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Winter Issue 2014



# STATE *of* THE ARTS

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Photography by JERMAINE FRANCIS  
Styling by CHERYL LEUNG



Diana d'Arenberg  
wears: dress by The  
2nd Skin Co at Harvey  
Nichols, LANDMARK  
ATRIUM; bracelets and  
ring by Chrome Hearts,  
LANDMARK PRINCE'S;  
shoes by Jimmy Choo,  
LANDMARK ATRIUM

Diana d'Arenberg 穿著：  
Harvey Nichols 的 The  
2nd Skin Co 連身裙，  
置地廣場中庭；  
Chrome Hearts 手鐲及  
戒指，置地太子；  
Jimmy Choo 鞋，  
置地廣場中庭





Marisa Yiu (left) wears: top  
and skirt both by Céline,  
LANDMARK ATRIUM. Lynn  
Fung (right) wears: Dress  
by STELLA McCARTNEY,  
LANDMARK ATRIUM;  
Panthère de Cartier necklace  
and ring by Cartier,  
LANDMARK PRINCE'S

姚嘉嫻（左）穿著：Céline  
上衣及短裙，置地廣場中庭；  
馮依凌（右）穿著：STELLA  
McCARTNEY連身裙，  
置地廣場中庭；Cartier  
Panthère de Cartier項鏈及  
戒指，置地太子





When four stylish ladies from the world of Hong Kong art came together in the opulent surroundings of The Landmark Mandarin Oriental hotel to sample the best that this season's fashion runways have to offer, the conversation naturally turned to the city's burgeoning art scene

Words by MARK TJHUNG

**T**he worlds of art and fashion often seem at odds – one glamorous and feisty, the other serious and worthy. But both driven by the same desire to reach the pinnacle of creative expression, the disciplines are two sides of the same coin. Fashion as art and art as fashion. And nowhere do these twin enterprises find more elegant expression than in the stylish leading ladies of Hong Kong's art scene.

In this relaunch issue of the new *LANDMARK* magazine, we bring together four women from the art world to enjoy the best this season's fashion runways have to offer and to talk about the past, present and future of art in Hong Kong. Marisa Yiu is Co-founder of multi-disciplinary architecture studio Eskyiu; Mimi Brown is Founder and Director of non-profit arts space Spring Workshop; Diana d'Arenberg is a leading arts writer and critic; and Lynn Fung is Managing Director of Liang Yi Museum, Hong Kong's largest private museum . . .

**Q: Hong Kong art has made great strides with the emergence of new art fairs, the rise of the auction market and global galleries opening in the city. Has the city become one of the world's leading art hubs?**

**Diana d'Arenberg:** I have definitely seen the city change rapidly in terms of arts and culture, not just the gallery landscape but with the auction markets and Art Basel as well. There is a lot of international focus on Hong Kong. However, I still find that much of our focus is on being an art market rather than a creative centre. That's not to say that Hong Kong doesn't have artists, philanthropists, patrons or non-profit organisations – there's definitely a culture of that brewing – but internationally, I feel that it's largely overlooked. And locally, the way people engage in the art scene and with local artists isn't quite the same as it is in other cities, yet.

**Q: Hong Kong remains an art market first and foremost, then. Is that something you see changing over time?**

**Marisa Yiu:** I agree with Diana – and I think it's a very exciting time. All of these global cities are constantly competing to be the leading creative capital or art market. But Hong Kong has come a long way from where it was. I would say 10 years ago, it didn't exist. Hong Kong is such a market-led city but, at the same time, I feel the energy from the local art community mobilising quickly in a very exciting way. As recently as 2009, there were not so many major platforms for art. But recently, more and more non-profit organisations and institutions have sprung up. It's very exciting.

**Q: It's just six years since the Art Hong Kong fair launched and seemed to instigate much of the growth we have seen. What other factors have played into this dramatic rise?**

**Mimi Brown:** When I arrived in Hong Kong a decade ago, before it was being talked of as an art capital, I found the non-profit arts organisations to be the most interesting thing going on. So I immediately became involved with Para Site, Asia Art Archive and Hong Kong New Music Ensemble, and found this really lush layer of content development and artists. These local artists are quite sophisticated and they are doing beautiful things. What is really interesting is that this artistic-development layer and non-profit layer has long been doing excellent work, and now, the visibility that Hong Kong is getting as an international art capital is allowing that layer more exposure. That's the really exciting part of this whole equation to me.

**MY:** What's helped the local community begin to develop more of an appreciation of the local Hong Kong scene is having international collectors coming to Art Basel Hong Kong and the auctions, and then beginning to look at local artists, wanting to discover what Hong Kong culture is and what its art scene is about. When cities start getting a little international interest, then the local community starts to look at what it's got, as well.

**Q: A big current talking point is M+, the museum for visual culture, which is due to open in the West Kowloon Cultural District in 2018. Many see it as the great hope for the creative community. What impact will it have on the city's arts landscape?**

**Lynn Fung:** People have said that M+ is going to be a massive museum, like Hong Kong's answer to the Tate Modern. That's great but I also think it's really important that it serves Hong Kong talent, and that it becomes something for the people and not just for visitors. The danger is that it becomes too much for tourists. We have to steer it so that it caters to homegrown talent.

**MY:** I have to say, I was really thrilled with their building show [*Building M+: The Museum and Architecture Collection*, held in January and February, 2014]. As an architecture-trained designer, for me it was really great to look through the archives of the architects in the Sixties and Seventies and understanding why things look the way they do. I think there is that potential for history and preservation in Hong Kong. And also comparing Hong Kong with Japanese architecture and these amazing Beijing designers – I find that dialogue to be extremely important, bridging not only Hong Kong artists but also bringing in designers from overseas to engage in discussions. ►









Mimi Brown wears:  
coat by Balenciaga,  
LANDMARK ATRIUM; Elsa  
Peretti cuff by Tiffany &  
Co., LANDMARK ATRIUM

Mimi Brown 穿著：  
Balenciaga外套，  
置地廣場中庭；  
Tiffany & Co. Elsa Peretti  
鐲扣，置地廣場中庭

► **DD:** I totally agree. I loved the *Mobile M+* exhibition in Yau Ma Tei in 2012 because it was really about engaging directly with the community. I love that there are already these shows that are directly engaging the community and making art more accessible. No, there's no building yet, but at least the movement is off the ground and people are developing an awareness of the arts.

**Q:** Perhaps the public's perception of the art scene is changing. Lynn, how has the response been to Liang Yi Museum since its opening earlier this year?

**LF:** I think what's interesting is, although we show antiques, it's not really all about the interior design. We also talk about design, craftsmanship and heritage, and the real point is to get people to realise that, while antiques may seem a little static and may not seem to apply to the modern day, if we look at a piece another way – perhaps how it inspired a certain graphic – then what seems to be an old and unfashionable thing can be viewed through fresh eyes. That's what we're trying to encourage people in universities, the Hong Kong Arts Centre and design schools to do. When we first opened the museum, we really expected our audience to be over 40 or 50. We have been pleasantly surprised by how many young people are coming in, couples in their twenties, coming to spend the weekend with us.

**Q:** Mimi, at Spring Workshop you often collaborate with and run residencies for overseas artists. Have you found, as the art market has developed, that more overseas artists want to find a way of engaging with Hong Kong?

**MB:** Absolutely. As a foreigner, when I say "Hong Kong" to people on my travels, everyone just thinks it's the most wonderful and exotic place. People really know there's a lot happening here to be explored. We're certainly swamped with applications.

**DD:** When talking to artists overseas about Hong Kong, one aspect people find interesting is the fact that we don't have a very long history of art. We don't have established museums doing things. There's still the possibility of exploring and experimenting. There is more freedom and fewer obstacles. In Berlin, for example, in order to stage a performance in public, you need permits and there's a lot of bureaucracy and a set way of going about things. In Hong Kong, it's only been about seven years, so there's no one telling you that you have to do things a certain way. This may be why we're getting so many young museums doing crazy and quirky things. There's still a sense of freedom and exploration.

**Q:** If we are to think of Hong Kong still primarily as a market, how do you see the art market growing?

**DD:** Well, that's exactly what's happening right now, it's not slowing down. It just seems to be growing and growing. So many artists seem to be focusing on Hong Kong as a place to exhibit and have their own solo shows, more and more galleries are opening up, and we're going to get more emerging satellite fairs. I don't think the art market here is slowing – it'll only expand more into different areas, into photography and design, for example.

**Q:** Going forward then, what are the big challenges for the city's art scene?

**LF:** To grow as an art scene, rather than just an art market, is really about education ►





Mini Peekaboo bag by FENDI, LANDMARK ATRIUM; shoes by EMPORIO ARMANI, LANDMARK CHATER;  
MVSA necklace and earrings by BVLGARI, LANDMARK CHATER. FENDI Mini Peekaboo手袋, 置地廣場中庭; EMPORIO  
ARMANI皮鞋, 置地遮打; BVLGARI MVSA項鍊及耳環, 置地遮打。





Marisa Yiu wears: dress  
by PRADA, LANDMARK  
ALEXANDRA; rings by  
Cartier, LANDMARK  
PRINCE'S (left hand,  
Marisa's own)

姚嘉娜穿著：PRADA  
連身裙；置地歷山；  
Cartier戒指，置地太子；  
左手戒指，姚嘉娜自備

Hair: Marco Chan  
Make-up: Karen Yiu



► and local talent, and encouraging that. It's basically a very long-term project and, as the Hong Kong art scene has just boomed over the past 10 years, we haven't even been around long enough to see what we can produce. I think that is really the biggest issue.

**MY:** And then there's managing the art scene in a way that can become very unique for Hong Kong culturally and not simply as a brand. Hong Kong's unique elements can be the difference for us, because we're not the same as New York, London, Berlin or all these other cities that have had a scene for decades.

**DD:** I totally agree. Education, outreach and getting the younger generation are crucial because, without that, we won't have a future. We need more focus now on raising funds for smaller art initiatives, which can help young students and artists, and build a solid foundation for the city's art future.

時裝及藝術往往互相對立，其中一個被視為五光十色而自信滿懷，另一個則是正經八百而值得尊重，兩者似乎是各走極端的世界。但其實它們同樣追求文化表達及情感表現的最高層次，基本沒有衝突，互相並存，時裝就是藝術，藝術也就是時裝。如果由數位香港藝術界的時尚女性菁英演繹這兩個密不可分的優美範疇，自然可以展現兩者並存的優雅之道。

在這期全新的《LANDMARK》雜誌革新號內，我們特別訪問了四位活躍於藝壇的女士，一起分享今季的時裝設計，同時娓娓道出對香港藝術界的過去、現在與未來的看法。姚嘉嫻 (Marisa) 是涵蓋多個領域的建築事務所Eskyi的聯合創辦人；Mimi Brown是非牟利藝術空間Spring Workshop的創辦人及總監；Diana d'Arenberg是著名藝術作家及評論家；馮依凌 (Lynn) 則是全港最大的私人博物館兩依藏博物館的董事總經理。

**問：**香港藝壇近年發展蓬勃，先後舉辦了不少新的藝術展，又成為新興的拍賣會市場，全球畫廊亦紛紛設址本港，百花齊放。香港是否已經成為全球其中一個最主要的藝術中心？

Diana: 城中的藝術及文化發展的確一日千里，不但畫廊的數目與日俱增，還有眾多拍賣會及巴塞爾藝術展，令香港成為了國際焦點。不過，我仍然認為香港只側重於發展藝術市場，多於成為創意中心。這並非說香港沒有藝術家、慈善家、藝術贊助者或非牟利機構，這種風氣正醞釀成形，但在國際上仍然未成氣候，而大家參與藝術的態度和與本地藝術家的交流仍然跟鄰近城市的不太一樣。

**問：**但香港主要還只是藝術市場，你認為現在與以往有甚麼變化？

Marisa: 我非常認同Diana的看法，這的確是令人興奮的時刻，世界各地的城市也致力爭取成為具領導地位的創意都市或藝術市場。我相信香港已向前邁進了不少，這裡在10年前根本毫無藝術可言。香港是個以市場主導的城市，但同時本地藝術群體正積極起動。在2009年，本地還沒有太多大型的藝術平台，但近年已出現很多相關的非牟利機構，令人十分鼓舞。

**問：**首屆香港國際藝術展距今只有短短六年，卻大大推動了藝術界的發展。其實當中可有其他因素影響？

Mimi: 我10年前來到香港，當時這兒尚未被視為藝術都會，但我覺得不少非牟利藝術機構已經辦得有聲有色。所以我很快便加入了Para Site藝術空間、亞洲藝術文獻庫和香港創樂團，他們無論在作品內容和藝術家方面也層次豐富。這些本地藝術家才華洋溢，創造了出眾吸引的作品。最意想不到是這種藝術發展的層面與非牟利主義的層面一直有完美發揮，來到今天，香港作為一個國際藝術都會，足以令本地的非牟利藝術創作呈現於更多人眼前。對我來說，這是整個藝術發展最教人興奮之處。

Marisa: 我覺得本地藝術群體能夠立足香港藝術界的原因，是有賴國際收藏家紛紛來港參加香港巴塞爾藝術展和其他拍賣會，然後開始關注本地藝術家的作品，希望進一步了解香港的文化和藝壇現況。當一個城市開始引起世界關注，當地的社區亦會開始留意本地的發展。

**問：**現時最令人期待的當然是將於2018年在西九文化區開幕的M+視覺文化博物館，很多人也視之為創意社區的希望。你認為M+對香港藝壇有何影響？

Lynn: 很多人也說M+將會是一個藏品豐富的博物館，儼然是香港的泰特現代博物館。這固然令人振奮，但我認為M+應該主力招攬香港的藝術人才，照顧本港的市民，而非專為遊客而設。但目前趨勢似乎是以旅客為本，因此我們應該堅守方向，將之轉為集中幫助土生土長的人才。

Marisa: 我真的深深被他們的建築展覽（於2014年1月至2月舉行的「構·建M+: 博物館設計方案及建築藏品」）打動。作為一個接受過建築訓練的設計師，我很興奮能夠回顧60至70年代的建築藏品，而且可以藉此瞭解建築發展歷史的由來，這展示了香港在歷史和保育方面的潛力。此外，把香港跟日本建築及北京出色的設計師比較後，我發覺意見交流極其重要，不但能促進香港藝術家之間的交流，也能吸引海外的設計師參與討論。

Diana: 我非常同意。我很喜歡2012年於油麻地舉行的流動展覽「M+進行」，因為它能夠真正融入社區。我很高興不同地區都有舉辦這類展覽，直接融入社群，又能拉近人們與藝術的距離。雖然M+大樓還在興建當中，但至少已有深入各區的流動展覽，而大眾亦開始重視和瞭解藝術。

**問：**可能公眾也因此開始對藝術改觀。Lynn，兩依藏博物館於今年初開幕後，參觀者的反應如何？

Lynn: 比較有趣的是雖然我們展示古董家具，但並不是全部以室內設計為主，我們也會包羅設計、手工藝和傳統，重點是想讓人們明白，即使古董看似很靜態，好像不合現代所需，但當我們從另一角度欣賞，例如它曾經如何啟發了某種圖案設計，便會發現原來我們可以用全新的視角去看待和欣賞這些似乎既古老又過時的物件。這就是我們正努力鼓勵大學、香港藝術中心和設計學院所做的事情。博物館成立初期，我們原先預計參觀者的年齡都是40至50多歲，結果到來參觀的其實有很多都是年輕人，當中有些是20來歲的兩口子，他們選擇在周末前來看展覽，實在令我們喜出望外。

**問：**Mimi，你在Spring Workshop跟很多海外的藝術家合作，而隨著藝術市場的發展，會否有更多海外藝術家希望把香港視為交流合作的地方？

Mimi: 絕對有。作為一位外國人，每當我到外地旅遊聊到香港時，大家也認為這裡是最奇妙和獨特新穎的地方，每天也有不同的事情發生，等待人們一一發掘。事實上，我們也不斷收到很多申請。

Diana: 我跟很多海外藝術家談及香港時，他們最感意外的是我們並沒有悠久的藝術歷史，也沒有聲名顯赫的博物館努力推廣藝術。

香港尚有很多有待發掘和體驗的空間，而且這裡自由開放，不會處處受阻，困難重重。以柏林為例，如果要在公眾地方舉行表演，必須先取得許可，當中要經過很多官僚程序，要遵守的規則亦不勝枚舉；而香港的藝術發展大概只有七年經驗，沒有太多先例要遵循。也許這正是為何香港出現眾多新興博物館的原因，而且它們的作風古怪大膽，因為這裡滿載了自由和探索的精神。

**問：**如果我們認為香港主要仍然是一個藝術市場，你對本港的藝術市場發展方面有甚麼見解？

Diana: 現在的情況正好如此，發展速度不斷向前，絲毫沒有減慢之勢。很多藝術家也愈來愈專注於香港市場，在這裡舉行展覽和個人展，畫廊增長迅速，同時新興的衛星展亦愈趨頻密。我認為香港的藝術市場絕不會停滯，只會朝著不同範疇繼續擴展，如攝影和設計等。

**問：**縱觀未來，香港藝壇的最大挑戰是甚麼？

Lynn: 香港要發展成一個藝術區，而不只是一個藝術市場，箇中關鍵在於鼓勵教育和培育本地人才。這是一個非常長遠的項目，而香港的藝壇在最近10年才開始蓬勃發展，我們還來不及探索自己的可塑性。我認為這是最重要的課題。

Marisa: 我們應該把香港的藝壇發展成香港文化獨特的一環，而不只是一個品牌。香港獨特的文化元素正是我們出眾之處，與已有多年藝術歷史的紐約、倫敦、柏林等城市不一樣。

Diana: 我非常同意。教育、向大眾宣揚藝術和接觸年輕一代都很重要，否則我們便沒有將來。我們需要主力為小型藝術活動籌募經費，協助學生和年青藝術家創作，同時也為這裡的藝術前途打好穩固的基礎。●

All these global cities are constantly competing to be the first creative capital or art market. But Hong Kong has come a long way from where it was. I would say 10 years ago it didn't exist