



HONG KONG ART GUIDE 2015

THE POWER OF WORDS IN ART • 100+ GALLERIES AND MUSEUMS
THE HONG KONG SCENE • COLLECTING ART • INTERNATIONAL FAIRS

TimeOut
Hong Kong



process that highlights phrases from the revolutionary work. Says Lai of the collective: "We need people who can take up the job of researching, and trying to make better sense of what media art is about, and especially to help develop acceptance of the use of the computer in art-making."

Find out more at writingmachine-collective.net.

CHRISTINA LI

Curator and editor

On the other end of the spectrum, Spring Workshop recently sent out copies of *Stationary*, a book of short stories distributed by word-of-mouth. The Wong Chuk Hang-based arts space had previously hosted 'A Fictional

Residency', where artists wrote, edited and published an anthology in-house. Resident curator Christina Li, the Amsterdam and Hong Kong-based co-editor of the *Stationary* project, tells us this publication came about as a direct offshoot of that residency. "Our starting point was to try to relate to the ethos and residency programming during Spring and to try to produce a literary space, where we would invite a handful of artists, curators and writers to take a pause and elaborate on their own interests within the pages of a book."

This debut issue (there are more to come) includes stories by Hong Kong lyricist Yiu Fai-chow and artist Adrian Wong, as well as fiction by art critics and artists around the globe, all designed in a gorgeous volume by

the Brussels-based graphic designer Julie Peeter. "In our minds, *Stationary* is based in Hong Kong, but as an object, we hope that it will create a global community of readers who would find resonance with the book and the stories," says Li.

Find out more at stationarystories.com.

ANTHONY YUNG

Librarian of the future

Anthony Yung is a name you will definitely know in the future, though he spends most of his days gazing into the past. At the young age of 30, he's been the head Asia Art Archive researcher for China over the past eight years, cataloguing and annotating primary documents from the 1970s to 2000 (AAA's online collection consists of around 20,000 digital materials, although its actual, physical collection contains a lot more).

He's also an up-and-coming essayist for many of Hong Kong's leading artists, something which is rare in the city. Of the art writing in Hong Kong, Yung says 'it's very, very weak'. "There are two problems. One problem is education. We literally don't have any courses that are dedicated to contemporary art theory at the university level," he says. "The second thing is that even if you're interested in writing and are good, you don't have a platform to publish your writings. We don't yet have an environment where if you write something, people will respond to you. When you write, it's like it disappears into the ocean."

It's clear that the writing talents are already here in this city. Perhaps in the coming year, a clever soul will see this gaping hole in the Hong Kong arts scene and leap in to fill it.

Find out more about Asia Art Archive at aaa.org.hk.



Tsang Kin-wah's text installation; (above) The Writing Machine Collective; (above right) Spring Workshop's *Stationary*