



**HK INTERNATIONAL
CULTURAL SUMMIT**
香港國際文化高峰論壇

Connecting
Cultures

Bridging
Times

跨文化
越時代

24 - 26
March 2024

westKowloon
西九文化區



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Connecting Cultures

About Hong Kong International Cultural Summit

Hong Kong has always been an international city where East meets West. With arts and culture gaining momentum in the city and to demonstrate Hong Kong's role as the East-meets-West centre for international cultural exchange, the West Kowloon Cultural District Authority (WKCDA) organises the first-ever Hong Kong International Cultural Summit (the Summit) on 24 – 26 March 2024 at the West Kowloon Cultural District.

The Summit seeks to bring together global leaders of arts and cultural institutions to promote international cultural exchange and cultivate long-term partnerships. Over 20 eminent cultural leaders and experts from 12 countries / regions, including heads of major cultural districts and internationally renowned arts and cultural institutions, will share their insights on a wide range of topics, from the contributions of cultural districts to social and economic transformation, the impact and challenges of digital technology on museums to post-pandemic cultural exchanges. Over 1,000 local, Mainland and overseas delegates will gather in the West Kowloon Cultural District and engage in fruitful dialogues and exchanges during the Summit, as well as participate in a wide range of arts and cultural events in different parts of Hong Kong to experience the diverse cultural landscape of the city.

To foster international cultural exchange and long-term partnership, during the Summit, WKCDA (including M+ and Hong Kong Palace Museum) will sign Memoranda of Understanding (MOUs) with more than 20 leading arts and cultural institutions from the Mainland and overseas. These MOUs cover extensive areas of collaboration, including co-organising and touring exhibitions and performing arts programmes, research, as well as professional training and development.

The Summit is the first international event to kickstart Hong Kong Art Week 2024, setting the scene for a week-long exciting events filled with artistic excellence and cultural festivities.

Bridging Times

跨文化

關於香港國際文化高峰論壇

香港作為中西文化薈萃的國際都會，藝術文化活動日益興盛，西九文化區管理局為彰顯香港作為中外文化交流中心的角色，於 2024 年 3 月 24 日至 26 日在西九文化區首次舉辦「香港國際文化高峰論壇」。

是次論壇旨在匯聚全球藝文機構領袖，促進國際文化交流，建立長期夥伴關係。來自 12 個國家／地區逾 20 位重量級文化領袖和專家，包括全球多位頂尖藝文機構的領袖，會就廣泛課題分享見解，從文化區對城市社會及經濟轉型的貢獻，到數碼科技對博物館的影響和挑戰，以及疫後文化交流等。逾千名本地、內地和海外代表將雲集西九文化區，在論壇期間作深入交流，並參與在香港不同地點舉行的多項文化藝術活動，親身體驗城中獨特文化景觀。

為促進國際文化交流和建立長期夥伴關係，西九文化區管理局（包括 M+ 及香港故宮文化博物館）於論壇期間會與內地及海外逾 20 間頂尖藝文機構簽署合作意向書，涵蓋合辦及巡迴展覽和表演藝術節目、研究、專業培訓與發展等廣泛合作領域。

今次論壇將為 2024 年「香港藝術周」揭開序幕，展開融合藝術精粹與文化盛事的精彩一週。

越時代



About the West Kowloon Cultural District

關於西九文化區

The West Kowloon Cultural District (WKCD) is a strategic investment by the Hong Kong Special Administrative Region (the HKSAR) Government to provide the infrastructure for the long-term development of Hong Kong's arts and culture. As one of the largest cultural projects in the world, our goal is to create a vibrant cultural quarter where the local and international arts scenes can interact, develop, and collaborate.

To realise this vision, the HKSAR Government established the West Kowloon Cultural District Authority on 11 July 2008. The Legislative Council also approved an upfront endowment of HK\$21.6 billion for developing and operating WKCD.

Spanning 40 hectares of reclaimed land, WKCD integrates arts and culture, education, open spaces, Hotel, Office and Residential developments, and Retail, Dining and Entertainment facilities. Upon completion, it will offer about 23 hectares of public open space, a two-kilometre harbourfront promenade, and a variety of arts and cultural facilities hosting world-class exhibitions, performances and events.

Core arts and cultural facilities in WKCD that are open to the public include the Xiqu Centre, Freespace, the Art Park, M+ and the Hong Kong Palace Museum. The Lyric Theatre Complex is under construction, with the target of completion within the 2025 / 26 fiscal year.

西九文化區是香港特別行政區政府的一項策略性投資，以配合長遠發展香港文化藝術所需的基礎設施，並促進文化及創意產業的自然發展。作為全球規模最大的文化藝術項目之一，西九致力為香港創造一個多姿多彩的文化地帶，促進本地和國際藝術界互動、合作與發展。

為實現此一願景，香港特區政府於 2008 年 7 月 11 日成立西九文化區管理局，負責推展西九計劃。立法會亦通過 216 億港元一筆過撥款，予管理局發展及營運西九項目。

西九文化區延伸 40 公頃的填海土地，匯集了精彩的文化藝術和廣闊的公共空間，酒店、辦公室和住宅發展項目及零售、餐飲和消閒設施。所有工程竣工後將提供約 23 公頃的公共空間，以及長達兩公里的海濱長廊，並設有眾多的文化藝術設施，以舉辦世界級展覽、表演節目和文化藝術活動。

區內主要文化設施包括戲曲中心、自由空間、藝術公園、M+ 和香港故宮文化博物館等經已開放，而演藝綜合劇場目前爭取在 2025 / 26 年度內完工。

Message from the Chief Executive of the Hong Kong Special Administrative Region

香港特別行政區行政長官獻辭

I am delighted to welcome you to the inaugural Hong Kong International Cultural Summit.

The three-day Summit is the first international event to kick off Hong Kong's 2024 Art Week. With the theme "Connecting Cultures, Bridging Times" this year, the Summit serves as a beacon attracting thought leaders, creative pioneers and industry stakeholders from around the world to engage in a fertile exchange of ideas that will chart the cultural course of the international community. This is in line with the Hong Kong Special Administrative Region Government's efforts to foster the city's cultural development.

It is one of the Government's visions to consolidate Hong Kong's position as an East-meets-West centre for international cultural exchange. To this end, my 2023 Policy Address attached great importance to the development of cultural and creative industries as well as cultural exchanges. We have initiated bold measures to cultivate our artistic community. These include the restructuring of Create Hong Kong into the Cultural and Creative Industries Development Agency, thereby invigorating the development of arts, culture, and creative sectors with proactive support. We are committed to promoting overseas exhibitions, boosting local signature performing arts productions and so on to not only enrich our cultural landscape but also captivate and draw global audiences.

In this significant Summit, we are joined by esteemed cultural figures around the world. It is my privilege to urge you to turn your gaze towards Hong Kong, and explore, experience and enjoy the myriad opportunities that our city presents. You will then see our commitment to making Hong Kong a fertile ground for cultural prosperity and innovation, where collaborations can thrive, and cultural exchanges can flourish. With your partnership and engagement, both locally and from around the globe, we will take our cultural initiatives to new heights.

I would like to thank the West Kowloon Cultural District Authority for organising this grand cultural event with the sponsorship of the Culture, Sports and Tourism Bureau. My gratitude also goes to the Summit's many partners and participants for their invaluable support. Together we will contribute to the cultural fabric of Hong Kong and beyond.

I wish the Hong Kong International Cultural Summit a resounding success and all of you a rewarding experience.

The Honourable John LEE Ka-chiu, GBM, SBS, PDSM, PMSM

Chief Executive
Hong Kong Special Administrative Region



歡迎大家出席首屆「香港國際文化高峰論壇」。

本屆高峰論壇是「2024年香港藝術月」的首個國際文化活動，一連三天隆重舉行。論壇儼如引路明燈，匯聚世界各地的思想領袖、創意先鋒和業界人士，圍繞今年的主題：「跨文化 越時代」，交流真知灼見，協助規劃國際社會的文化發展路向。此舉正好配合香港特別行政區政府推動文化發展的工作。

政府銳意鞏固香港作為中外文化藝術交流中心的地位，故此我在去年的《施政報告》中表明，必須着力發展文創產業，加強文化交流。我提出多項進取的措施，以助培養藝術社群，包括把「創意香港」改組成「文創產業發展處」，以積極提供支援，促進藝術、文化和創意產業的發展。我們亦致力推廣海外展覽、推動本地重點演藝項目製作等等，不僅令香港的文化面貌更豐富多彩，還吸引全球各地的觀眾參與其中。

高峰論壇誠為一大盛事，海內外文化界翹楚薈萃一堂。我誠意邀請大家細看香港，探索、體驗、享受這個城市帶來的無限機遇，從中體會我們如何努力耕耘，把香港開墾成為孕育文化和創意的沃土，讓文化交流合作的幼苗茁壯成長。歡迎大家一起參與，不論是本地還是國際之間的交流合作，均可使我們的文化發展更上層樓。

我感謝西九文化區管理局悉心籌辦是次文化盛會。高峰論壇除獲文化體育及旅遊局贊助外，還得到一眾伙伴和參加者鼎力支持，我謹此致謝。就讓我們同心併力，協助香港以至世界各地構建更優秀的藝術文化領域。

祝願「香港國際文化高峰論壇」圓滿成功，各位碩果豐收，滿載而歸。

李家超先生，大紫荊勳賢，SBS，PDSM，PMSM

香港特別行政區行政長官

Message from the Chairman of the Board of the West Kowloon Cultural District Authority

西九文化區管理局董事局主席獻辭

It is my honour to extend a heartfelt welcome to you at the inaugural Hong Kong International Cultural Summit (the Summit), a cornerstone of the vibrant Hong Kong Art Week. Convened in the dynamic West Kowloon Cultural District, the Summit is more than a forum; as it heralds a global embrace, a celebration that resonates with our theme of “Connecting Cultures, Bridging Times”.

In the heart of our metropolis, the West Kowloon Cultural District stands tall as a beacon of cultural exchange—not only for the local community but for visitors from every corner of the globe. Like the city of Hong Kong, the West Kowloon Cultural District is a place where the world cultures congregate, where the unique, vibrant, and rich cultural tapestry of Hong Kong unfurls for all to witness.

As an important component of the illustrious Hong Kong Art Week alongside Art Basel, Art Central, and myriad other cultural happenings, the Summit provides a dynamic platform that brings the global cultural leaders and stakeholders together. Here, against the backdrop of our world-class venues – the Xiqu Centre, M+, and the Hong Kong Palace Museum – as well as the stunning Art Park in front of the Victoria Harbour, we offer a spectrum of cultural experiences that celebrate the spirit of Hong Kong. This shared experience does more than just showcase our city; it ensures that arts and culture remain luminous, making Hong Kong shine on the world stage.

Our commitment at the West Kowloon Cultural District has been steadfast: to foster a cultural quarter where the arts ignite, and ideas thrive. This Summit, held within our exceptional venues, is a tribute to that commitment, offering a meticulously curated programme that spans the breadth of cultural narratives.

Join us for a celebration of cultural creativity, featuring performances set against the stunning vista of Victoria Harbour and enriched by insightful thematic discussions on current issues. As we explore the transformative role of cultural districts and the new digital age, I am certain that the Summit will create lasting partnerships among the participating institutions and a shared vision that will sculpt our cultural future.

Together, let us embark on a journey of cultural exchange, ready to embrace the vast opportunities that exist beyond borders.

The Honourable Henry TANG Ying-yen, GBM, GBS, JP

Board Chairman
West Kowloon Cultural District Authority



非常榮幸歡迎各位參加首屆「香港國際文化高峰論壇」。高峰論壇作為香港藝術周的重要活動之一，在充滿活力的西九文化區舉行，這不僅是一個論壇，更是全球文化交融的盛會，與我們的主題「跨文化·越時代」相呼應。

西九文化區位處香港大都會核心，堪稱中外文化交流的風向標，透過文化藝術推動本地社群以及來自世界各地的訪客連繫交流。就如這座城市一樣，西九文化區既匯聚了世界各地文化，亦向世人展示了香港獨特、活潑及豐富的文化面貌——正正體現了香港多元文化薈萃的特色。

高峰論壇作為香港藝術周的重要組成部分，與精彩紛呈的巴塞爾藝術展、Art Central 等多項文化盛事同期舉行，為來自世界各地的文化領袖和持份者提供了一個充滿活力的交流平台。我們利用西九文化區世界級的場館設施如戲曲中心、M+ 和香港故宮文化博物館，以及飽覽維港迷人景致的藝術公園，精心策劃一連串文化體驗活動，希望向全世界展示香港精神。這些體驗不僅彰顯我們的城市魅力，更力求讓文化藝術保持璀璨，使香港在國際舞台上發光發亮。

西九文化區一直堅守使命：激發創意，啟迪思維。我們在頂級文化藝術場館舉辦的高峰論壇，所有環節經過精心籌劃，涵蓋的文化範疇既多且廣，正體現了我們對使命的堅持與實踐。

我們熱切期待與您一起感受文化創意，在迷人的維港海濱欣賞精彩紛呈的表演，與專家講者就熱門議題展開討論，開拓視野。我們將共同探索新數碼時代和文化區的變革性角色。我深信，高峰論壇將為參與機構建立長遠的合作關係，塑造我們文化未來的共同願景。

讓我們攜手開啟文化交流之旅，擁抱跨越疆界的廣闊機遇。

唐英年先生，大紫荊勳賢，GBS，JP

西九文化區管理局董事局主席

Message from the Secretary for Culture, Sports and Tourism, the Government of the Hong Kong Special Administrative Region 香港特別行政區政府文化體育及旅遊局局長獻辭

It is with great pleasure that I extend my heartfelt welcome to all esteemed delegates attending the Hong Kong International Cultural Summit. As we convene in this dynamic crucible of East and West, it is our shared pursuit of cultural excellence that unites us.

Hong Kong, a city renowned for its vibrant arts scene and cultural diversity, is proud to host this summit amidst the blossoming festivities of Art March 2024. This month-long celebration is emblematic of our dedication to fostering an environment where culture thrives, and dialogues emerge.

The summit stands as a pinnacle of our cultural calendar, exemplifying our commitment to assisting Hong Kong's development into an East-meets-West centre for international cultural exchange under the National 14th Five-Year Plan by establishing Hong Kong as a nexus for cultural innovation and international collaboration. It is an opportunity to exchange pioneering ideas, explore new partnerships, and showcase the rich tapestry of our cultural landscape to the world.

The agenda for this summit mirrors the multifaceted nature of Hong Kong's cultural offerings. From the traditional to the contemporary, from the visual arts to performing arts, the Summit aims to engage and inspire through an array of discussions and exhibitions that reflect our city's unique cultural colour. It is also a platform for policy makers, cultural advocates, and industry leaders to catalyze growth and to project the soft power of culture on a global stage.

I am confident that the conversations and experiences shared here will not only enrich our understanding but also illuminate the path for future cultural endeavors. Together, let us celebrate the diversity of our cultures and the common threads that bind us.

Welcome to Hong Kong, a city where cultural dreams take flight, and where the arts are an integral thread in the fabric of our vibrant society.

The Honourable Kevin YEUNG Yun-hung, GBS, JP

Secretary for Culture, Sports and Tourism
The Government of the Hong Kong Special Administrative Region



我衷心歡迎所有尊貴的代表出席香港國際文化高峰論壇。在這個東西文化交融的活力之城，我們共同追求文化卓越，這一目標將我們緊密聯繫在一起。

香港這個以其充滿活力的藝術景觀和文化多樣性而聞名的城市，我們十分樂見在「藝術三月 2024」一系列盛會中，見證香港國際文化高峰論壇的成功舉行。長達一個月的慶典，體現了我們致力於培育文化發展和鼓勵交流的決心。

香港國際文化高峰論壇是我們文化日程中的亮點之一，彰顯了我們致力於協助香港發展成為國家《十四五規劃綱要》中提出的中外文化藝術交流中心，將香港建設成為文化創新和國際合作的中心。這是一個交流創新理念、探索新夥伴關係，並向世界展示我們豐富文化景觀的大好機會。

峰會的議程反映了香港文化活動的多面性，從傳統到當代，從視覺藝術到表演藝術，旨在通過一系列討論和展覽來吸引和啟發參與者，反映我們城市獨特的文化色彩。這也是一個讓政策制定者、文化倡導者和行業領袖促進增長並在全球舞台上發揮文化軟實力的平台。

我相信，在此共享的對話和體驗不僅會豐富我們的理解，還會照亮未來文化努力的道路。讓我們一起慶祝我們文化的多樣性和聯繫我們的共同紐帶。

歡迎來到香港，一個文化夢想起飛的城市，在這裡，藝術是我們生動社會結構中不可或缺的紐帶。

楊潤雄先生，GBS，JP

香港特別行政區政府文化體育及旅遊局局長

Message from the Chief Executive Officer of the West Kowloon Cultural District Authority

西九文化區管理局行政總裁獻辭

As we open the inaugural Hong Kong International Cultural Summit (the Summit), I am filled with a profound sense of pride and anticipation. To each of you bringing a wealth of expertise and insights to the Summit, I would like to extend our warmest welcome and sincere gratitude.

This Summit is a landmark event for Hong Kong, for the West Kowloon Cultural District, and for the international cultural community. The Summit is convened under the theme “Connecting Cultures, Bridging Times”, a principle underscoring the core vision and mission of West Kowloon Cultural District. The Summit is a vibrant tapestry of dialogue and collaboration, serving a three-fold objective: it showcases the leading minds in the cultural sector, lays the groundwork for long-term partnerships, and elevates the cultural brand of Hong Kong to the global stage.

As your host and moderator of the plenary session to be held on 25 March morning, I am thrilled to be able to engage in meaningful dialogues with our esteemed speakers from four renowned cultural precincts from Europe, East Asia, Middle East and Australia on the transformative power and contributions of cultural districts. We will delve into the ways these vibrant hubs act as catalysts for social and economic renewal, shaping the urban landscape and enhancing the quality of life for all.

The West Kowloon Cultural District is a living example of this transformation. With the opening of our major venues including M+, Hong Kong Palace Museum and Xiqu Centre, the District has emerged as a unique cultural precinct in the world, fostering East-meets-West international cultural exchange and intercultural dialogues through an exciting array of arts and cultural programmes.

Over the course of this Summit, we will not only reflect on the digital revolution and the evolving role of museums; but will also explore the new ways of collaborating in the post-pandemic era that promise to redefine our collective futures. The collaborative agreements we will sign during the Summit will provide the foundation for long-term and in-depth cooperation between the cultural institutions in exhibition programming, performance tours, talent exchange, and training, enhancing our cultural fabric and expanding our creative horizons.

I thank you for your participation and the rich cultural narrative you are bringing to the Summit. The conversations we start today will echo through the halls of our museums, theatres, and galleries for years to come. Together, let us inspire and be inspired, as we build a global cultural community that transcends beyond the arts, contributing to the social and economic dynamism of our cities.

Mrs Betty FUNG CHING Suk-ye, GBS

Chief Executive Officer
West Kowloon Cultural District Authority



我熱切期待首屆「香港國際文化高峰論壇」開幕，心中亦感到無比自豪。我謹向每一位與會嘉賓由衷致謝，您們對文化領域的獨到見解定會為論壇增光添彩。

此次高峰論壇對香港、西九文化區乃至國際文化界而言，都是一個重要里程碑。高峰論壇以「跨文化·越時代」為主題，體現了西九文化區一直秉持的核心願景和使命。我們希望透過這個充滿活力的對話合作平台，一舉實現三大目標：匯聚文化界領袖智慧、奠定長期合作基礎、提升香港文化品牌的國際影響力。

作為高峰論壇的東道主及3月25日上午座談會的主持人，我十分期待與來自歐洲、東亞、中東和澳洲四個知名文化區的嘉賓講者，一起探討文化區對推動城市轉化的作用和貢獻。我們將深入討論探究這些生機勃勃的文化區如何促進社會經濟的發展，塑造城市面貌，同時提高當地居民的生活質素。

西九文化區正是文化藝術帶動城市轉型的實例。隨著我們的主要文化藝術場地 M+、香港故宮文化博物館和戲曲中心開幕，西九文化區已成為全球最獨特、最具活力的文化藝術區之一，透過豐富多元的文化藝術節目推動東西文化交流，促進跨文化對話。

高峰論壇期間，我們不僅會反思數字化革命的影響及博物館角色的轉變，還將探索後疫情時代合作的新方式，以及如何重新定義文藝界的未來發展。我們亦會在高峰論壇期間與全球多間文化藝術機構簽署合作意向書，為未來的展覽項目、巡演、人才交流與培訓等長期合作打下基礎，豐富西九文化區的文化內涵、擴闊我們的創新視野。

最後，我由衷感謝每位來賓的參與，您們在論壇中的真知灼見將對全球博物館、劇院和藝廊的未來帶來迴響。讓我們互相啟發，攜手共建一個超越藝術範疇的全球文化社群，為城市社會經濟的蓬勃發展注入動力。

馮程淑儀女士，GBS

西九文化區管理局行政總裁

Programme Overview

活動概覽

24.03.2024 (Sunday 星期日)

Time and Venue 時間及地點	Programme 活動概覽
17:00 – 18:00 Hong Kong Palace Museum 香港故宮文化博物館	Memorandum of Understanding Signing Ceremony* 合作意向書簽署儀式
18:00 – 19:00 Hong Kong Palace Museum 香港故宮文化博物館	Cocktail Reception* 酒會
19:00 – 21:30 Hong Kong Palace Museum 香港故宮文化博物館	Welcome Dinner* 歡迎晚宴

* By invitation 僅限受邀嘉賓

25.03.2024 (Monday 星期一)

Time and Venue 時間及地點	Programme 活動概覽	Speakers and Moderators 演講嘉賓及主持人
09:00 – 10:00 4/F Foyer, Xiqu Centre 戲曲中心4樓大堂	Networking and Refreshments 交流茶會	
10:00 – 11:00 Grand Theatre, Xiqu Centre 戲曲中心大劇院	Opening 開幕	
11:00 – 12:45 Grand Theatre, Xiqu Centre 戲曲中心大劇院	Plenary Session 座談討論 Cultural Districts' Contributions to Social and Economic Transformation of Cities 文化區對城市社會及經濟轉型的貢獻	Speakers 演講嘉賓： Tim Reeve Chair of East Bank Board, Deputy Director and Chief Operating Officer of Victoria and Albert Museum, London, United Kingdom 英國倫敦 East Bank 董事局主席兼維多利亞與艾爾伯特博物館副館長兼營運總監 Shaika Al-Nassr Director, Museum of Islamic Art, Doha, Qatar 卡塔爾多哈伊斯蘭藝術博物館總監 Katrina Sedgwick Director and CEO, Melbourne Arts Precinct Corporation, Australia 澳洲墨爾本藝術區總監兼行政總裁 Akiko Miki 三木亞希子 International Artistic Director, Benesse Art Site Naoshima, Japan 日本直島倍樂生藝術基地國際藝術總監 Moderator 主持人： Betty Fung 馮程淑儀 CEO, West Kowloon Cultural District Authority, HKSAR 西九文化區管理局行政總裁

25.03.2024 (Monday 星期一)

<p>12:45 – 14:30</p>	<p>Lunch Break 午膳時間</p>	
<p>14:30 – 15:45 Grand Stair at M+ M+ 大台階</p>	<p>Panel Discussion (I) 專題討論 (一) : Promise of Digital 數碼化的承諾</p>	<p>Speakers 演講嘉賓 : Refik Anadol Media Artist and Director, Refik Anadol Studio, United States / Turkey 美國 / 土耳其媒體藝術家及 Refik Anadol Studio 總監</p> <p>Dr Thomas P. Campbell 博士 Director and CEO, Fine Arts Museums of San Francisco, United States 美國三藩市美術博物館館長兼行政總裁</p> <p>Maholo Uchida Project Head, Center for Cultural Innovations at TAKANAWA GATEWAY CITY, East Japan Railway Foundation for Cultural Innovations, Japan 日本東日本旅客鐵道文化創意財團 TAKANAWA GATEWAY CITY 文化創新中心項目主管</p> <p>Dr Marcella Lista 博士 Head Curator, New Media and Asia Pacific, Centre Pompidou, France 法國龐比度國家藝術和文化中心新媒體及亞太地區 首席策展人</p> <p>Moderator 主持人 : Dr András Szántó 博士 New York-based cultural strategy consultant and author, United States 美國紐約文化策略顧問和作者</p>
<p>15:45 – 16:15</p>	<p>Break 小休</p>	
<p>16:15 – 17:30 Grand Stair at M+ M+ 大台階</p>	<p>Panel Discussion (II) 專題討論 (二) : Decentring Digital 數碼化的界限</p>	<p>Speakers 演講嘉賓 : Yat Siu 蕭逸 Co-Founder and Executive Chairman, Animoca Brands, HKSAR 香港 Animoca Brands 聯合創辦人兼 執行主席</p> <p>Prof Michael John Gorman 教授 Director Designate, MIT Museum, United States and Founding Director, BIOTOPIA Naturkundemuseum Bayern, Germany 美國麻省理工學院博物館候任館長、 德國 BIOTOPIA 自然歷史博物館創館館長</p> <p>María Wills Londoño Independent Curator and Former Director, Banco de la República Art Museums, Bogotá, Colombia 獨立策展人、哥倫比亞共和國銀行藝術博物館群前館長</p> <p>Ma Yansong 馬岩松 Architect, Founder of MAD Architects, China 建築師、MAD 建築事務所創始人</p> <p>Moderator 主持人 : Suhanya Raffel 華安雅 Museum Director, M+, HKSAR M+ 博物館館長</p>

Programme Overview

活動概覽

26.03.2024 (Tuesday 星期二)

Time and Venue 時間及地點	Programme 活動概覽	Speakers and Moderators 演講嘉賓及主持人
08:30 – 09:00 Hong Kong Palace Museum 香港故宮文化博物館	Guest Registration 嘉賓登記	
09:00 – 10:30 The Hong Kong Jockey Club Auditorium at Hong Kong Palace Museum 香港賽馬會演講廳	Panel Discussion (III) 專題討論 (三) : Rethinking Museum Interpretation in a Global Context 全球視野下對博物館詮釋的新思考	Speakers 演講嘉賓 : Dr Wang Chunfa 王春法博士 Director, National Museum of China 中國國家博物館館長 Dr Miguel Falomir 博士 Director, Museo Nacional Del Prado, Spain 西班牙普拉多國家博物館館長 Dr Yannick Lintz 博士 President, Guimet–National Museum of Asian Arts, France 法國吉美國立亞洲藝術博物館主席 Moderator 主持人 : Dr Louis Ng 吳志華博士 Museum Director, Hong Kong Palace Museum, HKSAR 香港故宮文化博物館館長
10:30 – 11:00	Break 小休	
11:00 – 12:40 The Hong Kong Jockey Club Auditorium at Hong Kong Palace Museum 香港賽馬會演講廳	Panel Discussion (IV) 專題討論 (四) : New Ways of Collaborating and Sharing in the Post-Pandemic Era: International Perspectives 後疫情時代合作與共享的新方式 : 國際視角	Speakers 演講嘉賓 : Dr Wang Xudong 王旭東博士 Director, Palace Museum, China 故宮博物院院長 Laurent Salomé Director, National Museum of the Palaces of Versailles and Trianon, France 法國凡爾賽宮和特里亞農國家博物館館長 Makoto Fujiwara 藤原誠 Executive Director, Tokyo National Museum, Japan 日本東京國立博物館館長 Dr Chase F. Robinson 博士 Director, Smithsonian's National Museum of Asian Art, United States 美國史密森國立亞洲藝術博物館館長 Moderator 主持人 : Dr Maria Mok 莫家詠博士 Museum Director, Hong Kong Museum of Art, HKSAR 香港藝術館總館長

**HK INTERNATIONAL
CULTURAL SUMMIT**
香港國際文化高峰論壇



Day

1

Programme

第一天活動詳情

25.03.2024

Monday 星期一



Plenary Session

座談討論

Time 時間：

11:00 – 12:45

Venue 地點：

Grand Theatre, Xiqu Centre

戲曲中心大劇院

Cultural Districts' Contributions to Social and Economic Transformation of Cities

文化區對城市社會及經濟轉型的貢獻

Speakers 演講嘉賓：

Tim Reeve

Katrina Sedgwick

Shaika Al-Nassr

Akiko Miki 三木亞希子

Moderator 主持人：

Betty Fung 馮程淑儀

Cultural districts have emerged as a powerful catalyst for driving social and economic transformation. By clustering arts, cultural and entertainment venues as well as activities in a geographic location, cultural districts enrich the ecosystem of creative economy and unleash synergy among their stakeholders, from museums, performing arts centres, education institutions to art galleries and art-themed retail and dining, catering to visitors' diverse interests and appetite.

On the economic side, cultural districts stimulate innovation and investment, encourage collaboration between public and private sectors, and attract visitors from around the world with the holistic experience they offer. As a social infrastructure, cultural districts serve as gathering places for people of different backgrounds and cultures to exchange ideas and learn from each other. The vibrant ambience, iconic architecture and diversified programmes of cultural districts together create a lively environment that enhances people's quality of life and transforms the city landscape.

In Hong Kong, the 40-hectare West Kowloon Cultural District has emerged as a unique cultural precinct aiming to foster East-meets-West international cultural exchange and intercultural dialogues through its exciting array of arts and cultural programmes.

In this plenary session, speakers will share their thoughts and insights on the multifaceted contributions of cultural districts in bringing transformative social and economic changes, and explore how cities can harness the power of cultural districts to enhance people's quality of life, establish or revitalise the city's branding and catalyse the development of other industries such as cultural tourism.

文化區已成為驅動社會和經濟轉型的強大動力。通過在同一個地點匯聚藝術、文化和娛樂場所和活動，文化區豐富了創意經濟的生態系統，讓不同持份者（包括博物館、表演藝術中心、教育機構以至藝術畫廊、及以藝術為主題的零售和餐飲場所）發揮產生協同效應，滿足訪客不同的興趣和需求。

在經濟方面，文化區刺激創新和投資，鼓勵公私營機構的合作，並通過提供全面的體驗吸引來自世界各地的遊客。作為社會的基礎設施，文化區成為不同文化和背景的人才交流思想、相互學習的聚集地。文化區的活力氛圍、標誌性建築和多樣化的活動營造了理想的環境，提升了人們的生活質素，並改變了城市的面貌。

在香港，佔地 40 公頃的西九文化區已成為一個獨特的文化樞紐，旨在通過精彩的藝術和文化節目，促進中西方國際文化交流和跨文化對話。

於這節座談會，講者將分享他們對文化區在推動社會轉型和經濟變革方面的看法和見解，並探討城市如何利用文化區的力量提升人們的生活質素，建立或重塑城市品牌，以及催化其他產業（如文化旅遊）的發展。



Speaker 演講嘉賓：

Tim Reeve

Chair of East Bank Board, Deputy Director and Chief Operating Officer of Victoria and Albert Museum, London, United Kingdom
英國倫敦 East Bank 董事局主席兼維多利亞與艾爾伯特博物館副館長兼營運總監

Tim Reeve has been Deputy Director and Chief Operating Officer of the Victoria and Albert Museum (V&A), the world's leading museum of art, design and performance, since 2013. Taking a strategic and operational overview of all museum activities, Reeve is also leading the creation of V&A East in the Queen Elizabeth Olympic Park, East London, which will see a new research and collections centre alongside a major new gallery and exhibition space. He also leads the V&A's international strategy and oversaw the opening of the V&A Gallery at Design Society in Shenzhen in 2017.

Before joining the V&A, Reeve was Director of Historic Properties at English Heritage. He is a graduate in Ancient History from Royal Holloway, University of London, and studied at the UCL Institute of Archaeology and INSEAD on its International Executive Programme. He is the V&A's nominated director on the board of V&A Dundee, a trustee of the Canal and River Trust, a member of the Hunterian Strategic Development Board, chair of the East Bank Board and was previously co-chair of the Exhibition Road Cultural Group.

Tim Reeve 自 2013 年起擔任維多利亞與艾爾伯特博物館 (V&A) 的副館長兼營運總監。維多利亞與艾爾伯特博物館是世界領先的藝術、設計和表演博物館。Reeve 全面負責博物館的策略和運營工作，同時還領導著位於倫敦東部伊莉莎白女王奧林匹克公園的 V&A East 項目的建設。該項目將為 V&A 建立一個新的研究和藏品中心，並配備一個重要的新畫廊和展覽空間。他還領導維多利亞與艾爾伯特博物館的國際策略，並在 2017 年監督了位於深圳設計互聯展覽館的 V&A 畫廊的開幕。

在加入維多利亞與艾爾伯特博物館之前，Reeve 曾擔任英國文化遺產組織的歷史遺產部主任。他畢業於倫敦大學皇家霍洛威學院的古代歷史專業，並在倫敦大學學院的考古學研究所以及 INSEAD 的國際高級管理課程進修。他亦擔任 V&A 丹地博物館董事會的指定董事、Canal and River Trust 的受託人、Hunterian Strategic Development Board 的成員、East Bank 董事局主席，並曾擔任 Exhibition Road Cultural Group 的聯合主席。



Speaker 演講嘉賓：

Shaika Al-Nassr

Director, Museum of Islamic Art, Doha, Qatar
卡塔爾多哈伊斯蘭藝術博物館總監

Shaika Al-Nassr is the Director of the Museum of Islamic Art Doha (MIA), Al-Nassr has held several positions at the museum and most recently the Deputy Director of Curatorial Affairs, where she is tasked to oversee the Museum's relaunch in 2022. Before this role, Al-Nassr was Head of Exhibitions, a position she held since 2007. Al-Nassr has managed numerous exhibitions and projects and has also contributed to the MIA publications *Unseen Treasures* (Doha, 2010) and *Reading Quranic Manuscripts* (Doha, 2011).

After graduating from Qatar University, earning a bachelor's in English Literature, her interests moved towards Islamic art and museology, which, through her experiences at MIA, led her to pursue a postgraduate degree in Islamic Art at the School of Oriental and African Studies (SOAS), in London in 2008 and in Museum Studies from University College London (UCL) in 2011.

In addition to her academic pursuits, Al-Nassr presented multiple academic papers internationally in the USA, Italy, Bosnia, and Japan.

Shaika Al-Nassr 是多哈伊斯蘭藝術博物館的總監。Al-Nassr 在博物館擔任了多個職位，曾擔任策展事務副館長的職務，負責監督博物館在 2022 年的重新開館。在此之前，Al-Nassr 自 2007 年起擔任展覽部門主管一職。Al-Nassr 管理了許多展覽和項目，並為多哈伊斯蘭藝術博物館的出版物 *Unseen Treasures*（多哈，2010 年）和 *Reading Quranic Manuscripts*（多哈，2011 年）作出貢獻。

在卡達大學獲得英國文學學士學位後，她的興趣轉向了伊斯蘭藝術和博物館學。通過在多哈伊斯蘭藝術博物館的經驗，她於 2008 年在倫敦大學亞非學院攻讀了伊斯蘭藝術的研究生學位，並於 2011 年在倫敦大學學院取得博物館學碩士學位。

除了學術追求，Al-Nassr 還在美國、意大利、波斯尼亞和日本等地發表了多篇學術論文。



Speaker 演講嘉賓：

Katrina Sedgwick

Director and CEO, Melbourne Arts Precinct Corporation, Australia
澳洲墨爾本藝術區總監兼行政總裁

Katrina Sedgwick is the inaugural Director and CEO of Melbourne Arts Precinct Corporation (MAP Co), established to harness the collective creativity of the Melbourne Arts Precinct and delivering Australia's largest ever cultural infrastructure project. The \$1.7 billion transformation of the Melbourne Arts Precinct encompasses The Fox NGV Contemporary, upgrades to Arts Centre Melbourne and an 18,000sqm urban garden. MAP Co also oversees the management of Federation Square, and leads the amplification of a single continuous arts, civic, and cultural precinct stretching from Federation Square through Southbank.

Prior to MAP Co, Katrina was Director and CEO of the national museum of screen culture ACMI, Head of Arts for ABC TV, founding Director / CEO of the biennial Adelaide Film Festival and the multi award winning slate of the Adelaide Film Festival Investment Fund, producer for the Adelaide Festival of Arts (1996, 1998 and 2000) and the artistic director of Come Out '99 and Adelaide Fringe 2002. She has held many committee and board roles with a wide range of creative industry and arts organisations.

In 2020, Katrina was awarded an Order of Australia Medal for her services to performing arts, screen industries and visual arts administration.

Katrina Sedgwick 擔任墨爾本藝術區公司的始創總監兼行政總裁，墨爾本藝術區公司成立的願景是整合利用墨爾本藝術區的集體創造力，落實全澳有史以來最大規模的文化基建項目。這項耗資 17 億澳元的墨爾本藝術區轉型項目，涵蓋福克斯 NGV 當代藝術畫廊、墨爾本藝術中心的升級改善工程，以及興建佔地 18,000 平方米的市區花園。墨爾本藝術區公司同時負責管理聯邦廣場，以及為聯邦廣場延伸至南岸一帶集藝術、市政和文化於一身的藝術區注入更多發展活力。

Sedgwick 在加入墨爾本藝術區公司前，曾任澳洲國立影視文化博物館（ACMI）的館長兼行政總裁；澳洲電視頻道（ABC TV）的藝術部主管；阿德萊德雙年電影節的始創總監及行政總裁；多次入選阿德萊德電影節投資基金並獲得多項獎項；並於 1996、1998 和 2000 年擔任阿德萊德藝術節的監製，以及 Come Out '99 和 2002 年阿德萊德藝穗節的藝術總監。她還擔任過多個創意產業和藝術組織的委員會和董事會公職。

Sedgwick 於 2020 年獲授澳洲勳章 OAM，以表彰她對表演藝術、影視產業和視覺藝術行政管理上的貢獻。



Speaker 演講嘉賓：

Akiko Miki
三木亞希子

International Artistic Director, Benesse Art Site Naoshima, Japan
日本直島倍樂生藝術基地國際藝術總監

Akiko Miki has formerly worked as Chief and Senior curator, Palais de Tokyo (Paris, 2000 – 2014), Co-director, Yokohama Triennale 2017 and Artistic Director of its 2011 edition among others. As curator, she has curated many international exhibitions including 1998 Taipei Biennial and currently involved in curatorial team of Bangkok Art Biennale 2024. She also served as guest curator of many large-scaled group shows as well as solo projects of Japanese artists such as Nobuyoshi Araki, Hiroshi Sugimoto, Takashi Murakami at major museums in Asia and Europe including Barbican Art Gallery (London), Taipei Fine Arts Museum, National Museum of Modern and Contemporary Art (Seoul), Mori Art Museum (Tokyo), Yokohama Museum of Art, Kyoto City KYOCERA Museum of Art and Hirosaki Museum of Contemporary Art. By having been involved in the project of Benesse Art Site Naoshima since its early period, she edited a book "Insular Insight – Where Art and Architecture Conspire with Nature" (Lars Müller, 2011) about the project, which received the DAM Architectural Book Award.

三木亞希子曾任多項要職，當中包括 2000 至 2014 年間在巴黎東京宮擔任高級策展人及總策展人，以及於 2017 年擔任橫濱三年展聯席總監，亦於 2011 年擔任該藝術展的藝術總監。作為策展人，她曾為多個國際展覽策展，包括 1998 年台北雙年展，及現正參與曼谷藝術雙年展 2024 的策展工作。除了參與多項大型群展，三木也為荒木經惟、杉本博司、村上隆等多位日本知名藝術家的個人展覽擔任客席策展人，展覽遍及亞洲和歐洲等主要博物館，包括倫敦巴比肯美術館、臺北市立美術館、首爾國立現代美術館、東京森美術館、橫濱美術館、京都市京瓷美術館及弘前當代美術館。三木於直島倍樂生藝術基地的項目初期已參與其中，她更編輯了一本關於該項目的著作《Insular Insight-Where Art and Architecture Conspire with Nature》(Lars Müller, 2011)，並獲 DAM 建築圖書獎。



Moderator 主持人：

Betty Fung
馮程淑儀

CEO, West Kowloon Cultural District Authority, HKSAR
西九文化區管理局行政總裁

Mrs Betty Fung was appointed by the West Kowloon Cultural District Authority (WKCD) Board as Chief Executive Officer of WKCD with effect from 15 October 2021.

Mrs Fung joined the Administrative Service of the Hong Kong Government in 1986. Since then, she had served in various bureaux and departments, including as Press Secretary to Chief Secretary and Financial Secretary, Assistant Director of Trade, Deputy Government Chief Information Officer and Deputy Secretary for Education and Manpower.

In 2007, Mrs Fung was appointed Director of Information Services who was the Government's chief advisor on public relations and publicity matters. She was appointed Director of Leisure and Cultural Services from 2009 to 2014 to oversee the development and management of cultural, sports and recreation facilities in Hong Kong including museums, public libraries and performing arts venues. As Permanent Secretary for Home Affairs from July 2014 to April 2018, she oversaw the formulation of culture, sports and district administration policies and was actively involved in the implementation of the West Kowloon Cultural District project including the Hong Kong Palace Museum project.

Mrs Fung was Head, Policy Innovation and Co-ordination Office from April 2018 to November 2020 prior to her secondment to WKCD as Acting CEO between December 2020 and June 2021.

Mrs Fung was awarded the Chevalier de l'Ordre National du Mérite in 2020 for her contributions towards fostering cultural cooperation and exchange between France and Hong Kong. She has been elected Executive Committee member of the Association of Asia Pacific Performing Arts Centres (2023 to 2025).

馮程淑儀獲西九文化區管理局董事局委任為管理局行政總裁，於 2021 年 10 月 15 日履新。

馮女士於 1986 年加入香港政府政務職系，曾經在不同決策局及部門工作，包括出任布政司及財政司新聞秘書、貿易署助理署長、政府資訊科技副總監、教育統籌局副秘書長等。

2007 年，馮女士獲委任政府新聞處處長，成為政府公共關係和宣傳事務之首席顧問；2009 年至 2014 年期間出任康樂及文化事務署署長，負責發展和管理香港的文化、體育和康樂設施，包括博物館、公共圖書館和表演藝術場地等。她於 2014 年 7 月至 2018 年 4 月出任民政事務局常任秘書長，負責制定文化、體育和地區行政等政策，任內積極推動落實西九文化區計劃，包括香港故宮文化博物館項目。

馮女士於 2018 年 4 月至 2020 年 11 月擔任政策創新與統籌辦事處總監。在加入西九文化區管理局之前，她於 2020 年 12 月至 2021 年 6 月借調至西九文化區管理局擔任署理行政總裁。

馮女士於 2020 年獲頒發騎士級法國國家功績勳章，以表彰她對促進港法文化合作與交流的貢獻。她亦被推選為 2023 至 2025 年度亞太表演藝術中心協會執行委員。

Panel Discussion (I)

專題討論 (一)

Time 時間 :

14:30 – 15:45

Venue 地點 :

Grand Stair at M+
M+ 大台階

Promise of Digital 數碼化的承諾

Speakers 演講嘉賓 :

Refik Anadol

Maholo Uchida

Dr Thomas P. Campbell 博士

Dr Marcella Lista 博士

Moderator 主持人 :

Dr András Szántó 博士

Through exploring the profound impact of emerging technologies on the global ecology of arts and culture and featuring leaders of arts and cultural institutions from around the world, the panel will delve into the responses in the cultural scene to the rapidly advancing digital technologies, having witnessed the proliferation of Artificial Intelligence, non-fungible token (NFT), open access, digitisation of objects, and mixed reality exhibitions in recent years. How have emerging technologies transformed museum and art practices? What are the possibilities for new forms of creation and storytelling?

透過探索新興技術對全球藝術和文化生態的深遠影響，並聚焦來自世界各地的藝術文化機構翹楚，本專題討論環節將深入探討文化領域對迅速發展的數位技術的回應。近年來，我們目睹了人工智慧、非同質化代幣、開放數據、物品數位化，以及虛擬與現實混合型展覽的湧現。新興技術如何改變博物館和藝術實踐？對於新的創作和敘事形式帶來怎樣的可能性？



Speaker 演講嘉賓：

Refik Anadol

Media Artist and Director, Refik Anadol Studio, United States / Turkey
美國／土耳其媒體藝術家及 Refik Anadol Studio 總監

Refik Anadol is an internationally renowned media artist, director, and pioneer in the aesthetics of data and machine intelligence. He is the Director of Refik Anadol Studio in Los Angeles and Lecturer in UCLA's Department of Design Media Arts. Anadol's work locates creativity at the intersection of humans and machines. Taking the data that surrounds us as primary material, and the neural network of a computerised mind as a collaborator, Anadol offers us radical visualisations of our digitised memories and expands the possibilities of interdisciplinary arts. Anadol's site-specific data paintings and sculptures, live audio / visual performances, and immersive installations take many forms, while encouraging us to rethink our engagement with the physical world, collective experiences, public art, decentralised networks, and the creative potential of AI. Anadol's work has been exhibited at venues including MoMA, Centre Pompidou-Metz, Art Basel, National Gallery of Victoria, Venice Architecture Biennale, Hammer Museum, Arken Museum, Dongdaemun Design Plaza, Ars Electronica, Istanbul Modern, and ZKM | Center for Art and New Media. Anadol has received a number of awards and prizes including the Lorenzo il Magnifico Lifetime Achievement Award for New Media Art, Microsoft Research's Best Vision Award, German Design Award, UCLA Art+Architecture Moss Award, Columbia University's Breakthrough in Storytelling Award, and Google's Artists and Machine Intelligence Artist Residency Award.

Refik Anadol 是一位國際知名的媒體藝術家兼導演，亦是數據和人工智能美學的先驅之一，他於美國洛杉磯開設並主理同名工作室 Refik Anadol Studio，並於加州大學洛杉磯分校設計媒體藝術系擔任講師。Anadol 以作品探索人類和機器之間的創意交匯，透過把我們身邊無處不在的數據視為主要素材，同時把電腦化思維的神經網路視為協作者，他把人們的數碼化記憶轉化成激進的視覺語言，開拓跨界藝術的不同可能性。Anadol 的場地特定數碼繪畫及雕塑、現場視聽表演以及沉浸式裝置涵蓋多種形式，啟發觀者重新思考自己如何與物理世界、集體經驗、公共藝術、去中心化網路及人工智能的創意潛力進行互動，他的作品曾於全球多個場地展出，包括：美國現代藝術博物館、法國龐畢度中心梅斯分館、瑞士巴塞爾藝術展、澳洲維多利亞國立美術館、意大利威尼斯建築雙年展、美國漢默美術館、丹麥方舟現代美術館、韓國東大門設計廣場、奧地利電子藝術中心、土耳其伊斯坦堡現代藝術館以及德國 ZKM 藝術與媒體中心。此外，Anadol 亦是 Lorenzo il Magnifico 終身成就獎——新媒體藝術、微軟研究院最具視野獎、德國設計獎、加州大學洛杉磯分校藝術+建築摩斯獎、哥倫比亞大學敘事突破獎及谷歌藝術家及人工智能藝術計劃駐留藝術家獎等多個國際獎項的得主。



Speaker 演講嘉賓：

Dr Thomas P. Campbell 博士

Director and CEO, Fine Arts Museums of San Francisco, United States
美國三藩市美術博物館館長兼行政總裁

Serving for over a decade as Director and CEO of two major US art museums – the Metropolitan Museum of Art from 2009 – 2017, and the Fine Arts Museums of San Francisco since 2018 – Thomas P. Campbell has dedicated his life to the preservation, study, and promotion of art as a gateway to human understanding.

Since joining the Fine Arts Museums in 2018, he has worked together with staff to strengthen the institution's ties to local communities through an ongoing Free Saturdays programme, through key acquisitions and partnerships, and through an open invitational exhibition that celebrates creativity in the Bay Area. As part of the institution's strategic plan, Campbell has centred Diversity, Inclusion, Equity, and Access as core values.

A distinguished art historian, he was educated at Oxford and the Courtauld Institute of Art, and joined the Metropolitan Museum of Art's curatorial ranks in 1995. Following his appointment as Director, Campbell led a revitalisation and modernisation programme embodied in award-winning exhibitions and publications, major capital projects, and historic donations of works of art. During his tenure, attendance grew from 4.5 to 7 million visitors a year.

Thomas P. Campbell 終身致力於藝術修復及研究工作，他認為藝術是理解人類的途徑，並以此為目標向公眾推廣藝術。過去十多年來，Campbell 先後於美國兩間主要藝術館肩負要職，他於 2009 至 2017 年期間為大都會藝術博物館館長兼行政總裁，並由 2018 年起在三藩市美術館出任相同崗位至今。

自加入三藩市美術館起，Campbell 便以加強館方與當地社區的連繫為目標，率領團隊展開一連串工作，包括發起「免費星期六」長期計劃、收購重要藏品、與主要機構建立夥伴關係，以及於三藩市灣區徵集作品，以舉辦公眾藝術作品展。Campbell 以多元、包容、公平與平等機會為核心價值，持續推動三藩市美術館的策略性發展。

在成為藝術史學家前，Campbell 曾於英國牛津大學及科陶德藝術學院就讀，直至 1995 年成為大都會藝術博物館策展團隊的一份子。接任館長一職後，他致力實現藝術活化及現代化，成果體現於一系列得獎展覽及出版物、多個大型建設項目及深具歷史意義的藏品捐贈，而大都會藝術博物館的訪客量亦在他任期內由每年平均 450 萬人次上升至 700 萬人次。



Speaker 演講嘉賓：

Maholo Uchida

Project Head, Center for Cultural Innovations at TAKANAWA GATEWAY CITY,
East Japan Railway Foundation for Cultural Innovations, Japan
日本東日本旅客鐵道文化創意財團
TAKANAWA GATEWAY CITY 文化創新中心項目主管

Maholo Uchida specialised in the combined field of art, technology, and design, worked at the Miraikan National Museum of Emerging Science and Innovation, and curated several exhibitions. She has participated in various museums, and awards as co-curator, jury, and advisor such as MoMA, Barbican Centre, and Good Design Award.

Maholo Uchida 專注從事藝術、科技與設計的跨領域工作，曾任職於日本科學未來館，並於在任期間負責多項展覽的策展工作。她曾擔任 Good Design Award 評審委員會成員，亦曾為美國現代藝術博物館及英國巴比肯藝術中心等國際機構擔任聯合策展人及顧問。



Speaker 演講嘉賓：

Dr Marcella Lista 博士

Head Curator, New Media and Asia Pacific, Centre Pompidou, France
法國龐比度國家藝術和文化中心新媒體及亞太地區首席策展人

Marcella Lista is an art historian and curator. Since 2016, she is the Head Curator of the New Media Collection at Musée National d'Art Moderne – Centre Pompidou. Since 2020, her mission in this institution also covers researching and collecting in the Asia-Pacific region. Marcella Lista holds a PhD in Art History from Université Paris 1 Panthéon-Sorbonne. She has recently curated exhibitions with artists Ryoji Ikeda (2018), Hito Steyerl (2021), Hassan Khan (2022) and Saodat Ismailova (2023). She has conducted research and conservation projects related to Chris Marker's early computer-based installations as well as to the landmark postmodern exhibition "Les Immatériaux", originally held at Centre Pompidou in 1985. In 2023, Marcella Lista was responsible for the acquisition and exhibition of 18 art works related to the blockchain technology at the Centre Pompidou, in collaboration with curator Philippe Bettinelli.

Marcella Lista 是一位藝術史學家和策展人，她由 2016 年起擔任法國龐比度中心——法國國立現代藝術博物館新媒體藏品首席策展人，並由 2020 年起負責該館於亞太地區的研究及購藏工作。擁有巴黎第一大學藝術史博士學位的 Lista 過往從事的研究及保育項目圍繞克里斯·馬克（Chris Marker）早期的電腦驅動藝術裝置，及於 1985 年首展於龐比度中心、具有殿堂地位の後現代藝術展「無形」（"Les Immatériaux"），近年她亦夥拍 Ryoji Ikeda（2018 年）、Hito Steyerl（2021 年）、Hassan Khan（2022 年）及 Saodat Ismailova（2023 年）等藝術家於多個展覽擔任策展人。2023 年，她與策展人菲利普·貝蒂內利（Philippe Bettinelli）合作，代表龐比度中心收購共 18 件與區塊鏈技術相關的藝術品，二人並共同負責該等作品的展覽工作。



Moderator 主持人：

Dr András Szántó 博士

New York-based cultural strategy consultant and author,
United States
美國紐約文化策略顧問和作者

András Szántó advises museums, foundations, educational institutions, and corporations on cultural strategy and programme development, worldwide. He earned his PhD in sociology from Columbia University. A widely published author, his writings have appeared in The New York Times, Artforum, Artnet News, and The Art Newspaper, among other publications. As a consultant, he advises some of the world's leading cultural institutions and corporate art programmes. He has lectured on art business at the Sotheby's Institute of Art and has directed the National Arts Journalism Programme at Columbia University. At the Metropolitan Museum of Art, he helped launch and oversee the Global Museum Leaders Colloquium, a series of seminars for museum directors. He is a frequent moderator of the Art Basel Conversations series. Born in Budapest, he has curated exhibitions on Hungarian art of the 1960s and 70s. His most recent books are *The Future of the Museum* (2020) and *Imagining the Future Museum* (2022). He lives in Brooklyn.

András Szántó 擁有美國哥倫比亞大學社會學博士學位，現時是全球多間博物館、基金會、院校及企業的藝術顧問，就文化政策及項目發展提供建議。Szántó 著述頗豐，文章曾刊於《紐約時報》、《藝術論壇》、《Artnet News》及《藝術新聞》等。他以顧問身份先後為多間全球領先的文化機構及企業提供藝術諮詢服務，除了於蘇富比藝術學院擔任藝術商業課程講師外，他亦於哥倫比亞大學督導「國家藝術新聞計劃」。此外，Szántó 亦曾為美國大都會藝術博物館協力發起並監督「全球博物館領袖峰會」，其內容涵蓋一系列專為博物館館長而設的研討會，並曾主持多屆巴塞爾藝術展的「與巴塞爾藝術展對話」活動。於布達佩斯出生的他曾策展多項以 1960 至 1970 年代匈牙利藝術為主題的展覽，近年著作包括《博物館的未來》（*The Future of the Museum*，2020 年）及《想像未來博物館》（*Imagining the Future Museum*，2022 年）。Szántó 現居紐約布魯克林。

Panel Discussion (II)

專題討論 (二)

Time 時間：

16:15 – 17:30

Venue 地點：

Grand Stair at M+
M+ 大台階

Decentring Digital

數碼化的界限

Speakers 演講嘉賓：

Yat Siu 蕭逸

María Wills Londoño

Prof Michael John Gorman 教授

Ma Yansong 馬岩松

Moderator 主持人：

Suhanya Raffel 華安雅

We are on a cusp of another digital revolution. Generative artificial intelligence, blockchain technologies, and decentralised digital economies promise to reshape fundamentally the way we live, create, and communicate. What are the possibilities and pitfalls of the digital-centric life? Will Web3.0 contribute to individual autonomy and equal access to knowledge and resources? If the metaverse becomes the universal norm, how will we remain connected to the natural world and to our own material histories and cultures?

新一輪的數碼革命即將來臨。生成式人工智慧、區塊鏈技術和去中心化數碼經濟將徹底改變我們生活、創造和溝通的方式。數碼生活會帶來哪些新可能？背後要經過怎樣的磨合？第三代互聯網能否協助個人實現自主，並促進知識和資源的平等分配？假如元宇宙成為全球常態，人類與大自然和物質文化歷史的關係又會發生怎樣的變化？



Speaker 演講嘉賓：

Yat Siu 蕭逸

Co-Founder and Executive Chairman, Animoca Brands, HKSAR
香港 Animoca Brands 聯合創辦人兼執行主席

Veteran technology entrepreneur / investor Yat Siu is a major figure in the open metaverse and blockchain gaming. He is the co-founder and executive chairman of Animoca Brands, a global leader in blockchain and gaming that is working to provide property rights for virtual assets via NFTs and related technologies. Yat began his career at Atari Germany in 1990. In 1995 he established Hong Kong Cybercity / Freenation, the first free web page and email provider in Asia. In 1998 he set up Outblaze, an award-winning pioneer of multilingual white label web services. In 2009, he sold Outblaze's messaging unit to IBM, and pivoted Outblaze to become an incubator of projects and companies to develop digital entertainment services and products. One of those incubated projects is Animoca Brands, created in 2014.

Since 2018, Yat has been an advocate for the use of blockchain and NFTs in the gaming industry. With a strong vision of the potential of decentralised apps and assets, Yat quickly steered Animoca Brands to a leadership position in the open metaverse: the company has one of the largest blockchain portfolios in the world.

Yat has earned numerous accolades, including Global Leader of Tomorrow at the World Economic Forum, Young Entrepreneur of the Year at the DHL / SCMP Awards, and recognition as one of Cointelegraph's top 100 notable people in blockchain. A classically trained musician, Yat is a member of the advisory board of BAFTA (British Academy of Film and Television Arts) and a director of the Asian Youth Orchestra.

科技界資深企業家兼投資者蕭逸是元宇宙和區塊鏈遊戲的重要人物，現為全球區塊鏈及遊戲領域龍頭企業 Animoca Brands 的聯合創辦人兼執行主席，致力透過 NFT 及相關技術保障虛擬資產擁有者的權利。蕭氏於 1990 年加入德國雅達利公司 (Atari Germany) 展開其科技事業，於 1995 年創立亞洲第一間免費網頁及電郵供應商 Hong Kong Cybercity / Freenation，及於 1998 年創立科技公司 Outblaze，旗下的白標多語言「軟件即服務」通訊方案屬行業領先，並為公司贏得多個獎項。2009 年，蕭氏向 IBM 出售 Outblaze 的通訊業務，同時帶領公司轉型為項目及企業孵化器，以開發數碼娛樂服務及產品為定位，已完成項目包括於 2014 年創立的遊戲公司 Animoca Brands。

由 2018 年起，蕭氏一直倡導遊戲產業中區塊鏈和 NFT 的應用，他認為去中心化的應用程式和資產具有很大發展潛力，憑藉他在這方面的獨到眼光，蕭氏迅速帶領 Animoca Brands 成為全球最大區塊鏈驗證者之一，躋身元宇宙領域的領先之列。

蕭氏在多個領域成就斐然，包括獲選世界經濟論壇未來全球領袖、DHL / SCMP 香港年青企業家及 Cointelegraph 區塊鏈行業百大領袖。從小接受古典音樂薰陶的他現時是英國電影和電視藝術學院顧問委員會成員之一，亦是亞洲青年管弦樂團委員會成員之一。



Speaker 演講嘉賓：

Prof Michael John Gorman 教授

Director Designate, MIT Museum, United States and Founding Director,
BIOTOPIA Naturkundemuseum Bayern, Germany

美國麻省理工學院博物館候任館長、德國 BIOTOPIA 自然歷史博物館創館館長

Michael John Gorman is Founding Director of BIOTOPIA, a new museum of life sciences and environment in development in Munich, and University Professor (Chair) in Life Sciences in Society at Ludwig–Maximilians–University Munich. In summer 2024 he will start as Director of the MIT Museum. Previously Michael John was Founding Director of Science Gallery in Dublin, dedicated to igniting creativity and discovery where science and art collide. In 2012 he founded Science Gallery International with the goal of bringing Science Gallery experiences to a global audience, with Science Gallery spaces now being established in London, Melbourne, Bangalore, Atlanta, Monterey and other cities. Prior to founding Science Gallery, Michael John was Lecturer in Science, Technology and Society at Stanford University and has held postdoctoral fellowships at Harvard University, Stanford University and MIT.

Michael John Gorman 是慕尼黑正在建設的生命科學及環境博物館 BIOTOPIA 的創館館長，並且是慕尼黑大學社會生命科學講座教授。他將於 2024 年夏季出任麻省理工學院博物館館長。此前他曾是都柏林科學展廊創始總監，致力在科學與藝術的碰撞中激發創意，尋找新發現。他於 2012 年成立國際科學展廊，在倫敦、墨爾本、班加羅爾、亞特蘭大及蒙特雷等世界各地城市設立科學展廊，把都柏林的經驗與成果分享給全球觀眾。Gorman 在創辦都柏林科學展廊前，曾是美國哈佛大學、史丹福大學及麻省理工學院的博士後研究員，其後擔任史丹福大學科學、技術及社會課程的講師。



Speaker 演講嘉賓：

María Wills Londoño

Independent Curator and Former Director,
Banco de la República Art Museums, Bogotá, Colombia
獨立策展人、哥倫比亞共和國銀行藝術博物館群前館長

María Wills Londoño is an independent curator working and living in Bogotá, Columbia. She was previously Director and curator at large of the Banco de la República art museums in Bogotá (Museo de Arte Miguel Urrutia, Museo Botero, and Museo Casa de Moneda). Her main curatorial interests relate to the instability of the contemporary image and the revision of official historical accounts in art. Her curatorial project “The Life of Things” led to her selection as curator of the 2019 MOMENTA Biennial of the Image in Canada. In this endeavour, she critiqued categories that define cultural objects as exotic or “non-Western,” as well as other aspects of creativity in the crisis of consumer society. With her essay “The Centenary of The Bauhaus: Of Conveniences and Connections” (El centenario de la Bauhaus: de conveniencias y conexiones), she won the Simón Bolívar Prize for Journalism in 2019. In that text, she addressed the relationships between the critical foundations of the Bauhaus, contemporary art, and handicrafts. Londoño’s curatorial projects have been exhibited in such renowned institutions as the International Center of Photography, New York; the Jeu de Paume, Paris; the Cartier Foundation for Contemporary Art, Paris; the Photographers Gallery, London; the Círculo de Bellas Artes, Madrid (PHotoESPAÑA); the Centro de la Imagen, Mexico City; the Miguel Urrutia Art Museum of Banco de la República, Bogotá; the Bogotá Museum of Modern Art; and the Medellín Museum of Modern Art, among others. Londoño is currently working on a revision of the Museum collection based on countermodernities and more inclusive approaches to the definition of art.

María Wills Londoño 是獨立策展人，現生活及工作於哥倫比亞波哥大。她曾任波哥大的共和國銀行藝術館群（米格爾·烏魯蒂亞美術館、波特羅美術館及造貨廠博物館）的館長及特約策展人。她的策展項目主力探討當代影像的不穩定性，並對藝術史中的官方紀錄提出修訂，由她策展的「物件的生命」（The Life of Things）更令她獲選為 2019 年加拿大 MOMENTA 影像雙年展的策展人。在這崗位中，她批判坊間把文化物件定義為「異國」或「非西方」的論述，同時探討創意在消費社會危機下的各種面向。憑藉學術文章《包浩斯一百年：關於便利與連繫》（“El centenario de la Bauhaus: de conveniencias y conexiones”），Londoño 贏得 2019 年「西蒙·玻利瓦爾新聞獎」，她於文中探討包浩斯、當代藝術與手工藝這些藝術中至關重要的基石之間的關係。Londoño 的策展項目曾於多個國際知名場地展出，包括：紐約國際攝影中心、巴黎國立網球場現代美術館及卡地亞當代藝術基金會、倫敦攝影師藝廊、馬德里美術中心（PHotoESPAÑA）、墨西哥城影像中心、波哥大共和國銀行米格爾·烏魯蒂亞美術館，及麥德林現代藝術博物館等等。目前，她以反現代性和更具包容性的藝術定義為基礎，為她任職的博物館研究藏品修訂策略。



Speaker 演講嘉賓：

Ma Yansong 馬岩松

Architect, Founder of MAD Architects, China
建築師、MAD 建築事務所創始人

Born in 1975 and graduated from Yale University in 2002, Ma Yansong founded MAD Architects in 2004. It is committed to developing futuristic, organic, technologically advanced designs that embody a contemporary interpretation of the Eastern affinity for nature. With a vision for the city of the future based in the spiritual and emotional needs of residents, MAD endeavours to create a balance between humanity, the city, and the environment. Their culturally rich architecture has gained widespread attention globally. Notable works include the Harbin Opera House, Quzhou Sports Park, Jiaying Train Station, Yuecheng Courtyard Kindergarten, and the "Marilyn Monroe" Towers in Mississauga, Canada. Their ongoing public projects encompass the Lucas Museum of Narrative Art in Los Angeles, Fenix Museum of Migration in Rotterdam, and the Shenzhen Bay Cultural Park.

His recent exhibitions and art pieces include "Momentum" (Milan Design Week, 2023), "Universe" (Bi-City Biennale of Urbanism / Architecture, 2022), "Light" (Art in Fuliang, China, 2021), "MAD X" (Centre Pompidou, France, 2019); "Tunnel of Light" (Echigo-Tsumari Art Triennale, Japan, 2018); "Fifth Ring" (Milan Design Week, Italy, 2018); "Micro Garden" (Venice Architecture Biennale, Italy, 2016); "verso Est., Towards a Chinese Architectural Landscape" (MAXXI Museum, Italy, 2011); "Living" (Louisiana Museum of Modern Art, Denmark, 2011); "Feelings Are Facts: Olafur Eliasson and Ma Yansong" (Ullens Center for Contemporary Art, China, 2010); "China Design Now" (Victoria and Albert Museum, UK, 2008) and more.

馬岩松於 1975 年出生，2002 年畢業於美國耶魯大學，2004 年創立 MAD 建築事務所，透過先進科技及充滿未來感的有機設計，以當代手法詮釋東方的自然生態觀。MAD 構想的未來城市以居住者的精神和情感需求為本，致力在人性、城市和環境之間締造平衡，由此發展出的建築設計體現豐富文化內涵，廣獲讚譽，著名案例包括：中國哈爾濱大劇院、衢州體育公園、嘉興火車站、樂成四合院幼兒園及加拿大密西沙加市夢露大廈。目前，MAD 正在進行的公共項目有：美國洛杉磯盧卡斯敘事藝術博物館、荷蘭鹿特丹 FENIX 移民博物館及中國深圳灣文化廣場。

馬氏近年參與的展覽及創作的藝術項目包括：「動量」（米蘭設計週，意大利，2023 年）、「宇宙」（深港城市建築雙城雙年展，中國，2022 年）、「大地之燈」（藝術在浮梁，中國，2021 年）、「MAD X」（龐比度中心，法國，2019 年）、「光之隧道」（越後妻有大地藝術祭，日本，2018 年）、「天鏡」（米蘭設計週，意大利，2018 年）、「微花園」（威尼斯建築雙年展，意大利，2016 年）、「走向中國建築面貌」（"verso Est., Towards a Chinese Architectural Landscape"，國立二十一世紀藝術博物館，意大利，2011 年）、「生活」（路易斯安那現代藝術博物館，丹麥，2011 年）、「感覺即真實：奧拉維爾·埃利亞松與馬岩松」（尤倫斯當代藝術中心，中國，2010 年）以及「中國設計現在」（"China Design Now"，維多利亞與艾爾伯特博物館，英國，2008 年）等。



Moderator 主持人：

Suhanya Raffel
華安雅

Museum Director, M+, HKSAR
M+ 博物館館長

Suhanya Raffel is the Museum Director of M+ in Hong Kong's West Kowloon Cultural District since her appointment in 2016. She leads M+ and oversees all museum activities, including acquisitions, programming, collections care, development, research, institutional collaborations, and museum operations. Since joining M+, Raffel has led the museum's mission, broadening its international reach and championing its deep connection with its local community. In less than two years since M+ opened to public in November 2021, it has welcomed over 4.5 million visitors through its doors even with a three-and-a-half month closure due to COVID.

Previously, Raffel was the Director of Collections and then Deputy Director at the Art Gallery of New South Wales (AGNSW), Sydney, Australia (2013 – 2016), and held many senior curatorial positions, including Deputy Director of Curatorial and Collection Development from 2010 and Acting Director in 2012 at the Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia (1994 – 2013), where she was instrumental in building the contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art.

Raffel has been appointed as the President of CIMAM, the International Committee for Museums and Collections of Modern Art (2023 – 2025), and has served on the CIMAM Board since 2016. She is also a member of the Bizot Group (2021 – ongoing) and is a Trustee of the Geoffrey Bawa Trust and the Lunuganga Trust, Sri Lanka (1994 ongoing). She was awarded the title of Chevalier in the Ordre des Arts et des Lettres by the French government in 2020 and the 2022 Sydney University Alumni Achievement Awardee for Cultural Contribution.

華安雅於 2016 年獲委任為香港西九文化區 M+ 博物館館長。她領導 M+ 的發展，總攬並統理博物館各項事務和活動，包括收藏事宜、策劃節目、管理藏品，還掌管拓展、研究、跨機構合作和博物館營運。自加入 M+ 以來，華安雅一直帶領團隊履行 M+ 的使命，提昇 M+ 的國際影響力，並加強 M+ 與香港社會的聯繫。M+ 於 2021 年 11 月向公眾開放，雖然曾因冠狀病毒病疫情閉館三個月，卻仍然在開幕不到兩年內迎接了逾 450 萬名訪客。

此前，華安雅曾先後擔任澳洲悉尼新南威爾士藝術博物館的藏品總監和副館長（2013 – 2016 年），她亦曾在澳洲布里斯本的昆士蘭藝術博物館與現代藝術博物館擔任多個資深策展崗位（1994 – 2013 年），當中包括從 2010 年起擔任策展及藏品發展副總監，以及 2012 年擔任署理館長，其間負責建立當代亞太藝術館藏，並策劃「亞太當代藝術三年展」。

華安雅自 2016 年起已是國際現代藝術博物館及藏品委員會（CIMAM）董事局成員，並獲委任為 CIMAM 主席（2023 – 2025 年）。她同時是 Bizot 集團成員（2021 年至今），也是斯里蘭卡 Geoffrey Bawa 基金會及 Lunuganga 基金會的受託人（1994 年至今）。她於 2020 年獲法國政府授予法國藝術與文學騎士勳章，並於 2022 年獲悉尼大學傑出校友獎，以表揚她對文化藝術的貢獻。

**HK INTERNATIONAL
CULTURAL SUMMIT**
香港國際文化高峰論壇



Day
2
Programme
第二天活動詳情

26.03.2024

Tuesday 星期二



Panel Discussion (III)

專題討論 (三)

Time 時間：

09:00 – 10:30

Venue 地點：

The Hong Kong Jockey Club Auditorium at
Hong Kong Palace Museum
香港故宮文化博物館香港賽馬會演講廳

Rethinking Museum Interpretation in a Global Context

全球視野下對博物館詮釋的新思考

Speakers 演講嘉賓：

Dr Wang Chunfa 王春法博士
Dr Yannick Lintz 博士

Dr Miguel Falomir 博士

Moderator 主持人：

Dr Louis Ng 吳志華博士

Hong Kong and many other places around the world are experiencing an extraordinary museum growth and a new wave of museum renovation and expansion projects.

What should museums of the twenty-first century look like? How should they present and interpret local and global art, cultural, and historical objects, and engage visitors and communities? What does it mean to be a truly international museum?

With the aim of fostering international understanding and exchange, the Hong Kong Palace Museum will host a panel discussion on 26 March 2024 with a series of thought-provoking presentations followed by discussion. Directors from major museums in the Mainland, France and Spain will explore these pressing issues we face today and share their insights into how museums creatively embrace the changing landscapes in the twenty-first century. Topics include audience and community engagement, innovative display strategy, inter-cultural exhibitions, and the intersections of art, science, and technology.

近年來，香港和世界各地眾多博物館發展迅速，經歷了新一輪的改建和擴建。

二十一世紀博物館的面貌應是怎樣？博物館應該如何展示和詮釋當地及全球的藝術、文化和歷史文物，並吸引訪客和不同社群參與？何謂真正國際化的博物館？

為了促進國際交流、增進相互了解，香港故宮文化博物館將於 2024 年 3 月 26 日舉辦一場具有啟迪意義的專題討論，當中包括一系列的演講和討論。來自內地、法國和西班牙重要博物館的館長將探討當今博物館面臨的緊迫課題，分享他們對博物館如何透過創新應對二十一世紀新局面的真知灼見。專題討論的主題包括觀眾和社區參與、創新性的展陳策略、跨文化展覽，以及藝術、科學與技術的交融。



Speaker 演講嘉賓：

Dr Wang Chunfa
王春法博士

Director, National Museum of China
中國國家博物館館長

Wang Chunfa, PhD in Economics from the Graduate School of Chinese Academy of Social Sciences. He graduated from Lanzhou University with a master's degree in economics and a bachelor's degree in history. He was qualified as a Research Fellow in 2000. He once worked at the China University of Geosciences (Beijing) and the Chinese Academy of Social Sciences as a teacher and researcher. He was a visiting scholar to George Washington University, USA. Currently, he is Director of the National Museum of China, Chair of the museum's Academic Committee, and Editor-in-Chief of Journal of National Museum of China.

As a long-time researcher in world economic history and science and technology policy, Wang is the author of numerous books, including Technology Innovation Policies: Theory and Instrument, National Innovation System and Prospects of Economic Growth in East Asia, etc. He co-authored The Modernization of Agriculture in Western Countries and Socialized Agricultural Service System in the United States: An Introduction to Agricultural Cooperatives. He is also the author of more than 100 papers such as FDI and Endogenous of Technological Capability Growth. He was a participant in the drafting of the Outline of China's National Plan for Medium- and Long-Term Science and Technology Development (2006 – 2020).

Wang is the translator of The Growth of the International Economy: 1820 – 1990 and presided over the translation of numerous academic works. He held positions like Vice Chairperson of the Executive Council of the Chinese Association for Science of Science and S&T Policy, Vice President of the China Written Works Copyright Society.

王春法，1963年生，中共黨員，蘭州大學歷史學學士、經濟學碩士，中國社會科學院研究生院經濟學博士，2000年晉升為研究員。先後在中國地質大學（北京）、中國社會科學院從事教學和學術研究工作，曾在美國喬治·華盛頓大學作訪問學者。現任中國國家博物館館長、學術委員會主任、《中國國家博物館館刊》主編。

長期從事世界經濟史與科技政策研究，著有《技術創新政策：理論基礎與工具選擇》等多部專著，參著《西方國家農業現代化透視》等學術著作，發表《FDI與內生技術能力培育》等學術論文100餘篇。參與《國家中長期科學和技術發展規劃綱要（2006 – 2020）》制定工作，為起草組成員。譯有《國際經濟的成長：1820 – 1990》，主持翻譯多部學術著作。曾任中國科學與科技政策研究會副理事長、中國文字著作權協會副會長。



Speaker 演講嘉賓：

Dr Miguel Falomir 博士

Director, Museo Nacional Del Prado, Spain
西班牙普拉多國家博物館館長

Miguel Falomir Faus was named the Chief of the Italian and French Paint Department at the Museo Nacional Del Prado in 1997, then became the Deputy Director of Preservation and Research in 2015, a position that he had held until he became the Director of the museum in March 2017.

Falomir has curated many of the Prado's exhibitions including, "Titian" (2003), "Tintoretto" (2007), "The Renaissance Portrait" (2008), "The Furies: Political Allegory and Artistic Challenge" (2014), "Lorenzo Lotto. Portraits" (2018) and "Mithological Passions" (2021) among many others. He has also been involved in the restoration of important works by Titian, Tintoretto, Veronese and Raphael.

Falomir graduated in Art History from Valencia University with an Extraordinary Prize. From 1990 to 1993 he was a FPI fellow for the Education and Science Spanish Ministry at the Spanish National Research Council (CSIC). In 1993, he obtained a PhD degree in Art History from Valencia University, and subsequently served as a professor at the university from 1994 to 1995, when he also received a Fulbright Postdoctoral Fellowship at the Institute of Fine Arts at New York University. From 2008 to 2010, he was the Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts of the National Gallery of Art (Washington, DC).

He is a member of the Comitato Scientifico de la Fondazione Tiziano in Pieve di Cadore (Italy) and has been an invited professor in Udine University (Italy) and UCLA (USA). In 2018, he was awarded Harvard's I Tatti Mongan Prize in recognition of his outstanding findings in the preservation area.

Miguel Falomir Faus 於 1997 年擔任普拉多國家博物館意大利和法國繪畫部門主管，2015 年任副館長（保育與研究），直到 2017 年 3 月成為該博物館的館長。

Falomir 策劃了普拉多國家博物館的多個展覽，包括「提香」（2003 年）、「丁托列托」（2007 年）、「文藝復興肖像」（2008 年）、「憤怒女神、政治寓意與藝術挑戰」（2014 年）、「洛倫佐·洛托肖像」（2018 年）和「神話的激情」（2021 年）等。他還參與了提香、丁托列托、委羅內塞和拉斐爾的重要作品的修復工作。

Falomir 以優異成績畢業於華倫西亞大學藝術史學系。1990 年至 1993 年，他獲得西班牙教育與科學部的 FPI 獎學金，就職於西班牙高等科研理事會。他於 1993 年在華倫西亞大學獲藝術史博士學位，接著在 1994 至 1995 年於該大學擔任教授，並獲得紐約大學美術研究所的傅爾布莱特博士後獎學金。2008 年至 2010 年間，他在美國國家美術館（華盛頓）高級研究中心出任「安德魯·梅隆教授」。

Falomir 是意大利卡多雷地區皮耶韋的提香基金會科學委員會的成員，並受邀擔任意大利烏甸尼大學和美國加州大學洛杉磯分校的客座教授。2018 年，他因在文保領域的傑出研究而獲頒哈佛大學的伊塔蒂·摩根獎。



Speaker 演講嘉賓：

Dr Yannick Lintz 博士

President, Guimet–National Museum of Asian Arts, France
法國吉美國立亞洲藝術博物館主席

Yannick Lintz began her career as the Director of the Musée des Beaux–Arts in Agen. Between 2000 and 2002, she was advisor for museums and heritage to Jack Lang, then Minister of Education. She then joined the Louvre Museum in 2003, where she was appointed Head of the Islamic Art Department in 2013, a position she held until her appointment as President of the Guimet–National Museum of Asian Arts, in 2022 by the President of the French Republic, Mr Emmanuel Macron.

She has curated numerous international exhibitions such as “Medieval Morocco”, and “The Splendours of Uzbekistan’s Oases” at the Louvre Museum and abroad.

Her involvement in major cultural diplomacy initiatives translated into several large scale and ground–breaking projects with Arab countries, Central Asia and Iran, where she presented “Le Louvre à Téhéran” in 2018. In 2020, she organised a nation–wide event, deployed in 18 French cities, named “Islamic Art: A Past for a Present”. She has also developed an international expertise on Islamic Art Museums advising on their policies, narratives, and educational challenges.

As Guest Professor at the Sorbonne University (Paris, France) and at Senghor University (Alexandria, Egypt), she has taught courses on Museum Management and Heritage Education. She has extensive experience on Endangered Heritage through her previous position as Vice–Chairman of ICOM France from 2000 through 2009.

Dr Lintz is a Knight of the French Order of Merit and of the Legion of Honor as well as an Officer of Arts and Letters. She holds a PhD in Achaemenid History from the Sorbonne University and graduated as General Curator of Heritage.

Yannick Lintz 的職業生涯始於擔任法國阿讓美術館的館長。2000 至 2002 年間，她擔任法國前教育部長賈克·朗的顧問，在博物館及文化相關議題上提供意見。她於 2003 年加入羅浮宮博物館，擔任伊斯蘭藝術部門主管，直至 2022 年 11 月被法國總統馬克龍委任為法國吉美國立亞洲藝術博物館主席。

Lintz 曾策劃無數國際知名的展覽，包括於羅浮宮以及海外舉行的「中世紀摩洛哥」及「烏茲別克綠洲的瑰寶」等。她亦參與多個文化外交計劃，促成與阿拉伯國家和中亞地區的劃時代合作，曾於 2018 年在伊朗舉辦「德黑蘭的羅浮宮」展。2020 年，她在法國 18 個城市舉行名為「伊斯蘭藝術：過去與現在」的全國性活動；她亦為伊斯蘭藝術策展的國際權威，為各博物館提供在政策、策展與教育工作方面的意見。

Lintz 目前在法國巴黎的索邦大學，以及埃及亞歷山大的桑戈爾大學擔任客席教授，教授博物館管理及文化傳承教育的課程。2002 至 2009 年期間，她亦曾擔任國際博物館協會法國分部的副主席，在保育瀕危文化遺產方面具有豐富經驗。

Lintz 擁有索邦大學波斯帝國歷史哲學博士學位，畢業後成為文化遺產總策展人。她榮獲法國國家功績勳章和法國榮譽軍團勳章制度下的騎士勳章，以及藝術與文學勳章的軍官勳章。



Moderator 主持人：

Dr Louis Ng
吳志華博士

Museum Director, Hong Kong Palace Museum, HKSAR
香港故宮文化博物館館長

Louis Ng has been the inaugural Museum Director of the Hong Kong Palace Museum since August 2019, overseeing the planning and construction of the museum which opened to the public in July 2022. He is currently responsible for the overall management and operation of the museum, supervising the development of its strategic vision and the delivery of its exhibition, research, collection, programming and education initiatives. He has also championed a number of international partnership initiatives, positioning the museum as a platform for dialogue among cultures around the world.

Throughout his career in the field of arts and culture, he had held research, curatorial and managerial positions at various museums. He served as the founding Director of the Hong Kong Museum of Coastal Defence, which opened in 2000, and held the position of Executive Secretary of the Antiquities and Monument Office in Hong Kong from 2002 to 2006. Before joining the West Kowloon Cultural District Authority, he served as Deputy Director of the Leisure and Cultural Services Department, HKSAR Government, where he oversaw the department's culture-related institutions, including museums, performing arts venues and libraries. He earned his PhD degree from the Chinese University of Hong Kong, with a focus on Hong Kong history.

吳志華自 2019 年 8 月起擔任香港故宮文化博物館首任館長，監督博物館的籌劃和興建，讓博物館於 2022 年 7 月正式向公眾開放。他目前負責整體管理和營運博物館，並且督導策略願景的發展，以及推展展覽、研究、館藏、節目和教育項目。他亦致力於推動國際合作項目，將博物館發展為世界文化對話的平台。

吳氏在文化藝術界擁有豐富的工作經驗，曾在多間博物館出任研究、策展和管理職位。他是於 2000 年啟用的香港海防博物館的首任館長，以及在 2002 至 2006 年間，出任香港古物古蹟辦事處執行秘書。在加入西九文化區管理局前，吳氏擔任香港特別行政區政府康樂及文化事務署副署長，負責監督該署的博物館、表演藝術場地和圖書館等文化相關機構。他於香港中文大學考獲哲學博士學位，專攻香港史研究。

Panel Discussion (IV)

專題討論 (四)

Time 時間：
11:00 – 12:40

Venue 地點：
The Hong Kong Jockey Club Auditorium at
Hong Kong Palace Museum
香港故宮文化博物館香港賽馬會演講廳

New Ways of Collaborating and Sharing in the Post-Pandemic Era: International Perspectives

後疫情時代合作與共享的新方式：國際視角

Speakers 演講嘉賓：

Dr Wang Xudong 王旭東博士
Makoto Fujiwara 藤原誠

Laurent Salomé
Dr Chase F. Robinson 博士

Moderator 主持人：

Dr Maria Mok 莫家詠博士

As Hong Kong emerges as an international cultural destination with its strategic position as a bridge between China and the rest of the world, it has become ever more imperative for museum professionals in Hong Kong to explore new ways of collaborating with their colleagues around the globe.

With the aim of fostering international and inter-institutional partnership, the Hong Kong Palace Museum will host an inspiring panel discussion on 26 March 2024 with a series of presentations followed by discussion. Directors from major museums in Asia, Europe, and North America will share their expertise and envision together new models of collaboration and resource sharing in the post-pandemic era.

Key themes include international travelling exhibitions, training and professional development, research, conservation, education, collection access, and digital collaboration.

香港在推動中外交流扮演著橋樑的戰略角色，亦是正嶄露頭角的國際文化地標。香港博物館專業人員正努力探索與全球同行合作的新方式。

為了促進國際和機構之間的合作，香港故宮文化博物館將於 2024 年 3 月 26 日舉辦一場具有啟迪意義的專題討論，當中包括一系列的演講和討論。來自亞洲、歐洲和北美重要博物館的館長將分享他們的專業知識，共同思考後疫情時代合作與資源共享的新模式。

專題討論的主題包括國際巡迴展覽、專業發展與培訓、學術研究、文物保護、教育、藏品利用和數碼領域的合作。



Speaker 演講嘉賓：

Dr Wang Xudong
王旭東博士

Director, Palace Museum, China
故宮博物院院長

Wang Xudong graduated from Lanzhou University's College of Earth and Environmental Sciences with a PhD in Geological Engineering. Prior to his tenure as the Director of the Palace Museum, Dr Wang served consecutively as the Deputy Director, Executive Deputy Director and Director of the Dunhuang Academy. His research work has focused primarily on the conservation of caves, ancient mural paintings, and earthen sites, as well as cultural heritage monitoring and early warning systems and preventive conservation. Since 1991, when he began his career in heritage conservation, he has presided over sixty conservation projects at nationally protected key cultural heritage sites, undertaken nearly twenty national, provincial, or ministerial level projects, and presided over or participated as a key member in over ten international collaborative projects with cultural heritage protection and management institutions in the United States, Japan, the United Kingdom, Australia, and other countries. As primary author, he has published over thirty academic papers and six monographs, including Key Earthen Site Conservation Technology Research and Normative Research on Ancient Mural Paintings. He has also received over ten national, provincial or ministerial-level science and technology awards, as well as the Ho Leung Ho Lee Foundation's Science and Technology Innovation Award. Dr Wang has obtained more than twenty technical patents and led the compilation of five National and Industry Technology Standards. He has been merited with numerous awards, including "Nationwide Outstanding Scientific and Technological Worker", "Top Innovative Talent in the Publicity and Culture System", "Gansu Province May 1st Labor Medal", "Excellent Ministry of Culture Expert", "Outstanding Gansu Province Expert", and "Gansu Province Advanced Worker". He was selected as a fellow of the National Hundred-Thousand-Ten Thousand Talents Project and Gansu Province's Leading Talents Project.

王旭東，畢業於蘭州大學資源與環境學院地質工程專業，研究生學歷，工學博士，研究館員。歷任敦煌研究院副院長，敦煌研究院黨委書記、常務副院長、敦煌研究院院長、黨委書記。現任故宮博物院院長。主要從事石窟、古代壁畫和土遺址保護，文化遺產監測預警與預防性保護等方面的研究。1991年開始文物保護工作以來，主持完成全國重點文物保護單位保護維修工程六十餘項，承擔國家及省部級課題近二十項，主持或作為主要參與人完成與美國、日本、英國、澳洲等國相關文化遺產保護和管理機構開展的國際合作項目十餘項，以第一作者發表學術論文三十餘篇，第一作者出版《土遺址保護關鍵技術研究》、《古代壁畫規範研究》等專著六部，獲國家或省部級科技獎勵十多項，何梁何利獎科學與技術創新獎獲得者，授權技術發明專利二十餘件，主持完成國家及行業技術標準五項，被授予「全國優秀科技工作者」、「宣傳文化系統拔尖創新人才」、「甘肅省五一勞動獎章」、「文化部優秀專家」、「甘肅省優秀專家」、「甘肅省先進工作者」等多項榮譽稱號，入選國家百千萬人才工程和甘肅省領軍人才工程。



Speaker 演講嘉賓：

Laurent Salomé

Director, National Museum of the Palaces of Versailles and Trianon, France
法國凡爾賽宮和特里亞農國家博物館館長

Laurent Salomé was the Deputy Director of the Museum of Grenoble from 1990 to 1995, the Director of the Museum of Fine Arts of Rennes from 1995 to 2001, the Director of the Museums of Rouen from 2001 to 2011 and the Director of Curatorial Affairs at the Réunion des musées nationaux – Grand Palais, where he was in charge of the exhibition programme of the Grand Palais and the Musée du Luxembourg in Paris from 2011 to 2016.

In 2016, he was appointed Director of the National Museum of the Palaces of Versailles and Trianon, where he pursued a firm policy of refurbishing the palaces, expanding the programming and enriching the collections.

He has organised over a hundred exhibitions including “A City for Impressionism: Monet, Pissarro and Gauguin in Rouen”, as well as many retrospectives at the Grand Palais in Paris devoted to major artists such as Hopper, Braque, Saint-Phalle, Velazquez and Hokusai. He has also been involved in many contemporary art projects, including most recently the exhibition of Claude and François-Xavier Lalanne in the gardens of Trianon.

Salomé is a graduate of the ESCP Business School in Paris and of the Ecole du Louvre. He also holds a degree from French National Institute of Cultural Heritage after he won first place in the competition for Curator of the Museums of France.

Laurent Salomé 曾於 1990 至 1995 年間擔任格勒諾布爾美術館副館長；1995 至 2001 年間擔任雷恩美術館館長；2001 至 2011 年間擔任盧昂美術館館長；2011 至 2016 年間擔任巴黎大皇宮暨法國國家博物館聯合會策展事務總監，專責巴黎大皇宮和盧森堡博物館的展覽節目。

2016 年，他獲任命為凡爾賽宮和特里亞農國家博物館館長，大力推行各種政策以修復宮殿、拓展節目和豐富館藏。

他曾籌辦過百個展覽，包括 A City for Impressionism: Monet, Pissarro and Gauguin in Rouen，以及多個於巴黎大皇宮舉行的回顧展，介紹霍普、布拉克、聖法爾、維拉斯奎茲和葛飾北齋等藝術大師的作品。此外，他曾參與多個當代藝術項目，包括最近於特里亞農莊園舉行的克洛德與弗朗索瓦·沙維爾·萊蘭夫婦作品展。

Salomé 畢業於巴黎 ESCP 歐洲高等商學院、羅浮宮學院及法國國家遺產學院，並曾於「法國博物館策展人比賽」中獲得冠軍。



Speaker 演講嘉賓：

Makoto Fujiwara

藤原誠

Executive Director, Tokyo National Museum, Japan

日本東京國立博物館館長

Makoto Fujiwara joined the Ministry of Education, Science, Sports, and Culture in 1982, which became the Ministry of Education, Culture, Sports, Science and Technology (MEXT) in 2001. He also became the first Counsellor to serve in the Cabinet Secretariat of the Cabinet Affairs Office as a member of the MEXT that same year. He held various key positions in the MEXT as the Director of the Finance Division, Director-General of the Private Education Institution Department, Director-General of the Minister's Secretariat, and Director-General of the Elementary and Secondary Education Bureau. In 2018, Fujiwara was appointed the Vice Minister of Education, Culture, Sports, Science and Technology, leading the operations in many fields such as education, culture, sports, and scientific technology. He was then appointed the 29th Executive Director of the Tokyo National Museum in 2022.

During his first year at the Tokyo National Museum, it was a milestone year for the Museum as it celebrated the 150th anniversary of its founding. He oversaw the special exhibition "Tokyo National Museum: Its History and National Treasures", which was the first time the Museum displayed all of the National Treasures in its collection. The exhibition welcomed more than 350,000 visitors, and other anniversary events were held with great success. Recently, Fujiwara has been seeking ways to bolster strategic international exchange, under the slogan "Tokyo National Museum for the World". He aims to strengthen the foundation of museum operations by securing increased support from public and private sectors. He continues to seek new opportunities that will pave the way towards another 150 years at the Museum.

藤原誠於 1982 年任職文部省，2001 年成為第一位在首相府內閣總務廳擔任參事的文部省（2001 年起改為文部科學省）官員。此後，他歷任會計課長、私學部長、官房長、初等中等教育局局長等要職，2018 年出任事務次官。擔任該職的三年，他作為文部科學省的行政主管，主導了教育、文化、體育、科技等多個領域的行政工作。2022 年他被任命為東京國立博物館第 29 任館長。

藤原誠首年擔任館長，即迎來這座歷史與傳統最悠久的博物館創館 150 年慶典。在他的帶領下，博物館首度舉辦了「東京國立博物館國寶大集結」特展，展示所有國寶館藏，參觀人次逾 35 萬人，亦成功舉辦了其他相關的周年紀念活動。藤原誠現正致力增強官方及民間的支持以強化博物館的運營，並以「世界的東京國立博物館」為目標，進行具策略的國際交流活動；同時孜孜不倦尋找新機遇，繼往開來，為博物館的下一個 150 周年做好準備。



Speaker 演講嘉賓：

Dr Chase F. Robinson 博士

Director, Smithsonian's National Museum of Asian Art, United States
美國史密森國立亞洲藝術博物館館長

Dr Chase F. Robinson has been director of the National Museum of Asian Art since December 2018. During his tenure, the museum has launched initiatives that have increased the number of visitors on-site and online, expanded the collections by over 5,400 works, built out its network of community-based and international partnerships, established itself at the forefront of provenance research, and nearly doubled the size of its board of trustees. A highly regarded scholar of Islamic history and culture, Robinson previously served as provost (2008 – 2013) and president (2013 – 2018) of the Graduate Center, the research campus of the City University of New York. Robinson has authored or edited nine books and more than forty articles that span the geographical and chronological breadth of the Islamic Middle East. They include *A Medieval Islamic City Reconsidered: An Interdisciplinary Approach to Samarra* (2001), *Texts, Documents and Artefacts: Islamic Studies in Honour of D.S. Richards* (2003), and the first volume of *The New Cambridge History of Islam* (2010). His book *Islamic Civilization in Thirty Lives: The First 1,000 Years* (2016) was translated into several languages. Robinson received his doctorate from Harvard University's Department of Near Eastern Languages and Civilizations.

Chase F. Robinson 博士於 2018 年 12 月起出任美國史密森國立亞洲藝術博物館館長。在他的領導下，博物館啟動了一系列新項目，不僅增加了現場和線上參觀人數，還極大豐富了博物館的館藏，新入藏 5,400 多件藝術品；博物館的社區合作和國際合作網絡也得到建立和拓展，並確立了博物館在藏品來源研究方面的領先地位。此外，博物館董事局的規模擴大了近一倍。在伊斯蘭歷史和文化研究領域，羅賓遜是一位享有盛譽的學者，曾擔任紐約市立大學研究生中心（該校的研究校區）的教務長（2008 – 2013 年）和院長（2013 – 2018 年）。他共撰寫或參與編輯了九本書和四十多篇論文，內容涉及中東伊斯蘭地區的多個地點和歷史時期。其著作包括《中世紀伊斯蘭城市再思考：對薩馬拉的跨學科研究方法》（2001 年）、《文字、文獻和物品：獻給 D.S. 理查的伊斯蘭研究》（2003 年）以及《新劍橋伊斯蘭史》的第一卷（2010 年），其中他的著作《三十位伊斯蘭文明人物：最初的 1000 年》（2016 年）被翻譯成多種語言。羅賓遜於哈佛大學近東語言和文明系獲得博士學位。



Moderator 主持人：

Dr Maria Mok
莫家詠博士

Museum Director, Hong Kong Museum of Art, HKSAR
香港藝術館總館長

Maria Mok joined the Hong Kong Museum of Art in 1996, and is currently its Museum Director. She has extensive museum experience, previously curator in charge of different departments, including China Trade Art, Chinese Antiquities, Modern and Hong Kong Art, Education and Extension Services, and has curated and led a vast number of exhibitions and programmes. She is a specialist in China trade painting with a research focus on dating and authentication, and authored an extensive collection of published works with particular interest in the artistic interaction of global trade that includes *Images of the Canton Factories 1760 – 1822: Reading History in Art* (HKU Press: 2015) co-authored with Paul A. Van Dyke. Maria has a Bachelor's degree in Fine Arts Studies, a Master's degree in Chinese Historical Studies on Guangdong decorative arts of the Qing dynasty, a Doctoral degree on China trade painting, and a graduate diploma in Museum Studies.

莫家詠自 1996 年起入職香港藝術館，現職總館長，擁有廣泛的博物館工作經驗，曾統領外銷藝術、中國文物、現代及香港藝術、教育及服務推廣等不同組別，策劃多項大型展覽及節目。莫女士為中國外銷畫專家，出版多項斷代、鑑定及與全球貿易網絡相關之藝術活動等研究，並與范岱克合著 *Images of the Canton Factories 1760 – 1822: Reading History in Art* (HKU Press: 2015)。莫女士本科主修藝術，後獲碩士及博士學位，專研清代廣東工藝、廣東外銷畫。她同時擁有博物館管理課程深造文憑。

West Kowloon Cultural District Map

西九文化區地圖

Venues 場地

1. Xiqu Centre
戲曲中心
2. Lyric Theatre Complex
(To be completed)
演藝綜合劇場 (即將落成)
3. WKCDA Tower
西九文化區管理局大樓
4. M+
5. Harbourside Deck
海濱平台
6. Arts Pavilion
藝術展亭
7. Freespace
自由空間
8. Lau Bak Livehouse
留白Livehouse
9. Waterfront Promenade
藝術公園海濱長廊
10. Hong Kong Palace Museum
香港故宮文化博物館
11. Competition Pavilion
「香港新晉建築及設計師比賽」展亭





Pet Zone
寵物區

West Kowloon Cultural District
West Gate Entrance
西九文化區西閘入口

Nga Cheung Road 雅翔道

EXIT E4 E5

MTR Kowloon Station
港鐵九龍站

Elements
圓方

International
Commerce Centre
環球貿易廣場

EXIT C1 D1

High Speed Rail Hong Kong
West Kowloon Station
高鐵香港西九龍站

MTR
Austin Station
港鐵柯士甸站

EXIT D

Footbridge 行人天橋

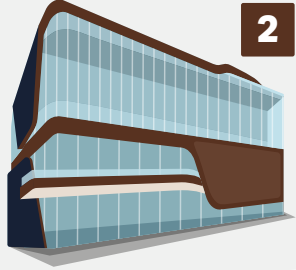
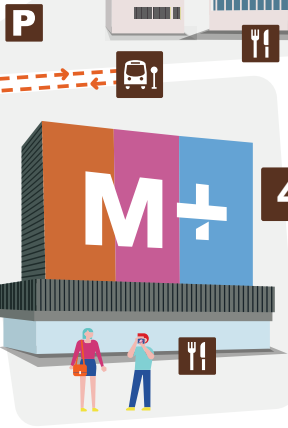
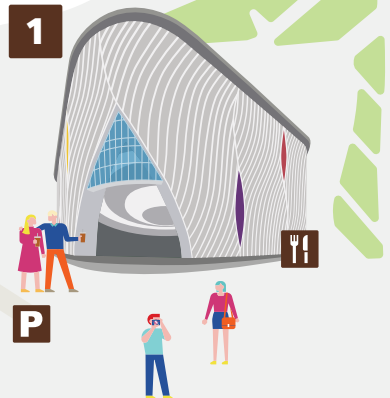
Austin Road 柯士甸道

Austin Road West 柯士甸道西

EXIT E



Artist Square
Bridge
藝術廣場
天橋



5

Art Park Facilities & Transport Services 藝術公園及交通服務設施



Dining Facilities & Food Trucks
餐飲設施及美食車



SmartBike Rental Service
悠遊西九單車租賃服務



Car Park
停車場



Electric Vehicle Stop
電動車站



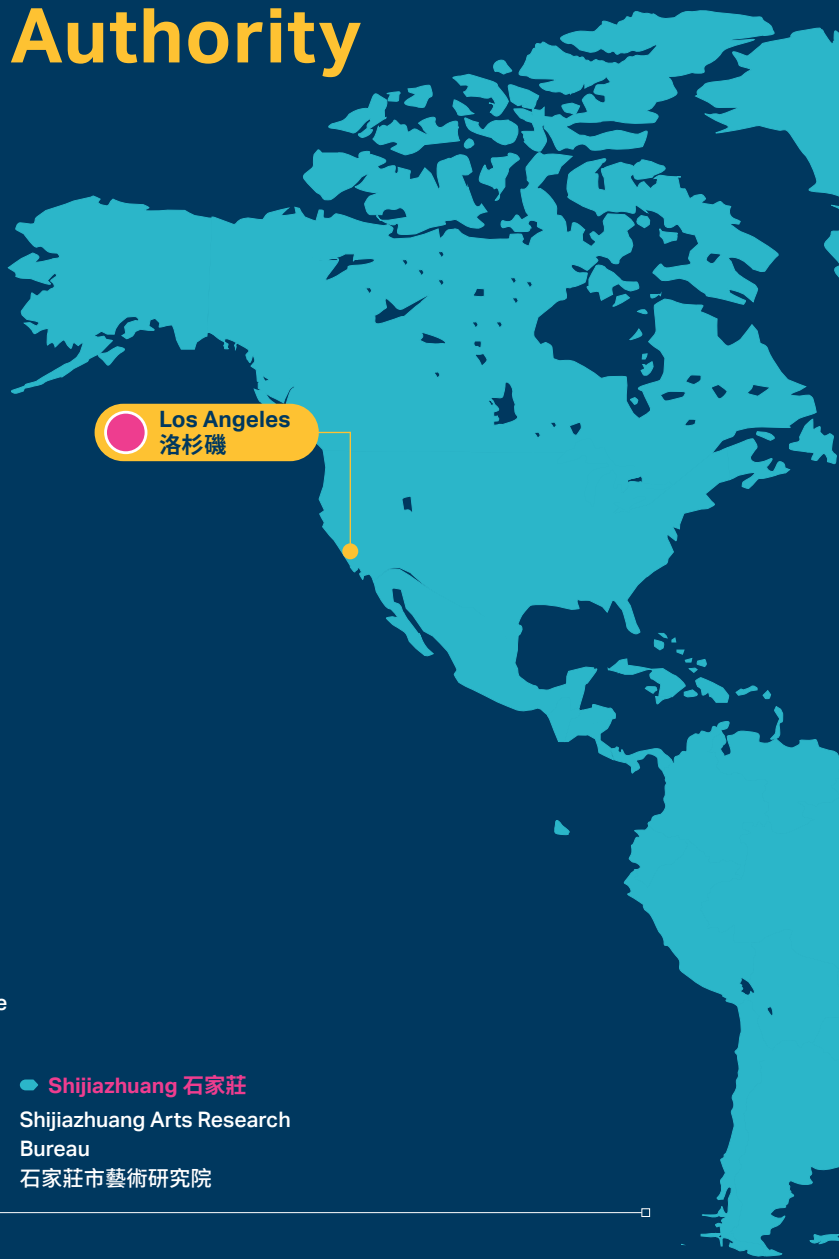
Bus and Minibus Stop
接駁公共巴士及專線小巴



Electric Vehicle Driving Route
電動車行車路線

China Ferry Terminal
中國客運碼頭

Global Partnership Network – Institutions Signing Memoranda of Understanding with the West Kowloon Cultural District Authority



China 中國

● Beijing 北京

China Theatre Association
中國戲劇家協會

● Chongqing 重慶

Chongqing Chuanju Theatre
重慶市川劇院

● Shanghai 上海

The Shanghai Center of
Chinese Operas
上海戲曲藝術中心

● Shanghai 上海

Shanghai Museum
上海博物館

● Shijiazhuang 石家莊

Shijiazhuang Arts Research
Bureau
石家莊市藝術研究院

France 法國

● Paris 巴黎

Centre Pompidou
龐比度國家藝術和文化中心

● Paris 巴黎

Musée national Picasso–
Paris
巴黎國立畢加索藝術館

● Paris 巴黎

Guimet–National
Museum of Asian Arts
吉美國立亞洲藝術博物館

● Versailles 凡爾賽

National Museum of the
Palaces of Versailles and Trianon
凡爾賽宮和特里亞農國家博物館

Japan 日本

● Tokyo 東京

The National Art Center, Tokyo
國立新美術館

● Tokyo 東京

Tokyo National Museum
東京國立博物館

Qatar 卡塔爾

● Doha 多哈

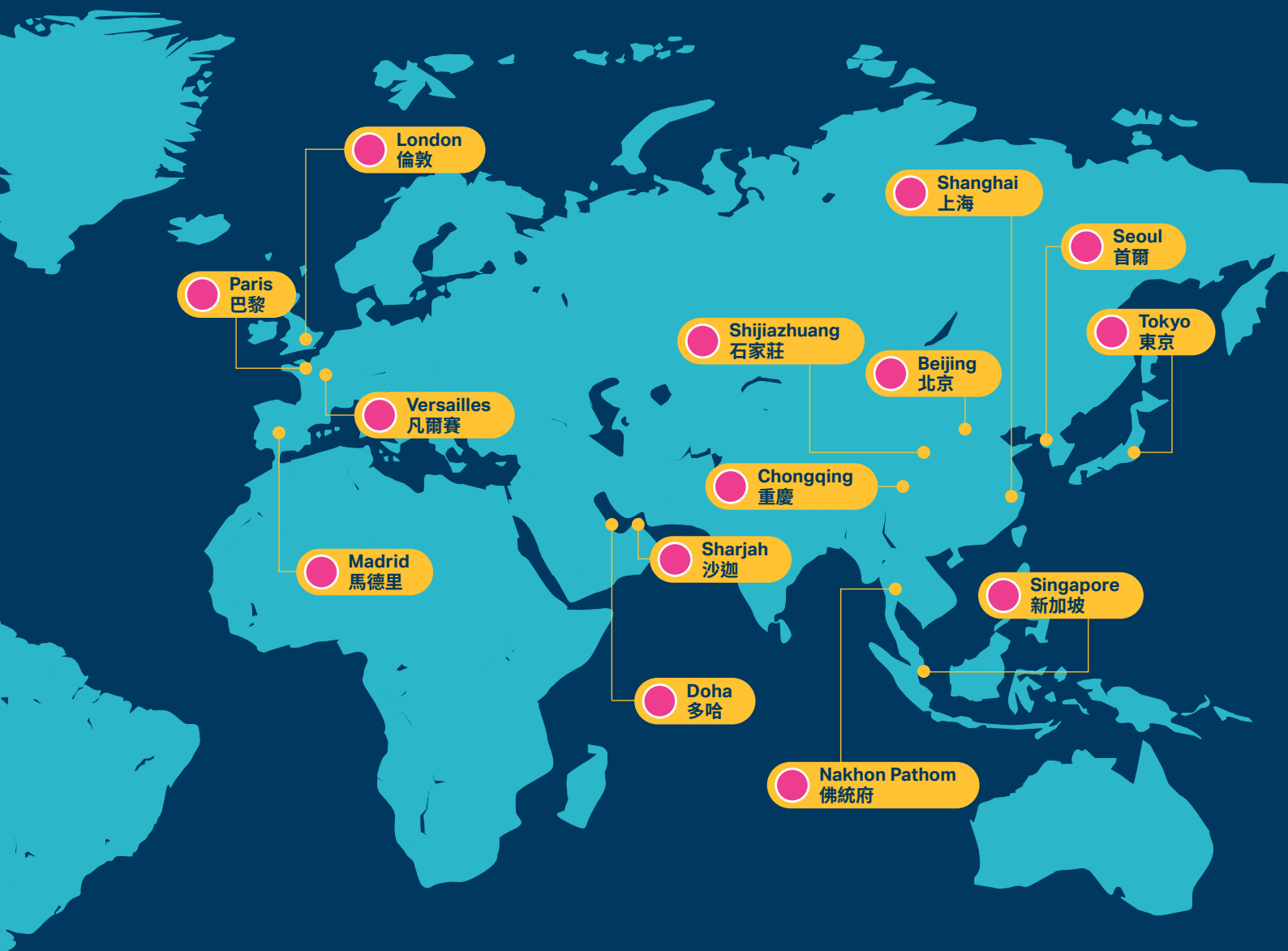
Qatar Museums
卡塔爾博物館管理局

Spain 西班牙

● Madrid 馬德里

Museo Nacional Del Prado
普拉多國家博物館

全球合作夥伴 —— 與西九文化區管理局簽訂 合作意向書的機構



Thailand 泰國

- Nakhon Pathom 佛統府
- Film Archive
(Public Organisation)
泰國電影資料館

United Arab Emirates 阿拉伯聯合酋長國

- Sharjah 沙迦
- Sharjah Art Foundation
沙迦藝術基金會

United Kingdom 英國

- London 倫敦
 - London 倫敦
- Tate
泰特美術館
- Victoria and Albert Museum
維多利亞與艾爾伯特博物館

United States 美國

- Los Angeles 洛杉磯
- Getty Conservation Institute
蓋蒂保護研究所

Singapore 新加坡

- Singapore 新加坡
- Asian Film Archive
亞洲電影資料館

Korea 韓國

- Seoul 首爾
- Leeum Museum of Art, Samsung Foundation of Culture
三星文化基金會 Leeum 美術館

Promoting Global Cultural Connectivity

推動全球文化互聯互通

The West Kowloon Cultural District Authority (WKCD) will sign Memoranda of Understanding (MOUs) with over 20 leading arts and cultural institutions worldwide – representing the world's top museums, conservation and art research institutes, art centres, film archives, theatres and theatre associations from 11 countries, including France, Japan, Korea, Qatar, Singapore, Spain, Thailand, United Arab Emirates, United Kingdom and United States, as well as cities in Mainland China such as Shanghai, Chongqing and Shijiazhuang. The MOUs cover diverse areas of cooperation spanning co-production and touring of exhibitions, collection sharing, partnerships on conservation, digitalisation and scientific research; as well as educational and exchange programmes for art administrators and artists across Hong Kong Palace Museum, M+ and the Performing Arts Division of WKCD.

The collaborations will take global arts and cultural discourse to the next level, sparking a new era of creativity and cultural connectivity for Hong Kong and reinforcing the WKCD's vision of strengthening Hong Kong's strategic role as the East-meets-West centre for international cultural exchange.

西九文化區管理局（管理局）與超過 20 間全球頂尖文化藝術機構簽署合作意向書。這些機構來自 11 個國家，包括法國、日本、韓國、卡塔爾、新加坡、西班牙、泰國、阿拉伯聯合酋長國、英國、美國，以及內地（包括上海、重慶及石家莊）等，均為國際頂尖博物館、藝術品修復及研究機構、藝術中心、電影資料館、劇院或戲劇協會。他們將與西九文化區內的香港故宮文化博物館、M+，以及表演藝術處展開多方面的合作，合作範圍涵蓋共同製作及安排巡迴展覽、藏品分享、藝術品及文物修復、數碼化和科學研究，以及藝術行政人員和藝術家的學習及交流項目等。

這些合作會將全球藝文協作提升至新層次，為香港開啟文化創意連繫世界的新篇章。這一系列令人振奮的新合作項目彰顯管理局致力鞏固香港作為中外文化藝術交流中心的策略性地位的願景。

Global arts and cultural institutions signing MOUs with WKCDA 與西九文化區管理局簽署合作意向書的全球各地藝文機構

Hong Kong Palace Museum 香港故宮文化博物館

M+

Performing Arts Division 表演藝術處

- Shanghai Museum, China
中國上海博物館
- Guimet–National Museum of Asian Arts, France
法國吉美國立亞洲藝術博物館
- National Museum of the Palaces of Versailles and Trianon, France
法國凡爾賽宮和特里亞農國家博物館
- Tokyo National Museum, Japan
日本東京國立博物館
- Museo Nacional Del Prado, Spain
西班牙普拉多國家博物館
- Qatar Museums, Qatar
(on behalf of the Museum of Islamic Art)
卡塔爾博物館管理局
(代表伊斯蘭藝術博物館簽署)
- Victoria and Albert Museum, United Kingdom
英國維多利亞與艾爾伯特博物館

Museums 博物館

- Centre Pompidou, France
法國龐比度國家藝術和文化中心
- Musée national Picasso-Paris, France
法國巴黎國立畢加索藝術館
- The National Art Center, Tokyo, Japan
日本國立新美術館
- Leeum Museum of Art, Samsung Foundation of Culture, Korea
韓國三星文化基金會 Leeum 美術館
- Qatar Museums, Qatar
卡塔爾博物館管理局
- Sharjah Art Foundation, United Arab Emirates
阿拉伯聯合酋長國沙迦藝術基金會
- Tate, United Kingdom
英國泰特美術館

Conservation institute 藝術品修復機構

- Getty Conservation Institute, United States
美國蓋蒂保護研究所

Film archives 電影資料館

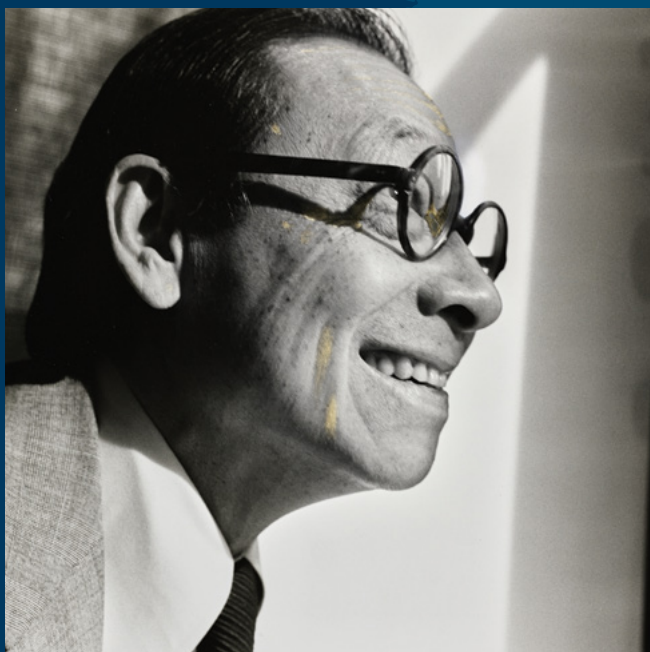
- Asian Film Archive, Singapore
新加坡亞洲電影資料館
- Film Archive (Public Organisation), Thailand
泰國電影資料館

- China Theatre Association, China
中國戲劇家協會
- Chongqing Chuanju Theatre, China
中國重慶市川劇院
- Shijiazhuang Arts Research Bureau, China
中國石家莊市藝術研究院
- The Shanghai Center of Chinese Operas, China
中國上海戲曲藝術中心

Highlights of Collaborative Achievements

文化合作亮點

Exhibitions 展覽



Irving Penn I. M. Pei Vogue © Condé Nast, 1976
Irving Penn 貝聿銘 Vogue © Condé Nast, 1976

The two museums in the WKCD will partner with various institutions for exhibition co-production. For example, M+ and Musée national Picasso-Paris will present "Picasso for Asia: A Conversation" in M+ in March 2025 as Musée national Picasso-Paris's first ever collaboration on exhibition co-production in Asia. Moreover, via the MOU between Qatar Museums and the two museums, the "Imperial Threads: Motifs and artisans from Turkey, Iran and India" exhibition from the Museum of Islamic Art (MIA) will be showcased at the Hong Kong Palace Museum, unveiling the intricate cultural fabric of Islamic dynasties; while M+'s exhibition "I. M. Pei: Life is Architecture", which appraises the work of one of the greatest architects of the 20th and 21st centuries, will travel to MIA, a museum designed by Pei, in 2026.

西九文化區兩間博物館將與多個機構合作製作展覽。例如 M+ 與巴黎國立畢加索藝術館將於 2025 年 3 月於 M+ 呈獻「Picasso for Asia: A Conversation」，這是巴黎國立畢加索藝術館在亞洲首次有關展覽製作的合作。此外，透過與卡塔爾博物館管理局簽訂合作意向書，伊斯蘭藝術博物館的「Imperial Threads: Motifs and artisans from Turkey, Iran and India」展覽將於香港故宮文化博物館展出，展現伊斯蘭王朝錯綜複雜的文化結構，而 M+ 展覽「貝聿銘：人生如建築」則於 2026 年移師至由貝聿銘設計的伊斯蘭藝術博物館舉行，將鉅細無遺地審視這位美籍華裔建築大師的作品。

Performing Arts 表演藝術



Hong Kong will host the 4th Greater Bay Area Chinese Theatre Cultural Festival this June. The West Kowloon Cultural District's Xiqu Centre is privileged to collaborate with the China Theatre Association in presenting a selection of classic excerpts, showcasing the rich heritage of traditional Chinese theatre.

第四屆粵港澳大灣區中國戲劇文化節今年六月將在香港舉行。西九文化區戲曲中心有幸與中國戲劇家協會合作，精選呈獻一系列經典折子戲，展現中華傳統戲劇的深厚底蘊。

Highlighted Events in the West Kowloon Cultural District

西九文化區精彩活動巡禮

Hong Kong Palace Museum 香港故宮文化博物館



The Hong Kong Jockey Club Series: YUAN MING YUAN – Art and Culture of an Imperial Garden–Palace

香港賽馬會呈獻系列：圓明園 —— 清代皇家園居文化

From 20.03.2024 起

Featuring over 190 spectacular works from the once-magnificent Qing dynasty imperial garden–palace, which served as the principal residence of five Qing emperors.

展出逾 190 件圓明園的相關重要文物，重現這座清朝五代帝王園居理政的皇家園林輝煌景象。



Passion for Collecting: Founding Donations to the Hong Kong Palace Museum

樂藏與共 —— 香港故宮文化博物館首批受贈藏品展

From 15.03.2024 起

First thematic exhibition to celebrate the Museum's collection formed through 12 founding donating parties, featuring around 100 works of art.

首個本館館藏專題展覽，展出近百件來自 12 位本地捐贈方的珍貴藏品。

M+



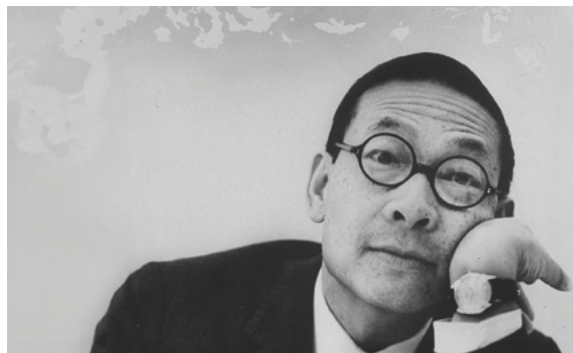
The Hong Kong Jockey Club Series: Noir & Blanc – A Story of Photography

香港賽馬會呈獻系列：黑白 —— 攝影敘事

From 16.03.2024 起

M+'s first exhibition dedicated to exploring the medium of photography; and also, the opening programme of the French May Arts Festival 2024.

M+ 首個攝影主題特別展覽暨法國五月藝術節 2024 開幕節目，聚焦過百位國際攝影師的黑白作品。



I.M. Pei: Life is Architecture

貝聿銘：人生如建築

Opening 29.06.2024 開幕

The first major retrospective of one of the greatest architects of the 20th and 21st centuries, exploring high-profile projects of exceptionally wide geographic reach.

二十及二十一世紀最重要之一的建築大師的首個大型回顧展，將鉅細無遺地審視他橫跨地域與備受矚目的建築項目。

Mario Giacomelli, *I Have No Hands to Caress My Face*, 1961–1963, printed ca.1971.
BnF, Paris. © Mario Giacomelli Archives
馬里奧·賈科梅利，《我沒有手撫摸我的臉》，1961 至 1963 年攝，約 1971 年印，
法國國家圖書館，巴黎。© Mario Giacomelli Archives

Architect Ieoh Ming Pei, selected to design the JFK Memorial Library.
© John Loengard / The LIFE Picture Collection / Shutterstock
獲選負責設計甘迺迪紀念圖書館的建築師貝聿銘。
© John Loengard / The LIFE Picture Collection / Shutterstock

Art Park 藝術公園



WestK FunFest 西九家 FUN 藝術節

16.03 – 07.04.2024

An inaugural family festival that presents more than 150 diverse art programmes across the WKCD, including interactive experiences, and large-scale installations by local and international artists.

橫跨西九各場地，呈獻超過 150 個本地及國際高水準表演藝術節目、互動體驗及大型藝術裝置，適合一家大小參與的藝術節。

□

Freespace 自由空間



ISH Dance Collective: Elements of Freestyle ISH Dance Collective 《狂舞自由式》

28 – 30.06.2024

The Asia premiere of a bold and exquisitely choreographed spectacle of extreme urban sports, street dance and live music, in celebration of the 5th anniversary of Freespace.

為慶祝自由空間開幕五周年，呈獻亞洲首演、結合極限運動、舞蹈與音樂的破格表演藝術體驗。

□

Xiqu Centre 戲曲中心



Original Yangju: Officer Zheng Banqiao and A Master Selection of Yangju Excerpts 第四屆粵港澳大灣區中國戲劇文化節 戲曲中心主辦：新編揚劇《鄭板橋》及揚劇折子戲專場 28 & 30.06.2024

A Yangju production performed by China Theatre Plum Blossom Award Winner Li Zhengcheng showcasing the life of the renowned painter Zheng Banqiao.

中國戲劇梅花獎得主李政成率領揚州市揚劇研究所一眾優秀演員，重現清代書畫家鄭板橋的錚錚風骨。



Tea House Theatre Experience 茶館劇場「粵·樂·茶韻」

Every Friday, Saturday and Sunday 逢星期五、六及日

90-minute Cantonese opera showcasing a selection of songs, instrumental musical pieces and performance excerpts complemented with fine tea and dim sum; designed for new xiqu audiences and long-time fans.

90 分鐘演出糅合粵曲、折子戲及音樂演奏，配上香茗點心及導賞解說，新觀眾與戲迷皆宜。

M+

合辦 Co-presenter

獨家贊助 Exclusive Sponsor

french
may 法國
ARTS FEST 五月



香港賽馬會慈善信託基金
The Hong Kong Jockey Club
Charities Trust



黎兆芳，《黑與白》，1950年代至1960年代，M+，香港。©版權所有
Lai Shiu-fong, *Black & White*, 1950s–1960s. M+, Hong Kong. © All rights reserved



佛洛·加杜諾，《光之籃》，1989年，法國國家圖書館，巴黎。© Flor Garduño
Flor Garduño, *Basket of Light*, 1989. BnF, Paris. © Flor Garduño

香港賽馬會呈獻系列 THE HONG KONG JOCKEY CLUB SERIES

黑 NOIR & 白 BLANC

A STORY OF PHOTOGRAPHY 攝影敘事

法國國家圖書館及M+藏品展
From the collections of
the Bibliothèque nationale
de France and M+

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西九文化區

香港故宮文化博物館特別展覽 Hong Kong Palace Museum Special Exhibition

聯合主辦 Jointly organised by:



獨家贊助 Solely sponsored by:



香港賽馬會慈善信託基金
The Hong Kong Jockey Club
Charities Trust

THE HONG KONG JOCKEY CLUB SERIES
香港賽馬會呈獻系列

清代皇家園居文化

圓明園

YUAN MING YUAN
Art and Culture of
an Imperial Garden-Palace
20.03 – 12.08.2024



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wesKowloon
西九文化區

藝術 三月



ART MARCH 2024



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China



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To

AI

Transform

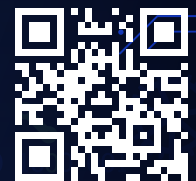
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Robotics



HKT Enterprise Solutions

provides comprehensive integrated solutions with emerging technologies, helping enterprises to keep ahead of the times by digital transformation.



Art | Basel Hong Kong

Zhang Ruyi, *Folding the Distant - 1*, 2022. Courtesy of the artist and Don Gallery.

張如怡：《對遙遠的折疊 - 1》，2022，圖片由藝術家及東畫廊提供



March 28-30, 2024
2024年3月28至30日

Hong Kong Convention and Exhibition Centre
香港會議展覽中心

Global Lead Partner 全球首席合作夥伴



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TALKS



PERFORMANCE



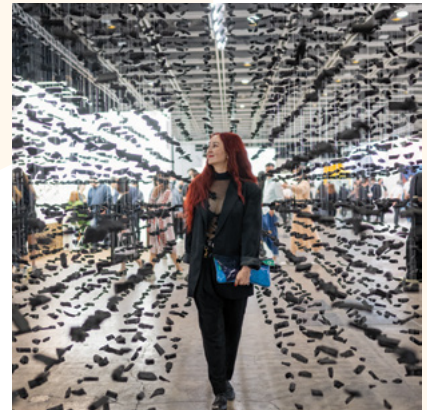
GALLERIES



VIDEO ART



DINING



INSTALLATIONS



Lee Ka-sing, photograph from *A Floral Transformation*, 1996, 12 x 14 in,
as published in *A Floral Transformation*, 2024. Courtesy of Lee Ka-sing.



ANOTHER DAY IN HONG KONG 香港再偶拾

18 MAR–31 AUG 2024

ASIA ART ARCHIVE | 亞洲藝術文獻庫

An exhibition that reconstructs one day from
Hong Kong's art history, with new works by
six artists and art collectives.

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ARCHIVE

中環街市 Central Market

2021年8月23日中環街市正式重新開放，作為地標式三級歷史建築，項目以Playground for All概念，打造成「親」、「動」、「融」兼備的活力社區熱點，既保留集體回憶，也為社區帶來嶄新的體驗。除了重現歷史建築，中環街市活化項目亦致力展示及引領未來，透過靈活及互動的設計和創新科技，打造一個充滿活力的「廿一世紀Marketplace」，既促進本地品牌和初創企業的成長之餘，更令中環街市成為連繫鄰里的聚腳點，及培育文化和生活態度的新一代地標，成為連繫社區、讓市民共享的跨項目社區空間。

Central Market, the Grade III historic building, which operated as a market from 1939 to 2003, has reopened on August 23, 2021 and been transformed into a vibrant community hotspot that pioneers the "Playground for All" concept by accentuating an Approachable, Energetic and Gregarious appeal. While preserving the collective memory of the city, the rejuvenated landmark is breathing new life into the community with new experiences and vibrancy. Central Market not only pays homage to the building's long-standing history, but also showcases and leads the future with its creation of a "Vibrant Marketplace at the heart of Hong Kong" through a flexible and interactive design and innovative technology. In addition to promoting local brands and start-ups, Central Market aims to be a next-generation landmark that fosters culture, lifestyle, and community building, synergizing and connecting communities across multiple projects, creating community spaces that can be shared and enjoyed by the public.



Factory of Tomorrow

Artists include

Ei Arakawa-Nash
Movana Chen
Kimberly Chong
Maggie Chu
Fyerool Darma
Ade Darmawan
Ho Rui An
Hou I-Ting
Iwasaki Takahiro
Jung Yeondoo
Kato Izumi
Yuki Kihara
Kobayashi Yuki
Frog King Kwok
Park Jeehee
Shao Chun
Scarlett Yang
Yee I-Lann
Yin Xiuzhen and Song Dong

明日工廠

CHAT
5th Anniversary
Exhibition
16.03–14.07.2024

11:00am–7:00pm | Closed on Tuesdays

Factory of



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CHAT - Textile heritage museum for all,
Factory of Tomorrow for new ideas and talents

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CHAT, 2/F, The Mills
45 Pak Tin Par Street, Tsuen Wan, Hong Kong

MARCH
GALLERY
DAYS
三月畫廊日

CENTRAL
WEST

Central West Hong Kong 上環畫廊日
Thursday, 21 March 2024
2024年3月21日 (週四)

#SOUTHSIDESATURDAY

#SouthsideSaturday 南區畫廊日
Saturday, 23 March 2024
2024年3月23日 (週六)

CENTRAL
GALLERY
DAY

Central Gallery Day 中環畫廊日
Monday, 25 March 2024
2024年3月25日 (週一)

#SOUTHSIDEMORNING

#SouthsideMorning 南區早晨遊
Thursday, 28 March 2024
2024年3月28日 (週四)

Details to be announced soon in March.
詳情將於三月公布。

hk-aga.org
Instagram @hkartgal

HKaga

HONG KONG
ART GALLERY
ASSOCIATION
香港畫廊協會

Founded in 2012, the **Hong Kong Art Gallery Association** is a member-based non-profit organisation of established art galleries in Hong Kong. Our mission is to advance the Hong Kong art gallery community by providing one voice to its members, reaching out to the local and international art community, and helping deepen market knowledge and best practices amongst its members.

香港畫廊協會是由本地知名畫廊一同於**2012**年成立的本地非牟利機構。本協會致力於拓展香港的畫廊社群，增加本地畫廊與世界各地藝術社群的交流，並幫助會員更深入了解藝術市場和發展最佳營運模式。



ARTS IN HK 藝聚香港



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teamLab: Continuous 光漣



25.3-2.6.2024

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