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PIPELINE

INTERNATIONAL CONTEMPORARY ART MAGAZINE BASED IN HONG KONG 以香港為基地的國際當代藝術雜誌

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Diary of a Collection

In light of the growing interest in Hong Kong artists, Pipeline's editor, Cristina Sanchez-Kozyreva, invited me to contribute a series of writings. I debated what to write, and came up with the idea of doing a diary: a record of time. I am taking off my other hats to focus on writing solely from the point of view of a collector. Time is a recurring theme in many works in my collection. I will be covering a period of one year, and this diary will record a part of my journey, which also involves my wife Lavina. I have no idea where it will lead me at the end of that year, but this uncertainty is like collecting, and so it is like life.

I don't usually write diaries. Diary of a Collection 1/6

Oct 2, 2014 - Rotterdam, cloudy

I am sitting in Rotterdam with one hour to enjoy before I get picked up to go to Museum Küppersmühle at Duisburg, and decide that now is as good a time as ever to start my diary. Hong Kong is going through what could be the toughest moment in its political history. The BBC has been reporting it round the clock.

On my way over on the plane, I watched the movie *The Fault in Our Stars*, directed by Josh Boone. In it was mentioned a book written about a dying patient, which ended with a sentence half-spoken. I do not know for sure, but this one-year diary might not end with any conclusions; hopefully through it, though, we can discover what's happening in the Hong Kong art scene, and some of the thinking behind my collecting habits.

I was invited to Rotterdam by the Mondriaan Fonds to be a judge of the architecture Prix de Rome, which happened yesterday. I am going to the Museum Küppersmühle because they are planning a Chinese contemporary art show in May, and are interested in including some pieces from my collection. On October 6 I will be giving a talk in Berlin to promote my book *The No Colors*.

I was picked up and driven for two hours to Duisburg, where I met with Museum Küppersmühle's Walter Smerling. The museum also houses a private collection of German contemporary art which is truly amazing, with works by Richter, Baselitz and some of the largest Anselm Kiefers I have seen. It is always encouraging to see collections like this, and to see the passion and insight of other collectors.

One of the Chinese artists Walter wants to show is Frank Tang, which reminded me that I saw his show just before I left Hong Kong, and that there was a work I wanted to collect, so I sent Frank an email. Another email came through from a gallery with some new works by Lewis Lau. The works were much more interesting to me than his last solo show, so I emailed the gallery to express my interest in two of them. So collecting really does go on while I travel.

Oct 3, 2014 - Train to Berlin, sunny

Asked Lavina to go and look at Lewis Lau's work. She liked it, so we decided to buy a piece. Frank Tang also emailed to tell me his work is still available. Asked him to put it on reserve.

由於大眾對香港的藝術家越來越感興趣，Pipeline 的總編 Cristina Sanchez-Kozyreva 邀請我撰幾篇稿子。考慮過寫什麼之後，我想到了寫日記——時間的記錄。我會謙遜、一心一意地只從收藏家的角度去寫。在我許多收藏的作品當中，時間是不斷輪迴的主題。我會寫一年內發生的事情，而這本日記會記錄我旅程的一部分，當中還有我的妻子 Lavina。在那年完結之際，我不曉得它會引領我到哪裡，但這種難以預料好比收藏的過程，也因此好比人生。

我不常寫日記。收藏品的日記 1/6

2014年10月2日 - 鹿特丹 陰

我在鹿特丹，坐着。還有一個小時，才有人來接我去杜伊斯堡的 Küppersmühle 當代藝術館。我決定了，現在這個時候開始寫日記最好不過。香港正經歷堪稱政治史上最艱難的時刻，BBC 無時無刻都在報道。

坐飛機的途中，我看了由 Josh Boone 執導的電影《生命中的美好缺憾》，一如原著講述一名瀕死病人的故事，書中以半句言猶未盡的話作結。我固然不知道，但這一年的日記應該不會有任何結論；不過，我倒希望能透過它，探索香港藝術界的動向，以及我的收藏習慣背後的一些想法。

我獲 Mondriaan Fonds 邀請到鹿特丹，為羅馬建築大獎擔任評審，已於昨日結束。我現在去 Küppersmühle 當代藝術館，是因為他們正在籌劃5月舉辦的中國當代藝術展，有興趣展出幾件我的收藏品。10月6日我會在柏林演說，宣傳我的新書《無出色》。

我坐上來接我的車，花了兩個小時來到了杜伊斯堡，在那裡我遇見 Küppersmühle 當代藝術館的 Walter Smerling。館內亦存放一系列私人收藏的德國當代藝術品，簡直令人嘆為觀止，當中有 Richter、Baselitz，還有我見過數一數二大的 Anselm Kiefer 作品。看到這樣的收藏品，以及看見其他收藏家的熱情和眼光，總是令人振奮。

瓦爾特想展出不同中國藝術家的作品，其中一個是鄧啟耀的。這讓我想起，我離開香港前看過他的展覽，而且有個作品想要收藏，所以就給鄧啟耀發了個電郵。另一封電郵來自一間有許多劉彥韜新作的畫廊；那些作品對我來說比他上次個人展的有趣多了，所以我給畫廊發了個電郵，表示有興趣想要其中兩幅作品。所以說，收藏在我的旅程中真的不停在繼續。

2014年10月3日 - 往柏林的火車上 晴

讓 Lavina 去看劉彥韜的作品。她很喜歡，所以我們決定去買一幅。鄧啟耀也透過電郵告訴我，他的作品還在，我讓他先留起來。

2014年10月5日 - 柏林 晴

風和日麗。今天是用來參觀藝術館的。



Oct 5, 2014 - Berlin, sunny

It's a beautiful day. Today is for visiting museums.

Visited the Hamburger Bahnhof and saw the great private Marx Collection. The works, by Warhol, Rauschenberg and Kiefer, were collected over a period of 20 years, so they document the artists' careers and development. Very inspiring.

Oct 6, 2014 - Berlin, sunny

Gave a talk on my book at the Hong Kong Economic and Trade Office. There is growing interest in Hong Kong contemporary art.

Oct 18, 2014 - Hong Kong, sunny

Gallery Exit has an opening of an exhibition of works by Chi Hoi in the afternoon. I won't be able to go, so I go to the gallery in the morning to look at the work. His recent meticulous pencil-on-paper depictions of Hong Kong City Hall and the Mandarin Oriental hotel have great relevance to a history of Hong Kong that's important and nostalgic. The work *The Architects* (2014) has a distorted vanishing point that draws the viewer right into the stage of a theatre. The three works together tell a history of Hong Kong that blends reality and fiction, which makes Chi Hoi's artistic narration intriguing to me.

參觀了漢堡車站藝術館，看了偉大的私人馬克思收藏。Warhol、Rauschenberg 和 Kiefer 的作品花了超過 20 年才組成收藏，記錄了這些藝術家的職業生涯和發展，十分鼓舞人心。

2014年10月6日 - 柏林 晴

在香港經濟貿易辦事處就我的書演講。外間對香港當代藝術越來越感興趣了。

2014年10月18日 - 香港 晴

Exit 下午舉行 Chi Hoi 作品展的開幕儀式，我去不了，所以早上去了畫廊看看作品。最近他深刻細緻地掃描出香港大會堂和文華東方酒店，這些畫作與香港某段重要且令人懷緬的歷史大有關連。《建築師們》(2014) 有個扭曲的消失點，把觀畫者直接拉進劇院的舞台位置。這三個作品一起講述香港歷史，揉合虛實，Chi Hoi 的藝術敘事因而引發我的好奇。

2014年10月30日 - 台北 晴

出席了台北國際藝術博覽會的開幕禮，順道跟李傑見了幾次，他在會有幾件作品。

2014年11月6日 - 香港 晴

在過了兩個禮拜之後回到我的辦公室，發現一大堆等着我的拍賣目錄來看。草草看過一遍，沒對什麼感興趣，市場上比比皆是。

收到鄧啟耀的回覆，說關於他在 Artify Gallery 的作品。下星期會再去看那個作品，也會去看鄭詠君在那裡的新展覽。

出席了 Jeff Koons 在高古軒畫廊的開幕禮，展覽《Hulk Elvis》既好玩又頗為精彩的。

2014年11月8日 - 香港 雨

收到刺點畫廊的訊息，說他們即將舉辦展覽。去了那個畫廊先睹為快，那真是個很不錯的香港年輕攝影師展覽。我感興趣的作品出自賴朗騫、何兆南和楊沛鏗之手。楊的作品系列《酣睡床》(2014) 混合了不同媒介，有一件很大的作品我覺得很棒。

2014年11月11日 - 香港 晴

去了 Artify Gallery，在買之前再看一遍鄧啟耀的作品，是一系列充滿細節和想像力的七幅小鋼筆畫；這些作品和我上次看它們時一樣使我著迷。也去了看鄭詠君的新作品，它們是不一樣的，有點科幻，我需要點時間想想。

晚上，一班藝術專家和收藏家到我的工作室來參觀我的收藏品。現在我常被問到內地和香港的藝術家有何分別，我覺得這是好的，因為這至少代表現在有人知道香港藝術家的存在。

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Oct 30, 2014 - Taipei, sunny

Attended the opening of Art Taipei. Saw Lee Kit a couple of times in passing. He has a few works at the fair.

Nov 06, 2014 - Hong Kong, sunny

Came back to my office after being away for almost two weeks to find a whole stack of auction catalogues waiting for me. Quickly skimmed through them but did not find anything interesting. Too much on the market.

Heard back from Frank Tang about his work at Artify Gallery. Will go to see the work again next week, and also to view Kwong Wing Kwan's new exhibition there.

Attended Jeff Koons' opening at Gagosian Gallery. The show, *Hulk Elvis*, is playful and quite wonderful.

Nov 08, 2014 - Hong Kong, rainy

Got message from Blindspot about their forthcoming exhibition. Visited the gallery for a preview of the works. It's a really nice show on young Hong Kong photographers. The works I find interesting are by Lai Lon Hin, South Ho and Trevor Yeung. Yeung made *Sleepy Bed* (2014), a series in mixed media; there is a large piece that I think is great.



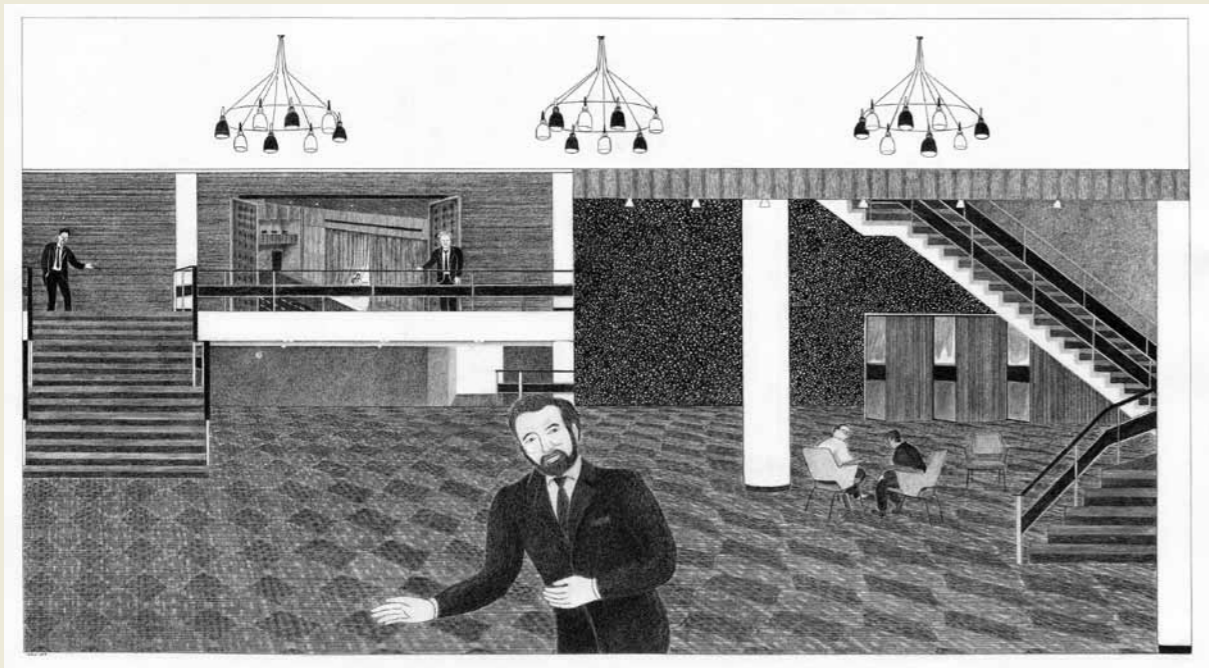
2014年11月13日 - 香港 陰

得從亞洲藝術文獻庫的董事會會議，趕往《號外》舉辦的講座，同行有嘉圖畫廊的歐陽憲和邦瀚斯拍賣行的馮漢釗。探討的題目是社會媒體和互聯網對藝術家和收藏藝術品的影響，最後變成討論收藏香港藝術家作品這個越來越變得主流的趨勢。

2014年11月15日 - 香港 晴

去了刺點畫廊《780》的開幕禮，展覽展示對攝影解讀的新方向。過去香港沒有很多概念攝影師，但現在一下子冒出了七位有實力的年輕藝術家，我只認識其中兩位。楊沛鏗偷拍別人的作品揉合攝影和手製元素，在我看來幾乎是雕刻多於攝影。我收到來自柏林《巴甫洛夫的狗》畫廊的邀請，去參與一個攝影展。我在想跟刺點畫廊合作辦個攝影展應該很棒。

得趕去參加亞洲藝術文獻庫的周年晚宴。很棒的節目、很棒的作品、大方支持藝術的人。當晚他們籌得1,160萬港元，我則得到兩個我非常喜歡的作品：一個是 Chi Hoi 跟他所有作品一樣複雜精細的畫作；另一個是林東鵬和他女兒的作品，是我在他的職業生涯各個階段搜集的收藏品中很棒的新收藏品。



Nov 11, 2014 - Hong Kong, sunny

Went to Artify Gallery and saw Frank Tang's works again before buying them. They're a series of seven small ink drawings full of detail and imagination. The works captivate me as much as the last time I saw them. Also saw Kwong Wing Kwan's new works. They're different and a bit sci-fi. I need time to think about them.

In the evening, I received a group of art experts and collectors to my studio to see my collection. I often get asked now about the difference between mainland artists and Hong Kong artists, which I think is great, because it means that at least people now know about the existence of Hong Kong artists.

Nov 13, 2014 - Hong Kong, cloudy

Had to rush from Asia Art Archive's board meeting to attend a talk organised by *City Magazine*. With me were Henry Au-yeung from Grotto Fine Art and Alexi Fung from Bonhams. The discussion was on the effect of social media and the web on artists and collecting. It eventually led to a discussion of collecting Hong Kong artists' works, which is becoming more and more mainstream.

Nov 15, 2014 - Hong Kong, sunny

Went to opening of 780 show at Blindspot Gallery, which showcases new directions in interpreting photography. There used not to be many conceptual photographers in Hong Kong, and now all of a sudden there are seven strong young artists, only two of whom I already knew. Trevor Yeung's voyeuristic work combines photography with a hand-crafted quality which to me is almost more sculptural than photographic. I got an invitation from Pavlov's Dog gallery in Berlin to do a photography show. I am thinking that working with Blindspot on this would be great.

Had to rush off to Art Asia Archive's annual dinner. Great event, great works, generous people supporting art. They ended up raising HK\$11.6 million that night. I got two works I really like: a Chi Hoi drawing, which like all his works contains so much intricate detail; and a work by Lam Tung Pang and his daughter, which is a great addition to the collection I have of Lam's work from all phases of his career.

2014年11月16日 - 香港 晴

在我的工作室為40個不是藝術界的朋友搞了一個晚餐派對。看不是藝術界的人對我的收藏品有什麼反應很有趣，他們應該對當中很多作品挺困惑的，例如楊沛鏗的《The stone garden in your fish tank》（2014），看起來基本上像是宜家傢俬的灰色地毯。有人踩上黃榮法的《I Got Time》（2013），那是地板一塊玻璃上一個有斑點的混凝土杯。我怎麼解釋那是我真金白銀買回來的？

2014年11月18日 - 香港 晴

出席了在文化博物館舉行的香港博物館專家藝術顧問會議。這是我第一次參加，很榮幸，也很高興看見許多老一輩的藝術家。我可能是現場唯一的當代藝術收藏家。

2014年11月22日 - 香港 晴

去了香港攝影文化協會的籌款晚宴。非常榮幸看見攝影師何藩，雖然已屆耄耋之年，但他還是十分機靈。他來自一個不同的年代，那時香港的藝術家從來沒有收藏家。他好奇為什麼我會對他的作品感興趣。

2014年11月23日 - 香港 晴

許多拍賣進行中。在羅美奧拍賣會看見一個九龍皇帝曾灶財的作品，我是第一個，也是唯一一個舉手投標的人，沒有其他投標者。這是他在2000年為一間網絡公司創作的特別之作：一個逝去的時代不錯的文獻紀錄。

2014年11月28日 - 香港 微雨

佔領行動兩個月了。很多人爭論應否保留應運動而生的「藝術」。

2014年11月30日 - 香港 微雨

去了元創方看 Detour。經過 EC Gallery，訝異他們居然開門了，進去看見了夾租團的作品。夾租團由三位以表演為本的藝術家組成，他們每次表演只做一次，題材都是平凡的活動，例如拖地板。我沒見過其他在香港的藝術家做這種表演。

作者: 林偉而

Nov 16, 2014 - Hong Kong, sunny

Had a dinner party at my studio for 40 non-art friends. It's interesting to see how non-art people respond to my collection, much of which can be quiet puzzling to them, for example Trevor Yeung's *The stone garden in your fish tank* (2014), which basically looks like a grey Ikea carpet. Someone stepped on Morgan Wong's *I Got Time* (2013), a splashed concrete cup on a piece of glass on the floor. How do I explain that I paid real money for that?

Nov 18, 2014 - Hong Kong, sunny

Attended the Hong Kong Museum Expert Art Advisors' meeting at the Heritage Museum. It's my first time to attend, which is an honour, and I am happy to see many artists from the older generation present. I might be the only contemporary art collector there.

Nov 22, 2014 - Hong Kong, sunny

Went to a fundraising dinner for the Hong Kong Photographic Culture Association. Had the great honour to meet the photographer Ho Fan, who is in his 80s but still very alert. He is from a different generation of Hong Kong artists who never had collectors. He was curious to know why I would be interested in his work.

Nov 23, 2014 - Hong Kong, sunny

Lots of auctions going on. I saw a work by King of Kowloon Tsang Tsou Choi at a Ravenel auction. I raised my hand to be the first and only bid. No other takers. It's an unusual work he did in 2000 for a dotcom company: a good documentation of a bygone era.

Nov 28, 2014 - Hong Kong, drizzle

Occupy has been going on for two months. Much debate about whether the "art" generated should be collected.

Nov 30, 2014 - Hong Kong, drizzle

Went to PMQ to look at Detour. Walked passed EC Gallery and was surprised they were open. Went inside and saw works by Rental United, a group of three performance-based artists, who stage one-off performances of mundane activities like mopping a floor. I have not seen other Hong Kong-based artists doing this kind of performance.

William Lim



Above
The Flow of Jupiter Clouds by Kwong Wing-Kwan, 2014. Colour pencil and watercolour on paper, 100 x 70 cm.
Courtesy the artist and Artify Gallery.

P24
Sleepy Bed (New York Hostel 2) by Trevor Yeung, 2014. Archival inkjet print with engraving, 42 x 57 x 3.7 cm.
Courtesy the artist and Blindspot Gallery.

P26
An Eternal Continuance by Tsang Tsou Choi, 2000. Calligraphy, set of two, 58.5 x 76 cm each, signed in Chinese.
Courtesy the artist and Ravenel International Art Group.

P27
Neutron Star by Kwong Wing-Kwan, 2014. Colour pencil, pencil and watercolour on paper, 56 x 76 cm.
Courtesy the artist and Artify Gallery.

P28
The architects by Chihoi, 2014. Pencil on paper, 30 x 30 cm.
Courtesy the artist and Gallery Exit.