi Wo and Yim Tin Tsai demonstrate respective strengths in their community building. The rural sustainability project of Lai Chi Wo has successfully brought back old and new villagers, such as Lai Ka-yi, an environmental artist who likes connecting with the land, and returning villager Wong Kwan-ying, who enjoys

<sup>56</sup> See note 53.

farming and teaching *Cha Kwo* making. The latter said jokingly that she ‘fell into the trap while having fun.’<sup>57</sup> Yim Tin Tsai Arts Festival emphasised the five senses. The participatory art incorporated nature, history, religion, and Hakka culture, successfully shaping the local characteristics, attracting many tourists. Curator Simon Go said that through the Festival, the villagers enjoyed an enhanced sense of value and unity, which had a positive effect on the future revitalisation plan.<sup>58</sup> The seeds of art sowed by ‘Hi! Hill’ (2018) in Chuen Lung Village seem to have taken root, as the abandoned Koon Man School will be repurposed into the ‘Koon Man Space’, funded by the government and run by the Hong Kong International Photography Festival.

Due to the epidemic, virtual community exhibitions also performed outstandingly in 2020, when many community art exhibitions were held online. Virtual exhibitions and guided tours have no time or geographical constraints and can accommodate more participants. The easy browsing of information and videos is conducive to in-depth understanding of culture. However, virtual exhibitions do not do justice to sense-oriented exhibits, and the audience cannot experience nature through them. Virtual and physical exhibitions have different advantages. Virtual communities communicate and connect through social media, complementing the physical communities. Believably, virtual communities and events will become the future trend.

## Conclusion

In recent years, various community art experiments have been conducted in the community, some independent, some subsidised, with the community as the mainstay through long-term cultivation, as emphasised by many community art practitioners. Collaboration between people from different sectors improves effectiveness. Familiar with the local culture, members of the community tend to be more dedicated to its heritage and sustainable development. Social service workers have the knowledge and network to connect the community, while arts and cultural practitioners are more creative in bringing out and activating community culture and imagining the community. They build consensus, cultivate a sense of belonging and pride in the community. Community building needs time, and it is commendable that the Hong Kong Arts Development Council extended the funding of Shanghai Street Artspace from two years to three years

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57 Centre for Civil Society and Governance, ‘Bond for Vitality 2013–2019’, 2020, accessed on 28 September 2021, <https://www.youtube.com/watch?v=t13NMrpHw>.

58 See note 54.

in 2020.<sup>59</sup> As motivation is stronger in the community, it is best for events to be organised from the bottom up, with goals set up by the people, and supported by funding bodies, with enough space and freedom for art and community to develop organically.

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59 'Shanghai Street Artspace Re-tenders: Organisers Recommended to Apply for Temporary Places of Public Entertainment Licence' (in Chinese), *The Stand News*, 29 December 2020, accessed on 28 September 2021, <https://www.thestandnews.com/art/%E4%B8%8A%E6%B5%B7%E8%A1%97%E8%A6%96%E8%97%9D%E7%A9%BA%E9%96%93%E9%87%8D%E6%96%B0%E6%8B%9B%E6%A8%99-%E5%80%A1%E7%87%9F%E9%81%8B%E8%80%85%E8%87%AA%E8%A1%8C%E7%94%B3%E8%AB%8B%E8%87%A8%E6%99%82%E5%A8%9B%E6%A8%82%E7%89%8C>.