

## 威尼斯視藝雙年展 2013 檢討報告撮要

### 威尼斯視藝雙年展的背景

1. 威尼斯視藝雙年展始自 1895 年，是世界上歷史最悠久的國際性當代視覺藝術展，備受國際重視，約有 100 個國家及地區參加，規模龐大。展覽可分為三部份，包括：
  - (a) 主題展：由雙年展總策劃人推薦藝術家參與，並由主辦單位邀請，被邀請的藝術家通常是現今在藝壇上舉足輕重的人士。
  - (b) 國家館：主辦單位接受各國申請參展，經審核後確定策展人及代表藝術家，參加國需自行負責運輸、保險及裝卸展，部份國家館設於 Giardini 主場館內（例如：法國、英國、日本、德國），部份設位 Arsenale 主場館內（例如：中國），亦有部份設於威尼斯市內不同的地方（例如：新加坡）。
  - (c) 外圍展：由參展地區及藝術機構申請參展，經主辦單位審核後，可納入為雙年展項目，展覽散佈於威尼斯市內不同的地方（例如：蘇格蘭、威爾斯、台灣、香港、澳門）。

### 計劃背景

2. 本局自 2001 年起，開始參與兩年一度的「威尼斯視藝雙年展」，藉以推廣本地藝術及與國際藝壇交流，把本地視覺藝術作品展示在國際藝術舞台上，並期望達到以下目標：
  - (a) 建立香港藝術文化之都的形象；
  - (b) 透過藝術交流提升本地藝術家的創作水準及國際視野；
  - (c) 為香港視覺藝術的長遠發展創造理想空間。
3. 參與威尼斯視藝雙年展是本局最大規模的海外文化交流活動，本局第一次參展（2001 年）是以提名和邀請策展人形式，其餘 5 屆（2003、2005、2007、2009 及 2011 年）採用了公開邀請計劃書的方式，邀請有興趣的藝術團體及人士提交參展計劃書。計劃書需包括展覽策展人及參展藝術家的名單，以及參展作品的詳情。本局並會成立評審小組揀選展覽計劃書，評審時會考慮整體計劃意念及展覽作品質素、計劃建議書的可行性和參展團隊的專業才能及經驗（有關過往的展覽資料，詳見附件 1）。
4. 上屆大會分別於 2012 年 1 月 9 日及 3 月 22 日的會議上討論與西九文化區 M+博物館(M+)合作參與 2013 年威尼斯視藝雙年展，並於 2012 年 3 月 22 日與西九管理局 M+行政總監李立偉博士及 M+展覽館主任 Tobias Berger 先生會面，了解建議合作方案的內容。經各委員詳細的討論後，大會最終一致通過有關合作計劃。本局及 M+於 2012 年 6 月向外公佈有關參與 2013 年威尼斯藝術雙年展的合作計劃及參展內容。

## 計劃詳情

5. 本局與 M+ 首次合作參與的威尼斯視藝雙年展覽於 2013 年 6 月 1 日至 11 月 24 日(預展日期為 5 月 29 日至 31 日)舉行。在甄選參展藝術家的方式,本屆與過往 5 屆(2003、2005、2007、2009 及 2011 年)不同,是次由 M+ 揀選參展藝術家。M+ 表示現時大部份國家館(例如:意大利、中國、法國、德國、韓國、比利時、瑞士等)會先由官方文化機構委任專業的策展人,再由該策展人按其展覽的主題邀請合適的藝術家參展。M+ 參考上述的做法,根據下列準則揀選藝術家參與威尼斯雙年展:
  - (a) 須為香港居民;
  - (b) 有製作大型視藝展覽的經驗;
  - (c) 能在國際藝術脈絡中製作展覽;
  - (d) 在本地以至國際藝壇上有受認許的成就。
6. 是次展覽由 M+ 行政總監李立偉博士聯同策展人馬容元策劃,展出一系列本地藝術家李傑為此展覽而創作的全新作品,主題為「你(你)。」。
7. M+ 作為策展團隊主要負責策展、展覽製作、設計及編製展覽刊物、宣傳推廣等工作,而本局則負責監察進度、開幕禮安排、與威尼斯視藝雙年展主辦單位和場地業主洽商各項展覽安排,以及根據過往的參展經驗給予協助。
8. 展覽的總財政預算為 \$9,625,000, 當中 \$4,125,000 由本局資助,其餘 \$5,500,000 則由 M+ 撥款支持,截至 2013 年 9 月 30 日,本計劃的總開支約為 7,000,000。
9. 除了在威尼斯的展覽外,本局與 M+ 於 2014 年 3 月 6 日至 4 月 13 日假牛棚藝術村舉辦第 55 屆威尼斯視藝雙年展回應展—「你。」,讓本地觀眾能觀賞李傑的作品,另外亦會舉行教育及公眾活動和導賞計劃,加深公眾對展覽的了解。
10. 策展團隊按藝術家的創作風格,物色了本地的設計團隊 CoDesign 為展覽設計主題形象,及製作宣傳品,包括展覽特刊、小冊子、廣告及紀念品。策展團隊十分熟識藝術家的創作風格,加上設計團隊充份配合他們的藝術理念及創作脈絡,使是次展覽的形象設計鮮明,並能加強表現藝術家的藝術風格。
11. 為了加深大眾市民對這當代藝壇盛事的理解,本計劃在 2013 年 5 至 7 月於香港舉辦了一連四場免費的公眾講座。
12. 策展團隊於展覽開幕期間假威尼斯當地舉行歡迎晚宴,成功爭取 4 間畫

廊贊助，支持歡迎晚宴的開支。這次的晚宴雲集了來自亞洲、歐洲和美國等不同地區的藝術家、博物館館長、策展人、藝評人、藏家和畫廊家等共 228 位嘉賓。嘉賓中有不少是來自全球各地重要的當代藝術博物館的代表，其中包括法國龐比度中心副館長、德國路德維希博物館館長、美國紐約古根漢美術館副策展人、日本東京都現代美術館館總策展人、瑞典現代美術館館長、阿拉伯聯合酋長國沙迦藝術基金會總監、上海民生現代美術館館長、美國沃克藝術中心高級策展人、荷蘭 Witte de With 當代藝術中心總監、以及美國紐約現代藝術博物館的策展人等。此外，英國藝術協會、亞洲文化協會香港分會的代表，以及藝術出版界如《藝術新聞》及《Art Asia Pacific》的出版人均出席了當天晚宴。晚宴讓本地與海外業界人士交流，擴闊海外網絡。

13. 為了有效地評核雙年展的成績，本局如過往一樣邀請國際及本地的藝術界人士擔任藝評員，就展覽內容、藝術發展價值及籌辦質素撰寫報告。藝評員需對「威尼斯雙年展」有豐富認識、熟悉當代藝術的發展，以及具備豐富的藝評或策展經驗。建議的邀請名單獲第 55 屆威尼斯視藝雙年展工作小組考慮及通過。3 位接受邀請的藝評員均認為是次展覽十分成功，對計劃成效非常滿意。(有關報告只提供英文版本，請參閱附件 2)

#### 檢討分析

14. M+在策展、資源和技術上均提供支援，安排專項人員籌備各項展覽工作。辦事處檢討各項的展覽工作如下：

#### 策展及甄選參展藝術家的方式

15. 是次展覽由 M+行政總監李立偉博士率領的策展團隊負責，為展覽的藝術方向提供充足的支援，以及改善以公開邀請計劃書的方式揀選展覽方案所遇到的問題。
  - (a) 根據本局過往籌辦展覽的經驗，由於本地具經驗及能力的策展人為數不多，歷屆的策展質素參差，獨立策展人或策展團隊因人手及行政能力有限，難以兼顧大量的展覽籌備工作，包括訂定策展方針、財務、行政及公關推廣等。其參展經驗亦會因展覽結束而流失，無法將寶貴的經驗累積及傳承，影響延續性。
  - (b) 本計劃由以往公開邀請計劃書的方式，改為本局與 M+合作參展。總策展人李立偉博士曾策展多項國際展覽，具備豐富的策展經驗、人脈及國際視野。他以具國際視野的策展方式為展覽制定藝術方向，並在展覽的內容上提供最佳的支援，使展覽的整體質素及水平大大提高，讓香港的藝術家在國際舞台充分發揮。

- (c) 業界一直有提出由本局直接委任策展人/團隊的模式，邀請本地文藝機構合作。本局採取與 M+ 合作參展的模式是考慮到業界過往就參展方案提出的意見。
- (d) 部份業界人士對本局與 M+ 的合作表示有欠透明度。上屆大會主席王英偉博士聯同西九管理局 M+ 行政總監李立偉博士就曾應邀出席公開論壇，大會主席重申本局期望透過是次合作計劃進一步提升展覽的質素和成效，加上 M+ 有具備豐富經驗及人脈的國際級策展人，能為展覽內容及宣傳策略上提供最佳的支援，以及更具視野的策展方式，讓香港的藝術家在國際舞台充分發揮。
- (e) M+ 行政總監李立偉博士與辦事處進行展覽檢討會議時，表示是次策展及甄選參展藝術家的方式給予策展團隊創作自由及發揮空間，讓他們充份發揮和實踐其策展理念，這對展覽的成功相當重要。
- (f) 辦事處建議未來可考慮繼續與 M+ 或其他具相關經驗或規模的機構合作參展，結合雙方的人力及財政資源，由專業的合作夥伴負責策展，而本局則主要在監察進度，以及根據過往的參展經驗給予協助，讓雙方互相配合並充分發揮其優勢，有助保證展覽的質素及水平。

### 展覽籌備工作

#### 16. 展覽籌備時間充裕，對提升展覽質素相當重要。

- (a) 過往本局以公開邀請計劃書的方式揀選策展團隊，辦事處遇到許多行政問題和困難。曾有策展團隊未能履行計劃，及計劃出現財政赤字，而引起法律訴訟。另外，過去曾有申請者提出覆核申請，辦事處需兩度公開邀請計劃書，令展覽的籌備工作進度緩慢，策展團隊的籌備時間縮減至 6 個月，未能盡早籌辦參展事宜。
- (b) 威尼斯視藝雙年展屬國際性的大型交流項目，策展團隊需負責展覽製作、宣傳、籌款、運送展品和計劃相關的教育活動等多項工作，曾有策展團隊反映須預留較長的時間籌劃展覽。過往兩屆的策展團隊約只有 6 個月的籌備時間，時間上不容許策展團隊及參展藝術家於遞交展覽申請後調整展覽方案及作品的規模，導致展覽未能達至最佳的果效。
- (c) 本局與 M+ 於 2012 年 6 月向外公佈有關參與 2013 年威尼斯視藝雙年展的合作方案後，策展團隊及參展藝術家隨即展開各項籌備工作，亦即約有 12 個月的籌備時間，時間較以往充裕，亦容許他們詳細計劃更完備的展覽方案，並預留更多的時間予藝術家進行創作和製作較大型及與場地相關(site-specific)的作品，大大改善過往籌備時間不足的

情況。

17. 下屆威尼斯視藝雙年展將提早於 2015 年 5 月 9 日舉行，展覽將延至 11 月 22 日，辦事處建議宜盡快落實下屆參展方案，以便合作伙伴和策展團隊有充裕的時間計劃展覽。

### 財政資源

18. 是次展覽的財政資源較歷屆充裕，部份藝評員指出本局與 M+ 合作參展有助增加資源，並提升展覽的成效。

- (a) 過往的計劃經費由民政事務局藝術及體育發展基金撥款支持，前兩屆的總財政預算均少於 \$4,000,000。今屆展覽的總財政預算為 \$9,625,000，較前兩屆上升超過一倍。財政資源亦與部份歐洲國家館(例如：荷蘭、比利時、瑞典)的展覽開支相若，他們的開支約為 \$100 萬歐羅(約港幣 \$11,000,000)。
- (b) M+ 為是次展覽帶來額外的財政資源。於 2013 年 5 月，M+ 出資為現時的香港館進行改善及維修工程，令展場成為更專業的展覽空間，增加吸引力。除此之外，M+ 帶來的財政資源除可有效舒緩財政緊絀的問題，亦可加強展覽的宣傳推廣及教育培訓等項目。
- (c) 合作參展的模式能為計劃引入財政資源，本局可考慮繼續支持過往的財政項目，而合作伙伴可投入額外資源，全面支援展覽的籌備工作，進一步提升展覽的成效。

### 宣傳推廣

19. M+ 重點加強與媒體聯繫及宣傳項目，在本地及國際層面向業界人士推廣香港的視覺藝術，成效頗為顯著。

- (a) 策展團隊以國際藝壇為宣傳對象，分別於 21 個本地及海外媒體刊登了 34 個廣告(部份為電子廣告)，向藝術專業人士及愛好者推介是次展覽及相關的教育活動。較過往本局只能於 3 至 4 個海外藝文媒體刊登展覽廣告，明顯加強與媒體聯絡的工作。
- (b) 今屆本地、國內及海外的展覽報導共 109 篇，報導的篇幅數量較去年遞增 32 篇，是歷屆中最多本地及國際媒體報導的展覽，而且報導的篇幅亦較往年多，程度亦更深入。(有關歷屆媒體報導的統計資料，詳情請見附件 3。)多間國際知名的報章和媒體，以及藝文網站均有派員採訪拍攝。(有關本屆媒體報導資料，詳情請見附件 4。)部份國際

知名的海外媒體更以李傑作封面故事及專訪人物，深入分析李傑的創作理念及介紹展覽內容。當中包括：

- (i) 李傑被《華爾街日報》選為最矚目的 5 位新星之一；
  - (ii) 中國藝術雜誌《藝術界》(LEAP)於 2013 年 4 月出版香港特刊中，對李傑參與威尼斯視藝雙年展作詳盡報導；
  - (iii) 《The Art Newspaper》不但有多篇的展覽報導，亦有專欄以「Lee Kit's – 'You (You)' is Great (Great)」為題盛讚是次展覽的質素；
  - (iv) 國際雜誌《Art Asia Pacific》及英國藝術雜誌《Art Review: Asia》分別於 2013 年 3 月號及 5 月的創刊號以李傑為封面故事，《Art Review: Asia》於香港舉行的巴塞爾藝術展派發。
- (c) 是次展覽報導的篇幅、深入程度和質素皆比往年有所提升，除了本地媒體外，策展團隊針對國際藝壇，加強與海外媒體的聯繫，向海外人士推介香港展覽，吸引更多專業人士前來參觀，有助提升本地藝術家在國際藝壇的知名度，長遠對香港的藝術發展有利。
- (d) 此外，M+加強是次展覽特刊的內容。策展團隊詳盡紀錄展覽的各種面貌，今屆展覽特刊的內容是歷屆最豐富和深入的。他們撰寫評論文章，詳細介紹展覽內容和參展藝術家的藝術理念，記錄與藝術家進行的對談，深入闡述參展藝術家的創作路向。策展團隊將該展覽場刊於威尼斯視藝雙年展的書店及本港專門售賣文化藝術書刊的書店出售，讓更多群眾接觸和了解是次展覽。
- (e) 歷屆展覽的宣傳項目因資源有限，規模較小。過往製作的宣傳品包括約 30 至 40 頁的小型特刊、小冊子及紀念品。展覽特刊主要在預展期間派發予業界人士、藝術家、策展人及傳媒，內容涵蓋策展理念、藝術家的作品介紹及生平簡歷等基本資料，但刊登專題和評論文章的篇幅不多。
- (f) 除了 2001 年(由張頌仁先生策展)和 2005 年(由馮美瑩女士策展)外，歷屆策展團隊的網絡多以亞洲地區，如中國、台灣和新加坡等地的藝術工作者、藝術家及策展人為主。今屆展覽的歡迎晚宴大大提升本地藝術家與國際藝壇的交流，李立偉博士的人脈相當廣泛，他邀請多位國際知名的策展人、藝術家及博物館館長出席歡迎晚宴，有助加強本地藝術家與海外業界人士的連繫，對長遠提高本地視覺藝術和藝術家在國際間的知名度有利。

## 教育及培訓項目

20. 今屆展覽的教育及培訓項目較為全面，包括培育年青藝術工作者及加深大眾對威尼斯藝術雙年展及展覽內容的認識。

(a) 過往兩屆展覽的教育及培訓項目主要以實習計劃為主，未有包括講座及其他的公眾教育活動。但在 2013 年 5 月至 7 月，M+ 於香港舉辦了一連四場免費的公眾講座，邀請了兩名海外專家來港，向公眾講解威尼斯雙年展的歷史、發展及雙年展如何影響當代的藝術發展等。是次公眾講座共有 450 人次參與，參與者主要為本地藝術家、策展人、藝術學生及其他有興趣的人士。

(b) 是次實習計劃涵蓋實習範圍包括展覽運作及技術支援兩部份，名額由過往 3-5 名增加到今屆共 11 名，讓實習生到威尼斯協助佈展及支援展覽的運作。實習生表示是項實習計劃令他們獲益良多，計劃不但擴闊了他們的視野，而且大大幫助他們認識國際展覽的運作，讓本地新晉的藝術工作者累積經驗。

#### 成效評估

21. 整體而言，是次展覽頗成功，展覽的整體質素及水平較往年提高，合作參展效果十分理想。

(a) 3 位藝評員對本局與 M+ 聯合參與威尼斯雙年展予以肯定，認為參展對香港當代藝術的發展有重要影響。

(b) M+ 在策劃展覽方面具有專業知識和豐富的經驗，加上本局多年籌辦雙年展的經驗，兩者互相配合使展覽取得佳績，亦讓出色的藝術家獲得國際上的認同。是次展覽無疑有助加深國際和香港藝術的交流，為本地的藝術家在國際藝壇上提供曝光的機會，讓國際藝術界聚焦於本港文化藝術。

#### **參與 2015 年威尼斯雙年展**

22. 上屆大會於 2013 年 12 月 10 日的會議上通過參與 2015 年威尼斯雙年展，及向藝術及體育發展基金申請 \$4,800,000 撥款進行計劃。

## 過往參與威尼斯雙年展的資料

	第 49 屆 (2001)	第 50 屆 (2003)	第 51 屆 (2005)	第 52 屆 (2007)	第 53 屆 (2009)	第 54 屆 (2011)	第 55 屆 (2013)
展覽名稱	臨街的觀照	寄穴	紅白藍西遊記	星神僊	製造(完美的)世界： 海洋、香港、異邦的 城市與夢	蛙托邦— 鴻港浩搞筆鴉	「你(你)。」
策展人	張頌仁	Para/Site 藝術空間	馮美瑩	Norman Jackson Ford	Tobias Berger 連同 Para/Site 藝術空間	謝俊興、 王純杰、曾德平 聯同香港藝穗會	M+行政總監 李立偉博士聯同 策展人馬容元
藝術家	何兆基、梁志和、 鮑藹倫	曾德平、劉建華、 黃志恆、李民偉、 文晶瑩、梁允怡、 梁展峰、胡淡名、 陳啟賢、楊陽、 簡梁以瑚	陳育強、黃炳培	杜子卿、張韻雯、Map Offiec(古儒郎+林海 華)	白雙全	郭孟浩(蛙王)	李傑
場地	Ex. Musicanti S. Apollonia, Castello 4309-4311 S. Marco,	Castello 2126, Arsenale, Campo della Tana, 30122	Fondaco Marcello, San Marco 3415, 30124	Castello 2126, Arsenale, Campo della Tana, 30122	Castello 2126, Arsenale, Campo della Tana, 30122	Castello 2126, Arsenale, Campo della Tana, 30122	Castello 2126, Arsenale, Campo della Tana, 30122
策展人籌備時間	約 4 個月	約 4 個月	約 3-4 個月	約 6 個月	約 7 個月	約 6 個月	約 12 個月
遴選方式	藝發局與康文署組成 聯合小組提名 35 位 策展人，再揀選 16 位 候選策展人，邀請提 交計劃書 ↓ 經評選後，選出獲委 約的策展人	公開邀請計劃書 ↓ 評審小組選出合適的 策展人 ↓ 交由藝術推廣委員會 考慮及通過，本局負 責統籌參展工作	公開邀請計劃書 ↓ 評審小組選出合適的 策展人 ↓ 交由藝術推廣委員會 考慮及通過，本局負 責統籌參展工作	公開邀請計劃書 ↓ 評審小組選出合適的 策展人 ↓ 交由大會考慮及通 過，本局負責統籌參 展工作	公開邀請計劃書 ↓ 評審小組選出合適的 策展人 ↓ 交由大會考慮及通 過，本局負責統籌參 展工作	公開邀請計劃書 ↓ 評審小組選出合適的 策展人 ↓ 交由大會考慮及通 過，本局負責統籌參 展工作	- 本局與西九文化 區 M+博物館合 作，由 M+策展團 隊揀選合適的藝 術家參展。 - 由 M+負責策 展、展覽製作、 設計及編製展覽 刊物、宣傳推廣 等工作，而本局 則負責監察進 度、開幕禮安 排、與主辦單位 聯絡，以及根據 過後參展經驗給 協助。
財政預算	\$3,300,000	\$2,750,000	\$3,300,000	\$3,540,000	\$3,739,000	\$3,960,000	\$9,625,000 (藝發局資助 \$4,125,000，其餘 \$5,500,000 由 M+撥 款支持。)



**Summary of Assessors' Reports for**  
**The Hong Kong's Exhibition in the 55th Venice Art Biennale 2013**

**Assessor's Report I**

Throughout the years I have followed the presence of Hong Kong at the Venice Biennial, but this year, knowing that Lars Nittve was the curator along with Yung Ma, my curiosity was great. Over more than twenty-five years I have watched and admired Lars Nittve's career, but always from a western viewpoint, and this was going to be his view on an oriental artist for an absolutely international audience.

When looking on the map of Venice where the exhibition would take place I saw that it was right in front of the entrance to the Arsenale. "Very clever", I thought. The location was perfect for the Biennial as it is an obligatory place of passage for those who visit the event.

My visit to the exhibition was one of my greatest surprises and best experiences at the Biennial. Going from the kindness of the people who received us, to the press release dossier, everything was perfect. My encounter with the space, the installation, and with Lee Kit's work was very moving.

The simplicity of the installation held all the artist's aesthetic concerns. The tensions between light and colour, structure and form, rhythm and harmony, showing that all of these searches are made up of an apparent complex grammar full of signs and symbols that the spectator has to decipher.

Lee Kit's work is an experience in which art is not taught, but is transmitted; where the path to follow is not determined by the ideas that might stage the successive works, whether they be the winks, the echoes, the shades and the reflections that come from them, those which open up this path, that reduces the distance between art and life.

In these installations we can see that his work turns towards us in the things we find in life, when they have been subjected to the variations of what is small, that which circulates between the sensorial and the intuitive, between the association of ideas and the games of words, around the essences, the subtleties, the intuition and the inexplicable.

This publication has an extremely beautiful design, bringing together the texts by the curators and the astounding texts by Lee Kit, as well as the images and the conversations between Yung Ma and Lee Kit. It is difficult to find a publication that is such a faithful reflection of the artist's spirit, in his drawing, paper, typesetting, choice of images, all of which meaning that the reader cannot put down the book until he gets to the last page and with the indication of the copyright agreement.

All of Hong Kong's presence in Venice has been exceptional. Not only artistically, but also socially, due to its capacity to bring together the most interesting artists, critics, museum director, curators and collectors under the awnings of Fish Market to mark the presence of Lee Kit in Venice.

I believe that the exhibition, its assembly, and the artist's work have been a magnificent demonstration for the art world of how one can select and present a "country" at the Venice Biennial.

## *Assessor's Report II*

This year's entry to the Venice Biennial featured the work of a single artist, Lee Kit, curated by Lars Nittve with Yung Ma of M+, WKCDA. The exhibition was installed in the two main rooms, and the courtyard of the space and included a video installation featuring the exhibition curators and the artist.

The overall impact of this year's exhibition was positive. The exhibition site's location was well utilised. By hanging a work representative of Lee Kit's style across the wall facing the main Arsenale venue, visitors were made aware of the exhibition. On entering the courtyard, the space was visibly cleaner and restored. There was a clear sightline through the space to the canal at the rear of the site, making visual link with the city of Venice itself. The area around the entry way was shaded with wisteria beneath which were placed chairs for visitors to view interviews with the curators and the artist. This functioned as an introduction to the exhibition.

The renovation and re-configuration of the space was a revelation. It transformed a set of dark individual rooms into a single spacious exhibition venue that opened out onto the courtyard and so was filled with light. This has made the space more spacious, practically usable, and inviting.

By opening up the two main rooms into a single space the installation of Lee Kit's work had greater visual coherence. The artist is known for his conceptual works that are subtle and nostalgic in tone, frequently referencing domestic material culture or situations. The curatorial team are to be congratulated for presenting the artist's work in a manner true to his artistic practice, without seeking to 'represent Hong Kong'.

The installation was largely composed of readymades, most notably the guard post in the centre of the courtyard with its large parasol. Inside were installed some personal items. Locked to the outside world this only served to amplify the absence of its occupant. Lee Kit's use of readymades, including his own handmade versions of readymades (such as his hand-painted sheets and table cloths), make for conceptually-rich and challenging installations.

The viewer is forced to confront feelings of melancholy and confusion, experience feelings of absence and loss, and challenged to consider what is truth. The curators' decision to side-step any attempt at 'national representation' is in keeping with ongoing questions and skepticism regarding the viability of such an exhibitionary

model, and a recognition of the sophistication of the Biennial audience. The exhibition addressed questions about perception and lived human experience, issues that transcend national boundaries.

The success of this year's entry to Venice has to be attributed to a number of factors implicit in this assessment. That is the increased budget of the combined resources of the ADC and M+, decisions made by the curatorial team to make such a sensitive transformation of the space through renovation (this investment will benefit all future exhibitions in this space). The selection of the artist, and the curatorial team's lightness of touch with regard to the artist's practice and decision to side-step any 'national representation' agenda.

Another less visible factor affecting perception of this year's exhibition is Lars Nittve's involvement in the project. He will be very well known to the international art press as a leading museum professional in the field of contemporary art. This in addition to worldwide interest in M+ and the West Kowloon Cultural District project will have benefitted the exhibition.

### *Assessor's Report III*

'You (you).' by Lee Kit took place at the 55th edition of the Venice Biennale and representing Hong Kong, at the most internationally renowned and important Biennale in the art world. This exhibition was created extremely thoughtfully, intelligently and in a novel manner. Curated by Lars Nittve and Yung Ma, it is a quietly heroic and successful exhibition in my opinion, and a truly seminal exhibition for HK arts development and contemporary art exhibition.

Lee Kit's work is very sensitive to the everyday and in particular can be appreciated by many artists and cultural practitioners in this field. He has in Venice created a very special exhibition, carefully produced intimate installations, using the moving image, performance, ready-mades, found images and lighting, including a HK security booth, to shape dialogues and relationships of participant and viewer, interior and exterior tensions, and delved into the context of what Lee Kit operates within- a highly charged in-between realm of interiority vs. exteriority. There is a great amount of "control" and careful placement of his work in the HK pavilion space in the Arsenale, and in fact precisely arranged to recall the qualities of painterly composition in a three-dimensional space. Personally, I truly appreciate the "spatial" aspects of his art work for Hong Kong, and equally important aspect to allow the space of this context in Venice- to breathe- and this careful "breathing" juxtaposes much to the typically perceived notion of "density" of Hong Kong. Lee Kit has been able to capture many counterpoints to present and represent Hong Kong and local culture in many ways that is very hard to do. So I fully congratulate him, and the M+ team and ADC's collaboration to create a powerful exhibition rendered so well conceptually, poetically, emotionally and calmly. This is a refreshing exhibition that commands respect and applause for the production of art in contemporary culture in Hong Kong and globally.

I was fortunate enough to attend the opening, and the wonderful dinner celebration for Lee Kit's work. The dinner was exceptional, vibrant and represented the energy, dedication and hard work of an individual artists accomplishment, the bringing together of the galleries that represent him all around the world: Aike-Dellarco, Lombard Freid Projects, ShugoArts & Vitamin Creative Space, and various sponsors, and many in support of him to one venue and the vast number of visitors and friends of HK and internationally for the dinner at La Pescheria, Rialto, Venice "Fish Market". The event was dramatic, carefully done, contextual to Lee Kit and celebratory in a spirited way- knowing that the food, music and ambiance was carefully selected and curated by Lee Kit and also his Curators. This truly put Hong Kong on the global map of art, and this as an event and celebration as setting promoted HK in new ways. This should be a continuing tradition for HK and its artists.

Finally, I have to say the Catalogue, content and design is beyond excellent. How it connects Lee Kit's personal work to the politics of the everyday and context with in HK and China is brilliant. The text is personalized, critical and concise from the curators and writers' reading of this work. And I believe with M+ team's expertise, passion, and collaboration with ADC, it is a vital importance for the continuing growth and health of our own HK cultural ecology. A much needed reboot, and I hope this collaboration between all parties and excellent curatorial and artistic selections continue in this trajectory for the many years to come for Hong Kong's participation in the Venice Biennale.

第 53 至 55 屆威尼斯雙年展香港展覽  
媒體報導統計資料

(1) 媒體報導數目列表

	本地報導	國內及海外報導	總數
<b>第 53 屆</b> 製造(完美的)世界：海洋、 香港、異邦的城市與夢	40	21	<b>61</b>
<b>第 54 屆</b> 蛙托邦—鴻港浩搞筆鴉	33	43	<b>76</b>
<b>第 55 屆</b> 「你(你)。」	45	63	<b>108</b>

(1) 媒體報導分析資料

報導類型	第 53 屆	第 54 屆	第 55 屆
(1) 活動消息	7	11	15
(2) 報導	31	39	65
(3) 專題文章	15	9	7
(4) 專訪	8	17	19
(5) 封面故事	0	0	2
<b>總數</b>	<b>61</b>	<b>76</b>	<b>108</b>

備註：

上述報導的媒體包括電台、印刷及電子媒體。

# COVERAGE HIGHLIGHTS INDEX

Region/ Territory	Date	Publication	Media	Title
Asia	22.6.2012	The Wall Street Journal Asia	Newspaper	Lee Kit named Hong Kong's entry to Venice Biennale
US	22.6.2012	GalleristNY	Website	Hong Kong Picks Lee Kit for 2013 Venice Biennale Presentation
International	22.6.2012	Art Forum	Website	李杰将代表香港参加 2013 年威尼斯双年展 Lee Kit to Represent Hong Kong at 2013 Venice Biennale
International	22.6.2012	Art Review	Magazine	Lee Kit to represent Hong Kong at 2013 Venice Biennale
International	22.6.2012	Art Daily	Website	Lee Kit to represent Hong Kong at the 55th International Art Exhibition of the 2013 Venice Biennale
Italy	22.6.2012	Biennale di Venezia Art	Website	Hong Kong ha scelto Lee Kit
China	22.6.2012	99YS.com	Website	艺术家李杰代表香港参与威尼斯艺术双年展 2013 Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013
China	22.6.2012	Luxee 龍兮奢侈品網	Website	艺术家李杰代表香港参与威尼斯艺术双年展 2013 Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013
China	22.6.2012	Collection Eastday 東方收藏	Website	艺术家李杰代表香港参与威尼斯艺术双年展 2013 Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013
Hong Kong	23.6.2012	Ta Kung Pao 大公報	Newspaper	威尼斯雙年展明年六月舉行 李傑代表香港參展 Venice Biennale will open in June next year, Lee Kit will attend on behalf of Hong Kong
China	23.6.2012	Artron.net	Website	李杰携手 M+ 将代表香港参加威尼斯艺术双年展 2013 Lee Kit, together with M+, represent Hong Kong at the Venice Art Biennale 2013



International	24.6.2012	ARTINFO	Website	Lee Kit to Represent Hong Kong in Venice
International	25.6.2012	ARTINFO	Website	李杰将代表香港参加 2013 年威尼斯双年展 Lee Kit to Represent Hong Kong in Venice
China	25.6.2012	Artron.net	Website	艺术家李杰将代香港参与 2013 威尼斯双年展 Lee Kit is selected as the Hong Kong representative for the 2013 Venice Biennale
China	25.6.2012	SINA Collectibles 新浪收藏	Website	艺术家李杰将代表香港参加威尼斯双年展 Lee Kit is selected as the Hong Kong representative for the Venice Biennale
China	25.6.2012	Art China 藝術中國	Website	艺术家李杰将代香港参与 2013 威尼斯双年展 藝術家李傑將代香港參與 2013 威尼斯雙年展 Lee Kit is selected as the Hong Kong representative for the Venice Biennale 2013
China	26.6.2012	IOnly 東方視覺	Website	艺术家李杰代表香港参与威尼斯艺术双年展 Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013
China	26.6.2012	Art Agent 中國藝術經紀人網	Website	艺术家李杰代表香港参与威尼斯艺术双年展 2013 Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013
China	27.6.2012	全球艺术网 ARTNET.CN	Website	李杰将代表香港参加 2013 年威尼斯双年展 Lee Kit is selected as the Hong Kong representative at the Venice Biennale 2003
US	27.6.2012	The Baer Faxt	Website	Other News/People: Lee Kit will represent Hong Kong in the 2013 Venice Biennale, curated by Lars Nittve

China	30.6.2012	Hiart.cn Hi 藝術	Website	从余地中看时代变迁中香港两代艺术家 At AIKEDELLARCO see two generations of artists from Hong Kong in this era of change
Asia	4.7.2012	Art Asia Pacific	Website	Lee Kit to represent Hong Kong at 55th Venice Biennale
China	5.7.2012	China Luxus 中奢網	Website	从“余地”中看时代变迁中香港两代艺术家 At AIKEDELLARCO see two generations of artists from Hong Kong in this era of change
Hong Kong	7.10.2012	South China Morning Post	Newspaper	Artistic Impressions
China	11.2012	Artnow.com.cn 今日艺术网	Website	每一口气——李杰个展 《Every breath you take》- Lee Kit solo exhibition
China	9.1.2013	BUNDPIC.COM 外滩画报	Magazine	缓慢而实在的呼吸 Slow but existing breath
China	18.1.2013	99 Yishu.com	Website	缓慢而实在的呼吸 Slow but existing breath
International - Asia	26-27.1.20 13	Financial Times	Newspaper	Lots for less
International - Asia	Spring/Sum mer Issue	Art Review: Asia	Magazine	Lee Kit: What drives Hong Kong's representative in Venice?
International - Asia	March/Apri l Issue	Artasiapacific	Magazine	In Pursuit of Lee Kit
Hong Kong	16.4.2013	The House News 主場新聞	16 April 2013	【藝訊】李傑威尼斯雙年展主題揭曉 Art news: The theme of Lee Kit's art work in Venice Biennale is exposed
Hong Kong	24.4.2013	Time Out HK	Magazine	To Venice with love
International	22.4.2013	ARTINFO	Website	Interview: Lee Kit to Show All New Works at Venice Biennale
Hong Kong	22.4.2013	South China Morning Post	Newspaper	Artist Lee Kit mulls how to put Hong Kong's best foot forward
Hong Kong	22.4.2013	South China Morning Post	Newspaper	Venice Biennale talks to be stepping stone for aspiring curators
Hong Kong	22.4.2013	AMCNN.com	Website	威尼斯藝術雙年展 2013- 李傑「你（你）。」香港公眾活動公佈 Venice arts biennale 2013-Lee Kit 'You(You).'- Hong Kong public activity announcement
International	26.4.2013	ARTINFO	Website	Hong Kong Week in Review: Lee Kit, Wagner, and that Big Pile of Faeces
International - Asia	5.2013	ARTINFO	Magazine	Lee Kit: The Artful Dodger
Hong Kong	5.2013	Timeout HK Art	Magazine	p13: 'Foreword' by Lars Nittve

		Guide		p20: 'Home is where the art is: 8 Hong Kong stars'
Hong Kong	7.5.2013	Sing Tao Daily 星島日報	Newspaper	威尼斯雙年展 [Venice Biennale]
China	15.5.2013	Artron.net	Website	威尼斯双年展香港艺术家李杰个展即将开幕 [Hong Kong artist Lee Kit's solo exhibition in Venice Biennale is to open]
China	15.5.2013	Socang.com 中国收藏网	Website	威尼斯双年展香港艺术家李杰个展即将开幕 [Hong Kong artist Lee Kit's solo exhibition in Venice Biennale is to open]
China	15.5.2013	Sohu.com 搜狐资讯	Website	威尼斯双年展香港艺术家李杰个展即将开幕 [Hong Kong artist Lee Kit's solo exhibition in Venice Biennale is to open]
International – English edition	25.5.2013	The Art Newspaper	Newspaper	It's best to think of Venice as just another show
International – Chinese edition	25-26.5.20 13	The Art Newspaper	Newspaper	「威尼斯不過是又一次展覽」李傑談他爭議中的獲選及搬遷至台北的原因 “Venice is just another exhibition”, Lee Kit talks about his controversial selection and reason for moving to Taipei
Hong Kong	26.5.2013	The House News 主場新聞	Website	李傑威尼斯展前全面回顧：愛與恨、當下與放下 The overall review before Lee Kit's Exhibition in Venice: Love and hate, Contemporary and let go
Hong Kong	29.5.2013	The House News 主場新聞	Website	好似有又好似無：李傑威尼斯個展「你（你）。」 As if there is something or nothing: Lee Kit 'You (you).' Exhibition in Venice
Hong Kong	29.5.2013	The House News 主場新聞	Website	在通地 complex pile 的威尼斯 威尼斯雙年展 DAY 1 In Venice with complex pile everywhere, Venice Biennale Day 1
Hong Kong	29.5.2013	The House News 主場新聞	Website	關於李傑的「你（你）」 About Lee Kit 'You (you).'
International – Chinese edition	30.5.2013	ARTINFO	Website (English version written by Zoe Li)	香港艺术家李杰个展即将亮相威尼斯双年展 Hong Kong artist Lee Kit's exhibition to open at Venice Biennale

Asia	30.5.2013	Artinasia	Website	Lee Kit's solo exhibition, 'You (you).'
Asia and International Edition	30.5.2013	The Wall Street Journal	Newspaper	Venice: 5 Artists To Watch
Asia and International Edition	30.5.2013	The Wall Street Journal	Newspaper	Scenes from the Venice Biennale
Hong Kong	30.5.2013	South China Morning Post	Newspaper	Front page Digest: Rising Hong Kong artist looks to impress in Venice
Hong Kong	30.5.2013	South China Morning Post	Newspaper	City puts best foot forward at Italian Expo
Italy	30.5.2013	INSIDEART	Website	Biennale, il grande giorno
Hong Kong	31.5.2013	South China Morning Post	Newspaper	Mainland artists figure large at Venice showcase
China	31.5.2013	艺典中国 Yidian China.com	Website	香港艺术家李杰个展即将亮相威尼斯双年展 Hong Kong artist Lee Kit's solo exhibition will show at Venice Biennale
Hong Kong	31.5.2013	Wanderlister	Online Blog	Meanwhile in Venice, Lee Kit Makes A Home
Hong Kong	31.5.2013	Lifestyle Journal 優雅生活	Magazine	31/5-14/6 Around the world in 14 days
Singapore	31.5.2013	The Business Times, Singapore	Newspaper	The art of the brand
China	31.5.2013	Artron.net	Website	香港艺术家李杰个展“你（你）。”6月1日在威尼斯开幕 Hong Kong Lee Kit's 'You (you).' opens on June 1 in Venice</td
Hong Kong	6.2013	Hong Kong Tatler	Magazine	Ask An Artist
Italy	6.2013	SKY Italia 141 channel, BABEL	TV	Venice Biennale video broadcasted on the SKY Italia 141 channel, BABEL, Lee Kit clip from 36' to 37'45"
Italy	6.2013	Numerocivico.info	Website	'You (you).' - Lee Kit Collateral Event of the 55th International Art Exhibition – La Biennale di Venezia</td
International – Hong Kong edition	6.2013	My art guide	Website	Lee Kit 'You (you).' </td
China	6.2013	ARTSPY 藝術眼	Website	“你（你）。”——李杰个展 'You (You).' - Lee Kit's solo exhibition</td
Hong Kong	6.2013	Delta Zhi	Magazine	威尼斯雙年展，其實展甚麼？ Venice Biennale, what are exhibited?

Hong Kong	6.2013	Delta Zhi	Magazine	李傑: 愛與恨、當下與放下 Lee Kit: Love and hate, contemporary and let go
China	6.2013	99YS.com	Website	第 55 屆威尼斯藝術雙年展「你 (你)。」 The 55th Venice biennale 'You (You).'
Hong Kong	6.2013	Baccarat	Magazine	A Room of his own
UK	6.2013	The culture trip	Website	Querying The Quotidian: Lee Kit's Hong Kong Exhibition at the Venice Biennale
Taiwan	6.2013	當代藝術新聞 Chinese Contemporary Art News	Magazine	關於亞洲威尼斯先行報導 About preview report of Asia in Venice Biennale
France	6-7.2013	L'Officiel Art	Magazine	H COMME HONG KONG Lee Kit
US/International	1.6.2013	Artsy	Website	Touring Lee Kit's Home Away from Home at the Venice Biennale
Hong Kong	1.6.2013	The House News 主場新聞	Website	威尼斯雙年展, 其實展甚麼? Venice Biennale, what are exhibited?
China	1.6.2013	Mask9.com 好戲網	Website	2013 第 55 屆威尼斯雙年展-香港藝 術家李杰個展 Official collateral event of the 55th International Art Exhibition – La Biennale di Venezia- Hong Kong artist Lee Kit's solo exhibition
Hong Kong	1-2.6. 2013	Hong Kong Economic Times 經濟日報	Newspaper	威尼斯雙年展直擊李傑見天地的 自畫像 The live report of Venice Biennale: Lee Kit's self-portrait, seeing the world
Hong Kong	1-2.6. 2013	Hong Kong Economic Times 經濟日報	Newspaper	李立偉: 李傑是視覺上的詩人 Lars Nittve: Lee Kit is a visual poet
Sweden	3.6.2013	Svenska Dagbladet KULTUR, Sweden	Website	Överväldigande på årets biennial
China	4.6.2013	Leap	Website (Also on print April issue)	Lars Nittve: Executive Director of M+
China	4.6.2013	Artron.net	Website	李杰: 2013 威尼斯雙年展香港館 Lee Kit: 2013 Venice Biennale Hong Kong venue

International	4.6.2013	ARTINFO	Website	Lee Kit Installation at 55th Venice Biennale
Hong Kong	5.6.2013	Hong Kong Economic Journal 信報	Newspaper	李傑：我售賣一種情緒給世界消費 Lee Kit: I sell an emotion to the world
Hong Kong	5.6.2013	Hong Kong Economic Journal 信報	Newspaper	藝術明星論 Theory of art stars
Hong Kong	6.6.2013	Hong Kong Economic Journal 信報	Newspaper	從「地球是平的」思考國家身份懸念 From 'The World is Flat' to a Reflection on National Identity
Hong Kong	6.6.2013	Hong Kong Economic Journal 信報	Newspaper	當代藝術奧林匹克 The Olympic Games for Contemporary Arts
International - Asia edition	7.6.2013	The Wall Street Journal Asia	Newspaper	Venetian Finds: Lee Kit, Hong Kong
Hong Kong	10.6.2013	The Standard	Newspaper	Venice experience a breath of fresh air
Hong Kong	11.6.2013	Hong Kong Economic Journal 信報	Newspaper	「你（你）。」與威尼斯雙年展 You (You).’and Venice Biennale
US	11.6.2013	Art in America	Magazine	China: One Country, Three Pavilions
Hong Kong	14.6.2013	Lifestyle Journal 優雅生活	Magazine	15/6-28/6 around the world in 14 days
Hong Kong	14.6.2013	post-ism	Website	Interview: Lee Kit
Hong Kong	15.6.2013	明周 Ming Pao Weekly	Magazine	重建藝術 百科殿堂 2013 威尼斯雙年展-放下身份包袱 Reconstruct arts, the encyclopedic palace, 2013 Venice Biennale – Put down the burden of identity
International - English	18.6.2013	The Art Newspaper	Newspaper	Lee Kit's 'You (you)' is Great (Great)
China	25.6. 2013	randian	Website	China in Venice
China	25.6. 2013	randian	Website	在威尼斯，有个地方叫中国 China in Venice
Hong Kong	7.2013	The Art Newspaper	Newspaper	李傑個人展覽「你（你）。」 Lee Kit's solo exhibition 'You (You).'
Hong Kong	9.7.2013	Radio Television Hong Kong	Broadcast	Lee Kit at the Venice Biennale, Xu Bing, Jake Shimabukuro