Looking for
Antonio Mak
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Presented by the Leisure and Cultural Services Department

Organized by the Hong Kong Museum of Art
對於藝術家的生命路途，怎樣才能找到答案？又或者，怎樣才能解開他在我們世界的存在或不存在之謎？

【尋找麥基爾】不只在展覽本身，而是從中展現的尋找過程。這個過程始於一個問題：「麥基爾的作品在哪裡？」由此在什麼地方的不同地方，或許最重要的事情是讓他們理解到藝術是一個焦點：如果我們用心去看，便會發現其他一切都在由此而起。

此時此刻看他的藝術和生命，麥基爾（1951-1994）給我們的印象是吊筆的，完美，充滿激情與靈魂。在世三十一年，他的作品留下令人不能磨滅的印象。在很多觀眾及後當藝術家的心目中，他是一個經典的人物。然而，由這種視角看在其之餘未曾有過的理，他的作品主要受到他的藝術圈的習慣和對自己的作品的收穫所影響。就是他在這樣的時候，要將作品連入公共或私人的空間中直是困難重重（這種情況直到現在才在其他藝術家身上有所改革）。他的作品多於一些非官方的空間展出，如香港藝術中心、藝穗會、Gallery 7及Club 97等時代在畫廊內為年青本土藝術家舉行展覽。除了九十年代，他的作品絕跡於公眾領域。


在英國最優秀的藝術學院留學，令他掌握西方的技巧，但骨子裡他的作品是非常香港，非常中國的，這個可從多方面反映出來：作品中摻雜雙重的時空，背景及東方方言及中國藝術中臨的傳統；老虎及馬的多層次象徵；由鐵及木開入他豐富空間的運用及過去者及現代主義的交合；以與佛/non藝術形式的楊開。在帶有左翼，流動、怪誕美薰的人像及雕塑的創作上，它產生了重要的影響和影響力。在中國藝術的特點，有些時候它也有一些政治的潛在，對歷史的創作暗示九十年代初香港政治前提的未知之數。

由於作品風格的限制，麥基爾的作品多是小型的，以銅蝕技巧，構成多層次的在銅蝕的過程中，他動態的保存了銅原有的質感和厚度及鋸齒感，形成銅蝕自身所具有的藝術。這是麥基爾獨具的技法，給中國傳統藝術的革新。麥基爾的作品是一個特別特點是體積雖然細小，但給人的印象卻是巨大的—此特點也見於中國的傳統藝術。

麥基爾的創作絕跡於公眾領域，實在耐人尋味。今次展覽首度公開他的麥基爾的作品，在何處和如何在這樣的地方，心理上及感官上上顯現於今天；並探討今天在今昔畫的麥基爾的藝術作品及他的歷史時，將使我們對他的作品，和對我們自己的觀感帶來改變。

第一層次展覽部分會展出超過一百二十件麥基爾的作品，展覽場景是特別為他的作品而設，而設計意念亦在很多方面受到他的創作的啟發。作品來自香港的博物館館藏和本地及海外私人收藏家的藏品。其中不少是麥基爾的親人及摰友的見證。從這些雕像，素描及銅蝕，可以感受到他強烈的創作力及獨特的見解。

於第三層次，展覽將公開八位藝術家，其中七位來自香港，一位來自中國內地。創作的風格藝術作品回應麥基爾的藝術及歷史。他們來自不同的角度，不同的年代，以往與麥基爾的創作有不同程度的認識。他們的創作是一樣的，是來自獨特的藝術語言，以銅蝕過去的實招性。在藝術館的展覽，藝術家並不一定可以完全實行最初的構想，但最終他们都各自找到自己的方法將概念化為創作。}

馮明書的書法展覽《時之片段》，反映出他從麥基爾的素描繪畫所產生的強烈共鳴。麥基爾的素描繪畫反映他的想法，夢想及想像。在一個小時後幽暗的空間裡，馮明書會在薄墨塗寫上一些藝術家經藝術家的生命，感受他們創作的詩意。
HOW does one look for the answer to the question of an artist's life? Or to understand the mystery of his appearance, or his disappearance, in our world?

'Looking for Antonio Mak' is not so much an exhibition, as the unfolding of a process of seeking. This process began with the simple question, 'Where is the art of Antonio Mak?,' but it since has led us to many different places — perhaps above all to the understanding that art is a single focal point from which, if we pay close enough attention, everything else can emanate.

Looking at his art and his life from this moment in time, Antonio Mak Him-yeung (1951–1994) presents a paradox. Handsome, intense and inspired, in the 43 years that he lived on this planet Antonio made an enduring impression on many who came into contact with him and his art. Among many Hong Kong artists of his generation and younger, he is almost a figure of legend. Yet — for reasons that are complex and heretofore largely unexamined — his work remains known and valued primarily within his own artistic community; and by the collectors fortunate enough to own his pieces. Even in life, Antonio found entry into the public and commercial arenas of Hong Kong problematic (a situation that has begun to improve only relatively recently for other artists here), and usually showed his work at private spaces like the Hong Kong Arts Centre, Fringe Club, Gallery 7, and even Club 1997 (which in the 1980s frequently helped Hong Kong artists stage exhibitions at the restaurant). With the exception of a posthumous, retrospective exhibition staged in 1995 by his family and his many friends in the Hong Kong art world; and a few scattered group shows in the late 1990s, over the last 13 years, Antonio Mak's work has virtually disappeared from the public arena in Hong Kong.

Encountering Antonio's art anew, one is struck again by the incomprehensibility of this circumstance. Antonio's figurative cast-bronze sculptures, visually evocative and beautifully crafted, his drawings and paintings, and his scattered poetic writings, embody not only technical mastery but, more strikingly, a uniquely Makian iconography at the heart of which is a series of existential paradoxes: at once surrealistic and intensely personal, humorous and spiritual, disturbing and deeply moving. This is demonstrated, for example, in works showing the figure or torso of a naked man — often Mak himself — turned in side out (Spread, 1994), made to emerge from its own double (Man coming out from himself, 1983, 1992), sleepwalking on the back of a tiger (Sleepwalker II, 1991; Good morning II, 1993), or bisected by a ladder that both separates and unites the realms of animal passion and human reason (Man with ladder II, 1982). Antonio's interest in the reexamination, dissection and inversion of reality in order to reveal its 'other face' seems to have been an integral part of his consciousness, and of the way he interpreted the world. His brother, Mak Him-ming, has described how, as a young boy, Antonio loved to pull apart Chinese words into their radical components to create a secret language where a word was no longer the sum of its parts but rather a fractured assemblage revealing its genesis (for example, in talking about a tree, which in Cantonese is pronounced syuh [楊], Antonio would say muh [木] dau [樹] chyu [木] nan [森], creating a nonsense term literally meaning 'wood-beam-ninch').

As more than one of his fellow artists has observed, despite Antonio's overtly Western technique, honed during his overseas study at the best art schools in England, his works are 'very Hong Kong' and very Chinese — not stylistically per
but integrally. This can be seen in his frequent use of literal and visual puns, that touch both on Cantonese vernacular and the tradition of the rebus in Chinese art; in the multilayered symbolism of the tiger and the horse; in the presence of mirrors and steps leading into other dimensions that speak to Daoist as well as Surrealist sensibilities; and in the Buddhist allusions. Even in his expressionist, eerily beautiful human figures and torsos, there is a sensitive use of negative space — again a quality of Chinese aesthetics. At times there is also a political subtext to Antonio’s work that cannot be ignored, as in some of the tiger pieces, which allude to the uncertainty of Hong Kong’s political future in the early 1990s.

Working out of his studio and with limited funds for large castings, Antonio created mostly small-scale works using the lost-wax method, and in the casting process was able to dynamically preserve the original texture of the wax, imprinted with the deft and sensitive movement of his fingers, on the bronze. One could almost describe this as Antonio’s own version of cunfa, the textual movement of the brush in Chinese ink painting. Another important characteristic is the way that, despite their relatively small size, his sculptures create an impression of monumentality — a quality of his work also present in classical Chinese art, and one to which other artists respond very strongly.

In seeking to redress the almost inexplicable absence of Antonio’s art from public view, we have in this project created multiple layers of presence, to explore where and how the art of Antonio Mak exists today, physically, spiritually and metaphorically, and of how our own perceptions of his work and of ourselves might be changed by reencountering his art and his history in our own time.

The first of these layers is a core exhibition in which we have brought together for the first time more than 120 examples of Antonio’s works, including sculptures, paintings and drawings, and assembled them within an installation specifically designed for his art and, in many ways, emanating from it. These works have been gathered together from many places — from museum collections in Hong Kong, and from private collections here and overseas. A number of these pieces belong to Antonio’s family, and his closest friends. In these sculptures, paintings and drawings are transmuted the intensity of Antonio’s vision, and the uniqueness of his understanding.

In our second layer of exploration, eight artists — Fung Ming Chip, Jaffa Lam, Lee Man Sang, Lo Yin Shan, Kung Chi Shing, Simon Birch and Kwan Sheung Chi from Hong Kong, and Wu Shanzhuan from Shanghai — have created installations reflecting their response to Antonio Mak’s art and history. These artists work in different media, are of different generations, and initially had varying levels of familiarity with Antonio Mak’s work. The one thread linking them all is the distinctiveness of their artistic voices, reinforcing the possibility of dialogue and encounter. The process has not been without its challenges: working within the limitations of the museum environment, it was not always feasible for a particular artist to fully realize the original concept for his or her work (no live tigers allowed inside the gallery, for example). But in the end, each artist has created a genuine articulation of his or her own vision, separate and unique, but flowing into the whole.

Fung Ming Chip’s calligraphic installation, Silver of Time, reflects the strong resonance Fung experienced in looking through Antonio’s sketchbooks, in which the artist often recorded his thoughts, dreams and questionings. Inside a
In Jaffa Lam’s two-part installation and live-art work, *Looking for Ah Mak* in the Dream Studio, the artist seeks to reconstruct and, in a sense, to sanctify the spaces in which Antonio worked and dreamed. Outside the gallery, Jaffa herself will inhabit, actively sculpt, and engage with the audience in a space she has constructed in a wide corridor, compromising an artist’s studio and a special ‘guest room’. Here she will create small pieces of art both for Antonio and for her visitors. Responding to the Buddhist themes in Antonio’s work, inside the gallery Jaffa creates another space for meditation, in which she seeks to sanctify the encounters between artist and audience.

In his response to Antonio’s art, sculptor Lee Man Sang has chosen to build an ethereal environment to envelop and illuminate it. Lee’s monumental lantern installation, *Radiate*, made entirely of found materials, is an almost magical construction of found paper and tree branches, large enough to stand inside of. At its core is a sculpture by Antonio Mak depicting a man holding what could either be snake or a candle – radiating energy but at the same time revealing an existential ambiguity that lies at the core of Antonio’s art. When ‘the spirit moves him’, Lee also will play musical instruments of his own construction inside the installation.

As an art student in 1993, Lo Yin Shan was stunned by her encounter with Antonio Mak’s land-art installation *Heaven and Hell*: a square hole dug into the earth, with steps leading down to a ground covered by a mirror, so that in descending one seemed to be walking into the sky. Lo’s sculptural multi-media installation, *When the feet go looking for the body*, both references and pays homage to this work. On another level, her work is a reconceptualization of the idea of an ‘exhibition catalogue’ and alludes to one of Antonio’s key conceptual puns – *shu shen*, or ‘body of a book’.

In 430 hours: a short history of the world, sound artist Kung Chi Shing takes as his material the historical context of Antonio’s existence as an artist – the milieu in which he worked, the memories of those who knew him – and interweaves them with musical and verbal soundbites from the years 1951-1994, to create a soundscape that both intersects and unites the exhibition’s discrete spaces of artistic response, personal history and collective memory. Adding another layer, Kung punctuates this ambient environment with live musical performance – including his own and that of acoustic drummer and singer John Lee – and with randomly shown video images of his own father, underscoring an important element of this exhibition: that art unfolds, even as we do.

The genesis of painter and video artist Simon Birch’s multi-part installation, one hundred five zero, was the artist’s visceral response to Antonio’s sculpture *Good morning li* (1993) – one of the first of his works Simon had ever seen – depicting a sleepwalker standing on the back of a powerful tiger. Simon’s series of canvases, half of them painted and titled *Argonautica (All That Is)* and half blank, *Hamartia (All That Will Never Be)*, and his video installation *Saghomon*
Tehliran, address human life, a tiger’s nature, and the possible connections between them. In the video installation, a single spotlight illuminates an empty space where the artist had envisioned the presence of a live tiger or horse. In his one-off action art piece, Huntingdon 300, Simon gives away 300 origami paper tigers made of HKD100 bank notes, numbered and signed: a satirical commentary on the limitations he experienced in attempting to realize his full artistic vision within the museum context.

Hong Kong conceptual artist Kwan Sheung Chi’s installation Ask the Hong Kong Museum of Art to borrow “Iron Horse” barriers: I want to collect all of the “Iron Horse” barriers in Hong Kong here….was inspired by a variety of elements in Antonio’s work: his use of mirrors, his love of punning, his political subtexts, and most specifically, his sculpture Horse with ladder (1982, not in this show), in which the body of a horse is bisected and extended by a ladder. Kwan uses as his main material the ubiquitous metal police barriers seen all over Hong Kong, and known in Chinese as ‘iron horses’ (tienma). Encountering this gigantic installation in the exhibition space, reflected ad infinitum in parallel walls of mirrors, we are impelled to stop in our tracks and reconsider what is that is keeping us standing there, and apart from where we want to be going.

The writings of Wu Shanzhuan, one of China’s most notorious conceptual artists, on the subject of ‘artwork as a physical material for the further creation of art’ *, were a key influence on the curatorial direction of this project. Wu’s invited participation was envisioned as a process of taking a major mainland artist out of his own ‘comfort zone’ and into a genuine zone of encounter with Hong Kong artists. While happy to join the project, Wu in the end didn’t actually ‘join in’ – to this day he is not exactly sure who Antonio Mak is, although he likes what he has seen of his sculpture. One of Wu’s two works in this exhibition, But Still Red…..How to Do Nothing, was originally created by the artist when he was living in Iceland in 1990-91. Stored in a barn in the Icelandic countryside, it was rediscovered there only recently. The Big Passport also was created in Iceland during Wu’s residence there. (* See ‘Artists Writings 01’ in Wu Shanzhuan: Red Humour International, Hong Kong, 2005).

The third layer of this project is the ‘adjunct show’, a documentary exhibition that seeks to provide other avenues of insight into Antonio Mak’s past and present. Both private and institutional collectors of Antonio’s works were invited to photograph his art in situ on 6 September 2008, and in their exact position – whether on display in home or office, put away in a box, or what have you. The resulting exhibit creates a picture of reality of precisely where and how Antonio Mak’s works exist physically in the real world, in real time, outside the exhibition frame. Also displayed are more personal objects from Antonio’s life, including a painting by his father, Mak Hong, Antonio’s first mentor.

‘Looking for Antonio Mak’ is not a static display, but an organic structure with elements that will subtly change and extend throughout the two months at the museum, and hopefully far beyond. The project reflects an ongoing journey bringing together the insights, memories, and creativity of many people. It is in every sense of the word a collaborative project, and we are grateful to all who have contributed along the way. Most of all, we are grateful to Antonio Mak himself, who reminds us that great art is always the genesis of a journey.
脫模而去

黃仁達

某年一個夏夜，阿麥逃了酒來聊天，話題離不了雕塑繪畫，酒喝得差不多，他突然說：「告訴你一個秘密 —— 我是神！」說罷格格大笑。他大概一直認為「世人」低估了他。

我不把阿麥當作「神」；也沒有低估他，他是個「搞雕塑的」，從未沒有離開過人
的角度去看待世界；看物我關係。他喜歡用肉感來表現生命力  一人的；動物的肌肉
都成，阿麥對肌肉的迷惑甚至使他永遠不按上衣的釦扣，無論冬天夏天，永遠在
提醒我他是如何地體型素豪。

今天，懂竟然把他摟得如此極度，穿過他幻影般的病態，我看到整齊對
稱弧形的胸骨，假如以前的阿麥是西貢基羅是羅丹是迪克先生羅丹爾 **；現在是
傑克梅第 **，脫去了肌肉的一個假的結構，仍舊緩緩地，手舞足蹈地權衡著他的創
作理念。

棄頭放棄一本《如何戰勝癌症》，阿麥說太累了不想讀，是的，要讀人的意志力
用得著這麼厚的書嗎？癌是「人」的戰場，我想我應該提醒阿麥那年夏夜他告訴我
的「秘密」，我比本人更希望他是個「神」。

摘自黃仁達《敗風》p.158

一九九四年六月《給病中友人》

* Michelangelo/Rodin/Camille-Claudel **Giacometti

(節錄) M永遠不會痊癒了。

正如他說：「這遊戲，不好玩」。離開醫院回家路上，他一直喃喃地說你來不
得有痛苦你們全都不曉得有痛苦，不曉得誰說，在教導路上，我看穿他瘦骨嶙峋
的身子隨著車行顛簸顛簸。這路邊也該養一養了，面對垂死的好友，我竟然幫不上
忙，在同一條日久失修的路上顛簸顛簸，那又怎樣？那痛苦究竟有痛苦？我忽然有個很荒
誕的願望 —— 我想吃一碗蛋炒飯，天知道蛋炒飯跟M的癌跟教導車路有什麼關係。
我只是，盡快吃到一碗蛋炒飯，也許只有這樣表徵的願望，才有力量達到，相對
於，願望M能復原；相對於許多其他人的願望，我想，一客蛋炒飯是最安份的願望，我
的願望達到了（也難吃死了）。M也在三個小時前完成了他艱難已極的遊戲。昨天我
還在想這篇文章該怎樣寫，我本來想說：「癌沒有打倒M，M也沒有戰勝癌，現在就
讓我們送他回家，醫學上有『打成平手』這個說法嗎？我好像有……。」

摘自黃仁達《走》，《敗風》p.169

一九九四年六月

從天上掉下來的人

Man falling down from sky

1984

bronze

20cm (l) x 18cm (H)
阿麥

阿麥躺在寬大的病人服裡，說：「救我！你得救救我！」我說：「好。」

按了按縫板上《G》鍵，電梯徐徐降到醫

院地層，那裡有輛救護車在等著，等著將阿麥運回家。

有一桿軸，阿麥叫它《落地》（1978），兩端之間

的異體部位地方，阿麥又捏了一腳，這軸像人，任

何一桿軸都算是「腳踏實地」了吧？然而這《落地》卻

是半隱著的，三足不沾地，「著陸」的，是肉身。誰會拿人開

玩笑呢？自然是阿麥，或是，阿麥頭頂那個叫作「神」的東西。

救護車上，護理員叫阿麥安頓好，說：「病況，穩定了吧？」那倒是個意善

良的話。意思是：「未期了吧？」「到了這個地步，要能還能講話的話又怎會讓你回

家？」「倒是以麥自己想：『穩定了。』一路順風順水，我看阿麥他，每分每秒都

瘦了一點，老了一點。」

有一桿像「月亮之側」，掛在半月形的鋼板上，掛在桌上會搖搖晃晃，如今使得

阿麥在掣板床上頭來頭去的，何嘗不是一個地方吸力——一種你拽到月亮上也崩不

掉的，無形無相的力。《從土地上掉下來的人》（1984）那倒楣的人是脫掉了蝦和蝦

膽的伊卡洛斯（ICARUS）嗎？他著地的半身紗扮成一塊扁圓的鋼片，未摔掉

的下肢天天亂蹬，好像在控訴著一些什麼，什麼力量能把他摔成那個樣子？天，地

和人，三者缺一不可。阿麥把人分割成兩部份。（肢體的）上肢和（生物的）下肢，或

是：（時刻規限著人的）肢體和（時刻準備逃離的）意念，兩者雙生相抱又無法離棄，

人的戰場，就在人身這種。」

當《象徵》重於「存在」；《表達》重於「自處」的時候，也許如此。

繪人的上半身隻上了筆直的梯子頂端，留下下放的梯子接著，這個叫《人——梯

的二》的作品是靠他自己看起來——重心離地面太遠了。到了《人——梯的三》

一幅斜靠著梯子爬向自家的下肢，這回，梯子是象徵工具也是整體的（物理）重心，作

品裡有四平八穩，《像俺與分別（一）》（1975及93）倒立的上半身直立的下半身

身後的像俺，必然上下對倒，直立的下肢一無所屬，就說所謂《正反》，這兩肩

之間／兩腿之間／前後上下對倒之間的喻意，更須由作品底部一塊無意無意識的鋼板來

彌補；《像俺與分別（二）》的鋼人雙臂拄住前進中的下肢膝部，你看或《思考者

在踏階》也好《人的生物部份失去恩慈》也好，由於整體重心後移，為了使作品立

起來，阿麥唯有在下肢膝蓋下加一方鋼板穩住。

你用以思考的那個部份，終歸還是肉身。故風景的組成部分，終歸是個不可或缺的

部份。除非，你不在了。

一九八四年的《工具》，阿麥纏一隻手連著一條直的腿，手上一隻長柄蠟燭

（實物）斜掛在地面上，誰是誰的工具呢？在力學支點而言，蠟燭和雕塑互為工

具，缺了誰都立不起來。

阿麥的思維沒問題，他的腳幹死了。

夢裡無事，他只是，死了。

阿麥

有個較新叫《佛從山頂走下來》（1982），那佛面相如何無數直言，對阿麥而

言，我猜想所有 filme 載出的成品都是個佛，如今阿麥脫穎而出，對另一個時空的另一

些眾生來說，也許也是個佛。
COMING OUT FROM THE MOLD

Yank Wong

ONE summer evening, Antonio came over to my place to share some talk and some beer. All night long we talked only of sculpture and painting. After he had put away a few drinks, Antonio suddenly leaned over and whispered: 'I'm going to tell you a secret - I'm a god.' And then he started laughing.

I believe Antonio must feel that the people of this world always underestimate him. I don't think of him as a god, but I don't underestimate him either. He is a man who sculpts, and he looks at the world, at the relationships between subject and objects, from the perspective of a man. In his work, Antonio loves to use the tendons and muscles of the physical body, whether human or animal, to express life force. His has carried his obsession with this idea to the point that, summer or winter, he always left his shirt unbuttoned, so that his chest was exposed to the world: it was his way of expressing pride in his own body. Today, cancer has tormented and withered him into a skeleton. But even in his hospital gown, he still leaves his chest exposed, so that I can see the neatly symmetrical curve of his ribs.

If the old Antonio was a Michelangelo, a Rodin, a Claudel, now he has become a Giacometti. The rippled muscles of his body are simplified, but in his passion for art he is unchanged, still talking in his intense, low voice, his hands and legs dancing in excitement and agitation, as he speaks of his ideals in creating art.

On the bedside table there is a book called How to Win the Battle over Cancer, but Antonio says he is too tired to read it. Does it really take such a thick book to talk about human willpower? Cancer is a human battlefield, and am I thinking that I should remind Antonio about the 'secret' he shared with me that summer night. I hope, even more than he does, that he really is a 'god'.

excerpted from For a Friend Who is Ill
[Gei bingzhong youren]
June 1994*

ANTONIO will never recover.

Like he said, 'this game is no fun at all.' On the way home from the hospital, he kept mumbling, 'You will never know how much it hurts, none of you will ever know.' I couldn't tell who he was talking to. Inside the car, I watched his painfully thin body bouncing with the movement of the car over the bumpy road. Looking at my close friend who was dying, knowing there was nothing I could do even as we bounced up and down inexorably over that long road, all the time I just kept thinking that I wanted to eat a plate of egg fried rice as soon as possible. Maybe it's because only such a small wish was within my control. Compared to the wish of having Antonio recover, compared to many, many other wishes, an order of egg fried rice seemed humble, manageable. And in the end, I got my wish (it tasted terrible). Three hours ago, Mi completed this most detestable of games. Yesterday, I was thinking of how I could possibly write about this. Originally, I wanted to write that 'Cancer didn't defeat Antonio. Antonio didn't beat the cancer. Now let's just bring him home. In medicine is there such as thing as an "even draw"? I hope so...'.

excerpted from Departing [Zou]
June 1994*

ANTONIO is Mak Hinyeung.

Antonio lies inside the folds of his big hospital gown, calling out: 'Save me! Save me!' 'Yes,' I answer. I push the button marked G, and the lift slowly descends to the ground floor. An ambulance is waiting, ready to bring Antonio home.

Antonio made a figurative plaster sculpture that he called Down to earth (1978). Between the shoulder blades, where the head should be, he stuck an extra foot, so that from either end this plaster figure could be considered as a man 'with his feet on the ground.' But in fact, this 'down to earth' fellow is lying prone, so that none of his three feet is actually touching the ground at all. Who would play this kind of a joke on a man? Antonio, of course. Or maybe I should say, the thing inside Antonio that he called a 'god'.

In the ambulance, the medic settles Antonio in, and asks: 'Is the situation stabilized?' This was his polite way of saying, 'Is it nearing the end now?' Once cancer has progressed to this stage, if there were any possibility of curing it they would ever let you go home? Finally, Antonio himself answers, 'It's stabilized.' As the ambulance jiggles over the bumpy road, I look at Antonio and it seems that every moment he grows thinner and lighter.

Antonio has a work called Tree on the moon - a tree growing on the surface of a bronze half-moon - and when you put it on a table it rocks back and forth, like Antonio now, rocking back and forth in the ambulance stretcher. Even if you were to run all the way to the moon, you still couldn't escape this kind of gravity - a shapeless, invisible force. In Man falling down from sky (1984), is the hopeless figure an iconus who has lost his borrowed wings of wax? The upper half of his body is flattened into a hunk of bronze from the impact of hitting the ground, while his bottom half, still intact, is waving in the air as though accusing someone, as though asking what kind of force could cause a man to crash like this? Heaven, earth and man - none can do without the other. Antonio bisected a person into two halves: the rational upper half, and the animal lower half. Or, one could say, the body (always under restraint) and the mind (always preparing to flee), the two forever contradicting each other and yet unable to part from one another. When 'concept' outweighs existence, when 'expression' outweighs state of being, then things come to such a pass.

The upper half of a bronze figure climbs to the top of a completely perpendicular ladder, leaving the lower half clutching the ladder's bottom. This work, Man with ladder II (1982), is unable to stand on its own, because its centre of gravity is too far removed from the ground. But in Man with ladder III (1982), the bronze figure climbs up the incline of a leaning ladder towards the lower half of his own body: this time the ladder is both the tool of the will and the centre of balance for the whole unit, so that the work can stand on its own. In Identity and difference (1975, 1993) the figure's inverted upper half looks towards its upright lower half: everything is topsy-turvy. Because the erect lower body can't see, there is no reference point for 'right way up' or 'wrong way down'. Between the shoulders / between the legs / between front and back / up and down, all these metaphors for inversion and contradiction, it was necessary to place a blank bronze base, without special form or meaning, in order to
connect the components together and allow the figure to stand. In *Identity and difference II*, the bronze figure's two arms hold onto the waist of the forward-moving body — you can look at this as the hesitation of the thinking mind or the unconscious impulse of the physical body; either way, because the centre of gravity is oriented towards the back Antonio had no choice but to place a small, square piece of bronze under one of the figure's heels in order to stabilize it.

Even the part of yourself that you use for thinking still belongs to the physical body — that's the rub. The only way to divest yourself of it is simply to cease to exist.

In *Tool* (1984), Antonio cast a hand connected to a standing leg. The hand is clutching a long-handled hammer, the head of which rests on the ground at an angle. But which is the real tool? From the point of view of mechanical theory, the tool and the bronze figure are each the tool of the other, together forming a fulcrum, neither able to stand alone.

There is nothing wrong with Antonio's thinking; it's only his body that has died. There is nothing wrong with Antonio; it's just that he is dead.

**THERE** is a sculpture by Antonio called *Buddha coming out of his cave*. It is not important whether the face of the figure really is the Buddha's face. For Antonio, all the sculptures that came out from his molds were buddhas. Now that Antonio has come out from his own mold, perhaps in some other world, in some other life, he too is a buddha. (2008)
零零碎碎
麥顯揚
何慶基

麥顯揚不常寫散文，但在八十年代從海外讀藝術回港的人不多，況且當時政府藝術機制保守主義當道，藝壇當代藝術畫廊相繼開外，政壇還未及時跟上，也增加了大家的交流困難。一九八七年在蒲窩開的「外圍」展，便是在這情況下產生。

另一方面，我們這群人個人主義極強，既無家族式的論壇結社傳統，亦無新一代那組織抗爭的能力，談得來的多見虛閉，否則也只是幾通電話。但麥顯揚不懼人多交談，見面都是喝喝啤酒談談創作。當時藝壇當代藝術沒機會展覽也沒市場，創作是因為在內在需要和無法理喻的堅持。麥顯揚令我印象至深的是他對實事的要求，創作雖經費用高昂，但因認為物材實事和技術上的不足，他堅持不在價錢便宜的場合而要在台灣錫製銅雕。即使資源匱乏仍對實事堅持，非習慣搞藝發局，拿多少錢便做多少事的人可明白。

一九八六年當了藝術中心展覽部旅遊部，接觸的機會也相應減少，但不計他的回顧展外，也曾為他舉辦兩個小型個展。因為麥顯揚，我對藝術工作者展览，特別是個展，有了十分深刻的，因為在不適當場合為藝術工作者舉辦與其成就不相符的展覽，只會對他/她造成傷害。但麥顯揚絕對是個我可以給他一個又一個的人。

印象最深刻的，要算是是一九九三年我在於科大學策劃的《藝術空間：從畫廊到畫展》中的舉措。他在草地上插入方形大開，內置反映藍天白雲的鏡子，實景與虛空與天地達二元矛盾結。一直是麥顯揚的重要創作議題，在這裡表現得淋漓盡致。

一九九四年初他突然間告訴我計劃為自己的創作寫書，並邀約我為他寫文章。隨後他集中做研究時，看見滿屋雕塑素描，才發現他的創作數量驚人。如此差劣的創作環境，仍然持續不斷創作，怎不令人驚歎？後來他發現他思想，那本書像是要結集自己的一生創作，從前一開始，寫那件文章猶如編寫記憶，執筆時夢多為感，直至他過世後始完成，變成他回顧展的書刊文章。對我至今仍以為憾。

麥顯揚身後文評界於一九九五年在香港大會堂展覽廳的《麥顯揚回顧展》，不單是悼念朋友，也是要確認他的藝術成就。展覽開幕後不久，藝術商便向我提出查詢，他的部分作品都在無形的市場中流竄，無從尋索。麥顯揚的作品是整個系列地觀賞才可領略其創作深意。現在想重構完整的麥顯揚回顧展十分困難。關於他的創作，只能從以往的展覽冊中的複製平面圖中重塑。無論創作個性創作日子短促，過身後後流於作品零散。要比較全面地認麥顯揚的藝術，《尋找麥顯揚》是一個重要的起點。

何慶基是一位以香港為基地，並活躍於國際的策展人及藝術評論家，現任香港中文大學文化及宗教研究系課程主任。
ANTONIO MAK and I were not close friends, but in the highly conservative political and art worlds of 1980’s Hong Kong, we were naturally thrown together, along with the handful of other young artists who had recently come back to Hong Kong after studying at art school overseas. As contemporary artists, we found ourselves rejected and marginalized by the art establishment here. All of us being outcasts together, we met up with each other sooner or later and all got to know each other to some degree. The 1987, 'Out of Context', group exhibition held at an old house on Kennedy Road was a natural outcome of our shared interests and situation.

Another thing we had in common as a generation is that all of us were extremely individualistic — we had neither the clannishness of traditional art societies formed by the older generation of artists, nor the ability to band together to push for our own benefit typical of the current generation of younger artists. Those of us who managed to get along with each other would meet up often; otherwise, it was just an occasional drink and hello. That’s pretty much the kind of social interaction I had with Antonio — we’d meet occasionally, have a few beers and talk about art. At that time, it was very difficult for a contemporary artist to find a chance to exhibit, and there was virtually no market for our works. We made art because we had to, because we were pushed to do so by an inexplicable and irrational inner drive.

One of the things that impressed me most deeply about Antonio was his intense commitment to quality in both material and technique. Casting bronze sculpture is a very expensive process, but he never compromised: rather than cast his works in a place like Guangdong, where costs were low but quality mediocre, he took on the much greater expense of casting them in Taiwan, where both technique and materials were far superior. Even when money was very tight, his passion and commitment to quality were never compromised — he was willing to put everything he had into his art. This attitude may not be easily understood by artists today who allow the amount of Arts Development Council funding they receive to determine the level of art they create.

When I became exhibition director at the Hong Kong Arts Centre in 1988, I had even less opportunity to meet up with Antonio socially. On the other hand, I organized two small-scale solo exhibitions for him at the Arts Centre. For me, this was a very strong statement of belief in his talent as an artist: I rarely curate solo exhibitions, since one of the worst things a curator can do is to showcase an artist's work before it has matured to a level that can bear that kind of scrutiny. But when it came to Antonio, I had no problem doing one show after the other.

In 1993, I curated a group exhibition at the Hong Kong University of Science and Technology called ‘Art and Space: from Sculpture to Installation’. The work Antonio created for this show, Heaven and Hell, impressed me deeply. For this outdoor installation, Antonio dug a big square hole in the ground, and installed a large mirror at the bottom that reflected the blue sky. Reality and illusion, solidity and emptiness, the contrasting realms of heaven and earth fused together as one — all are themes that run throughout Antonio’s art, and all were captured and expressed eloquently in this work.

At the beginning of 1994, Antonio told me that he wanted to publish a book about his work and asked me to write an article for it. Later, when I went to his house to do some research, I was completely amazed to see the huge number of sculptures literally filling his house — it was only then that I realized the sheer volume of his creative work. In such a difficult creative environment, to be able to work with so much consistency and dedication — how could one not respect him? A few months later I found out that Antonio was ill with cancer. It suddenly seemed that the book he had been planning would become the summation of his whole life’s work. From that moment on, writing that article became very difficult for me — it felt like writing an epitaph in advance. I struggled to finish it, but it still wasn’t ready when Antonio passed away, and later was published in the catalogue of his retrospective exhibition. I have always felt a deep regret about that.

In the months following Antonio’s death, many people in the cultural world here hurried to organize his retrospective exhibition (at the Hong Kong City Hall Exhibition Hall, in 1995), not only to remember him as a friend but to honour his achievements as an artist. Soon after the show opened, art dealers and buyers rushed in to acquire his works. Much of his work disappeared into the invisible world of the market, and it seemed it would be difficult if not impossible to trace it again. One has to see the totality of Antonio Mak’s work in order to understand the thinking behind it. ‘Looking for Antonio Mak’ gives us an important starting point.
REMEMBERING ANTONIO MAK
THANKING VALERIE DORAN

IN an appreciation written for the catalogue The Art of Antonio Mak, which Antonio's widow, the writer and translator Susan Fong, edited, I wrote that through the medium of such exhibitions:

'We know or can come to know [Antonio's] gentleness; his love of life; his qualities as a human being and his powerful presence as an artist.'

The reference to 'such exhibitions' was not only to that 1995 retrospective, but to 'Out of Context', a collective exhibition in October 1987, at 15 Kennedy Road, Hong Kong, an historic house where Antonio had had his studio and home for some years, where notable movies such as Jim Shum's 'Sand' had been filmed and — much, much earlier — families had lived their lives looking out over the Hong Kong harbour.

Antonio was instrumental in giving the exhibition its 'Out of Context' and Ngoi Wai titles, the latter the suggestion of copywriter/songwriter Thomas Chow. Antonio loved the way the Chinese title offered up the coded pun of out of context/offcourse racetrack bet. Many artists were involved in the project, each producing a work; Antonio's was a gigantic, suspended book entitled Flying Elephant ('It looks heavy, but it isn't' Antonio told the TVB film crew. Another pun delivered.)

Incredibly, all these years on from his death in 1994, Antonio is still considered by some to be something of an off-course bet.

For critic and curator Valerie Doran, the gestation of this exhibition began in 1999, when, in a review of Gao Minglu's 'Inside Out: New Chinese Art', she posed the question: 'Where is the art of Antonio Mak?' Others agreed. Valerie knew absolutely that the omission of Antonio's work required resolution. This exhibition, almost 10 years on, brings the art of Antonio Mak to the Hong Kong Museum of Art and gives younger Hong Kong artists the opportunity to make work in response to Antonio's life and work. In a sense, Valerie has done this remarkable thing because she, too, is a citizen of the Honourable world of the insider/outsider, in which Antonio and his work shone and shines brightly. He was and is a national treasure of this world, and now of another.

Antonio made work of breathtaking beauty, mystery and surreal properties. As with his works, he was tiger/man/party animal. Cire perdus, his preferred method of casting, says it all: in order to create the external, the internal must dissolve.

In 'Looking for Antonio Mak', we find him in his works and the responses of artists. Let us live our lives, which we have, inspired by a human being and artist who was so alive, and now lives on in us. We have found Antonio Mak; let us not lose him again.

Edinburgh, October 2008

Lianne Hackett is a writer based in her native Edinburgh, Scotland. From 1985 to 1992 she lived and worked in Hong Kong as a writer and editor, exhibition organizer and art critic.
麥顯揚 1951-1994
ANTONIO MAK HIN-YEUNG

麥顯揚生於菲律賓，出生後一個月與家人移居香港。父親麥顯良是畫家及平面設計師。受父親啟蒙，自小習畫。一九七一年至一九七五年於英國倫敦大學高史密斯學院藝術系專修繪畫，獲一級榮譽學位及米利加斯獎。其後於倫敦大學史里昂藝術學院深造，專修雕塑，並於英國皇家藝術學院學習青銅鑄造。八十年代末期，麥顯揚前往美國紐約Johnson Foundry研習先進的銅鑄技術及著色方法。一九七五年至一九九四年間於香港及英國舉行七次個展，並曾參與於英國、中國、台灣及香港舉行的聯展。作品為本地及海外私人藏家及博物館收藏。

一九九四年麥顯揚早逝。一九九五年麥顯揚家人及摯友於香港大會堂展覽廳舉行麥顯揚回顾展。《尋找麥顯揚》是麥顯揚首個在博物館的主題展覽。

ANTONIO MAK was born in the Philippines and moved to Hong Kong with his family at one month old. Mentored by his father, Mak Hong, a painter and graphic designer, Mak began drawing and painting at an early age. From 1971 to 1975, he studied painting at Goldsmith’s College, University of London and graduated with 1st Class Honours. He was the winner of The Delegacy Prize, UK. He undertook studies in sculpture at The Slade School of Art, University of London, and worked under supervision at the Bronze Foundry of The Royal College of Art, London, UK. In the late 1980s, Antonio travelled to the United States for intensive training in the latest technical methodologies of bronze casting and patina processes at the Johnson Foundry in New York. From 1975 to 1994, he held seven solo exhibitions in Hong Kong and the UK and participated in group exhibitions in the UK, China, Taiwan and Hong Kong. His works are in private and museum collections in Hong Kong and internationally.

A retrospective exhibition of Antonio Mak's work was held posthumously at the Hong Kong City Hall Exhibition Hall in 1995, following the artist's untimely death in 1994. 'Looking for Antonio Mak' is the artist's first major museum exhibition.
The prime of life with the problem which the body can't solve.
艺术上的问题和生活上的问题的差距是一个问题，由古至今的一个问题。Duchamp也曾相信自己已解答了这个问题。我在今时今日，面对着的也是同一的问题，相差的是，我要另外的一个答案。
Horse with bike shadow
1988
pencil on paper
鉛筆紙本
委約藝術家
COMMISSIONED ARTISTS

馮明秋
Fung Ming Chip

林嵐
Jaffa Lam

李文生
Lee Man Sang

盧燕珊
Lo Yin Shan

龔志成
Kung Chi Shing

Simon Birch

關尚智
Kwan Sheung Chi

吳山專
Wu Shanzhuan

Note: All works by artists in the exhibition are sites-specific installations. Images shown here are only artist sketches or details to give an indication of their concepts.
FUNG MING CHIP

SELF TAUGHT. Fung Ming Chip's decades-long quest to extend the conceptual field of Chinese calligraphy began with his initial work in the related art of seal-carving. Since the mid-1990s, Fung's analysis of and re-engagement with the structure and materiality of calligraphy has led to his creation of over one hundred new 'script types'. Throughout, the nucleus of his artmaking has been an exploration of the possibilities for expanding or reshaping the time-and-space elements inherent in this unique art form that is at once visually progressive and literally narrative. As Fung Ming Chip has written, 'Text is a prerequisite for calligraphy, and the quality it imparts is time.' In his works, the text is usually one of his own poems. His works can be found in public and private collections internationally.

開展中國手卷，我們只能小部份接小部份的看，在時間流動中觀看作品的變化。
書法最大的特徵是時間，這件作品把你放在時期裡，看看某些人的...
In unrolling a Chinese handscroll, we can see only a small section at a time. It is within time's unfolding that we discover the changes existing inside the work.

The key element in calligraphy is time; my work is bringing you here, to this moment, to encounter the '........' of different voices.
林嵐
LAM LAAM, JAFFA

二零零零年畢業於香港中文大學，先後取得藝術學士及碩士銜，以及藝術教育文憑，創作以木
為主要物料及以文化歷史為背景的雕塑作品為主。曾參與多個國際藝術家交流/駐場計劃，近年活
躍於策劃和參與各項藝術計劃，致力將藝術帶進公共場域及社區。作品曾四度入選香港藝術雙年
展，近年曾邀請到台灣及港分參與國際藝術家交流營，及其他海外城市進行駐場藝術展覽。二零零
六年獲「亞洲文化協會獎勵金」，並於翌年赴日研究藝術在公共場域的實踐。二零零七年則應加拿
大「樹博物館」(Tree Museum) 邀請，為該館十週年慶典創作藝術作品。多年來，林嵐不斷邀選
到世界各地參展，作品足迹遍及紐約、巴黎、多倫多、奧克蘭、新加坡、澳門及台灣等地。

JAFFA LAM was born in Fujian province, China, and moved to Hong Kong with her family
in 1985. She received her BA and MFA degrees, and her Diploma in Education from The
Chinese University of Hong Kong in 1997, 1999 and 2000 respectively. Jaffa specializes in
sitespecific work with sculpture installation – woodcarving mixed with alternative materials
such as water, light, plastic, soft materials and metal. Her work was selected for Hong Kong Art
Biennial Exhibitions in 2003, 2005, 2001 and 1996 respectively. She has shown her work in
exhibitions in Paris, Australia, Singapore and Macau. She has participated in numerous
international events, including the International Artists' Workshop, Wasanii, Kenya, the Britto Arts
Trust, Bangladesh (2005), and SOFA (Sculpture Art Fair) in Chicago. Jaffa received the Asian
Cultural Council Fellowship in 2006 and the Urban Glass Visiting Artist Fellowship in New York;
in 2007. She is co-founder and chair of The Air Association, a registered charity in Hong Kong
that aims to initiate, stimulate and reinforce cultural exchange and public art exploration.

這次計劃是延伸我對藝術家在社會所扮演的角色的探討，則是談論藝術家和觀眾之間的距離有多遠?

僅管從未見過他，但能從他的文章中，我已經愛上了他的作品，而對他發生興
趣。我信仰一個藝術家的了解不單從一件或幾件作品中得到，而是去了解他的生活。在這次的計劃
中，我通過閱讀關於他的文章，訪問他的親人、朋友，近距離地接觸他的作品和生活點滴，將我的
角色從「觀眾」或「藝術家迷」轉化成「藝術家的朋友」。同時，我腦海中構想出另一件為觀眾
所做的，與藝術家交換社會經驗的作品，藝術家為觀眾度身定做紀念。

在藝術館面前港的走廊安排一個十多呎的工作室本身已在是一個香港藝術家夢，何況這
是別有用心的整個雕塑工作室需要的夢境。我希望能在這間似真似假的地方，更容易將他帶入我的
夢裡，與我談談。

順便提及我們的工作室。

My work is an extended project of a theme that has concerned me for a long time: What is the
artist's role in society? How great is the distance between artist and audience?

I never met Antonio Mak in person, but I was intrigued by him and his work after seeing
his 1995 retrospective exhibition catalogue. I believe artwork is the outcome of an artist’s life,
and that to understand an artist, we must study not just his works, but his whole life. For this
project, I read as much about Antonio as I could, and interviewed people who were closest
to him. In this way I have attempted to transform my position from that of Antonio's audience/
fan to that of a friend. I will communicate with my audience, through an exchange of social
experience, retelling Antonio’s own tale of “How to be a good man” (one he used to tell to his
younger brother) and making “halos” for them on site. Inside the museum, I’ve created a dream-
like studio, merging Antonio’s space with my space, combining fragments of imagination and
a few random facts. Facing the windows and the panorama of the harbour is a Hong Kong
artist’s dream. In such a setting, it seems possible to reawaken Antonio into the world again:
it will be easy to meet him here in my dreams, and we will have a nice chat together.

Hope he likes our studio.

葉滄海

在夢室裡尋找阿蒙 (2008)

裝置：混合媒材，行為

Looking for Ah Mak in the Dream Studio (2008)

Mixed media installations, live art
LEE MAN SANG was born in a small Hakka village in the New Territories of Hong Kong. At the age of 14 he moved to England, where he worked in his family's restaurant and studied modern art. In 1992, Lee returned to Hong Kong and set up an art studio in a 300-year-old schoolhouse in his native village. He works primarily as a sculptor, using wood and other natural materials to create both formalist and functional art, including musical instruments of his own invention. Many of his recent sculptural works incorporate concepts derived from traditional Chinese culture, such as the logographic form of Chinese characters. Lee is also active as a performance artist and improvisational musician, collaborating with Hong Kong artists working in various media to create performance events. In the last two years Lee has lived a hermetic existence, focusing on assembling and working with found materials and artefacts from his ancestral village and creating hand-made objects and instruments.

Energy has weight, it has power, it radiates out, contained and enhanced within a sphere. Antonio's sculpture is like that, a radiating force at the centre of a circle.
LO YIN SHAN describes herself as an ‘Image & text hongkie now based in Beijing.’

looking for m
in the name of
mystery, memory & ma

first encounter of heaven & hell
digging into the bottom of sky

after 15 years of disappearance
a mirror of void
inside the body of a running book

一張裁剪迷失的腳 (2008)
混合媒材
高度約125厘米
When the feet go looking for the body (2008)
Mixed-media installation
125cm [H] (approx)
KUNG CHI SHING

KUNG CHI SHING is active both as a composer and performer in Hong Kong and internationally. He is known particularly for his work in the music and performance group 'The Box', which he cofounded with Peter Suant in 1987. As an individual composer he has written extensively for modern dance and theatre productions, as well as creating his own music theatre works.

In his music, Kung focuses on experimentation with different formats that include pop, classical and improvisational music and theatre art, and through the exploration of the unconventional sound possibilities of different acoustic and electronic instruments.

Kung's recordings on CD include Destiny Travels Limited and Blue Silence/Fish Dreams, the compilation BOX GO HOME and THE BOX : FULL FATHOM FIVE.

430小时：世界歷史

在這聲音景觀中融合的音樂與人聲，是源自1951至1994年間每年創作的音樂片段和語錄；麥積的朋

d可對他的回憶；還有我父親（一位藝術門外漢）對這時期世界的體驗。這種種元素又跟我創作的音

樂表象交織在一起。

不知何許人說過：「我不存在！我是個幻影！但我既已在此，又該如何面對這個知？」這話語

能反映作品的意念。

430 hours: a short history of the world

In this soundscape I combine musical and verbal soundbites from each year between 1951-1994, spoken voices of the people who knew Antonio, and of my father (a non-art person) remembering his experience of the world during that period. All these elements are interwoven with the music gestures I have created.

'I do not exist! I am an illusion! But I am here anyway, and what am I going to do with that knowledge?' I don't know who said that, but it somehow expresses the essential thoughts behind the work.
SIMON BIRCH

SIMON BIRCH is best known for his strong paintings incorporating his distinct vision of urban culture in Asia. Born in the United Kingdom, Simon has been based in Hong Kong since 1997. Simon recently completed his MFA with the Royal Melbourne Institute of Technology, and was awarded the Louis Vuitton Asian Art Prize in 2007 for a painting that combined the distinct traits that define his work. These traits include energy, exemplified by both the brushwork and the subjects in the paintings, and the recurring themes of transition. Amongst awards voted by members of the public, Simon Birch won the 2004 Manfred Schoeni Award, part of the Sovereign Art Competition. In recent years Simon has increasingly worked with video, often creating video-based installations related to, or incorporating his paintings.

Recent exhibitions include a major multi media show at the Nanyang Academy of Fine Arts in Singapore and a solo show at the 10 Chancery Lane Gallery in his hometown, Hong Kong.

one hundred five zero (2008) (detail)
Video installation, oil on canvas paintings, action, HKD100 bills
混合媒材：影像装置、油畫、行為、港幣一百元鈔票
這次展覽對我來說就是一連串令人氣憤的不公不正。
我原本的意念是在展場中放置一頭活老虎，但這個主意卻遭博物館的決策人推翻了。
我試圖以馬取代，觀眾被嚇掉的風險減了，但也被拒絕。
在藝術館外豎立老虎的短片又如何，也是不准。
那麼在展場內放映呢？對不起，經費不足。
我的經費只有港幣三萬元；製作短片的費用高達港幣二十萬。
既然如此，不妨在展場中開燒掉那三萬元算了吧；別想了，因為可能會引起大警。
就算帶著那三萬元渡澳門，孤注一擲，賭一鋪輪盤，是否能夠把這個過程拍下來也是一個疑問。
在這個城市，藝術館管理層的思維，與管理其他政府設施的、如圖書館或公廁，沒有兩樣，都是一大堆的規矩。藝術館不應是關於規矩的，藝術館應該將這個反映出，但卻沒有。
換個話題，他會怎樣處理這個情況？我想他也會做我所做的，絕不放棄，尋找一條出路。管它
有沒有其他人來幫助，也要找到一條出路創作藝術。因為我相信他也和我一樣，熱愛自己的創作。
如果你對你的藝術創作是認真的，你就會去挑戰、去創新、去克服。資金與規矩從來都不是決定
性的因素。
夢醒後，無論你在何處，我希望你會喜歡我為你、為了自己、為觀眾而創作的作品。

This exhibition has been a series of frustrations.
My original plan was to have a live tiger in the middle of the space, this was refused by the
decision makers in the museum.
Then I tried for a horse, less likely to eat people, refused again.
Then just a film of the tiger projected on the outside of the building; not allowed either.
A film of the tiger inside the space; no budget.
The budget I'm given is HK$30,000. The film would cost $200,000.
So then I planned to burn the HK$30k cash in the middle of the space; no, that's a fire hazard.
Even taking the $30k to Macau and putting it all on the roulette table and filming the process
was in question.

Our art museum is overseen by people who treat it in the same regard as any other
government facility, whether a library or a public toilet. There's a lot of rules. Art is not about
rules and our art museum should reflect that. But it doesn't.

What would Antonio have done? I imagine the same thing I've done, not give up but find a
way. Find a way to make art with or without anyone's help. Because he, like I, believed in his
practice with a passion. If you're serious about your art, you'll adapt, innovate and overcome.
Money and rules are never a deciding factor.

Wherever you are, Antonio, I hope you like the art I made for you, for me and for all the
people who view it.
Kwan Sheung Chi

Kwan Sheung Chi was born in Hong Kong. In 1999 he entered the Fine Arts Department of The Chinese University of Hong Kong. In 2000 he was named the 'King of Hong Kong New Artists'. In 2002 'Kwan Sheung Chi Touring Series Exhibitions, Hong Kong' was exhibited and toured in 10 major exhibition venues in Hong Kong. Within the same year, the Hong Kong Arts Centre presented 'A Retrospective of Kwan Sheung Chi'. In 2003 he graduated with 'third-honors' bachelor degree from the Fine Arts Department of The Chinese University of Hong Kong. From 2004 he became a nine-to-fiver in Central. In 2005 he helped his mother, Tsang Yin-hung, to create her first artwork, Teapoy. Later Teapoy was included in the Hong Kong Art Biennial 2005, as a selected entry. His artworks haven't been widely exhibited around the world. On 1st January 2008, he determined not to sell any of his artworks for 3 years.
WU SHANZHUAN was born in Zhoushan, China. Graduated from the Zhejiang Academy of Fine Arts, China in 1986. One of China's more notorious conceptual artists, he is known for his installations, writings, and action art performances that have a strong undercurrent of social and political critique. In the early 1990s he lived and worked in Iceland, later moving to Germany, and graduated from the Hochschule für bildende Künste, Hamburg in 1995. In the mid-1980s Wu started to create his seminal conceptual series Today No Water and in 1990 his Red Humour International series. Wu's works have been exhibited in many major international group and solo exhibitions in Europe, North America and Asia, including 'Inside Out: New Chinese Art' (1998-2000) and the Venice Biennale (1995). In summer 2008 Wu Shanzhuan was honoured with a major retrospective exhibition of his works at the Guangzhou Museum of Art, Guangdong, China.

"Sometimes, when i have nothing to do, i make a statement."

But Still Red... How to Do Nothing (1990-91)
Mixed media, 280 x 140cm
Where in the world is the art of Antonio Mak?

Some sample images of insitu photographs taken by collectors for ‘Looking for Antonio Mak’ adjunct show


3. Studio in Wan Chai, Hong Kong, 6 September 2008, 12:36pm, Inside-out/ front back left right, 1974-82.


5. Living room, private residence, Hong Kong, 6 September 2008, 11:30am, Identity and difference II, 1975 r 93.

6. Fine Art Team office, Hong Kong Art School, Hong Kong, 4 September 2008, 7pm, Twine I.
Curator

Valerie C. Doran
Valerie C. Doran is a Hong Kong-based curator, critic, writer and translator specializing in the field of Chinese art, with a special interest in cross-cultural currents and comparative art theory. In the last few years she has focussed increasingly on exploring the possibilities for developing innovative approaches to curatorship within a Hong Kong context. Valerie is currently vice-president of the International Association of Art Critics (AICA), Hong Kong chapter.

Collaborators

Pui Ching Lo 音響設計
Current Hong Kong Academy for Performing Arts senior lecturer. She has worked with Sir Richard Eyre, Phylida Lloyd, Trevor Nunn, Robert Lepage and Peter Gabriel.

Christopher Johns Sound Design
Christopher is Head of the Department of Entertainment Design and Technology of the Hong Kong Academy for Performing Arts. An internationally acclaimed sound designer and engineer, he has worked with Sir Richard Eyre, Phylida Lloyd, Trevor Nunn, Robert Lepage and Peter Gabriel.

Leo Cheung Lighting Design
Leo is Senior Lecturer in Lighting Design at the Hong Kong Academy for Performing Arts. He is one of Asia’s most prolific lighting designers and has worked extensively in theatre, dance and multi-media productions in Asia and internationally, winning numerous awards for his designs.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.
麥國輝 技術經理
現任香港演藝學院舞台燈光系講師。曾為多個演藝團體及大型商業活動設計
燈光。

Mak Kwok-fai Technical Manager
Mak Kwok-fai is a lecturer in Theatre Lighting Design at the Hong Kong Academy for Performing Arts. He works extensively doing professional lighting design for performance groups and major commercial events.

虛幻的反映，靜態的啟發，和諧協調著的不相容，遇見在現實的現實裡的一次
非比的經驗…

harmonic incompatibility; illusive reflections; static motions; experiencing an
extraordinary encounter with surrealistic reality…

陳淡晴 設計顧問
手工藝、設計及劇場裝台工作。

Amum Chan Design Consultant
Amum is a craftsman, designer and freelance theatre technician.

陳麗華 展覽經理
不顯露，但不是面目模糊。自由工作者，視覺藝術為主，沒有不搭的。好彩
總遇上有趣的項目和有趣的人。

Louisa Chan Exhibition Manager
Seen here without a face, but not at all faceless. A freelancer in visual arts, but not limited to. Lucky enough to have worked on interesting projects with interesting people.

顏淑芬 項目經理
獨立策展人及藝術經理，現為國際藝術評論家協會(AICA)香港分會秘書。

Irene Ngan Project Manager
Irene Ngan is an independent curator, arts manager and currently the Secretary of the International Association of Art Critics (AICA), Hong Kong chapter.

一九九二年內>The 瞭解於香港藝術中心，他感受到既真且靚，作品又是真且
幻，就知他的《疆域》：[寫作就是思考，我在睡覺；製作就是行動，我在作夢；
批判性地觀察，我醒啦；肉軟骨硬殼](參觀)。

I first met Antonio Mak in 1992 when I was working at the Hong Kong Arts Centre. I was impressed by the intensity and genuineness of his personality, as well as by his creative passion. That same year Antonio wrote a poem, ‘Sleepalking’, that expresses these qualities so well: ‘To write is to think, I am sleeping/making is acting, I am dreaming/watch with critical eyes, I am
drunk/juicy meat hard bone’ [Antonio Mak, 1992]

曾永曦 場刊設計
集視覺藝術人、音樂人、無聊詩人、業餘詩歌製作人、愛貓人、遊人、父親於
一身之庸俗酒鬼。醉情於黑白二色。

Wilson Tsang Booklet Designer
Wilson Tsang is a visual artist, musician, song writer, nonsense poet, amateur
doll-maker, cat lover, swimmer, father as well as a cheap beer drinker. His
favorite colors include black and white, and most things refractive.

戴懿珊 場刊設計
平面設計及插圖師

Catherine Tai Booklet Designer
Graphic designer and illustrator.
We would like to gratefully acknowledge .

Ms. Hilary Binks
Ms. John Boynton
Ms. Chan Hungyu 陳炳炎先生
Ms. George Chang 陳彥然先生
Ms. Hazel Chu 趙 *((女))
Ms. Almond Chu 楊立先生
Ms. Pietro Doran
Ms. Susan Fong 邓永琳
Ms. Raymond Fang 鄧永琳
Mr. Roger Garcia
Ms. Jane Clementine
Ms. Lianne Hackett
Ms. Nigel Hackett
Ms. David Ho 何浩先生
Ms. Oscar Ho 何家基
Ms. Lingling Huang 黃麗輝
Ms. Mrs. Poon Yee Man 潘婉賢女士
Mr. Dennis Ip 賴道生
Dr. Kau Tai-keung 賀偉博士
Ms. Elizabeth Knight
Ms. Danielle Ko 高巧玲女士
Ms. Chiara Kung
Ms. Lai Mei Leung 莊美雲女士
Dr. Victor Lam 賴文輝

With special thanks to特别鸣谢:
Sino Group 信和集團
Harriet T Z Gallery 集雅軒
10 Chancery Lane Gallery

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The Department of Entertainment Design and Technology, The Hong Kong Academy for Performing Arts, Hong Kong Academy for Performing Arts.