Next Act: Contemporary Art from Hong Kong focuses on the theme of convergence and engages with the shared history and collective memories of Hong Kong. This encourages visitors to rethink their perception of the past and present and open up their imaginations toward the future. The exhibition has been made possible with the creativity and dedication of all exhibiting artists – Isaac Chong Wai, Christopher K. Ho, Leung Chi Wo, Andrew Luk, Vivian Qin, Sara Wong, Cici Wu, Samson Young and Zheng Mahler (Royce Ng and Daisy Bisenieks). We are grateful to all professional individuals, including technicians, designers, photographers, and contractors, and their tremendous effort in realizing this exciting collection of works.

Through the Matching Fund Scheme, we sincerely thank the Hong Kong Arts Development Council for generously supporting our work at Asia Society Hong Kong Center (ASHK) to promote community engagement through the arts. Our heartfelt appreciation goes toward our generous donors – Burger Collection, Ms. Ronna Chao, Mr. Lau Ming Wai, and Mr. William Lim – for their faith in promoting local creative talents. We would also like to acknowledge our media partner, Art Map and The Culturist, and equipment support, Epson, for their gracious contribution.
This exhibition is facilitated by the tireless efforts of our dedicated staff at ASHK. Assistant curator Doris Poon and registrar Tiffany Law from the Gallery and Exhibition team, and curatorial interns Gavin Gao, Nathan Lai, Isaac Wong, and Alexis Yip, have been excellent at realizing and helping throughout the exhibition. We would also like to mention a special note of thanks to Katherine Don and Joyce Wong, former Head of Arts and Cultural Development and former Curator, for their extensive research and artist selection, as well as Jade Yung and May Tam, our English and Chinese editors, for their editorial effort in the exhibition brochure.

We also appreciate the great work of Stanley Kong, Head of Arts and Culture Programs, Pauline Wong, Senior Program Manager (Visual Arts & Education), and Cassandra O’Brien, Program Manager (Visual Arts & Education) for delivering enriching and engaging programs for our community. Additionally, we thank the Development Team, including Anjali Grover, Head of Strategic Development, Jeffers Kuo, Senior Development Officer, and Fiona Lau, Assistant Development Officer, for their time and effort in this project, as well as the External Affairs Team, including May Tam, External Affairs Manager, Joaquin Del Castillo, Digital Marketing Manager, Vicky Lam, Community Outreach Manager, and Ivy Fung, External Affairs Officer for their promotion and community outreach efforts during this challenging time. Sincere gratitude also goes to Virginia Ng, Chief Operating Officer, Head of Finance and Administration, and W.K. Wong, Facilities Manager, for handling operations and venue maintenance throughout the exhibition period.

Additionally, we are indebted to all the staff at ASHK for their continuous dedication, and our docents and volunteers, for their time and joint efforts in engaging our visitors with this exciting collection of works.

We are honored to have worked with so many talented artists in this exhibition. Despite the current challenges our society faces, we stay committed to featuring compelling contemporary artworks from Hong Kong.

《續章：香港當代藝術展》希望藉以檢視這城市的歷史與集體回憶，讓觀眾重新思索過去及現存的固有概念，打開未來不同的想像。感謝一眾參展的藝術家：莊偉、何恩懷、梁志和、陸浩明、覃小詩、黃志恒、武雨濛、楊嘉輝及 Zheng Mahler (吳瀚生及 Daisy Bisenieks)，為我們用心創作藝術品，締造出具創意及富啓發性的展覽予公眾體驗。我們由衷感謝香港藝術發展局透過其配對資助計劃贊助是次展覽，讓展覽得以順行舉行。我們衷心感謝香港藝術發展局透過其配對資助計劃贊助是次展覽，讓展覽得以順行舉行。我們衷心感謝香港藝術發展局透過其配對資助計劃贊助是次展覽，讓展覽得以順行舉行。
Former Explosives Magazine of the British old Victoria Barracks

Art for Breakfast, 2019

Bill Gates, The Road Ahead, 1995

Bill Gates, The Road Ahead

Inside Out, Hong Kong Museum of Art

Silkscreen Workshop, Open Print Shop

Asia Society Hong Kong Center's Inaugural Dinner

It Begins with Metamorphosis: Xu Bing

It Begins with Metamorphosis: Xu Bing

Life is Only One: Yoshitomo Nara

Life is Only One: Yoshitomo Nara

Asia Society Hong Kong Center's Inaugural Dinner

Art for Breakfast

舊域多利軍營軍火庫

亞洲協會香港中心

開幕晚宴, 1991

香港藝術館, 2000

香港版畫工作室, 2019

徐冰：變形記，2014

絲網印刷工作坊,

《無常人生：奈良美智》，2015

《未來之路》，1995

《無常人生:奈良美智》，2015

藝術早餐, 2019
In many cultures, the age of 30 often signifies a milestone for personal growth. According to Confucian philosophy, while education and self-development is a lifelong journey to attain personal virtue, 30 represents a gateway of maturation where a person crystallizes his or her intellectual stance for the next 30 years of their life. Nowadays, turning 30 also signifies a person's maturity in adulthood—a personal turning point as we learn from our past, prepare ourselves in the present to move forward into a more promising future.

Coinciding with Asia Society Hong Kong Center's 30th anniversary in 2020, we also resonate with this sentiment through reflecting our work in art and culture alongside Hong Kong’s social and historical development. As an educational organization that builds bridges between Asia and the rest of the world, we expand our focus to explore and present a sophisticated development in contemporary art that interweaves with theoretical knowledge.

Featuring research-based works by 10 local artists, Next Act: Contemporary Art from Hong Kong responds to the shared history and collective memories of Hong Kong. Throughout the creative process, each artist focuses on different research methodologies, including interviews, archival research, and field studies, as a starting point for their inspiration and thinking process. This process is translated into the final works that come with strong visual impact, interactivity, and performative elements. We encourage visitors to engage with the works by opening their senses and imagination to delve into the past with new perspectives, savor the present, and contemplate what the future holds.

This exhibition brings together a collection of thoughtful works that highlight the artists’ critical thinking and cross-disciplinary knowledge, including sociology, ethnography, music history, and visual cultures: Samson Young examines cross-cultural encounters and further questions the notions of cultural purity and authenticity through the genealogy of the well-known folk song *Molihua (Jasmine Flower)*; Christopher K. Ho reflects on the underside of nationalist spectacle and intentional manipulation of cultural discourse by assembling iconic images of American civil celebrations and the Olympic gymnast Mary Lou Retton; Zheng Mahler uses porcelain pieces and rare earth minerals exported from Jingdezhen in Jiangxi province to carefully examine the historical symmetries of Chinese and Western geopolitics and economic trade between the 18th century and the present.

Aside from the critical reflection of personal insight and socio-political landscapes, other artists looked at the emotional perceptions of collective memories: Leung Chi Wo explores our ambiguous relationship with historical events in a photography series by revisiting locations 50 years after violent events took place; Cici Wu's work reinterprets the personal idea of death and loss by tracing the unsolved disappearance case of Yu Man-hon in 2000 through film; Isaac Chong Wai redefines the negative perception of failure by examining the feeling of helplessness in the bodily movement of...
falling as an attempt to encourage support for each other through powerlessness; Vivian Qin examines the authentic needs for survival and uncovers how people support each other during critical times in her extensive research on doomsday preppers.

What's more, artists Sara Wong and Andrew Luk explore the heritage sites at ASHK to heighten our awareness of the present. While Wong develops a sensorial experience from personal stories related to the Lighting Passage located at the Miller Theater (Former Magazine B), Luk reproduces British Naval boundary stones—initially found along the outskirts of our site—in various materials to explore the diverse usage of architectural materials in relation to a habitat where humanity and nature converge.

By highlighting the critical dimension of these creative practices, Next Act: Contemporary Art from Hong Kong is dedicated to breaking down the mainstream assumptions generated by insufficient information and careless observation. The exhibition further aims to open up visitors' creative imagination of our "next act" as the possible future. Meanwhile, the exhibition also acts as an occasion to explore the limitless possibilities of our arts and cultural programs and offerings at ASHK. Apart from presenting immersive learning experiences, we passionately continue to move forward and provide an inclusive platform that encourages collaboration across different disciplines.
EXHIBITION LAYOUT 展覽圖

Chantal Miller Gallery | 麥禮賢夫人藝術館
(Former Magazine A | 軍火庫A舊址)

Chamber 1 展廳一
Chamber 2 展廳二
Chamber 3 展廳三
Chamber 4 展廳四
Annex 偏廳

1 Zheng Mahler —— p.16
5 Isaac Chong Wai 莊偉 —— p.26
2 Vivian Qin 覃小詩 —— p.18
6 Samson Young 楊嘉輝 —— p.28
3 Andrew Luk 陸浩明 —— p.20
4 Leung Chi Wo 梁志和 —— p.23
Christopher K. Ho 何恩懷 — p.30
Andrew Luk 陸浩明 — p.20
Sara Wong 黃志恆 — p.34
Cici Wu 武雨濛 * — p.36

*Artwork will be presented in screening sessions, for further details please go to p.38.
作品將以放映形式播放，詳情請參閱p.38。
In Mountains of Gold and Silver Are Not as Good as Mountains of Blue and Green, Zheng Mahler deals with automatons, rare earth minerals and trade wars, as a document for understanding the present by drawing historical symmetries between the geopolitics of the 18th century and the present.

In the 18th century, these geopolitical and material flows intersected through kaolin—the secret ingredient of fine bone porcelain which mystified and eluded European traders. While in the 21st century, similar desires circulate because of the scarcity of rare earth elements, mined from the very same vast quarries around Jingdezhen in Jiangxi province, like cerium [Ce], lanthanum [La], gadolinium [Gd], neodymium [Nd]+ used in both electronic and green tech industries. The contradiction between the development of “environmental technologies” and ecological impacts of the rare earth industries engender the artists’ radical rethinking of what “economy” could mean.

The work conjures a ghostly object-opera that morphs and sings through text-to-speech generators, strands of intersecting narratives within Zheng Mahler’s research through 3D technological or mineral objects generated by holographic fans as they devise clandestine strategies to escape current modes of “production-extraction” through speculative reorientations.

The work《绿水青山不是金山银山》中，Zheng Mahler 以自動操作裝置、稀土和貿易戰作為解讀當下的拼合，描繪出18世紀地緣政治與當下的歷史對稱。

地緣政治與物料流在18世紀通過高嶺土相交，當時歐洲商人對精緻的骨瓷感到十分著迷，其中高嶺土正是當中的秘密成分。到了21世紀，相似的願景圍繞著稀土元素的稀缺而循環，這些稀土元素都是從江西景德鎮附近相同的大型採礦場開採出來，比如鈰[Ce]、鑭[La] 、釔[Gd]以及釙[Nd]+。它們都獲用於電子和綠色科技產業。環境科技的發展與稀土產業的生態影響之間的矛盾促使藝術家對「經濟」的含義進行徹底的反思。

作品如同一齣鬼魅歌劇，文字轉換語音變形器對唱，配以全息影像風扇營造的立體科技產品和礦物質的裝置，交織出 Zheng Mahler 研究的故事線——設計出秘密策略，通過對「照顧性經濟」的重新定位來逃避當前「生產—開採」的模式。
If Sunset Had a Voice
(Doomsday Preparation Plan)
2020 | Video projection, metal, concrete, fabric

《若問夕陽(末日預備計劃)》
2020 | 錄像投影，金屬，混凝土，織物

If Sunset Had a Voice forms a part of Vivian Qin’s on-going doomsday preparation series, focusing on cross-cultural knowledge and stories related to the disaster preparation during uncertain times. The multimedia installation features a shadow play of the artist’s failed doomsday prepping attempts between ruins and her room staged in an artificial sunset. Real life and fantastical items are used as props in the narrative, such as pieces of glass that the artist collected during Typhoon Mangkhut from the Harbour Grand Kowloon Hotel and a pair of worn glasses left from a building as part of the Manhattan Project in New York. A set of metal characters, with the first two sentences—“Not losing to the rain, not losing to the wind”—of Japanese writer Kenji Miyazawa’s poetry Be not Defeated by the Rain is swinging on the rebar coming out of the ruined concretes base. To the sunset, the artist asked for the power and wisdom of how we ought to keep each other alive.

《若問夕陽》是覃小詩近年末日預備系列的其中一部分，用意了解跨文化災害預防的智慧及故事。多媒體的裝置循環放映著一齣影子戲：藝術家在人造黃昏下，徘徊於廢墟及自己房間，進行一場徒勞無功的末日預備練習。真實的物件與幻想的素材為故事中使用的道具，如颱風山竹期間在九龍海逸君綽酒店外拾來的玻璃碎片及於紐約曼哈頓計劃遺址留下來的一副舊眼鏡。左右兩旁的金屬造文字——不畏疾風，不懼迅雨——是日本作家宮澤賢治的詩作《不怕風雨》的摘錄，文字在破損的混凝土底座長出的鋼筋下搖擺。面對夕陽，藝術家希望藉此在夕陽時也可以思考如何保持具生命力且互相扶持的力量及智慧。
Asia Society Hong Kong Center is located at the former Explosives Magazine of the old Victoria Barracks. During the 19th century, the site was then transferred to the Royal British Navy, and its surrounding area was auctioned by the colonial government for financial support.

More than just a physical site, Luk sees this heritage space as an elaborate system of interwoven stories and ideas that offers metaphorical meaning for its visitors. By reproducing boundary stones originally found in the periphery—used as boundary markers for the historic barracks—Luk questions the fundamental idea of boundaries in the tangible world. The stones are recreated using different materials, including water, charcoal, and copper. Rather than experiencing time as we typically do, Luk invites viewers to experience time through these recreations.

Chronicle Compression is an on-going series created by Luk. In comparison to producing sculptures, Luk compresses large-scale architecture into aluminum sheets, retracing the original texture, detail, and tactility. Compressing space and time as if one is studying history through perceiving the contour and marks from heritage sites.
In 2017, Leung Chi Wo began working on Date Series by revisiting bombing locations during the 1967 riots in Hong Kong on the same date, exactly 50 years apart. From these locations, he turns the camera skyward and captures the sky with black and white film. Since then, Leung has further developed Date Series into an on-going project that examines the violent events on old newspapers, ranging from bombing, domestic conflicts, sexual abuse to gang fights. The collection of these events has become a social diary with a personal touch when the artist was able to revisit the sites of violence.

In naming the images, Leung chose civil and personal events that happened on the day of the crime, bringing to the forefront coexistences of ephemeral yet notable time-lines referenced by the very same images. Through polysemy and polyphony, Leung systematizes the contemplation and conception of two kinds of parallel worlds: one temporally synchronous but spatially distant, another temporally distinct yet spatially unified.

Based on the groundwork of text and photography, the series expands to video and spoken word.

My Random Diary
My Random Diary is a juxtaposition of the adapted description as diary entries of unrelated events from various news archives and the photos taken during the site visits of the covered violent events. The randomness is attributed not only by the chances the artist made for his personal reflection from the scenes of violence, but also the celebratory events coincidently occurred on the same day exactly 50 years ago.
50 Years
Created as a variation of My Random Diary, 50 Years uses audio and sound to explore the past by reconciling the difference between social and individual memories. Set against the urban landscape of Asia Society Hong Kong Center, 50 Years acts as a guide as visitors make their way towards the exhibition gallery. This work also serves as a prelude and footnote to the entire series in this exhibition. (English voiceover by Hera Chan)

Date Series
2017—2020 | Archival inkjet print

My Random Diary
2020 | Single channel video, 4K

50 Years
2020 | Audio track (English)

《日誌系列》
2017—2020 | 收藏級噴墨打印

《我的混亂日記》
2020 | 單頻錄像, 4K

《五十年》
2020 | 音頻 (粵語)

《日誌系列》
《日誌系列》是梁志和在2017年展開的創作，藝術家重遊多個六七暴動期間發生炸彈襲擊的地點。在五十年後的同一天，同一個地點，以黑白底片拍攝同一個天空。

系列之後發展為一個長期閱讀舊報章所載暴力事件的計劃——記憶由爆炸到家庭衝突、性侵案至幫派打鬥事件，每次藝術家均會重訪暴力現場，漸成為一部個人的社會日記。

在照片的命名上，梁氏選擇了將襲擊發生當日的民眾及個人事件，與短暫而值得紀念的時間線並列。通過多義和複調的手法，藝術家營造出「平行世界」的思考和概念系統：兩個世界，同一地點但不同時間；另一個則不同地點卻是同一時間。

由文字和攝影出發，作品也擴展至錄像和口述等媒介。

《五十年》
這是與《我的混亂日記》同一系列的音頻變奏，讓觀眾在前往展廳的路上細聽。作品以亞洲協會香港中心座落的都市景觀作為背景，耳機播放的獨白調和著我們在回顧過去時遇到社會和個人記憶的差異。這既是藝術家自己的註腳，也是本系列的序幕。（粵語版由藝術家本人旁白）
Isaac Chong Wai presents a body of work including sculpture, video, drawings and ready-made objects. In Falling Carefully, the action of falling is frozen volatility, duplicating the artist's body into different positions during a fall. Each position supports other positions within a structure that allows the sculptures to stay intact. Chong attempts to radically transform the feeling of powerlessness during a fall—a condition most of us believe we cannot escape the inevitability and impossibility—into an imaginary, collective and supportive foundation.

The philosopher John Locke once discussed the falling man above a crumbled bridge—the action of falling is involuntary. The man does not voluntarily fall, nor could the man avoid falling. The unintentional action of falling is no longer a self-autonomous movement dominated by our body and will. Resisting the automatism, Chong interrupts how we perceive the failure of standing. By questioning the unavoidable outcomes of falling, the work subverts the expected collapse attentively and considerably as the failure of falling.

庄偉的作品包含雕塑、錄像、繪畫及現成物。在《Falling Carefully》中，跌倒的一瞬間被凝結，複製著藝術家身體而成的雕塑以不同的姿勢呈現正在跌倒的狀態。雕塑沒有散落，反之在彼此倒下的情況裡面，身體部位形成了相互支撐的結構。莊氏試圖將無力感——一種自知不受控及不可抵禦的情狀，轉化為一種虛構的、集體的和支持的基礎。

《Falling Carefully》
2020 | Metal, LED light, silicon, polylactide, wood, resin, fabric, shoes, human hair
Courtesy of Blindspot Gallery and Zilberman Gallery

《News: Falling》
2020 | Ink on paper

哲學家約翰·洛克曾經討論過在倒塌的橋上墜下的人，其墜落的行為是非自願的。那人的跌倒是無意識的，也不能避免。其行為動作不再受制於我們的身體及意志的支配。莊氏崇尚無意識的行為，並試圖突破我們對無力站立的看法。通過對跌倒是不可避免的立論提出質疑，這個作品著力顛覆有預謀的跌倒——有意識的預備造成失敗的跌倒。
This work derives from Young’s extensive research into the famous folk song Molihua (Jasmine Flower), as well as a fantastical account of a Togaku (Tang dynasty court music).

Adopting artist Paul Carter’s understanding of “echoic mimicry,” Young uses the genealogy of Molihua as a case study about cross-cultural encounters. The version of the song we now understand to be synonymous with Chinese culture actually most closely resembles the version transcribed by English statesman John Barrow during his attachment to the first British embassy to China. Barrow’s tune and accompanying travelogue exploded in popularity across Europe, eventually making it back to its “native” land, before being reabsorbed into Chinese identity. With other cases of such encounters, including Kenny G’s influence on Hong Kong pop music and centuries-unchanged Japanese Togaku now used as one of few extant sources of Tang dynasty court music, Young considers what it means to hear with the ears of another and questions the notions of cultural purity and authenticity at large.

作品構思源於楊氏對著名中國民謠《茉莉花》的深入研究，以及對唐樂 (唐代宮廷音樂) 的奇幻聯想。楊氏挪用了藝術家 Paul Carter 對「迴聲模仿」的見解，探索《茉莉花》一曲在演化過程中的跨文化邂逅。現在最廣為人熟悉的《茉莉花》「中國」版本，其實最接近英國政治家約翰·巴羅在18世紀首次出訪中國時所抄寫的版本。巴羅將《茉莉花》的抄本和相關的遊記結集成書出版，在歐洲廣為流行。巴羅版本的《茉莉花》之後重新「傳入」了中國並且被中國文化所吸收。作品中，藝術家將《茉莉花》與其他類似的跨文化邂逅並置，包括：Kenny G對香港流行音樂的影響，以及從中國傳入日本並被日本樂師保留了下來，卻在本土早已失傳的唐代宮廷音樂。藝術家透過作品反思他者的聆聽差異，以及所謂「文化正統」的真實性。
Ho’s two-part work *Always Stop Eating While You’re Still a Little Hungry* consists of a miniature model theater perched on the lower deck of the Yasumoto Bridge in conversation with a large-scale window decal visible across the ravine, on the exterior windows of the Jockey Club Hall.

The window decal features Mary Lou Retton—an iconic American gymnast who won an all-around gold during the 1984 Los Angeles Olympics, which the USSR and China boycotted. The artist highlights Retton’s ending pose, and captures the moment of her awaiting applause. With a strained smile and well-trained body gesture, she represented a nation while simultaneously revealing discipline and struggle as an individual.

The intricate, visually disorientated patterns printed on the brass miniature theater refer to historical and contemporary American spectacles. The five primary images are derived from George Balanchine’s ballet *Stars and Stripes*, performed during Nelson Rockefeller’s inauguration as Governor of New York State, small-town Fourth of July parades, balloons from the U.S. Republican and Democratic National Conventions, eager spectators at the 1984 Olympics, and marches at Colonial Williamsburg, a historic American town preserved by John D. “Junior” and Abby Aldrich Rockefeller.

Ho deliberately implies various layers of decoy through his imagery. The work alludes to the underside of nationalist spectacle which, like Magic Eyes and Mary Lou Retton’s figure, is at once euphoric and hysterical, yet celebratory and unsettling.
Did you know? 你知道嗎?

It is famous for being the site of the assassination of United States President Abraham Lincoln on April 14, 1865.

它因1865年4月14日美國總統林肯在此被刺殺而聞名。

President Lincoln unified the last Thursday of every November as National Thanksgiving Day in 1863 to promote the North-South unity of the United States. The President of the United States will "forgive" a turkey on Thanksgiving.

1863年，美國總統林肯首次宣布將每個11月的最後一個星期四定為全國感恩節，目的在於促進美國南北統一。美國總統則會在感恩節當日「赦免」一隻火雞，永不宰殺。

Ford's Theater
福特劇院

Thanksgiving Fun Fact – Lincoln
感恩節趣事—林肯

Ho exquisitely designed the theater’s “grand” drape which contains a mixture of evocative curtain styles such as “Elaborate Empire,” “Victory,” “Medallion,” and “Kingston Pole.”

何氏精心設計了劇院的「大」幕布，其中融合了例如「精緻帝國」，「勝利」，「獎章」以及「京士頓柱」多種令人回味的風格。

Always Stop Eating
While You’re Still a Little Hungry
《當你還有點餓時就不要吃了》
2020 | 黃銅，魔術眼，3D打印，鐵，木
**Windows for Inspection** is a site-specific installation with reference to the heritage context of the Lighting Passage in the former explosive magazine (current Miller Theater). This passage once allowed soldiers to check on the condition of explosives safely through small windows that open into the magazine. Wong works on tracing the negligible marks on the granite window still, left by the removal of the window frame and the soldiers in the form of cracks and holes, while creating a room of imagination, re-enacting the story behind through visual and audio elements. Suggesting alternative ways of learning the history of an architecture based on human activities, the work looks into the notion of remembrance and presence.

**Miller Theater (Former Magazine B) and Lighting Passage**

The Miller Theater was formerly Magazine B used for the storage of explosives. Built around 1906 from brick, the building is listed Grade I historic building. Running along the sides and back of the theater is a narrow, barrel vaulted lighting passage that once allowed soldiers to check on the condition of explosives with their oil lamps through small windows that open into the magazine.

The检查窗口（军火库B旧址）和照明廊

麦礼贤剧场为军火库B旧址，原用作储存军火，于大概1906年用砖加建，现为一级历史建筑。围绕剧场旁侧和后面是狭窄、圆拱顶的照明廊，让军人在当年提著油灯能透过小窗户检查火药情况。

**HERITAGE INFO 古蹟簡介**

**Miller Theater (Former Magazine B) and Lighting Passage**

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**SARA WONG**

Window for Inspection

2020 | Casted phosphorescence, microphone, motion sensor, LED lighting and audio system

《检查窗口》

2020 | 磷光物料模造，麦克风，动作感应器，LED照明和音频系统
The *Unfinished Return of Yu Man-hon* focuses on Wu's cultural imaginary and extensive research into the unaccountable disappearance of Yu Man-hon, a mentally disabled and autistic boy who crossed the Hong Kong-Shenzhen border into the mainland and disappeared on August 24, 2000. His case remains unsolved to this day.

Yu's disappearance occurred shortly after the 1997 handover in Hong Kong. His case lingers as a vivid memory for many locals—both as a prime example of the injustice inflicted on the people by the corrupted Hong Kong-Mainland legal system, and as a symbol of the gradual disappearance of the complexity of Hong Kong's colonial memories. Yu's disability caused him not to be able to memorize his name, family and home, and at the same time lose his capacity of speech. His anonymity opened up multiple identities: a child actor, a young boy sitting in McDonald's, boys on the bus, people who left their hometown, nation, old film props, movie theater, lanterns, an alternative divine for the border.

The work follows an abstract narrative where Man-hon returns to the material world, retrieving lost memories of his disappearance in the process. The artist's camera floats through the city's myriad of pedestrian spaces, lingering at certain familiar places to which Man-hon felt particular attachment—a swing set or favorite restaurant, a local supermarket or bus-depot, a ferry or market. The short film highlights the emotional fragility of our memory, attempts to challenge the familiar interpretation of Man-Hon as an embodiment of loss, and to perceive his image as an enlightened being rather than a ghost.

The film 《未完成的歸途》圍繞著武雨濛對庾文翰这一人物引起的文化想像研究。2000年8月24日，患有智力障礙及自閉症的男孩庾文翰通過香港到深圳口岸，並在進入中國大陸後失蹤。這宗失蹤案至今仍未破解。

庾氏的失蹤案發生於1997年香港主權移交後不久的時間，至今對許多香港人來說仍是記憶猶新；這既是香港——大陸法律系統對人民不公的例子，也是殖民記憶多元的消逝的象徵。庾氏的障礙導致他無法記住自己的名字、親人和家，同時也失去了語言能力。他的無名狀態為他的身分開啟了很多可能：一個童年的演員、一個坐在麥當勞裡的男孩、巴士上的眾男孩、一個離鄉別井的人、國家、舊電影道具、電影院、燈籠、一個另類的邊境神仙。

作品講述了庾文翰回到現實世界，尋回自己失蹤時遺失了的記憶的抽象敘事。藝術家的鏡頭遊走於無數的城市行人空間，又徘徊於一些庾文翰感到親切的地方——搖椅或喜歡的餐廳、超市市場或巴士站，輪渡船或街市。最終創造了這包含記憶的具滲透力與脆弱感的影像，鏡頭下不斷流動的畫面成為了靈魂移動的隱喻。這件作品意圖挑戰將庾文翰視作失去的化身的通俗詮釋，提起我們將其視為天上的明燈，而非鬼魂。
Asia Society Hong Kong Center is delighted to offer a series of learning programs related to Next Act throughout the exhibition period to engage with the community. While some programs will be held online, we welcome visitors to join us and extend their exhibition experience anytime and anywhere.

1. **Screening** 放映

The screening of *Unfinished Return of Yu Man-hon*, alongside the after-screening discussion, will take place at the Miller Theater as a part of the programs of "Last Thursday of the month". Please refer to the webpage for more details.

2. **Artist Talks** 藝術家座談

To gain a better understanding of the exhibition, participating artists are invited to meet the public for a series of sharing sessions. Moderated by art critics, art researchers and scholars, this series aims to highlight the intellectual ideas of the artworks and engage audiences in discussions on various topics, ranging from connectedness, heritage in the future, vulnerability, and technology toward the future of contemporary art in Hong Kong. The talks will be held either as live programs on-site at ASHK, or as online interactive sessions.

3. **Virtual Exhibition Tour** 虛擬導賞團

Next Act artists will lead virtual exhibition tours to introduce their works and share behind-the-scenes stories. Please subscribe to ASHK’s social media and stay tuned for the artist-led tour! Audiences can interact with the artists and share their immediate feedback on the online platform.

4. **Next Act Generator 維章延續**

Audiences are invited to actively participate in a series of imaginative dialogues with the artists’ research and creations. Every two weeks, we will announce a topic corresponding to the exhibition on ASHK’s webpage and social media platforms. Participants can respond to the topics in different formats, including photography, video, drawing, audio, and installation, and share their creative output on social media with hashtags #nextacthk and #ASHK. Selected artworks will be posted on our website.

5. **Slow Art Tours 經章漫遊**

In Slow Art Tours, visitors can deeply engage with the exhibits. The tour encourages participants to spend 5 to 10 minutes to look at each piece of art, and try to generate more discoveries through slow looking. Then, our experienced docents will moderate the discussion and invite visitors to share their observations with others.

For more information, please visit the ASHK website.
Public Artworks 公共藝術

For more artwork details 更多作品詳情

1. Enoch Cheung, *Retroactive Interference* 張康生《逆向干擾》, 2017
3. Eddie Kang, *Big City Life* 姜錫鉉《都市人生》, 2017
4. Adrian Wong, *Untitled (Grate XI: Electric Bauhinia)* 王浩然《無題 (柵欄十一：霓虹 洋紫荊)》, 2017
6. Antony Gormley, *Another Time XX* 安東尼·葛姆雷《Another Time XX》, 2013
7. Vaan Ip, *Lost City No. 52* 葉梵《Lost City No. 52》, 2017
9. Discoveries in Ink, collection of paintings donated by Red Rock Studio 《水墨萬象》 收藏 石紅齋捐贈
GUIDED TOURS

We provide free regular guided tours in Cantonese and English with a capacity up to 7 people on a first-come, first-served basis. Guided tours last an hour, inclusive of a viewing of the exhibition. Last Thursday of every month, we offer guided tours for groups of 7-14 visitors.

<table>
<thead>
<tr>
<th>English</th>
<th>Cantonese 广东话</th>
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</thead>
<tbody>
<tr>
<td>Every Saturday</td>
<td>逢星期六</td>
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<tr>
<td>14:30</td>
<td>15:30</td>
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<tr>
<td>Every Sunday</td>
<td>逢星期日</td>
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<tr>
<td>14:30</td>
<td>15:30</td>
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<tr>
<td>Last Thursday of every month</td>
<td>每月最後一個星期四</td>
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<tr>
<td>18:00</td>
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</tbody>
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Schools, registered charities, and other non-profit organizations are welcome to request tours during exhibition opening hours. Guests planning to visit with a group of 7-14 visitors are welcome to reserve a group tour at least two weeks in advance by emailing outreachhk@asiasociety.org.

Special Thanks 特别鸣谢—
Katherine Don 唐凯琳、Joyce Wong 黄熙婷
Support Us!
支持我們！

Asia Society Hong Kong Center was established in 1990 entirely with local funding and is supported through membership dues, fundraising events, and contributions from individuals, corporations and foundations to advance its mission. The support allows our Center to be open to the public, including free access to exhibitions, presenting educational programming for the community and for our staff and volunteers to continue sharing the stories that celebrate the cultures of Asia.

亞洲協會香港中心於1990年的創立，全數由本地資金贊助；而現在會費、籌款活動、以及來自個人、企業及各基金會的支持，均幫助展覽維持免費入場、向大眾提供公共教育活動，及促進香港中心持續推廣亞洲文化藝術教育，達成其使命。

Center & Asia Society Store Opening Hours

Tuesday — Sunday: 11am—6pm
Last Thursday of the month (during exhibition period only unless otherwise stated): 11am—8pm
Closed on Mondays

Center及商店開放時間

星期二至星期日：上午11時至下午6時
每月最後一個星期四：上午11時至晚上8時
(如另有安排，開放時間會登於特定展覽頁面)
逢星期一休館

Asia Society Hong Kong Center | The Hong Kong Jockey Club
Former Explosives Magazine | 9 Justice Drive, Admiralty, Hong Kong
亞洲協會香港中心 | 賽馬會復修軍火庫 | 香港金鐘正義道9號

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