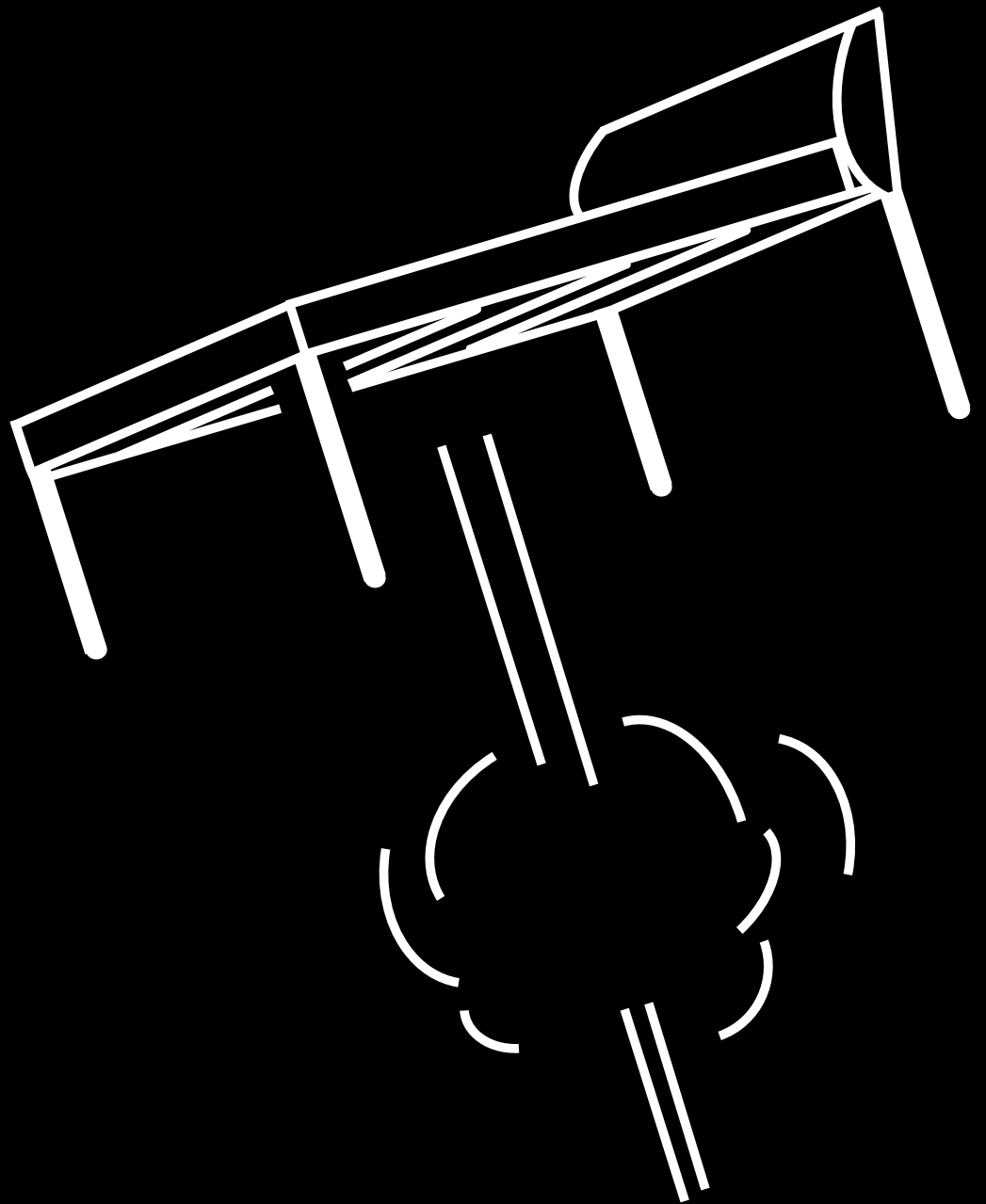


**NOT AS TRIVIAL AS YOU THINK:  
HONG KONG ART QUIZ**





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# FOREWORD

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The practice of the Hong Kong-based artist group C&G (Clara and Gum) is both humorous and challenging. The activities they organise are collective and participatory in nature, often with a focus on issues surrounding the art ecology of Hong Kong and current events.

C&G believe that the art ecology of Hong Kong is lopsided and seems to be fundamentally dependent on a desire to consume and be consumed – whether it is to make a living out of the art market, or to consume art as entertainment and a lifestyle. This seems to be a logical development in Hong Kong's hyper-capitalist society but C&G finds the situation less than ideal.

Between the states of consuming and being consumed, there exist grey areas and gaps that can be filled by art history, art criticism and art education. There needs to be discussion around issues such as the contexts of artistic production, long term development strategies for the city's art ecology, and the politics of art. Practitioners should feel that they can pursue something other than what merely fits into the model of consumption.

The Hong Kong art scene is particularly active every spring. In addition to Art Basel in Hong Kong, a major event in both local and international art calendars, there are many other exhibitions and art fairs of different scales that simultaneously take place. Flocks of art lovers and practitioners congregate, creating a strong atmosphere of "appreciating," "selling" and "collecting" art. This is one of the reasons that C&G, Asia Art Archive's Artist-in-Residence from January to May 2014, chose this time to present *Not As Trivial As You Think: Hong Kong Art Quiz*.

Taking the traditional school quiz as its blueprint, the *Hong Kong Art Quiz* engaged art professionals, art students and audience members in a lively presentation. C&G spoon-fed the audience a variety of interesting, seldom acknowledged and important stories from the past 50 years of contemporary art and politics in Hong Kong – which they had discovered during their residency at AAA.

Through the quiz, C&G and their collaborators hoped to introduce Hong Kong's cultural and artistic legacy to a broader audience in a light-hearted manner. As the four competing teams fought it out for the grand prize, this was also an opportunity to create another set of "award-winning" artists. It was also a stage for a "performative activity", where everyone involved was able to learn more about the development of Hong Kong's art scene.

In addition to the questions and answers from this year's art quiz, this publication also includes extended discussions that C&G had with some of the participating artists. Since last year's art quiz, the art scene in Hong Kong has seen several changes – such as Art Basel in Hong Kong being rescheduled to March instead of May. Yet despite the various developments in the scene, discussions with the participants revealed that the problems faced by the art community over the years have been very similar. Through this project, it is our hope to provide an "effective" platform for readers to grasp some of the common knowledge of Hong Kong art in the shortest possible time.

—C&G Artpartment

\* All information and biographies were accurate during the time of the event.

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**C&G** (Clara and Gum) are two Hong Kong artists who founded the art space C&G Artpartment in 2007. C&G share a deep concern for the local art ecology of Hong Kong and use art as a means to respond to social and cultural issues. They help to develop new practices in the local art scene by developing exhibitions and conducting exchange programmes. They also provide art education programmes for the public within their art space. The essential goal of C&G's practice is to address gaps that currently exist in Hong Kong's art scene and to become an art space for the exchange of ideas.

C&G were Asia Art Archive's Artist-in-Residence from January to May 2014.

# PREFACE

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Asia Art Archive's Residency Programme catalyses new ideas by inviting artists and creative practitioners to engage with the collections we hold, the ideas that shape us, and the sites we inhabit. Encouraging multidisciplinary interaction with flexible time frames, each residency is open to diverse outcomes.

As Asia Art Archive's residents from January to May 2014, C&G continued their ongoing project *Meet the Parents*. By interviewing parents of Hong Kong artists, the artists presented unconventional ways to expand dialogues around Hong Kong art history, and delved into how parental interventions and attitudes contribute to the development of artistic careers. The edited version of the interviews can be viewed at Asia Art Archive's website ([www.aaa.org.hk/MeetTheParents](http://www.aaa.org.hk/MeetTheParents)).

C&G also searched for information on contemporary art in Hong Kong, digging not only into Asia Art Archive's collection, but also through other resources available in the city. A general knowledge quiz on contemporary art and politics in Hong Kong marked the culmination of their research, and was brought to life by way of a live event during Art Basel in Hong Kong 2014. Four teams comprising of 23 artists, art professionals, and students "fought it out" as over 200 enthusiastic audience members cheered on. The video documentation of the art quiz is available online at Asia Art Archive's website ([www.aaa.org.hk/HKArtQuiz](http://www.aaa.org.hk/HKArtQuiz)).

A parody of the education and examination system in Hong Kong, the quiz encompassed questions that no one textbook could cover – referencing trivia related

to individuals, institutions, mathematics, and even international relations. The parody continues in this artist book as it covers the quiz's questions and answers, as well as C&G's interviews with various contestants, providing yet another "short-cut" to those who wish to enter Hong Kong's complex art ecology the "easy" way in the manner of a study guide.

C&G's embedded and reflective practice resonates with Asia Art Archive's goal to add to and complicate the narratives surrounding recent art in Asia. AAA's ongoing projects in Hong Kong aim to address the lack of circulation on Hong Kong's art history including a collaborative project on Hong Kong Art History Research with the Hong Kong Museum of Art, and a pilot project that maps the archive of the late Hong Kong-based artist Ha Bik Chuen, who documented over 40 years of exhibitions through photography, and was a passionate collector of visual ephemera.

Alongside C&G, it is our hope that these projects provide thoughtful entry points into art in Hong Kong, and can serve as building blocks towards an open and reflective engagement with art.

—Asia Art Archive

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**Asia Art Archive** (AAA) is an independent non-profit organisation initiated in 2000 in response to the urgent need to document and make accessible the multiple recent histories of art in the region. With an international Board of Directors, an Advisory Board made up of noted scholars and curators, and an in-house research team, AAA has collated one of the most valuable collections of material on contemporary art in the region – open to the public free of charge and increasingly accessible from its website. More than a static repository waiting to be discovered, AAA instigates critical thinking and dialogue for a wide range of audiences via public, research, residency and educational programmes.

# ABOUT – NOT AS TRIVIAL AS YOU THINK: HONG KONG ART QUIZ

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Saturday 17 May 2014, 2-4pm  
Rm N101B, Level 1, Hong Kong Convention and  
Exhibition Centre, 1 Expo Drive, Wanchai, Hong Kong

There are two sessions in the quiz:

First Session:

A set of compulsory multiple choice questions and  
1-2 "performative" questions (8 minutes per team)

Second Session:

Rapid-fire session (30 minutes)

Only four people from each team can be on stage at any  
given time.

During the quiz, each team can ask for help twice by:

- 1) calling a friend
  - 2) asking an audience member
- 

## The Competing Teams

(each with 4-6 participants)

### LIE, LIE, LIE, LIE, LIE, LIE

\* Taken from the chorus of the 1993 Cantopop song "Summer Dash Lalala".

**Law Man Lok** (a.k.a. Lawman) (Leader/Snow White) is  
an artist and one of the founders of Wooferten. His  
unfulfilled aspiration is to become a successful artist by  
replicating the hypocrisy of urban development.

**Dora Tang** (a.k.a. Doc) is a media practitioner. She  
has been trying to become an artist by working in the  
television industry and is thrilled to be a part of this art  
world reality show.

**Rachel Wong** (a.k.a. Grumpy) is an arts administrator  
and a small potato. She graduated from the Fine Arts  
Department of the Chinese University of Hong Kong  
as one of the last students of Lui Chun Kwong and as  
a member of the department's "naughty dirty duo."

**Yuki Lovey** (a.k.a. Sneezzy) is a Pisces who cries when she  
is happy and laughs when she is sad. She is a student of  
visual arts and was the lead singer of The Lee's, which  
released the album "White Sun Gun" in 2012. She  
is currently working on "Reykjavik's love song" as a  
participant of the <Bon Voyage> music scheme, led by  
electronic music band Vibration.

**Mak Ying Tung** (a.k.a. Happy) is an artist. She was born  
in 1989 and graduated from the School of Creative Media,  
City University of Hong Kong, majoring in Critical  
Intermedia Art. Her practice combines installation,  
objects, video, and performance.

**Evelyn Char** (a.k.a. Bashful) is a researcher, arts writer,  
and the most beautiful scholar's attendant in history. She  
feels like a happy pig in the muddy waters of the art world.

**Ip Yi** (a.k.a. Sleepy) is an artist and a shadow member of  
the team. Having studied illustration during University,  
Ip finds working in one dimension dissatisfying and now  
works mostly with wood – surrounding herself with flora.

**Martin Cheung** (a.k.a. Dopey) is a shadow member of the  
team, as well as being an artist and a photographer who  
works extensively with pinhole photography.

---

## 4 MONKEYS

**Momo Leung Mee Ping** (Leader) is an artist whose  
creative practice includes installation, mixed media,  
public art, and community art. Her research interests  
include visual culture and globalisation. She is Assistant  
Professor at the Academy of Visual Arts, Hong Kong  
Baptist University.

**Siu King Chung** is an artist, an art and design  
commentator, and independent curator. He is Associate  
Professor in the School of Design, Hong Kong Polytechnic  
University, where he is the Programme Leader of the BA  
(Hons) in Art and Design in Education.

**Stephanie Cheung** is an art educator and curator.  
She reads, teaches, and writes art history.

**May Fung** is an independent art and cultural practitioner.  
She is also the Founder and Chair of Art & Culture  
Outreach (ACO).

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## ART MOUSTACHE

**Dr Kacey Wong** (Leader) is a renowned, Hong Kong-based  
visual artist, whose experimental work explores the social  
and political relationships between individuals and society.

**Mr Halley Cheng** is an artist who works in various media  
including painting, mixed media, installation, and video.  
His "ball-point pen paintings" explore the hidden agenda  
of contemporary city life by appropriating imagery from  
Chinese painting.

**Mr Reds Cheung** plays many roles in the art world and likes it this way. He is an arts administrator, logistics officer, docent, curator, designer, teacher, and activist, depending on the time and space. Currently, he is a member of 1a space and teaches at the HKICC Lee Shau Kee School of Creativity.

**Mr Hanison Lau** is a successful sculptor who creates visually compelling contemporary works by distilling concepts from traditional Chinese imagery.

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### **PAGENEXT**

\* PageNEXT was initiated to introduce Asia Art Archive to young people (aged 15-25) and promote contemporary art in society.

**Mickey Lee** (Leader) is an undergraduate student at the University of Hong Kong, reading Fine Arts and Philosophy. Lee oscillates between artistic and philosophical pursuits in life and sleeps only a few hours a day.

**Phoebe Wong** is an independent researcher based in Hong Kong, and the former head of research at Asia Art Archive. Wong is a writer dedicated to art, design, and visual media. More than anything else, she is a culture junkie.

**G Yeung** is the Curator of the Cultural Section of *House News*. His guidelines as a writer are to write without words. This is the reason he draws elephants and cats, for which he is not paid, in addition to his writing.

**Crystal Wong Ka Ying** is an artist. As she explains:  
"I know, I am a mess.  
My hair is long and my feet are bare.  
Wearing a short dress I am getting a sun tan  
I don't care  
what they say about me,  
what they say I am."

**Crystal Wong** (who shares a similar name with the artist above but is in fact a different person) is an undergraduate student at the Academy of Visual Arts, Hong Kong Baptist University. Wong thinks that the pursuit of art is one of life's ideals and hopes that, upon her graduation, she will be able to raise more accommodating and insightful questions.

**Winnie Yan** is an undergraduate student at the School of Creative Media, City University of Hong Kong. Yan is a curious teenager with a poor memory and has as many questions in her head as hairs on her head. Thank goodness there are few absolute answers to her many questions.

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### **Special Guest – The Ba-rocker**

The Ba-rocker is a comedic duo formed by art world darling Samson Young and the fabulous and fierce Alice Wong. The duo boasts decorative appearances, relentlessly pursuing everything individualistic and unique. In spite of changes in the broader environment, the duo refuses to shed their extravagant accessories and flamboyant performance style. When absurdity once again dominates cultural thinking and artistic style, The Ba-rocker pledges to be in attendance.

In order to bring on the heat of competition at the Art Quiz, The Ba-rocker will complement their real-time English commentary with muzak and improvisatory interjections. The Ba-rocker will gracefully enhance the Art Quiz's atmosphere with absurdity as they show off their power and wealth.

**Alice Wong** is a team member of soundpocket, a Hong Kong-based organisation that works in the fields of sound, art, and culture.

**Samson Young** is a sound and performance artist originally trained in music composition. His creative output is now manifested in a variety of media and across disciplinary divides. Young is currently Assistant Professor at the School of Creative Media, City University of Hong Kong.

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Documentary of Not As Trivial As You Think:  
Hong Kong Art Quiz (Full version)

[www.aaa.org.hk/HKArtQuiz](http://www.aaa.org.hk/HKArtQuiz)  
01:53:40





# NOT AS TRIVIAL AS YOU THINK: HONG KONG ART QUIZ



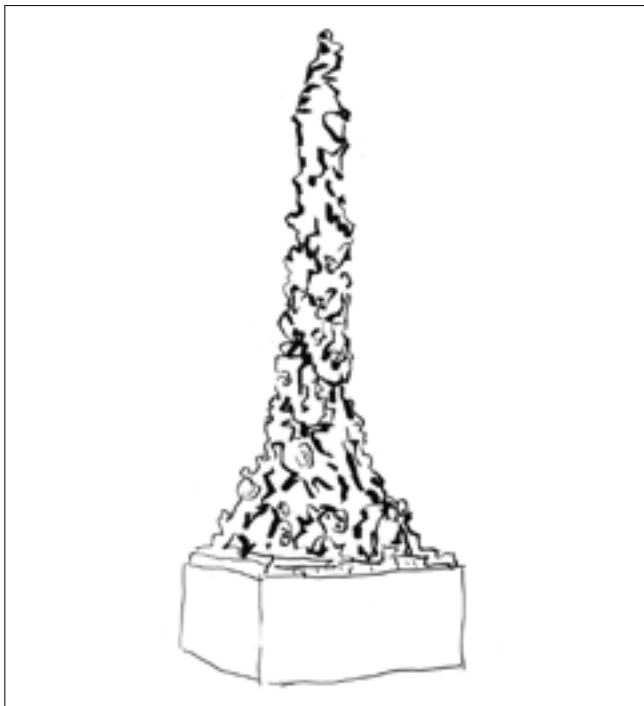
- Must Answer Questions
- Rapid-Fire Questions

\*The image above is a drawing by Gum taking reference from one of the four paintings donated by artist Chow Chun Fai as the grand prize of the Art Quiz. The award winning team was PageNEXT.

# – Must Answer Questions

1 *The Pillar of Shame* was created by artist Jens Galschiøt in 1997. What is his nationality?

- A Danish
- B Swedish
- C British
- D German



2 Which of the events listed below was the earliest art biennial in Asia?

- A Hong Kong Art Biennial
- B Osaka Triennial
- C Shanghai Biennale
- D Taipei Biennial

3 After the June Fourth Incident in 1989, dozens of Hong Kong artists and students from the Hong Kong Academy for Performing Arts cooperated to recreate *The Goddess of Democracy* in the city. The statue was put up in Victoria Park in mid-June of the same year. Which of the following artists did not participate?

- A Warren Leung Chi Wo
- B Antonio Mak
- C Josh Hon
- D Chen Shi Shen



4 The Workshop was one of the first alternative art spaces formed by Hong Kong artists. It was established in 1983 and started to hold contemporary art exhibitions in 1984. What was the main function of The Workshop before it became an exhibition space?

- A Painting workshop
- B Darkroom
- C Ceramics workshop
- D Glass workshop

## Guerrilla Performative Question

To be performed by the team leader

Speech Recitation (to be evaluated by the audience: please clap, if one mark should be added)

Please recite the following paragraph from this article:

"Over 130 painters and calligraphers from Shenzhen and Hong Kong join hands in exhibition to celebrate National Day" published in *Ta Kung Pao* on 1 October 2003:

*On behalf of Mr Gao Jingde, Deputy Director of Education, Science and Sports Committee of the CPPCC National Committee and President of the Hong Kong Association of Chinese Culture, the Hong Kong Association of Chinese Culture and Hong Kong Culture and Arts Foundation, Mr Xie Weiwu, supervisor and vice president of the Association of Chinese Culture of Hong Kong expressed most heartfelt thanks and respect to organisers from Futian district for their enthusiasm in promoting and engaging in cultural exchange with Hong Kong!*

*Chinese Culture is the spiritual home of the Chinese people, and fine art calligraphy is the essence of the vast Chinese culture. The passionate brushstrokes of over one hundred artists from Hong Kong and Futian depicted the beauty of both places and expressed the deep loving sentiments towards the motherland. Each artwork is a labour of love by the artists; each work shows the flourishing cultural spirit of the Chinese and each work reflects the wisdom of the people. All Chinese are made proud and take pride in these works!*

香港中華文化總會副會長兼監事長謝緯武在致辭時，代表全國政協教科文衛體委員會副主任、香港中華文化總會會長高敬德、香港中華文化總會和香港文化藝術基金會對福田區主辦機構積極推動與香港的文化交流，促成合作的盛意和氣度表示最誠摯的敬佩和最衷心的感謝！中華文化是中華民族共有的精神家園，美術書法是博大精深的中華文化的精髓。香港福田一百多位藝術家們激情揮毫，描繪出香港和福田的美麗風情風貌，表達心中對祖國的濃濃情懷。每一幅作品都是藝術家們的心血結晶，展現了中華民族蒸蒸日上的文化精神，體現了中國人的聰明智慧，令所有中國人感到驕傲和自豪！」

- 
- |   |  |
|---|--|
| <p>5 How many digits would you find in an ISBN (International Standard Book Number) if you applied for it in the year 2014?</p> <p>A 9<br/>B 11<br/>C 13<br/>D 14</p>   | <p>7 Artists Danny Yung, Edward Lam, and Choi Yan Chi started producing the play <i>The Long March</i> in 1982, around the time that China and the United Kingdom first began discussing the future of Hong Kong. Before the play's premiere, the Hong Kong Government requested that its name be changed. What was <i>The Long March</i> renamed to?</p> <p>A <i>The Grand Expedition</i><br/>B <i>The Great Wall</i><br/>C <i>The End of the Road</i><br/>D <i>The Wide Road</i></p> |
| <p>6 How was the rooftop space of the Fringe Club used in 1986? (The space now houses Colette's photography gallery and restaurant.)</p> <p>A Painting studio<br/>B Photography studio<br/>C Ceramics studio<br/>D Exhibition space</p> | <p>8 Artist Chow Chun Fai participated in the functional constituency election of the Legislative Council in 2012. How many votes did he get?</p> <p>A 156<br/>B 267<br/>C 477<br/>D 535</p>   |
-

---

9 In what year did three foreign judges withhold awards for some categories of the Contemporary Hong Kong Art Biennial because the works were of a "bad quality"?

- A 1993
- B 1994
- C 1995
- D 1996

---

13 Which of the following artists is/was a member of The Democratic Party?

- A Eric Leung Shiu Kee
- B Chow Chun Fai
- C Andrew Lam Hon Kin
- D Alan Lau Chung Hang

---

10 On 30 March 2008, which renowned artist was sketching at the junction of Lyndhurst Terrace and Gage Street in Central and was asked to leave by the management authorities and the police?

- A Au Yeung Nai Chim
- B Kong Kai Ming
- C Shen Ping
- D Pang Juin

---

14 Hon Chi Fun was invited to participate in the São Paulo Art Biennial in 1971. Which government was responsible for coordinating his participation?

- A Hong Kong
- B Taiwan
- C Commonwealth of Nations Government
- D Canada

---

11 Danny Yung's installation *In Search of New China* in the 1990s was based on this photo of six leaders of the Communist Party of China. Please name all of the people pictured (from left to right):



---

15 Which of the following artists was part of the cast for the Hong Kong movie *Kill Zone*?

- A Lo Lok Him
- B Yuen Kin Leung (Yuenjie)
- C Phoebe Man Ching Ying
- D Man Lee Chi Man

---

12 At one time, we had the subjects "Arts and Crafts," "Fine Arts," "Handicrafts," and "Art and Design." When were they grouped together and renamed "Visual Arts"?

- A 1995
- B 1997
- C 1999
- D 2001



- 
- 16 Practitioners from Hong Kong's visual arts field organised a series of large-scale art activities titled October Contemporary (OC). When did OC start and how long did it last for?
- A 2006 / four years
  - B 2007 / four years
  - C 2007 / three years
  - D 2008 / three years

- 
- 17 How many artists participated in the *Hong Kong Art Circle Celebrates Hong Kong's 10<sup>th</sup> Handover Anniversary Exhibition*?
- A Approximately 300
  - B Approximately 500
  - C Approximately 800
  - D Approximately 1,000

- 
- 18 Artist Chow Chun Fai participated in the Legislative Council Functional Constituency election in 2012. What constituency was he in?

- 
- 19 There is a Hong Kong-based organisation that shares the same English abbreviation as the Hong Kong Arts Development Council (HKADC). What is the full Chinese name of that organisation?

---

**Guerrilla Performative Question**

One member from each team:  
please get ready!

(To be evaluated by the audience:  
Please clap, if one mark should be added.)

Whistle the tune of  
"London Bridge is Falling Down"

---

20. This is an image of an old building that existed at 15 Kennedy Road before 1990. In October of 1987, artists Choi Yee Yuen, Choi Yan Chi, Fung Man Yee, Lau Gukzik, Robert O'Brien, Wong Wo Bik, and Ricky Yeung held an exhibition here. What was the name of the exhibition?
- A *Outside*
  - B *Exterior*
  - C *Outbound*
  - D *Out of Context*



- 
- 21 What was the name of the first gallery that advocated modern art in Hong Kong and was established in 1962?
- A Chatham Gallery
  - B Chelsea Gallery
  - C Cheltenham Gallery
  - D Charleston Gallery
-

- 
- 22 What was the Hong Kong Museum of Art formerly known as?
- A City Hall Museum and Art Gallery
  - B The Museum of Hong Kong
  - C Hong Kong Fine Arts Museum
  - D Hong Kong Museum and Art Gallery at City Hall

- 
- 26 Which of the following artists was born in Hong Kong?
- A Hung Keung
  - B Jaffa Lam Laam
  - C Kwok Ying
  - D Lee Kit

- 
- 23 When was British sculptor Dame Elisabeth Frink's work *New Man* judged "indecent" by The Obscene Articles Tribunal?
- A February 1995
  - B April 1995
  - C June 1995
  - D December 1995

- 
- 27 Which of the following Hong Kong visual artists were included on the "watch list" of the "Special Branch" of the British Colonial Government of Hong Kong?
- A Mok Chiu Yu
  - B Kwok Mang Ho
  - C Kith Tsang Tak Ping
  - D Wong Shun Kit

- 
- 24 Which of the following artists studied social work?
- A Tse Pak Chai
  - B Ducky Tse Chi Tak
  - C Galen Tse
  - D Tse Ming Chong

- 
- 28 Artist Joseph Beuys' artwork was included in the 1995 edition of *Le French May*. Yet it was held by the Agriculture, Fisheries, and Conservation Department and was prohibited from display. Which of the following materials were included in the work?
- A Ivory
  - B Rabbit skin
  - C Rhinoceros horn
  - D Deer horn

- 
- 25 Do you think the Hong Kong Government has a "black list" of art and cultural practitioners at the moment? Why?
- (To be evaluated by audience: Please clap if one mark should be added.)

- 
- 29 Who was the Hong Kong Arts Development Council member who advocated for the implementation of "Creative Design for Washrooms in Primary and Secondary Schools," starting in 2003?
- A Paddy Lui Wai Yu
  - B Rocco Yim
  - C May Fung
  - D Yu Shu Tak

---

30 In the 1990s, the Provisional Urban Council proposed establishing the Hong Kong Contemporary Art Museum. Where was the proposed location?

- A Kowloon Park
- B Penfold Park
- C Hong Kong Park
- D Ocean Park Hong Kong

---

34 When was the Hong Kong Arts Development Council established, replacing the Council of Performing Arts?

- A February 1994
- B March 1994
- C April 1995
- D May 1995

---

31 Which of the following art groups or organisations is not funded by The Hong Kong Jockey Club?

- A Hulu Culture
- B Para/Site Art Space
- C Wooferten
- D MaD

---

35 Two sentences were engraved in Chinese and English on the base of *The Pillar Of Shame*. Which of the following is one of the sentences?

- A The shame.
- B The old cannot kill the young forever.
- C The intellectual cannot submit.
- D People will not forget.

---

32 If the price of printing a banner is \$5 per square feet, how much does it cost to print two banners measuring 12 feet x 8 feet each?

---

36 Below is an image of Sea Crest Terrace in Mui Wo, Lantau Island. Which of the following art festivals was held there in 2006?

- A Lantau Arts Festival
- B Mui Wo Arts Festival
- C Environmental Arts Festival
- D Land Art Festival

---

33 During the opening of the 1987 Contemporary Hong Kong Art Biennial, which of the following artists sprayed his or her selected artwork (titled *A Maiden Dressed in Red*) black as a gesture of protest?

- A Antonio Mak
- B Yeung Tong Lung
- C Yank Wong Yan Kwai
- D Chan Ching Wah



---

**Guerrilla Performative Question**

One member gets ready on the centre of the stage.

Count the 64 sheets of A4 paper stacked in front of you within one minute.

---

- 37 *The Goddess of Democracy* was created in 1989 over three days by more than 20 students from six academies, including China's Central Academy of Fine Arts. When was the statue officially displayed in Tiananmen Square?
- A 30 May
  - B 31 May
  - C 1 June
  - D 2 June

- 38 Which of the following government departments were responsible for the management of the Oil Street Artist Village, North Point, which from 1998-99 took up many of the vacant spaces at the former Government Supplies Department?
- A Leisure and Cultural Services Department
  - B Government Supplies Department
  - C Government Property Agency
  - D Antiquities and Monuments Office

- 39 When did the art competition organised by The Philippe Charriol Foundation first begin?
- A 1986
  - B 1987
  - C 1988
  - D 1989

- 40 Who was the first Chief Executive Officer of the Jockey Club Creative Arts Centre (JCCAC)?
- A Louis Yu Kwok Lit
  - B Lillian Hau Cheuk Ki
  - C Eddie Lui Fung Ngar
  - D Grace Cheng

- 41 Who was the first artist to represent Hong Kong in the São Paulo Art Biennial?
- A Warren Leung Chi Wo
  - B Ellen Pau
  - C Ho Siu Kee
  - D Kurt Chan Yuk Keung

- 42 In 2003, an artist filed a court case against the Hong Kong Arts Development Council regarding the selection procedure for the Venice Biennale. The court ruled in favour of the artist. Who was this individual?
- A Andrew Lam Hon Kin
  - B James Wong
  - C Luke Ching
  - D Chan Sai Lok

- 43 In 2004, a note that said "Break it" was stuck on the glass door of Para/Site Art Space. Eventually a neighbour broke the glass door with a metal hammer. Who created this interactive artwork?
- A Lock Lo Chi Kit
  - B Law Yuk Mui
  - C Law Nga Wing
  - D Law Man Lok





44 In April 1966, So Sau Chung began a hunger strike protest against the decision to increase the fare of the Star Ferry at the Central Star Ferry Terminal. The protest triggered a series of strikes and the 1967 riots. In 1999, So directed the biographical film *From The Riot To The Pioneer* which was screened in Oil Street's Artist Commune. Which of the following organisations sponsored the production and the screening of the film?

- A Video Power
- B Hong Kong Arts Development Council
- C Videotage
- D Hong Kong Arts Centre



45 Quite a number of art organisations/art spaces have been recommended by *Lonely Planet* (2014 Hong Kong edition). Which of the following art spaces have not been recommended?

- A 1a space
- B Wooferten
- C Hong Kong Arts Centre
- D C&G Artpartment

47 Western Market was redesigned in 1992 by the Land Development Corporation. How was the third floor space used for the first year after the refurbishment?

- A Fabric store
- B Art exhibition
- C Food & beverage
- D Habitus Design Space

46. The Hong Kong Contemporary Art Awards, formerly Contemporary Hong Kong Art Biennial Exhibition and Hong Kong Art Biennial, categorises entries according to artistic media. Which edition of the awards included a thematic exhibition?

- A 1987
- B 1989
- C 1998
- D 2001



48 Pan Xing Lei executed his work *Red Action* in Victoria Park by first splashing himself and a statue of Queen Victoria with red paint and then punching the statue's nose. When did this action take place?

- A June 1996
- B September 1996
- C December 1996
- D March 1997



49 Hong Kong-based visual arts organisation Wooferten, which has been located at 404 Shanghai Street, has been organising an artist-in-residence programme since 2009. Artist Wong Nai Chong has been in residence there since then. What medium does he work in?

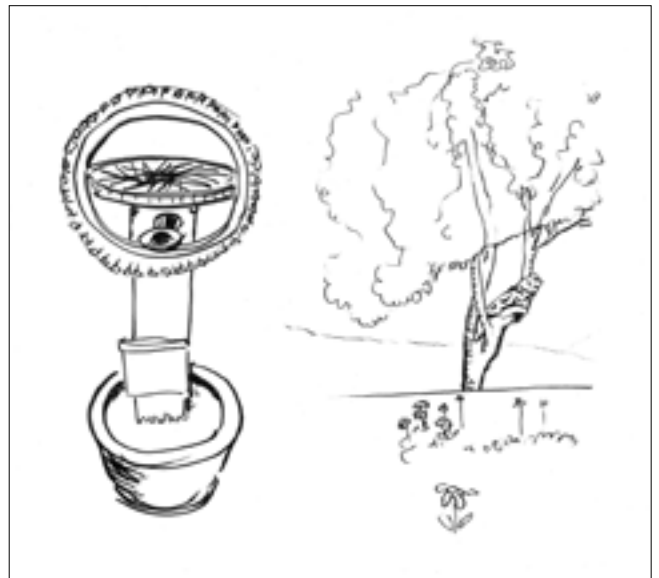
- A Metal construction
- B Flower plaques
- C Rattan products
- D Porcelain paintings

50 Since 2001, Hong Kong has participated in the Venice Biennale seven times. What is the official name for Hong Kong in the Venice Biennale?

- A Hong Kong
- B Hong Kong Special Administrative Region
- C China Hong Kong
- D All of the above

51 Here is an image of the exhibition *Primitive Craftsmanship · Contemporary Sculpture* held by the Hong Kong visual art group STRA in 2011. Where did the exhibition take place?

- A Yuen Long Town Park
- B Music Farm
- C Tai Tong Lychee Garden
- D Kadoorie Farm



### Guerrilla Performative Question

One member gets ready on the centre of the stage.

Invite seven audience members, each wearing red, orange, yellow, green, light green, blue, and purple respectively, to come up and form a rainbow.

---

52 When was the *Hong Kong Visual Arts Yearbook* first published?

- A 1998
- B 1999
- C 2000
- D 2001

---

53 Wooferten was responsible for managing the Shanghai Street Artspace in October 2009. Who are the founding members of Wooferten?

---

# – Rapid-Fire Questions

- 1 Which of the following artists participated in the Hong Kong movie *It is a Wonderful Life*?
- A Ho Sin Tung
  - B Echo Ho Yin Sin
  - C Selina Ho Chui Fan
  - D Ho Ki Ki

- 
- 2 Where was the 1994 Open Studios held?
- A Fo Tan
  - B Kwun Tong
  - C Chai Wan
  - D All around Hong Kong

- 
- 3 What was the theme of the first performance by Zuni Icosahedron in the United States in 1990?
- A Identity Crisis
  - B The Tiananmen Incident/  
June Fourth Incident
  - C The Four Great Inventions
  - D The Offspring of Zheng He

- 4 In 1993, the art group Home of HK Artists demonstrated in front of the Legislative Council. Which of the following was not one of their demands?
- A To establish representation of cultural practitioners in the Legislative Council
  - B To increase subsidies for artists' fees
  - C To establish artist studios
  - D To allocate funding for Hong Kong art history research

---

### Guerrilla Performative Question

Each team: please select one member to come to the centre of the stage.

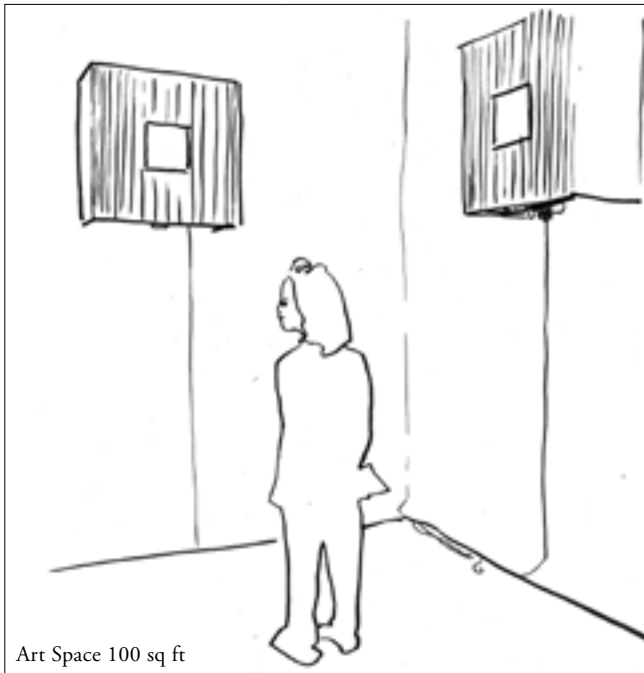
Paste a drawing on a foam board (nicely).  
The fastest and neatest wins!

---

- 5 In July 1984, Chan Wing Kei, then a student of The Chinese University of Hong Kong Fine Arts Department (CUHK Arts), held an exhibition titled *Beyond the Wall of Anxiety* with a few other classmates. This exhibition expressed students' dissatisfaction towards the teaching methods and teaching curriculum of CUHK Arts. Where was the exhibition held?
- A Department of Fine Arts, CUHK
  - B Fringe Club
  - C Public space
  - D Hong Kong Arts Centre
-

6 What is the size of 100ft PARK's exhibition space, Art Space 100 sq/ft?

- A 100 sq ft
- B 110 sq ft
- C 120 sq ft
- D 130 sq ft



7 Lei Yue Mun Plus was established in a reconstructed village school in Lei Yue Mun. Which of the following organisations helped establish the entity?

- A The Democratic Party
- B Hong Kong Chamber of Seafood Merchants Limited
- C The Civic Party
- D Kowloon Federation of Associations



8 How much did the most expensive work of a Hong Kong contemporary artist sell for in 2013?

- A HK\$ 540,000
- B HK\$ 1,080,000
- C HK\$ 1,840,000
- D HK\$ 2,550,000

9 In 2007, C&G Artpartment organised the exhibition *The Preview of New West Kowloon Exhibition Venue*. Replicas of all the artworks in that exhibition were shown again in May 2008. Where were they exhibited?

- A West Kowloon Reclamation District
- B High Block Exhibition Hall of City Hall
- C 1/F Lobby of Central Plaza
- D 1/F Lobby of the Hong Kong Museum of Art

10 Please match three male Hong Kong artists who currently have long hair with the three characters in *Old Master Q* who also had long hair.



---

11 Singapore artists Lee Wen, Wong Shih Yaw, and Khairul Anwar participated in an exhibition in Hong Kong in 1990 and introduced Singapore's artist village. Which of the following art groups invited them to come to Hong Kong?

- A Quart Society
- B Fringe Club
- C Hong Kong Arts Centre
- D Hong Kong Visual Arts Society

---

14 Frog King Kwok Mang Ho presented his work *Hak Bun Lum Happening* in the Hong Kong Museum of Art at City Hall in the 1970s. He poured cow bones in front of his *Fire Sculpture* without notifying the museum. At which exhibition opening did this take place?

- A Hong Kong Visual Arts Society (VAS) Exhibition
- B First edition of Hong Kong Contemporary Art Biennial
- C Second edition of Hong Kong Art Biennial
- D Hong Kong Contemporary Art Exhibition

---

12 During the colonial period, governors of Hong Kong and chief secretaries borrowed artworks from the Hong Kong Museum of Art to decorate their residences with every year. In 1995, the Financial Secretary tried to borrow an artwork from the Hong Kong Museum of Art to decorate his residence. Was the application successful?

- A Yes
- B No

---

15 In 1971, the City Museum and Art Gallery printed an advertisement for the post of assistant curator in the newspaper. What was the monthly salary range then?

- A HK\$ 1,300-2,300
- B HK\$ 1,800-2,800
- C HK\$ 2,300-3,300
- D HK\$ 2,800-3,800

---

**Guerrilla Performative Question**

Each team: please select one member to come to the centre of the stage.

Fold a plane out of a piece of paper and fly it. The plane that flies the furthest wins.

---

16 (Geometry): Which of the following Hong Kong artists does not wear circular glasses frequently?

- A Ho Siu Kee
- B Kwok Mang Ho / Frog King
- C Stanley Wong Ping Pui / Anothermountainman
- D Gum Cheng Yee Man

---

13 Which of the following visual art organisations was nicknamed "The arts triads" during the 1990s and 2000s?

- A Hong Kong Cultural Sector Joint Conference
- B Hong Kong Young Artist Association
- C Hong Kong Visual Arts Society
- D Hong Kong Culture and Art Promotion

---

17 A Temporary Public Entertainment License issued by the Food and Environmental Hygiene Department is required for any public art activity (e.g. exhibitions and performances) held in Hong Kong's public spaces. How much does such a license cost?

- A HK\$ 1,000
  - B HK\$ 2,000
  - C HK\$ 3,000
  - D HK\$ 4,000
-

---

**Guerrilla Performative Question**

Each team: please select one member to come to the centre of the stage.

Spin a book on your finger.  
The last book spinning wins.

---

18 Which of the following practitioners met Princess Diana in 1995?

- A Amy Cheung
  - B Johnson Chang Tsong Zung
  - C Enoch Cheung
  - D Ban Cheong Chi Ping
- 

19 The Hong Kong Museum of Art moved to its current premises in Tsim Sha Tsui in 1991. That same year, over 70 Hong Kong artists signed a petition to the Hong Kong Museum of Art, expressing their dissatisfaction. What instigated this petition?

- A The site of the museum
  - B The Hong Kong Museum of Art's first exhibition *Too French*
  - C The architectural design of the museum
  - D The tender of the museum bookstore
- 

20 How much does it cost to rent exhibition space in the Fringe Club for a week?

- A Free
  - B HK\$ 1,000
  - C HK\$ 3,000
  - D HK\$ 7,000
- 

21 What is the smallest grant given out by the Hong Kong Arts Development Council?

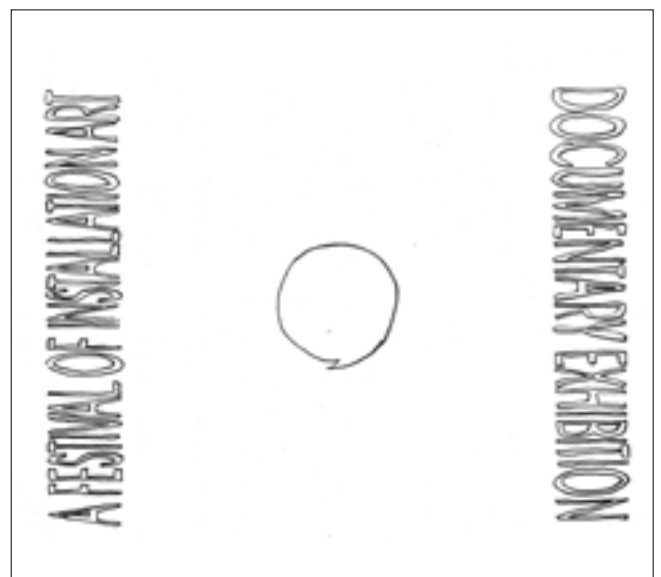
- A HK\$ 500
  - B HK\$ 1,000
  - C HK\$ 2,000
  - D HK\$ 2,970
- 

22 According to *First Draft* published by The Workshop in 1995, Archille Bonito Oliva, the curator of the Venice Biennale who criticised the Contemporary Hong Kong Art Biennial, was invited to redesign the galleries of the Hong Kong Museum of Art. How did he classify the museum's exhibition halls?

- A By medium: painting, installation, video, sculpture.
  - B By period: classical, modern, post-modern.
  - C By theme: globalisation, post-colonial, socialism, capitalism.
  - D By Asian region: China, Hong Kong, Taiwan, Korea, Japan.
- 

23 What event was *A Festival of Installation Art: Documentary Exhibition*, curated by Lam Andrew Hon Kin in 1994, responding to?

- A The Handover of Hong Kong to China in 1997.
  - B A demand for official rehabilitation of those involved in the Tiananmen movement.
  - C The 1994 Contemporary Hong Kong Art Biennial.
  - D The carryover of Legislative Council members before 1997 to the post-Handover period.
- 

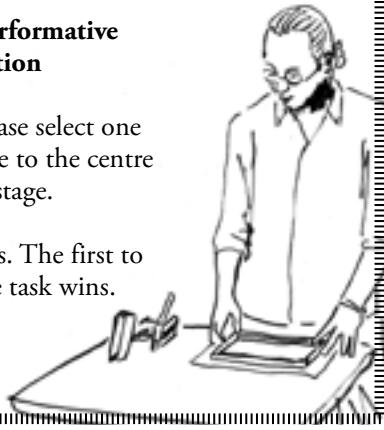


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**Guerrilla Performative  
Question**

Each team: please select one member to come to the centre of the stage.

Mount a canvas. The first to complete the task wins.



- 
- 24 The local visual art group Home of Hong Kong Artists was allocated three classrooms in a vacant primary school in Shek Lei Pui in 1994. To which government department did the organisation's chairperson Lee Kam Ping apply?
- A Urban Council
  - B Regional Council
  - C Broadcasting, Culture and Sport Bureau
  - D Council of Performing Arts

- 
- 25 When was Hong Kong's first international art fair held?
- A 1972
  - B 1982
  - C 1992
  - D 2002

- 
- 26 Where was the Museum of Site (MOST) located when it was first established?
- A Kat Hing Wai
  - B Wing Lung Wai
  - C Kam Hing Wai
  - D Kam Tsin Wai

- 
- 27 On 4 January 2000, artists who rented space in the former Government Supplies Department (Oil Street Artist Village) were evicted. They were later allowed to set up a new artist village in the Cattle Depot. Which of the following locations were the interim sites that artists were moved to as the Cattle Depot Artist Village underwent repairs during 2000 and 2001?
- A Cheung Sha Wan Vegetable Marketing Organisation and Sheung Shui Slaughterhouse
  - B Cheung Sha Wan Vegetable Marketing Organisation and Shek Kip Mei Estate Mei Ho House
  - C Cheung Sha Wan Abattoir and Shanghai Street Artspace
  - D Cheung Sha Wan Abattoir and Kai Tak Airport

- 
- 28 According to the "Submission on key aspects of the proposed legislation for establishing a statutory body to take forward the West Kowloon Cultural District (WKCD) project from Hong Kong Arts Centre (HKAC) dated January 2008," HKAC suggested the board of WKCD should not only include appointed members, but also should involve an open election process, welcoming all citizens and registered organisations to become individual and organisational members. After becoming members, the public can nominate or be nominated as candidates of the Board of Governors. Those elected will join the Board of Governors. (Translated from the Chinese.)

Please state the procedure for becoming a member of the Hong Kong Arts Centre.



---

29 In 2002, the Department of Fine Arts of The Chinese University of Hong Kong and the Hong Kong Art School cooperated for the first time to hold a student group exhibition. Two students from CUHK and three students from HKAS participated in the exhibition. At least one of the five is present today. Please name one of them.

---

32 Please describe your personal experience of an art theft. (To be evaluated by the audience.)

---

30 In 1993, Li Ka Shing collaborated with some artists to publish a photography periodical named *Dislocation*. Which of the following magazines was it published with?

- A *City Magazine*
- B *Ming Pao Monthly*
- C *Photo World*
- D *Photo Pictorial*

---

33 What subject did local farmer and art critic Jasper Lau Kin Wah teach in the Hong Kong Art School in 2014?

- A Art Theory
- B Art Criticism
- C Art Activism
- D Talking Art



---

34 The 97 Munich Cultural Festival was held in August 1997. It lasted for 18 days and cost HK\$ 2.3 million. Works by more than 100 artists were exhibited, and more than 60 practitioners were engaged in exchange and performances. It is regarded as the largest and most comprehensive programme promoting Hong Kong contemporary art in Europe to date. Which of the following government departments were present at the festival?

- A Information Service Department
- B Urban Council
- C Broadcasting, Culture and Sport Bureau
- D Hong Kong Arts Development Council
- E All of the above
- F None of the above

---

31 Many of the bars in Hong Kong opened by local cultural practitioners include numbers in their names. Please state two of them.

---

**Guerrilla Performative Question**

Each team: please select one member to come to the centre of the stage with his or her mobile phone.

Call Gum. The first to reach him wins.

---

- 35 Ma Jia Bao, an artist who worked mostly in oil painting, held an exhibition at City Hall in October 1967. The exhibition was eventually cancelled by the British Colonial Government of Hong Kong amid rumours that a painting titled *Reading the News* was causing anxiety within the government. What did the painting depict?
- A A nude portrait
  - B The hardships of living in Hong Kong and Macau
  - C The Opium War
  - D Martial law in Taiwan
- 
- 36 In 2006, the art group Artist Commune organised the exhibition *Hong Kong Sculpture > IM*, which was the first exchange exhibition of modern sculpture between Hong Kong, Guangzhou, and Macau. Macau artist Ng Fong Chao's work *Munificent Gift* was prohibited from display in Guangzhou, the second stop of the traveling exhibition. What was the pattern and colour of the work that led to the prohibition?
- A Red Chinese national flag
  - B Rainbow
  - C Black and white abstract
  - D Camouflage green
- 
- 37 Registration of an ISBN (International Standard Book Number) is required to publish a book in Hong Kong. How many samples should be sent to The Books Registration Office after the book is published? When must these samples be sent?
- A Three samples, within two weeks of publication.
  - B Three samples within three weeks of publication.
  - C Three samples within one month of publication.
  - D Five samples within one month of publication.
- 
- 38 How was the sixth floor of the Hong Kong Arts Centre used in 1995?
- A Chinese restaurant
  - B Italian restaurant
  - C Karaoke
  - D Theatre
- 
- 39 "adc80s", formed by three artists, participated in the election of committee members to the Hong Kong Arts Development Council in September 2010. Choi Ger Tsz Kwan was elected as committee member for Art Education. Please state the Chinese names of the other two practitioners.
- 
- 40 Which of the following art periodicals was self-funded?
- A *C for Culture*
  - B *Besides*
  - C *Art Currents*
  - D *Xpressions*
  - E *Art in Hong Kong*
- 
- 41 If Hong Kong citizens wish to use the Resource Centre at the Heritage Museum, how many days in advance do they need to make an appointment by phone?
- A One day
  - B Two days
  - C Three days
  - D Four days
-

---

42. The exhibition *Remaking the Pink Book*, organised by Lau Kin Wai and Yank Wong Yan Kwai, took place outside the Legislative Council in Central in July 1993. What did "the Pink Book" represent?

- A Consultation document to the arts funding policy
- B Consultation document to the formation of the Arts Development Council
- C Research on the right to use art venues
- D Arts Policy Review Report

---

43. How many members must an entity have to register as an organisation in Hong Kong? How much does it cost to register? Where is the registration office?

- A Two people / free / Central Government Offices
- B Three people / free / Hong Kong Police Headquarters
- C Three people / HK\$ 50 / Hong Kong Police Headquarters
- D Five people / HK\$ 50 / Wan Chai Revenue Tower

---

44. Where was the exhibition *Still Lives: Art by Vietnamese Boat People in Hong Kong* held in October 1990?

- A Hong Kong Arts Centre
- B Fringe Club
- C Tuen Mun Town Hall
- D Sha Tin Town Hall

---

45. In 1986, the Hong Kong Museum of Art collaborated with the British Council to organise an exhibition. During its installation many government departments were mobilised, including the Royal Air Force, which sent three helicopters to transport artworks. Who was the artist in question?

---

46. In 2003-04, it was suggested that two visual arts organisations' applications for the Hong Kong Arts Development Council's one year grant be repealed. These two organisations had continuously received funding from the HKADC. Which of the following organisations were they?

- A 1a space and Para/Site Art Space
- B 1a space and the Artist Commune
- C Hong Kong Society for Education in Art and Asia Art Archive
- D Para/Site Art Space and the Artist Commune

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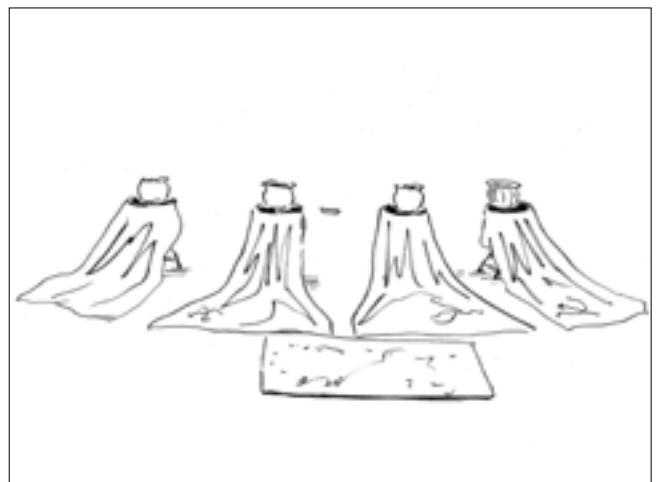
47. What was the agnès b. CINEMA formerly known as?

- A Run Run Shaw Film Theatre
- B Mong Man Wai Film Theatre
- C Lim Por Yen Film Theatre
- D Jockey Club Film Theatre

---

48. In *Democracy Arts Fair*, an exhibition on 16 July 1989, an artist intervened in Ricky Yeung's artwork *Four Cardinal Principles* by taking off his pants and sitting on the spittoon in the artwork. Which of the following practitioners staged the intervention?

- A Chan Bing Chiu
- B Leung Man Tao
- C Mathias Woo
- D Wong Chi Fai



---

49 When did the Hong Kong Government "decide" to develop a 'cultural entertainment district' in the West Kowloon reclamation area?

- A 1998
- B 1999
- C 2000
- D 2001

---

53 What is the current daily rental cost of the Exhibition Hall of Hong Kong City Hall (Low Block)?

- A HK\$ 8,500
- B HK\$ 15,500
- C HK\$ 19,500
- D HK\$ 24,500

---

50 In which year's HKSAR Budget Speech was the term "Art Fairs" mentioned?

- A 2010-11
- B 2011-12
- C 2012-13
- D 2013-14

---

54 In 2014, there were 245 galleries participating in Art Basel Hong Kong. How many of them are based in Hong Kong?

- A 18
- B 24
- C 38
- D 45

---

51 There were a number of comic dailies published in the 1970s. Please name one of them.

---

55 Street artist Andrew So (Mr Funny) was arrested for road obstruction in April 2010 when he was performing at a pedestrian zone in Causeway Bay. He was found innocent in September 2010. The judge stated that: 1) Although street performances partially obstruct road traffic, pedestrians can still move around, and 2) The Basic Law protects citizens' freedom to participate in cultural activities. Which article in The Basic Law states that citizens have freedom to participate in cultural activities?

- A Article 23
- B Article 33
- C Article 34
- D Article 35

---

52 The Complaints Choir of Hong Kong was formed in 2009. In which country did The Complaints Choir originate?

- A Finland
  - B United Kingdom
  - C United States
  - D Canada
-



# – Must Answer Solutions

- 1 A Danish
- 2 A Hong Kong Art Biennial
- 3 D Chen Shi Shen  
Ref: <https://plus.google.com/110420708257340147401/posts>  
<http://p-mak.blogspot.hk/2010/06/blog-post.html>
- 4 B Darkroom
- 5 C 13
- 6 A Painting studio



Ref: *Art Currents*, 1986

- 7 D The Wide Road
- 8 C 477  
1. Siu See Kong, 109  
2. Ma Fung Kwok, 1,106  
3. Chow Chun Fai, 477
- 9 A 1993

- 10 D Pang Jun



Ref: <http://www.youthnetradio.org/tmit/forum/thread-10018-1-1.html>

- 11 The 7000 Persons Conference, 11 January to 7 February 1962. From left to right: Zhu De, Zhou Enlai, Chen Yun, Liu Shaoqi, Mao Zedong, Deng Xiaoping.
- 12 D 2001
- 13 C Andrew Lam Hon Kin



Ref: <http://specials.mingpao.com/htm/legco/cfm/Category.cfm?Category=function>

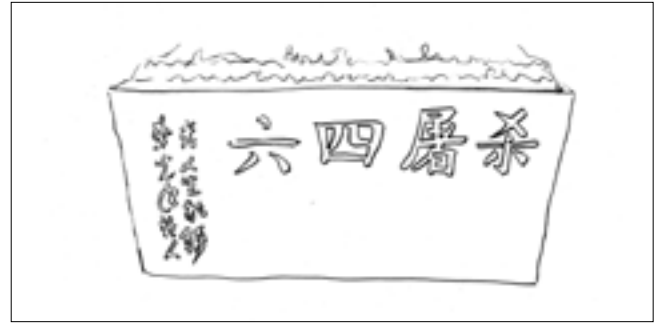
- 14 B Taiwan

- 15 B Yuen Kin Leung (Yuenjie)
- 16 C 2007 / three years
- 17 D Approximately 1,000
- 18 Sports, Performing Arts, Culture and Publication



- 19 Hong Kong Arts Discovery Channel
- 20 D Out of Context
- 21 A Chatham Gallery
- 22 A City Hall Museum and Art Gallery
- 23 D December 1995
- 24 A Tse Pak Chai
- 25 /
- 26 D Lee Kit
- 27 A Mok Chiu Yu  
Ref.: Max Wong, "Reading Colony (閱讀殖民地)"
- 28 C Rhinoceros horn  
Ref: "A radical departure." *South China Morning Post*, 4 May 1995.  
David Clark, "Censorship in Hong Kong" (A banned Beuys rhino horn and an indecent Frink), *Art Asia Pacific*, vol. 3, no. 2, 1996.
- 29 D Yu Shu Tak
- 30 A Kowloon Park  
Ref.: "Museum of Contemporary Art Faces Uncertain Future.  
Gerard Tsang Urges the Industry to Unity in Support of the Construction.", *Ta Kung Pao*, page B02, 7-6-1999.
- 31 C Wooferten
- 32 HK\$ 960
- 33 D Chan Ching Wah
- 34 B March 1994

- 35 B The old cannot kill the young forever.



There was text inscribed on the plinth of *The Pillar of Shame*, it read "The Tiananmen Massacre June 4th 1989" and "The old cannot kill the young forever".

- 36 A Lantau Arts Festival  
Ref: <https://plus.google.com/109379952772358496409/about>  
[http://www.communicate.com/Lamma/Events/LAF06poster\\_new-ps2-wp.jpg](http://www.communicate.com/Lamma/Events/LAF06poster_new-ps2-wp.jpg)  
<http://merry-art-round.blogspot.hk/2006/10/enivornmental-chair-art.html> /
- 37 A 30 May  
Ref: The Goddess of Democracy was destroyed by tanks on 4 June 1989, the sixth day it stood in Tiananmen Square.  
<http://1989report.hkja.org.hk/site/portal/Site.aspx?id=A27-59>
- 38 C Government Property Agency
- 39 A 1986
- 40 C Eddie Lui Fung Ngar
- 41 C Ho Siu Kee
- 42 B James Wong
- 43 D Law Man Lok  
Ref: *PS: Visual Arts and Culture Magazine* (Summer and Winter, No. 22,23 & 25)
- 44 B Hong Kong Arts Development Council  
According to the Hong Kong Arts Development Council Annual Report 1998/99, So Sau Chung received an ADC grant of HK\$ 184,500 for the project "The people's opinion is not worth a penny".
- 45 B Wooferten
- 46 A 1987  
In the Contemporary Hong Kong Art Biennial Exhibition 1987, in addition to the different sections of various types of media, there was one section with the theme "International Year of Shelter for the Homeless."
- 47 B Art exhibition  
Ref: It was reported in *Sing Tao Newspaper* (11 August 1992): "The third floor will be used for art exhibitions and managed by the Hong Kong Artists' Guild for a tentative period of one year. The exhibition space has been managed by the Land Development Corporation (later renamed Urban Renewal Authority) and loaned to the Hong Kong Artists' Guild free of charge. Everyone can rent the space but needs to pay their own costs of electricity and manpower. A six-day rental of the 700 square foot space will cost around HK\$ 4,000. (HK\$ 3,000 for members of the Hong Kong Artists' Guild)."

---

48 B September 1996

The actual date is 16 September 1996: the same day as the opening of the Hong Kong Art Biennial 1996.

49 B Flower plaques



50 C China Hong Kong

Ref: The Venice Biennale housed national pavilions built in different periods of time by participating countries and started to include official collateral events around 2000.

51 C Tai Tong Lychee Garden

52 C 2000

53 11 artists: Luke Ching, Law Man Lok, Wen Yau, Liu Jianhua, Lee Chun Fung, Yu Ruomei, Kwan Sheung Chi, Doris Wong Wai Yin, Edwin Lai Kin Keung, Clara Cheung, Gum Cheng Yee Man.



# – Rapid-Fire Solutions

1 D Ho Ki Ki



2 D All around Hong Kong

3 B The Tiananmen Incident / June Fourth Incident

4 D To allocate funding for Hong Kong art history research



Ref: Committee of History of Hong Kong Artist Group Exhibition, "History of Hong Kong Artist Group Exhibition (香港美術團體歷史展覽)", Hong Kong, 1993, pp110.

5 D Hong Kong Arts Centre

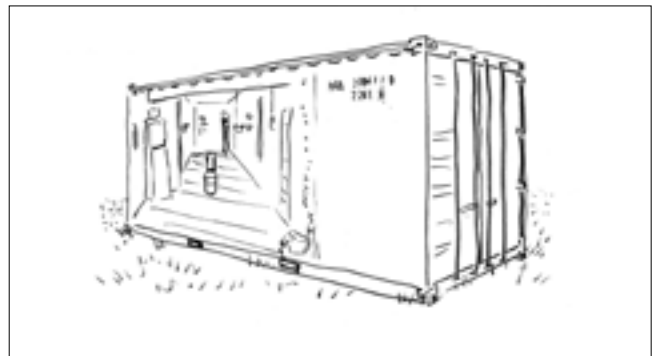
6 C 120 sq ft

7 D Kowloon Federation of Associations

8 C HK\$ 1,840,000



9 A West Kowloon Reclamation District



10 /

11 A Quart Society

Ref: Hui Ching Shuen (許靜璇), "Painter Village (畫家村)", Sing Dao Daily, 15 March 1990.

- 12 B No  
(The Financial Secretary at that time was Donald Tsang.)
- 13 B Hong Kong Young Artist Association
- 14 B First edition of the Hong Kong Contemporary Art Biennial
- 15 C HK\$ 2,300-3,300
- 16 B Kwok Mang Ho / Frog King



Frog King image ref: <http://hk.apple.nextmedia.com/supplement/culture/art/20060920/6329029>

- 17 C HK\$ 3,000
- 18 B Johnson Chang Tsong Zung

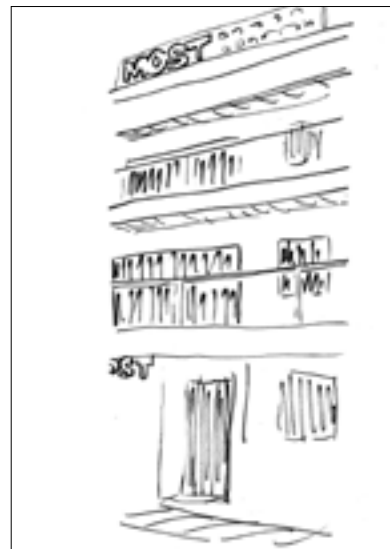


- 19 B The Hong Kong Museum of Art's first exhibition *Too French*



*Too French* exhibition catalogue cover  
Ref: [http://www.lcsd.gov.hk/ce/Museum/Arts/zh\\_TW/web/ma/publication05.html](http://www.lcsd.gov.hk/ce/Museum/Arts/zh_TW/web/ma/publication05.html)

- 20 A Free
- 21 B HK\$ 1,000
- 22 D By Asian region: China, Hong Kong, Taiwan, Korea, Japan
- 23 C The 1994 Contemporary Hong Kong Art Biennial  
Ref: <http://www.aaa.org.hk/Collection/Details/1570>
- 24 C Broadcasting, Culture and Sport Bureau
- 25 C 1992
- 26 A Kat Hing Wai



Ref: [http://notsomoon.blogspot.hk/2012/02/blog-post\\_27.html](http://notsomoon.blogspot.hk/2012/02/blog-post_27.html)  
MOST  
Ref: <http://www.hkvtv.com/Most.htm>

- 27 D Cheung Sha Wan Abattoir and Kai Tak Airport
- 28 The procedure for becoming a member of the Hong Kong Arts Centre is unclear.
- 29 CUHK: Chow Chun Fai, Kwan Sheung Chi  
HKAS: Guy Cheung Chi Kai, Ivy Fung Ching Ping, Gum Cheng Yee Man



Ref: 11. 6. 2002 *Sing Pao Daily*

- 
- 30 D Photo Pictorial
  - 31 Club 71, Club 64, Sense 99, Visage One, 12bar (Formerly known as Quart Society)
  - 32 /
  - 33 D Talking Art
  - 34 F None of the above
  - 35 B The hardships of living in Hong Kong and Macau



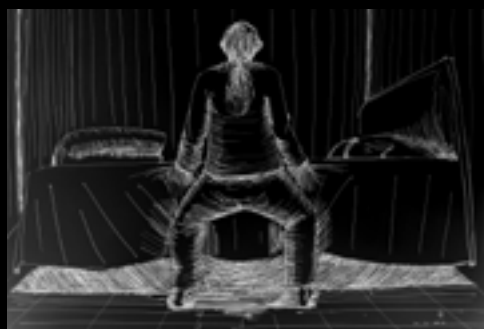
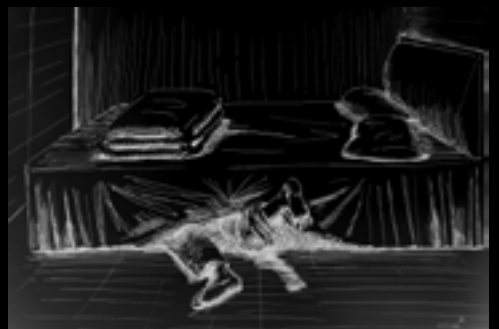
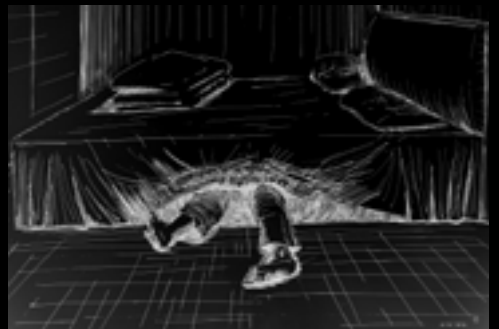
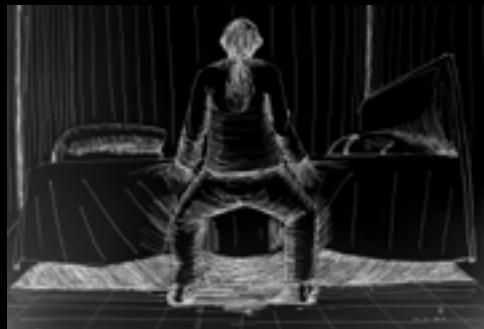
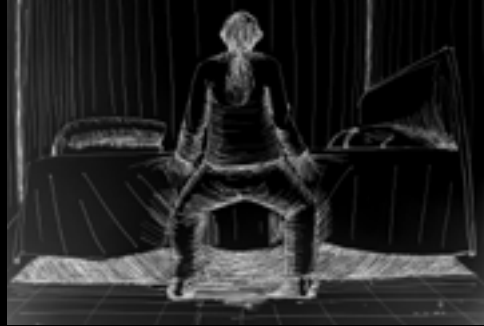
Ref: "MA Jia Bao's Art" by Ng Ni Na, Camellia. 2010.  
[http://commons.ln.edu.hk/cgi/viewcontent.cgi?article=1002&context=vs\\_etd](http://commons.ln.edu.hk/cgi/viewcontent.cgi?article=1002&context=vs_etd)  
 It was reported in *Ta Kung Pao* on 20 October 1967 that Ma Jiabao's solo exhibition in October was cancelled by the British government with no actual reason. According to Ma's apprentices Wong Bei Man (黄怀民) and Chung Yiu (鍾耀), "They cancelled Ma's exhibition because they believe that he is an extreme leftist and one of his paintings *Reading Newspaper* really concerned them". In that painting, a man holding a newspaper with the headline "Motherland Taking Great Leap Forward, Hong Kong and Macao Compatriots Living with Hardship", which was really sensitive in a time of turmoil and it was understandable that the British government got very anxious about it and decided to ban Ma's exhibition in City Hall.

- 36 D Camouflage green
  - 37 D Five samples within one month of publication
  - 38 A Chinese restaurant
  - 39 Roland Ip (visual arts) and Tang Siu Wah (literature)
  - 40 C Art Currents
  - 41 C Three days
  - 42 D The Arts Policy Review Report
  - 43 B Three people / free / Hong Kong Police Headquarters
  - 44 A Hong Kong Arts Centre
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- 45 Henry Moore in the exhibition *The Art Of Henry Moore*
  - 46 B 1a space and the Artist Commune
  - 47 C Lim Por Yen Film Theatre
  - 48 B Leung Man Tao
  - 49 C 2000
  - 50 D 2013-14
  - 51 *The Sheng Post, The Golden Post, The Happiness Post, The Green Post, The Comic Strip Daily*
  - 52 B United Kingdom
  - 53 D HK\$ 24,500
  - 54 B 24
  - 55 C Article 34



# INTERVIEWS



# On Monitoring Public Art Institutions

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

28 July 2014

Ⓒ — Clara Cheung

Ⓖ — Gum Cheng

Ⓔ — Evelyn Char

Ⓒ — There was one question from our quiz, "The Hong Kong Museum of Art moved to its current premises in Tsim Sha Tsui in 1991. That same year, over 70 Hong Kong artists signed a petition to the Hong Kong Museum of Art, expressing their dissatisfaction. What instigated this petition?" The answer was that their inaugural show, *Too French*, sponsored by the Alliance Française, was seen by Hong Kong artists as a gesture of showing a lack of support to the local art scene. Had you heard about this before?

Ⓔ — No, I got to know about this on the Internet during the research I did for the Art Quiz.

Ⓒ — How do you feel about it?

Ⓔ — It is understandable; some of them were highly respected contemporary art masters, while the inauguration show of the local art museum in their hometown was showcasing art from elsewhere, of course they would feel disrespected.

Ⓖ — What is your impression of the Hong Kong Museum of Art?

Ⓔ — I sometimes go there for exhibitions, but their permanent exhibition is always the same, dull and lacks creativity. The hardware facilities are not adequate enough to support the show.

Ⓖ — What is the most recent exhibition you have seen at the Hong Kong Museum of Art?

Ⓔ — It probably was *Andy Warhol: 15 Minutes Eternal* last year. Also *The Origin of Dao: New Dimensions in Chinese Contemporary Art*.

Ⓖ — From my observation, there has been an improvement in the curatorial strategy of the museum, and they are also going to have a major renovation, expand the exhibition hall, and have an addition of an entire floor. Do you have any expectations for the transformation of the museum?

Ⓔ — This is definitely good news. The expansion of the exhibition hall will provide more possibilities for future exhibitions. Recently, the museum seems to have increased its local artist exhibitions, hopefully they will set their direction in this way.

Ⓖ — Do you think the future M+ museum will be a competitor to the Hong Kong Museum of Art?

Ⓔ — The renovation of the Hong Kong Museum of Art is probably competing against the M+ museum, but there are still a few more years until M+ will be completed.

Ⓒ — Let's go back to the issue of the joint petition. Do you think that Hong Kong artists should execute their civil rights and monitor public institutions such as art museums? At the same time, does the city provide enough channels for us to voice our opinions?

Ⓔ — I think artists are the stakeholders of the art museum; of course we have the responsibility to monitor public institutions. Although LegCo members are supposed to represent us in their meetings, we all know that they haven't fought for us. We still need to help ourselves. Also, there is no way for us to monitor and express our views, not only for the cultural and art sector, but all of us seem to be facing this situation in which we come out and protest, do petitions – and the government keeps ignoring us and sets policies which never consider the citizens' needs.

Ⓒ — Do you know that there was a Louis Vuitton exhibition at the Hong Kong Museum of Art?

Ⓔ — I hadn't heard of it before...maybe it was held right around the time when I left Hong Kong. What happened?

Ⓖ — It was an extension of Le French May's event, an exhibition jointly organised by Foundation Louis Vuitton and the Hong Kong Museum of Art, and it showed works by contemporary artists such as Richard Prince. There was quite a scandal during the exhibition, when the external wall of the museum was hung with massive posters filled with the LV monogram, as if the Hong Kong Museum of Art was the flagship store of Louis Vuitton, which served a function of commercial promotion. How do you feel about this?

Ⓔ — LV is a commercial luxury brand; the hanging of a monogram poster will simply commercialise the museum. I don't think it's appropriate.

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- G** — Some local artists sent a joint letter to the Hong Kong Museum of Art saying it was the commercialisation of a public institution; others said it was just another form of Pop Art, which is fairly acceptable.
- E** — It's not the same thing. Even though Campbell's Soup was a major inspiration in Andy Warhol's creations, he was not promoting Campbell's Soup.
- G** — What did you think about our Art Quiz?
- E** — It was fantastic! I was not familiar with all the local art history and news. After researching for the quiz, I gained a deeper understanding of the local art scene, and would like to keep an eye on updates and news.
- C** — Did you study art?
- E** — I studied art history in the United Kingdom, and completed both my Bachelor and Masters degrees in the UK, that's why I am not familiar with the local art scene.
- C** — Did you know anything about the Hong Kong art scene before heading to the United Kingdom to study?
- E** — No. I didn't study art when I was in Hong Kong, I did only basic oil painting and vaguely knew that there were a group of painters in Hong Kong, but I knew none of the local artists.
- C** — Your art history course's focus was on British and American art history?
- E** — Yes, but I took Japanese art history too, and started learning Chinese contemporary art when I started working.
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# Reflections on Themed Exhibitions

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

28 July 2014

Ⓒ — Clara Cheung

Ⓖ — Gum Cheng

Ⓕ — Halley Cheng

Ⓖ — One question from the Art Quiz was, "Danny Yung's installation *In Search of New China* in the 1990s was based on this photo of six leaders of the Communist Party of China. Please name all of the people pictured." From left to right, we had Zhu De, Zhou Enlai, Chen Yun, Liu Shaoqi, Mao Zedong, and Deng Xiaoping.

Ⓒ — Had you seen this work by Danny Yung before?

Ⓕ — No.

Ⓖ — The concept behind the work was to express how the leaders from different decades ruled mainland China. Because of their political beliefs and policies, they influenced an entire generation of mainland Chinese. In a society where one person or a group of people rule arbitrarily, you can see how the sovereign exercises absolute authority. What did you think about this? Had you heard of Danny Yung before?

Ⓕ — I can't think of anything now. I had heard of Danny Yung before.

Ⓒ — Because of his theatrical productions?

Ⓕ — No, I probably heard about him from Lee Kit.

Ⓖ — Another question was, "How many artists participated in the *Hong Kong Art Circle Celebrates Hong Kong's 10<sup>th</sup> Handover Anniversary Exhibition?*" and the answer was approximately 1,000. What is your view of this kind of "propaganda" type of group exhibition, these vast, themed exhibitions that promote certain ideologies? What is your view about an exhibition with a thematic curatorial approach, but with less works and more of a focus on certain artists?

Ⓕ — I have participated in one of these large-scale exhibitions before, the name I think was *Ink Art vs. Ink Art*.

Ⓒ — Could you talk more about your experience of your participation in that?

Ⓕ — It was a show that involved more than 50 artists. I can only remember Ou Da Wei complained the organisers had punched through his calligraphy. I had participated in shows like *Lui Chun Kwong. You Are Here, I Am Not. From Ho Siu Kei to Kong Chun Hei* which had a strong theme. There was

one part that required students to do a collective re-creation of one of Lui's work, but I could not understand what it was for, and I didn't participate.

Ⓒ — Some believe these quantified grand exhibitions are just money piling. They claim these are for the promotion of cultural development, but they never care about the quality and the way of presenting, more likely it's a kind of a soft cultural invasion. How do you feel about that?

Ⓕ — Actually all ADC (Hong Kong Arts Development Council) funded events are more or less the same.

Ⓒ — Have you benefited from ADC funding before?

Ⓕ — No, not even as a sponsor for my solo exhibition.

Ⓒ — Is it because you didn't apply for such funding?

Ⓕ — I'm kind of too busy to apply – and I am currently fine and don't feel like I need to apply for funding.

Ⓒ — So what is your profession?

Ⓕ — I am now a full-time artist, I previously worked as a research assistant and a teaching assistant when I was doing my Master's degree.

Ⓒ — Do you have any expectations of the ADC?

Ⓕ — Personally, no. Actually, I am not really familiar with their operations – there is a rumour that the ADC only distributes money, without much consideration.

Ⓒ — As a public institution, if they do not distribute resources in that way, most of the artists will struggle more in making a living.

Ⓕ — It is difficult to judge. Some may think the ADC does not effectively allocate resources to suitable people. However, there aren't any guidelines or references for who would be "suitable." An obvious example is that there must be more part-time artists than us. Part-time artists do have passion in creation, so how should the resources be allocated?

Ⓖ — I think it is a problem of the ADC being solely in charge of the examination, assessment, and funding of all art practitioners. Maybe we could adopt Taiwan's structure, a few different systems that support different categories of artists. If someone



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works for more than ten years in a field, he can apply for funding from a different funding body, in order to reduce competition. Do you think this is a possibility?

- H — Could they establish a similar policy in the ADC?
- G — I think they are simply not responding.
- H — It doesn't necessarily imply that someone is eligible to have the funding even if he works in the field for over ten years! This is still highly debatable. I am not familiar with the internal operation therefore I am not suitable to make any comments. The rumour of Lee Kit's participation in the Venice Biennial... actually why was there such a scandal?
- C — Previously the ADC had openly invited arts groups and individuals to submit their proposals; however, without having any public enquiry, suddenly they collaborated with M+ – and M+ was in charge of proposing an exhibition of an artist. This is why people had the feeling that the ADC's appointment of M+ to organise the Hong Kong exhibition in the Venice Biennale was a black box operation – not transparent. I believe that their consideration was more about: how could things be executed more effectively? And they thought that a collaboration would be the easiest and the quickest way of picking a representing artist. While they did not consider that the ADC or the assessment panels were just a representative role of the public, they should consider the rights of the public in making a selection.
- H — Yes.
- C — Do you have any questions or is there anything remarkable about this?
- H — Not really, but this was a well-hosted event.
- C — I was a bit shocked when you, as an artist, said you hadn't actually seen Danny Yung's work before. Maybe you were still young at the time... He was very active in the cultural sector during the '80s and '90s. He actually just left the board of the WKCD (West Kowloon Cultural District Authority). I am sad that we have so much talent in Hong Kong, but there aren't any good systems to help retain them. There is a situation that those of us from the contemporary art world generally do have a low opinion on the exhibitions that the Pro-Beijing organisations organise. However, some artists participate in the shows simply because they couldn't get into the fine art circle, and therefore had a rare chance of participating in contemporary art exhibitions. Despite the political aims and ideologies of these exhibitions, they join the exhibitions in order to get their work shown and earn some income.
- H — So you think one can sympathise?
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- G — The participating artists? Yes. The organisers? No, it's not forgivable.
- H — But why should we make this comparison? Sometimes, even with a curator, the exhibition is not necessarily well-organised, or in some cases is not necessarily related to politics or income, it could be completely out of a herd mentality – because when most of the artists are involved it is embarrassing or arrogant not to participate, just like when I participated in *Lui Chun Kwong. You Are Here, I Am Not. From Ho Siu Kei to Kong Chun Hei*. So sometimes these large group shows with huge numbers of participating artists can also have their significance at the time.
- C — I agree that group shows like these may not all be bad, but first of all the exhibition should have its own way of categorisation and analysis, and it should avoid a quantitative, opportunistic approach.
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# Dislocation and Experimental Photography

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

28 August 2014

**C** — Clara Cheung

**G** — Gum Cheng

**M** — Martin Cheung

**G** — One of our questions was: "In 1993, Li Ka Shing collaborated with some artists to publish a photography periodical named *Dislocation*. Which of the following magazines was it published with?" The answer was *Photo Pictorial*. *Dislocation* had its own curatorial strategy and published photographic works that carried a strong experimental style. Did you ever read this magazine?

**M** — I didn't read it when it was first published in 1993. It wasn't until it resumed publishing in 2003 that I became their reader, two years before *Photo Pictorial* ceased its publication. *Dislocation* was a loose-page publication that came along with *Photo Pictorial* at that time.

**G** — Does *Photo Pictorial* no longer exist now?

**M** — Yes, it's been shut down for a couple of years now. *Photo Pictorial* was very influential. The Hong Kong International Photo Festival this year has its themed exhibition about the magazine at HKDI Gallery in Tiu Keng Leng; the opening is soon. It will be worth paying a visit to the exhibition. Sylvia Ng worked in *Photo Pictorial* from the very first issue until her retirement, she is apparently the wife of *Photo Pictorial*'s founder, who was Mak Fung's son.

**G** — Are there any photography magazines in Hong Kong now?

**M** — We have only magazines for photographic equipment, like *Photog*. Every once in a while they may have some coverage on photographic exhibitions, but they rarely have features on the discussion of photographic work, maybe none. If there is an interview of a photographic artist, it will either be in *The Stand News* or *Art Plus*.

**C** — As a photographic artist, which platform do you prefer having your work published in: traditional print, online platforms, or a gallery?

**M** — Each has its advantages and disadvantages – it is easier to hit your target audience if you do consignment sales with a gallery. If you have your work published in traditional print, you can't avoid making contact with those technology magazines. The best thing about publishing your work online

is that it can reach a wider public, however, your work may also be mixed with artificially-modified photos. I prefer having my work displayed in a proper gallery. I can take full control of the framing, the arrangement of space and way it is being displayed.

**G** — How is the development of photographic art in Hong Kong?

**M** — Most seem more focused on the use of equipment. Actually this is only one part of photographic art, but outsiders tend to focus simply on the technical level. Amateurs often put their focus on technical level stuff. When they see a brilliant photographic work, their concern will be the configuration of the camera the work was shot with, the choice of output...

The mass media are doing the same thing; they stress the production methods as the reporting highlights, they popularise the professional terms and they consume photographic art. [The gallery] Harbour City exhibited Naoki Honjo's works a few years ago. He is a Japanese photographer who uses a large-format camera with a tilt-shift lens to shoot aerial photos of cities that look like miniature models of places. At the time of the show, there was a boom of related coverage about the shooting technique and the equipment. Various camera manufacturers subsequently released cameras with an in-built tilt-shift shooting mode. Now, you can even download the effect via an app on your smart phone. However, there were hardly any articles exploring the motif behind his work.

This is a universal phenomenon; Hong Kong is not the only case. Anyone could compile the information and write an article. However, if it involves the context of work, you need to find a knowledgeable writer who has insight, which is relatively hard to find in Hong Kong. It is a rare case to find a magazine editor with a concentration in visual art. So this is the only choice to write up this kind of article quickly. After all, Hong Kong is a fast-paced commercial city and this kind of practice could be justified.

**G** — *Dislocation* is still widely discussed after so many years. What was so special about it, that made it so important?

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Ⓜ — As you have said, it covered so much experimental stuff. *Photo Pictorial* is comparatively conservative. You could find tutorials from "how to shoot a good lotus flower" to "how to shoot a silhouette", which is more technical. *Dislocation* was co-founded by Li Ka Shing, Lau Ching Ping, and Wong Kai Yu. They were just like us at the time, in their early 30s with a steady income and as a sense of maturity, they thought they should carry out the mission of contributing to the literary circle after June the Fourth.

Sylvia Ng from *Photo Pictorial*, as a senior editor she was really open-minded and willing to help the junior staff. Try to imagine a group of readers who were used to conventional newspapers and publications suddenly seeing the photographs in *Dislocation*; those blurry focused photos, which subverted tradition. It created an impact. Moreover, *Photo Pictorial* was the only Hong Kong photography magazine that could be officially imported into mainland China at that time; so the birth of *Dislocation* definitely did influence mainland photographers. It was the time when people were still using traditional film for shooting, they would be curious about how to achieve the effects in those experimental photos, but *Dislocation* seldom explored this aspect.

Later, when *Dislocation* was reissued, Li Ka Shing had already migrated and many of those articles were sent from elsewhere, they did not place a restriction on the writer's origin, some of the articles were from foreign writers and they would also write about experimental photography. *Dislocation* also attracted some of the professional photography lovers, like Dr Lee Chee Fong, to become followers of experimental photography.

Now, even if I could attend the *Dislocation* themed exhibition and meet that generation who pioneered it, I would feel like it would be hard to open up a conversation with them as we don't know each other. People feel nostalgic for the days of *Dislocation*, with the leading role of Li Ka Shing, and the literati like Wong Kai Yu and Lau Ching Ping. Together they could bridge the wide gap of age groups and classes and gather people. By contrast, nowadays Hong Kong people are more and more conservative and they really believe in authority. They visit Openrice.com to check the reviews before deciding where they will dine; they check with film reviews before deciding if they are going to watch a movie. I believe, as an artist, you must be adventurous enough to do a trial and fail. This is the only way to make something that shines.

# Listed Historical Architecture and Its Adaptation for Art and Culture

Text by Winnie Fung | Translated from Chinese by Yung Wing Yi

16 July 2014

Ⓒ — Clara Cheung

Ⓔ — Gum Cheng

Ⓓ — Reds Cheung

Ⓒ — We have picked one-to-two questions for every artist and would like to have further discussion around them. The two questions we have picked for you are related to the reuse of historical buildings and their conditions while in use. I know you have been concerned about the change of use of the AVA (Hong Kong Baptist University's Academy of Visual Arts), so I guess you might want to express your views. Let me read the first question and see if you would like to comment on this.

The first question is, "Western Market was redesigned by the Land Development Corporation in 1992, what was the top floor of the market originally intended for?" The answer was for art exhibitions. There was a society called the Hong Kong Artists' Guild that attempted to have a year-round show there. The Land Development Corporation provided free space, while the Hong Kong Artists' Guild ran the operation management. Everyone could rent the space for exhibitions, but the electricity bill and the manual labor work were at their own expense. It was approximately 700 sq ft while you needed to pay HK\$ 4,000 in handling charges for just six days, while a member could enjoy the discounted price of HK\$ 3,000. Did you know about this original status of Western Market?

Ⓓ — I don't know about it in detail but I did know that it had been used as an arts venue, and it is now a Chinese restaurant, from the third floor to the top floor. I know this because I attended a banquet there. It was previously a venue for concerts or performances, I heard people singing whenever I passed by.

Ⓒ — The floor of the restaurant, or the floor above?

Ⓓ — Is there an extra floor?

Ⓒ — Yes, previously Kith Tsang had his design studio there. I visited his place where it was still there. The last time I visited there, the passages to the stairs were locked. I guess the top floor has been locked for a few years already. It is not accessible to the public.

Ⓔ — Historical buildings like Western Market are more than a century old. However, for some miscellaneous reasons and despite people putting

in an effort to transform the space for culture and art in the 1990s, it eventually failed. When we look back, from the 90s to 00s, we are now in 2014 and most of the related revitalisation schemes didn't last for long. Can you share your view on this?

Ⓓ — I guess there are many reasons. The first one I have in mind is that the government, despite going through a strict assessment process to approve public institutions for heritage projects, were weak in doing the follow-up and continuous assessments. They might slack off at work and follow the common practices, and be reluctant to change. Also they have tended to not look into the problem. Eventually, these art spaces have a lack of maintenance, and if the space is located in a private development, it might go against its original proposal and eventually give up the function of the arts space. The revitalisation of heritage will turn out to be another thing.

I am currently doing an artist residency at the Bamboo Curtain Studio, Taiwan. It's such a coincidence because I visited an art space these past two days, and the name is Taiwan Artists' Guild. They are handling... (actually I do not know about the Hong Kong Artists' Guild and their background). However, I do think their running model is quite inspiring. They charge and are formed by a few dozen artist communities... Sorry, I mixed that up; they do not charge, instead, they receive support from the government or corporate backers, so as to run a space with sufficient funds. Moreover, they can provide open studios to the artists who meet their requirements, such as artists with insufficient funds, etc.

Ⓒ — I would like to have a follow up question. Where did the Hong Kong Artists' Guild get their funding from? I mean, the largest portion of funding except for the grant of the venue from the Land Development Corporation?

Ⓓ — I don't know either. I got to know of this guild from a '92 newspaper story, the society is no longer operating.

Ⓒ — What a pity, if we could form an alliance together, we could fight for many things. Then it extends to something we're really concerned about... But

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let me ask the second question first, and it is also about the revitalisation of heritage. You just mentioned the government can't be bothered to check revitalisation projects case-by-case. The Fringe Club is currently under maintenance, its had its top floor transformed into a photography gallery and restaurant for a period of time. It used to be a painting studio in 1986. Initially a group of artists made the rooftop their painting studio, including Mak Hin Yeung, Yank Wong, Hon Wai Hong...

I don't know if you have read the news or not. When The Pottery Workshop moved out from the Fringe Club there were already some independent media interviewing those artists. One of the online videos was narrating the situation – at the beginning the Fringe Club's condition was not satisfactory, for example, the interiors. But people could sense that they could work it out together. Another example is, some of the artists didn't pay any rent, but they would help in tidying up the Fringe Club, and this was their way to operate. Sometimes they taught, free of charge, and students would always pay a visit to the studio, like a form of apprenticeship. To me the apprenticeship implies intimacy, but now things have changed. Of course, the Fringe Club have their own reasons: it is a listed building and it needs maintenance, and this adds an extra cost. Now we have two sides: one side is, in my opinion, an organic way of development which artists would prefer more; the other side is, the operational or financial difficulties for the institutions. What are your thoughts on this?

- Ⓡ — I watched that video. I would like to know if the Fringe Club is now privately owned or is it a government property?
- Ⓒ — The ownership should belong to the government, but the Fringe Club rent it with a nominal cost of HK\$ 1, and they are self-supporting.
- Ⓡ — I could picture their "self-supporting" part. The art space there is not huge, not big enough to support having artists studios and a performance venue at the same time. As I know the Fringe Club serves a crucial function for musicals, and from time-to-time there will be musical performances from bands like Beyond playing. In reality, it comes to a dilemma. Although I agree that artist-run-spaces should operate in an organic way, it's better to be a self-emerging space. I felt sorry to hear The Pottery Workshop's story; they were well established, and forced to leave because of the space. At the same time, I have the impression that the space can be more utilised, and it should have its own running strategy.
- Ⓒ — Do you have anything to share of your experiences fighting for the Kai Tak Campus [of the Academy of Visual Arts at Hong Kong Baptist University]?
- Ⓡ — The original belief was quite romantic: we fought

for our right to use it because we loved the space. Secondly, when we thought further about it we noticed that there was a lack of attention in the use of the space for art education. We witnessed the obstacles different institutions were facing, for example, for the Hong Kong Arts Centre's Arts School and the Chinese University of Hong Kong, most of us heard their stories. According to our seniors, I know that the AVA is already the lucky one. In fact we have been benefitting from the space and we clearly know where the privilege is. I am not going to mention it in detail. People from the industry clearly know how important it is to have this space, while our government fails to realise it. So from one end, we need to keep it for a romantic reason, on the other hand we had a mission of bringing out this message.

The second thing is, it's been hard to communicate with different government departments whenever we have encountered problems or have needed to state our beliefs. The University Grants Committee, the department responsible for university funding, has a universal formula towards source allocation. The calculation for needed space is based on headcounts, in other words, an economics student and an art student, in the viewpoint of the UGC, need the same area of space for their studies. This is really outrageous. Even if we knew that we could not find a way to change the result, we needed to put in an enormous effort. We brought this to the table and discussed it with the vice chancellors and they agreed that it would be difficult to change because the problem was originating from the system itself. We were rushing for the deadlines. We only had three months time from the moment we knew the lease was going to expire. We could not handle such a big issue. Until now, we could only say we have brought it to the table, but not much has been done to further influence things. It largely depends upon how we are going to utilise our space, and accumulate our bargaining power. There are a lot of obstacles as we are fresh, just a group of youngsters working our asses off. We do not have any practical experience, not to mention any involvement in social activism. We only had the experience of organising people at school; luckily there have been people offering help. I remember you both have helped us.

# From the Membership System of the Hong Kong Arts Centre to Post-97 Major Cultural Exchange Programmes

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

30 August 2014

Ⓒ — Clara Cheung

Ⓔ — Gum Cheng

Ⓜ — May Fung

Ⓒ — For the question from the Art Quiz, "Please state the procedure for becoming a member of the Hong Kong Arts Centre (HKAC)," we checked with the material the HKAC submitted to the West Kowloon Cultural Authority and it stated "HKAC has a Board of Governors of 15 people; the Governors represent the interests of members. We welcome all citizens and registered organisations to become individual and organisational members. After becoming members, the public can nominate or be nominated as candidates of the Board of Governors. Those elected will join the Board of Governors." We phoned to enquire further and could not find any clear answers. What do you think about this?

Ⓜ — As an individual who cares about art and culture, first of all I think that, technically-speaking, they failed to provide a clear method for applying for membership. Secondly, I have not seen any promotion from the HKAC for their membership; therefore citizens have no idea that they have the right to join a semi-official institution. It feels like there is no regulation at all: they make internal decisions and bypass formal procedures. Earlier, the MCCM bookstore had its lease contract terminated by the HKAC. Once HKAC had taken advantage, MCCM got dumped. This was not the first case, however, we had no way to complain and look for justice. The MCCM case should be handled by the department which originally granted the land to the HKAC; while if it is involved in cultural policy and development, then it is the responsibility of the ADC (Hong Kong Arts Development Council). Considering the right of the land may belong to the Development Bureau... Anyway, the main point is that the HKAC must respond to and take the initiative to report things to the public.

Ⓒ — In addition to this, Hong Kong has a lot of NGOs like the Artist Commune. They first form a board of directors and then register it as a charitable organisation.

Ⓜ — As charitable organisations, they must have hosted charity events, like donations or free services for the public according to the ordinances. I am not certain about the licensing of a "charitable organisation".

Ⓒ — I have another concern. It would definitely be an ideal situation if the monitoring of groups and boards could be open to public participation. However, would there then be a possibility of attracting people with ulterior motives who would intervene with the operations of society?

Ⓜ — I have a similar concern; especially as we are now living in a time of political instability. I agree that the HKAC should act carefully at this stage to prevent the interruption to the centre's operations. I would tend towards setting up a "friends of the institution" membership system rather than an open system for the board of directors; so the institution can have greater flexibility in recruiting participants without intervening in the operation of the institution itself.

Ⓒ — In August 1997, the Festival of Cultures 97-Contemporary Art and Culture from Hong Kong, China was hosted in Munich, Germany, and lasted for 18 days. They received HK\$ 2.3 million in funding and more than 60 people were involved, yet none of the Hong Kong government officials attended the event.

Ⓜ — I would never know that the government funded this event if you hadn't mentioned it! I was one of the participants, and also was involved in the negotiation of the event with the German side, but no-one had ever mentioned the event had received the government's support.

Ⓒ — I am uncertain about the details. The information only showed the expense of HK\$ 2.3 million.

Ⓜ — HK\$ 2.3 million should not be the total cost. Danny Yung and Leung Mee Ping both had a giant exhibited work. I did performance art with other

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participating artists, and we occupied a huge venue. It was a massive show.

- Ⓒ — I am pretty shocked too. How come there was no official attendance for such a grand scale, Hong Kong contemporary art exhibition?
- Ⓜ — It might be due to the reason that the Hong Kong government didn't actually put in any effort. The German side was involved the most in the whole event.
- Ⓖ — I remember the government did subsidise the event, but was not the main supporter.
- Ⓜ — It happened too long ago; I wonder if we could still access the relevant information? I don't remember that the government treated it as a major event.
- Ⓒ — Has there been any similar style of a major exchange programme organised in the time since then?
- Ⓜ — Yes, like *Hong Kong in Berlin* where Hong Kong artists built a huge bamboo structure in Berlin. Zuni Icosahedron participated as well, it was also a large-scale exhibition. That time it was government funded; quite a number of officials flew to Berlin for the exhibition.
- Ⓖ — I watched their Hong Kong section; it was really well-organised.
- Ⓜ — I have curated an installation art exchange exhibition and invited many international artists, including Czech artists, to the exhibition. It should have been at least this scale! The LCSD (Leisure and Cultural Services Department) and the government departments have never been organising any major exhibitions. I worked my ass off, bargaining for air tickets and sponsors in order to make this successful exhibition possible. This was a precious experience.
- Ⓖ — We have more resources and talents now, why can't we have anything similar now?
- Ⓜ — Frankly speaking, it all depended on Zuni's ability at that time. They had a vision and were very ambitious; they dared to make a bold attempt. They just got their three-year funding from the government and asked me to help them. I originally planned to work there for a year, and started with the preparation of the Berlin exhibition. I collaborated with Zuni for a few more years after I left there, as a curator. It was right after the Handover and foreigners were still very interested in Hong Kong's situation; Mathias Woo and Danny Yung were in their golden years, they established their extensive relationship network abroad, and published many cultural policies. We, as the administrative staff, gathered our resources and got the support from the business and cultural sectors, and finally we could work our things out. Therefore we must learn

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to handle our civil power, this solidarity and force are what the government lacks. It brings many constraints to rely on the government's support.

I attended the forum in Berlin and Mathias Woo was there too. He was well perceived and had attained academic recognition. That was a time of Berlin's booming development and it had become a cultural centre. We met many art organisations and artists there and some formed long term partnerships or exchange relationships, which rarely happens in Hong Kong.

You can't refute how much of a leading role Zuni played from the '80s to '00s, they generated a great power for pushing culture forward. I've taken this as a major source of inspiration to this day – I am always preparing to do meaningful events and have an impact on Hong Kong culture.

Like you two at C&G, you have so much support and help from your artist peers, and organised an entertaining event like the Hong Kong Art Quiz. Yet I suggest you should make more bold projects, do something more edgy and critical, because many audience members are of the younger generation, they may not know about the particular history and social implications of all these questions. You may ask it this way, "Why did the government organise the first Hong Kong Festival?" Naturally it would touch upon June the Fourth, the 1967 Leftist Riots, the Cultural Revolution, and the comforting measures of the colonial ruling government; there are sensitive social issues and an historical background, so introduce these areas of knowledge to the younger generation.

- Ⓒ — Have you participated in any Hong Kong Festivals?
- Ⓜ — I was too young to join. I was only in my early twenties when the first Hong Kong Arts Festival was held in 1972, and could not be counted as a cultural practitioner at that time. I was busy working to feed my family. I completed my Bachelor and Masters degrees later but still did not have a clear concept of ideology. At that time many people were driven by their passion and were becoming Red Guards, someone persuaded me to join too, but he failed. Scholarism is a group of passionate students, too. I believe they are doing the right thing, however they could be more radical, stand firm, and they must not compromise with those who are pro-Beijing. Together we need to force the government to implement universal suffrage in Hong Kong. Therefore, even historically or politically sensitive issues and problems, they still teach us a lesson – we must push forward the people's passion in some cases, while at others times we also need to know how to stop, and return to a rational level. We will continue to improve only in this way.

# International Art Fairs and Their Relationship with Hong Kong Art

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

16 July 2014

Ⓒ — Clara Cheung

Ⓖ — Gum Cheng

Ⓗ — Hanison Lau

Ⓒ — Let me repeat the question: "In 2014, there were 245 galleries participating in Art Basel Hong Kong. How many of them were based in Hong Kong?" The answer was 24.

Ⓖ — Such a big event with the participation of local galleries at 24, which is less than 10%. What do you think of this phenomenon?

Ⓗ — It's such a big game. I would pay attention to the participation of Hong Kong artists in each edition of the fair and think about the mechanisms behind it. It is ironic to know that Hong Kong artists have such a low rate of participation in this game, and I wonder what they think about this celebratory event? Maybe they would think that this is a pure money game, and question, are there any positive effects that it can contribute to society? Could it be a role to promote art? This depends on the relationship between artists and galleries.

Ⓖ — Before being taken over by the MCH group, quite a number of Hong Kong galleries did participate in the Hong Kong Art Fair. However, some of the galleries claim that the fair now does a heavy screening and many galleries cannot gain entry into the fair. I discovered that this is a 90% commercial event.

Ⓗ — Yes. That's why many people are puzzled about the relationship between art and "Art Basel" despite the fact that the fair is filled with artworks, it is more likely a showing off of money.

Ⓒ — To evaluate it from a positive side, does this event raise public awareness of art? Or is it an unhealthy type of attention? How would you comment on this?

Ⓗ — I think this kind of attention does not last for long. The general public will only perceive it as an event or a trend, they are there for the atmosphere. They are taking snapshots, they check-in and assume that they have participated in an art event, but will Art Basel lead to a continuous participation in local art events or will it make people more conscious of what is happening in the city? I doubt it. There are only a few local artists that got into the

fair, and what else could they get except the direct sales profit? Of course, artists could benefit from the income, which is crucial to them too. However, could there be more long-term benefit and influence?

Ⓒ — Did any of the students you teach in secondary school go to Art Basel?

Ⓗ — I had introduced them to the show, and unfortunately we only had a few complimentary tickets, some arrived at the venue without a ticket, and so finally just a few of them went into the fair. They are still secondary school students and could not afford the costly tickets. This makes me feel like the whole fair is actually a grand occasion for a small circle, which is more problematic than the art fair itself, which put business as its first priority.

Ⓒ — So how did those students who saw the fair, find it?

Ⓗ — They thought that they had been in a vast forest. The whole experience could be really short, in just two hours you could see works from all around the world, but there were too many of them and they were all mixed up, there were no themes to organise how the works were displayed. If the students didn't know much about art, it would be hard for them to understand the work and they might not even try to find out the messages behind the works, they could only give superficial comments and would not be able to learn much. I think it's such a waste, it would be great if they could organise more guided tours or school-oriented programmes, to put more effort into art education, this would really help to improve the situation.

Ⓒ — Let's move to the second question: "In which year's HKSAR Budget Speech was the term 'Art Fairs' mentioned?" The answer was 2013-14. This was the first year that Art Basel was held. It was a rare case where an art incident was really valued by government policy. Can you share your views of this?

Ⓗ — I thought this was quite good in the very beginning because the government was paying attention. But later on, I thought a little bit deeper about it and



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started to question whether the government was doing this purely for art's sake. It was debatable and probably was more because it could raise the image of Hong Kong internationally.

- Ⓒ — Going back to what we discussed about students visiting Art Basel and the Budget Speech, we really need some infrastructure to support art education in the public sphere. For example the purchasing of admission tickets, providing guided tours, etc. Discussing with them through official channels, what can the government actually do?
- Ⓗ — In such a rare occasion, works from around the world were being showcased in Hong Kong, the hardware was all in place and the government only needed to work on the software, such as docent tours, talks for students... these things are needed and are not too complicated to implement. Staff members of the organisers or local artists could have helped on this.
- Ⓒ — The organisers may see it from a commercial perspective, that they don't have the responsibility to do this, but the government should take it up...
- Ⓗ — Exactly. The organisers don't think students are their target customers.
- Ⓒ — The Salon Talks in Art Basel last year were open to public but the talks this year were rather disappointing because you needed an admission ticket to attend them.
- Ⓗ — I think the first edition was done better. They offered more complimentary tickets as well as accepting on-site registration for free entry but they are steering towards a more strict direction. I hope it will be improved upon next year.
- Ⓒ — So... Do you have any comments about the whole Art Quiz?
- Ⓗ — Let's make it an annual event.
- Ⓒ — (*Laughs*) Could we take turns to host the event?
- Ⓗ — It could really be an annual event, maybe slightly varying the format, but it was such great fun playing with lots of artists. It could be an alternative to an exhibition, where we can all learn a lot through participating. I hope it could become a regular event, like the Hong Kong Film Awards, or the Biennale...
- Ⓖ — Would it be too short if it lasted only two hours?
- Ⓗ — Of course that would not be enough, you could add a few more sections, and make them more rich in context.
- Ⓖ — Did you feel that any gallery, section, or work was

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particularly remarkable to you during Art Basel?

- Ⓗ — To be honest, I have a total blank mind. There was too much and it was too packed. Occasionally, I met an interesting work, but I could not find my way back to it and missed it.
- Ⓖ — Did you pay a visit to the Hong Kong galleries to pay your support?
- Ⓗ — Yes, some of my friends had their works displayed in the fair, and I would check if they were taken.
- Ⓖ — Do you expect to have your work displayed in the art fair?
- Ⓗ — Actually my work has been shown and was shown to collectors. My impression is there isn't any big difference between an art fair and a commercial gallery sale, and I was not particularly happy about this. The sale depends on fate, and I do not see the fair as a show, it is just a place of trade.

# Local Platforms for Comics and the Structural Problems in Hong Kong's Cultural Environment

Text by Ariel Ng | Translated from Chinese by Yung Wing Yi

20 July 2014

Ⓒ — Clara Cheung

Ⓖ — Gum Cheng

Ⓕ — Law Man Lok

Ⓒ — Since you are an expert in the world of comics, I would like to repeat a question from the quiz: "There were quite a number of comic dailies in the '70s, please name one of these." Have you ever read any of these publications?

Ⓕ — No. Even if I did read them, it was during my childhood and I have no memory of it now.

Ⓖ — All of these dailies were comics.

Ⓕ — I may have read about some of them later via *Aclub*, a comic magazine.

Ⓖ — During that period of time, there was *The Sheng Post*, *The Golden Post*, *The Happiness Post*, *The Green Post*, and *The Comic Strip Daily*. In those days, comics could be successfully published everyday for a year or two, but this is seldom seen nowadays. How do you feel about this?

Ⓕ — It's because of the changes in reading habits. It was a time when creating content, like comics, could make you a fortune. However, due to business concerns, dailies have shifted their focus to reportage these days. However, I have faith that creating content will return.

Ⓒ — So when will it return, in your estimation?

Ⓕ — I think we're almost there... after web 2.0, the establishment of platform hegemony, no any one platform stands anymore. In a society that believes in utilitarianism, people tend to take the easy way out. People tend to promote on Facebook rather than establish a form of new social media. Therefore, the promotion of content on Facebook has become really important.

Ⓒ — That's why more and more cartoonists share their work online?

Ⓕ — Yes, the platform for the young generation is based on themselves standing up. Once their creation has gained popularity after they publish, they can succeed, such as cartoonists like Jasmine Tse. I believe that her success at the Book Fair relied

heavily on these channels. The existence of these cartoonists and also their comics being published are because of the content they have created.

Ⓖ — The comic used to appear as a comic strip, issue-by-issue, mainly running in a series. But this has become rare. Instead, nowadays it tends to be published as a short story, usually ending after a few standard forms. What do you think about this trend?

Ⓕ — It's a change in the mode. There used to be a position, a platform for you to publish in a series. As people can now easily find online sources to download various comic series, it has directly impacted the sales of the physical publication and eventually affected the cartoonists also. Publishing something long-term is hard to sustain in Hong Kong. Sometimes, it is already a useful channel for you to publish in a daily over the weekend, therefore a comprehensive structure with an ending is required, an industrial-like model.

Ⓖ — There were less comics imported from other countries, which made local comics stand out in the '70s. Now there are more and more comics imported from Japan, Europe, and the United States. How do you see these? Do you think it has a positive effect on local comics?

Ⓕ — I think the influence is two-way, in terms of the creativity of the cartoonist. It basically depends on which country's comic a consumer chooses. And the operation of a comic can affect its sustainability and quality in publication. We see a blooming Hong Kong comics scene but it all will crash down without further support. Actually there are quite a number of high quality works, like *Cockroach* and works by Chi Hoi. When the main platform fails to sustain, the mainstream comics will fall at the same time.

Ⓒ — Let's talk about another question for a moment: "Which of the following was the earliest art biennial in Asia?" The answer was the one from Hong Kong.

Ⓖ — Although Hong Kong uses the name "biennial," its operating model is different from international biennials. How do you feel about this? Why would

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the Hong Kong Museum of Art insist to use "biennial" in the name?

- L** — It's a copied product under an organisational system in a limited company. Art is something that is hard to quantify as to attain a public standard and to convince the taxpayers as a result. Therefore, they use a competition to avoid the problem, which creates the panel of judges, a similar group of people for a billion years. The names are disconnected to the context and the guiding principles. It is no different when compared with those mature painting and art competitions. Therefore it has produced this weird consequence.
- C** — There were four Contemporary Hong Kong Art Exhibitions between 1962 and 1972. There was a public collection of works. By that time, it was not called a biennial. The name changed to the Contemporary Hong Kong Art Biennial exhibition in 1975 and it became the Hong Kong Art Biennial in 2001 and Hong Kong Contemporary Art Biennial Awards from 2009. The title proves that they considered contemporary arts in the '70s and they tried to use a competition to pretend to be fair.
- L** — I cannot understand how the "biennial" is related, indeed the biennial awards are more honest. Because it's practically a competition and my friends participating in it see it as a Mark Six [Hong Kong's lottery]. It's all about luck.
- G** — Have you ever joined it?
- L** — Of course, it's the Mark Six, why not?
- G** — Were you shortlisted?
- L** — Yes, in 2004.
- G** — What kind of work was it?
- L** — A painting.
- G** — Your painting was shortlisted?
- L** — Sure, although there was no further award after being shortlisted.
- G** — I think the organisational structure of the Hong Kong Museum of Art is influential. The executive-related party has too much power. It relies heavily on consultancy. And those consultants are always the same group of people.
- L** — Yes, the problem goes back to the same group of people on a panel. There are no issues and no data to set up a standard. The result is a lack of transparency.
- C** — Why would the art industry in Hong Kong go to two such extremes? We criticise the executive-led

direction and its lack of flexibility. And M+ in West Kowloon is alienated, because it is not coherent with local culture and makes no room for development.

- L** — Sure. The problem with M+ is obviously that it solely depends on foreign coordinators, which has led to a lack of localisation, despite the massive resource it possesses. Under such an international point of view, Hong Kong can easily disappear. Without the people to generate it, it cannot even publish a history book. As a result, how can we negotiate with international resources and organisational structures about the issue of localisation? Therefore, it never exists. You want to make local culture stand out, but at the same time you want to attain international approval. Therefore, things become elegant, with lots of people, a high popularity and cost. You can see the official bodies prefer certain kinds of work. Such standards result in a blindspot to oversee some work. And it divides the art industry into an organisational party and a party not in power. The existence of M+ strengthens this problem, such as people like Clifton Ko.
- C** — So let's then talk about the third question, which is somehow related. "Which of the following government departments was responsible for the management of the Oil Street Artist Village, which from 1998-99 took up many vacant spaces in the former Government Supplies Department?" And the answer is the Government Property Agency. Did you ever go to the Oil Street Artist Village?
- L** — Sure.
- G** — Do you agree it was a more ideal operational model in Oil Street's case?
- L** — Yes. Regardless of the aspects of aesthetics or the use of public space, it urged the establishment of an art organisation and it provided real convenience to artists. However there was no time for it to further develop. It could have been even more amazing.
- G** — As the first artist village in Hong Kong, compared with the Cattle Depot Artist Village and JCCAC, the Oil Street Artist Village was managed in a bit of a messy way.
- L** — This is exactly the problem when something fundamental cannot be facilitated. Take the Cattle Depot Artist Village as an example; people holding events there have to present their ID verification because it is a historical venue, which really hinders its flexibility. Compared with Oil Street, the location of the Cattle Depot is inaccessible. Besides, it's hard to understand when compared with other cultural villages, where they let artists initiate things first and bring popularity to the place. I was amazed by a model used in Denmark. They allowed the

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market to operate early in the morning and close earlier. The industrial area was then available at night for artists to create in. That's fabulous!

- Ⓒ — That was initiated by the government or a local party?
- Ⓕ — The government was in the middle of this to help facilitate, for instance, for those who could not open a restaurant, the government opened the application for food and alcohol licenses. Actually, a tiny amount of policy support can make the whole thing much smoother.
- Ⓖ — You mean, if there is a department which can help with coordination from the top down, this can help?
- Ⓕ — Indeed if a bureaucratic type of thinking operates, problems will exist. If every department has a staff person to handle culture-related work or who possess culture-related ways of thinking and can help with coordination, this is more important. Take for example, there is a department for public art in the Hong Kong government, but when the Highways Department and the Electrical and Mechanical Services Department would like to incorporate some artistic elements in their projects, they will form their own task forces. In other words, public art is not solely managed by the public art group. I believe even if there was a Cultural Bureau that possessed power, due to misunderstandings, problems would still exist. Therefore, it's not simply about power but the attitudes and thinking of workers in different positions.
- Ⓒ — I'm afraid it will take a few generations to change.
- Ⓕ — Yes, the design of Hong Kong Central Library reflects this also. Why would they choose this ugly design? The value behind it is still in question. Was it only about efficiency and price? How much do they care about aesthetics?
- Ⓖ — Officers have to be re-educated.
- Ⓕ — Yes. Culture and art is very important in every position of society. Take for example, some narrow corner or road, perhaps there are many traffic signs stuck in the same location. Actually, can the Highways Department consolidate these designs? This tiny thing, no matter whether it's about art or not, can be improved by a simple change of mind.

# Brief Talk on the '90s

Text by Ariel Ng | Translated from Chinese by Yung Wing Yi

26 June 2014

C — Clara Cheung

G — Gum Cheng

M — Mickey Lee

G — "When was British sculptor Dane Elizabeth Frink's work *New Man* judged 'indecent' by The Obscene Article Tribunal?" The record shows June 1995. We would like to interview you about your opinion of this event. Did you know about this before?

M — No.

C — Because you were too young to know.

M — I was born in 1993.

G — What did you think when you heard about this?

M — I didn't know that The Obscene Article Tribunal had been established for that long and had taken action. I found the tribunal because it determined and classified published works. I didn't know what concept it used to judge artworks.

G — Did you see *New Man*?

M — No, I Googled it.

G — Let me describe it briefly. It is a bronze sculpture without prominent features, naked, standing. It depicts a male therefore it has male genitals.

C — It was installed in the lobby of a commercial building, a semi-public space, with a moderate flow of population. What do you think about placing a work with genitals in a public space? Is this appropriate?

M — I do not think it is a problem. I guess it doesn't cause a problem in other countries. Many masterpieces show genitals and they are all widely perceived as excellent artworks. You can't simply equate genitals with...

C — Obscenity.

M — Yes.

C — Yes, these are two different concepts.

G — Can you recall any misjudgement or unfair classifications the tribunal has made?

M — Yes I've heard some but forgot immediately, sometimes we get to know about the decisions from the news, but...

G — So you've heard about this, but are not too familiar with the details?

M — Yes, many people knew things from the immediate news. The news then vanishes.

G — Similar cases happen occasionally. Assume you are the creator, or have friends who create, do you think the set up of the tribunal would hinder your creative process?

M — I don't think it would have an impact on me. You don't need to care too much about the government part.

G — Is it because in most cases the tribunal failed?

M — What is the normal penalty? Refrain from having the work shown in public? Fine?

G — Fine.

M — Criminal trial? That is serious, you could get a criminal record. Civil trial?

G — They have fixed penalties. I'm not certain about the criminal record. It is so common that the *Apple Daily* often gets charged.

C — We need to check if it is under a criminal trial. Sometimes the tribunal carries out an investigation because there is a complaint. The tribunal carries out random checks on Category III movies. However, for art sculptures displayed in a public space, the tribunal might have received complaints before carrying out an investigation.

M — So could I put a "Parental Guidance" sign along with the artwork to avoid an investigation?

G — Theoretically if it's with a clear warning...

C — During the same period of time as the above-mentioned case, there was another case. The Tribunal ruled that a picture of Michelangelo's nude sculpture *David* appearing in a magazine was indecent. It was a sensitive issue at the time.

M — Actually I wonder if the tribunal has a defined standard.

G — When we flipped through the newspaper clippings, we read that the staff from the tribunal suffered

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great stress, as they were not certain about the classifications. Yet the staff were responsible to review and classify it. They based it on their experience, and then brought the evidence to court. For the 1994 advertisement, the report of the judgment handed down by the judge said: anyone with logical thinking can understand that the *David* sculpture is an artwork and not anything obscene.

- Ⓜ — How about you two? How do you think of "sex" as a subject of creation?
- ⓖ — To me, it's one of the many subjects, say "violence" also, that are meant to oppose or reveal some other things; to artists, it's one of those subjects.

# The Artist's Role in Social Movements and the '90s Art Scene

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

9 August, 2014

Ⓒ — Clara Cheung

Ⓜ — Momo Leung Mee Ping

Ⓒ — This question appeared in the Art Quiz: "Which of the following Hong Kong visual artists was listed on the 'watch list' of the 'Special Branch' of the British Colonial Government of Hong Kong?" The answer was Mok Chiu Yu. We have discussed before how Mok Chiu Yu was very active in many social movements during those years. How do you see the current situation, with so many artists participating in political and social movements?

Ⓜ — Mok Chiu Yu, in my mind, is always a weathered man with silvery hair, involved in many labour union movements, most likely associated with politics. Although Wong Shun Kit founded the Artist Commune with other artists, while the name of the organisation "commune" has its political implications, they didn't get involved in many labour union movements.

Ⓒ — Concerning Wong Shun Kit and the predecessor of Artist Commune, known as the Hong Kong Young Artist Association; apparently Wong Shun Kit was involved in the founding of the association. Have you heard this before?

Ⓜ — I have heard this before, they seemed to do something really radical, but I personally have a stronger impression of Mok Chiu Yu. Before and after I left Hong Kong, I kept hearing how he had been directly involved in so many social movements.

Ⓒ — Some might think, as an artist, that you should engage in social movements and at the same time, express your political views in a perceptual way. Others might think that artists should be politically neutral. What is your opinion?

Ⓜ — I don't think the artist's role has a definite relation with politics. I would not appreciate an artist because of his political achievements. Many artists are involved in politics but not all of them are. I would rather respect a normal citizen who fights for civil rights and has the courage to express himself. It is hard for an individual to separate his personal background with his political standpoint and cultural upbringing. It is hard for the generation that grew up in British Colonial Hong Kong to get rid of that British influence.

Ⓒ — Another question asked was whether the SAR

Government has a "blacklist" targeting cultural and art practitioners. Do you have any information on this?

Ⓜ — I suppose, yes. We have a similar kind of blacklist for our school. Everyone has his own blacklist in his mind. When you closely follow certain political events, naturally you will grasp someone's attention and get on their watch list.

Ⓒ — After the handover, people finally could sense how skilful the communist party could be as they played around with art and culture, using them as a tool for propaganda. They play tricks on an ideological level, do you agree with this?

Ⓜ — I rather would say that they need not play tricks in secret; they have already seized control of the people. They will copy your campaign to promote their own interests. When you organise Occupy Central with Love and Peace, they will organise an anti-campaign.

Ⓒ — There was another question from the Art Quiz, which mentioned that in 1990 artists from Singapore, including Lee Wen and Wong Shih Yaw, came to Hong Kong and participated in an exhibition organised by Quart Society. Do you remember that?

Ⓜ — I have no clue, I could only think of Lee Wen, as I read about him when I was in Singapore for my exhibition, and his work *Yellow Man* was remarkable. I was curious if the sense of identification as Chinese that was expressed in his work could represent the general Singaporeans? After all, there are Singaporeans who identify themselves as Nanyang rather than Chinese. I think the Fringe Club invited him at that time. I haven't heard of the Quart Society.

Ⓒ — You would have just returned to Hong Kong in the '90s; did you pay attention to the art institutions at that time?

Ⓜ — I joined the *Hong Kong Economic Times* right after my return, as an editor and reporter. It was the time the newspaper was expanding the "Culture" section, as a consequence, I spent quite some time getting familiar with the local art scene, visiting most of the

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shows despite their size. In the '90s there were only a few venues and art spaces. While the Fringe Club could be counted as one of the most important venues, many of the artists who completed their studies abroad threw shows there. I was always there for interviews, and mainly through the Fringe Club, I got to know of artists who later became rather famous. All in all, you need a fixed venue to give people an impression.

**C** — So it could be said, that not until 1996-97, in 1992-96, before the establishment of the ADC, there were just a few institutions like the Fringe Club?

**M** — The Hong Kong Arts Centre was already there but the Fringe Club had its geographical advantages and artists would do interviews in the Fringe Club even if they were not having shows at the Fringe at the time. Lisa Cheung was still working with the Fringe Club and we were quite close, always asking her for help. The Fringe Club offered more suitable venues for medium to small-scale exhibitions.

**C** — How about City Hall?

**M** — City Hall charged higher and I didn't know I could apply for ADC funding. City Hall is a multi-function hall that hosted many book clubs and student events. The Hong Kong Cultural Centre has the same problem; their roles are vague and undefined.

**C** — When you were still a reporter did you visit an exhibition that really stuck in your mind?

**M** — I had just got back to Hong Kong and was not too familiar with everyone. I had not graduated from the Chinese University of Hong Kong. I graduated from France, unlike most who were returning from the United States or Canada, so I was the rare case. But when I was working as an editor people would submit their articles to the newspaper. Lots of them were complaining about each other and some of them involved personal attacks. This not only gave me an insight into how the artists were related to each other as well as their backgrounds, but also what was happening in the local art scene. This experience trained me to become a newspaper editor, a role that maintains the balance of different voices. Aggressive attacks should never go to the printer.

**C** — Are you talking about the argument between the New Ink Movement and modern printmaking?

**M** — No, it was during the era of installation art and the way of presentation.

**C** — Did you know the Hong Kong art circle well before studying abroad?

**M** — I knew Tong King Sum, Kan Tai Keung... but not the later generation. It was the pre-Internet days;

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you had no way of meeting those people except in joining societies. Around 97, my generation had more chances to have exhibitions abroad as more people were keen on knowing what our thoughts were towards the Handover. The topic hit the spotlight and people would like to know more about Hong Kong artists. It was relatively easy in those days to apply for funding for foreign exhibitions. Stage and performance artists like Danny Yung had risen to fame during this period of time.



# From October Contemporary to Hong Kong People's Fringe Festival and the Hong Kong Art Market

Text by Ariel Ng | Translated from Chinese by Yung Wing Yi

11 July 2014

**C** — Clara Cheung

**G** — Gum Cheng

**D** — Dora Tang

**C** — Let me first bring up the questions we are going to discuss. The first one is, "Practitioners from the visual art field in Hong Kong organised a series of large-scale art activities called October Contemporary. When did October Contemporary start and how long did it last for?" The answer was 2007 and it lasted for three years. All the art organisations with the Hong Kong Arts Development Council (ADC) one-year grant collaborated, funded, and organised the festival. Did you participate in or interview anyone during these events?

**D** — I didn't join it. I heard about it, and have a rough idea of the participating organisations.

**C** — Do you know why it only lasted for three years?

**D** — Does it relate to a funding issue?

**G** — When it was initiated in 2007, I briefly represented the Artist Commune in assisting with the event preparation. The event was jointly-financed and jointly-organised by the organisations with the ADC one-year grant, and they didn't apply for extra funding. Each organisation contributed roughly HK\$ 10,000. That was the situation for the first year. Why did it stop? Actually, we received a grant from the ADC in our second and third years, but the preparation was too torturous. At the same time, it took effort for organisations to adjust to the collaboration, since source allocation was a problem and it ended up stopping.

**D** — When we prepared for the quiz, we found that there is so little information available online.

**C** — Yes, we stopped paying for the domain name...

**D** — Yes, when I researched for the quiz, the related coverage was all about the frustration people had in the funding and support, and thought it was not worth continuing. This is my impression only, from limited information.

**G** — Do you think it is worth it to organise such a cross-organisation event?

**D** — I think... the organisations need to evaluate it... I have never participated in the event. It would be great if organisations could share the same value and integrate their sources. On the other hand, if there is a difference in value or unpleasant feelings during the collaboration, then it is not necessary to continue with the collaboration. So it is worthwhile when the organisations share common values and aims; it is worthless when you do something for the sake of doing it. I am more on the objective side...

**G** — You make a valid point.

**C** — We can see you are quite familiar with the situation. So we would love to draw the comparison with the Hong Kong People's Fringe Festival. We still want to ask for your opinion although it is mainly a theatrical production.

**D** — I did not participate in it but I watched the clips my colleagues filmed. The edited footage showed a wonderful and vibrant event, I regret that I did not make any direct dialogue with the participants. It would be great if it could be more diverse, just like The Edinburgh Fringe Festival, which originated from the official Edinburgh International Festival. Now it is more fun and shows happenings in multiple locations. These approaches are funny, as they can reach people who have less contact with these events. But my concern is that you need to build it up gradually, with patience. Doing a one-off or only once in a while can only serve as a firecracker, drawing attention yet which is not persisting at all. I am not familiar with the relationship between the organisers and the participating art organisations. It is never a bad thing to keep a long-term collaboration, to expand audience groups and potential venues for happenings.

From this I remember the first question: "Hong Kong People's Fringe Festival' is a self-organised group event." This is interesting. If there is a sustainable support for resources, this mode of operation is more preferable and can work for a longer period of time when compared with October Contemporary, as it works in a scale across organisations, there is a higher potential to have diverse opinions and arguments.

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- G — There should be many similar events in the community. October Contemporary scheduled events in October. Would it be too much from the audience's point of view? Would it create market saturation?
  - D — Actually this is a pathetic situation. It's the same as our programme, because I don't see any noticeable increase in the size of audience. It is much better these few years, the design people started stepping in, especially the younger generation. But still, there is a limit on digesting the content, and people have strong preferences. For example, our programme may be popular among certain groups of audiences, but when only limited to those groups of audience members, it will not attract more newcomers.
  - C — It is difficult to expand your target audience.
  - D — Yes, we cannot change our target audience's consumption patterns. For example, the Hong Kong People's Fringe Festival is more friendly as it is very down-to-earth and it is all around the city. How about the crowd who will attend the Hong Kong Arts Festival? I think the People's Fringe does grasp a new group of target audience members, with different consumption habits and age ranges. They might be younger people who cannot afford, or people who normally pay a few hundred dollars for shows.

Even if we were to throw the show in Causeway Bay, we may get many different people in Causeway Bay, but how many of them will have an interest in our show? That's why we require the event to be appealing, or eye-catching. The audience favour determines the show – and the television channels are facing the same problem. Functioning as a public platform, this kind of programme is relatively niche, but it has a niche audience group too, the ratings will be low, and even drop because of viewing habits. We have regular fans in our audience group, but they are quite different from our previous audience. This is also preference driven, and determines how we could retain our regular audience while reaching a new audience group.

Anyway, The People's Fringe achieved what the official event failed to achieve. I think this is a good try.

- G — I guess everyone is trying.
  - D — I do think it works, but I haven't talked with the curators. One difficulty is there might be a shortage of potential venues. I hope it could last a while.
  - C — They are still hosting this year and I can see their promotion. We have registered. They are an open platform; you can register if you can provide a venue. This is a way to explore more potential venues.
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- D — You both registered?
  - C — I would like to try to because I do appreciate their effort. They hosted their first edition without any funding, and successfully formed an alliance and ran the event. Their alliance is now spreading and we would love to know more.
  - D — If the government could open their sites for events, just like the Edinburgh Fringe, it would be great fun. There are archive rooms in Edinburgh, a cylindrical building with an empty central structure. Performances were done under the backdrop of neat and tidy government archives.
  - C — Awesome.
  - D — The dialogues are interesting.
  - C — Let us now start with the second question. "How much was the most expensive work of a Hong Kong contemporary artist sold for in 2013?" and the answer is HK\$ 1,840,000. The hammer price was for Tsang Tsou Choi's calligraphy: ink calligraphy on a motorcycle.
  - G — This is the most recent record, from our vast collection of data. If we extended our research to earlier works, a higher record price, or even private deal, we might have a different result. Yet Tsang's work marked the most recent public record. A record marked by a deceased man, while his artist status is still vastly controversial. So how do you feel about the "record-breaking one million hammer price for a Hong Kong contemporary artist"? When will the price shoot higher? Will there be chance for a living artist's work to be sold at such a price?
  - D — I am not a professional and I don't care about sales figures. Of course the figure is important to the artist. I feel like that is a similar thing to the real estate or the stock market: speculation. It would be more difficult for a living artist to have their works sold at this price; the price is the direct reflection of Hong Kong's market value. This is the same theory as the real estate market; you need people's participation. Some of the living artists are having good sales and I have heard that people are starting to invest in artworks in Hong Kong. It is considered to be a good result if you could make the deal of half a million. Yet, this is only a partial reflection of how the international market conceives the Hong Kong art market, sometimes its an association of figures to artworks. Now we have the West Kowloon Cultural District as our bargaining chip to boost the market... Maybe artists in the future will take it to the street, like Ai Weiwei, it will go to another direction. However, is this a thing I am looking forward to? I'm not certain...
  - C — Like Ai Weiwei, what is the impact if we take it to the street?
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- ⓓ — It would set a price to the work and the art market... This is one of the conditions to influence the price of an artwork and the art market. I am not implying that artists should consciously consider this.
  - ⓖ — Do Hong Kong contemporary artists' works have the potential of high investment value?
  - ⓓ — I guess the return rate would not be that huge, people prefer buying bricks. When compared with the real estate or the stock market, art investment is hard to pick up and the market is less transparent. Take a collection as an investment... I would not do so. I will consider that when I have money!

# Young Artists Applying for Funding

Text by Ariel Ng | Translated from Chinese by Yung Wing Yi

10 July 2014

**C** — Clara Cheung

**G** — Gum Cheng

**M** — Mak Ying Tung

**C** — We are interviewing the participants of the Art Quiz with two-to-three questions that we have handpicked from the list for further discussion. One of the questions is: "If you would like to execute an art project in Hong Kong, except for applying for funding from the Hong Kong Arts Development Council, is there any way you can apply for funding?" This question was rated by the audience. PageNEXT answered that The Robert HN Ho Family Foundation is an option, which was followed by an immediate response from the audience that actually The Robert HN Ho Family Foundation is hard to apply to.

**G** — We would like to ask if you have any experience in applying for funding for artistic projects.

**M** — I previously applied for the residency program in New York. I guess the name is the ACC?

**C** — That's the Asian Cultural Council.

**M** — Yes, I tried this, but failed in the end.

**C** — Besides this, what else did you try?

**M** — I applied to a residency programme in Beijing, but it only covered my accommodation. I applied through resartis.org.

**G** — How long was the stay for?

**M** — One month.

**C** — Did you apply for a travel grant from any funding body in Hong Kong?

**M** — No. I tried applying to the ADC or AAC... I can't remember the names clearly, they all sound so similar and I get mixed up with the different institutions. I had planned to apply for a travel grant to the United Kingdom, but I was too busy for my show and gave up in the midst of that.

**C** — You seem to not care about funding. Is this because you don't need the funding at the moment? Or is it related to the complicated nature of application procedures?

**M** — The application procedure is really annoying. Take

my experience of an application for a travel grant as an example. If I want to apply for reimbursement for my air ticket, I cannot stay behind and need to have a very fixed schedule. I need to prove and provide evidence and do another submission, which is really inconvenient. I am not used to writing proposals and I feel defeated when my application is turned down.

**C** — Is this a common thing in your peer group when writing proposals to apply for funding?

**M** — For some of them: yes. One successful case is someone who got a scholarship for his MIT Master's programme.

**C** — Had you been taught how to write a proposal during your college studies?

**M** — No. I remember once I followed my professor's instruction on filling in an application form for an Australian grant for Asian artists. Hong Kong is included on the list and that was my trial. It was mainly completed by my professor, but eventually failed as well.

**G** — Umm... It seems like you have never succeeded so far...

**M** — (*Laughs*) Yes! I should review and check...

**G** — If there were more funding bodies or less complicated application procedures, and there were no restrictions on the application interval, would you be more interested in applying for funding? What should be the main purpose for the fund? For example: exhibition, publication, exchange?

**M** — Yes. Probably for exchange.

**G** — So from your experience, what do you think of the opportunity for Hong Kong artists to do cultural exchange?

**M** — There is not much. The funding I applied for last time is one of the few that is eligible to apply to but it is not attractive; it subsidises half of the expense, while at the same time you can only stay for a relatively short duration.

**G** — The conditions are quite harsh and it only subsidises the air ticket.

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- M** — Half of the expense.
- G** — Actually one third of your total expense, now its become better and has been raised to two thirds.
- M** — I got only one third at that time...
- G** — When you fill in the form you could play a trick. If you've got a big number for your total expenses while the expense of the air ticket covered is one third of the total, you would get better compensation. Anyway, the subsidy is now raised to two thirds, you could make the expense more straight forward.
- M** — I am weak in making proposals. Next time I will try this method.
- C** — Then let's shift to another question. "Where was the 1994 Open Studios held?" Actually it was not only in Fotan, Kwun Tong and Chai Wan, it was all over Hong Kong. According to the information, some of the artists had published the information of their studios in the newspaper while Yank Wong, Leung Chi Wo, Yeung Tong Lung and Tse Ming Chong...their studios were opened to the public. You currently have your studio in Fotan, have you joined the Fotan open studio programme? How has it been for you? Have you encountered any difficulties?
- M** — Yes, I participated one year. I was happy. I had just graduated the previous year and so happened to join in this event. It was important to me as I met some Fotan artists through the event.
- G** — Do you still have your studio in Fotan? With whom?
- M** — Yes, on my own.
- G** — Gorgeous!
- M** — My boyfriend is there too but he is not an art practitioner.
- G** — Are you involved in any administrative roles or an organising role of the open studio programme?
- M** — No.
- G** — So you just registered and offered your studio for the open visit? What did you show?
- M** — A lot, and I got a projector for the event.
- G** — It seems you really value this event. There is another one in half a year, are you going to join it again?
- M** — Maybe, yes if I am in Hong Kong at the time.
- C** — Fotan has celebrated its 10<sup>th</sup> anniversary. Compared with the open studio programme in 1994, the artist studios at that time used to be the homes of the artists, and they were willing to open these to the public. What is your opinion of that?
- M** — Artists were more passionate at that time and the event was more organic. They worked their own way out.
- G** — The artists who did participate in the open studio programme remained active in the field, for example Leung Chi Wo, etc., are still doing their work. Yes, those artists are really passionate.
- C** — Something slightly off topic: You were born in 1989, when did you start knowing about the contemporary art scene, local artists and their work?
- M** — I was a latecomer. I knew nothing when I graduated from my high school...
- C** — Were you introduced by university tutors? Information from school?
- M** — It was briefly mentioned in my electives, but it was quite a blur, the Hong Kong art scene. I could not distinguish who from whom, maybe I had no chance to meet them in person. Fotan in contrast provided a much better chance. Information from books was too discrete, too amateur...
- C** — Did you have a subject specifically about contemporary art?
- M** — Maybe the art history course by Leung Po Shan, but I didn't take the course. I took the tutorial hosted by Phoebe Man, she did mention a little bit.
- C** — What is your advice for students who are currently studying fine art or art-related subjects, and have decided to enter the art field, if they want to know more about the arts scene? Or does it actually depend on active searching?
- M** — Drawing from my experience, first, search for the artist studios. This will help you to enter the community. I got to know about important information from the artists I met, like the experience of exhibitions. You can't get this from official channels, so it is important to make friends with active members in the community.
- G** — Many people graduate every year from your faculty, what portion become active practitioners? Half of the around 100 graduates?
- M** — Probably three. Actually the School of Creative Media at City University offers both a Bachelor of Arts and Bachelor of Science degree. I graduated from the BA, while BA offers three main subjects, and most of the students choose animation and film studies, while only a dozen of us chose interactive
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art. So this is a relatively small proportion.

Ⓒ — I understand. So now you have your own studio and have kept on developing your career. Will you encourage your fellow students to do the same?

Ⓜ — I guess. They have their own goals. Maybe...

# Two Performance Artworks and the Younger Generation's View of Authority

Text by Winnie Fung | Translated from Chinese by Yung Wing Yi

27 July 2014

Ⓒ — Clara Cheung

Ⓖ — Gum Cheng

Ⓜ — Wong KY

Ⓖ — During the opening of the 1987 Contemporary Hong Kong Art Biennial, Chan Ching Wah sprayed her entry work black.

Ⓜ — I know. She is the member of Hong Kong Alliance in Support of Patriotic Democratic Movements in China (HKA).

Ⓖ — What do you think about this? The vandalising of her own work...

Ⓜ — I would be more interested in where she went afterwards.

Ⓒ — Actually we are interested in this and had been looking for her. As far as I know she used to "learn painting" in the drawing room on the rooftop of the Fringe Club, but actually that was an excuse for doing art in a group, and sharing the drawing room, while at the same time asking for advice from the tutor, but not properly learning painting.

Ⓜ — She might have done many works there.

Ⓒ — I did try to find out on the Internet, but it generated no results. How come you would know she is the member of HKA? You have known this for a long time?

Ⓜ — I actually did not know she is an artist... Previously we all tracked her with her artist career but what could be found out finally is that she was one of the Hong Kong students who went to Beijing during the student movement of 1989 and witnessed June the Fourth. There is even photo documentation. I got the information about her HKA participation but no information of her artistic creation and career.

Ⓒ — According to my previous research, recently she participated in several theatrical productions and has made some joint-creations. This is the relatively up-to-date news, nothing more.

Ⓜ — I read several interviews which mentioned her work as a social worker, but I don't know if she is still working in the field.

Ⓒ — Her name is shown on the flyer of a documentary *Long Hair: the Little Soldier*.

Ⓜ — Is that the same Chan Ching Wah we mentioned just now?

Ⓒ — Yes.

Ⓖ — Actually the focus of the question is not about who Chan Ching Wah is. We just want to reassess why was there someone destroying her own work in a certain situation, and to extend the creation in an alternative way.

Ⓜ — I guess she was angry if I am looking at it from an artist viewpoint. She might have been very dissatisfied and felt powerless; probably she could not change the surroundings, then she could only destroy her own work. If there is no impact on the larger environment, the destruction of the self might then lead to a re-establishment of the self. I think destruction is only one part of the process...It might have been the aim. However, the mess after the destruction, or the consequences, is more fascinating. I always break stuff I have made, because of my anger or simply because I want to release my emotions. Sometimes I cannot bear my work; sometimes the finished work might not be the finale but the destruction is. When I am done with a perfect work, which is then followed with the smashing of it, it is actually really anti-social and anti-climactic. And I feel fantastic for this.

Ⓒ — She was doing that exact thing during the opening of the biennial, although I suppose she should have planned it and had an intention. If you interpret it in this way, there should be her dismay that needed to be expressed. The painting was named A Maiden Dressed in Red, you didn't know this before the Art Quiz, right?

Ⓜ — Yes, I didn't know.

Ⓒ — Then what is your thought after reading the question and getting to know of Chan Ching Wah as an artist and what she did in the late 80s? For example, "This is quite a breakthrough"... or what?

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W — I would have the impression, "woah, she has guts". I have never seen this these past few years: during college and after graduation. I am still young to the industry and haven't witnessed any big resistance. Nowadays we have the West Kowloon Cultural District, the Biennale, M+, and dating back we had the "black-box operation" scandal of the HKADC, or the kicking out of the Wooferten. We reacted by signing petitions and holding meetings. These years have not been peaceful years; just the people adapt less radical methods and they have far more concerns. I'm not saying they are timid, we talk about peace and being rational. The make-up of the institution has changed. I personally believe that something a bit violent like Chan Ching Wah's act makes some impact to history. I don't know if Luke Ching would do so nowadays, he is a father and he has his family. He has his burdens, yet Chan Ching Wah... As a young artist at that time, one would rather prefer being a white sheep for the awards presentation ceremony. How come there would be someone who would consider destroying their own work? I guess no one in my peer group would dare to do so if they got into the biennale. The system is too... they might think they have no power to fight back, and would compromise.

C — So you are actually saying that there is no resistance, not because the system has improved, it is that the confrontation to the existing system that provides no space for exploration – you have no choice but to compromise.

W — I haven't experienced that age so I can't draw a comparison between the two. I am still too young to make a conclusion. People in our generation, post-90s, were brought up with the education that hopelessly pushed you to fit into the system or into being a tame child who wished to simply find some space between the gaps. We won't make revolutions. The most extreme thing we will do is go busking or organise protests. I think this is the common problem of our generation. We are too well protected and pampered. We would hesitate if we needed to walk out of our comfort zone.

People from the last generation, for example, there were so many students who stayed in Tiananmen Square during June the Fourth, they would think about their future, but they would consider much further than that. Yet there is still hope. There were young people staying behind for the small occupation that just happened on July the First and they were not afraid of being charged by the law. This was a great pressure for them. Mainstream beliefs project the values of making money, getting a well-paid job, or chasing fame, people find it hard to resist against the mainstream. In addition, they may actually confront the authorities deep in their hearts, but they believe in authority and they can at least feel secure under the protection of authority, however they fail to realise that they actually are

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contributing to the authority. The authority is powerful only because of the people's contribution. Just like a boat that can float on the sea, it is the power of the sea which causes the boat to float. People look down on themselves, they think they should behave and not make a tide. I know many of them share the same thinking. Chan Ching Wah is very bold; her act challenged authority. You can just picture how many influential people in the art world and principal officials were there at the opening. Our students won't even have the nerve to challenge our own professors...

C — The second question is "Pan Xinglei executed his work *Red Action* in Victoria Park by first splashing himself and a statue of Queen Victoria with red paint and then punching the statue in the nose. When did this action take place?" and the answer is 16 September 1996, it was the date of the opening of the Contemporary Hong Kong Art Biennial. Although you were still young, I think you probably heard about this.

W — I knew about it. I remember I once read a magazine with the cover about this act during my college years. However, the news report in 1996 reported only the act of splashing, or simply interpreted that Pan was crazy. At that time, the media could not fully grasp the concept of performance art.

G — I categorise both of their acts as performance art, do you think these two works affected people's understanding of performance art or even influenced your decision when doing performance art?

W — Definitely yes for the influence, but this impacted more the researchers of local history or art policy than the people who do performance art. I see no relation to performance art practitioners because there hasn't been any event with such an impact that has happened these past few years. I can only remember someone writing a giant "Keep it up" in Chinese graffiti on the intersection of Kowloon Tong and it hit the front pages. This is the only case I can remember, the rest were done by foreign artists... There might be an impact, definitely an impact, but I think more to local art historians or academic research and not to performance art practitioners.

When we teach art history, we only briefly mention Pan's incident. Colleges or academic institutions are conscious about this because it involves more than art, its political standpoint relates to colonialism and mainland China. Colleges may avoid mentioning this, as it might be too lengthy to fit into the curriculum, you need to spend time stating the background and even more time for discussion, while we are unclear about our position in this incident. You can discuss with the insiders as they may know the whole story, but when you talk about the influence on the public... I do not think the



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mass media at that time or the cultural critique has provided sufficient arguments that could divert the audiences, or laymen's attention to the realisation of the expression of performance art. Mostly they provided an unfair portrayal and people at that time believed this was an act by a crazy protester, or a social activist. They seldom associated it with performance art.

Chan Ching Wah was doing performance art, but this was less known because the opening was an insider event. Many years later, people got to know of this because of our Art Quiz – even the practitioners. Some principal officials might still remember but they would not remind people. They do not want to tackle the consequences of mentioning the work. It only affected the people who experienced the work in that era. I doubt how many of them would have spread it widely through word-of-mouth. You know how rare it is when you search for an article on Chan Ching Wah's act.

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I am going to pick a day full of events; and do an opening on Friday. It's just that simple.

- Ⓒ — We have heard about Pan's incident or performance with various interpretations and conclusions. Except the point you have just said; Pan as a mainland artist and this work should be related to the colonial government, there is another point that is worth noticing. Pan executed his work on the day of the biennial's opening, and his work hit all the newspapers the day after but there was no coverage on the biennial. Some critics said one reason he picked that day was because he was upset about not being included in the biennial. Of course Queen Victoria's statue as a symbol of the colony could be perceived as his calculation, and there must be a clear linkage between the colonial symbol and the colonial art system - the biennial.
  - ⒱ — Yes, there are many interpretations and deductions, but the most depends on how the artist thinks about it himself. There may all be overly-interpreting it. If I were him, I would pick the day of the biennial opening. Over-interpretation is the audience's business. If Pan executed his work on a normal day, there may be more layers to interpret that performance, instead of just being a response to the biennial. If I were the performance artist, I would pick a big day because I would love to have more of an audience and seek more attention.
  - Ⓒ — You need to take everything into consideration.
  - ⒱ — Yes. You need to take everything into consideration if you want to do a successful work of performance art. Of course there might be a concern of going too far, and some might think a calculated intent is not a sincere act in art. However, it might only be the simple motivation boosting the view rate, or simply wanting to get more exposure, that's why I go for executing my work on the day everyone is there, the day that insiders pay attention to. If I am really going to throw an event,
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# From Self-Censorship to Truly Loving Hong Kong

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

18 July 2014

Ⓒ — Clara Cheung

Ⓖ — Gum Cheng

Ⓚ — Kacey Wong

Ⓚ — I have no particular comments about the quiz; the whole Art Quiz was good. The questions were well set, with a broad sampling of art history. And the questions could be sorted from history, to origins and the involvement of people. Hong Kong art development is closely related to space, so there could be a spatial study extracted from the general history, and people are involved in that space. For instance, the possible number of people could be fit into the exhibition space, people's presence altered the space, and the existence of spaces changed the art scene. These were briefly mentioned during the Art Quiz, but it could be more systemised to present the habitat of the Hong Kong art scene in the past. This quiz reflects the reality, which is quite different from the West Kowloon one. The one in West Kowloon is more on the -ism movement and more on the international level. What happened actually in the art world is ignored or there is a lack of recognition, so this quiz is quite good. It presents a reality.

Ⓒ — Yes. So we are going to discuss with you two questions extracted from the Art Quiz.

Ⓚ — Okay.

Ⓒ — Then the first question is: "Ma Jiabo, an artist who worked mostly in oil painting, held an exhibition at City Hall in October 1967. The exhibition was eventually cancelled by the British Colonial Government of Hong Kong amid rumors that a painting titled *Reading the News* caused the anxiety of the government. What did the painting depict?" The painting had a slogan stating the hardship of living in Hong Kong and Macau, and the government raised a concern towards the language and cancelled the exhibition.

Ⓚ — They were afraid of a bombing?

Ⓒ — It was that time... You are probably too young to have any memories?

Ⓚ — Actually, I wasn't born before the Leftist Riots, but history is important.

Ⓖ — So do you have any comments on this? This is a governmental censorship on artistic creations; have you had any similar experiences?

Ⓚ — Clearly no.

Ⓖ — You have curated shows for Artizens, Ai Weiwei, about June the Fourth. Have you experienced any intervention of your shows?

Ⓚ — Not for now. It's mostly self-censorship. Of course, I have not encountered any moment of self-censorship for my curated exhibitions. I would rather like to show the blind spot during my curatorial process. I haven't been involved in any censorship issues before, but I can sense the pressure the practitioners in public institutions are facing, that's why they would have self-censorship, or keep their mouths shut. There is no longer direct interference from the government, but it's been substituted by a sense of "patriotism", as if getting brainwashed to love the country, the party, and Hong Kong in a sense of Hong Kong being the son of China. "When you embrace the Chinese Communist Party, you can earn a lot more" gradually came into our subconscious, and we would stay away from certain topics.

For instance, there is a show in the Hong Kong Heritage Museum, "Long time no see, Victoria", it extends its argument to the debate on the Handover and I know the curatorial team received internal pressure as it is related to the whole situation. Is it necessary to praise the Central Government? They had many struggles during the show's preparation. How many real Hong Kong stories and histories are going to be buried? The worst-case scenario is that they would be labeled as evil remnants of the British in Hong Kong. Sad but true.

I could feel it, that's why some of the shows have been "muted". Recently in the District Council meeting, the pan-democratic district councilor who proposed the rehabilitation of June the Fourth, he was carried away by the police. You see, we don't even have the right to mention it... Although the way to address political views through art is more abstract, they share a similar fate. At the end, the government is in charge of the exhibition, they determine the ideology of the exhibition and tend to carry out censorship.

Ⓒ — We have another question that relates to the same topic. The Artist Commune held an exhibition "Hong Kong Sculpture" and a Macau artist Ng

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Fong Chao responded with a sculpture *Glorious Pig*, which had been shown in Hong Kong but banned in the Guangzhou touring show. The reason is the sculpture was painted with green camouflage.

- Ⓔ — The show was jointly presented by the Guangzhou Sculpture Academy. The director at that time thought the green camouflage recalled the People's Liberation Army. It would be problematic to associate the pig with the army. This is an example of censorship.
- Ⓕ — This thing will eventually happen in Hong Kong. Art and politics are not a binary classification. Art is a way to promote politics, like propaganda, representing the ideology: national flag, national anthem, these are all art. Art is not as absolute as mathematics. You could adopt camouflage in many ways and some might have the ability to distinguish the represented countries of each camouflage, some might relate the camouflage to pigs if they have no background information. The abstraction of art cruises around us and provides us with imagination. So censorship must happen in Hong Kong. When the WKCDA attended the Legislative Council monitor panel meeting, they were questioned about the acquisition of Ai Weiwei's artwork. This reflects how sensitive the anti-PRC issue is, and it's easy to make attribution to the artworks. Therefore the WKCDA are working under a constraint, they need to tackle the government's politicisation of art.
- Ⓖ — We mentioned this during our meeting with friends yesterday too. Is this a good thing when we now have the WKCDA, M+ – the institutions that have a strong focus on academics and art? They halve the pro-government societies funding...
- Ⓕ — From the Western contemporary art viewpoint... How many cases? Recently Zhang Xiaoming's calligraphy was sold at a price of HK\$ 20 million. See! They love the Liaison Office of the CRP. Politics goes hand-in-hand with capitalism, and affects art. Art is turned into an excuse to show loyalty.

Can the WKCDA stop the problem? We could only temporarily halve their resources and prohibit their growth, but if there are more political exhibitions in the future, could the WKCDA uphold their professional standards, not turning into a government tool? Will the cultural district turn out to be the venue for the reunification ceremony? Can we stop it?

- Ⓔ — As an independent artist, in order to stay unbiased, it is hard to collaborate with the government's venue to throw shows.
- Ⓕ — We emphasise the truth, the good, and the beautiful in art. You can only touch your audience when you are faithful to your work. At the very least you need to get in touch with yourself. As a member of the

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literati, you have this responsibility. You need to stay critical and not get distracted by the people in power. Heroes and the literati of their era uphold their morals and I can do so with art. Is there a way out for the independent artist? Yes, we have a broader sky, and we are more carefree.

I decided to not show my work in a conventional gallery. I show it on the streets with more than 100,000 passersby. The image of me in a disciplinary force outfit won more than 10,000 Facebook likes, and this marks a record. Those who liked it actually represent the hatred of the police. There are chances everywhere; it just depends on whether you have the courage to reveal the truth you believe in.

You need to have the courage to reveal the ugliness of reality. Some might think you're better to keep a distance and go conservative. They believe that as a professor, you have fame, and it is not necessary to downgrade yourself as a street performer. I stay on the street because I have been well educated. You cannot pretend to have a good life while there is something actually happening outside. I believe I should make use of what I have been taught to make a change, and this is how I show my love to Hong Kong.

# Communication Between Art Students in Hong Kong's Tertiary Education

Text by Ariel Ng | Translated from Chinese by Yung Wing Yi

18 July 2014

- C** — Clara Cheung
- G** — Gum Cheng
- W** — Winnie Yan
- G** — We have extracted some questions from the Art Quiz and would like to have an extended discussion with you.
- C** — Let me repeat one of the questions, "In 2002, the Department of Fine Arts of the Chinese University of Hong Kong (CUHK) and the Hong Kong Art School (HKAS) cooperated for the first time to hold a student group exhibition. Two students from CUHK and three students from HKAS participated in the exhibition. At least one of the five is present today. Please state one of them." The participating artists from CUHK were Chow Chun Fai and Kwan Sheung Chi while Guy Cheung Chi Kai, Ivy Fung Ching Ping and Gum Cheng were from HKAS. It was Tang Ying Chi from the Art School and Kurt Chan from CUHK who pushed forward the collaboration. The exhibition took place in Tung Shing Building in Wan Chai, which was at the time the location of the HKAS. Actually, do you know that HKAS is a private institution?
- W** — I had no clue. I barely know its name.
- G** — The Department of Fine Arts of CUHK covers subjects across fine arts creative processes. Around 10 years ago, HKAS was established, providing part-time bachelor degrees or above art courses. Of course, there are other colleges offering art programmes, but they all do their own stand-alone shows. This 2002 joint-college show has been the only one in recent years. What is your opinion of collaborations between colleges?
- W** — Apart from joint-college exhibitions, our City University students can exchange with Baptist University and vice versa, while it is possible between Baptist University and CUHK. We have a student in our group from Baptist University, but she also takes courses from City University.
- C** — Is this common in your peer group?
- W** — It's less common for City University students to exchange with Baptist University, as there are less courses offered.
- G** — How about yourself?
- W** — I didn't do it as most of the courses offered by Baptist University are textile-related, for instance, trying to use electronic parts for fashion design, which sounds not too attractive to me.
- G** — So what are they normally offering?
- W** — Baptist University often have textile and electronic art while we at City University have sound art and theory courses.
- G** — Are those subjects specially made for exchange students?
- W** — No, students from two colleges can attend the same course, and the course is not restricted to a specific year, but students can only take one to two courses.
- G** — When does the exchange start?
- W** — I don't know that either.
- C** — So why didn't you take other courses? You have no interest in textile design, then how about electronic art? I assume there is something similar offered by City University?
- W** — There is an electronic art course from our college; I have no clue why they still offer another course. Well there are actually minor differences; the course offered by City University emphasises more on sound art, while the Baptist University one is more about installation technique focusing with the teaching of fashion design.
- C** — It sounds great to have such an exchange programme for courses.
- G** — What would you think if these art schools hosted a joint-college show for students?
- W** — It would be great.
- G** — Then why hasn't this been pushed forward? Has your college society organised any similar event?

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- W — Apparently not... there is a lot to be done even just for our stand-alone annual show.
- G — I think a joint-college show on the student level (not talking about graduates) is mostly facilitated by the professors and tutors; it can only be a success with the help of the tutors and professors.
- W — That is so true as a joint-college event involves complicated funding procedures and administrative work.
- C — Apart from the course exchange programme, are there any platforms where you can get to know what other colleges students are doing or simply, to get to know each other?
- W — It seems like there's none...
- C — Then this is not bad that you are joining the workshop hosted by the AAA. You could get updates from the event.
- W — Yes.
- C — Do your classmates actively participate in events from the institutions?
- W — They participate mostly in video-related events. We have classmates who interact with Baptist University students, to extend your social network, and friends keep introducing to each other.
- G — When I was still in Art School (which was 12 years ago), only CUHK had creative related events, but they happened in a remote area. We rarely made contact with CUHK and therefore they were not too familiar with our practitioners, and also how the market was. The scarcity made us treasure whatever possible collaboration. And now, you all can do lots of exchanges when you are still students.
- C — So do you think there is still a need to do joint-college exhibitions or exchange programmes at the college level?
- W — Definitely. Yes, as everyone has his own understanding of art. Some may have a focus on the ideas while others focus on the development of techniques. I met a friend from CUHK during the AAA event and he doesn't quite like graffiti, at the same time he adapts different viewpoints towards the definition of art. That's why I think by doing joint-college exhibitions could help us to explore into the understanding of what art can be – people with different educational backgrounds, carrying different perspectives would bring together an multi-voiced exhibition, which a joint-exhibition with friends would be unlikely to bring out. If it is under the facilitation of the institutions, a group of strangers could experience the transition from not knowing each other to collaboration and
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engagement, which would bring about quite a different result.

- C — So do you have any comments about the Art Quiz or any follow up questions?
- W — It was great fun!

# Repeating Questions and the Possibility of Publishing an Art Magazine

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

30 August 2014

Ⓒ — Clara Cheung

Ⓖ — Gum Cheng

Ⓕ — G Yeung

Ⓒ — Can you think of any one question in the Art Quiz that was particularly remarkable to you?

Ⓕ — Yes it was remarkable for the area some questions covered, but no question in particular.

Ⓒ — Are you now in Berlin?

Ⓕ — No, I am now in Brussels.

Ⓖ — How do you manage to write about Hong Kong art there?

Ⓕ — I can't. I have another colleague from *The Stand News* who is responsible for the writing, and I'm mainly in charge of editing and layout. I am now in an embarrassing situation, whenever I meet people here and introduce myself I have to explain why I am jobless now.

Ⓒ — We had a question in the quiz, "The exhibition *The Pink Book Remade. An Exhibition Concerning Arts Policy* organised by Lau Shang Yang and Yank Wong Yan Kwai, took place outside the Legislative Council in July 1993. What did 'The Pink Book' represent?" The answer was the 1993 *Arts Policy Review Report*. Did you hear about this exhibition and the artists involved?

Ⓕ — I heard about some of the actively involved artists of that time, but I didn't know about this exhibition before.

Ⓒ — Did you search for the 1993 *Arts Policy Review Report*? Is the related information difficult to find?

Ⓕ — Yes, very difficult. We mainly did our research online and found our material in the AAA library.

Ⓖ — Do you feel the previous policy problem is still a problem now?

Ⓕ — Yes, except for the art policy, don't you think Oil Street is repeating itself as well? Oil Street was the result of a fight for more art spaces and art studios, and today's Oil Street, along with other projects, still have the same ambition. We repeatedly do the

same thing over the years, the only thing is that now people forgot that our previous generation had done the same thing before.

Ⓒ — Is it because Hong Kong people have a short memory towards everything?

Ⓕ — We are lacking a well-planned cultural policy and the direct consequence is, we cannot archive many events and experiences that would enable further compilation. Problems keep repeating themselves in a vicious circle. In addition, I feel like there isn't enough recognition for the once active artists a generation before us, therefore it is difficult to share their experiences with the younger generation.

Ⓒ — Another question is, "Which of the following periodicals is self-financed? *C for Culture*, *Besides*, *Art Currents* or *Art in Hong Kong*?" Have you read any of them before?

Ⓕ — Half of them, I haven't read *Besides*, while I first saw the hard copy of *Art Currents* during my pre-quiz preparation. I read *C for Culture*.

Ⓒ — *Besides* was co-funded and co-founded by a group of people around the 90s. The style was quite unconventional, and did always have in-depth explorations of the problems within the existing system. Sadly it didn't last long.

Ⓕ — Our media is trapped in the same situation – it keeps repeating itself, and keeps failing. The situation has been improving these past few years. There are more Hong Kong artists involved in Hong Kong politics, could this lead us on the way out of the failing cycle? I am optimistic towards the situation, and believe that active participation will make a breakthrough.

Ⓖ — We just discussed the problem of self-financed magazine publishing; many of them could not maintain a break-even and were forced to close down. The problem is mainly due to the lack of potential consumers. How do we solve this problem?

Ⓕ — I've also noticed that, except for *The Stand News*,

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many of the magazines from the same categories are facing the same income problem. *Fleurs des lettres*, the literature bi-monthly magazine was sustained on the funding of the ADC. There is maybe a way out if you go digital, another method is to expand the market outside of Hong Kong, like Taiwan. I quite appreciate the cultural publishing industry in Taiwan. They have achieved their commercial success. Take *Artouch* as an example, it has a series of magazines: *Art and Collections* is specially for antiques; *Artco* is for contemporary art; the one specially for art investment is *Art Investment*; while the international version is *Yishu* in English and one targeting kids is *ArtcoKids*. This nearly covers readers from all age ranges. This kind of marketing works better in Taiwan, I guess my cultural magazine could sustain itself if I was going to have it published in Taiwan.

- Ⓒ — We have already seen the similar style of travel magazines filling the whole newspaper stand.
- Ⓐ — Certainly you cannot compare the popularity of art publications with dining and leisure publications in Hong Kong. Even if you have an interest in art, as a frequent reader of this kind of magazine, you will rather pick English magazines because contemporary art works on a global scale. Readers naturally pick the publication that is more international; they will not pick the local one. Even if you publish a high quality magazine with exceptional insight, gallery people will not notice that and they will not feel it is necessary to pay attention to it. So I rather prefer drawing the *Bijutsutecho*'s strength, i.e., in a form of a micro-magazine, and work on more in-depth material. Let's say Tsang Kin Wah is going to participate in the Venice Biennial, the way *Bijutsutecho* works for its special feature would be picking artists and hosting a dialogue section with Tsang, and list out his representing galleries, following with interviews of the gallerists, then an interview with CUHK and his professors... Then, commercially speaking, not only galleries, even CUHK could have their advertisements in this magazine.
- Ⓒ — When will you publish this magazine?
- Ⓐ — (*Laughs*) Yes, I had such a plan before, but gave up because of financial reasons.

# A Dinner Gathering After an Exhibition Opening, C&G and Friends on the "Art Triads"

Text by Siu Wan Chi | Translated from Chinese by Yung Wing Yi

16 July 2014

**C** — Clara Cheung

**G** — Gum Cheng

**A** — Interviewee A

**B** — Interviewee B

**G** — Let's say there was a group of 10 that formed the Hong Kong Young Artist Association, and three of them split and formed another society.

**A** — Just like those Pro-Establishment Camps hosting "snake soup, vegetarian dish, mooncake and rice dumpling" parties.

**G** — This is the quickest way to promote an organisation.

**B** — ...How long did this Hong Kong Young Artist Association operation last for?

**G** — Until the establishment of the Artist Commune.

**B** — The Artist Commune was established in 1997, and the Cattle Depot was from 2001, right?

**G** — I guess the name stayed the same until the pre-Oil Street period.

**C** — Who called them the "Art Triads"?

**G** — I overheard the name from Kith Tsang.

**A** — Was Kith that radical at the time?

**G** — It was the time when Kith was still with Para/Site Art Space, and he was on the academic track, therefore really disgusted with this kind of curatorial practice.

**A** — The guerrilla style?

**G** — I wouldn't quite say so; to be more precise it was an opportunistic approach.

**A** — Our government prefers numerical figures, and this way of operating really does boost the figures.

**G** — However as the ADC used to operate in this way, it gave people an impression of communal sharing; basically anyone who had ever handed in a project proposal could have been allocated with funding. However, an application for HK\$ 50,000 worth of funding might finally turn out to be HK\$ 10,000.

**A** — I guess it won't happen now.

**G** — This no longer happens, as there was a rumour in 1995 and 1996 that they had tightened the measures for funding, and employed stricter examinations.

**B** — Who else except Chan Kwong Wah belonged to Hong Kong Young Artist Association? Did you?

**G** — No. They were a big team, including Kam Chi Keung, Cheung Chi Ping, Dou Wun, Wong Leung Sek, etc. Wong Leung Sek was the chairman of Hong Kong Young Artist Association.

**A** — Was Wong Shun Kit one of their members too?

**G** — Yes, Grace Cheng also.

**A** — This line up of the association was challenging the system.

**B** — I cannot imagine Kam Chi Keung was one of them.

**G** — He was, but he quit during the Oil Street period because he realised the problem in the early stage.

**A** — Apparently he mentioned it to me.

**B** — Kam Chi Keung joined "Gup Dai Jok" later.

**A** — I haven't heard of this group.

**G** — Chan Kwong Wah appeared to be their member as well; he had multiple identities.

**A** — Why didn't you mention these groups and societies on the quiz day?

**G** — We constantly got interrupted.

**A** — There were so many societies back then, but they have all now disappeared.

**B** — The '90s was a booming era.

**A** — But why did they all suddenly disappear in 1997?



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- Ⓒ — No, they are still registered societies but no longer active.
- Ⓖ — I guess there is a growth cycle for the establishment of societies. Successful or not, what they fight for will only happen in those few years of the growth cycle.
- Ⓐ — But was there a vote-rigging problem for the ADC members' election when there were so many passionate societies?
- Ⓖ — This relates to the mentor-protégé relationship in traditional ink societies that they stick to. How dare you disobey your mentor if he asked you to vote for someone?
- Ⓐ — Is it still the situation nowadays?
- Ⓖ — Many societies nowadays have realised the problem, and they have averted the blind following of their mentors.
- Ⓐ — But this still could not change the system – the number of appointed members is more than the elected.
- Ⓖ — 20 years before the ADC was set up, it was designed with the least democratic election setting.
- Ⓐ — Is the ADC under the supervision of the government?
- Ⓖ — Of course.
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