

M+ 24

年報 二〇二四 Annual Review 2024

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Madame Song:
Pioneering Art
and Fashion in China

宋懷桂：
藝術先鋒與
時尚教母

西展廳
West Gallery





Free Admission Days Brought Everyone to M+

M+ 免費入場日為館內帶來人潮



包陪麗、渡伸一郎展廳
Cissy Pui-Lai Pao and
Shinichiro Watari Galleries

南展廳
South Galleries

虹虹虹
Hong Hong Hong

一郎展覽系列
tion Series

藝術的彩虹光華中窺看世界
rld through the rainbow
y-O's playful art



山鳴水應
Shanshui:
Echoes and Signals

透過當代藝術家的眼光，走進山水新境界
Discover new ways of seeing landscape
through the lens of contemporary artists





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



「香港賽馬會呈獻系列：黑白——攝影敘事」開幕



Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice

「楊沛鏗：雙附院，香港在威尼斯」







M+

Life Is Architecture
人生如建築

Opening Ceremony
開幕儀式

27.6.2024

I.M. PEI

貝聿銘

中國銀行(香港)
BANK OF CHINA (HONG KONG)

westKowloon
西九文化區

Family of S. H. Tan
陳永業家族

CATHAY

I. M. Pei: Life Is Architecture Opening

「貝聿銘：人生如建築」開幕

郭培：藝想天開 Guo Pei: Fashioning Imagination

歡迎進入郭培的創意宇宙！郭培（1967年生於北京），是中國第一代當代時裝設計師，也是現今全球最富盛名是中國第一代當代時裝藝術家之一。她的作品創意無限，的中國高級定製時尚藝術家之一。她的作品創意無限，當中融匯了中國工藝傳統、遊歷世界的高級定製理念、精立體剪裁，以及源自十九世紀歐洲的高級定製理念、精神、製作模式。致力復興中國失傳的手工藝，郭培以獨到的方式將它們糅合到其豐富多元的設計和製作過程中，使中國工匠精神的跨文化影響力得以薪火相傳。

郭培迄今近四十載的設計生涯，吸納了過去一個多世紀以來區域和全球文化的精髓。「郭培：藝想天開」精選她獲邀參加巴黎高級定製時裝週的發佈會系列作品，與M+館藏展開交流對話，藉此連繫不同媒介、年代和文化的視覺創意及主題概念。

Welcome to the creative universe of Guo Pei (born 1967, Beijing), one of the most celebrated Chinese couture artists today. Guo is among China's first generation of contemporary fashion designers. Her highly imaginative work blends historic Chinese craftsmanship with global inspirations, Western tailoring, and haute couture, the high-end dressmaking practice that originated in nineteenth-century Europe. She is at the forefront of rejuvenating China's lost craft traditions on her own terms, adapting this heritage and continuing its legacy of cross-cultural influence.

Spanning nearly four decades, Guo's design practice resonates with regional and global cultural trends over the past century. *Guo Pei: Fashioning Imagination* places her garments in dialogue with the M+ Collections, creating a network of visual and thematic ideas across different media, eras, and cultures.



歡迎於參觀展覽時掃描各處的二維碼，觀看由郭培親自講解的影片，欣賞其作品的巧思。
Throughout the exhibition, scan the QR codes to access videos narrated by Guo Pei that bring her fashion to life.

▲來自全球各地的嘉賓參加「楊滿庭：雙附院，香港在威尼斯」的開幕儀式，M+與香港藝術發展局攜手呈獻此展覽參與第六十屆威尼斯雙年展外圍展
International Visitors attending the opening of Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice, Collateral Event at the 60th International Art Exhibition – La Biennale di Venezia, co-presented by M+ and the Hong Kong Arts Development Council.

2024年對M+來說意義非凡，博物館在多個領域取得了豐碩成果。踏入營運的第三年頭，M+在館內外推出了二十一個新展覽。一連串大受歡迎的展覽、戲院節目和幕牆展映，標誌着博物館舉辦了迄今為止最豐富多彩的年度項目。

M+積極在全球拓展。博物館的首個巡迴展覽「草間彌生：一九四五年至今」於2024年圓滿結束。作為展覽的第三站，葡萄牙波爾圖塞拉爾維斯博物館錄得了80萬參觀人次，令欣賞過M+所策劃的展覽的全球觀眾量大增。展覽於2023年巡迴至西班牙畢爾包古根海姆美術館時，參觀人數達568,000，加上2022至2023年在M+展出時逾28萬的參觀人次，此展覽累計的總參觀人次為165萬。展覽「貝聿銘：人生如建築」在M+圓滿結束，吸引了超過225,000人參觀，並將於2025年先後巡展至上海當代藝術博物館和多哈卡塔爾博物館阿爾里瓦克展覽館。我們的展覽獲世界一流的博物館青睞，證明M+已能自豪地立於國際舞台。

在不斷擴大國際影響力的同時，M+仍致力於服務香港的不同社群。2024年，M+舉辦了9,000場教學活動，多達136,000名訪客參與活動。這些活動包括學校導賞團、家庭工作坊、社區計劃，以及外展活動。

自M+於2021年開幕以來，我們已接待了逾780萬名訪客。根據《藝術新聞》於2024年3月發佈的年度參觀人數調查顯示，M+是全球最受歡迎的二十大藝術博物館之一，在亞洲排名第二。今年我們迎來了超過260萬名訪客，其中84%的觀眾年齡介乎18至44歲。

西九文化區管理局（管理局）引領各方建立國際平台，促進中外藝術交流、推動文創旅遊。M+作為管理局的附屬機構，在推廣香港成為國際文化交流、文化與旅遊融合發展的樞紐方面，發揮舉足輕重的作用。2024年3月，管理局首次主辦「香港國際文化高峰論壇」。其間，M+舉行了兩場大型專題討論，並與全球十間頂尖的藝術和文化機構簽署合作意向書，建立合作夥伴關係。這些合作意向書乃重要的發展里程碑，讓M+得以建立具影響力的長期合作關係，凸顯了博物館對豐富全球藝壇景貌的堅定承諾。

我誠摯感激香港特別行政區政府、管理局、M+董事局的不輟支持，以及由博物館館長華安雅、藝術總監及總策展人鄭道鍊、總監（藏品及展覽）卡絲瑤、副總監（博物館營運）崔德煒帶領的整個M+團隊的竭誠付出，亦衷心感謝M+的贊助機構、捐贈者、贊助人、會員和其他支持者的慷慨襄助。我也對領銜夥伴滙豐、主要夥伴CHANEL、管理局的旅遊夥伴國泰，以及所有為我們作為公共文化機構提供協助的個人、機構和公司致以謝忱。他們的支持對於博物館的活力和持續發展至關重要。展望令人振奮的新一年，我期待M+繼續前行，以視覺文化訴說屬於我們這個時代和這片地域的故事。

2024 has been a landmark year for M+, with significant achievements in many areas. In its third year of operation, the museum launched 21 new exhibitions both in and beyond its galleries. This successful line-up of exhibitions, cinema initiatives, and facade screenings marks the museum's most diverse annual programme to date.

M+ continued to grow its activities across the globe. The museum's first touring exhibition, *Yayoi Kusama: 1945 to Now*, concluded in 2024. At its third venue, the Serralves Museum in Porto, Portugal, it received more than 800,000 visitations, greatly expanding the number of people around the world who have seen M+ programming. The exhibition saw 568,000 visitations at the Guggenheim Museum Bilbao in Spain in 2023 and 280,000 visitations at M+ from 2022 to 2023, coming to a grand total of 1.65 million visitors. *I. M. Pei: Life Is Architecture*, which concluded at M+ with more than 225,000 visitations, will travel to Power Station of Art in Shanghai and Qatar Museums Gallery, Al Riwaq in Doha in 2025. That our exhibitions are sought after by some of the world's top museums proves that M+ now stands proudly on the international stage.

In parallel with this expanding international presence, M+ remained dedicated to the communities in Hong Kong whom the museum serves. In 2024, the museum hosted 9,000 learning sessions that reached an astonishing 136,000 visitors. These included a diverse range of school tours, family workshops, community programmes, and outreach activities.

Since M+ first opened its doors in 2021, we have received more than 7.8 million visitors. According to *The Art Newspaper's* annual attendance survey published in March 2024, M+ was one of the top twenty most popular art museums in the world and the second most visited art museum in Asia in 2023. This year, we welcomed more than 2.6 million visitors. Most of our audience (84%) falls with the 18 to 44 age range.

West Kowloon Cultural District Authority (the Authority) has taken a leading role in establishing international platforms to foster East-meets-West artistic exchanges and drive cultural and creative tourism. M+, as a subsidiary of the Authority, is key to promoting Hong Kong as a centre for international cultural exchange and the integrated development of culture and tourism. In March 2024, the Authority hosted the first Hong Kong International Cultural Summit (the Summit). It was held in WestK with two major panel discussions at M+. M+ signed Memoranda of Understanding (MOU) to establish

partnerships with ten leading arts and cultural institutions across the world. These MOUs are a significant milestone in fostering impactful and long-term partnerships, and they underscore the museum's unwavering commitment to enriching the global art scene.

I am grateful for the ongoing support of the HKSAR Government, the Authority, the M+ Board, and the whole M+ team, led by Museum Director Suhanya Raffel; Artistic Director and Chief Curator Doryun Chong; Director, Collection and Exhibition, Veronica Castillo; and Deputy Director, Museum Operations, David Tsui. I would also like to express thanks for the continued support and generosity of M+'s sponsors, donors, patrons, members, and other supporters. My sincere gratitude goes to our Lead Partner HSBC, Major Partner CHANEL, the Authority's Travel Partner Cathay, and all individuals, institutions, and companies that have aided us as a public cultural institution. Their support is crucial to the museum's vitality and sustainability. I look forward to an exciting year ahead as the museum continues its journey to present our time and our corner of the world through visual culture.



陳智思，大紫荊勳賢，GBS，JP

**The Honourable
Bernard Charnwut CHAN,
GBM, GBS, JP**

M Plus Museum Limited 董事局主席
Chairman, Board of M Plus Museum Limited



◀ 賓客戴上面具參加「森村泰昌與辛蒂·雪曼：變裝化身」展覽的開幕活動
Visitors in masks at the Yasumasa Morimura and Cindy Sherman: Masquerades opening.

「我們深信視覺文化的力量
能夠滋養生活，
這種信念體現在博物館的各個層面。」

M+ 踏入營運第三年，再創高峰，呈獻了一系列豐富多樣而且成績斐然的展覽、戲院及幕牆節目、公眾活動，以及國際推廣計劃，並以三個特別展覽為全年重心。2024 年是欣欣向榮的一年，博物館各方面的節目涵蓋範圍之廣，實屬前所未見，而我們與國際藝壇的交流亦更趨頻繁。

「香港賽馬會呈獻系列：黑白——攝影敘事」由 M+ 與法國五月藝術節合辦，並與法國國家圖書館共同策劃，由香港賽馬會慈善信託基金獨家贊助。這是 M+ 首個以攝影媒介為主題的展覽，展期為 2024 年 3 至 7 月，展出逾 250 幅來自法國國家圖書館舉世聞名的館藏的黑白照片，亦有三十多幅來自 M+ 館藏的點睛之作。

「貝聿銘：人生如建築」是二十及二十一世紀深具影響力的美籍華裔建築巨擘貝聿銘的首個全面回顧展，展期由 2024 年 6 月至 2025 年 1 月，廣受國際讚譽。該展覽由首席贊助中國銀行（香港）支持，展出逾 400 件展品，包括一系列來自機構或私人收藏的繪圖手稿、建築模型、相片、錄像和其他檔案紀錄，當中不少展品更是首次公開亮相。此外，由 Thames & Hudson 與 M+ 共同出版的展覽專著《貝聿銘：人生如建築》，在「建築書籍獎 2024」摘下兩項大獎，分別為實踐（專著）類別年度建築書籍獎，以及最高殊榮的年度最佳建築書籍大獎。

今年最後一個特別展覽是「郭培：藝想天開」，這是中國著名時尚藝術家郭培在東亞地區的首個大型作品展。展覽由 M+ 聯同郭培及其工作室策劃，並獲首席贊助滙豐及旅遊夥伴國泰慷慨支持，當中展出四十多件由郭培工作室「玫瑰坊」借出的高級定製時尚作品，與 M+ 館藏中的藝術及設計作品展開交流對話。這就是視覺文化的力量：由藝術創作和文化構建而成的創新網絡，開拓了嶄新的創意可能。

「楊沛鏗：雙附院，香港在威尼斯」在 2024 年 4 至 11 月間展出，是 M+ 與香港藝術發展局（藝發局）第六度攜手參與威尼斯視藝雙年展外圍展。自 2013 年起，我們與藝發局連續六屆共同舉辦香港的外圍展。我們由衷感激藝發局多年來的信任。我們透過是次合作，讓這座城市的優秀藝術家站上國際舞台，與國際藝壇展開對話。楊沛鏗的展覽錄得逾 20 萬人次到訪，是歷來香港外圍展參觀人數之冠。

2024 年 1 月，M+ 宣佈王拓為希克獎 2023 得主。希克獎旨在表揚出生或工作於大中華地區的當代藝術家，並展示其重要的藝術創作。王拓的流動影像作品《東北四部曲》（2018–2021）深港精妙，以豐富的層次、細膩的意象，探究文化和歷史現象，獲國際評審委員會一致讚賞。

除了定期舉辦展覽外，M+ 繼續在博物館戲院和流動影像實踐方面獨領風騷。5 月底，我們在 CHANEL 支

M+ scaled new heights in our third year of operation. We presented a diverse and successful slate of exhibitions, cinema and facade programmes, public events, and international outreach initiatives, anchored by our three Special Exhibitions. From our unprecedented scope of programming spanning every facet of the museum, to our expansive engagement with international arts communities, 2024 was a year of flourishing.

Co-presented by M+ and the French May Arts Festival in collaboration with the Bibliothèque nationale de France (BnF) and exclusively sponsored by The Hong Kong Jockey Club Charities Trust, *The Hong Kong Jockey Club Series: Noir & Blanc—A Story of Photography* was M+'s first exhibition dedicated to the medium of photography. Held from March to July 2024, the show included more than 250 significant black-and-white photographs from BnF's world-renowned collection, complemented by more than thirty works from the M+ Collections.

I. M. Pei: Life Is Architecture was the first full-scale retrospective of Chinese American architect Ieoh Ming Pei, one of the most influential architects of the twentieth and twenty-first centuries. The show was held from June 2024 to January 2025 to great international acclaim. The exhibition, with Bank of China (Hong Kong) as the Lead Sponsor, featured more than 400 objects, including original drawings, architectural models, photographs, films, and other archival documents from institutional and private holdings, many of them never exhibited before. What's more, the exhibition monograph *I. M. Pei: Life Is Architecture*, published by Thames & Hudson in collaboration with M+, won two awards at the Architecture Book of the Year Awards 2024: Architecture Book of the Year in the Practice category, and Best Architecture Book of the Year, the top honour.

The final Special Exhibition of the year was *Guo Pei: Fashioning Imagination*, the first major exhibition in East Asia of celebrated Chinese couture artist Guo Pei. The show was organised in close collaboration with the artist and her studio, and generously supported by Lead Sponsor HSBC and Travel Partner Cathay. It included more than forty haute couture artworks loaned from Guo's atelier Rose Studio, placed in dialogue with art and design pieces in the M+ Collections. This is the power of visual culture: a groundbreaking network of artistic practices and cultures generating new creative possibilities.

Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice, which ran from April to November 2024, marked M+'s sixth collaboration with the



華安雅

Suhanya Raffel

M+ 博物館館長

Museum Director, M+

持下舉辦了首屆「亞洲前衛電影節」。為期四天的電影節展示了亞洲獨立的藝術和電影製作，對蓬勃的電影社群、原創的視覺語言和跨文化的對話加以頌揚。電影節包括一連串放映、展覽、表演、講座和工作坊，匯聚來自亞洲各地的藝術家和電影製作人。這些獨立的藝術和電影製作挑戰主流歷史敘事，開拓視覺表達的別樣可能；我們能夠讓這些作品成為眾所矚目的焦點，令我引以為傲。

另一焦點，就是2024年11至12月舉行的M+ 戲院秋季節目「徐克：天馬行空的先驅」，向香港影史上舉足輕重的導演徐克致敬。徐克的事業生涯為人津津樂道，他既復刻經典，也開創電影新潮流，讓本地影星登上全球流行文化殿堂。徐克以及多位香港影壇備受敬重的人物均出席了在M+舉行的開幕禮。

每天傍晚，M+ 幕牆繼續展示多姿多彩的作品，從M+館藏選粹、流動影像委約作品，到博物館品牌宣傳片，不一而足。2024年，M+ 委約藝術家莎拉·摩里斯、楊福東、邵志飛和周滔，為幕牆創作新作。幕牆的節目讓普羅大眾沿着香港的海濱就能夠直接欣賞到藝術作品，同時印證了M+ 在科技和數碼媒體領域遙遙領先。

M+ 在2024年9月舉行了第二屆為博物館籌款的慈善晚宴，別具里程碑意義。慈善之夜匯聚300多名來自世界各地的貴賓，包括國際藝壇翹楚、文化界具影響力人士、商界和社區領袖、贊助人和捐贈者等等。M+ 慈善晚宴是博物館籌款策略的重要一環，旨在支持本館的長期發展和可持續性。籌得的款項可供M+

Hong Kong Arts Development Council (HKADC) to stage Hong Kong's Collateral Event at the Venice Biennale. Since 2013, we have collaborated with HKADC to co-organise Hong Kong's Collateral Event for six consecutive editions. We are sincerely thankful for their trust over the years. Through the collaboration, we have brought the city's outstanding artists onto the international stage, forging a dialogue with the global arts community. Yeung's exhibition saw more than 200,000 visitations, the highest number for the Hong Kong Collateral Event to date.

In January 2024, M+ announced Wang Tuo as the winner of the Sigg Prize 2023. The Sigg Prize recognises important artistic practices emerging from the Greater China region and its diasporas. The international jury commended the cinematic sophistication of Wang's *The Northeast Tetralogy* (2018–2021) and its multilayered, imagistic investigation of cultural and historical phenomena.

Beyond our regular slate of exhibitions, M+ continues to be a leader in museum cinema and moving image practice. In late May, we hosted the inaugural Asian Avant-Garde Film Festival supported by CHANEL. The four-day programme showcased independent art and filmmaking in Asia, celebrating robust filmic communities, original visual languages, and cross-cultural dialogues. The festival comprised screenings, exhibitions, performances, talks, and workshops with artists and filmmakers from across Asia. I am especially proud that we can foreground independent art and filmmaking that challenges

dominant historical narratives, expanding the horizon of possibilities for visual expression.

Another highlight was our M+ Cinema Autumn Edition, which paid tribute to Tsui Hark, one of the most influential directors in Hong Kong film history. The programme Tsui Hark, the Free-Spirited Trailblazer ran from November to December 2024. In his storied career, Tsui revived classics and launched cinematic movements, elevating local film stars to the pantheon of global pop culture. Tsui and many other esteemed Hong Kong film figures attended the opening reception at M+.

The M+ Facade continued to showcase a dynamic mix of works from the M+ Collections, moving image commissions, and the museum's identity every evening. In 2024, M+ collaborated with artists Sarah Morris, Yang Fudong, Jeffrey Shaw, and Zhou Tao on facade commissions. The facade programme makes art accessible to all directly on the Hong Kong harbourfront, and it is a testament to M+'s role as a pioneering museum in technology and digital media.

In a philanthropic milestone, M+ hosted our second fundraising gala in September 2024. The M+ Gala 2024 was attended by more than 300 esteemed guests from across the globe, including major figures in the art world, cultural icons, business and community leaders, patrons, and benefactors. The gala has become an important part of the museum's fundraising strategy, supporting our long-term growth and sustainability. The gala provides M+ with funding



用於舉辦展覽、委約創作、籌備各種節目、進行國際推廣，並支持博物館營運，致力在香港培養新的慈善文化，以促進本地藝術發展。

我們深信視覺文化的力量能夠滋養生活，這種信念體現在博物館的各個層面。2024年，M+ 商店經常請教策展團隊的意見，在與藝術家聯乘方面取得長足進步。除了以貝聿銘和郭培的展覽為靈感，推出設計精美、經深入研究而開發的生活用品外，M+ 更與扎哈·哈迪德設計和馬格蘭攝影通訊社合作，分別為兩者開設全港首間期間限定店。對待藝術零售項目時，我們懷有策展的抱負，也顧及商業發展，這在香港確實絕無僅有。

就M+ 與國際間的合作而言，今年也是碩果纍纍的一年。在過去三年穩固的基礎上，我們於2024年與世界各地的機構締結正式的合作關係，有助拓展我們在國際上的活動。3月，M+ 與十間頂尖文化藝術機構簽署合作意向書，並成為合作夥伴，包括法國龐比度國家藝術中心、法國巴黎國立畢加索美術館、日本東京國立新美術館、韓國三星文化基金會 Leeum 美術館、

for exhibitions, commissions, programmes, international outreach, and museum operations and helps to build a new culture of philanthropy for the arts in Hong Kong.

A belief in the power of visual culture to enrich our lives informs every aspect of the museum. In 2024, The M+ Shop made great strides in its artistic collaborations, often in consultation with our curatorial teams. In addition to beautifully designed and deeply researched lifestyle products for the I. M. Pei and Guo Pei exhibitions, M+ also partnered with Zaha Hadid Design and Magnum Photos for their first pop-up shops in Hong Kong. The curatorial ambitions and commercial scope of our art retail programme are truly unprecedented in the city.

This year was also a fruitful one for M+'s global collaborations. Building on the foundation laid over the past three years, in 2024 we formalised partnerships with institutions worldwide, elevating our international initiatives. In March, M+ signed Memoranda of Understanding (MOU) establishing

partnerships with ten leading arts and cultural institutions, including Centre Pompidou, France; Musée national Picasso-Paris, France; The National Art Center, Tokyo, Japan; Leeum Museum of Art, Samsung Foundation of Culture, Korea; Qatar Museums, Qatar; Sharjah Art Foundation, United Arab Emirates; Tate, United Kingdom; Getty Conservation Institute, United States; Asian Film Archive, Singapore; and Film Archive (Public Organisation), Thailand. In April and October, M+ signed additional MOUs with Power Station of Art, Shanghai, and the National Asian Culture Center in Korea, respectively.

Never before has the museum had such sustained, multifaceted, and mutually beneficial partnerships with the world's pre-eminent cultural institutions. Confirmed areas of collaboration include cutting-edge research into conservation, access, and collection management; co-production of exhibitions, publications, and public programmes; joint digitalisation and film restoration projects; and staff training and development. Most immediately, these MOUs are directly responsible

‘A belief in the power of visual culture to enrich our lives informs every aspect of the museum.’

▶ 格雷格·吉拉德與工工工在大台階演出
Greg Girard and Gong Gong Gong's live event at Grand Stair.

▶ 「香港賽馬會呈獻系列：黑白——攝影敘事」展覽開幕儀式
Opening reception of *The Hong Kong Jockey Club Series: Noir & Blanc—A Story of Photography*.



卡塔爾博物館管理局、阿拉伯聯合酋長國沙迦藝術基金會、英國泰特美術館、美國蓋蒂保護研究所、新加坡亞洲電影資料館，以及泰國電影資料館。4月和10月，M+ 亦分別與上海當代藝術博物館和韓國國立亞洲文化殿堂簽署合作意向書。

在此之前，M+ 從未與世界上卓越的文化機構締結過長期、多元化而且互惠互利的合作關係。現時已確定的合作範圍，包括進行關於修復、閱覽和管理藏品的先進研究；合辦展覽、出版刊物和舉辦公眾活動；合作推出數碼化和電影修復項目；以及提供職員培訓和發展等。這些合作意向書的成效立竿見影，直接促成了我們在2025年的兩個重頭展覽，分別是與巴黎國立畢加索藝術館共同主辦的「香港賽馬會呈獻系列：畢加索——與亞洲對話」，以及與Leeum 美術館共同主辦的「Lee Bul: My Grand Narrative」(暫名)。隨着「貝聿銘：人生如建築」展覽在2025年移師至兩間簽訂了意向書的合作夥伴機構——上海當代藝術博物館和多哈卡塔爾博物館阿爾里瓦克展覽館，M+ 已成為巡迴展覽的主要製作機構，讓全球觀眾均可欣賞我們的節目。

這些剛簽訂的合作意向書也適用於M+ 以外的研究和展覽。為促進與全球文化機構的合作，M+ 將於2025年與多間博物館共同製作展覽。「日本當代藝術與世界1989–2010」(暫名) 首次由東京國立新美術館和M+ 聯合策展，並由鄭道鍊擔任策展總監，展覽定於2025年9月在東京國立新美術館開幕。此外，M+ 與蒙特利爾加拿大建築中心合辦「適用、經濟、在可能條件下注意美觀——中國建築1949–1979」，展覽將於2025年10月在蒙特利爾加拿大建築中心開幕。

其他的重大節目證明了M+ 在博物館界處於全球領先地位。2024年4月，M+ 舉辦為期三天的國際展覽主辦機構團體專業會議，接待約100名來自全球各地藝術機構的資深展覽管理人員。M+ 現已成為亞洲地區在展覽領域的領袖，我們因此得以推廣巡迴展覽的計劃，並為未來的展覽物色合作夥伴。

for two of our most important 2025 exhibitions at M+: *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation*, co-organised with Musée national Picasso-Paris, and *Lee Bul: My Grand Narrative* (working title), co-organised with Leeum Museum of Art. With the exhibition *I. M. Pei: Life Is Architecture* traveling to MOU partner institutions Power Station of Art and Qatar Museums Gallery, Al Riwaq in 2025, M+ has become a major producer of touring exhibitions, bringing our programming to a global audience.

These new MOUs also extend to original research and exhibitions outside of M+. To foster engagement with international cultural institutions, M+ is collaborating with multiple museums to co-produce exhibitions in 2025. *Japanese Contemporary Art and the World 1989–2010* (working title) is the first curatorial collaboration between The National Art Center, Tokyo (NACT) and M+, with Doryun Chong as the Curatorial Director of the exhibition. It will open at NACT in September 2025. In addition, M+ will partner with the Canadian Centre for Architecture, Montreal (CCA) to organise *Function, Economy, and (When Possible) Beauty—Architecture of China 1949–1979*, which will open at CCA in October 2025.

Other major programmes attest to how M+ is becoming a global leader in the field of museology. In April 2024, the museum hosted a three-day professional meeting for the International Exhibition Organisers Group, attended by approximately 100 senior exhibition management staff from art institutions around the world. M+ has now become a leader in this field in the region, allowing us to promote our touring programme and seek partners for future exhibitions.

We are honoured that M+ was selected as the first Asian venue to hold the biennial, multi-day conference of the International Confederation of Architectural Museums. In December 2024, more than forty representatives from major architectural museums, centres, and research collections gathered at M+ to attend lectures and sessions on urgent issues in the field as well as new archival and curatorial initiatives.

兩年一度、為期數天的國際建築博物館聯盟年會首次 在亞洲舉辦，M+ 即獲選為場地，這是我們的莫大榮幸。2024年12月，逾四十位來自各大建築博物館、研究中心和研究 所的代表在M+ 薈萃一堂，參與不同講座和座談會，探討建築領域上的迫切議題，並談論有關檔案管理和策展的新猷。

能夠度過如此雄心勃勃的一年，實在有賴M+ 全人的熱忱和專業知識。今年，兩位博物館管理團隊主要成員的職銜有所更改。2024年10月，鄭道鍊的職銜更改為M+ 藝術總監及總策展人，而卡絲瑤的職銜則更改為M+ 總監(藏品及展覽)。在此恭喜二人在M+ 任職期間成就非凡，而他們的仕途發展也反映了M+ 日趨成熟的組織架構。2024年11月，姚嘉善卸任M+ 視覺藝術主策展人一職，她對博物館貢獻良多，往後也繼續是遍及全球的M+ 大家庭的一分子。同時，我亦歡迎今年加入領導團隊的資深策展人及策展事務主管施羅素、數碼內容與策劃主管鄭世媛、財務主管(博物館)李偉斌，以及編務及出版主管賴柏聖。

我們將繼續履行承諾，致力弘揚亞洲視覺文化的廣博與精深，盼望未來策劃和製作更多節目，開拓國際合作的新方向。M+ 將會持續向後代展示香港、亞洲以至世界各地的多元創意和活力。我們很高興與您和M+ 的所有支持者、合作夥伴及社區成員一同踏上這趟旅程。

Such an ambitious year would not have been possible without the commitment and expertise of my colleagues. This year, two leadership roles at the museum’s executive level had a change of title. In October 2024, Doryun Chong became Artistic Director and Chief Curator, and Veronica Castillo became Director, Collection and Exhibition. I congratulate them for their distinguished tenures at M+, and their advancement reflects our maturing as an institution. In November 2024, we bade farewell to our outgoing colleague Pauline J. Yao as Lead Curator, Visual Art, who contributed tremendously to the museum and remains always as part of the worldwide M+ family. We also welcome Russell Storer, Senior Curator and Head of Curatorial Affairs; Sewon Barrera, Head, Digital Content and Initiatives; Robin Lee, Head, Finance (Museums); and Patrick Rhine, Head, Editorial and Publishing, who joined the senior leadership team this year.

With a reaffirmed commitment to promoting the breadth and depth of Asian visual culture, we look forward to curating and producing more programmes and forging new pathways for international collaboration. M+ will continue to showcase the creative diversity and vibrancy of Hong Kong, Asia, and the world for generations to come. We are excited to share this journey with you and all our supporters, partners, and community members.

「我們將繼續履行承諾，致力弘揚亞洲視覺文化的廣博與精深，盼望未來的策劃和製作更多節目，開拓國際合作的新方向。」

‘With a reaffirmed commitment to promoting the breadth and depth of Asian visual culture, we look forward to curating and producing more programmes and forging new pathways for international collaboration.’



► 一群觀眾一起欣賞「M+夜不同」的表演
Crowds watching a performance at M+ at Night.

The Year at a Glance



到訪人次
Visitation

2,612,691

(2024 年1月1日至12月31日)
(From 1 January to 31 December 2024)

教學及詮釋節目 Learning and Interpretation Programmes

學校、家庭、社區、通達、青年和成人活動
Programme Initiatives for Schools, Families, Communities, Accessibility, Young People, and Adults



9,001



137,068

M+ 教學人員與導賞員培訓
Training Sessions for M+ Educators and Guides



91



187

M+ 戲院及流動影像 M+ Cinema and Moving Image

M+ 戲院及大台階放映節目
M+ Cinema and Grand Stair Screenings



1,429



25,550

流動影像公眾節目
Moving Image Public Programmes



56

場地租賃 Event Hire



69



17,666

(約數)
(approx.)

多媒體中心及互動媒體室展出的作品
Works Presented in the Mediatheque and Interactive Media Room



298



28,032

M+ 幕牆展出的 M+ 委約作品及藏品
M+ Commissions and Collection Works Exhibited on the M+ Facade



126

參與

Engagement



2024 年網頁總瀏覽次數
Total Pageviews in 2024
(mplus.org.hk)

11,835,156

網頁瀏覽次數 Pageviews

M+ 雜誌
M+ Magazine



330,309

M+ 藏品
M+ Collection Online



1,400,601

M+ 商店
M+ Shop



580,226

西九網站 (M+)
WKCD A Website (M+)



371,756

西九應用程式 (M+)
WKCD A App (M+)



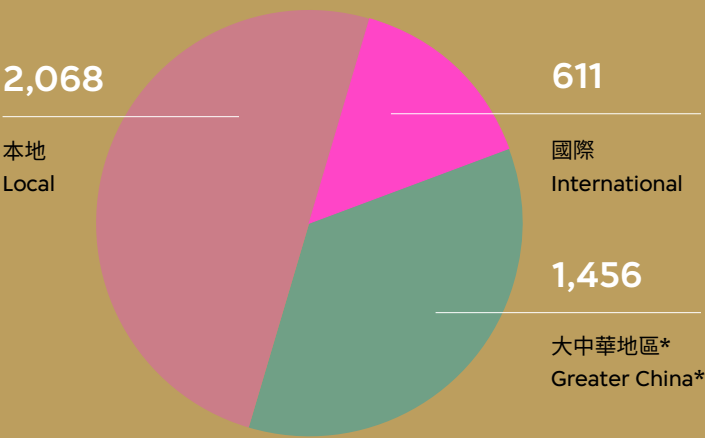
75,890

M+ 與傳媒報導 M+ in the Press

傳媒報導次數
Media Pieces Related to M+ Published and Broadcast



4,135



* 包括中國內地、澳門及台灣
* Including mainland China, Macau, and Taiwan

M+ 社交媒體
M+ on Social Media

2024 年社交媒體曝光次數
Impressions in 2024

 1,347,420

 14,900,210

 134,899

 693,982

 1,659,100

 1,310,394

 434,371

 1,134,097

2024 年追蹤和關注人數
Followers in 2024

 47,754

 115,008

 8,676

 83,556

 9,121

 42,340

 25,314

 6,366

2024 年影片播放量
Video Views in 2024

 654,704

 296,327

 771,860

贊助與支援
Support for M+

M+ 贊助人、捐贈者、資助者、會員及其他支持者
M+ Patrons, Donors, Sponsors, Members, and Other Supporters

 多於
More than 9,000

贊助、捐贈、資助及其他支持價值
Value of Patronage, Donations, Sponsorships, and Other Forms of Support

多於
More than 港幣
HKD 100,000,000

(2024 年1月1日至12月31日 From 1 January to 31 December 2024)

贊助人及會員活動
Patron and Member Events

 51  6,825

實習生
Interns

 22

M+ 導賞員
M+ Guides

 141

M+ 零售
M+ Retail

M+ 產品
M+ Products

 168 件產品
products

貝聿銘展覽限定商品
I. M. Pei Products

 41 件產品
products

石漢瑞展覽限定商品
Henry Steiner Products

 9 件產品
products

郭培展覽限定商品
Guo Pei Products

 14 件產品
products

出版物
Publications

 6 本
Books

藝術家聯乘商品
Artist Collaborations

 99 件產品
products

2024 年 M+ 商店入場人次
Visitors to the M+ Shops in 2024

 618,056 人到訪 M+ 本店
visited The M+ Shop

 103,569 人到訪 M+ 小鋪
visited M+ Kids Shop

 6,918 人到訪特別展覽商店
visited shops in Special Exhibitions

M+ 藏品系列中的作品
Works in the M+ Collections

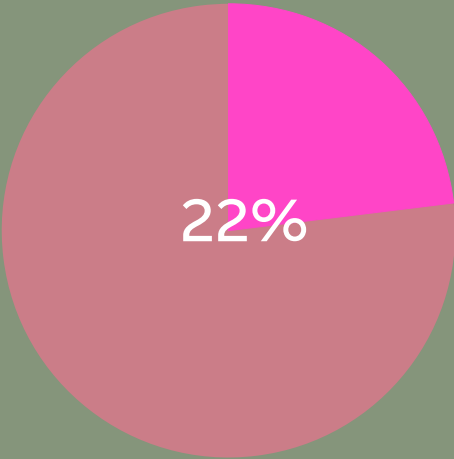
M+ 藏品
M+ Collection



M+ 希克藏品
M+ Sigg Collection



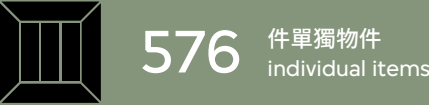
香港藝術家及創作者的作品於 M+ 藏品及 M+ 希克藏品所佔之比例
Percentage of works by Hong Kong artists and makers in the M+ Collection and the M+ Sigg Collection



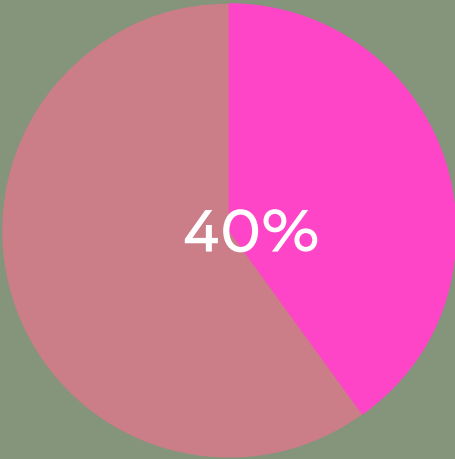
M+ 檔案藏品
M+ Collection Archives



M+ 圖書館特藏
M+ Library Special Collections

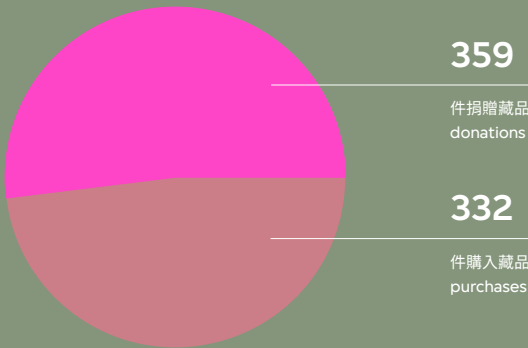


香港藝術家及創作者的檔案資料於 M+ 檔案藏品所佔之比例
Percentage of archival material by Hong Kong artists and makers in the M+ Collection Archives



2024 年納入館藏的作品
Acquisitions During 2024

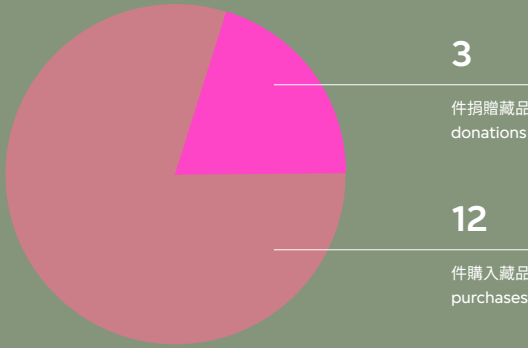
M+ 藏品
M+ Collection



M+ 檔案藏品
M+ Collection Archives



出自
Contained within



捐贈藏品價值
Value of Donations



M+ 藏品系列開放取用藏品紀錄
M+ Collections Open Access Records



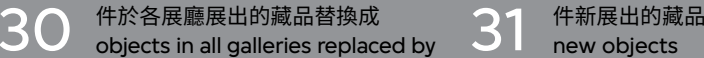
M+ 外借予其他藝術文化機構的館藏
M+ Loans to Other Cultural Institutions



數碼化紀錄
Digitisation Records



展品輪換
Collection Display Rotations



研究中心到訪預約
Research Centre Appointments



《貝聿銘：人生如建築》
I. M. Pei: Life Is Architecture

建築書籍獎 2024「實踐 (專著) 類別年度建築書籍獎」及「年度最佳建築書籍大獎」
Best Architecture Book of the Year in the Practice category and
Best Architecture Book of the Year, Architecture Book of the Year Awards 2024

平等機會委員會「通用設計嘉許計劃 2024/25」金獎
Gold Award, Universal Design Award Scheme 2024/25,
Equal Opportunities Commission

M+ 今年獲平等機會委員會頒發首屆「通用設計嘉許計劃 2024/25」金獎。這項殊榮充分肯定我們對促進共融及無障礙環境的承諾。我們將努力為所有人提供平等地體驗藝術和文化的機會，致力為訪客營造熱情好客和暢通易達的環境。我們的場地在設計期間曾諮詢本地殘疾人士團體，並邀請殘疾人士社群進行無障礙巡查，確保訪客的各樣需求全面得到滿足。

我們相信，共融是一項須持之以恆的工作，並會隨着嶄新的科技而不斷進步。我們將繼續竭力發掘創新的解決方案，藉以提升訪客的參觀體驗。

由 M+ 與 Thames & Hudson 共同出版、王蕾及陳伯康主編的 400 頁展覽專著《貝聿銘：人生如建築》，於「建築書籍獎 2024」榮獲兩個獎項，分別是實踐 (專著) 類別年度建築書籍獎，以及最高殊榮的年度最佳建築書籍大獎。此專著展示了貝聿銘的生活和職業生涯中或耳熟能詳、或鮮為人知的經歷，其中包含大量未曾出版的文獻、全新委約拍攝的照片、文章，以及不同學者和曾與貝聿銘共事的人所分享的軼事。「建築書籍獎」由世界建築節、Worshipful Company of Chartered Architects和Temple Bar Trust共同策劃。

This year, M+ received the esteemed Gold Award in the Universal Design Award Scheme 2024/25 from the Equal Opportunities Commission. This award underscores our commitment to inclusivity and accessibility. We ensure that everyone can engage with our art and cultural offerings by cultivating a welcoming and accessible environment for our visitors. Our venues are designed in consultation with local disability groups, and access audits are conducted by the disability community to comprehensively address the diverse needs of our guests.

We believe inclusivity is an ongoing endeavour that constantly evolves with new technologies. We are determined to continue exploring innovative solutions to enhance visitor experience.

The exhibition monograph *I. M. Pei: Life Is Architecture*, edited by Shirley Surya and Aric Chen and published by Thames & Hudson in collaboration with M+, won two awards at the Architecture Book of the Year Awards 2024: Best Architecture Book of the Year in the Practice category, and Best Architecture Book of the Year, the top honour. The monograph presents both celebrated and lesser-known aspects of I. M. Pei's life and career by featuring largely unpublished archival materials, newly commissioned photographs and essays, and personal anecdotes from scholars and those who knew and worked with Pei. The Architecture Book of the Year Awards are organised by the World Architecture Festival, the Worshipful Company of Chartered Architects, and the Temple Bar Trust.

展覽

Exhibitions

42

43

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

展覽

Exhibition

地下大堂展廳 | Main Hall Gallery

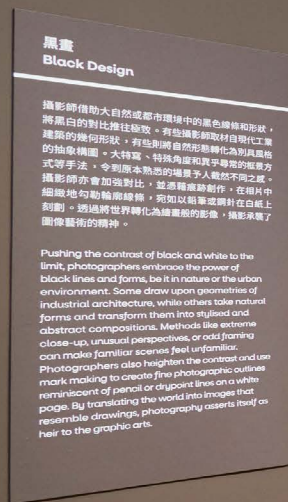
香港賽馬會呈獻系列：黑白——攝影敘事

這是 M+ 首個以攝影為主題的展覽，展出逾 250 幅法國國家圖書館收藏的珍貴照片，以及三十多幅來自 M+ 館藏的作品。法國國家圖書館的攝影藏品舉世知名，這是它首次大規模在亞洲公開展出，當中作品出自超過 170 位國際知名攝影師之手，包括曼·雷、黛安娜·阿爾比絲、森山大道和亨利·卡蒂埃-布列松。另外，展覽亦展出由著名亞洲藝術家創作的 M+ 藏品，包括張照堂、何藩、納里尼·馬拉尼、石元泰博和邱良的作品。

此展覽由法國國家圖書館構思、M+ 與法國五月藝術節合辦，並由香港賽馬會慈善信託基金獨家贊助。

M+'s first exhibition dedicated to photography features more than 250 significant photographs from the world-renowned collection of the Bibliothèque nationale de France (BnF), complemented by over thirty works drawn from the M+ Collections. This marks the first major public exhibition of BnF's photography collections in Asia. It showcases more than 170 internationally celebrated photographers, such as Man Ray, Diane Arbus, Daido Moriyama, and Henri Cartier-Bresson. Spotlighted Asian artists from the M+ Collections include Chang Chao-Tang, Ho Fan, Nalini Malani, Ishimoto Yasuhiro, and Yau Leung.

The exhibition is conceived by BnF and co-presented by M+ and the French May Arts Festival, with exclusive sponsorship from The Hong Kong Jockey Club Charities Trust.





▲
展覽中的作品顯示攝影師如何利用光來創作，表現質感、氣氛、圖案和結構上的細膩變化
The exhibition demonstrates how photographers paint using light, expressing nuances of texture, mood, pattern, and structure.



▲
色調不同的灰色為黑白攝影帶來了萬千變化
The tonal nuances of grey introduce infinite variations on black-and-white photography.

I. M. Pei: Life Is Architecture

展覽
Exhibition

西展廳 | West Gallery

首個貝聿銘 (1917–2019) 全面回顧展「貝聿銘：人生如建築」，鉅細無遺地審視這位建築大師的作品。貝聿銘的建築項目備受矚目，縱貫七十載，橫跨遼闊地域，包括華盛頓國家美術館東館、香港中銀大廈、多哈伊斯蘭藝術博物館，以及巴黎大羅浮宮現代化計劃。這些地標奠定貝聿銘在建築史和流行文化的顯赫地位，其人生跟事業，亦由權力關係、複雜的地緣政治、文化傳統和世界各地千姿百態的城市風格互相交織，形成絢爛繁富的經歷。他的跨文化視野，為當代世界奠定了基礎。展品包羅一系列繪圖、草圖、錄像、模型、相片和多項檔案紀錄，當中不少為首次曝光。

此展覽獲首席贊助中國銀行(香港)、北山堂基金以及陶伯欣家族、旅遊夥伴國泰及酒店夥伴香港麗思卡爾頓酒店的慷慨支持。

This is the first full-scale retrospective of Ieoh Ming Pei (1917–2019), one of the greatest architects of the past century. Realised over seven decades throughout the world, Pei's high-profile projects include the National Gallery of Art East Building in Washington, D.C.; Bank of China Tower in Hong Kong; Museum of Islamic Art in Doha; and the modernisation of the Grand Louvre in Paris. These iconic landmarks solidified Pei's position in architectural history and popular culture. His life and work weave together a tapestry of power dynamics, geopolitical complexities, cultural traditions, and the characters of cities around the world. His transcultural vision laid the foundation for the contemporary world. The exhibition features a rich selection of drawings, sketches, videos, models, photographs, and other archival documentation, many on view for the first time.

The exhibition is generously supported by the Lead Sponsor Bank of China (Hong Kong), Bei Shan Tang Foundation, the Family of S. P. Tao, Travel Partner Cathay, and Hotel Partner The Ritz-Carlton, Hong Kong.

▲
展覽展出了貝聿銘翻新羅浮宮計劃的檔案資料
Archival materials of I. M. Pei's revitalisation of the Louvre.

貝聿銘：人生如建築



邁向國際

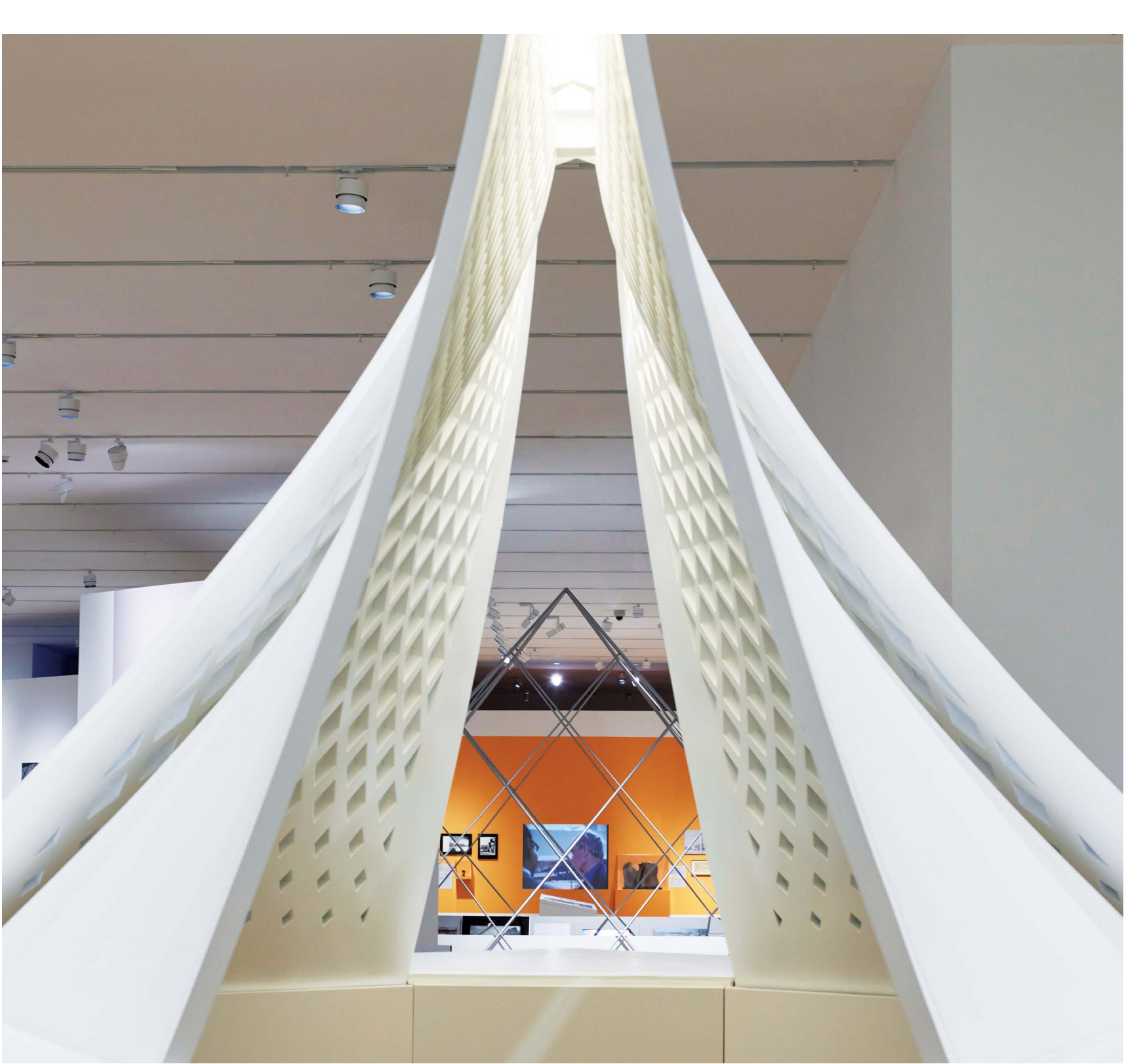
從1960年代初起，經濟迅速增長，新的商業中心市鎮在美國以外地區實地而起，這為貝聿銘的事務所提供拓展國際業務的機會。貝聿銘的事務所在剛獨立的新加坡建成的項目，促進了新加坡在後殖民時代的國家建設；而在伊朗等中東國家所設計的建築地標，則有助這些石油資源豐富的國家鞏固其國際地位。

這些項目令貝聿銘的事務所在1970年代美國經濟衰退期間，仍能維持其業務和龐大規模。從中也可見貝聿銘能把原本在美國採用的設計和規劃策略，靈活地應用於不同文化，配合當地政府或企業的抱負。

Going Global

Beginning in the 1960s, rapid economic growth and the rise of new business centres outside of the United States presented opportunities for Pei's firm to expand globally. They realised pioneering projects for the newly independent Singapore, which helped serve a postcolonial nation-building agenda, as well as oil-rich Middle Eastern countries like Iran keen to raise their international profile by establishing architectural landmarks.

These projects helped sustain Pei's large office amid the American recession in the 1970s. They also demonstrated Pei's ability to strategically adapt design and planning approaches he had used in the States to meet the aspirations of governments and corporations across multicultural contexts.



▲
M+與香港大學建築學系學生合作製作的路思義教堂模型
Model of the Luce Memorial Chapel designed by I. M. Pei Architect,
created in collaboration with students from the University of Hong Kong
Department of Architecture.

Guo Pei: Fashioning Imagination

展覽
Exhibition

地下大堂展廳 | Main Hall Gallery

郭培：
藝想天開

▲ 參觀「郭培：藝想天開」展覽的訪客除了能一睹高定時尚藝術家的創意，還能領會時裝創作與M+館藏作品在視覺和主題上的共鳴共通
Visitors to *Guo Pei: Fashioning Imagination* get a glimpse of the couture artist's creative universe and its visual and thematic resonances with works from the M+ Collections.

郭培是中國頂尖時尚藝術家，她的高級定製發佈會系列作品，以深厚的中華文化底蘊融合國際化時尚和藝術表達方式，在過去近三十載的歲月裏，令世界各地的時尚和藝術觀眾為之驚艷。這是在大中華地區舉行的首個郭培作品主題展覽，展出她的經典發佈會系列和早期作品，與M+ 藏品開啟一場圍繞視覺想像和工藝的細膩交流。此展覽呈現郭培獨樹一幟的藝術風格，令中國古代皇家服飾，與歐洲宮廷時尚、建築美學及植物世界等主題交相輝映。

此展覽獲首席贊助滙豐及旅遊夥伴國泰的慷慨支持。

Guo Pei, China's leading couture artist, combines Chinese cultural heritage with international elements. Her astonishing runway collections have impressed fashion and art audiences for nearly thirty years. This is the first major exhibition of Guo's work in Greater China. It showcases her key collections and early designs, placed in a layered dialogue with the M+ Collections around visual imagination and workmanship. The exhibition foregrounds her sophisticated and visually dazzling practice that resonates with imperial Chinese dress, European royal fashion, architecture, and the botanical world.

The exhibition is generously supported by Lead Sponsor HSBC and Travel Partner Cathay.



▲
《童夢奇緣》系列 (2007) 展出現場
Installation view of *An Amazing Journey in a Childhood Dream* collection (2007).



▶
《建築》系列 (2018) 展出現場
Installation view of *L'Architecture* collection (2018).

Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice

展覽
Exhibition

威尼斯卡斯泰洛區 Campo della Tana
Campo della Tana, Castello, Venice

楊沛鏗：雙附院，香港在威尼斯

▲
《(不是你的) 逃避洞》(2024) 展出現場
Installation view of *Cave of Avoidance (Not Yours)* (2024).

楊沛鏗探索人類與水生生態系統之間的關係。除了父親經營的海鮮酒家，他的創作靈感還取源自水族店、風水擺設，以及童年時所養的小魚。楊沛鏗藉由一個個無魚的水族箱構成的景觀，將渴求、慾望和權力展露無遺。他的作品探討缺席和依附的觀念，藉此批評建構我們生活的社會體制，並暗指當前的氣候危機。展覽邀請觀眾思考當代社會中特有的情感疏離和權力關係。

此展覽是 M+ 與香港藝術發展局第六度攜手參與威尼斯雙年展。

Trevor Yeung explores the relationships between humans and aquatic ecosystems. He draws inspiration from his father's seafood restaurant, pet shops, feng shui arrangements, and his childhood pet fish. In landscapes of fishless aquariums, Yeung places longing, desire, and power on display. His works contemplate absence and attachment as a way to comment on the systems that structure our lives while also alluding to the climate crisis. The exhibition invites us to consider the emotional disconnects and power dynamics that characterise society today.

This exhibition marks the sixth collaboration between M+ and the Hong Kong Arts Development Council on Hong Kong's presence in Venice.

展覽
Exhibition

南展廳 | South Galleries

山鳴水應



專題展覽「山鳴水應」選自M+ 藏品系列，在後工業時代日漸虛擬化的世界裏，探討人與自然千絲萬縷的牽連。山水是構成中國哲學思想和詩意想像的文化底蘊，它超越肉眼可見的風景，展現出介乎動與靜、觀看與想像、瞬間體驗與歷史源流之間的共鳴。展覽透過雕塑、流動影像、聲音、設計、建築及水墨畫等領域的作品，重新想像山水的概念，試圖在這些當代媒介中尋覓迴響。

此展覽獲酒店夥伴香港麗思卡爾頓酒店的慷慨支持。

Shanshui: Echoes and Signals is a thematic exhibition drawn from the M+ Collections that explores the complex connections between landscape and humanity in our post-industrial and increasingly virtual world. *Shanshui* (‘mountain and water’) is a cultural legacy integral to Chinese philosophical thinking and poetic imagination. Although commonly translated as ‘landscape’, *shanshui* takes us far beyond observable reality. It manifests invisible resonances—between stillness and motion, vision and imagination, the fleeting immediacy of experience and the persistence of history and memory. The exhibition reimagines *shanshui* through sculpture, moving image, sound, design and architecture, and ink painting, searching for signals across contemporary mediums.

The exhibition is generously supported by Hotel Partner The Ritz-Carlton (Hong Kong).

▲
宮島達男作品《Region No. 43701–No. 43900 》(1998) 的展出現場
Installation view of Miyajima Tatsuo's *Region No. 43701–No. 43900* (1998).



▲
李禹煥作品《關係項——鏡之道》(2021/2022)的展出現場
Installation view of Lee Ufan's *Relatum—The Mirror Road* (2021/2022).

▲
展覽中「介入自然」主題下部分作品的展出現場
Installation view of the 'Interventions in Nature' section of the exhibition.

Henry Steiner: The Art of Graphic Communication

包陪麗、渡伸一郎展廳
Cissy Pui-Lai Pao and Shinichiro Watari Galleries

這是M+首個以設計為主題的展覽，精選了來自M+石漢瑞檔案藏品和他個人收藏的200多件作品，展示了石漢瑞從1960年代至今最重要的項目。被譽為香港平面設計之父的石漢瑞，創造了香港一些歷久不衰的品牌形象，在過去六十多年間一直為定義和傳播這個城市的文化擔當領導角色。此展覽除重點展示他的作品，還凸顯平面設計對於塑造香港獨特的視覺文化所發揮的重要作用。

This is the first M+ exhibition dedicated to graphic design. It features more than 200 objects from the M+ Henry Steiner Project Archive and Henry Steiner's personal collection, covering some of his most significant projects from the 1960s to the present. Celebrated as the father of graphic design in Hong Kong, Steiner has created many enduring brand identities and played a leading role in defining and communicating the culture of the city for over sixty years. The exhibition highlights his work and the significance of graphic design in Hong Kong's distinctive visual culture.

設計香港品牌 Branding Hong Kong

石漢瑞於1964年在香港自立門戶時，香港已從中日戰爭中復興，成為亞洲與世界其他地方交流溝通的重要樞紐，除了基礎建設有了飛躍的進步，特別是在中國的設施，香港在製造業和出口貿易都有蓬勃的發展。1967年的反殖民統治暴動平息後，為新興旅遊業，香港旅遊協會於1970年代發起推廣運動，以「香港：不只是購物天堂」為口號，宣傳香港提供優質產品和美好購物體驗，是理想的旅遊目的地。旅遊業和零售業發展，酒店業興隆發展，交通基礎和休閒景點大幅增加，出自石漢瑞之手的作品，既有助在尚國際宣傳香港的設計，也有體現客戶企業的宗旨和國際性質的構思，石漢瑞從多方面塑造了香港這個品牌。

When Henry Steiner established his company in Hong Kong in 1964, the city was emerging from the aftermath of the Sino-Japanese War and becoming an important conduit between Asia and the rest of the world. Alongside significant infrastructure developments, in particular in Central district, Hong Kong saw momentous growth in manufacturing and export. To revive tourism following the anti-colonial riots of 1967, the Hong Kong Tourism Association launched a promotional campaign in the 1970s, presenting the city as a destination that surpasses expectations with the tagline 'Hong Kong: more than you'll bargain for'. The campaign stimulated inbound tourism, contributing to the growth of the hospitality industry, transportation infrastructure, and leisure attractions. From designs aimed at promoting Hong Kong globally, to those incorporating the aspirational and international nature of his clients' businesses, Steiner in many ways branded Hong Kong itself.

「石漢瑞：化圖為語」向觀眾展示石漢瑞的設計作品和影響力，從中領略其獨特的設計風格
Henry Steiner: The Art of Graphic Communication takes visitors through Steiner's designs and the influences that underpin his distinctive style.



展覽
Exhibition

開放式展廳 | Open Gallery

造物記

「造物記」追尋造物的過程，由概念、研究、設計到生產，還有與我們的日常生活息息相關的社會網絡。透過深入研究精選作品背後的靈感、技術和影響，此展覽幫助我們了解人類在造物過程中扮演的角色，以及這些過程與我們日常生活的關係。展覽作品主要選自 M+ 藏品，出自眾多藝術家、設計師及建築師之手，包括約翰·基治、前田約翰、拉法埃拉·德拉奧爾加、安娜·里德勒、Ki Saigon、藤森照信、黃炳培，以及武重義建築事務所。展覽亦探討創作人如何運用適切的設計、創新的物料和別具創意的循環再用策略，發掘與眾不同的思維模式。

Making It Matters follows the process of making from concept and research to design and fabrication, as well as the social networks that link each step. By delving into the inspirations, techniques, and impacts behind the selected works, the exhibition helps us understand our own roles in processes of making and their relation to our daily lives.

It draws primarily from the M+ Collections, featuring artists, designers, and architects including John Cage, John Maeda, Raffaella della Olga, Anna Ridler, Ki Saigon, Fujimori Terunobu, Stanley Wong, and Võ Trọng Nghĩa Architects. The exhibition also looks at responsible design, material innovation, and creative reuse strategies adopted by innovative makers exploring alternative modes of thinking.



▲
「造物記」探討 M+ 館藏中精選作品背後的創作靈感、技術和影響
Making It Matters examines the inspirations, techniques, and impacts behind select objects in the M+ Collections.

Nakagin Capsule Tower

展覽
Exhibition

中銀膠囊大樓

東展廳 | East Galleries

位於東京市中心的中銀膠囊大樓，是日本建築師黑川紀章的經典之作，也是少數根據1960年代日本代謝派建築運動理念建成的建築物之一。大樓內的小型公寓是為住在市郊卻工作於市中心的人而設計，供他們短期居住，反映人們在東京各區往來的新趨勢。2000年代初，中銀膠囊大樓開始老舊失修，儘管許多人曾嘗試挽救它，但大樓最終還是於2022年拆除。當中僅有二十三個膠囊單位獲得保存和修復。M+ 是少數收藏了這些單位的博物館之一，而現於東展廳展出的正是我們收藏的中銀膠囊大樓單位 A806。

Located in the heart of Tokyo, Japanese architect Kurokawa Kisho's iconic Nakagin Capsule Tower was one of the few buildings realised as part of the 1960s Japanese architectural movement Metabolism. Its small apartments were designed for short-term stays for those working in the city and living in the suburbs, reflecting new trends in how people moved throughout the city. The tower fell into disrepair in the early 2000s, and despite numerous preservation attempts, it was demolished in 2022. Only twenty-three units were saved and restored. M+ is one of the few museums to acquire a capsule, Unit A806, which is now on display in the East Galleries.



中銀膠囊大樓 (1970–1972) A806 單位的的展出現場
Installation view of Unit A806 from the Nakagin Capsule Tower
(1970–1972) in the East Galleries.

Yasumasa Morimura and Cindy Sherman: Masquerades

展覽
Exhibition

包陪麗、渡伸一郎展廳 | Cissy Pui-Lai Pao and Shinichiro Watari Galleries

M+ 呈獻全球首個森村泰昌和辛蒂·雪曼的攝影雙人展。這兩名藝術家均以變裝手法創作視覺與概念並重的作品，透過改換自身外表，化為種種角色人物，藉此評說當代文化和歷史。

本展覽追溯兩人創作的本源，描述他們如何重構藝術史、電影和媒體文化中的經典畫面。森村和雪曼與其模仿對象建立可游移變化的關係，以此揭示身分是一種可隨意塑造的概念。

In a world first, M+ presents a two-person exhibition of the photographic works of Japanese artist Yasumasa Morimura and American artist Cindy Sherman. Both are renowned for their visual and conceptual strategies of masquerade, transforming their appearances to portray multiple identities that comment on contemporary culture and history.

The exhibition traces the genesis of their practices that reimagine iconic imagery from art history, cinema, and media culture. By establishing a fluid relationship with their subjects, Morimura and Sherman explore identity as a malleable construct.

森村泰昌與辛蒂·雪曼：變裝化身



▲ 森村泰昌的《雙生之粧（舞者一、二、三）》（1988）與辛蒂·雪曼的《無題電影劇照》（1977–1980）同場展出
Installation view of Yasumasa Morimura's *Doublonnage (Dancer 1, 2, 3)* (1988) in dialogue with Cindy Sherman's *Untitled Film Stills* (1977–1980).

Apichatpong Weerasethakul: Primitive

展覽
Exhibition

展演空間 | The Studio

阿比查邦·韋拉斯塔古·Primitive

阿比查邦·韋拉斯塔古的《Primitive》(2009) 是 M+ 所藏的多頻道錄像裝置，這件作品將視覺藝術、流動影像和電影共冶一爐，鑄就了藝術家的標誌風格，成為其創作生涯的轉捩點。《Primitive》於泰國東北部村落納布亞拍攝，追隨當地一群年輕人的生活，記錄他們的對話、歌曲和夢想。在細膩的人物描寫和關於暴力的回憶之間，穿插着光、幽靈和前世今生之旅的神祕主題。藉着這些元素，韋拉斯塔古搖撼傳統的時間觀念，加深現實和想像的連繫。

Primitive (2009) by Apichatpong Weerasethakul is an immersive multichannel video installation. Part of the M+ Collection, this work marked a pivotal moment in the artist's career, highlighting the convergence of visual art, moving image, and cinema as defining elements of his practice. Shot in Nabua in northeastern Thailand, *Primitive* follows a group of teenagers, capturing their conversations, songs, and dreams.

Interwoven with tender portraits and evocations of violence are enigmatic motifs of light, apparitions, and otherworldly journeys. Through these elements, Weerasethakul destabilises conventional notions of time and deepens the connections between reality and imagination.

▲ 阿比查邦·韋拉斯塔古的《Primitive》(2009) 於展演空間展出，這是此作在香港的首展
Apichatpong Weerasethakul's *Primitive* (2009) at The Studio, the first time the work is shown in Hong Kong.

展演空間 | The Studio

A.A. 村上是活躍於東京和倫敦的雙人藝術團隊，由亞歷山大·格羅夫斯和村上梓組成。他們的跨領域創作橫跨雕塑、裝置、電影和數碼藝術等範疇，二人擅於創造氣魄宏大的壯觀場景，把他們以科學為本的探究帶進另一層次。

此展覽展出兩個相互呼應的沉浸式裝置，帶來超凡脫俗的體驗：在其中一個裝置中，飄浮於空中的氣泡化為雲朵；在另一個裝置則可見一個個實體霧環穿越展廳，進入數碼領域。這兩件大型裝置採用了轉瞬即逝的物料，並以創新方式運用專門研製的技術，啟發觀眾從哲理上思索現實和人工建構事物的本質，並對在當今社會中日益顯得重要的數碼生活提出質疑。

A.A.Murakami is a Tokyo- and London-based artist duo formed by Alexander Groves and Azusa Murakami. Their multidisciplinary practice straddles the spheres of sculpture, installation, cinema, and digital art, creating daring spectacles rooted in science-based inquiries. This otherworldly exhibition features two interlinked, immersive installations: an environment of floating bubble clouds, and a journey of physical fog rings travelling into the digital realm. With transient materials and custom-built technologies, the installations inspire visitors to question the nature of reality, artifice, and the digital lives we increasingly embody.

▲
在《天外》(2024) 這個能帶來多重感官體驗的作品中，漂浮的虹彩氣泡破裂成雲朵
Installation view of *Beyond the Horizon* (2024), a multisensory work in which floating iridescent bubbles burst into clouds.

Movana Chen: Knitting Conversations

焦點空間 | Focus Gallery

這是香港藝術家陳麗雲的作品《編織對話》在2019年完成後首度於香港展出。此大型裝置在2013年首次展出時，觀眾可以帶來一本自己珍而重之的書，告訴陳麗雲這本書的意義何在。陳麗雲把書讀完後，會把書頁碎成紙條，化為「紗線」編織到作品之中。這件作品其後繼續發展，參與者來自亞洲、歐洲和北美洲等地。陳麗雲把對話編織成作品，藉此建立跨越語言、政治、文化和性別，使人與人親密無間的全新聯繫，創造出令人有所滋養薰陶的情景，讓彼此共度一段時光，分享情感與想法。

Knitting Conversations is a monumental installation by Hong Kong artist Movana Chen. This is the first time the work has been shown since its completion in 2019. When it was first exhibited in 2013, audience members were invited to bring a treasured book and share its significance with the artist. After reading the books, Chen shredded the pages to create 'yarn' to knit the work. The piece continued to grow over time, with contributors from Asia, Europe, and North America. Through her knitting conversations, the artist made new and intimate connections that transcend language, politics, culture, and gender, creating spaces for spending time together and sharing emotions and ideas.

合力創作《編織對話》的參與者來自世界各地，包括阿姆斯特丹、曼谷、柏林、克拉斯諾亞爾斯克、吉隆坡、拉薩、倫敦、墨爾本、莫斯科、巴黎、費城、首爾、上海、東京和多倫多。

Knitting Conversations grew through the collaboration of many individuals across many different locations, including Amsterdam, Bangkok, Berlin, Krasnoyarsk, Kuala Lumpur, Lhasa, London, Melbourne, Moscow, Paris, Philadelphia, Seoul, Shanghai, Tokyo, and Toronto.



Lee Mingwei: Sonic Blossom

展覽
Exhibition

李明維：
聲之綻

焦點空間 | Focus Gallery

《聲之綻》是現場表演作品，由專業聲樂歌者為博物館訪客獻上一份悅耳的禮物。李明維在照顧手術後康復的母親期間，二人從舒伯特的樂曲得到慰藉，《聲之綻》就是受此經驗啟發。作品藉着這些樂曲，在這偶然的瞬間，為人們帶來自然流露的快樂、感傷和連結。

《聲之綻》由M+舉辦、香港演藝學院協力。

Sonic Blossom is a live performance that features trained opera singers approaching a visitor in the museum galleries to offer the gift of song. It is inspired by Lee Mingwei's experience of caring for his mother during her recovery from surgery, when they both took solace in listening to Franz Schubert's Lieder. *Sonic Blossom* uses these songs to create spontaneous moments of joy, sadness, and connection.

Organised by M+ in collaboration with The Hong Kong Academy for Performing Arts.



▲ 聲樂歌者在焦點空間內為訪客表演
An opera singer performs for visitors in the Focus Gallery.

Danh Vo In Situ: Akari by Noguchi

展覽
Exhibition

潛空間 | Focus Gallery

丹麥籍越南裔藝術家傅丹把館內的潛空間改造成愜意的社交環境，讓訪客在此放慢腳步，消磨時光。在這個長期項目的第一階段，傅丹構思了一些可用作靈活展示系統的結構。這場首展呈獻美籍日裔藝術家野口勇的一系列 Akari 燈具雕塑，並搭配精心挑選的熱帶植物。野口勇多元化的創作實踐廣涉雕塑、設計和建築，與傅丹對物件如何承載多種故事和意義的思考遙相呼應。秉承博物館以亞洲視角探索全球概念藝術和設計的旨趣，潛空間在未來會變成供不同節目舉辦和上演的舞台。

Danish Vietnamese artist Danh Vo presents a long-term project to transform the museum's Found Space into an intimate social environment. In the first phase, Vo has created structures that act as flexible display systems. The initial showcase features a collection of Akari light sculptures by Japanese American artist Isamu Noguchi, complemented by a selection of tropical plants. Noguchi's diverse creative practice, which spans sculpture, design, and architecture, resonates with Vo's interest in the multiple stories and meanings that objects convey. The space will incorporate changing displays and events that build on the museum's exploration of global conceptual art and design from an Asian perspective.



▲ 傅丹為潛空間構思的展示系統，陳列野口勇的照明雕塑
Installation view of Danh Vo's display systems in the Found Space, featuring Isamu Noguchi's Akari light sculptures.

傅丹創意現場：野口勇的「光」



▲
傅丹肖像
Portrait of Danh Vo.

Zhang Peili: Broadcast at the Same Time (1999.12.31 night)

地下大堂 | Main Hall

《同時播報1999年12月31日夜》(2000)是一件由二十六台舊式映像管電視圍繞而成的環形影像裝置，每一台電視都播放着世界各地不同的新聞片段。中國新媒體藝術先驅張培力從網上徵集1999年最後一天的新聞片段，創作了此作品。觀眾可步入裝置中心，體驗不同晚間新聞混合而成的一片雜音。這件作品以千禧年的開端作為時代背景，在世紀之交指向全球化浪潮中，訊息與數據的流通似乎超越了政治和地理的框限。

Broadcast at the Same Time (1999.12.31 night) (2000) is a video installation consisting of 26 CRT televisions positioned in a circle, each displaying a news clip from a different country. The artist Zhang Peili, a pioneer of new media in China, collected the news clips online. All are from the last day of 1999.

Visitors are invited to step into the centre of the installation to experience the commotion of evening news reports. The work is set against the backdrop of the new millennium, a moment of globalisation in which flows of data and information were seemingly no longer restricted by political or geographical borders.

▲
《同時播報1999年12月31日夜》(2000)於地下大堂的展出現場
Installation view of Zhang Peili's *Broadcast at the Same Time* (1999.12.31 night) (2000) in the Main Hall.

流動影像

84

Moving Image

85

Sarah Morris: ETC

幕牆委約作品
Facade
Commissions

M+ 幕牆 | M+ Facade

莎拉·摩里斯·ETC



莎拉·摩里斯的《ETC》以充滿電影感的鏡頭捕捉香港的城市景象，呈現這個城市的轉變時刻。《ETC》記錄香港的心理、建築和文化，把日常生活融入複雜的歷史洪流中。這部作品拍下香港的標誌性建築和鮮為人知的地點，包括滙豐銀行總部、深水埗鴨寮街、合昌金筆火機公司和高鐵香港西九龍站。平面設計師石漢瑞、建築師木下一、演員何超儀和一些香港居民，也在這部長片中亮相。

《ETC》由M+與大館當代美術館聯合委約創作。

Sarah Morris's *ETC* (2024) is a cinematic portrait of Hong Kong, capturing the city during a moment of transformation. The film documents the psychology, architecture, and culture of Hong Kong, layering daily life with complex histories. It highlights both iconic and lesser-known locations across the city, including the HSBC headquarters, Sham Shui Po's Electronics Market, Hop Cheong Pens & Lighters Co., and the Hong Kong West Kowloon High Speed Rail. Graphic designer Henry Steiner, architect James H. Kinoshita, and actress Josie Ho are featured, along with many other Hong Kong residents.

ETC is commissioned by M+ and Tai Kwun Contemporary.



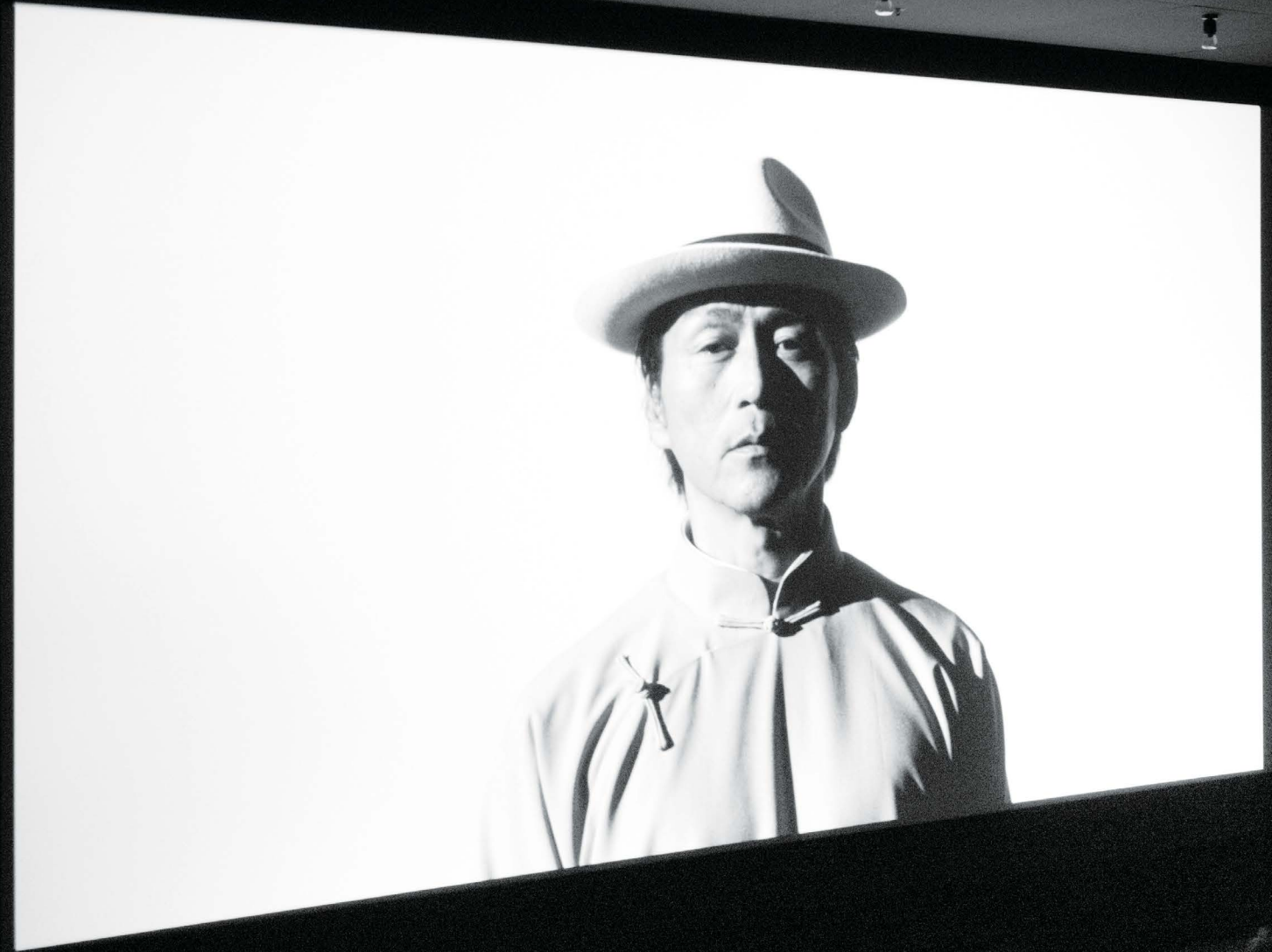
莎拉·摩里斯的《ETC》(2024) 以充滿電影感的鏡頭拍攝香港的城市景貌，展現於西九龍的天際線之前
Sarah Morris's *ETC* (2024) brings a cinematic portrait of Hong Kong to the West Kowloon skyline.

Yang Fudong: Sparrow on the Sea

幕牆委約作品
Facade
Commissions

M+ 幕牆 | M+ Facade

楊福東：
雍雀



楊福東稱其場域特定作品《雍雀》(2024) 為「建築電影」。《雍雀》在香港取景拍攝，這座城市周遭的聲景充當了作品的配樂。在這部黑白電影中，海邊村莊和夜間城市街道的場景穿插交織。楊福東的電影從1970至1990年代經典香港電影的視覺符號汲取靈感，喚起一種似曾相識的懷舊感。

《雍雀》由 M+ 及巴塞爾藝術展委約創作，並由瑞銀集團呈獻。

Yang Fudong describes *Sparrow on the Sea* (2024) as a site-specific 'architectural film'. Shot in Hong Kong, the ambient soundscapes of the city serve as the soundtrack to his moving images. The black-and-white film weaves together scenes from seaside villages and nocturnal city streets. By referencing visual motifs from classic Hong Kong cinema from the 1970s to the 1990s, Yang's film evokes a sense of nostalgic familiarity.

Sparrow on the Sea is commissioned by M+ and Art Basel and presented by UBS.

▲
《雍雀》的有聲版於2024年3月23日在M+戲院舉行首映，楊福東親身出席映後談
The work premiered with sound at M+ Cinema on 23 March 2024, followed by an in-person conversation with Yang Fudong.

Jeffrey Shaw: Legible City Hong Kong

幕牆委約作品
Facade
Commissions

M+ 幕牆與潛空間 | M+ Facade and Found Space

邵志飛：
可讀城市
香港



▲ 邵志飛騎上展出於潛空間的《可讀城市 香港》(2024) 固定單車
Jeffrey Shaw riding the stationary bicycle of *Legible City Hong Kong* (2024) in the Found Space.

《可讀城市 香港》(2024) 是由媒體藝術先鋒邵志飛與香港小說家董啟章合作的互動媒體藝術作品，其組合部分包括於潛空間展出的裝置，以及在 M+ 幕牆上實時播放的影像。觀眾可騎上一輛固定的單車，於前方螢幕上的虛擬城市中漫遊。當中景觀是以十九世紀下半葉香港中環、上環和西營盤的街區為藍本，城內建築則以粗體的 3D 立體字句取代，這些字句是改編自董啟章的小說《香港字：遲到一百五十年的情書》(2021)。參觀者倘伴於文字之城中，可以自由選擇路線，由此開創出糅合歷史和語言的閱讀旅程。

Legible City Hong Kong (2024) is an interactive work conceptualised by media art pioneer Jeffrey Shaw and made in collaboration with Hong Kong writer Dung Kai-cheung. Presented as a physical installation in the Found Space and livestreamed to the M+ Facade, the work invites visitors to ride a stationary bicycle and navigate a digital cityscape displayed on a screen in front of them. The landscape references nineteenth-century plans of Central, Sheung Wan, and Sai Ying Pun, with the buildings replaced by 3D Chinese text adapted from Dung's novel

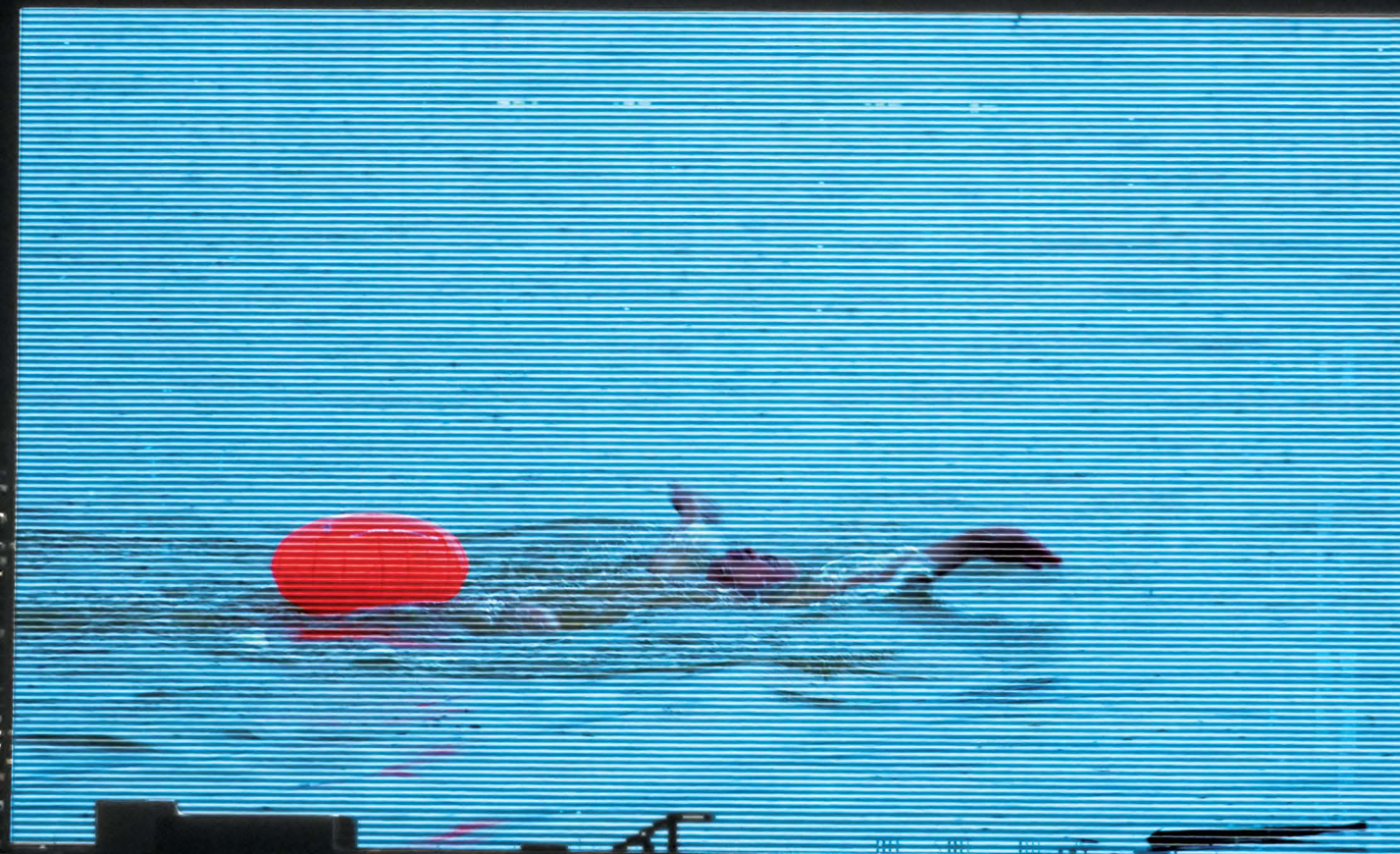
Hong Kong Type: A Love Letter Late for One Hundred and Fifty Years (2021). As riders explore this city of words, a narrative unfolds based on their chosen route, blending history and language in a unique interactive experience.

Zhou Tao: Jade Jadeite

幕牆委約作品
Facade
Commissions

M+ 幕牆 | M+ Facade

周滔：
翡翠翡翠



藝術家周滔的委約作品《翡翠翡翠》如一卷聚焦水域的長軸影像於M+ 幕牆上徐徐展開。題目兼具韻律和趣味，是藝術家將這座城市比擬為翡翠的詩意隱喻。在看似一鏡到底的視角裏，周滔的電影鏡頭實則是從中國內地珠江流域西部地區沿河而下抵達維多利亞港，最終停落在M+ 幕牆上。周滔的鏡頭猶如他所拍攝的不同水域般連綿流動，令觀眾體驗他別樹一幟的視覺語言。

作為《翡翠翡翠》的揭幕活動，M+ 戲院特別放映周滔的兩部獲獎代表作，展現他以獨特的紀錄片拍攝手法所捕捉的超現實景觀。

Presented on the M+ Facade, Zhou Tao's *Jade Jadeite* unfolds as a scroll of moving images set against a river landscape. Its rhythmic and playful title is a poetic metaphor for Hong Kong, portraying it as a shining gem. In what appears to be a single continuous shot, Zhou directs his lens from the west of the Pearl River region in mainland China to Hong Kong's Victoria Harbour, ending at the M+ Facade. As the camera flows like the rivers it depicts, viewers are drawn into Zhou's distinctive cinematic language.

To inaugurate the newly commissioned film, M+ Cinema hosted a special screening featuring two of Zhou's award-winning films that highlight his documentary approach to capturing surreal landscapes.

▲
《翡翠翡翠》中捕捉珠江流域的影像片段與維多利亞港相互呼應
Jade Jadeite combines footage taken in the Pearl River Delta and Victoria Harbour.

Asian Avant-Garde Film Festival: Encounter the Unexpected

節目
Programme

亞洲前衛電影節：光影中不期而遇

流動影像中心 | Moving Image Centre

M+ 首屆「亞洲前衛電影節」是為期四天的電影節，重點展示過去六十年來亞洲多元化的流動影像作品，它們塑造了這個地區豐富的藝術景貌。這次電影節包括一連串精彩放映、展覽導賞、表演、講座、工作坊和現場演出，展示跨學科、跨文化、跨世代之傳承。通過 M+ 的視覺文化視角，察看亞洲前衛電影製作的豐富歷史。電影節期間舉行的映後談、工作坊、講座及表演，有來自香港和亞洲其他地區的藝術家及電影人參與，包括尼克狄奧甘普、雷磊、廖沛毅、陸揚、鮑藹倫、夏永康、蘇匯宇、黃炳、楊紫燁和張培力等。

「亞洲前衛電影節」獲 CHANEL 的慷慨支持。

The inaugural Asian Avant-Garde Film Festival at M+ is a vibrant four-day celebration of the many diverse moving image practices that have shaped Asia's artistic landscape over the past six decades. Through screenings, exhibitions, performances, talks, workshops, and live acts, the festival celebrated interdisciplinary, cross-cultural, and intergenerational lineages while looking at Asian avant-garde filmmaking through the M+ lens of visual culture. Artists and filmmakers from Hong Kong and across Asia, including Nick Deocampo, Lei Lei, Simon Liu, Lu Yang, Ellen Pau, Wing Shya, Su Hui-Yu, Wong Ping, Ruby Yang, and Zhang Peili, participated in post-screening talks, workshops, lounge chats, and performances.

The Asian Avant-Garde Film Festival is generously supported by CHANEL.

▲ 中國新媒體藝術家陸揚透過先進的技術和電子遊戲美學，為觀眾帶來震撼的視聽體驗
Audiences enjoy an intense audiovisual experience by Chinese new media artist Lu Yang featuring cutting-edge technologies and video game aesthetics.





▲
亞洲前衛電影節在週五晚上的一場派對中揭幕，當晚上演了實驗性的表演，伴以節拍強勁的音樂
The Asian Avant-Garde Film Festival kicks off with a Friday night party with experimental performances and electrifying beats.



▲
導賞團正在介紹阿比查邦·韋拉斯塔古位於展演空間的作品《Primitive》(2009)，深入探討這件多頻道錄像裝置背後的當地和個人歷史
A guided tour of Apichatpong Weerasethakul's *Primitive* (2009) at The Studio, delving into the local and personal histories of this multichannel video installation.



▲
黃炳的壁畫《假醒》(2024)於電影節蒲點展出
Wong Ping's mural *False Awakening* (2024) at the Festival Lounge.



▲
電影節蒲點更設有絲網印刷工作坊，並展出藝術家二人組「山河跳！」的互動裝置
《人間傳說之動物成語占卜卡》(2017)
The Festival Lounge also offers screen print workshops and features an
interactive installation by artist duo Mountain River Jump!, *Cards of Chinese
Animal Idioms: Legends in Human World* (2017).



放映
Screening

M
+
戲院



艾薩霍克森現場呈獻的講述展演《Corponomy》(2017)，回顧她2009至2017年的主要作品
Eisa Jocson presents *Corponomy* (2017), a live performance lecture that reflects on her major works made between 2009 and 2017.

M+戲院豐富的放映節目涵蓋舊作及當代流動影像作品，觀眾正欣賞其中一個放映節目
Audiences enjoy one of the screenings from M+ Cinema's rich programme of contemporary and historical moving image works.

M+ 戲院致力在銀幕呈現豐富多彩的視覺文化，放映劇情片、紀錄片、實驗電影、錄像藝術、家庭電影、新修復的經典以及滄海遺珠之作等，並邀請電影製作人、藝術家和學者互相對話，提升觀眾的觀影體驗。2024年的M+ 戲院節目包括打破真實、執念與虛構界線的散文電影，探討家庭紐帶的親密錄像，以至香港影壇最具影響力的導演徐克回顧展，在在彰顯今日流動影像的充沛活力。與M+ 戲院比鄰的多媒體中心和互動媒體室，則讓觀眾按興趣選擇前衛尖端的錄像和數碼藝術作品。

M+ Cinema is dedicated to celebrating the richness of visual culture on screen, presenting feature films, documentaries, experimental films, video art, family films, restored classics, and newly discovered or rarely seen films alongside engaging discussions with filmmakers, artists, and scholars that enhance the viewing experience. The 2024 programme demonstrates the vitality of moving image culture today with essay films that blur the lines between truth, belief, and fiction as well as intimate video portraits exploring familial bonds. It also features a retrospective of Tsui Hark, one of the most influential filmmakers in Hong Kong cinema. The nearby Mediatheque and the Interactive Media Room provide audiences with unparalleled access to cutting-edge video and digital art on demand.



M+ Cinema

戲院

「徐克：天馬行空的先驅」開幕
Tsui Hark, the Free-Spirited Trailblazer
Opening Reception

暨電影工作室四十周年慶祝酒會
& The 40th Anniversary of Film Workshop



▲ M+戲院秋季節目呈獻「徐克：天馬行空的先驅」，放映徐克的十二部電影，許多在影壇備受敬重的人物出席了此活動，左起：葉德嫻、張艾嘉、徐克、施南生和鍾鎮濤
Part of the Autumn Edition of M+ Cinema, *Tsui Hark, the Free-Spirited Trailblazer* features screenings of twelve of Tsui Hark's films. The event was attended by many esteemed film figures. From left: Sally Yeh, Sylvia Chang, Tsui Hark, Nansun Shi, and Kenny Bee.

Greg Girard: Hong Kong Made Me

(with special guests Gong Gong Gong)

放映
Screening

大台階 | Grand Stair

格雷格·吉拉德：香港與我（特別嘉賓：工工工）

在這場令人難忘的大台階演出中，加拿大攝影師格雷格·吉拉德將其一系列攝影作品轉化為流動影像。「香港與我」將吉拉德的照片與1980年代膾炙人口的香港電影片段，以及本地劇照師的歷史檔案並置在一起。這些資料記錄了香港在1970至1990年代間的社會變遷，也展示了吉拉德致力為這座城市的各個方面留下印記。這場演出由北京實驗搖滾樂隊工工工作現場配樂，以其不拘一格的音樂帶領觀眾回想香港電影的黃金時代。

In this unforgettable live cinema event in the Grand Stair, Canadian photographer Greg Girard reimagines a new collection of his iconic photographs into a cinematic sequence. 'Hong Kong Made Me' juxtaposes Girard's photographs, clips from iconic 1980s Hong Kong films, and archival materials from local film still photographers. Together, they capture Hong Kong's transformations from the 1970s to the 1990s, showcasing Girard's deep commitment to documenting the city's many facets. The experience is scored live by Beijing-based experimental rock band Gong Gong Gong, whose eclectic sound evokes the golden era of Hong Kong cinema.

▲ 觀眾欣賞格雷格·吉拉德與工工工攜手合作的演出
Audiences enjoy a special presentation and performance by Greg Girard and Gong Gong Gong.

公眾活動

Public Programmes

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Hong Kong International Cultural Summit 2024

西九文化區管理局於2024年3月24至26日舉辦首屆「香港國際文化高峰論壇」。高峰論壇以「跨文化 越時代」為主題，匯聚了來自世界各地的2,000多名代表，其中包括近四十位知名演講嘉賓和負責簽署合作意向書的主要博物館和文化機構領袖。

2024年3月25日，M+ 為是次論壇舉辦了兩場專題討論：由紐約文化策略顧問兼作家András Szántó博士主持的「數碼化的承諾」，以及由M+ 博物館館長華安雅主持的「數碼化的界限」。前者聚焦發展迅速的數碼技術及其對博物館和創意實踐的影響；後者集中討論數碼生活方式帶來的利弊，探問第三代互聯網能否協助個人實現自主、促進知識和資源的平等分配。此外，M+ 還邀請了博物館館長、策展人、藝術家和文化從業者等多位傑出的演講嘉賓，參與到富啟發性的對話和交流之中。

論壇期間，M+ 與十間全球頂尖的藝術文化機構簽署合作意向書，包括法國龐比度國家藝術中心、法國巴黎國立畢加索美術館、日本國立新美術館、韓國三星文化基金會Leeum美術館、卡塔爾博物館管理局、阿拉伯聯合酋長國沙迦藝術基金會、英國泰特美術館、美國蓋蒂保護研究所、新加坡亞洲電影資料館和泰國電影資料館。合作意向書涵蓋多個合作領域，從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，到藝術行政人員和藝術家的學習及交流項目等，不一而足。這些合作可進一步鞏固M+ 作為立足亞洲的全球性當代視覺文化博物館的地位。

From 24 to 26 March 2024, WKCD hosted the inaugural Hong Kong International Cultural Summit, which had the theme 'Connecting Cultures, Bridging Times'. The event brought more than 2,000 delegates from around the world to WestK, including nearly forty eminent speakers and Memoranda of Understanding (MOU) signing partners from major museums and cultural institutions.

M+ hosted two panel discussions for the summit on 25 March 2024. These were 'Promise of Digital', moderated by Dr András Szántó, New York-based cultural strategy consultant and author, and 'Decentring Digital', moderated by Suhanya Raffel, Museum Director, M+. The former focused on rapid advancements in digital technologies and their impacts on museums and creative practices. The latter examined the possibilities and pitfalls of a digital-centric existence, questioning whether the emergence of Web 3.0 will foster individual autonomy and ensure equal access to knowledge and resources. In addition, M+ invited many distinguished speakers, including museum directors, curators, artists, and cultural practitioners, to take part in insightful dialogues and exchanges.

During the summit, M+ signed MOUs with ten world-renowned arts and cultural institutions, including Centre Pompidou, France; Musée national Picasso-Paris, France; The National Art Center, Tokyo, Japan; Leeum Museum of Art, Samsung Foundation of Culture, Korea; Qatar Museums, Qatar; Sharjah Art Foundation, United Arab Emirates; Tate, United Kingdom; Getty Conservation Institute, United States; Asian Film Archive, Singapore; and Film Archive (Public Organisation), Thailand. The MOUs cover diverse areas of cooperation spanning co-production and touring of exhibitions, collection sharing, conservation partnerships, digitalisation and scientific research, as well as educational and exchange programmes for art administrators and artists. These partnerships further strengthen M+'s position as Asia's global museum of contemporary visual culture.



▲ 華安雅主持「數碼化的界限」專題討論，左起：華安雅、蕭逸、Michael John Gorman 教授、María Wills Londoño、馬岩松
'Decentring Digital' moderated by Suhanya Raffel. From left: Suhanya Raffel, Yat Siu, Prof Michael John Gorman, María Wills Londoño, and Ma Yansong.

公眾節目
Public Programme

M+
夜不同

在特定月份的第一個週五晚上，M+ 都會延長開放至午夜，讓人們以全新的方式感受博物館的魅力。「M+ 夜不同」每次均設有不同主題，透過一連串令人雀躍不已的創意活動、現場音樂和藝術表演，讓各個社群聚首一堂，盡情玩樂，拉近志趣相投的人的關係。

在2024年，M+ 舉行過六場「M+ 夜不同」，每次活動平均有二千人出席。

On the first Friday night of select months, M+ opens until late and lets people experience the museum in a whole new way. With an exciting mix of creative activities, live music, and artistic performances, M+ at Night brings communities together to have fun and connect like-minded people.

In 2024, M+ organised six editions of M+ at Night. The editions attracted an average of 2,000 attendees each.

▲ 觀眾在「M+夜不同」中隨着現場DJ音樂跳舞
People dancing to a live DJ set at M+ at Night.



▲
在M+與華納唱片亞洲聯合策劃的「M+夜不同：眾樂樂」活動中，ØZI的演出令觀眾情緒高漲
A performance by ØZI excites the crowd at M+ at Night: Pop Together, a collaboration between M+ and Warner Music Asia.



Children Summer Takeover: Creative Day Camp

公眾節目

Public Programme

孩子夏令主場：創作日營

首屆創作日營實踐另類的教與學模式，邀請小朋友與大人跳出框框，啟發他們思考。為期三天的日營以藝術家工作坊為主軸，另外還有導賞團及小組活動，讓小朋友在M+教學人員協助下領航，探索館內不同角落，展開異想天開的遊戲實驗。日營的最後一天設親子共學體驗和成果分享會，回顧活動期間各人敢想敢試的片段。

This inaugural M+ camp encourages alternative teaching and learning, inspiring children and adults to think and act outside the box. The three-day camp consists of artist-led workshops as well as tours and group activities facilitated by M+ Educators, where children get to take the lead as they explore the museum and engage in experimental games. On the last day, parents are invited to join their children in a collaborative learning experience and a final showcase of the camp's most daring and creative moments.

▲ 在藝術家陳家倫主持的工作坊中，夏令營參加者把博物館的工作坊空間改造成「霓虹禪園」
In a workshop led by artist Chankalun, summer camp participants transform the museum workshop space into a 'Neon Zen Garden'.

Family Day

公眾節目

Public Programme

家庭日

每月下旬的兩個星期日，M+都會推出一系列專為家庭而設的活動，歡迎一家大小來發揮創意。自2022年起，M+已舉辦超過350場創意工作坊和即場參與活動，吸引了逾42,500人參與。這些節目為大人和小朋友提供淺顯易懂的切入點，讓他們由此輕鬆地探索M+藏品和展覽。

「家庭日」獲滙豐的慷慨支持。

M+ welcomes families to share their creativity through a variety of activities every Sunday in the latter half of each month. Since 2022, the museum has organised over 350 creative workshops and drop-in sessions, drawing more than 42,500 participants. These events offer accessible entry points for both adults and children to engage with M+'s collections and exhibitions.

Family Day is generously supported by HSBC.

▲ 在幻想遊樂園，一家大小可以利用形狀不一的組件，拼湊出千奇百怪的雕塑
In Imagination Playground, families can build creative structures with modules that come in different shapes and forms.

公眾節目

Public Programme

公眾活動

M+ 透過導賞團、講座、工作坊和表演等活動，讓觀眾認識 M+ 藏品，並與來自不同界別的藝術家和創作人交流接觸。

「週六身心靜好」提供一系列滋養身心的藝術和博物館體驗，讓觀眾從當下的思緒和感受出發，找到個人與藝術作品的連繫，使身心得以充電。

M+ offers tours, talks, workshops, and performances for visitors to engage with the museum's collections and interact with artists and creatives from different disciplines.

The Wellbeing Saturday Programme is a series of art and museum activities that focus on strengthening the mind, body, and spirit. Participants can make personal connections with art while recharging their physical and mental batteries.

公眾節目

Public Programme

學校活動

今年，教學團隊繼續與學校教師和藝術家攜手構思特別展覽導賞，並推出以全新 M+ 藏品展覽為主題的工作坊。這些活動以學生為本，着重跨專業協作。本館亦加設適合全級學生共同參與的大型團體訪館活動。此外，團隊舉辦了多場地區學校校長會及為教師而設的專業發展工作坊，並鼓勵參與「教師日」的教師按教學需要及個人興趣，自行規劃訪館日的活動。

「M+小學活動」獲信和集團的慷慨支持。

M+ learning curators work with teachers and artists to design tours and workshops for M+'s Special Exhibitions and new collection displays. The programmes emphasise a student-centred approach and foster interdisciplinary collaboration. The team also hosts district-wide meetings for school principals and professional development workshops for teachers, who can customise their museum visits based on their educational needs and interests.

The M+ Primary School Programme is generously supported by Sino Group.

通達與共融活動 Access and Inclusive Programmes

M+ 致力為具有不同需要和能力的觀眾策劃導賞團和工作坊，讓他們藉此接觸 M+ 的新展覽和藏品。教學及詮釋團隊持續為其教學人員提供培訓，令他們能協助有不同需要的觀眾獲得共融且別具意義的博物館經驗。

此外，M+ 在今年推出了全新活動「感官漫遊」，當中包括一系列聚焦於不同感官的工作坊。這些活動由來自不同背景的藝術家、創作者和教育工作者帶領，鼓勵參加者交流對話，並發掘欣賞視覺文化的新角度。

M+ organises access tours and workshops for new exhibitions and the M+ Collections to accommodate visitors with diverse needs and abilities. The Learning & Interpretation team continues to train M+ educators to facilitate meaningful and inclusive museum experiences.

This year, M+ launched Sensory Stroll, a series of workshops that focus on different senses. Led by artists, creators, and educators from diverse backgrounds, these activities encourage participants to engage in dialogue and discover new ways of appreciating visual culture.

▼
特別展覽「貝聿銘：人生如建築」為長者而設的通達導賞團
An access tour for the elderly for the Special Exhibition
I. M. Pei: Life Is Architecture.



社群活動 Community Programmes

M+ 與社區夥伴合作舉辦工作坊和節目，讓社會上所有人都能參加。團隊每年舉辦接近 200 場導賞團、工作坊和專題活動，供不同社群和社會服務機構參與。

在這一年，M+ 推出全新的「創意樂齡計劃」，開展了先導場次並獲得六間機構參與。一百多位長者經歷了一連八節的創意探索之旅，在創作過程中探索自己的想法和感受，追尋理想的人生。

M+ offers workshops and events that engage all visitors by collaborating with community partners. Every year, the team organises nearly 200 tours, workshops, and thematic programmes for various communities and social service organisations.

This year, the museum launched the Creative Ageing Programme, a pilot initiative started with six social service organisations. More than a hundred seniors took part in an eight-session exploration of creativity and introspection as they pursue their ideal life.

▼
『『觸動』舞蹈 @ M+』的參加者探索在博物館內舞動身體的樂趣
Participants in the 'Dance Well at M+' programme explored the joy of movement in the museum.



M+ 海外活動

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M+ Abroad

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4月，M+ 設宴慶祝「楊沛鏗：雙附院，香港在威尼斯」展覽參與第六十屆威尼斯視藝雙年展外圍展。晚宴得以順利舉行，全賴各贊助人慷慨襄助，包括來自貝明渥女士、杜妍女士和 Asymmetry Art Foundation 的主要支持，以及何芊諄女士和刺點畫廊的慷慨支持。

In April, M+ hosted a gala dinner to celebrate Trevor Yeung: *Courtyard of Attachments, Hong Kong in Venice*, Hong Kong's Collateral Event at the 60th International Art Exhibition – La Biennale di Venezia. The gala dinner was made possible by the generosity of our patrons, including major support from Ms Mimi Brown, Ms Yan Du, and the Asymmetry Art Foundation, as well as generous support from Ms Charmaine Ho and Blindspot Gallery.

▲ M+慶祝「楊沛鏗：雙附院，香港在威尼斯」代表香港參加威尼斯雙年展，展覽由M+與香港藝術發展局攜手合辦
M+ celebrates Hong Kong's presence in Venice with *Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice*, a collaboration between the museum and the Hong Kong Arts Development Council.

124 「草間彌生：
一九四五年至今」展覽
在塞拉爾維斯博物館
Yayoi Kusama:
1945 to Now
at Serralves Museum

2024 年 9 月，M+ 的首個巡迴展覽「草間彌生：一九四五年至今」於葡萄牙波爾圖塞拉爾維斯博物館圓滿結束。長達六個月的展期共錄得了 80 萬參觀人次，令欣賞過 M+ 所策劃的展覽項目的全球觀眾數量大幅增加。展覽於 2023 年巡迴至西班牙畢爾包古根海姆美術館時，參觀人數達 568,000，加上 2022 至 2023 年在 M+ 展出時逾 28 萬的參觀人次，此展覽累計的總參觀人次為 165 萬。

M+'s first touring exhibition, *Yayoi Kusama: 1945 to Now*, concluded in September 2024 at the Serralves Museum in Porto, Portugal. It received more than 800,000 visitors during its six-month run, greatly expanding the number of people around the world who have seen M+ programmes. The exhibition also received 568,000 visitors at the Guggenheim Museum Bilbao in Spain in 2023 and 280,000 visitors at M+ from 2022 to 2023, coming to a grand total of 1.65 million people.

▼
塞拉爾維斯博物館董事局主席 Ana Pinho(左)、博物館館長Philippe Vergne (中) 與展覽聯合策展人吉竹美香(右)在草間彌生的作品《圓點執念——渴望天堂的愛》(2022) 內
Ana Pinho (left), president of the Board of Directors of the Serralves Museum, Philippe Vergne (centre), director of the Serralves Museum, and Mika Yoshitake (right), co-curator of the exhibition, inside Yayoi Kusama's *Dots Obsession—Aspiring to Heaven's Love* (2022).



125 M+ 在倫敦
M+ in London

2024 年 10 月斐列茲藝術週期間，M+ 博物館館長華安雅與西九文化區管理局行政總裁馮程淑儀共同主持「M+ 在倫敦」國際傳媒午宴。繼 2023 年首次成功舉辦同類活動後，這是 M+ 第二次在倫敦舉辦一年一度的國際傳媒活動。華安雅分享 M+ 過去一年的成就，扼要講述未來的計劃，包括公佈 M+ 在 2025 年的展覽以及戲院和幕牆節目，並報導西九文化區的最新消息。華安雅亦在泰特現代美術館主持「M+ 在倫敦」持份者活動，包括「李美來：開放性傷口」的私人導賞和早餐聚會，促進來自世界各地的博物館支持者和贊助人彼此交流。

During Frieze week in October 2024, Suhanya Raffel, Museum Director, M+, hosted the M+ in London international media lunch together with Betty Fung, Chief Executive Officer, West Kowloon Cultural District Authority. This event marks M+'s second annual international press event in London, following the first successful event in 2023. Raffel shared M+'s achievements from the past year and outlined our upcoming plans, including the museum's 2025 exhibitions, cinema and facade programmes, and updates on WestK, the new brand identity of the West Kowloon Cultural District. Raffel also hosted an M+ in London stakeholder event at Tate Modern, which included a private tour of *Mire Lee: Open Wound* and a breakfast gathering, fostering exchange between museum supporters and patrons from all over the world.

▼
李美來的作品《開放性傷口》於泰特現代美術館渦輪大廳展出，2024 年
Mire Lee's *Open Wound* at Tate Modern's Turbine Hall, 2024.



藏品修復與管理

Conservation & Collections Care

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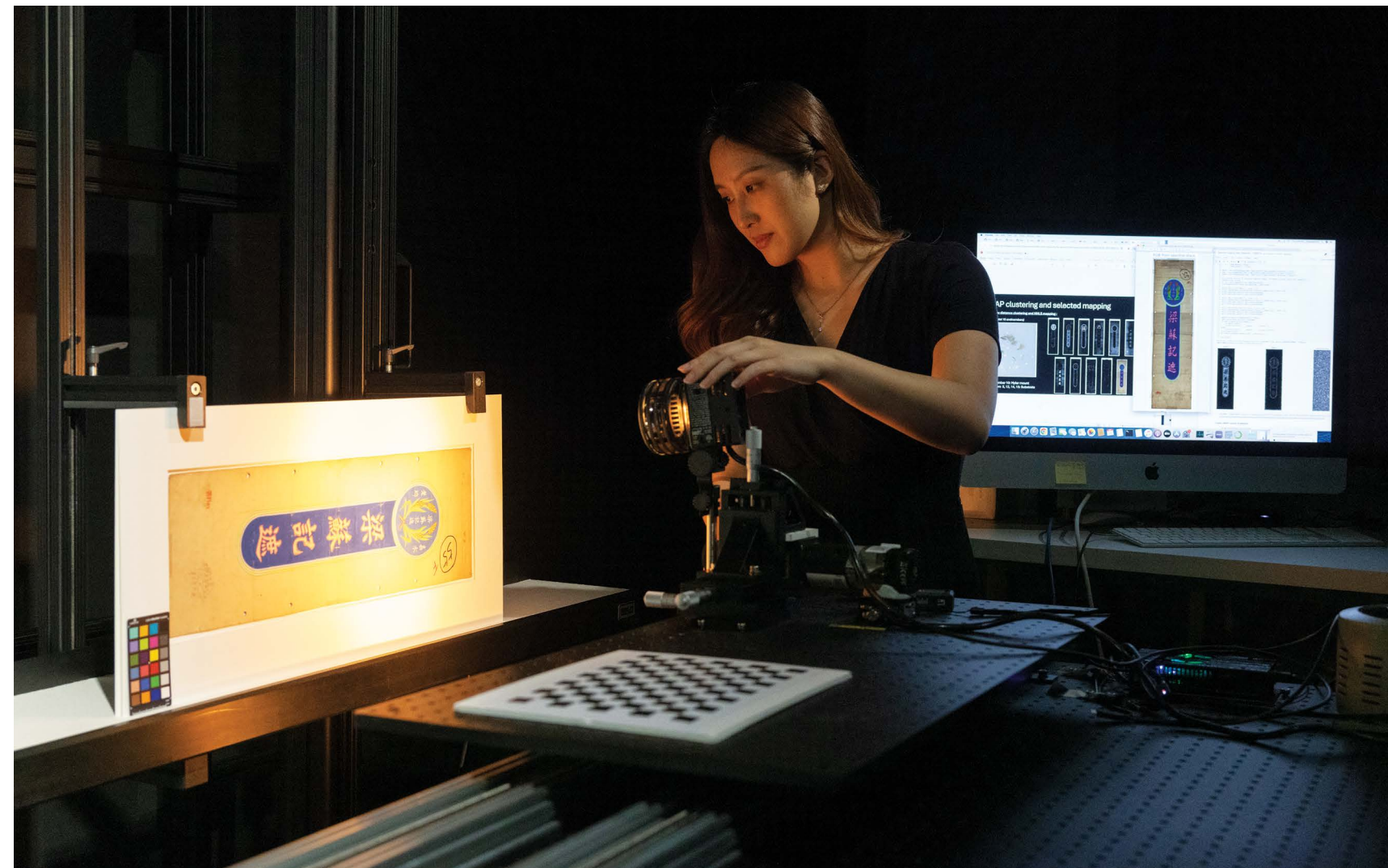


M+ 藏品修復員正在修復「好好洋服」霓虹招牌 (1963)
M+ conservator restoring the Very Good Tailor neon sign (1963).

M+ 藏品修復員正在檢查「梁蘇記遮」霓虹招牌的設計草圖
M+ conservator examining a design sketch of the Leung So Kee umbrella neon sign (ca.1963–1968).

M+ 修復團隊由專業修復員和科學家組成，在這個領域中一直處於領先地位。今年，該團隊修復了「好好洋服」霓虹招牌這件珍貴的本地工藝品，連同利國光管有限公司和南華霓虹燈電器廠有限公司的設計草圖，在「造物記」展覽中展出。團隊還對這些草圖進行技術和顯微鏡檢驗，以增進對其所用物料和繪製技術的了解，為未來的修復工作奠定基礎。

The M+ Conservation team of specialist conservators and scientists continues to be at the forefront of their field. This year, the team managed the conservation of the Very Good Tailor neon sign, a valuable artefact of local craftsmanship, along with sketches from Neco Neon Co., Ltd. and Nam Wah Neonlight & Electrical Manufactory Ltd. for the exhibition *Making It Matters*. The team also conducted technical and microscopic examinations of the sketches to deepen their understanding of the materials and drawing techniques, supporting future conservation efforts.



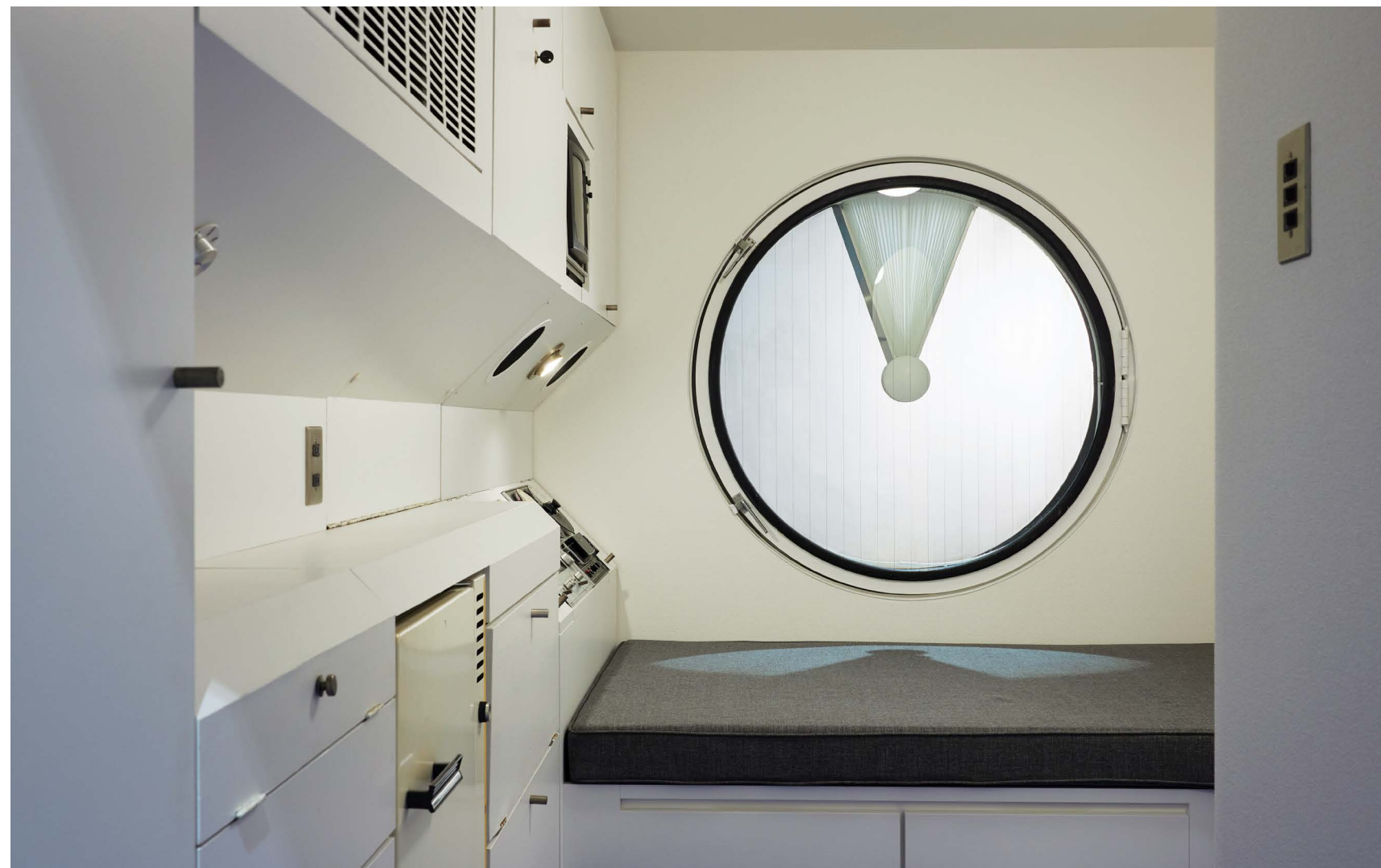


▲ M+藝術品技術員正在東展廳裝設中銀膠囊大樓
M+ art technicians installing the Nakagin Tower capsule in the East Galleries.

▼ 中銀膠囊大樓的室內裝潢
Interior of the Nakagin Tower capsule.

藏品及展覽團隊致力令 M+ 成為保護文化遺產並令視覺文化作品能為公眾所接觸欣賞的國際機構。團隊成員包括藏品管理專員、藝術品技術員、修復員、展覽經理、攝影師、紀錄與版權專門人員、檔案管理主任和圖書館管理員。2024 年，我們的主要工作之一，是將中銀膠囊大樓的一個膠囊單位，從東京運送到香港，裝設在本館東展廳展出。

The Collection and Exhibition team has played a crucial role in establishing M+ as a global institution for preserving cultural heritage and making visual culture accessible to the public. The team comprises registrars, art technicians, conservators, exhibition managers, photographers, documentation and copyright specialists, archivists, and librarians. In 2024, one of their major initiatives is the shipping of the Nakagin Tower capsule from Tokyo and its installation in the East Galleries.





M+ 研究中心開放予藝術家、策展人、研究人員和公眾使用，歡迎他們前來查閱博物館所藏的檔案和圖書館藏品。研究中心是致力促進有意義的交流的地方，在「石漢瑞：化圖為語」展覽期間與其他創作者和設計史學家合作，舉辦了一系列公開工作坊，探討石漢瑞的平面設計。研究中心還與亞洲藝術文獻庫合作舉辦維基百科編輯馬拉松，這項集眾人之力活動，旨在創建和改進關於亞洲視覺文化的維基百科條目。

M+ 參考圖書館是本館的重要部分，圖書館藏有逾16,250本書籍、專著、期刊、展覽圖錄和其他電子資源。

The M+ Research Centre is open to artists, curators, researchers, and the public for on-site access to the museum's archives and library collections. It is a space for meaningful exchange, hosting a series of public workshops for the *Henry Steiner: The Art of Graphic Communication* exhibition with other creatives and design historians. The Research Centre also partners with Asia Art Archive to co-organise the Wikipedia Edit-a-thon, a collaboration to create and improve Wikipedia articles about visual culture in Asia.

The M+ Reference Library is a vital part of the museum with over 16,250 books, monographs, periodicals, exhibition catalogues, and other electronic resources.



M+ 數碼

M+ Digital

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數碼項目
Digital Projects

數碼項目



▲「匣子」是設有四十塊移動式展板上的展廳，展出約200件M+藏品，訪客可以透過互動遊戲來觀賞作品
The Cabinet is an exhibition space consisting of forty movable panels showcasing over two hundred works from the M+ Collections, which can also be accessed through an interpretative digital game.

M+ 創造豐富多元的數碼內容體驗，觀眾無論身處何方，從博物館展廳到網上的數碼平台，他們都能接觸這些內容，並參與其中。

M+ creates dynamic digital content experiences to reach and engage audiences wherever they are, from gallery spaces to online platforms.

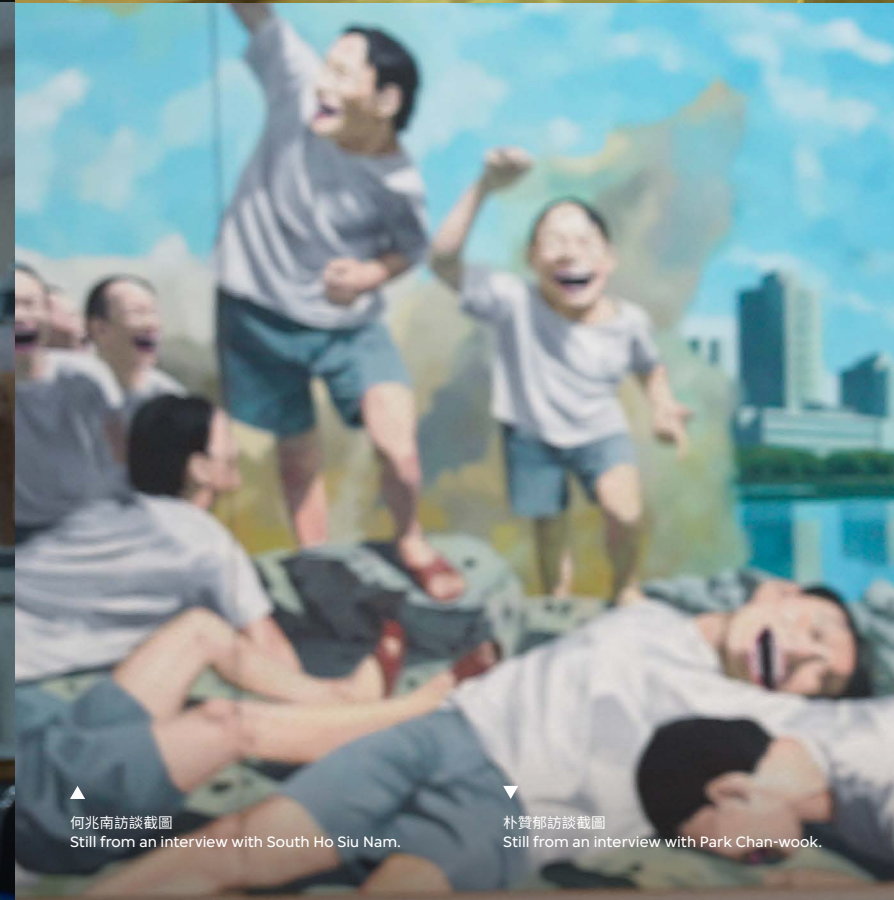
M+ 的紀錄影片及專題系列以 M+ 藏品、展覽和公眾活動的藝術家與創作者為主題，為了解香港、亞洲乃至其他地區的視覺文化提供新洞見。

M+ video documentaries and thematic series showcase artists and makers from the M+ Collections, exhibitions, and public programmes, sharing insights into visual culture in Hong Kong, Asia, and beyond.



▲ 阿比查邦·韋拉斯塔古訪談截圖
Still from an interview with Apichatpong Weerasethakul.

▼ 郭培訪談截圖
Still from an interview with Guo Pei.



▲ 何兆南訪談截圖
Still from an interview with South Ho Siu Nam.

▼ 朴贊郁訪談截圖
Still from an interview with Park Chan-wook.



數碼項目
Digital Projects

M
+
雜誌



▲ M+雜誌專訪策展人周宛珣與藝術家楊沛慶，討論兩人如何就楊沛慶在威尼斯舉行的展覽攜手合作
M+ Magazine featured a conversation between curator Olivia Chow and artist Trevor Yeung about their collaboration for Yeung's presentation in Venice.

M+ 雜誌透過混合媒介的呈現方式、影片、文章和互動內容，從社論的視角向全球讀者展示亞洲當代視覺文化。

M+ Magazine offers an editorial perspective on contemporary visual culture in and from Asia through mixed-media presentations, videos, articles, and interactive content for a global readership.

數碼項目
Digital Projects

M
+
社交平台及網站



M+ 透過網站及社交媒體平台等數碼渠道，接觸到逾3,300萬名觀眾，讓來自世界不同角落的人都能與豐富多彩的視覺文化互相連結。

M+ reaches more than 33 million people through its digital channels, which include the M+ website and various social media platforms. These channels connect people around the world to a vibrant tapestry of visual culture.



M+ 零售

M+ Retail

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M+商店以郭培《一千零二夜》系列中的《青花瓷》(2009)為靈感，推出一系列休閒時尚商品和擺設
The M+ Shop launched a series of decorative items inspired by Guo Pei's *The Qing-hua Porcelain* (2009) from her *1002 Nights* collection.

M+ 商店度過了多姿多彩的一年，開展了創新的合作，並推出了新穎的創意商品。M+ 與扎哈·哈迪德設計聯乘，設立該工作室在香港的首間期間限定店。M+ 本店也開設了馬格蘭攝影通訊社在亞洲的首間期間限定店，販售琳琅滿目的限量印刷品、親筆簽名書籍和生活用品。

M+ 零售團隊聯同本地年輕建築師，為「貝聿銘：人生如建築」展覽開發商品系列和展覽限定店。這個獨家系列把貝聿銘匠心獨具的建築美學融入日常用品、室內裝飾和別具收藏價值的紀念品。而「郭培：藝想天開」展覽的周邊商品則糅合傳統和當代時尚。

The M+ Shops have had a dynamic year of innovative collaborations and new creative merchandise. M+ partnered with Zaha Hadid Design to launch its first pop-up store in Hong Kong. The M+ Shop also welcomed Asia's first pop-up by Magnum Photos, with a striking presentation of limited-edition prints, signed books, and lifestyle products.

Working closely with local architects, M+ developed a product line and pop-up space for the exhibition *I. M. Pei: Life Is Architecture*. This exclusive collection incorporates Pei's iconic architectural aesthetics into everyday items, interior decorations, and collectable keepsakes. Merchandise inspired by the exhibition *Guo Pei: Fashioning Imagination* blends tradition with contemporary fashion.





▲
《M+立體書》
M+ Pops Up!



▲
M+獨具特色的Monogram手機殼
M+'s signature monogram phone case.



▲
《貝聿銘：人生如建築》與四款以貝聿銘的標誌性建築項目為靈感的磁石
I. M. Pei: Life Is Architecture and magnets showing I. M. Pei's iconic projects.

2024 年，M+ 共出版了六本新書，是本館歷史上最
多的一年。本館與出版商Thames & Hudson合作出
版的《貝聿銘：人生如建築》，在倫敦榮獲2024年度
最佳建築書籍大獎。M+ 還與Thames & Hudson共
同出版《M+ 立體書》，以M+ 大樓為主題，把這座獲
獎建築化為美麗的設計品；以六種語言出版的《M+
5 行》，則是介紹M+ 館藏的口袋指南。此外，M+ 還
出版了專題書籍《楊沛鏗：雙附院，香港在威尼斯》
和《郭培：藝想天開》，以及小巧的摺頁式出版物《黑
白：攝影敘事》。

In 2024, M+ produced six new publications, more
than any other year in the museum's history. In
partnership with Thames & Hudson, the museum
released *I. M. Pei: Life Is Architecture*, which won
the Best Architecture Book of the Year Award
2024 in London. M+ also co-published the pop-
up book *M+ Pops Up!*, a beautiful design object
spotlighting the museum's award-winning
architecture, and *M+ 5 Elements*, a pocket guide
to the M+ Collections available in six language
editions. Additionally, the museum released
the monographs *Trevor Yeung: Courtyard of
Attachments*, *Hong Kong in Venice* and *Guo Pei:
Fashioning Imagination*, along with the short-
form concertina book *Noir & Blanc: A Story of
Photography*.

八方支持

Supporting M+

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作為自負盈虧、未獲政府經常補助的機構，M+ 致力創造收入，而籌款活動正是當中重要一環。M+ 財務上的長期可持續發展，有賴於社會各界的支持。我們衷心感謝一路以來各捐助者、企業夥伴、委員會、贊助人和會員的各項貢獻。贊助人和企業慷慨解囊，支持本館舉辦展覽、委約創作、籌備各種節目、進行國際推廣，以及博物館營運，從而鞏固香港作為中西薈萃的文化交流中心的地位。

何鴻毅家族香港基金多年來一直支持「M+ 青年多元學習計劃」及「M+ 李立偉焦點談系列」，M+ 為此謹致謝忱。同時，M+ 也衷心感激羅桂祥基金對「M+ 教學人員培養計劃」的大力支持。

M+ 特別展覽「貝聿銘：人生如建築」得以順利開展，也有賴北山堂基金及陶伯欣家族的慷慨支持。

德英基金會繼續支持本館的「德英副策展人（視覺藝術）」一職。該職位自2020年開設以來，一直大大有助於本館進一步擴充、研究及展示M+ 館藏中的當代中國藝術藏品。

在M+ 購藏基金委員會的幫助下，本館於2024年度將來自十六位藝術家的二十六件作品納入館藏。此豐碩成果反映了各委員會成員的熱誠投入及各主席的英明領導，包括鄭維榮先生（M+ 設計及建築委員會主席）、鄭蔡思賢女士（M+ 視覺藝術國際委員會主席）、王兵先生（M+ 新藝術委員會主席）。對於他們對M+ 的鼎力幫助，我們銘感在心。

展望未來，M+ 將繼續與現有的捐助者和合作夥伴緊密合作，同時歡迎新的贊助人和支持者加入，一同將M+ 和當代視覺文化帶給所有人。

As a self-financing public institution that receives no government subvention, M+ has consistently focused on revenue generation, with fundraising being a core component of its strategy. Support from society is crucial to the long-term financial sustainability of M+. We extend our heartfelt thanks to our donors, sponsors, councils, patrons, and members, who contribute funding for exhibitions, commissions, programmes, international outreach, and museum operations. Their generosity plays a significant role in strengthening Hong Kong's position as an East-meets-West centre for international cultural exchange.

M+ remains grateful for continued support from The Robert H. N. Ho Family Foundation Hong Kong for the M+ Youth Integrated Learning Programme and the M+ Lars Nittve Keynote Lecture Series. We also wish to thank the Lo Kwee Seong Foundation for their very kind contribution to the M+ Educators Programme.

Generous support from Bei Shan Tang Foundation and the Family of S. P. Tao has been instrumental to the success of the exhibition *I. M. Pei: Life Is Architecture*.

De Ying Foundation's continuous funding of the role of De Ying Associate Curator, Visual Art, established in 2020, has enhanced our curatorial efforts in the acquisition, research, and presentation of Chinese art in the M+ Collections.

In 2024, the M+ Acquisition Councils acquired twenty-six works from sixteen artists for the M+ Collections. This achievement reflects the dedication of their members and the passionate leadership of their chairpersons: Mr Edmund Cheng (M+ Council for Design & Architecture), Mrs Cindy Chua-Tay (M+ International Council for Visual Art), and Mr Wang Bing (M+ Council for New Art). We are incredibly grateful for their commitment to supporting M+.

As we look to the future, we will keep working closely with our current donors and partners while also welcoming new patrons and supporters to make M+ and contemporary visual culture accessible to all.

M+ 十分感謝贊助人的支持，令本館躋身世界頂尖文化機構之列。本館致力於鼓勵創意表達，並促進塑造我們全球視野的藝術交流。M+ 贊助人群體對本館實現此使命至為關鍵。

成為 M+ 贊助人或青年贊助人，不但可以享受無與倫比的博物館體驗，更名為下一代奠下深厚的文化基礎。M+ 贊助人會籍提供多元化的活動與體驗，並能與其他熱衷藝術文化的人士交流。今年的特別活動包括斯里蘭卡和華南的旅遊節目，參加的贊助人探索了私人藝術藏品，並參與著名博物館的幕後導覽。

在個人贊助人的支持下，M+ 在威尼斯和倫敦的國際藝術博覽會期間舉辦私人招待會，擴大本館的全球影響力。

另一項重要活動是 M+ 慈善晚宴，匯聚了來自本港和世界各地的重要貴賓，支持 M+ 舉辦推廣視覺文化的世界級節目。這次籌款活動有超過 300 位貴賓參與，包括國際藝壇翹楚、影星、名人、文化界具影響力人士、以及商界和社會領袖、藝術贊助人和捐贈者等。慈善晚宴的亮點，為傳奇時尚藝術家郭培以其高級定製時尚作品組成的「郭培的作品秀」，以及 M+ 特別展覽「郭培：藝想天開」的獨家預覽，這是郭培在東亞地區的首個大型作品展。

M+ is immensely grateful for the support of our patrons in our journey to become one of the world's leading cultural institutions. The M+ Patrons community is at the heart of our mission, affirming creative expression and fostering artistic encounters that shape our global vision. M+ Patrons and Young Patrons enjoy unparalleled access to the museum and help lay the cultural foundation for future generations. Membership includes invitations to various events and experiences with individuals who share the same passion for art and culture. This year, special events have included travel programmes to Sri Lanka and South China, where patrons explored private art collections and behind-the-scenes tours of major museums. With the support of individual patrons, M+ also hosted private receptions in Venice and London during international art fairs, expanding our global footprint.

Another major event is the M+ Gala, which brings together esteemed guests from around the city and the world to support M+'s world-class programme of contemporary visual culture. The fundraising event was attended by more than 300 guests, including prominent figures from the international art community, film stars, celebrities, cultural icons, business and community leaders, art patrons, and benefactors. The highlight of the gala was a couture showcase by legendary couture artist Guo Pei and an exclusive preview of M+'s Special Exhibition *Guo Pei: Fashioning Imagination*, her first major exhibition in East Asia.



▲ M+ 支持者和贊助人一同來到博物館，參加由烏利·希克帶領的「M+ 希克藏品：別傳」導賞團
M+ supporters and patrons gather at the museum to attend a guided tour of *M+ Sigg Collection: Another Story* by Uli Sigg.

郭培：藝想天開
Guo Pei: Fashioning Imagination

聚焦郭培以匠心與夢想開創的當代衣冠文化，細味她的作品與M+館藏的跨界對話。

Guo Pei's unparalleled imagination and craftsmanship opens up a universe of couture culture. See how her works resonate with the M+ Collections.

匯豐 HSBC

CATHAY

匯豐在2024年繼續擔任M+的領銜夥伴，支持特別展覽「郭培：藝想天開」以及「家庭日」。此外，主要夥伴CHANEL於2024年支持M+舉辦「亞洲前衛電影節：光影中不期而遇」，並持續推出各種流動影像節目，包括在M+戲院重溫滄海遺珠之作及新修復經典的「鈎沉與遺珠」，以及放映當代藝術家電影作品的常設系列「前衛正！」。

HSBC continues to be M+'s Lead Partner in 2024, supporting the exhibition *Guo Pei: Fashioning Imagination* and M+ Family Day. CHANEL's continued support as M+'s Major Partner in 2024 saw the launch of the inaugural Asian Avant-Garde Film Festival as well as the continuation of Rediscoveries, a screening series bringing forgotten gems and restored classics to M+ Cinema, and Avant-Garde Now, a regular programme showcasing contemporary artists' films.

郭培：藝想天開 Guo Pei: Fashioning Imagination

郭培進入郭培的創作宇宙：郭培（1967年於北京），是中國當代時尚設計界，也是現今全球華裔時尚界的中流砥柱。她的作品展現了中國工藝傳統，並將世界性的時尚語言，以西方時尚語言，以及源自十九世紀歐洲的高級定制理念，精神，融入其中。她以獨特的方式將它們融合，創造了多樣的設計和製作過程，使中國工藝精神的時尚影響力得以持久延續。

郭培近四十年的設計生涯，橫跨了過去一個多世紀以來區域和全球文化的融合。「郭培：藝想天開」展覽，將透過M+館藏的時尚作品，與郭培的作品進行對話，藉此連結不同媒介、時代和文化的視覺創作及主題概念。

匯豐銀行贊助展覽：匯豐銀行贊助展覽，支持特別展覽「郭培：藝想天開」以及「家庭日」。



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