

## **Summary of the Evaluation Report on the Venice Art Biennale 2013**

### **Background of the Venice Art Biennale**

1. The Venice Art Biennale, which started in 1895, is the world's oldest international contemporary art exhibition. It is an event of considerable scale and global importance, with the participation of around 100 countries and regions. The exhibition is divided into three parts:
  - (a) Themed Exhibition:

The Biennale Organiser invites artists, who are recommended by its Artistic Director, to participate in the themed exhibition. These artists are usually well known and influential in the art world.
  - (b) National Pavilions:

The Organiser welcomes exhibition proposals from various participating countries. Subject to the Organiser's approval of participating curators and artists, participating countries are responsible for their own transportation, insurance and installations. Most countries will exhibit in The Giardini (e.g. France, the United Kingdom, Japan, Germany) or the Arsenale (e.g. China). There are also countries that will put up their exhibitions in different locations in Venice (e.g. Singapore).
  - (c) Collateral Events:

Various regions and arts organisations can submit exhibition proposals to the Organiser. Subject to the Organiser's approval, the exhibitions can take part in the Venice Art Biennale as a collateral event. These exhibitions will be held in different locations in Venice (e.g. Scotland, Wales, Taiwan, Hong Kong, Macao).

### **Background of the Project**

2. ADC has participated in the Venice Art Biennale since 2001 with the aim of promoting local art and cultural exchange with the international art community. By exhibiting Hong Kong's artworks in an international arena, ADC hopes to achieve the following goals:
  - (a) To establish Hong Kong's image as an arts and cultural city;
  - (b) To enhance the artistic standards and develop an international perspective among local artists through arts exchange;
  - (c) To create a favourable environment conducive to the long-term development of visual arts in Hong Kong.
3. Participating in the Venice Art Biennale is ADC's largest international cultural exchange activity. ADC nominated and invited curator to participate in Hong Kong's debut in the Venice Biennale in 2001. In the ensuing Biennales (2003, 2005, 2007, 2009 and 2011), arts groups and individuals were openly invited to submit their proposals. The proposals were required to outline participating

curators and artists, and details of the exhibits. To select the proposals for Hong Kong's participation in the Biennale, ADC formed assessment panels to assess the overall concept of the proposals, quality of the works, programme feasibility, as well as the teams' professional capability and experience. (For information on past exhibitions, please refer to [Annex 1](#).)

4. The Council discussed the collaboration with M+ of West Kowloon Cultural District regarding Hong Kong Exhibition in the Venice Art Biennale 2013 on 9 January and 22 March 2012 respectively. On 22 March 2012, the Council met with Dr. Lars Nittve and Tobias Berger, Executive Director and Curator of M+, to explore more details about the proposed collaboration. After that, Members meticulously discussed the proposal and unanimously approved the collaboration. In June 2012, ADC and M+ publicly announced to co-organise the Hong Kong Exhibition in the Venice Art Biennale 2013.

#### **Details of the Project**

5. ADC and M+ jointly organised the Hong Kong Exhibition in the Venice Art Biennale 2013 in Italy. The exhibition was held from 1 June to 24 November 2013 (the preview was held between 29 and 31 May) in Venice, Italy. Unlike the artists selection procedure in the past 5 Biennales (2003, 2005, 2007, 2009 and 2011), M+ was responsible to select the participating artist(s) in Venice Art Biennale 2013. M+ said that the government's cultural bodies of most national pavilions (e.g. Italy, China, France, Germany, South Korea, Belgium, Switzerland, etc.) would commission professional curator, who will base on the exhibition theme to invite suitable artists to participate in the project. With reference to this practice, M+ developed the following criteria for selection of participating artist(s) :
  - (a) The artist must be a Hong Kong resident;
  - (b) The artist must possess the experience of producing large scale visual arts exhibitions;
  - (c) The artist can produce an art exhibition with an international perspective; and
  - (d) The artist's art achievements must be locally and internationally recognised.
6. Curated by Dr Lars Nittve, Executive Director, and Yung Ma, Curator of M+, the exhibition, themed '*You (you)*', was a new series of artworks created by Hong Kong artist Lee Kit.
7. The curatorial team was responsible for curating and producing the exhibition,

the design and production of exhibition publications, publicity and promotion, etc. The main responsibilities of ADC were to oversee the progress of the project, organise the opening ceremony, and coordinate with the Biennale Organiser and venue owner on various aspects of the exhibition. ADC also shared its project management experience gained in the past Biennales.

8. The total budget for the exhibition was \$9,625,000, of which ADC contributed \$4,125,000 and \$5,500,000 from M+. As of 30 September 2013, the total project expenditure was about \$7,000,000.
9. Apart from the exhibition in Venice, ADC and M+ co-organised the Venice Biennale Response Exhibition, entitled '*You.*', at the Cattle Depot Artist Village from 6 March to 13 April 2014, to share the artistic talents and creativity of Lee Kit with Hong Kong audiences. Simultaneous to the exhibition, educational, public and guided activities were held to enhance the public's understanding of the event.
10. To match Lee Kit's artistic style, the curatorial team appointed a local design team CoDesign to design the thematic image and publicity materials of the exhibition. The publicity materials include exhibition catalogue, booklets, advertisements and souvenirs. The curatorial team was very familiar with the artistic style of Lee Kit. Providing a seamless segue with his artistic concept and creative contexts, the exhibition key visuals that CoDesign created was very distinctive and could express the artistic style of the artist.
11. Four free public talks were held in Hong Kong between May and July 2013 to deepen public understanding of this major art event.
12. The curatorial team held a gala dinner in Venice at the opening of the exhibition with the sponsorship from 4 art galleries to cover the dinner expenses. The gala dinner hosted 228 guests from the international art world including artists, museum directors, curators, scholars, art critics, collectors and gallerists from Europe, the United States, and regionally in Asia. Among the guests were representatives of major museums of contemporary art such as the Adjunct Director of Centre Pompidou, Director of Museum Ludwig, Associate Curator of Guggenheim New York, Chief Curator of the Museum of Contemporary Art Tokyo, Co-Director of Moderna Museet, Director of the Sharjah Art Foundation, Director of the Minsheng Art Museum, Senior Curator of the Walker Art Center, Director of Witte de With and Curators from the Museum of Modern Art, New York. Other arts bodies included The Arts Council, England;

Asian Cultural Council, Hong Kong as well as figures in art publishing including the publishers of The Art Newspaper and Art Asia Pacific. The gala dinner fostered cultural exchange between local and overseas art practitioners and expanded their overseas networks.

13. To evaluate the effectiveness of this exhibition, ADC, as in the previous Biennales participations, invited local and overseas assessors to write reports on the content of exhibition, its value in the context of arts development and the quality of the exhibition production. The assessors were in profound knowledge in the development of contemporary art and experience in critics and curating. The 55<sup>th</sup> Venice Art Biennale working group considered and endorsed the list of suggested assessors. The 3 assessors who accepted our invitation all hailed the exhibition as overwhelming success and were satisfied with the results. (For the reports, please refer to Annex 2.)

#### **Evaluation**

14. M+ provided curatorial, financial and technical support, arranged specialists to coordinate various aspects of the exhibition. The Administration Office evaluated each aspect of the exhibition with details as follows:

#### **Curating and the Selection of Participating Artist**

15. **Led by Dr Lars Nittve, Executive Director of M+, the curatorial team provided ample guidance to the exhibition's artistic direction, and improved the way to deal with problems arising from the selection of participants through an open invitation for proposals.**
  - (a) Based on ADC's past experience in organising the exhibitions, the curating quality varied considerably due to limited number of experienced, capable local curators. The manpower shortage and administrative incapability rendered both the independent curators or curatorial teams difficulties to cope with the sheer amount of preparation work, including curatorial strategy formulation, financial management, administration, publicity and marketing. Upon the closing of the Biennale, the predecessors could not pass their experience and insight onto the successors, thereby resulting in discontinuity.
  - (b) Instead of open invitation for proposals, ADC chose to work with M+. The Chief Curator, Dr Lars Nittve, who had curated numerous international exhibitions, possesses profound curatorial experience, extensive personal

network and a global perspective. With all these attributes, he laid down the artistic direction of the exhibition and provided the greatest support in terms of exhibition's content. As a result, the overall quality and standards of the exhibition were greatly enhanced, allowing the Hong Kong artist to showcase his art excellence on the international arena.

- (c) In the past, there were industrial practitioners recommended ADC to commission local arts organisations as curators or curatorial teams. After due consideration, ADC adopted the model of joint cooperation with M+.
- (d) With regard to ADC's collaboration with M+, some members of the arts community criticised the lack of transparency. Dr. Wilfred Wong, Chairman of the ADC, and Dr Lars Nittve, Director of M+, were invited to attend an open forum to discuss the joint participation in the Venice Art Biennale and answer queries. Dr Wilfred Wong reiterated that it was ADC's intention of enhancing the quality and efficacy of the exhibition through this collaboration. Curators from M+, who were experienced and well-connected internationally, could offer the best support and curatorship with vision, thus allowing Hong Kong artist to showcase his exhibits on the international arena. .
- (e) The Administration Office held an evaluation meeting on the collaboration with M+. Dr Lars Nittve stated that this curatorial and artist selection approach enabled the curatorial team to freely and fully express their curatorial concepts and works. Such freedom is instrumental to the success of the exhibition.
- (f) The Administration Office suggested that ADC could consider to continually collaborate with M+ or other organisations with similar experience or scale, and combining the manpower and financial resources of both parties in future Biennale participation. The professional partner would be responsible for curating, while ADC would primarily oversee the progress and render assistance based on its previous project management experience at the Biennale. The complementary factors that brought into play would help ensure the quality of the exhibition.

### **Preparation Work for the Exhibition**

#### **16. Sufficient preparation time is fundamental to the quality of the exhibition.**

- (a) In the past, ADC selected curatorial teams through open invitation for

proposals. The Administration Office encountered many administrative problems and difficulties. There were incidents in which the curatorial team failed to accomplish the project as well as lawsuit arising from curating budget deficit. In the past, there were also cases of applicants soliciting review on the result, causing the Administration Office to invite proposals for the second time. Such administrative procedures had hindered preparations, leaving aside six months for the curatorial team to prepare for the exhibition.

(b) The Venice Art Biennale is a large-scale, international cultural exchange event. The curatorial team is responsible for many aspects of work including production, publicity, fundraising, transportation of the artworks and related educational activities. There were curators feedback claiming they needed more time to organise the exhibition. In the previous two Biennales, the curatorial teams were allowed to prepare the exhibition within six months, which was inadequate for the curator and the participating artists to modify their plan and the scale of their works after submitting the exhibition application. Consequently, the exhibitions could not optimise their impacts.

(c) After ADC and M+ publicly announced their collaboration in the Venice Art Biennale 2013 in June 2012, the curatorial team and participating artist immediately kicked off the exhibition preparation works. In this term, the M+ curatorial team had 12 months to prepare the exhibition. They could formulate plans comprehensively, and set aside more time for the artist to create his artworks, and produce larger-scale and site specific works. It was a major improvement compared to previous participations in the Biennales where there had been insufficient time.

17. The next Venice Art Biennale will be brought forward to 9 May 2015 and the exhibition period will be longer, until 22 November. The Administration Office suggests that the mode of participation in the next Biennale should be confirmed as soon as possible, so that the co-organiser and curatorial team will have sufficient time to plan the exhibition.

### **Financial Resources**

18. **Financial resources for this exhibition were more substantial than previous Biennales. Some art critics pointed out that ADC's collaboration with M+ had helped to increase resources and bring greater impact to the exhibition.**

- (a) Previous participations were funded by the Home Affairs Bureau's Arts and Sports Development Fund. The budgets for the previous two Biennales were less than \$4,000,000 each. The total budget for this exhibition was \$9,625,000, almost doubling the budgets of previous years. The financial resources for this Biennale were on the same level as some of the European pavilions (e.g. the Netherlands, Belgium, Sweden). Their expenditures were around 1,000,000 euros (It is equivalent to around HK\$11,000,000).
- (b) M+ brought additional financial resources to this exhibition. In May 2013, M+ financed the renovation of the current Hong Kong Pavilion, turning it into a more professional exhibition space that enhances the attractiveness of exhibition. Apart from that, the considerably more substantial financial resources enabled the organisers to improve the production of the exhibition, as well as publicity, education and training.
- (c) The collaboration adds financial resources to the project. ADC can consider supporting past expenditure items as before, and the collaborated body can bring additional resources to fully support preparation work for the exhibition and further improve its outcomes.

### **Publicity and Promotion**

19. **M+ focused on strengthening communications with the media and publicity to promote Hong Kong's visual arts both locally and internationally. The results were quite remarkable.**
  - (a) The curatorial team targeted to promote the exhibition in the international arena. It strengthened the communications with the media. It placed 34 advertisements, including online and social media marketing, through 21 local and overseas media organisations to promote the exhibition and its educational activities to arts professionals and arts audience.
  - (b) There were a total of 109 Hong Kong, Mainland China and overseas media reports on the exhibition, 32 more when compared with the number recorded last year. It is the highest number of clippings ever in Hong Kong's participation in the Venice Art Biennale. (For media coverage summary, please refer to Annex 3.) The editorials not only occupied more media space but also captured in-depth reporting. Several internationally renowned newspapers, media and art websites sent reporters and camera crews over to cover the exhibition. (For the media coverage reports, please refer to Annex 4.) Some internationally renowned overseas media even interviewed Lee

Kit and featured him in cover stories, with an analysis of his artistic philosophy and an introduction to the exhibition. They included:

- (i) Lee Kit was tipped by *Wall Street Journal* as one of the five rising new stars;
  - (ii) Chinese art magazine *LEAP* featured a detailed story about Lee Kit and his participation in the Venice Art Biennale in its April 2013 special issue on Hong Kong;
  - (iii) *The Art Newspaper* wrote numerous articles about the exhibition, including a featured story 'You (You) is Great (Great)' which was applauded for its art quality;
  - (iv) The international art magazine *Art Asia Pacific* and the inaugural Hong Kong edition of British art magazine *Art Review: Asia* featured a cover story on Lee Kit in March and May 2013 respectively. Copies of *Art Review: Asia* were printed and distributed at Art Basel – Hong Kong.
- (c) The media reports on this exhibition were greater in number, more in-depth and better in quality than previous years'. Apart from the local media, the curatorial team also targeted at the international arts counterparts and strengthen communications with overseas media. By introducing Hong Kong's exhibition to overseas audiences, more professionals visited the exhibition, which raised the international profile of Hong Kong visual arts and beneficial to the long-term arts development of Hong Kong.
- (d) M+ also improved the content of the exhibition catalogue. By documenting various aspects of the exhibition, this year's exhibition catalogue was the most extensive and in-depth compared to previous catalogues. The curatorial team wrote commentaries to provide detailed descriptions of the exhibition itself and the artistic philosophy of the participating artist. Dialogues about the artist's artistic direction were fully recorded. The curatorial team made the catalogues available for sale in the Venice Art Biennale's bookshop and Hong Kong bookshops that specialised in arts publications so that more people knew about this exhibition.
- (e) Given the limited resources in the past, the previous publicity plan was smaller in scale. Past publicity materials included small scale catalogues ranging from 30 to 40 pages, booklets and souvenirs. The previous exhibition catalogues were mostly given out to the arts community, artists, curators and media. Their contents covered basic exhibition information such as the curatorial concepts, artists' works and biography. There were few analytical essays and commentaries.

- (f) Apart from 2001 (curated by Mr. Chang Tsong Zung) and 2005 (curated by Ms. Sabrina Fung), the networks of past curatorial teams mostly covered arts practitioners, artists and curators in Asia, such as China, Taiwan and Singapore. The gala dinner of this year's Biennale greatly increased the interaction between local artists and the international arts arena. Dr Lars Nittve is very well-connected and he invited many internationally renowned curators, artists and museum curators to attend the gala dinner, which helped connecting local artists with their overseas counterparts. This is good for raising the international profile of local visual arts and artists in the long run.

### **Education and Training**

**20. Education and training projects for this exhibition were more comprehensive. It included nurturing young arts practitioners and raising public awareness of the Venice Art Biennale and Hong Kong exhibition.**

- (a) The education and training programmes were mainly internships in the past two participations. No seminars or other public education activities had been organised. However, M+ held four free public forums in Hong Kong between May and July 2013. They invited two overseas experts to speak about the history and growth of the Venice Art Biennale and how contemporary art was influenced. A total of 450 people attended the talk, most of whom were local artists, curators, art students and other interested individuals.
- (b) This year's internship programme covered two training specialisations, namely exhibition and technical supports. The internship places were increased from 3-5 to 11. The interns assisted the exhibition set up and provided support to the exhibition operation in Venice. The interns, who were emerging arts practitioners, had benefited greatly from the internship programme and had gained considerable experience through the internship programme. The programmes helped to widen their horizon and enhance their understanding about operating international art exhibition.

### **Evaluating Exhibition Impacts**

**21. The exhibition was a resounding success, and the overall quality and standards of the exhibition were higher than previous years. The results of joint-participation were excellent.**

- (a) The 3 art critics gave positive recognition to the joint-participation of ADC and M+ in the Venice Art Biennale, pointing out the important effect of Hong Kong's participation on the local development of contemporary art.
- (b) With the joint effort of M+ contributing professional knowledge and experience in curating exhibitions and ADC offering its project management experience in taking part in the Venice Art Biennale, the partnership brought about excellent results for the exhibition and international recognition to the outstanding artist. This exhibition undoubtedly helped increase interactions between international and Hong Kong art. It provided an opportunity for local artists to gain international exposure, and draw the international art world's attention on Hong Kong's art and culture.

**Participating in the Venice Art Biennale 2015**

- 22. The Council approved the participation in the Venice Art Biennale 2015 on 10 December 2013. ADC will apply \$4,800,000 from the Arts and Sports Development Fund to support the project.

### Background Information of Past Participation in the Venice Biennale

|                  | 2001 (49 <sup>th</sup> )                                       | 2003 (50 <sup>th</sup> )   | 2005 (51 <sup>st</sup> )                   | 2007 (52 <sup>nd</sup> )   | 2009 (53 <sup>rd</sup> )                                       | 2011 (54 <sup>th</sup> )   | 2013(55 <sup>th</sup> )   |
|------------------|--|--|--|--|--|--|---|
| Exhibition Title | Magic at Street Level  | Navigating The Dot   | Investigation of a Journey to the West     | Star Fairy   | Making (Perfect) World: Hong Kong, Alienated Cities and Dreams | Frogtopia • Hongcornucopia   | 'You(you).'   |
| Curator(s)       | Chang Tsong Zung   | Para/Site Art Space  | Sabrina Fung                               | Norman Jackson Ford  | Tobias Berger in association with Para/Site Art Space          | Benny Chia, Wong Shun Kit and Tsang Tak Ping in association with Hong Kong Fringe Club | Dr Lars Nittve, Executive Director and Yung Ma, Assistant Curator, M+ |
| Artist(s)        | Ho Siu Kee,<br>Leung Chi Wo,<br>Ellen Pau                      | Tsang Tak Ping,<br>Lau King Wah Jaspar,<br>Wong Chi Hang Sara,<br>Lee Man Wai Tim,<br>Man Ching Ying<br>Phoebe,<br>Leung Wan Yee Janice,<br>Leung Chin Fung Jeff,<br>Woo Tam Ming,<br>Chan Kai Yin,<br>Yeung Yang,<br>Liang Kan Yee Woo<br>Evelyna | Kurt Chan,<br>Stanley Wong                 | Hiram To,<br>Amy Cheung,<br>Map Office<br>(Laurent Gutierrez +<br>Valerie Portefaix) | Tozer Pak  | Kwok Mang Ho<br>(a.k.a Frog King)  | Lee Kit   |
| Exhibition Venue | Ex. Musicanti S.<br>Apollonia, Castello<br>4309-4311 S. Marco, | Castello 2126, Arsenale,<br>Campo della Tana,<br>30122   | Fondaco Marcello, San<br>Marco 3415, 30124 | Castello 2126, Arsenale,<br>Campo della Tana,<br>30122                               | Castello 2126, Arsenale,<br>Campo della Tana,<br>30122         | Castello 2126, Arsenale,<br>Campo della Tana,<br>30122                                 | Castello 2126, Arsenale,<br>Campo della Tana,<br>30122                |
| Preparation Time | Around 4 months  | Around 4 months  | Around 3-4 months                          | Around 6 months  | Around 7 months  | Around 6 months  | Around 12 months  |

|           | 2001 (49 <sup>th</sup> )   | 2003 (50 <sup>th</sup> )  | 2005 (51 <sup>st</sup> )  | 2007 (52 <sup>nd</sup> )   | 2009 (53 <sup>rd</sup> )   | 2011 (54 <sup>th</sup> )   | 2013(55 <sup>th</sup> )   |
|-----------|--|---|---|--|--|--|---|
| Selection | <p>ADC and LCSD formed a working group to nominate 35 curators. The working group invited 16 of them to submit exhibition proposals.</p> <p>↓</p> <p>An assessment panel was set up to select a curator to curate and coordinate the exhibition.</p> | <p>Invitation for Exhibition Proposals</p> <p>↓</p> <p>An assessment panel was set up to select a curator/curatorial team to participate in the Venice Biennale.</p> <p>↓</p> <p>The assessment result passed to Arts Promotion Committee for endorsement. ADC coordinated the exhibition with the curator/curatorial team.</p> | <p>Invitation for Exhibition Proposals</p> <p>↓</p> <p>An assessment panel was set up to select a curator/curatorial team to participate in the Venice Biennale.</p> <p>↓</p> <p>The assessment result passed to Arts Promotion Committee for endorsement. ADC coordinated the exhibition with the curator/curatorial team.</p> | <p>Invitation for Exhibition Proposals</p> <p>↓</p> <p>An assessment panel was set up to select a curator/curatorial team to participate in the Venice Biennale.</p> <p>↓</p> <p>The assessment result passed to the Council for endorsement. ADC coordinated the exhibition with the curator/curatorial team.</p> | <p>Invitation for Exhibition Proposals</p> <p>↓</p> <p>An assessment panel was set up to select a curator/curatorial team to participate in the Venice Biennale.</p> <p>↓</p> <p>The assessment result passed to the Council for endorsement. ADC coordinated the exhibition with the curator/curatorial team.</p> | <p>Invitation for Exhibition Proposals</p> <p>↓</p> <p>An assessment panel was set up to select a curator/curatorial team to participate in the Venice Biennale.</p> <p>↓</p> <p>The assessment result passed to the Council for endorsement. ADC coordinated the exhibition with the curator/curatorial team.</p> | <p>ADC and M+ co-organized the exhibition. The M+ curatorial team selected the participating artist. M+ was responsible for curatorial coordination and implementation including production of artwork, promotion and designing and editing the publicity materials. ADC supervised the project progress, arranged the exhibition opening, coordinated with the Biennale Office and shared the experience in implementing the exhibition.</p> |
| Budget    | \$3,300,000  | \$2,750,000   | \$3,300,000   | \$3,540,000  | \$3,739,000  | \$3,960,000  | \$9,625,000<br>(ADC Funding: \$4,125,000, M+ Funding: \$5,500,000)  |

**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+, WKCD. 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.

**The 53<sup>rd</sup> to 55<sup>th</sup> Venice Biennale – Hong Kong Exhibition  
Media Coverage Summary**

**(1) Media Coverage**

|   | <b>Reports in<br/>Local Media</b> | <b>Reports in<br/>Mainland and<br/>Overseas Media</b> | <b>Total</b> |
|---|-----------------------------------|---|--------------|
| <b><u>The 53<sup>rd</sup> Venice Biennale</u></b><br>Making (Perfect) World:<br>Hong Kong, Alienated<br>Cities and Dreams | 40                                | 21  | <b>61</b>    |
| <b><u>The 54<sup>th</sup> Venice Biennale</u></b><br>Frogtopia • Hongcornucopia   | 33                                | 43  | <b>76</b>    |
| <b><u>The 55<sup>th</sup> Venice Biennale</u></b><br>'You(you).'  | 45                                | 63  | <b>108</b>   |

**(2) Analysis of Media Reports**

| <b>Types of Media Reports</b> | <b>The Venice Biennale</b> |                        |                        |
|-------------------------------|----------------------------|------------------------|------------------------|
|                               | <b>53<sup>rd</sup></b>     | <b>54<sup>th</sup></b> | <b>55<sup>th</sup></b> |
| (1) Event Listing             | 7                          | 11                     | 15                     |
| (3) Report                    | 31                         | 39                     | 65                     |
| (4) Feature                   | 15                         | 9                      | 7                      |
| (5) Interview                 | 8                          | 17                     | 19                     |
| (5) Cover Story               | 0                          | 0                      | 2                      |
| <b>Total</b>                  | <b>61</b>                  | <b>76</b>              | <b>108</b>             |

Remarks:

The above media coverage includes reports in radio, printed and electronic media.

# COVERAGE HIGHLIGHTS INDEX

| Region/<br>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<br>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<br>Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013 |
| China                | 22.6.2012 | Luxee<br>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<br>Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013 |
| China                | 22.6.2012 | Collection<br>Eastday<br>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<br>Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013 |
| Hong Kong            | 23.6.2012 | Ta Kung Pao<br>大公報            | Newspaper | 威尼斯雙年展明年六月舉行 李傑代表香港參展<br>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<br>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<br>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<br>Lee Kit is selected as the Hong Kong representative for the 2013 Venice Biennale                            |
| China         | 25.6.2012 | SINA Collectibles<br>新浪收藏 | Website | 艺术家李杰将代表香港参加威尼斯双年展<br>Lee Kit is selected as the Hong Kong representative for the Venice Biennale                                      |
| China         | 25.6.2012 | Art China<br>藝術中國         | Website | 艺术家李杰将代香港参与 2013 威尼斯双年展<br>藝術家李傑將代香港參與 2013 威尼斯雙年展<br>Lee Kit is selected as the Hong Kong representative for the Venice Biennale 2013 |
| China         | 26.6.2012 | IOnly<br>東方視覺             | Website | 艺术家李杰代表香港参与威尼斯艺术双年展<br>Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013                            |
| China         | 26.6.2012 | Art Agent<br>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<br>Lee Kit is selected as the Hong Kong representative for the Venice Art Biennale 2013                       |
| China         | 27.6.2012 | 全球艺术网<br>ARTNET.CN        | Website | 李杰将代表香港参加 2013 年威尼斯双年展<br>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<br>Hi 藝術           | Website       | 从余地中看时代变迁中香港两代艺术家<br>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<br>中奢網          | Website       | 从“余地”中看时代变迁中香港两代艺术家<br>At AIKEDELLARCO see two generations of artists from Hong Kong in this era of change                |
| Hong Kong               | 7.10.2012               | South China<br>Morning Post | Newspaper     | Artistic Impressions  |
| China                   | 11.2012                 | Artnow.com.cn<br>今日艺术网      | Website       | 每一口气——李杰个展<br>《Every breath you take》- Lee Kit solo exhibition  |
| China                   | 9.1.2013                | BUNDPIC.COM<br>外滩画报         | Magazine      | 缓慢而实在的呼吸<br>Slow but existing breath  |
| China                   | 18.1.2013               | 99 Yishu.com                | Website       | 缓慢而实在的呼吸<br>Slow but existing breath  |
| International<br>- Asia | 26-27.1.20<br>13        | Financial Times             | Newspaper     | Lots for less   |
| International<br>- Asia | Spring/Sum<br>mer Issue | Art Review:<br>Asia         | Magazine      | Lee Kit: What drives Hong Kong's representative in Venice?  |
| International<br>- Asia | March/Apri<br>l Issue   | Artasiapacific              | Magazine      | In Pursuit of Lee Kit   |
| Hong Kong               | 16.4.2013               | The House<br>News<br>主場新聞   | 16 April 2013 | 【藝訊】李傑威尼斯雙年展主題揭曉<br>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<br>Morning Post | Newspaper     | Artist Lee Kit mulls how to put Hong Kong's best foot forward   |
| Hong Kong               | 22.4.2013               | South China<br>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<br>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<br>- 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<br>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<br>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<br>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<br>– English<br>edition | 25.5.2013        | The Art<br>Newspaper      | Newspaper  | It's best to think of Venice as just another show  |
| International<br>– Chinese<br>edition | 25-26.5.20<br>13 | The Art<br>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<br>“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<br>News<br>主場新聞 | Website  | 李傑威尼斯展前全面回顧：愛與恨、當下與放下<br>The overall review before Lee Kit's Exhibition in Venice: Love and hate, Contemporary and let go                                |
| Hong Kong                             | 29.5.2013        | The House<br>News<br>主場新聞 | Website  | 好似有又好似無：李傑威尼斯個展「你（你）。」<br>As if there is something or nothing: Lee Kit 'You (you).' Exhibition in Venice   |
| Hong Kong                             | 29.5.2013        | The House<br>News<br>主場新聞 | Website  | 在通地 complex pile 的威尼斯 威尼斯雙年展 DAY 1<br>In Venice with complex pile everywhere, Venice Biennale Day 1  |
| Hong Kong                             | 29.5.2013        | The House<br>News<br>主場新聞 | Website  | 關於李傑的「你（你）」<br>About Lee Kit 'You (you).'  |
| International<br>– Chinese<br>edition | 30.5.2013        | ARTINFO                   | Website<br>(English version<br>written by Zoe<br>Li) | 香港艺术家李杰个展即将亮相威尼斯双年展<br>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<br>Yidian<br>China.com      | Website     | 香港艺术家李杰个展即将亮相威尼斯双年展<br>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<br>優雅生活        | Magazine    | 31/5-14/6 Around the world in 14 days   |
| Singapore                         | 31.5.2013 | The Business Times,<br>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<br>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<br>'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？<br>Venice Biennale, what are exhibited?   |

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

|                              |            |                                  |           |   |
|------------------------------|------------|----------------------------------|-----------|---|
| International                | 4.6.2013   | ARTINFO                          | Website   | Lee Kit Installation at 55th Venice Biennale  |
| Hong Kong                    | 5.6.2013   | Hong Kong Economic Journal<br>信報 | Newspaper | 李傑：我售賣一種情緒給世界消費<br>Lee Kit: I sell an emotion to the world  |
| Hong Kong                    | 5.6.2013   | Hong Kong Economic Journal<br>信報 | Newspaper | 藝術明星論<br>Theory of art stars  |
| Hong Kong                    | 6.6.2013   | Hong Kong Economic Journal<br>信報 | Newspaper | 從「地球是平的」思考國家身份懸念<br>From 'The World is Flat' to a Reflection on National Identity   |
| Hong Kong                    | 6.6.2013   | Hong Kong Economic Journal<br>信報 | Newspaper | 當代藝術奧林匹克<br>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<br>信報 | Newspaper | 「你（你）。」與威尼斯雙年展<br>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<br>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<br>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<br>China in Venice   |
| Hong Kong                    | 7.2013     | The Art Newspaper                | Newspaper | 李傑個人展覽「你（你）。」<br>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   |