



日常邊界

OUR  
EVERYDAY

OUR  
BORDERS

## 日常邊界 Our Everyday—Our Borders

天台塾呈獻

策展人：羅玉梅、嚴瑞芳、韋一空

Presented by Rooftop Institute  
Curators: Law Yuk Mui, Yim Sui Fong, Frank Vigneron

藝術家 Artists

下道基行 Motoyuki Shitamichi

鄧國騫 Tang Kwok Hin

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## 前言

### 大館當代美術館

大館當代美術館很榮幸能舉辦兩個「香港公開徵展」：一個叫《日常邊界》，由天台塾主辦，策展人是羅玉梅、嚴瑞芳和韋一空；另一個是《張三李四收藏展》，由短髮工作室呈獻，張煒森、胡敏儀策展。兩個獨立展覽均從早前大館公開徵求的策展計劃中選出，反映了大館對藝術及對其他文化夥伴兼容並蓄的開明態度。

大館當代美術館是一家新的非牟利美術館，致力舉辦當代藝術展覽和項目，為香港、亞洲以及全世界不斷延伸的文化及藝術論述提供平台。美術館每年將與志同道合的機構及藝術團體合作，策劃並主辦六至八個展覽。這些機構和展覽均經過精心挑選，與大館當代美術館的藝術宗旨相符，以促進美術館與不同的本地和海外策展人合作。

香港藝術界在過去十餘年急速發展，商業畫廊和學術領域均十分活躍。不過，香港的藝術家及策展人仍可受惠於額外支援，包括財政、物流和基建上的協助，以便追求其藝術理想及策展願景。這正是大館當代美術館得以略盡綿力之處：獲選的策展計劃申請人，借助大館的資源，無論是所需的物流、基礎設施、展場管理和製作資金，以至大館藝術團隊的專業知識，實現他們提出的策展概念，為公眾呈獻這兩個精彩展覽。

策展計劃書由大館策展團隊按其理念、策展價值、申請藝術機構或團體的專業經驗，衡量評選，而建議也獲得大館藝術工作小組的支持。相關標準包括：計劃必須有一位香港藝術家參與，或由一個以香港為基地的藝術機構或團體提出；參展的藝術家不能同時作為該展覽的策展人；計劃書只限於由非牟利組織或團體提交。除以上限制外，在公開徵求的策展計劃中獲選的申請人，可以馳騁想像，自由地構思展覽。大館當代美術館衷心希望這次展覽，是所有參與人士都有所得益的一次學習經驗，能促進各人日後在藝術、策展及專業實踐方面更上層樓，確立香港作為亞洲當代藝術中心的領先地位。

我們萬分感謝天台塾和短髮工作室的策展人和藝術家，他們竭誠投入，堅持不懈，而且積極進取。今次有這兩個組織幫助，大館當代美術館更能不辱使命，為香港文化話語激發新意！

# Foreword

## Tai Kwun Contemporary

Tai Kwun Contemporary is proud to showcase two "Hong Kong Open Call" exhibitions: *Our Everyday—Our Borders*, presented by Rooftop Institute and curated by Law Yuk Mui, Yim Sui Fong, and Frank Vigneron, and *Collections of Tom, Debbie and Harry*, presented by Short Hair Studio and curated by Eddie Cheung Wai Sum and Wendy Wo Man Yee. The two independent exhibitions are the result of an Open Call for curatorial proposals and reflects Tai Kwun's inclusive and generous approach to the arts and to cultural partners.

As a new non-profit art centre in Hong Kong, Tai Kwun Contemporary is dedicated to showcasing contemporary art exhibitions and programmes as platforms for a continually expanding cultural discourse—locally in Hong Kong as well as regionally and internationally. Every year, the art centre will host six to eight curated exhibitions, which are presented by like-minded institutions and art groups. These institutions and exhibitions are carefully selected to fit Tai Kwun Contemporary's artistic mission, and indeed encourages the art centre to work collaboratively with curators locally and around the world.

Hong Kong's art scene has, of course, grown prodigiously in the last dozen years, both in terms of the commercial gallery scene as well as the academic sectors. Hong Kong-based artists and curators, however, can still benefit from additional support—financial, logistical, and infrastructural—in order to pursue their artistic and curatorial vision. This is where Tai Kwun Contemporary has endeavoured to help: with Tai Kwun's resources for logistics, infrastructure, maintenance, and funds, as well as the expertise of the Tai Kwun Contemporary art team, the winning applicants were able to carry out their curatorial concepts and present two excellent exhibitions at Tai Kwun Contemporary.

The curatorial proposals had been selected according to their conceptual strength, artistic and curatorial merit, and the applicant(s)'s professional experience, with the selections supported by the Art Working Group. The pertinent criteria included the following: the proposals had to include a Hong Kong artist, or else was a proposal from a Hong Kong-based organisation or art group; the exhibiting artists could not be curators; and submissions were only entertained from not-for-profit organisations or groups. Otherwise, the winning applicants of the Open Call were free to conceive of their exhibition. Tai Kwun Contemporary sincerely hopes that it has been a fruitful learning experience for all sides and that this initiative will be able to further the artistic, curatorial, and professional practices of all involved, thereby affirming Hong Kong's position as a leading contemporary art hub in Asia.

We must thank the curators and artists of Rooftop Institute and Short Hair Studio for their dedication, perseverance, and initiative. Both organisations have certainly helped Tai Kwun Contemporary with its mission of contributing innovative to cultural discourse in Hong Kong!





## 日常邊界

韋一空

香港中文大學藝術系系主任暨教授

《日常邊界》由兩位亞洲藝術家鄧國騫（香港）和下道基行（日本）共同創作。他們通過各種形式的參與及探索，思考有關日常與邊界的題旨。儘管他們在大館也展出了一些物件，但兩人主要是利用現場環境，讓參與者彼此對話，互相交流。無論他們是走進本地志願者的生活，或是通過工作坊讓中學生直接參與並展開對話，他們同樣處理了因應地理環境、以及隨著日常生活和文化傳統中的人際關係而出現的想像邊界。兩位藝術家常以這些探索為作品主題，與主辦組織「天台塾」再度合作。

2014年，羅玉梅、嚴瑞芳經過多年籌備之後，成立了一個由藝術家經營的慈善團體「天台塾」。這個名字的靈感來自上世紀50及60年代，當時香港有些志願人士，其中很多還是專業教師，在公共房屋天台設置教室，負責照管來自中國大陸的難民子女。天台教室完全設在空曠地方，椅桌和黑板卻一應俱全。這些臨時學校的老照片即使不一定是每個人的真實回憶，卻仍然代表著大家所珍貴的景象：香港在二戰後的幾十年間，有望成為一個患難相扶持的社會；與當時暴力頻仍、動亂難測的共產中國相比，香港要穩定得多，未來也充滿發展潛質。這幅景象在羅玉梅和嚴瑞芳的心中，主要孕育了社區分享的想法。她們決定成立一個抱著類似社區共享的心態、通過藝術來進行教育的協會。從創辦人的觀點來說，天台塾的使命就是要「引發一連串對於空間、社群、學習與交流的想像與實踐。」

2017年，鄧國騫和下道基行與天台塾合作，開展了「亞洲種子」計劃的其中一個階段。這項計劃獲香港特區政府民政事務局的「藝能發展資助計劃」支持，讓一位亞洲藝術家和一位香港藝術家共同為本港中學生主持多個工作坊，接著安排部分參與工作坊的年輕人踏上旅程，前往那位亞洲藝術家的原籍國。在舉辦工作坊和旅行期間，主持人都會利用當代的藝術實踐，探索另類教育的可能性。兩位藝術家以實用和娛樂兼備的活動，鼓勵年輕人參與，向他們傳授亞洲其他地區在語言和文化上的知識，並介紹該地藝術界的詳情，讓他們更能意識到自己的文化，以及該文化與亞洲各地的關係。而在《日常邊界》中，鄧國騫和下道基行把這些工作坊探討的許多主題予以擴大，並將之結合到他們向來研究工作上的其他題材。儘管兩位藝術家的作品在大館分開展出：鄧國騫的作品叫《懶腰》，而下道基行的作品則稱為《14歲與世界與邊界》及《漂泊之碑》，他們在處理日常生活及邊界的觀念上，常往不謀而合。

# Our Everyday—Our Borders

## Frank Vigneron

Chairperson and Professor, Fine Arts Department,  
The Chinese University of Hong Kong

*Our Everyday—Our Borders* brings together works by two Asian artists, Tang Kwok Hin (Hong Kong) and Motoyuki Shitamichi (Japan), artists who reflect on the themes of the everyday and of borders through various forms of participatory practices and explorations. Although their works also involve objects, both Tang Kwok Hin and Motoyuki Shitamichi have created conditions of dialogue and interaction with various participants in order to produce the settings on display at Tai Kwun Contemporary. By either intervening in the lives of local volunteers or by establishing dialogue during workshops through the direct participation of secondary school students, the two artists have dealt with the imaginary boundaries created by geographic conditions and human relations in their daily lives and cultural traditions. These explorations are frequent themes in the practice of both artists, artists who incidentally had previously collaborated with Rooftop Institute, the presenter of this exhibition.

It was in 2014—after many years of preparation and planning—when Law Yuk Mui and Yim Sui Fong founded Rooftop Institute, an artist-run charity organisation. The name was inspired by the creation in Hong Kong, during the 1950s and 1960s, of classrooms on top of public housing buildings where volunteers, and often professional teachers, took charge of the children of recently arrived refugees from Mainland China. Entirely out in the open, these spaces were nevertheless complete with school tables, chairs, and blackboards. Photographs of these improvised schools still represent cherished images—if not actual memories—of how Hong Kong in the decades after WWII became a society where mutual help was possible, a place of stability and future possibilities when compared to the violent and unpredictable upheavals in Mainland China. Mostly thanks to the idea of community and sharing that this image fostered in their minds, Law Yuk Mui and Yim Sui Fong decided to create an association where education through art would take place in a similar vein of communal sharing. The mission of Rooftop Institute is therefore, in the words of its founders, “to develop a series of imaginings and practices enacted towards the concepts of space, community, learning, and exchange.”

In 2017, Tang Kwok Hin and Motoyuki Shitamichi worked with Rooftop Institute for one of the cycles of their “Asia Seed” programme. Supported by the Arts Capacity Development Funding Scheme of the Home Affairs Bureau (HKSAR Government), this project was designed to involve one Asian artist and one Hong Kong artist in the creation of a series of workshops offered to local secondary school students. These workshops were then followed by a trip

to the country of origin of the non-local artist with some of the young participants of the workshop. During all the workshops and the trips, the contributors used contemporary art practices to explore the possibility of an alternative education. The two artists employed practical and entertaining participatory activities to teach these young students certain facets of the languages and cultures in other parts of Asia, as well as many aspects of their various art scenes, in order to allow them to become more aware of their own culture and its wider relationship with the rest of Asia. For *Our Everyday—Our Borders*, Tang Kwok Hin and Motoyuki Shitamichi have expanded many of the themes explored during these workshops by combining them with other subjects they have been researching throughout their artistic careers. Even though the works of both artists are presented separately at here Tai Kwun Contemporary—with Tang Kwok Hin's *Every Pandiculate* and Motoyuki Shitamichi's *14 Years Old & World & Border* as well as *Floating Monuments*—they in fact present many points of convergence in the way they approach the everyday and the notion of borders.



鄧國騫的作品探索場合、空間、時間、記憶等概念，以及象徵符號透過商品呈現的方式，藉此探討生命和存在的潛藏規則。他的作品有時採用拼貼和圖像組合，並經常使用消除手法，為物體、文件和情境注入新意思。在這些具有象徵意義的拼貼中，鄧國騫特別關注日常物件的組合，以及由這些嶄新組合所引起的問題如何為人類發展作出新啟示。這些手法通常會給日常對象帶來更豐富的意義，探索這些物品的存在意義、合理根據和使用方法，從而體會到我們生活的重要性。

Tang Kwok Hin explores in his work the hidden rules of life and existence, focusing on the concepts of occasion, space, time, memory, and the ways in which symbols are encountered through commodities. His artworks, sometimes taking the form of collages and assemblages of images, often employ erasure to create new meanings out of objects, documents, and situations. In these symbolic collages, Tang is particularly concerned with the combinations of daily objects and how the questions raised by these novel assemblages shed new light on human development. These acts of obliteration usually impart everyday objects with an even richer set of meanings, interrogating the existence, rationale, and usage of such items—and, subsequently, the very importance of our lives.



鄧國騫，《囚徒》，2010年，透明黏貼照片拼貼，60 × 80厘米  
(圖片：藝術家提供；拍攝地點於阿美尼亞莊遜當代藝術  
Tang Kwok Hin, *Imprisoned Journey*, 2010, transparent adhesive photo collage, 60 × 80 cm (photo: courtesy of the artist; shot at Amelia Johnson Contemporary)

下道基行對那些大多被我們忘記或被我們的日常生活和諸多憂慮所掩蓋的故事深感興趣。他的作品既非旨在記錄某些場景，也不是為了把歷史事實存檔歸案，而是通過探索個人和公共的歷史，揭示出日常各種議題。例如，下道基行花了四年時間周遊日本，四處考察砲台、戰鬥機機庫和其他軍事建築的遺址，拍成《戰爭的形態》系列（2001—2005年）。除此之外，他亦有拍攝鳥居（日本神社前的牌坊），把日本殖民佔領期間留在美國、台灣、俄羅斯、韓國和其他地方的鳥居記錄下來，出版了著名的《鳥居》系列（2006—2012年）。

Profoundly interested in narratives that have largely been forgotten and buried by our everyday lives and concerns, the works of Motoyuki Shitamichi neither document scenes nor archive historical facts but rather tend to address the issues of the everyday through the exploration of personal and public histories. For example, Shitamichi has spent four years travelling around Japan, surveying and photographing the remains of gun emplacements, fighter hangars, and other military structures, finally publishing these works in the *Bunkers* series (2001–2005). He has also photographed the Torii (the Japanese shrine gates) extant in America, Taiwan, Russia, Korea, and other locations from the era of the Japanese colonial occupation of these countries, as seen in his renowned *Torii* series (2006–2012).



下道基行，《戰爭的形態》，2001—2005年，彩色輸出印刷  
(圖片：藝術家提供) Motoyuki Shitamichi, *Remnants*, 2001–2005, C-print (photo: courtesy of the artist)

「伸懶腰」是指在打哈欠時伸展身體，讓身體處於最緊張的狀態，同時也是最放鬆的時刻。對於鄧國騫而言，正是這個看似不在場、完全抽離於世界的短暫時刻，代表了他在大館展覽所採取的核心策略：即在日常行為當中通過身體展現一種深刻體驗，同時令身體由世界中抽離。每天、平凡、日常這類字眼，都代表同一概念，無論在藝術和學術寫作中已屢有論述。學術界通常以相當複雜的術語對此進行分析，因為這十分簡單的概念實際上隱藏著非常豐富的看法。什麼屬於日常生活？看起來很直截了當，對吧？然而，一旦我們開始將想法整理好，就會察覺它一點也不簡單。我們在辦公室度過的，是否算作日常生活的一部分？但是，我們不僅不會一直工作，而且還常常覺得工作時的我們並不是真正的自己。那我們下班後享受的是日常生活的一部分嗎？嗯……我們不僅不會一直在休息或尋找娛樂，而且有很多休閒時刻則相當特別，以至於我們不認為那是日常生活。這些簡單例子可粗略說明社會學家、人類學家以至哲學家、藝術家和作家是如何處理有關日常生活的想法，很多時他們會不斷擴大問題和思考領域，引申出各式各樣的策略和應變之法。

如果我們接受日常就是每天所做或所遇到的事情（剛才說過這定義不太精確），那麼藝術家若想要將之用作素材，便會立即碰到無法解決的難題。這種「日常」難在它本身很容易會從我們的注意力及意識中消失，而變成了慣性的行為，成了一般人不假思索或心不在焉的行為和事物。我們還記得今天有乘搭過升降機

嗎？當我們不使用智能手機時，還會想到它就放在口袋裡嗎？因此，一旦某種事物被賦予了形狀，喚醒了觀眾的注意，令他們興奮，那事物就不再只是「日常」事物。鄧國騫不能單靠悉心編排物體、錄像和表演，來展示《懶腰》中的日常生活。這簡直是不可能的，因為將以上事物編排成值得關注的藝術品，已取消了它們在日常生活的地位。鄧國騫找到的解決方法，就是透過一系列複雜的干預行動、觀眾參與和文獻記錄，將日常生活「搬演」出來。其實這次作品的佈置正是突出了「搬演」這一意念：鄧國騫沒有留下任何模稜兩可的餘地，他當真把所有東西都搬上舞台。

在舞台腳下有幾個鞋櫃，實際上比舞臺略高一點，讓人可以看到鞋櫃背後還貼著些裝飾牆紙。在《懶腰》中，櫥櫃和衣櫃具有儲存和展示的雙重功能，不僅能容納物品和衣服，還可讓人有機會看到這些櫃子在「發揮作用」。三件一套的衣櫃收藏了物品和衣服的照片和掃描，但也有一些是實物。另外三台電視機，顯示出被掃描而不是被拍攝的對象，每個影像隨著幻燈機轉動的聲音而變化。這些物件不像在傳統攝影中那樣放在桌子上來拍，而是從下方呈現，從而改變了我們的習慣知覺，為這些平凡事物賦予了新生命。觀賞者可自由使用或把玩舞台地板上以及在衣櫃鞋櫃內展示的許多真實物件。這些個人物品是由鄧國騫所採訪的人帶來的，他們接受訪問的一系列錄像給《懶腰》賦予了最深刻的意義。雖然在展覽開幕前物件已大多佈置完成，但參與者仍可在展出期間動手改變，增添其他物品。

一旦放在舞台上，所有這些熟悉的物品便開始有了自己的生命：如家具側著擺放，其中一張床不能用來睡覺，衣服裝進了有機玻璃箱子等。但其他對象看起來井然有序：另一張床不但可以睡人，還僱了專人打理，有需要時可以更換床單。而無

法使用的那張床，可拉開來存放東西，現在卻側著豎起，可見鄧國騫在搬演日常生活時所花的心思。投影在床框內的錄像，是長時間訪問多位參與這件作品的人，與他們交談，才拍製完成的。展覽標題所說的「日常」在這裡由一天內的兩次訪問來代表，第一次是早上問參與者白天打算做什麼，第二次是晚上問他們實際做了什麼（這兩次是當天他們最有可能伸懶腰的時刻）。鄧國騫早上用鬧鐘限制他們的通話時間，而晚上則用敲門聲，向參與者施加些許壓力，不讓他們陷入習以為常的心不在焉，因這種習慣會剝奪了人們對日常的意識。這些參與者又出現於一組鞋櫃背面的錄像投影之中：這些片段跟剛才說的訪問不同，更能顯示參與者的生活空間以及實際上如何與這空間產生關係。這些短片是在交談頗長的時段內拍攝的，然後由鄧國騫剪接，沿用了他搬演日常生活的策略。

如前所述，這個表演項目邀請這些參與者盡可能常來現場，與舞台上這些日常物品打交道。因此，參觀展覽的人不僅有機會看到參與者在錄像中說話，還看到他們設法在《懶腰》舞台上做些盡量接近他們真實日常生活的事情。參觀者本可很容易通過物品裝置或記錄日常生活的錄像，間接目擊別人的日常生活；但當真的看到有人在美術館內的舞台上睡覺，或在台上像家傭般換床單打掃地方，卻是完全不同的體驗。當參與者出現在台上時，私人 and 公眾之間的界限也就模糊得無法識別。就某程度來說，將這兩個照理說迥然不同的世界融合起來，也是拍攝錄像的用心所在：一方面說要記錄參與者的日常生活，另一方面由於大多經過藝術家的搬演和剪輯，藝術家也在不斷左右參與者和觀眾對日常生活的看法。就我本人而言（我是個頑固不化的學者），鄧國騫在《懶腰》中提出的問題，跟社會學家、人類學家和哲學家所提出的問題同樣複雜。不過，他把參與者的身體實際放置於作品中心，同樣的問題便顯得更具體切身，因為不但涉及參與者的身體，還牽涉到參觀者的身體。

# Tang Kwok Hin

## Every Pandiculate

2018—now

Video installation, daily objects

Dimensions variable

Special thanks to all participants in the Every Pandiculate project

To “pandiculate” is to stretch while yawning, the moment when the body is at its most tense and yet also at its most relaxed. For Tang Kwok Hin, it is this brief moment of complete absence or separation from the world which represents the core of his tactics for this exhibition at Tai Kwun Contemporary: a profoundly embodied experience separating our body from the world in an everyday act.

The everyday, the quotidian, the daily—these words representing a single notion have often been addressed in the context of art and academic writing. Often analysed in rather complicated terms in academia, the very simplicity of this notion in fact hides extremely rich reflections. What belongs to the everyday? Straightforward though it might seem, we realise it is anything but, once we start putting our ideas in order. Is the life we spend at the office a part of the everyday? And yet not only are we not always working, we often have jobs we consider to be separate from our “real” selves. But what of the life we enjoy after work: is that a part of the everyday? The problem is that many of our moments of leisure are so exceptional that we do not always consider them to be part of the everyday. Such simple examples can show—very superficially—how sociologists, anthropologists, but also philosophers, artists, and writers, have been grappling with the idea of the everyday, very often in an ever-expanding field of questions and reflections resulting in a broad variety of strategies and tactics.

If we accept the notion that the everyday is defined by what is done or encountered each day (which as we have just seen is not an entirely satisfying definition), artists who want to use it as the material of their work immediately run into an unsolvable problem. The difficulty with this type of “everyday” is its tendency to disappear from our attention and consciousness; it becomes a force of habit, turning into actions generally done without really thinking and into things no longer present in our minds. Do we even remember we were in an elevator today, for instance? Is the smartphone in our pocket even present in our mind when we are not using it? As a result, once something is given a shape that awakens the attention and excitement of the viewer, it can no longer be seen merely as “the everyday”. Tang Kwok Hin cannot simply show the quotidian in the arrangement of objects, videos, and performances that is *Every Pandiculate*: it would literally be impossible, since arranging them into something worthy of interest as art denies them the status of the everyday. The solution Tang Kwok Hin came upon is rather to stage the everyday—in a complex series of interventions, participation, and documentations. The idea of staging is actually emphasised by the general setting of the work: not leaving any room for ambiguity, Tang Kwok Hin literally puts everything on a stage.

At the foot of the stage stand several shoe cabinets a little taller than the stage itself, allowing visitors to see that their backs are decorated with bits of wallpaper. In *Every Pandiculate*, cabinets and wardrobes play the dual function of storage and display. Not only do they contain objects and garments but they also allow visitors the occasion to see them “in action”, so to speak. A set of three wardrobes

contains photographs and scans of objects and garments—but also some real items. One set of three television monitors display photographs of objects that were scanned instead of photographed, with each image changing to the sound of a slide projector. Instead of displaying these objects upright on a table, for instance (as in traditional photography) they are shown from below, thus inverting our habitual perception and imparting new life to these commonplace objects. Visitors are also given free rein with the many real objects displayed on the floor of the stage or inside the wardrobes and cabinets. These personal belongings, brought by people whom Tang Kwok Hin interviewed in a series of videos, offer the most profound significance to *Every Pandiculate*. Though this arrangement of objects was mostly completed at the opening of the exhibition, participants are allowed to change it or indeed add various other objects during the run of the exhibition.

Once present on the stage, all these familiar objects start to take on lives of their own: pieces of furniture are placed on their sides; one of the beds is made unusable for sleeping; clothes are boxed into acrylic containers; and so forth. Yet other objects seem perfectly in order; another bed is in fact so usable that it comes with its own attendant hired to change the sheets as needed. The unusable bed, of the type that can be opened for storage, stands on its side and reveals another facet in Tang Kwok Hin's staging of the everyday. Indeed, a similar piece of furniture, in a similar position, was once used by the artist for a performance: sitting on top and just smoking cigarettes, the artist puzzled the audience who had never before seen a bed used in such a way. Inside the frame are projected videos which were made

over a long process of visiting and talking with the many participants of this work. The “everyday” mentioned in the title of the exhibition is here represented by interviews conducted at two moments in a single day: the artist asked the participants in the morning what they intended to do during the day, and in the evening asked again what they actually did (these were the two moments in a day they were most likely to pandiculate). By limiting their talking time with an alarm clock in the morning and with the sound of knocking on a door in the evening, Tang Kwok Hin put pressure on the participants, not allowing them to slip into a state of habitual absent-mindedness—the kind that robs us of the consciousness of the everyday. These participants appear in a video projected behind a set of cabinets. More so than in the previously mentioned interviews, these clips show the participants' living space and how they actually relate to it. Shot over fairly long sessions, these short films were edited by Tang Kwok Hin, who thus continues his strategy of staging the everyday.



As mentioned above, participants were invited to come as often as possible on the stage to interact with the everyday objects. Visitors will be able to observe the people in the videos attempting to behave as closely as possible to their real everyday routines on the stage of *Every Pandiculate*. It is easy for visitors to an exhibition to witness someone else's quotidian indirectly through the medium of an installation of objects or a video documenting their everyday routine; it is altogether a very different experience to actually see a person use the stage in an art gallery to sleep, or play the part of a domestic worker changing the sheets and tidying up the place. With the presence of participants on the stage, the limits between the private and the public are therefore also blurred beyond recognition. In a sense, the merging of these two normally fundamentally different worlds is at the heart of the videos created for this exhibition: they purport to document the participants' everyday, and yet they are also in great part staged and edited by the artist who constantly intervenes in the participants' and viewers' perceptions of the everyday. The questions raised by Tang Kwok Hin in *Every Pandiculate* are just as complex as the ones addressed by sociologists, anthropologists, and philosophers. By situating the actual bodies of the participants at the center of the work, these same questions are asked more tangibly, in a way that involves bodies—those of the participants as well as those of the visitors to the exhibition.



鄧國騫，《起草》，2018年，雙頻道錄像投影、單頻道電視錄像、舊床架、地氈、紅雙喜牌煙、煙灰缸、洗衣籃，尺寸可變（圖片：香港奧沙畫廊和Raphael Fonseca提供）

Tang Kwok Hin, *Draft*, 2018, two-channel video projection, single-channel video on TV, old bedsteads, carpet, cigarettes of Double Happiness, ashtray, laundry baskets, dimensions variable (Photo: courtesy Osage Gallery and Raphael Fonseca).

## 下道基行

### 《14歲與世界與邊界》

2013年至今  
影像、報紙、藝術家書籍範本  
尺寸可變  
鳴謝：李彥慶、新亞中學、民生書院、創知中學、  
羅定邦中學

過去幾年，下道基行在各地舉辦工作坊，也往往以日常生活及其誤區為主題。如果日常很容易從我們的意識中消失，如果我們對慣性存在的周遭環境經常習而不察，那我們又如何與這些環境重建關係，使我們的日常生活成為興趣所在，甚至是喜悅之源呢？2017年，他應邀到天台塾駐留期間，曾為年輕人主持了一個以「考現學」為主題的工作坊。「考現學」是日本研究民俗學及建築學的專家今和次郎 (Wajiro Kon) (1888–1973年) 新創的名詞。如果說考古學是挖掘過去的物品以了解祖先的歷史背景，那麼考現學就是觀察日常生活的對象，並了解其用途和意義，以探索現代的生活方式和習俗。2017年3月，下道基行和鄧國騫合作「亞洲種子」第二期計劃時，在香港中央圖書館舉辦了題為「日常對象」的演講。他們將日常對象視為對城市空間的介入和回應，以了解都市生活和資本主義的消費模式。他們將日常對象當作時間機器，藉此連繫歷史和當下，發掘歷史與記憶如何塑造日常生活。下道基行將這些概念諸實踐，邀請參與工作坊的香港青少年一起探索周遭環境，以書寫和攝影（或兩者選一）考察各自的生活，創造出新的敘事。

下道基行在他居住的日本愛知縣，面向一群年齡相若的參與者，亦辦過一個類似的工作坊，稱為《14歲與凹與凸》，地點在豐田市美術館的圖書館內。即使不懂日文或中文的人，看到字態上像有些東西陷落的「凹」字，自會聯想到有所欠缺，而看到

「凸」字，則會想到有所添加。他要求參與的青少年觀察各自的環境，鼓勵他們找出當中的缺陷，然後用照片和文字添補其不足。而於2018年他作為駐留藝術家，在4月及6月主持了新的工作坊，要求參與者思考世界和日常生活的邊界概念。這些工作坊的錄像記錄，以及在日本和香港探討同一主題的其他工作坊，均在大館的展覽播出。《14歲與凹與凸》旨在思考這些年輕人在生活中有感欠缺的事物，而《14歲與世界與邊界》則反省是甚麼限定了他們的生活範圍。為了更易明白這些工作坊所進行的實驗，首先要知道下道基行對展出的報紙是如何重視。他仔細記下年輕參與者所撰寫並刊登在報上的文章，為這些非常私人的見證提供了一個公共空間，從而模糊了私人和公共領域之間的界限，這與鄧國騫選擇的方式頗為不同。

下道基行為了讓展覽參觀者了解那些年輕參與者所描述的私人領域有何限制，便將他們對邊界的描述放進最公開的媒介：報紙。例如，以下這篇簡短文章，就是當他在愛知縣境川河畔兩所初中學校開工作坊時，一個名叫高倉佑香的學生寫的，後來發表在日本報紙上。文章說：「我的房間與弟弟共用，只有一塊粉紅色圓點花樣的布簾隔開。我得穿過弟弟房間，掀開布簾，進入我自己的世界。在我那裡，我被自己喜歡的東西所包圍。一旦我掀開布簾走出去，我弟弟的東西便無處不在。」日本及香港各有11份報紙的若干篇幅，佔了這展覽的重要分量，強調了這些剪報對藝術家的重要意義。儘管這說來近乎怪論，他在今時今日仍深信報紙可以有效展示事物。即使網上資源來得更容易迅速，今天的無數網站卻令在線資源更容易消失，永遠石沉大海。書籍形式的印刷品也是日本藝術家在作品中常用的材料。此次展覽也有專櫃展出一本樣本書（真正的書將於2019年出版），記錄了包括在沖繩、北海道、

香港和南韓光州舉辦的幾個工作坊，可見印刷品對藝術家十分重要。這系列題為《14歲與世界與邊界》的工作坊，對私人領域中邊界問題的思考，與大館的另一展覽密切相關。



下道基行，《14歲與世界與邊界》工作坊錄像記錄（日本） / Motoyuki Shitamichi, video documentation of 14 Years Old & World & Border workshops (Japan)

# Motoyuki Shitamichi

## 14 Years Old & World & Border

2013—now

Video, newspaper, artist book sample

Dimensions variable

Special thanks to Lee Yin Hing Hiko, New Asia Middle School, Munsang College, Scientia Secondary School, Law Ting Pong Secondary School

The everyday and its trappings equally occupy a central position in the Japanese artist Motoyuki Shitamichi's workshops, conducted in various locales over the past few years. If the everyday has a tendency to disappear from our consciousness, and if we are often unaware of our habitual surroundings because of their continuous presence, how can we revive our ties with these surroundings and make of our quotidian a source of interest and perhaps even joy?

For his residency with Rooftop Institute in 2017, Motoyuki Shitamichi conducted a workshop with young people on the theme of "modernology", a neologism devised by the Japanese scholar of folklore and architecture, Wajiro Kon (今和次郎; 1888–1973). If archaeology is the unearthing of objects from the past in order to understand the historical context of our ancestors, "modernology" consists in exploring the lifestyles and customs of the present by observing everyday objects along with their usages and significance. Then in March 2017, during their collaboration on Cycle Two of the Asia Seed programme, Motoyuki Shitamichi and Tang Kwok Hin gave a talk titled "Everyday Object" at the Hong Kong Central Library. They described every object as an occasion to intervene in and respond to the urban space in order to understand city life and the consumption patterns of capitalism.

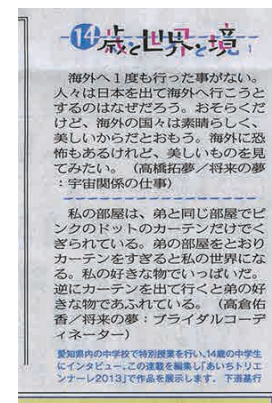
Seeing everyday objects as time machines, they showed that it is possible to connect the past with the present while recognising how history and memory shape the quotidian. Putting these notions into practice, Motoyuki Shitamichi invited the young Hong Kong participants of his workshop to explore their surroundings and create new narratives in the form of written and/or photographic inquiries into their own lives.

*14 Years Old* is a title which Motoyuki Shitamichi had already used for a workshop with participants of a similar age group in his base in Aichi (愛知) prefecture in Japan. The first was called *14 Years Old & 凹 & 凸* (*14 Years Old & Concave & Convex*) and took place in the library of the Toyota Municipal Museum (豊田市美術館). Even for people who do not read Chinese or Japanese, the character 凹 looks like something indented, something where a lack is made visible, whereas the character 凸 makes an addition visible. Asking his young participants to keep an eye out on their own environment, he encouraged them to identify these lacks and supplement them with their own additions in the form of photographs and texts. For this new workshop organised during a residency in April and June 2018, the artist asked participants to reflect on the notion of the world and of the border in everyday life, through everyday and personal narratives. Video documentation of these workshops—documenting the workshops that took place in Japan and in Hong Kong—are on display during this exhibition at Tai Kwun Contemporary. While *14 Years Old & 凹 & 凸* was a reflection on what is experienced as missing in the lives of these young people, *14 Years Old & World & Border* is a reflection of what circumscribes their lives—and in a sense, what defines it in terms of limits.

To better understand the experiments conducted during these workshops, it is important to grasp the importance Motoyuki Shitamichi places in the newspapers on display in the exhibition. Documenting the texts written by the young participants, the artist offers a public dimension to these very private testimonies, thus blurring the lines between the private and public spheres in a way rather dissimilar from the method chosen by Tang Kwok Hin.

In order to get exhibition visitors to apprehend the limits of the private sphere as described by the young participants, Motoyuki Shitamichi places the descriptions of these boundaries in the most public medium there is: newspaper articles. For example, the following short text, written by a student called Yuka Takakura (高倉佑香) during a workshop conducted at two junior high schools on the banks of the river Sakai (境川 Sakai-gawa) in Aichi prefecture, was published in a Japanese newspaper: "My room is shared with my younger brother and is separated only by a pink polka-dot curtain. I walk through my brother's room, past the curtain, and enter my own world. There, I am surrounded by the things

I like. Once I go back past the curtain, my brother's things are everywhere." Pages from eleven Japanese and eleven Hong Kong newspapers therefore occupy an important place in this exhibition, emphasising their significance for an artist who believes—somehow paradoxically in today's world—that a newspaper is still a more efficient way to make something visible. Though online sources are more easily and quickly available, the nearly infinite number of websites existing today can make online resources much more likely to disappear and never again be seen. It is thus of little surprise that printed matter in the form of books is a material that recurs in the oeuvre of the Japanese artist. Also present in this exhibition but in the form of a mock-up (since the actual publication will only be available in 2019), a book documenting all these workshops—as well as several others that will take place in Okinawa, Hokkaido, Hong Kong, and Gwangju—will be presented in its own display case, thus marking the importance of the workshops and the documentation thereof for the artist.



2013年刊登於日本愛知縣當地報紙的《14歲與世界與邊界》連載 / Serialisation of *14 Years Old & World & Border* in a local newspaper in the Aichi prefecture in Japan, 2013



## 下道基行

### 《漂泊之碑》

2014年至今  
玻璃瓶、彩色輸出攝影  
尺寸可變

雖然《漂泊之碑》的物件很細小，但下道基行用它們來探索那些劃分國家、有時甚至劃分文化的邊界。如果《14歲與世界與邊界》探索的邊界可以是一塊粉紅色圓點布簾，那麼《漂泊之碑》的邊界就是由海洋所限定的海灘。就像圓點布簾一樣，日本藝術家眼中的海洋也是可以穿透的，因為他認為邊界不是障礙，而是讓穿越和轉變發生的場合。下道基行於2014年著手籌備《漂泊之碑》，是他在沖繩島進行實地考察的成果。他收集了沖上不同海灘的玻璃瓶，然後找當地工匠幫助，將玻璃融化後製成新瓶子。這些玻璃瓶從中國、台灣、韓國和日本其他地方漂流而來，不分國界，不斷被大自然改變形狀。玻璃是最容易回收的材料，所以下道基行能夠將之重新製成各種顏色的瓶子。在大館的展廳，《漂泊之碑》包括兩套瓶子和兩張照片。一套瓶子是找來的現成物，藝術家收集時，瓶子幾乎完好無損；另一套瓶子，是用沖繩海岸找到的玻璃製成。照片則顯示了一系列瓶子，藝術家在照片上寫下了他可以收集到關於這些物件的所有信息。他利用這種可塑材料，將所有瓶子融化成一個球，然後將球附在從框架突出的一根棒上。

下道基行的《漂泊之碑》讓人聯想起漂流海上的求救瓶子，那些瓶子在被藝術家發現及重塑前，已經無拘無束地漂流到了很遠的國家。這些國家在政治和政策上經常意見不合，但瓶子在各國海灘漂泊，在全球通行無阻，這種自由是人類無法享有的。今天的邊境比任何時代都更受限制，越來越多移民被人拒絕收留，沒有機會在

混亂的世界至少獲得片刻安全，這位日本藝術家那些到處漂泊、最後循環再用的玻璃瓶，就像是一片呼救的聲音。瓶子的可塑特質和自由流動，似乎就是瓶子應該包含的信息，對人為造作的政治邊界也分明是一大嘲諷。在下道基行的作品中，作為漂泊之碑的瓶子可以拿來和他記錄過的《鳥居》比較。這些神社入口仍然遍佈亞洲各個曾被日本殖民統治的國家，藝術家跑去拍下了許多照片，顯示出鳥居的新用途。雖然鳥居曾標誌著神明所居的領域，現在的功能卻平凡得多，如用來支撐電纜，變成手提電話發射塔等。儘管可以說因為大家不明白鳥居的本來意義而將之濫用，但下道基行更感興趣的，顯然是這些鳥居代表的文化移動，及其非常靈活可塑的特性。鳥居作為一個大門，也表達了邊界的雙重性質：大門可以當作分隔兩個空間的障礙，但也可以想像為門檻，實際上連繫起兩個空間和不同文化。如果說下道基行的鳥居是固定的文物，他的瓶子則是浮動的文物，同樣表明人類文化永遠在遷移並不斷變化。



下道基行，《鳥居》，台灣台中，2006年至2012年，彩色輸出印刷（圖片：藝術家提供）  
Motoyuki Shitamichi, *Torii*, Taichung, Taiwan, 2006–2012, C-print  
(photo: courtesy of the artist)



# Motoyuki Shitamichi

## Floating Monuments

2014–now  
Glass bottles, C-print  
Dimensions variable

Though the objects in *Floating Monuments* are tiny, they are employed by Motoyuki Shitamichi to explore the borders defining countries and sometimes even cultures. If the borders explored by *14 Years Old & World & Border* could take the shape of a pink polka-dot curtain, the borders of *Floating Monuments* are the beaches hemmed in by the sea and the ocean. Like the polka-dot curtain, seas and oceans are porous in the eyes of the Japanese artist; for him, a border is not an obstacle but rather an occasion for passage and transformation. Initiated in 2014, *Floating Monuments* is the result of fieldwork conducted by the artist on the islands of Okinawa. The work involved gathering glass bottles that washed up on the shores of different beaches and then melted down to create new bottles with the help of local craftsmen. Drifting in from China, Taiwan, Korea, as well as other places in Japan, these glass bottles know of no boundaries and are constantly shaped and reshaped by the elements. With glass being one of the most easily recyclable of materials, Motoyuki Shitamichi was able to recreate a series of bottles in various colours. In the Tai Kwun Contemporary space, *Floating Monuments* consists of two sets of bottles and two photographs. While the set of found bottles were nearly intact when picked up by the artist, the other set of bottles was created with the glass found in Okinawa. The photographs show the series of bottles from different locations; on them, the artist wrote all the information he could gather about these

objects. He then took advantage of the malleable property of this material by melting all the bottles into one single ball which he then attached to a stick protruding from the frame.

Reminiscent of the proverbial “message in a bottle”, Motoyuki Shitamichi’s *Floating Monuments* have travelled vast distances—unfettered before being found and reshaped by the artist. Coming and going between the beaches of these countries whose politics and policies are often at odds, they form an image of global freedom that is actually unavailable to human beings. At a time when historical frontiers are made much more impassable than ever before, at a time when migrants are increasingly rejected and refused a chance to find at least some safety and refuge in a chaotic world, the Japanese artist’s travelling recycled glass seems like a cry for help. Their malleability and mobility appear to be the message they ought to contain, and they clearly make a mockery of the artifice of political borders.

Motoyuki Shitamichi’s bottles as floating monuments may also be compared to *Torii*, the series of shrine gates he once documented. Still found all over Asia, in countries once colonised by Japan, the shrine gates’ many new uses were photographed by the artist. Once markers of sacred spaces, they now have taken on much more prosaic functions, such as supporting electric cables, cellular phone towers, among others. Though these objects are arguably misused by people who have no understanding of their original meanings, Motoyuki Shitamichi is clearly more interested in the ways these *Torii* (shrine gates) represent the changing nature of cultures and their extraordinary malleability and flexibility. Furthermore, the fact that a *Torii* is a gate allows the artist to comment

on the doubled nature of borders: if the gate can be understood as an obstacle, as something separating two spaces, it can also be imagined as a threshold, as connections between spaces and cultures.



下道基行，《鳥居》，美國賽班島，2006年至2012年，彩色輸出印刷（圖片：藝術家提供）  
Motoyuki Shitamichi, *Torii*, Saipan, USA, 2006–2012, C-print (photo: courtesy of the artist).

## 策展人簡歷

### 羅玉梅

羅玉梅畢業於香港中文大學藝術碩士，是藝術家營運機構「天台塾」創辦人之一。創作以影像、聲音和裝置藝術置為主要媒介。常以田野調查和搜集為方法，介入城市空間及日常，捕捉歷史的物理痕跡、人的心理軌跡、時間的形跡與地緣政治的關係。羅玉梅亦擅於挖掘表層下的細碎敘事與物事，鉤沉微歷史，以及重新想像創作的剩餘物，賦予其全新意義。

近期主要展覽包括：《那傳來浪潮的方向》，Para Site藝術空間展位，香港巴塞爾展（2018年）、《未來生活手冊》，紅專廠當代藝術館，中國廣州（2017–2018年）、《維多利亞之東》，錄映太奇FUSE藝術駐留計劃（2017年）、《第34屆釜山國際短片節》（2017年）。

### 嚴瑞芳

視覺藝術家，天台塾創辦人之一，L sub成員。畢業於香港中文大學藝術系文學士及純藝術碩士，主要從事混合媒介，展演及文字創作探索記憶的誤差、傳譯和引力，再進行歷史的回溯和重構。獲WMA大師攝影獎2017–18年。近期參與的項目及展覽包括：《看管時間的人》、《香港人權藝術獎2017展覽》、《廿年回歸前後話》、L sub 參與的《越後妻有大地藝術祭2020》香港部屋項目。

### 韋一空

香港中文大學藝術系系主任暨教授。

韋一空教授於巴黎VII大學獲哲學博士學位，主修中國藝術史，再於巴黎IV索邦大學獲哲學博士學位，主修比較文學，並於澳洲墨爾本皇家科技大學獲取藝術博士學位。2004年起於香港中文大學美術系任教，主要教授西方藝術史、現代及後現代主義理論、中西比較美學等專題。其研究範圍集中於十八世紀以來中國繪畫史及全球視野下的中國當代藝術。自2010年起，他是香港國際藝評人協會香港分會成員，也是香港特區康樂及文化事務署博物館專家顧問。韋教授亦從事藝術創作，曾在香港舉辦多次個人畫展，並參與本土及海外國際展覽。

關於香港的當代藝術，韋一空教授出版了英文著作：《香港軟實力——特區的藝術實踐，2005–2014年》（香港中文大學出版社，2018年），《我喜歡香港——藝術與解域化》（香港文大學出版社，2010年）。關於藝術理論的，有法文著作：《院士與文人——18世紀中國及歐洲繪畫理論的比較分析》及《學院派與反學院——17及18世紀歐洲關於繪畫實踐的論著》。

# Curators' Biography

## Law Yuk Mui

Law Yuk Mui graduated from The Chinese University of Hong Kong with a Master of Fine Arts (MFA) and is the co-founder of the artist-run organisation Rooftop Institute. In 2018, Law was awarded the awards for Young Artist (media art category) from Hong Kong Art Development Council and the Excellence Award (media art category) in the 23rd ifva Awards in Hong Kong.

Using image, sound, and installation as her mediums of preference, and adopting the methodology of field study and collecting, she often intervenes in the mundane spaces and daily life of the city and catches the physical traces of history, psychological pathways of the human, the marks of time and political power in relation to geographic space. Law often digs beyond the surface, through which she would recover fragments of narratives and micro-histories. She is also sensitive to remnants in the art-making process and finds imaginative ways to re-use and reactivate them.

Her works were extensively exhibited in Asia, including: "From Whence the Waves Came", Para Site's booth in Art Basel Hong Kong (2018), "Future Life Handbook", Redtory Museum of Contemporary Art, Guangzhou, China (2017–2018), "Victoria East: FUSE Artist Residency", Videotage, Hong Kong (2017), "Busan International Short Film Festival", South Korea (2017).

## Yim Sui Fong

Yim Sui Fong graduated from The Chinese University of Hong Kong with a Master of Fine Arts (MFA) and is the co-founder of the artist-run organisation Rooftop Institute, as well as a member of Hong Kong artist collective, L sub. She was recently awarded the WMA Masters Award 2017/18 and was a finalist of the Hong Kong Human Rights Arts Prize 2017.

Yim is a storyteller who constructs situations that allow her to collect emotional memories from various individuals. Out of these situations, she creates new narratives where she compares their living situations and touches on topics such as seclusion and urban legends. She also uses the material derived from these documented videos to construct fictional narratives that retell hidden histories. The ambiguities of these narratives challenge the reality as is habitually perceived. Her work usually involves photos and writing, video and performative actions, as well as public engagement.

Her book project *The man who attends to the times* was commissioned by Oi!, Hong Kong (2018). Recent exhibitions include: "Talkover/Handover 2.0", 1 a Space, Hong Kong (2017), "Mountain Sites: Views of Laoshan", Sifang Art Museum, Nanjing, China

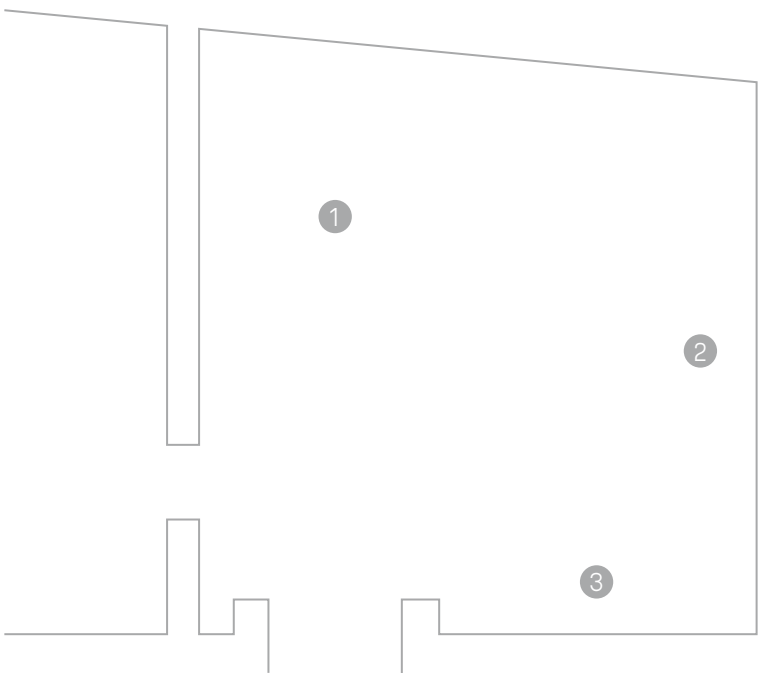
(2016). L sub is the selected artist group to present in Hong Kong House at Echigo-Tsumari in Japan in 2020.

## Frank Vigneron

Chairperson and Professor, Department of Fine Arts, The Chinese University of Hong Kong.

Professor Vigneron received a PhD in Chinese Art History from Paris VII University, a PhD in Comparative Literature from the Paris IV Sorbonne University, and a Doctorate of Fine Arts from the Royal Melbourne Institute of Technology. He joined the Department of Fine Arts, CUHK in 2004, teaching courses on the history of Western art, the theories of modernism and postmodernism in art, and Chinese and Western comparative aesthetics. His research focus is on the history of Chinese painting from the 18<sup>th</sup> century onwards and on different aspects of contemporary Chinese art as seen in a global context. He is a member of the International Association of Art Critics Hong Kong and a Museum Expert Adviser for the Leisure and Cultural Services Department of the Hong Kong SAR. Professor Vigneron is also a practising artist. He has held several solo exhibitions in Hong Kong and has taken part in local and international exhibitions.

On contemporary art in Hong Kong, Professor Vigneron published *Hong Kong Soft Power. Art Practices in the Special Administrative Region 2005–2014* (Hong Kong: The Chinese University Press, 2018), *I Like Hong Kong. Art and Deterritorialization* (Hong Kong: The Chinese University Press, 2010) as well as books on the theory of art (*Académiciens et Lettrés. Analyse comparative de la théorie picturale du 18<sup>e</sup> siècle en Chine et en Europe* and *Pour et Contre l'Académie. Les traités de pratique picturale en Europe aux 17<sup>e</sup> et 18<sup>e</sup> siècles*).



- ① 《懶腰》  
2018年至今  
影像裝置、現成物  
尺寸可變
- ② 《14歲與世界與邊界》  
2013年至今  
影像、報紙、藝術家書籍範本  
尺寸可變
- ③ 《漂泊之碑》  
2014年至今  
玻璃瓶、彩色輸出攝影  
尺寸可變

- ① **Every Pandiculate**  
2018–now  
Video installation, daily objects  
Dimensions variable
- ② **14 Years Old & World & Border**  
2013–now  
Video, newspaper, artist book sample  
Dimensions variable
- ③ **Floating Monuments**  
2014–now  
Glass bottles, C-print  
Dimensions variable

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Rooftop Institute  
Curators: Law Yuk Mui, Yim Sui Fong, Frank Vigneron  
Exhibition Coordinator: Chong Ting Hong

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李林嘉敏、廖至欣、麥倩薇、譚雪、曾智愛怡、黃姬雪、黃祖兒

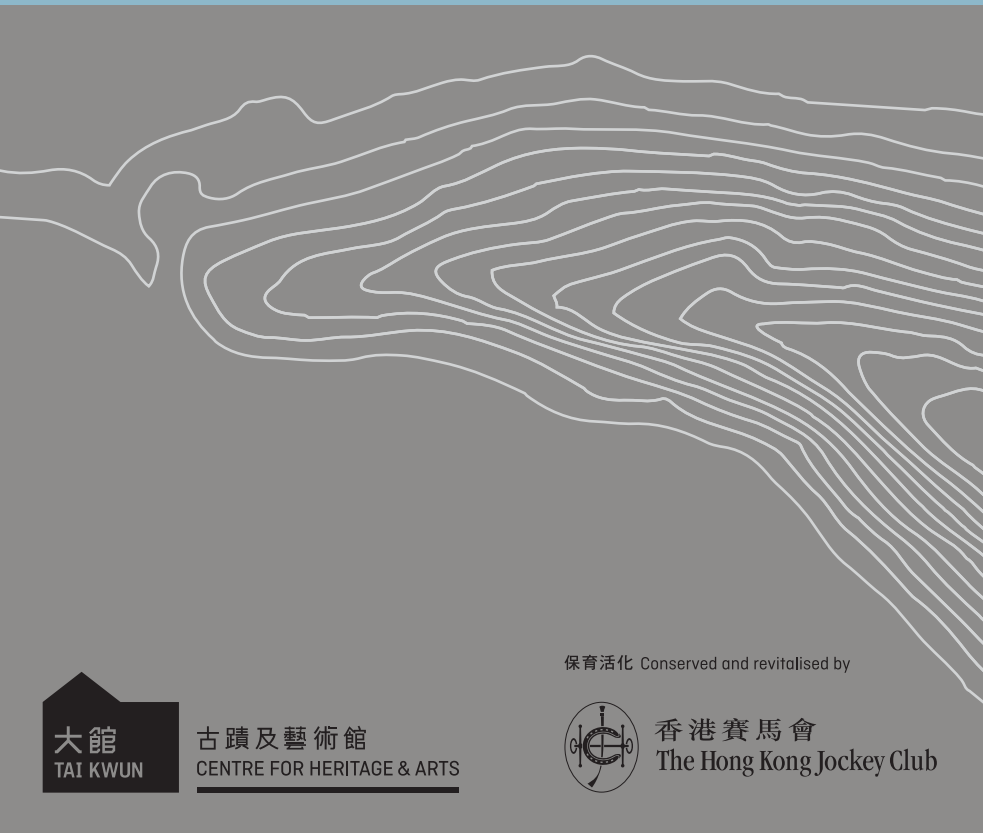
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Kevin Lam, Jeff Lau, Melissa Karmen Lee, Jacqueline Liu, Jessie Mak,  
Xue Tan, Eunice Tsang, Ice Wong, Joey Wong

大館總監：簡寧天  
Director of Tai Kwun: Timothy Calnin





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