

M+ 25

年報 二〇二五 Annual Review 2025



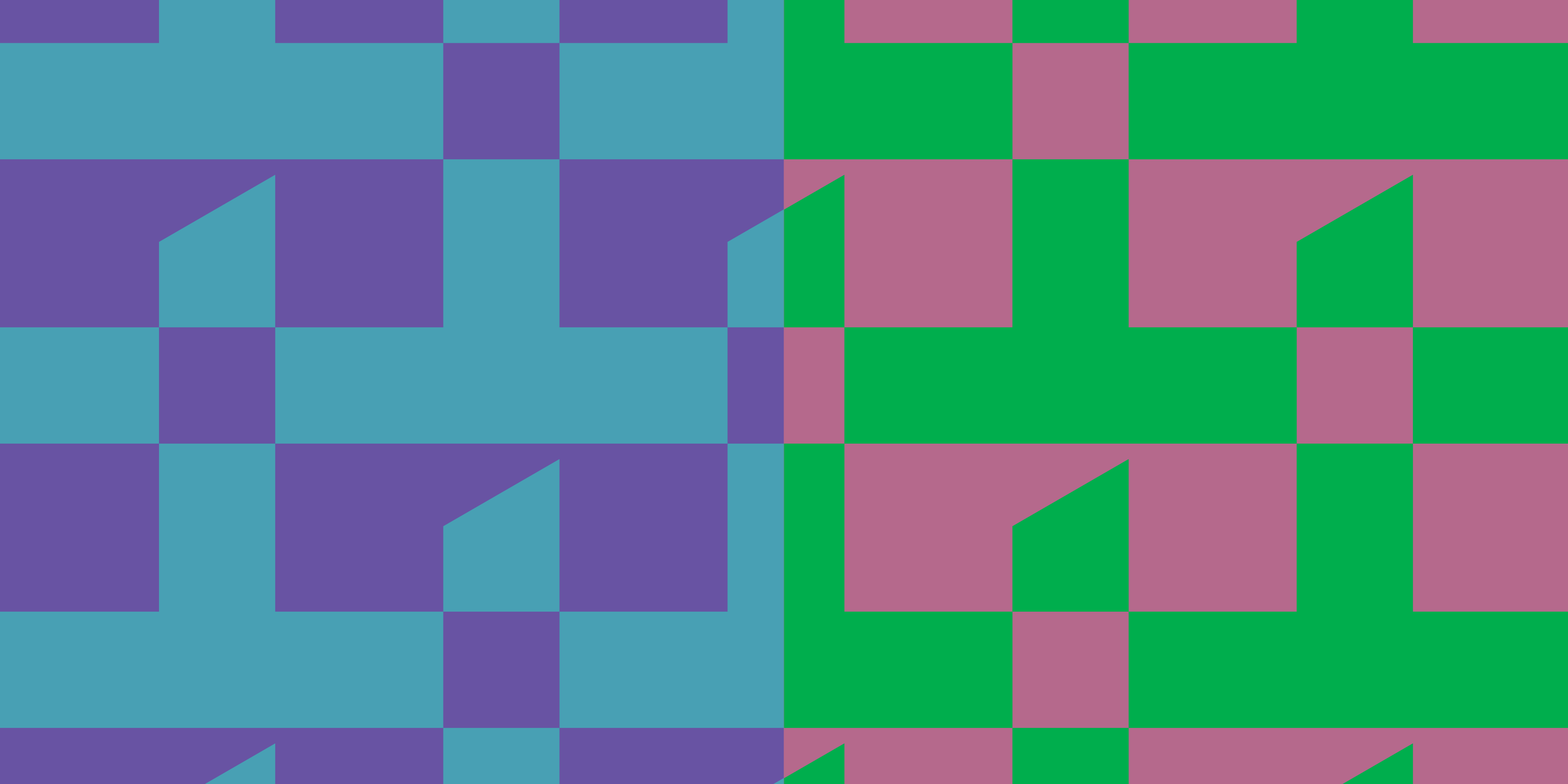
年報 二〇二五 Annual Review 2025



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西展廳
West Gallery

香港賽馬會呈獻系列：
The Hong Kong Jockey Club Series:

畢加索 —— 與亞洲對話 Picasso for Asia — A Conversation

令人耳目一新的全球知名藝術偶像：
與亞洲的首度對話

The globally renowned art icon:
First conversation with Asia







Trevor Yeung: Courtyard of Detachments Opened, June 2025

「楊沛鏗：別離庭」開幕，2025年6月





地方與國家
Locality and Nationhood

In the twentieth century, Cantonese artists discovered the relationship between culture and geography with locality and local pride. In response to modernism and displacement, they also began to represent the nation as a nation. After World War II, Cantonese artists took the lead in shaping the image of the new nation. The artist of the 'Landscape School' was Shaojun, an important member of the 'Landscape School' who was one of the first to begin to create the 'Landscape School' in the 1930s. He was also the first to create the 'Landscape School' in the 1930s. He was also the first to create the 'Landscape School' in the 1930s. He was also the first to create the 'Landscape School' in the 1930s.



Dream Rooms: Environments by Women Artists 1950s–Now Opened, September 2025

「身臨夢境：1950年代至今的女性藝術家環境作品」開幕，2025年9月





Robert Rauschenberg and Asia Opened, November 2025

「勞森伯格與亞洲」開幕，2025年11月

“我花了很多個小時，看着空氣在平靜的水面上掠過，一陣風吹過，
攪動了樺樹和楓樹的葉子……而我嘗試去看的是空間……”
For hours, I would watch the passing of air over calm water, the breath
of wind that shakes the birch and maple leaves [...]
What I was trying to see was the space ...”

趙無極
Zao Wou-ki

Board Chairman's Message

董事局主席感言



觀眾在上海當代藝術博物館排隊參觀特別展覽「貝聿銘：人生如建築」。由於反應踴躍、參觀人數眾多，上海展覽的展期延長了兩週
Visitors line up to see the Special Exhibition *I. M. Pei: Life Is Architecture* at Power Station of Art in Shanghai. The Shanghai presentation was extended by two weeks due to the overwhelmingly positive response and high visitor turnout

「自2021年11月開館以來，博物館已接待超過一千零四十萬名訪客，今年就有二百六十萬人。」

2025年是M+發展歷程中關鍵的一年。自2021年11月開館以來，博物館已接待超過一千零四十萬名訪客，今年就有二百六十萬人。在短短四年內，M+舉辦了多場精彩紛呈的展覽，包括多個在香港舉行的特別展覽，以及與六家國際機構合作在海外舉行的巡迴及聯合策展項目。這些努力鞏固了M+擔當亞洲與國際社會之間文化橋樑的角色。

本人謹向西九文化區管理局董事局主席陳智思先生致以衷心謝意。他無論在擔任M+董事局主席的過往職位，還是目前出任西九文化區管理局董事局主席，都始終如一地鼎力支持，對塑造M+成為推動我們實現願景、成為邁向國際舞台的世界級機構，發揮了關鍵作用。

M+通過與頂尖文化機構建立策略夥伴關係，進一步拓展其全球影響力。自開館以來，M+已與全球十四家博物館及文化機構簽署合作意向書，促成聯合策展、出版書籍及巡迴展覽等合作項目，尤其深具意義的是在2025年與紐約現代藝術博物館簽署合作意向書，這是現代藝術博物館與亞洲博物館首度全面合作，為雙方在策展、藏品發展及展覽研究等方面的交流奠定基礎。此合作彰顯M+致力與頂尖機構合作，鞏固其作為亞洲首屈一指的當代視覺文化博物館的地位。

我們與其他國際文化機構的合作成果豐碩。2025年9月，M+在東亞地區呈獻三個海外展覽，分別是於東京國立新美術館舉行的「時代的稜鏡：日本的藝術實踐1989–2010」；於首爾Leeum美術館舉辦的「李咄：一九九八年至今的創作」，以及於國立亞洲文化殿堂舉行的「春之宣言」。M+與蒙特利爾加拿大建築中心攜手呈獻的「何以現代？中國建築傳記1949–1979」於2025年11月展出。而大受好評的巡迴展覽「貝聿銘：人生如建築」於上海當代藝術博物館及多哈阿爾里瓦克展覽館吸引大量觀眾。這些合作項目體現了M+致力拓展全球的策略願景。

由CHANEL支持的「M+修復」項目開展九部香港新浪潮電影的修復工作，令香港的電影文化遺產在國際上受到更多人認識和讚賞。M+在2025年修復了《董夫人》(1968)、《行規》(1979)及《愛殺》(1981)，這三部首先完成修復的電影分別於多個國際主要電影節亮相，包括康城影展、多倫多國際電影節、紐約電影節、維也納電影節、東京國際電影節及台北金馬影展。這些成就彰顯了M+日益增長的影響力，以及其向世界分享香港深厚的文化底蘊的使命。

M+是扎根香港的博物館，本地觀眾一直是我們最富熱忱的支持者。M+於2025年11月慶祝四周年，並迎來第一千萬位訪客。為紀念此里程碑，我們特別推出社交媒體活動，邀請四位得獎者及第一千萬位訪客於館內體驗前所未有的博物館過夜之旅，此活動收集到逾百則在M+發生的真摯故事。此外，M+於2025年

2025 marked a pivotal moment in the journey of M+. Since its opening in November 2021, the museum has proudly welcomed 10.4 million visitors, including 2.6 million this year alone. In just four years, M+ has curated a remarkable array of exhibitions, featuring several Special Exhibitions at home and collaborations with six international institutions on projects overseas. These endeavours have solidified M+'s role as a cultural bridge between Asia and the global community.

I wish to extend my heartfelt gratitude to Bernard Chan, Chairman of the Board of the West Kowloon Cultural District Authority. His unwavering support, both in his former position as Chairman of the M+ Board and in his current role, has been instrumental in shaping M+ into a worldclass institution that advances our vision on the international stage.

M+ has further expanded its global prominence through strategic partnerships with leading cultural institutions. Since its opening, the museum has entered into fourteen Memoranda of Understanding (MOUs) with museums and cultural institutions worldwide, facilitating coproduced exhibitions, publications, and touring projects. A landmark MOU signed in 2025 with The Museum of Modern Art (MoMA) in New York marks the first comprehensive collaboration between MoMA and a museum in Asia, laying the groundwork for mutual exchange in curatorial practice, collection development, and exhibition research. This partnership emphasises M+'s commitment to collaboration with preeminent institutions, asserting its position as Asia's premier museum of contemporary visual culture.

Our international partnerships are already yielding remarkable results. In September 2025, M+ presented three overseas exhibitions in East Asia: *Prism of the Real: Making Art in Japan 1989–2010* at The National Art Center, Tokyo; *Lee Bul: From 1998 to Now* at Leeum Museum of Art in Seoul, which will open at M+ in March 2026; and *Manifesto of Spring* at the National Asian Culture Center in Gwangju. Additionally, in November 2025, we collaborated with CCA in Montreal on *How Modern: Biographies of Architecture in China 1949–1979*. Our retrospective *I. M. Pei: Life Is Architecture*, which toured to Power Station of Art in Shanghai and ALRIWAQ in Doha, attracted substantial visitor interest this year. Collectively, these collaborations exemplify M+'s strategic vision for global expansion.

M+ Restored, supported by CHANEL, has elevated global recognition of Hong Kong's cinematic heritage by launching the restoration



龐建貽先生, BBS, JP
Mr Paulo PONG Kin-ye, BBS, JP
M Plus Museum Limited 董事局主席
Chairman, Board of M Plus Museum Limited

‘Since its opening in November 2021, the museum has proudly welcomed 10.4 million visitors, including 2.6 million this year alone.’



◀ 「貝聿銘：人生如建築」聯合策展人王蕾於上海當代藝術博物館帶領導賞團 I. M. Pei: Life Is Architecture exhibition co-curator Shirley Surya giving a guided tour at Power Station of Art in Shanghai

舉辦了9,700場學習活動，包括學校導賞、親子工作坊、社區及外展活動，共吸引176,000人參與，充分體現M+致力讓文化藝術普及大眾的堅定承諾。

M+已躋身亞洲頂尖博物館之列，並持續名列全球領先的藝術機構之一。我衷心感謝香港特區政府、西九文化區管理局、M+董事局，以及由博物館館長華安雅領導的全體M+團隊——包括M+藝術總監及總策展人鄭道鍊、M+總監（藏品及展覽）卡絲瑤及M+副總監（博物館營運）崔德煒的持續貢獻。我們的成就亦有賴合作夥伴、贊助機構、捐贈者、贊助人及會員的慷慨支持。我謹此向領銜夥伴滙豐、主要夥伴CHANEL及管理局的旅遊夥伴國泰致以誠摯謝忱，同時感謝何鴻毅家族香港基金、德英基金會及羅桂祥基金等眾多機構。他們的貢獻對M+持續成功至關重要。

展望未來，M+將繼續通過豐富多元的節目啟迪觀眾。藉着呈獻嶄新的展覽、流動影像節目及公眾活動，將進一步鞏固M+作為在亞洲地區以至全球推動文化交流的領導角色。

of nine Hong Kong New Wave films. In 2025, M+ restored the first three films—*The Arch* (1968), *The System* (1979), and *Love Massacre* (1981)—which were presented at major international film festivals, including Cannes, the Toronto International Film Festival, the New York Film Festival, the Viennale, the Tokyo International Film Festival, and the Taipei Golden Horse Film Festival. These achievements underscore M+'s growing influence and its mission to share Hong Kong's rich cultural legacy with the world.

As a museum deeply rooted in Hong Kong, our local audiences have been among our most fervent supporters. In November 2025, M+ celebrated its fourth anniversary and welcomed its ten-millionth visitor. To commemorate this milestone, we launched a special social media campaign that invited four winners to enjoy an unprecedented overnight stay at the museum. This initiative generated more than a hundred heartfelt stories from the community, showcasing a vibrant tapestry of memorable experiences at M+. Furthermore, this year's 9,700 learning sessions engaged an impressive 176,000 participants through school tours, family workshops, community programmes, and outreach activities, reflecting M+'s unwavering commitment to make art and culture accessible to all.

M+ has firmly established itself among Asia's leading museums and consistently ranks among the world's foremost art institutions. I am profoundly grateful for the ongoing support from the HKSAR Government, the Authority, the M+ Board, and the entire M+ team, led by Museum Director Suhanya Raffel; Artistic Director and Chief Curator Doryun Chong; Director of Collection and Exhibition Veronica Castillo; and Deputy Director of Museum Operations David Tsui. Our achievements would not be possible without the generosity of our partners, sponsors, donors, patrons, and members. I extend sincere appreciation to HSBC as our Lead Partner, CHANEL as our Major Partner, and Cathay as the Authority's Travel Partner, along with institutional supporters such as The Robert H. N. Ho Family Foundation Hong Kong, De Ying Foundation, and Lo Kwee Seong Foundation, among many others. Their contributions are vital to our sustained success.

Looking ahead, M+ is poised to continue inspiring audiences with our diverse programmes. New exhibitions, along with ongoing initiatives in moving image and public engagement, will further solidify M+'s role as a beacon of cultural exchange for the region and beyond.



「我們以精心策劃的展覽與豐富節目，持續啟發大眾的好奇心和促進對話，與跨地區、跨世代的觀眾交流。」

我謹代表整個M+團隊，以自豪的心情歡慶博物館圓滿營運四周年。此里程碑不僅反映了本館已發展為研究和展示當代視覺文化的樞紐，更體現了我們不斷發揮作為亞洲區內具備獨特觀點的全球文化機構的作用。我們以精心策劃的展覽與豐富節目，持續啟發大眾的好奇心和促進對話，與跨地區、跨世代的觀眾交流。開館以來的這四年間，我們奠定了堅實的根基，推動雄心勃勃的節目、國際合作及社群連結，以此不斷擴闊博物館所能成就的格局。

我們在今年推出的四個特別展覽，充分體現了本館的使命，亦即致力推動跨文化交流，帶來具革新性的藝術體驗。其中，由M+與巴黎國立畢加索藝術館共同主辦、法國五月藝術節聯合呈獻，並獲香港賽馬會慈善信託基金冠名贊助的「香港賽馬會呈獻系列：畢加索——與亞洲對話」，展出六十多件畢加索的傑作，以及約130件出自三十位亞洲及海外亞洲藝術家之手的M+藏品，呈現了一場前所未見的對話，凸顯現代藝術在全球引發的共鳴。本展覽被視為2025年全球重要的展覽之一。此外，同期舉行的「李明維：如沙的格爾尼卡」邀請觀眾思考轉化所蘊含的巨大創造力。

「廣東摩登：藝術與視覺文化，1900至1970年代」展現見於廣州與香港的二十世紀廣東藝術的文化活力，這兩座港口城市是中國近代革命的策源地。展覽獲M+領銜夥伴滙豐的慷慨支持，展覽指出了廣東藝術家對全球現代主義的貢獻，揭示藝術如何因社會政治、語言及文化脈絡而變化。

「身臨夢境：1950年代至今的女性藝術家環境作品」展出亞洲、歐洲和南北美洲女性藝術先驅的環境藝術作品。展覽由德國慕尼黑藝術之家構思與策劃，M+為此巡迴展覽的亞洲首站。M+的展覽包括金守子、鹽田千春及碧娜里·桑比塔創作全新的裝置作品。此展覽呼應了M+的願景，亦即致力呈現跨領域、突破界限的作品，強調以心靈及身體感受藝術。

「趙無極：版藝匠心」為本年度的展覽畫上圓滿句號，這是亞洲首個聚焦趙無極版畫創作的大型回顧展。這位華裔法籍藝術家的版畫跨越樊籬，促成他與全球作家、藝術家及文化界人士建立深厚的合作關係。此展覽加深了觀眾對趙無極生平及創作的了解，也彰顯M+致力促進跨文化對話。我們衷心感謝弗朗索瓦茲·馬爾凱女士、趙無極基金會及首席贊助法國巴黎銀行的鼎力支持。

M+希克藏品作為本館永久館藏的基石，是全球最全面的中國當代藝術收藏。M+希克藏品在2025年繼續成為展覽的核心。「M+希克藏品：心靈圖景」是第三個以這批藏品為焦點的展覽，令有關中國當代藝術的敘事進一步深化，並推陳出新，凸顯其情感與思想深度，同時引發觀眾對中國現代史轉型時代的思考，促進這方面的對話。第三屆希克獎獲展覽首席贊助及

On behalf of the entire M+ team, I am proud to celebrate the conclusion of our fourth year of operation. This milestone reflects not only the museum's growth as a nexus for researching and presenting contemporary visual culture, but also our evolving role as a global cultural institution with a distinctive voice in the region. Through meticulously curated exhibitions and programmes, we continue to inspire curiosity and dialogue, engaging audiences across borders and generations. During our first four years, we have established a foundation of ambitious programming, international collaborations, and community engagement that continues to expand the horizons of what a museum can be.

This year we opened four Special Exhibitions that embodied our mission to foster cross-cultural exchange and transformative encounters with art. Co-organised with Musée national Picasso-Paris, co-presented with French May Arts Festival, and sponsored by Title Sponsor The Hong Kong Jockey Club Charities Trust, *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation* was a landmark exhibition that brought together more than sixty masterpieces by Pablo Picasso and 130-plus works by Asian and Asian-diasporic artists from the M+ Collections, creating an unprecedented dialogue that underscored the global resonance of modern art. This exhibition has been recognised as one of the most significant exhibitions of 2025. Running in parallel, the large-scale installation *Lee Mingwei: Guernica in Sand* invited audiences to reflect on the creative power of transformation.

Canton Modern: Art and Visual Culture, 1900s–1970s illuminated the cultural vibrancy of twentieth-century Cantonese art in Guangzhou and Hong Kong, situating these port cities as birthplaces of China's modern revolution. Generously supported by M+ Lead Partner HSBC, the exhibition highlighted the contributions of Cantonese artists to global modernism, offering insights into how artistic practices evolve within sociopolitical, linguistic, and cultural contexts.

Dream Rooms: Environments by Women Artists 1950s–Now brought together immersive environments by trailblazing women artists from Asia, Europe, and the Americas. Conceived and produced by Haus der Kunst München, the M+ exhibition was its first presentation in Asia, where we enriched the show with new commissions by Kimsooja, Chiharu Shiota, and Pinaree Sanpitak. It resonated deeply with M+'s vision to present multidisciplinary and boundary-defying works emphasising art as an experience of both mind and body.



華安雅
Suhanya Raffel
M+博物館館長
Museum Director, M+

西九文化區管理局的旅遊夥伴國泰的慷慨支持，六位入圍藝術家為歷屆最年輕的一群，皆出生於1980及1990年代。他們的創作涵蓋廣泛的媒介，包括陶瓷、紡織、混合實境及人工智能等。本屆希克獎首次由兩位入圍藝術家劉慧德與黃炳共同獲得，表彰本屆所見的極具創新性與成熟的藝術實踐。

M+亦透過「楊沛鏗：別離庭」展覽以表揚香港傑出藝術家，此展覽為楊沛鏗代表香港參加第六十屆威尼斯雙年展的回應展，亦是M+與香港藝術發展局第六度攜手參與雙年展的一環。過去六屆香港參與威尼斯雙年展外圍展的展覽均贏得國際讚譽，並廣獲傳媒關注，我們對此深以為傲。這些展覽由M+與香港藝術發展局合辦，為新銳藝術家締造難得機會，並鞏固香港在世界的文化影響力。

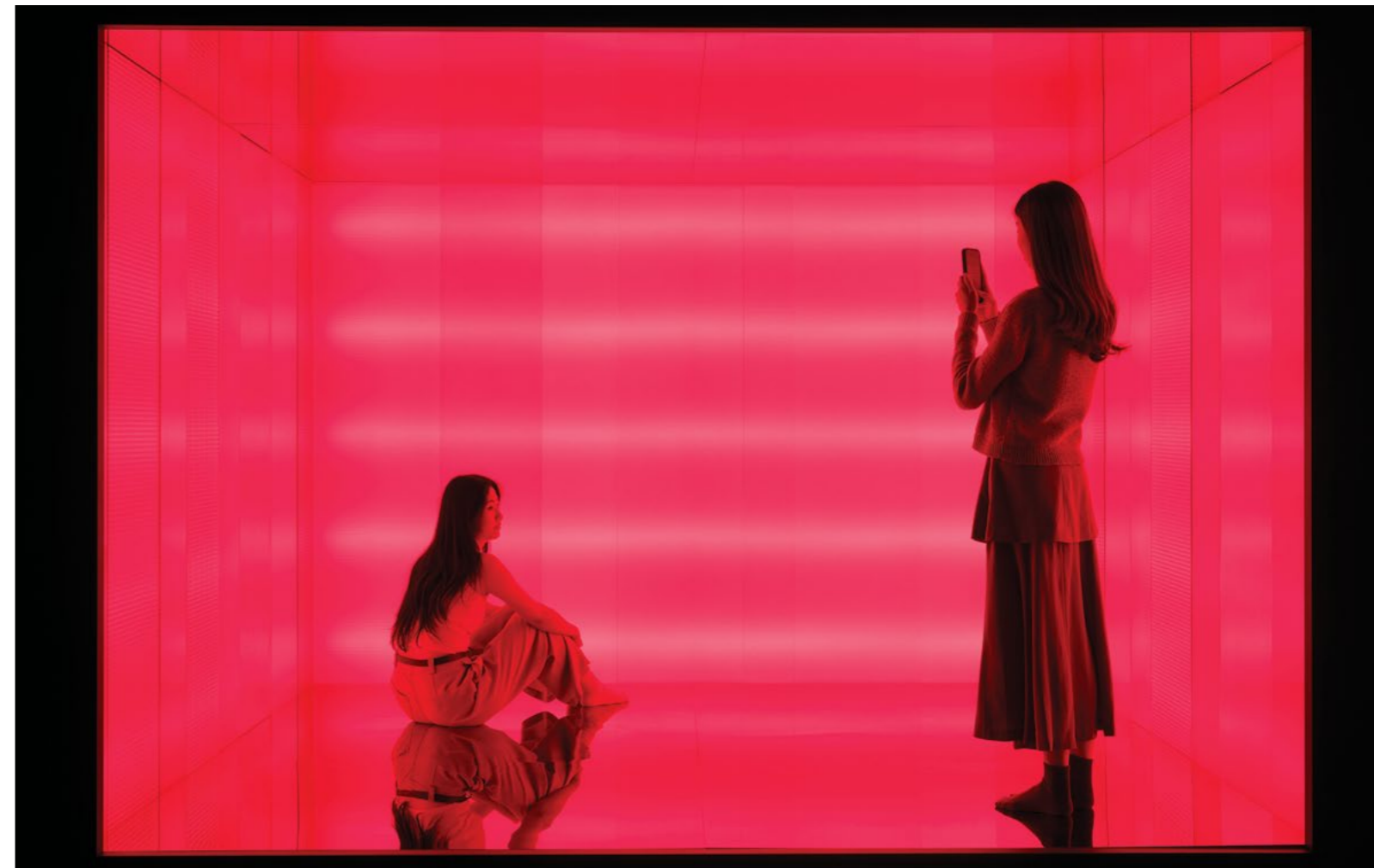
流動影像一直是M+的核心領域，反映其在塑造當代亞洲視覺文化中發揮的關鍵作用。我們最近把流動影像中心改造成舒適的社交空間，邀請訪客在全新設計的空間休憩交流。第二屆亞洲前衛電影節於5月舉行，頌揚亞洲各地多元化的流動影像創作；與此同時，「M+修復」藉着修復九部香港劇情長片，致力保存香港電影文化遺產。這兩個項目均獲M+主要夥伴CHANEL支持。在1月，我們邀請了演員蒂達史雲頓及導演唐書璇出席一場對談，以啟動「M+修復」項目。首批修復的三部作品《董夫人》(1968)、《行規》(1979)及《愛殺》(1981)已於M+戲院秋季節目及全球重要國際電影節放映。

Closing the year, *Zao Wou-Ki: Master Printmaker* marked Asia's first retrospective of the celebrated Chinese French artist's graphic works. Zao's prints transcended boundaries, enabling collaborations with a global network of writers, artists, and cultural figures. The exhibition expanded understanding of his life and practice and affirmed M+'s commitment to cross-cultural dialogue. We extend our gratitude to Madame Françoise Marquet-Zao, the Zao Wou-Ki Foundation, and Lead Sponsor BNP Paribas for their generous support.

The M+ Sigg Collection, the cornerstone of our permanent holdings and the world's most comprehensive collection of Chinese contemporary art, continued to anchor our programming in 2025. *M+ Sigg Collection: Inner Worlds*, the third exhibition to focus on works in the collection, deepened the evolving narrative of Chinese contemporary art, highlighting its emotional and intellectual depth while fostering reflection and dialogue on a transformative era in modern Chinese history. Supported by exhibition Lead Sponsor and WestK Travel Partner Cathay, the third edition of the Sigg Prize featured the youngest cohort to date, with all six finalists born in the 1980s and 1990s. They also represented an exceptionally diverse set of practices, working across ceramics, textiles, mixed reality, and AI. For the first time, the prize was awarded to two finalists, Heidi Lau and Wong Ping, recognising the exceptionally innovative and mature set of practices spotlighted in this edition.

M+ also celebrated Hong Kong's homegrown talent with *Trevor Yeung: Courtyard of Detachments*, adapted from his solo presentation representing Hong Kong at the 60th International Art Exhibition – La Biennale di Venezia. We are proud of the international acclaim and extensive media attention garnered by Hong Kong's Collateral Event in the past six editions. Realised in collaboration with the Hong Kong Arts Development Council, these exhibitions have created invaluable opportunities for emerging practitioners and strengthened the city's cultural legacy on the global stage.

Moving image remains one of M+'s core disciplines, reflecting its key role in shaping contemporary Asian visual culture. We have recently transformed the Moving Image Centre into a welcoming social space, inviting visitors to relax in the newly redesigned lounge. The second edition of the Asian Avant-Garde Film Festival, held in May, celebrated diverse moving image practices across Asia, while M+ Restored preserved Hong Kong's cinematic heritage by restoring nine feature-length films. Both programmes are supported by M+ Major Partner CHANEL. In January, we hosted a conversation with actress Tilda Swinton and director Tang Shushuen to launch the initiative. The first three restorations, *The Arch* (1968), *The System* (1979), and *Love Massacre* (1981), were screened at M+ Cinema in its Autumn Edition and toured major film festivals worldwide.



臨海矗立的M+幕牆一直展示豐富多元的M+藏品及流動影像委約作品。2025年，我們與藝術家何子彥、格雷格·吉拉德及金雅瑛合作，推出他們的全新作品，將藝術延伸至整個城市。這些項目令廣大公眾都能接觸當代視覺文化，同時印證M+在科技與數碼媒體領域開創先河的角色。

本館的公眾節目於2025年大幅增加，「M+夜不同」邀請參加者在閉館後盡情參觀展覽、欣賞放映節目及享受現場表演。家庭節目亦為本年亮點，我們推出多項以「畢加索——與亞洲對話」及「身臨夢境」為主題的流動創意裝置、工作坊及隨玩活動。「畢加索——與亞洲對話」親子導覽手冊激發好奇心與學習興趣。博物館更首次為有三歲及以下幼兒的家庭提早開館，讓他們在寧靜舒適的環境中探索「身臨夢境」展覽。為令藝術更普及，M+於2025年舉辦了三場的免費開放日——分別於3月的藝術月、7月及11月的周年慶，共吸引超過66,200名訪客，充分反映公眾對於前來M+投入當代視覺文化的熱情。

The M+ Facade continued to serve as a beacon on the harbourfront, presenting a dynamic mix of works from the M+ Collections and moving image commissions. In 2025, we collaborated with artists Ho Tzu Nyen, Greg Girard, and Ayoung Kim to debut new works that brought art to the city at large. These projects made contemporary visual culture accessible to a wider public and reaffirmed M+'s pioneering role in technology and digital media.

Our public programmes expanded significantly in 2025. The M+ at Night series offered exclusive late-night access to exhibitions, screenings, and live performances. Family engagement was a highlight of the year, with pop-ups, workshops, and drop-in activities inspired by *Picasso for Asia* and *Dream Rooms*. A specially designed Family Kit for *Picasso for Asia* further encouraged curiosity and learning. For the first time, the museum also opened early for families with children aged three and under to experience *Dream Rooms*, creating a calm and welcoming

environment for exploration. With the aim of making art more accessible, M+ hosted three free admission days—one in Art March, another in July, and a third in November—to mark our anniversary. These initiatives drew more than 66,200 visitors, reflecting the public's enthusiastic engagement with contemporary visual culture at M+.

M+ Retail grew with an M+ Museum Shop at the Hong Kong International Airport from March to August 2025, connecting with international travellers through a thoughtful selection of books and cultural merchandise. As in previous years, M+ produced exclusive exhibition merchandise, such as a large suite of items inspired by Tanaami Keiichi's Pleasure of Picasso series, launched concurrently with *Picasso for Asia*. These initiatives underscored M+'s commercial vision, reinforcing our distinctive approach to art retail and allowing audiences to bring the museum experience home with them.

‘Through meticulously curated exhibitions and programmes, we continue to inspire curiosity and dialogue, engaging audiences across borders and generations.’



▶▶ 參觀M+展覽「身臨夢境」的訪客於南達·維戈的作品《宜居時空環境》(1967, 2023年重製)拍照留念
M+ Visitors pause to take a photo in the *Dream Rooms* environment *Ambiente cronotopico vivibile* (1967, reproduced 2023) by Nanda Vigo

▶ 參加贊助人活動的慕尼黑藝術之家之友，於「M+希克藏品：心靈圖景」展覽拍照
Friends of Haus der Kunst, Munich, pose outside the exhibition *M+ Sigg Collection: Inner Worlds*, enjoying the benefits of a patrons visit



‘We will continue to build a museum that captures the vibrancy of the region we call home and shares it with the world.’

▲ 金雅琪的M+幕牆委約作品《鏡域舞者》(2025)開幕酒會
Opening reception for the Ayoung Kim M+ Facade commission, *Dancer in the Mirror Field* (2025)

M+零售於2025年進一步拓展，於3月至8月在香港國際機場開設M+博物館商店，為來自世界各地的旅客呈獻精心挑選的書籍和文化商品。一如往年，M+今年也推出多款展覽限定商品，例如在「畢加索——與亞洲對話」展覽期間推出以田名網敬一的《畢加索之悅樂》為靈感的多款產品。這些舉措凸顯了M+的商業眼光，充實我們在藝術零售領域的獨特手法，使訪客能將博物館的藝術體驗帶回家，延伸至日常生活中。

在國際合作方面，2025年是具有里程碑意義的一年。2月份，M+與紐約現代藝術博物館簽署合作意向書，進一步確立我們與這間世界頂尖博物館的合作關係。這些合作夥伴關係已帶來了重大成果：M+先後於東亞及北美聯合舉辦展覽，而屢獲殊榮的展覽「貝聿銘：人生如建築」亦巡迴上海及多哈，獲得熱烈迴響，充分彰顯M+拓展全球影響力的策略佈局。

在領導層方面，我們欣然見證多位關鍵成員的晉升：資深策展人及策展事務助理總監施羅素、教學及詮釋助理總監韋嘉頤、展覽及陳列展示助理總監韋迪安，以及藏品、檔案庫及圖書館助理總監高格樂。我衷心感謝他們對於M+的卓越貢獻。同時，我們感謝已離任的公關及宣傳主管黃可瑜和活動及博物館款待主管黃立輝，兩人均在本館創立初期貢獻良多。我們亦歡迎活動及博物館款待主管鄭佩君今年加入領導團隊。

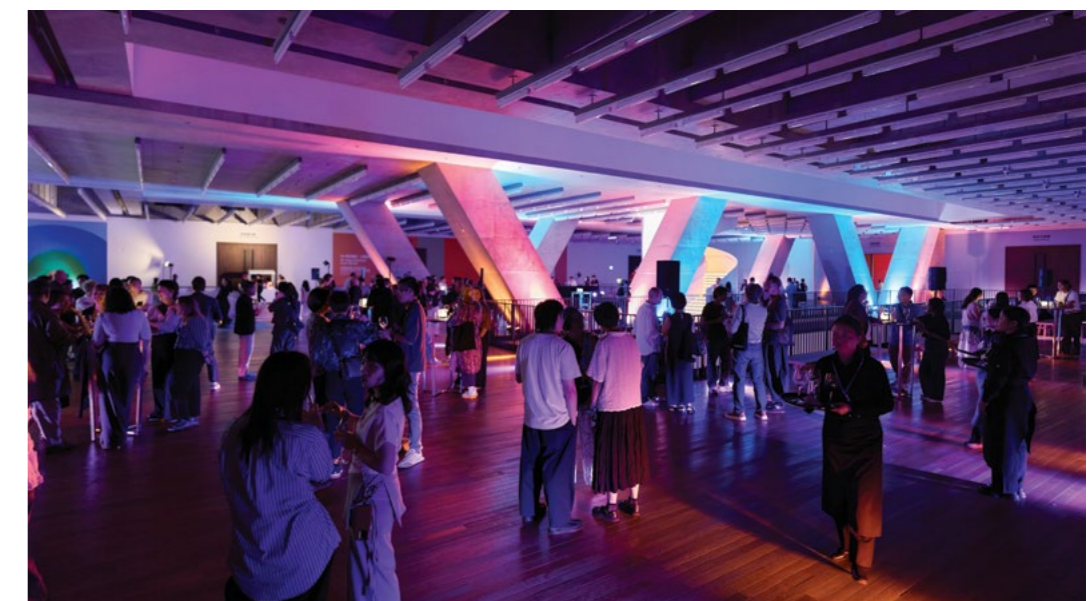
展望未來，M+將繼續為觀眾帶來啟發，開拓國際合作，並致力支持當代亞洲視覺文化。我們是藝術、意念與社群交匯的平台，不斷塑造文化景觀。2025年是充滿雄心、成就與對話的一年。所有這些都有賴同事的熱誠投入和專業知識，還有合作夥伴的支持，以及觀眾的積極參與。我們將繼續打造一座體現我們所處地區豐富活力的當代視覺文化博物館，並與全球觀眾分享。

Internationally, 2025 was a landmark year. In February, M+ signed a Memorandum of Understanding with MoMA, formalising our collaboration with one of the world's leading museums. These partnerships have already had a major impact: M+ has now co-organised exhibitions in East Asia and North America, and our award-winning exhibition *I. M. Pei: Life Is Architecture* travelled to Shanghai and Doha, receiving an overwhelmingly positive response. These efforts underscore M+'s strategy to broaden its influence on the world stage.

Within our leadership, we recognised the advancement of several key people: Russell Storer, Senior Curator and Associate Director of Curatorial Affairs; Keri Ryan, Associate Director, Learning and Interpretation; Diarne Wiercinski, Associate Director, Exhibitions and Displays; and Nickos Gogolos, Associate Director, Collection, Archives and Library. We thank them for their distinguished contributions to M+. We bade farewell to colleagues Patricia Wong, Head of PR and Publicity, and Anita Wong, Head of Event and Museum Hospitality, whose dedication shaped the museum in its formative years. We also welcomed Joanne Cheng, Head of Event and Museum Hospitality, to the senior leadership team.

As we look ahead, M+ will continue to inspire audiences, deepen global collaborations, and champion contemporary Asian visual culture. We are a platform where art, ideas, and communities converge, shaping the cultural landscape. 2025 has been a year of ambition, achievement, and dialogue. None of this would be possible without the commitment and expertise of my colleagues, the support of our partners, and the engagement of our audiences. We will continue to build a museum that captures the vibrancy of the region we call home and shares it with the world.

「我們將繼續打造一座
體現我們所處地區豐富
活力的當代視覺文化博物館，
並與全球觀眾分享。」



▶ 特別展覽「身臨夢境：1950年代至今的女性藝術家環境作品」開幕酒會
Opening reception for the Special Exhibition *Dream Rooms: Environments by Women Artists 1950s–Now*

The Year at a Glance



到訪人次
Total Visits

2,601,066

(2025年1月1日至12月31日)
(From 1 January to 31 December 2025)

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



9,972



179,005

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



77



182

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



1,245



16,413

流動影像公眾節目
Moving Image Public Programmes



72

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



278



23,875

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



128

場地租賃
Event Hire



63



17,820

(約數)
(approx.)

參與

Engagement



2025年網頁總瀏覽次數
Total Pageviews in 2025
(mplus.org.hk)

8,104,045

網頁瀏覽次數
Pageviews

M+ 雜誌
M+ Magazine



315,922

M+ 藏品
M+ Collection Online



1,304,971

M+ 商店
M+ Shop



220,530

西九網站 (M+)
WKCD Website (M+)



70,351

西九應用程式 (M+)
WKCD App (M+)



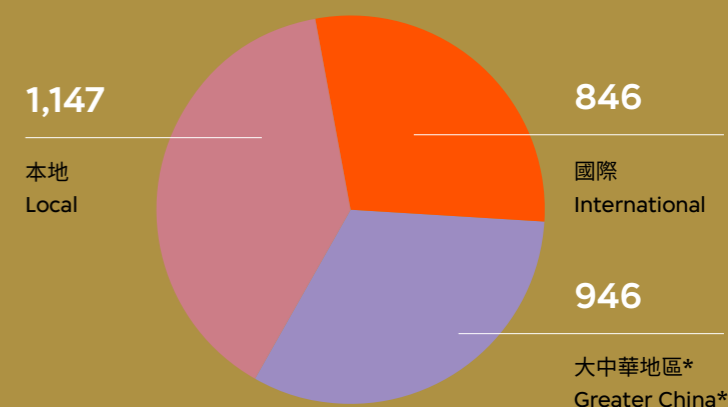
86,291

M+ 與傳媒報導
M+ in the Press

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



2,939



* 包括中國內地、澳門及台灣
* Including the Chinese Mainland, Macau, and Taiwan

M+ 社交媒體 M+ on Social Media

2025 年社交媒體曝光次數
Impressions in 2025

 1,346,909

 29,140,360

 515,324

 900,930

 755,789

 339,076

 864,477

2025 年追蹤和關注人數
Followers in 2025

 50,192

 133,738

 110,871

 9,226

 60,513

 28,724

 7,298

2025 年影片播放量
Video Views in 2025

 220,502

 66,674

 296,708

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 12,000

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 港幣
More than HKD 130,000,000

(2025 年 1 月 1 日至 12 月 31 日 From 1 January to 31 December 2025)

贊助人及會員活動
Patron and Member Events

 64  9,398

實習生
Interns

 25

M+ 導賞員
M+ Guides


 141

M+ 零售 M+ Retail

M+ 產品
M+ Products

 142 件產品
products

畢加索限定商品
Picasso Products

 144 件產品
products

廣東摩登限定商品
Canton Modern Products

 15 件產品
products

身臨夢境限定商品
Dream Rooms Products

 23 件產品
products

出版物
Publications


 7 本
Books

藝術家聯乘商品
Artist Collaborations

 140 件產品
products

2025 年 M+ 商店入場人次
Visitors to the M+ Shops in 2025

 949,727 人到訪 M+ 本店
visited The M+ Shop

 169,622 人到訪 M+ 小舖
visited The Other Shop

 217,019 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

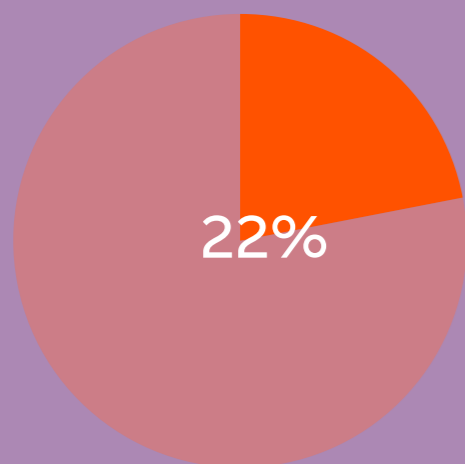
M+ 藏品 M+ Collection



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



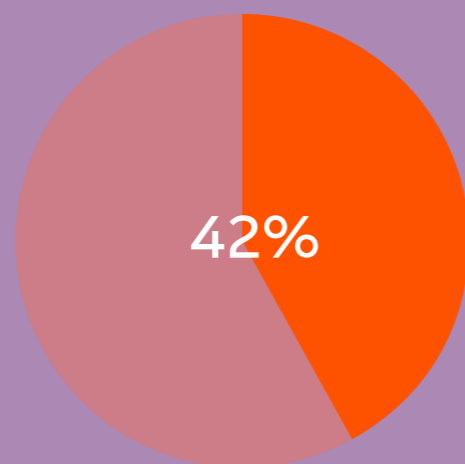
M+ 檔案藏品 M+ Collection Archives



M+ 圖書館特藏 M+ Library Special Collections

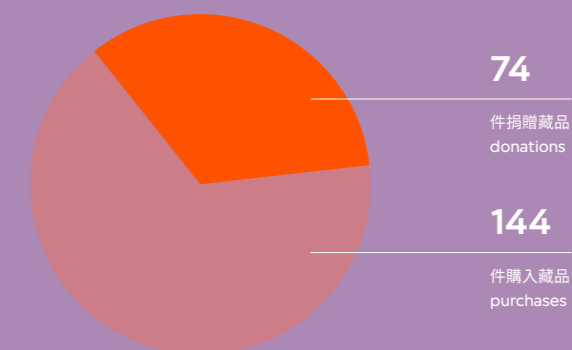


香港藝術家及創作者的檔案資料於M+檔案藏品所佔之比例
Percentage of archival material by Hong Kong artists and makers in the M+ Collection Archives



2025年納入館藏的作品 Acquisitions During 2025

M+ 藏品 M+ Collection



M+ 檔案藏品 M+ Collection Archives



出自 Contained within

3 件檔案類藏品
archival accessions

M+ 圖書館特藏 M+ Library Special Collections



出自 Contained within

5 件圖書館類藏品
library accessions

捐贈藏品價值 Value of Donations

港幣
HKD 12,703,143

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



17,700 件
items

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

144 件藏品外借予
objects were lent to 6 個展覽場地
venues

M+ 巡迴展覽中的館藏 Collections in M+'s Touring Exhibitions

16 件藏品包含在 M+ 巡迴展覽展出於
objects in M+ touring exhibitions presented in 2 個展覽場地
venues

數碼化紀錄 Digitisation Records

M+ 藏品
M+ Collection 439 件
items

M+ 檔案藏品
M+ Collection Archives 92 項紀錄
records

M+ 圖書館特藏
M+ Library Special Collection 186 件
items

展品輪換 Collection Display Rotations

42 件於各展廳展出的藏品替換成
objects in all galleries replaced by 41 件新展出的藏品
new objects

研究中心到訪預約 Research Centre Appointments

1,279 次研究訪問
research visits 12,501 件物件被查閱
objects viewed

376.9 個參觀總時數 (小時)
hours of visits



M+ 領銜夥伴滙豐榮獲「第十九屆香港藝術發展獎」藝術贊助獎
HSBC receives Hong Kong Arts Development Awards
for Lead Partnership with M+

M+ 領銜夥伴滙豐於 2025 年榮獲「第十九屆香港藝術發展獎」之「藝術贊助獎」。「香港藝術發展獎」由香港藝術發展局舉辦，乃本地文化藝術界的年度盛事。獎項嘉許為香港藝術發展貢獻殊大的藝術工作者及機構。該獎項表揚滙豐作為領銜夥伴，積極支持 M+ 於 2022 至 2024 年間的重點藝術項目，顯示滙豐盡心竭力於提高大眾對參與當代視覺文化活動的興趣。獎項亦表彰了雙方攜手向全球推廣亞洲藝術與文化的共同承諾。

In 2025, HSBC, the Lead Partner of M+, won the Award for Arts Sponsorship at the 19th Hong Kong Arts Development Awards. Organised by the Hong Kong Arts Development Council (HKADC), the Hong Kong Arts Development Awards recognise distinguished arts practitioners and organisations that have made significant contributions to the development of the arts in Hong Kong.

The prize recognises HSBC's ongoing support of M+'s key arts programmes between 2022 and 2024, highlighting the corporation's exceptional commitment to enhancing public engagement with contemporary visual culture. The award also reflects the shared vision and commitment of M+ and HSBC to showcase Asia's art and culture to the world.



2025年11月16日(星期日)，M+開幕僅四年，就迎來了第一千萬位訪客，是本館發展的重要里程碑。為慶祝開幕四周年，M+亦於2025年11月9日免費開放，吸引了逾22,000名訪客入場參觀。

In just four years of operation, M+ hit a major milestone—on Sunday, 16 November 2025, M+ welcomed its ten-millionth visitor. As part of its fourth-anniversary celebrations, M+ hosted a free admission day on 9 November 2025, drawing more than 22,000 visitors.



展覽

Exhibitions

48

49

The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation

展覽
Exhibition

西展廳 | West Gallery

香港賽馬會呈獻系列：
畢加索——與亞洲對話



特別展覽「香港賽馬會呈獻系列：畢加索——與亞洲對話」是十多年來首個在本港舉辦的大型畢加索展覽，此展覽前所未有地是由M+與巴黎國立畢加索藝術館共同策展，呈現這位二十世紀歐洲大師與現當代亞洲藝術家的跨文化和跨世代對話。

巴黎國立畢加索藝術館借出六十多件畢加索的傑作，與約130件M+藏品展開對話，這些M+藏品出自三十位亞洲及海外亞洲藝術家之手，創作時間由二十世紀初橫跨至今天。

此展覽由M+與巴黎國立畢加索藝術館共同主辦，並與法國五月藝術節聯合呈獻，獲香港賽馬會慈善信託基金冠名贊助，主要贊助包括滙豐、國泰、中渝置地及安達人壽，並由1010及香港麗思卡爾頓酒店支持，亦獲香港特別行政區政府文化體育及旅遊局轄下「文化藝術盛事基金」資助。

The Special Exhibition *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation* marked the first major exhibition of Picasso in Hong Kong in over a decade. An unprecedented co-curation between M+ and Musée national Picasso-Paris (MnPP), the collaboration featured the twentieth-century European master in cultural and intergenerational dialogue with modern and contemporary Asian artists.

More than sixty masterpieces by Picasso, on loan from MnPP, were the highlights of the exhibition. These were shown in conversation with approximately 130 pieces from the M+ Collections, representing thirty Asian and Asian-diasporic artists from the early twentieth century to the present.

The exhibition was co-organised by M+ and MnPP, co-presented with the French May Arts Festival, and generously supported by the Title Sponsor, The Hong Kong Jockey Club Charities Trust; the Major Sponsors HSBC, Cathay, C C Land, and Chubb Life; supported by 1010 and The Ritz-Carlton, Hong Kong, and financially supported by the Mega Arts and Cultural Events Fund under the Culture, Sports and Tourism Bureau of the Hong Kong Special Administrative Region Government.



▲特別展覽「香港賽馬會呈獻系列：畢加索——與亞洲對話」展出逾130件亞洲藝術家的作品，包括最新的委約創作，藉此與畢加索的作品對話
The Special Exhibition *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation* featured over 130 works by Asian artists in dialogue with works by Picasso, including newly commissioned pieces



▲
巴黎國立畢加索藝術館借展的畢加索作品和M+所藏的范加雕塑《對立》(2023)展覽現場
Installation view of Picasso works on loan from Musée national Picasso-Paris
and Jes Fan's sculpture *Contrapposto* (2023) from the M+ Collection



▲
畢加索作品《男子肖像》(1902-1903)與M+藏品對話
Picasso's *Portrait of a Man* (1902-1903), shown in conversation
with works from the M+ Collections

Canton Modern: Art and Visual Culture, 1900s–1970s

展覽
Exhibition

地下大堂展廳 | Main Hall Gallery

廣東摩登：藝術與視覺文化，
1900至1970年代

「廣東摩登」重點展現二十世紀的廣東藝術與視覺文化，並視之為全球現代主義的重要一頁。廣州與香港這兩座港口城市，在跨文化交流的激盪下徘徊於保守與前衛思潮之間，逐步塑造出獨特的藝術與視覺現代主義。廣東藝術家那些關注日常生活中的娛樂與勞動，以至戰爭與災難等題材的作品，開拓出鮮明的寫實風格，以全新方式介入社會，甚至促成社會變革。

1949年中華人民共和國成立後，廣州與香港走上了截然不同的政治道路，但兩地的藝術與視覺文化仍可追溯到共同的現代主義脈絡。此展覽匯聚逾200件來自公共機構和私人收藏的作品，向觀眾呈現這段深植本土又與全球相呼應的藝術歷程。

此展覽獲主要贊助滙豐慷慨支持。

Twentieth-century Cantonese art and visual culture took centre stage in the *Canton Modern* exhibition, which presented an important chapter in global modernism. The southern port cities of Guangzhou (Canton) and Hong Kong were home to a distinctive visual and artistic modernism, shaped both by cross-cultural interactions and tensions between conservative and progressive artworlds. In artworks depicting subjects from everyday leisure and labour to war and disaster, Cantonese artists developed a socially oriented realism that engaged with and even reformed society.

Although Guangzhou and Hong Kong took politically divergent paths after the founding of the People's Republic in 1949, their art and visual culture can be traced to a shared modernist legacy. The exhibition brought together over 200 works from institutional and private collections, offering visitors a profoundly local story with global resonance.

The exhibition was generously supported by Major Sponsor HSBC.

▲「廣東摩登」展覽中「摹繪現實」的部分，探究二十世紀的寫實主義藝術轉向如實反映日常生活、不加美化潤飾的趨勢
The 'Picturing Reality' section of *Canton Modern* offered visitors insights into the twentieth-century shift towards art depicting ordinary life without idealisation



▲「廣東摩登」展覽中「平行世界」部分的作品探究戰後的廣州和香港
 Works in the 'Parallel Worlds' section of *Canton Modern* explored post-war Guangzhou and Hong Kong

Dream Rooms: Environments by Women Artists 1950s–Now

展覽
Exhibition

西展廳、焦點空間、中庭及地下大堂 | West Gallery, Focus Gallery, Atrium, and Main Hall

身臨夢境：1950年代至今的
女性藝術家環境作品

「環境」是一種由觀者主動參與的藝術作品。當觀者在環境作品中穿梭或在其四周行走時，會感受到物件、光、流動影像和聲音的刺激。此展覽將展出一些來自亞洲、歐洲和南北美洲的幾代女性藝術先驅的作品，她們的環境創作在視覺藝術史上影響深遠，既豐富我們對當今藝術的理解，亦揭示未來的路向。所有展出作品皆盡量按原作重製，並經詳盡研究及與專家或藝術家本人合作完成。

此展覽原本由慕尼黑藝術之家構思，並於2023年舉辦。M+呈現的版本增加了三件委約亞洲女性藝術家全新創作的環境作品。

‘Environments’ are artworks in which viewers play an active role, stimulated by objects, light, moving image, and sound as they move through and around the work. This exhibition highlighted works by several generations of trailblazing women artists from Asia, Europe, and North and South America. In each case, these artists’ environments have made a lasting impact on the history of visual art, providing insights into artworks of the present and offering glimpses of the future. Full-scale reproductions of each work were developed through research and collaboration with experts and the artists themselves.

Originally conceived and produced by Haus der Kunst München in 2023, the exhibition at M+ featured the addition of three newly commissioned environments by Asian women artists.





▲ 瑪爾塔·米努金色彩迷幻的《來打滾和生活吧!》(1964, 2023年重製)由床墊組成，是可讓人棲息於其中的軟雕塑作品
Artist Marta Minujin's psychedelic, inhabitable soft 'mattress' sculpture *¡Revuélques y viva!* (1964, reproduced 2023) in *Dream Rooms*



▲ 參觀M+展覽「身臨夢境」的年輕訪客身處亞歷山德拉·卡蘇巴的作品《光譜通道》(1975, 2023年重製)之中
A young M+ visitor inside the *Dream Rooms* installation *Spectral Passage* (1975, reproduced 2023) by artist Aleksandra Kasuba



▲ 泰國藝術家碧娜里·桑比塔的作品《房屋在崩塌》(2017/2025) 是「身臨夢境」展覽委約亞洲女性藝術家創作的三件新作之一
The House is Crumbling (2017/2025) by Thai artist Pinaree Sanpitak, one of three new M+ commissions by Asian women artists for *Dream Rooms*



▲ 莉亞·盧布林的裝置作品《穿透／排出(來自「隧道底河流」)》(1970，2023年重製)
Lea Lublin's *Dream Rooms* installation *Penetración/Expulsión* (1970, reproduced 2023)

Zao Wou-Ki: Master Printmaker

展覽
Exhibition

地下大堂展廳 | Main Hall Gallery

趙無極：
版藝匠心



“我花了很多個小時，看著空氣在平靜的水面上掠過，一陣風吹過，
攪動了樟樹和楓樹的葉子……而我嘗試去看的是空間……”
For hours, I would watch the passing of air over calm water, the breath
of wind that shakes the birch and maple leaves [...]
What I was trying to see was the space”

趙無極
Zao Wou-Ki

這個特別展覽以法籍華裔藝術家趙無極的人生、版畫作品及其揮灑自如的抽象語言為重點。展覽探討趙無極如何利用版畫激發其抽象實驗，並視版畫為視覺與思想概念的載體，促進其作品的傳播。

趙無極於1949年初次嘗試版畫創作，很快便掌握了多種技巧，並開始將這些技巧融入自己的藝術實踐中。展覽追溯趙無極在蝕刻板畫和石版畫等版畫媒介中的美學和技法演變，探討這些版畫與其油畫作品在主題和藝術風格上的共鳴。重點展品包括他受委約為法國著名現代詩人的詩集所創作的版畫作品。

此展覽獲首席贊助法國巴黎銀行，主要贊助友邦香港及國泰的慷慨支持。

Chinese French artist Zao Wou-Ki's life, his prints, and his mastery of abstraction were at the centre of this Special Exhibition, which explored printmaking as the catalyst for the artist's experiments in abstraction. It also considered the role of prints as visual and conceptual vehicles that helped to extend his work's reach.

From his first attempts in 1949, Zao quickly mastered various printmaking techniques and incorporated them into his work. In addition to tracing the development of Zao's aesthetic and his technical expertise in print mediums such as etching and lithography, the exhibition investigated the ways in which his prints resonated with the themes and artistic styles of his oil paintings. Exhibition highlights included Zao's prints commissioned for the publications of prominent modern poets working in France.

The exhibition was generously supported by Lead Sponsor BNP Paribas, and Major Sponsors AIA Hong Kong and Cathay.

M+ Sigg Collection: Inner Worlds

展覽
Exhibition

希克展廳 | Sigg Galleries

M+ 希克藏品：心靈圖景



M+ 希克藏品第三個展覽承襲前兩個展覽別開生面的展示，聚焦重要的藝術家和趨勢，以嶄新和深入的視角，重新檢視此珍貴館藏和中國當代藝術。

1990年代中期至2010年代，中國加快投身全球化的腳步，並經歷了社會經濟的急速轉型。「M+ 希克藏品：心靈圖景」邀請觀眾以情感為切入點，探索這段時期的藝術。展覽展出的作品出自三十八位藝術家之手，是他們對於變化不息的國家之回應，展現快樂、感傷、平靜、焦慮、懷疑和驚奇等複雜而豐富的情緒，也為今天的我們帶來情感共鳴。

The third exhibition of the M+ Sigg Collection continued to build on the groundbreaking previous editions, spotlighting key artists and trends to provide a new and in-depth perspective on the collection and on Chinese contemporary art.

Between the mid-1990s and 2010s, China underwent rapid globalisation and economic transformation. *M+ Sigg Collection: Inner Worlds* invited visitors to look at the art of this period through the lens of emotional expression. In works capturing their responses to a changing nation, the thirty-eight artists featured in the exhibition communicate joy, sadness, calm, anxiety, doubt, and wonder, creating emotional resonance that reached audiences of today.



▲ 於「心靈圖景」展出的胡曉媛作品《那時光》(2006)
Installation view of *The Times* (2006) by artist Hu Xiaoyuan in the exhibition *Inner Worlds*

▲ 訪客於希克展廳參觀「心靈圖景」，這是第三個M+希克藏品展覽
Visitors in the Sigg Galleries enjoying *Inner Worlds*, the museum's third exhibition to feature works from the M+ Sigg Collection

Trevor Yeung: Courtyard of Detachments

展覽
Exhibition

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

楊沛鏗：
別離庭

「楊沛鏗：別離庭」的展覽現場
Installation view of Trevor Yeung: Courtyard of Detachments

楊沛鏗受委約創作的個人展覽「楊沛鏗：雙附院，香港在威尼斯」，代表香港參與第六十屆威尼斯雙年展外圍展，是M+與香港藝術發展局第六度攜手參與這項舉世知名的文化盛事。楊沛鏗的裝置作品探索人類與水生生態系統之間的關係，並着眼於當代社會中的情感疏離和權力關係。以全新佈局移師M+展出的「楊沛鏗：別離庭」，焦點轉向更宏大的環境和制度議題。

Trevor Yeung's commissioned solo exhibition *Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice* represented Hong Kong in a Collateral Event at the 60th International Art Exhibition – La Biennale di Venezia, marking the sixth collaboration between M+ and the Hong Kong Arts Development Council at the prestigious cultural festival. Yeung's installations explore the relationships between human and aquatic ecosystems, commenting on the emotional disconnections and power dynamics of contemporary society. Newly reconfigured for an exhibition at M+, *Courtyard of Detachments* shifted the discussion to environmental and systemic issues on a larger scale.





▲
楊沛堃的作品《財源滾滾泉》(2024) 展覽現場
Installation view of Trevor Yeung's *Rolling Gold Fountain* (2024)



▲
楊沛堃以舊魚缸、水族用品、燈和魚類排泄物等物料創作《(不是真的) 逃避洞》(2025)
Old fish tanks, lamps, and fish waste are some of the materials artist Trevor Yeung used to create his installation *Cave of Avoidance (Not Really)* (2025)

Robert Rauschenberg and Asia

展覽
Exhibition

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

勞森伯格與亞洲



▲ 羅伯特·勞森伯格的《七個字》系列(1982)展覽現場
Installation view of Robert Rauschenberg's *7 Characters* series (1982)

此展覽展出羅伯特·勞森伯格的一系列重要作品，有的是他在亞洲創作，有的是他取材於自己在亞洲的經歷。M+以此紀念勞森伯格誕生一百周年。展覽追溯他在中國、印度和日本尋找紡織物及跟造紙工匠和陶藝家合作的經驗，探討這些遊歷對其藝術創作的影響，此外還探討這位藝術家對後世的啟發。展覽展示逾四十件由勞森伯格和亞洲藝術家創作的作品，讓彼此對話，並藉此探究勞森伯格海外文化交流組織的歷史意義，這個項目在北京(1985)、拉薩(1985)、東京(1986)和吉隆坡(1990)等地舉行的展覽，為當地藝術家帶來深刻啟示。

此展覽屬於「包陪麗、渡伸一郎展覽系列」，獲羅伯特·勞森伯格基金會支持。

M+ marked the centenary of Robert Rauschenberg's birth with the first exhibition to feature major works created by the artist during and in response to his travels in Asia. In addition to tracing the impact of Rauschenberg's travels on his practice, such as sourcing textiles and collaborating with paper makers and ceramicists in China, India, and Japan, the exhibition also explored the artist's legacy. With more than forty works by Rauschenberg and Asian artists shown in dialogue, it considered the historical significance of the Rauschenberg Overseas Culture Interchange (ROCI) projects, which included exhibitions in Beijing (1985), Lhasa (1985), Tokyo (1986), and Kuala Lumpur (1990), and their lasting impact on local artists.

This exhibition was part of the museum's Pao-Watari Exhibition Series, and supported by the Robert Rauschenberg Foundation.

Lee Mingwei: Guernica in Sand

展覽
Exhibition

展演空間 | The Studio

李明維：
如沙的格爾尼卡



李明維用沙子這種出人意表的材料，以巨大尺寸重現畢加索的《格爾尼卡》(1937)，這件兼具裝置和展演性質的作品，與特別展覽「香港賽馬會呈獻系列：畢加索——與亞洲對話」同期展出。在展覽臨近結束時，李明維舉行一場表演，把沙畫的最後部分完成，同時邀請觀眾步入畫中，踩在沙上，令畫面變得模糊。之後，四位表演者再以自然隨興的動作輕掃沙子，形成全新的抽象構圖。《如沙的格爾尼卡》以這種曇花一現的媒材來呈現恐怖與混亂的場景，藉此邀請觀眾重新思考暴力與毀滅的本質，凸顯轉化過程中所體現的創造力。

此展覽獲旅遊夥伴國泰的慷慨支持。

In the first part of Lee Mingwei's installation and performance work, presented in parallel with the Special Exhibition *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation*, the artist recreated Pablo Picasso's *Guernica* (1937) on a massive scale using an unexpected material—sand. Towards the end of the exhibition, Lee completed the work during a live performance: Visitors were invited to walk on the sand, blurring the image as the artist finished it. Four performers then gently swept the sand with spontaneous movements, making a new, abstract composition. By rendering scenes of horror and chaos in this transitory medium, *Guernica in Sand* invited M+ visitors to reconsider the nature of violence and destruction, highlighting the creative power of transformation.

The exhibition was generously supported by Travel Partner Cathay.

▲ 李明維的混合媒材互動裝置作品《如沙的格爾尼卡》(2006年至今)在現場表演中被掃走破壞
Lee Mingwei's mixed media interactive installation work *Guernica in Sand* (2006–present) was quite literally swept away during a live dance performance

展覽
Exhibition

展演空間 | The Studio

希克獎
2025

▼
展演空間中希克獎2025的入圍藝術家作品展覽現場
Installation view of works by Sigg Prize 2025 short-listed artists in The Studio

希克獎由M+於2018年成立，開放予在大中華地區出生或工作的藝術家參加，包括已移居海外的藝術家。這個享負盛名的獎項旨在表彰該地區傑出的藝術實踐，並向國際展示和推廣中國藝術家豐富多元的藝術創作。在第三屆的希克獎展覽，M+展示了六名工作於世界各地的優秀當代藝術家的作品。這六位入圍的藝術家分別是：畢蓉蓉（1982年生，現居上海）、何銳安（1990年生，現居新加坡）、許家維（1983年生，現居台北及馬斯垂克）、劉慧德（1987年生，現居紐約及澳門）、潘岱靜（1991年生，現居柏林）和黃炳（1984年生，現居香港）。2025年是首次由兩位藝術家共同獲獎，兩位得主是劉慧德和黃炳。

此展覽獲首席贊助國泰及酒店夥伴香港瑰麗酒店的慷慨支持。

Established in 2018 by M+, the Sigg Prize is open to artists born or working in Greater China and its diasporas. This prestigious prize recognises outstanding artistic practices and seeks to promote the broad range of creative diversity in the region on an international stage. For the third edition, M+ showcased the works of six leading contemporary artists working around the world. The shortlisted artists were Bi Rongrong (born 1982, based in Shanghai), Ho Rui An (born 1990, based in Singapore), Hsu Chia-Wei (born 1983, based in Taipei and Maastricht), Heidi Lau (born 1987, based in New York and Macau), Pan Daijing (born 1991, based in Berlin), and Wong Ping (born 1984, based in Hong Kong). 2025 is the first time the prize was awarded to two winners, Heidi Lau and Wong Ping.

The exhibition was generously supported by Lead Sponsor Cathay and Hotel Partner Rosewood Hong Kong.





▲ 希克獎2025 共同得主劉慧德的陶瓷作品，由M+委約創作
M+ commissioned ceramics works by artist Heidi Lau, Sigg Prize 2025 Co-Winner



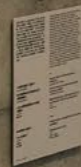
▲ 希克獎2025 共同得主黃炳的錄像裝置作品，由M+委約創作
M+ commissioned video installation work by artist Wong Ping, Sigg Prize 2025 Co-Winner

Dai Guangyu: And Thus Is This Land

展覽
Exhibition

焦點空間 | Focus Gallery

戴光郁：
如此江山



《如此江山》是戴光郁構思的參與式行為藝術作品，配合展覽「廣東摩登：藝術與視覺文化，1900至1970年代」而舉行和展出。戴光郁邀請藝術家與藝術系學生合作，重繪傅抱石與關山月於1959年創作的巨幅山水畫《江山如此多嬌》。在一個多月的時間裏，這些參與者領略原作，感受毛澤東那首啟發這幅畫的詞，和戴光郁交流，並彼此合作。他們解決臨摹與演繹之間的張力，最終創作出既呼應原作卻又面目一新的作品。

For this participatory performance presented in conjunction with the exhibition *Canton Modern: Art and Visual Culture, 1900s–1970s*, contemporary artist Dai Guangyu invited a group of professional artists and art students to recreate the monumental landscape *This Land So Rich in Beauty* (1959), by Fu Baoshi and Guan Shanyue. Over the course of a month, participants came together in the Focus Gallery to paint segments of the artwork, which were then assembled and displayed. During this collaborative process, the artists engaged with the original painting, the poem that inspired it, Dai Guangyu, and each other. Navigating the tension that lies between copying and adaptation, participants created a work that resembled the original yet was also wholly new.

Chiharu Shiota: Infinite Memory

展覽
Exhibition

焦點空間 | Focus Gallery

鹽田千春：無限回憶

《無限回憶》(2025) 是 M+ 為「身臨夢境：1950 年代至今的女性藝術家環境作品」展覽委約的三件新作之一，鹽田千春標誌性的紅線如雨絲般從焦點空間的天花板落下。對她而言，紅色是一種重要的顏色，代表生命的本質——記載了我們生命訊息的血液，以及為世界帶來生命的太陽。

在《無限回憶》中，細線包裹着三條高聳的紅色長裙，呈傘狀散開的裙擺並未完全碰到地面，因此長裙看似懸浮在紅線之間。對鹽田而言，長裙猶如第二層皮膚，令人聯想起女性身體及其所承載的無法抹去的記憶與經歷。她一再使用繩索、紗線、長裙、行李箱、紙張、鑰匙等材料 and 具象徵意義的事物，來表達親密、深刻連結及無限延伸等情感與心理狀態。

Commissioned by M+ as one of three new works for the exhibition *Dream Rooms: Environments by Women Artists 1950s–Now*, *Infinite Memory* (2025) featured Chiharu Shiota's signature red cord falling like rain from the ceiling of the Focus Gallery. Red is an important colour for the artist, representing the essence of life: blood, with all the information that it carries about us, and the sun, which brings life to our world.

In *Infinite Memory*, the cords enveloped three towering red dresses that appeared to float amid the red strands, their flared bottoms hovering just above the floor. For Shiota, dresses are like a second skin, evoking a woman's body and its indelible memories and experiences. Through recurring materials and symbolic motifs—ropes, threads, dresses, suitcases, paper, keys, and other objects—she conveys emotional and psychological states that are intimate, deeply interconnected, and infinite.

▲ 鹽田千春的《無限回憶》是 M+ 委約亞洲女性藝術家為「身臨夢境：1950 年代至今的女性藝術家環境作品」創作的三件作品之一。
Chiharu Shiota's installation *Infinite Memory* (2025) was one of three new M+ commissions by Asian women artists for *Dream Rooms: Environments by Women Artists 1950s–Now*.

流動影像

Moving Image

Ho Tzu Nyen: Night Charades

幕牆委約作品
Facade
Commissions

M+ 幕牆 | M+ Facade

何子彥·戲夜尋謎



何子彥創作的全新人工智能生成動畫《戲夜尋謎》致敬香港電影歷史。作品重新演繹了眾多香港電影黃金時代的經典場面，當中的片段通過演算程式不斷編排重組，創造出千變萬化的人物與場景組合，以一種非線性方式重新註解這座城市的電影歷史，並藉此凸顯其靈活、流動以及激發全新創意的可能。

《戲夜尋謎》由 M+ 及巴塞爾藝術展委約創作，並由瑞銀集團呈獻。

Ho Tzu Nyen's *Night Charades* is an AI-generated animation that pays tribute to the history of Hong Kong cinema. Iconic scenes and gestures from Hong Kong cinema's Golden Age are reinterpreted, the individual vignettes reshuffled to create ever-changing combinations of characters and scenes. This algorithmic editing presents a non-linear re-telling of the city's cinematic past, highlighting its porosity, fluidity, and potential in ways that inspire surprising new creative interpretations.

Night Charades was commissioned by M+ and Art Basel and presented by UBS.

▲ 何子彥的《戲夜尋謎》(2025)，以人工智能把經典香港電影中的著名場面生成為充滿未來感的影像
An iconic scene from a classic Hong Kong film is re-imagined as a futuristic, AI-generated image in the M+ Facade commission *Night Charades* (2025) by Ho Tzu Nyen

Greg Girard: HK:PM

幕牆委約作品
Facade
Commissions

M+ 幕牆 | M+ Facade

格雷格·吉拉德·HK:PM

▲ 格雷格·吉拉德的《HK:PM》(2025) 把一系列1970至1990年代的香港街景呈現於M+幕牆上
Greg Girard's *HK:PM* (2025) illuminated the M+ Facade with a series of Hong Kong street scenes from the 1970s to 1990s

格雷格·吉拉德的《HK:PM》帶領我們踏上一段精彩的視覺之旅，探索香港充滿活力的城市生活。這些來自吉拉德私人收藏的菲林照片在1970至1990年代間拍攝。《HK:PM》把這些照片以全新形式呈現，令偶遇的場景轉化為歷久彌新的影像，又串連起來猶如電影般展開。吉拉德以敏銳的觀察向我們展示了私人的瞬間和個人回憶如何塑造集體歷史，將過往與當下緊密相連。

Greg Girard's *HK:PM* is a visual journey through Hong Kong's vibrant city life. Analogue photographs from the artist's personal collection, shot between the 1970s and 1990s, are animated and presented in a new context. Incidental situations have become enduring images; unfolding in sequence, they become a film. Girard's keen eye shows how intimate moments and personal memories shape a collective history, connecting the past and present.

Ayoung Kim: Dancer in the Mirror Field

幕牆委約作品
Facade
Commissions

M+ 幕牆 | M+ Facade

金雅瑛 · 鏡域舞者



金雅瑛的《鏡域舞者》是一部推想式科幻作品，講述在錯綜複雜的高科技巨型城市裏，一場由送貨服務平台舉辦的比賽。這部作品思考當代對於效率的執着，並探討這種執着如何影響在廣大科技和經濟行業中工作的人的行為。作品結合動作捕捉、3D遊戲引擎與人工智能生成圖像，創造出風格獨特的視覺效果。

《鏡域舞者》由M+和悉尼動力博物館委約創作，其香港的展映由瑞士寶盛贊助。

Ayoung Kim's *Dancer in the Mirror Field* is a speculative fiction film set in a labyrinthine, high-tech megacity during a delivery service platform's annual competition. A reflection on the contemporary obsession with efficiency and optimisation, the film explores the performative effects of this obsession on workers caught up in the midst of wider technological and economic forces. The kinetic visuals were created using a combination of motion capture, 3D game engines, and AI-generated imagery.

Dancer in the Mirror Field was commissioned by M+ and Powerhouse, Sydney. Its Hong Kong screening was supported by Presenting Sponsor Julius Baer.

▲ 金雅瑛創作的M+幕牆委約作品《鏡域舞者》(2025)描述送貨司機參與比賽爭取勝利
The Ayoung Kim M+ Facade commission *Dancer in the Mirror Field* (2025) features a delivery driver competing for high stakes

Kimsooja: Thread Routes—Chapters I–VI

放映
Screening

大台階 | Grand Stair

金守子：編織旅程 I–VI

為配合展覽「身臨夢境：1950年代至今的女性藝術家環境作品」，大台階放映金守子的六頻道錄像作品《編織旅程 I–VI》(2010–2019)
The six single-channel videos in Kimsooja's *Thread Routes—Chapters I–VI* (2010–2019) were presented at the Grand Stair in conjunction with *Dream Rooms: Environments by Women Artists 1950s–Now*



金守子的作品《編織旅程 I–VI》是一場人文沉思，探究文化事物與家務勞動的藝術內涵。這些以16毫米菲林拍攝的影片，歷時十年於世界各地完成，以詩意盎然的影像及聲景刻畫全球紡織文化與工匠人的生活。作品巧妙地將紡織品與其產地中神聖的幾何形狀和地理脈絡聯繫起來，以動作、色彩與技藝，編織出一幅絢爛繽紛的圖像，將觀者帶往銀幕之外的世界。

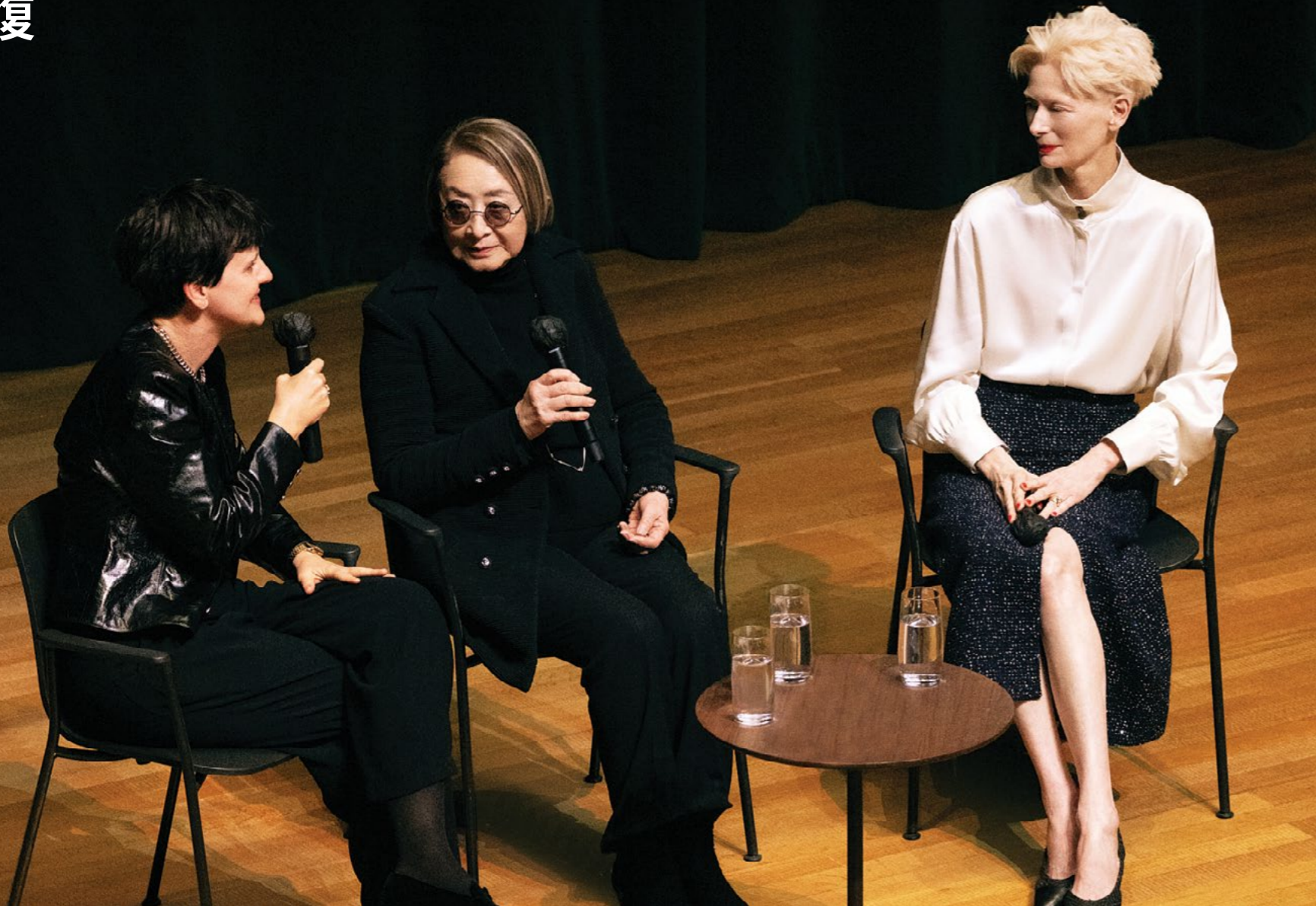
「金守子：編織旅程 I–VI」旨在呼應「身臨夢境：1950年代至今的女性藝術家環境作品」展覽。

Kimsooja's *Thread Routes—Chapters I–VI* is a humanistic meditation on cultural objects and the performance of domestic labour. Filmed in places around the world over the course of a decade, this series of six films shot on 16mm captures global textile culture and the lives of craftspeople with the aid of poetic visuals and soundscapes. Forming subtle, unifying correspondences between textiles and the sacred geometries and geographies in which they were made, the films weave an intricate tapestry of gestures, colours, and techniques, transporting viewers beyond the screen.

Kimsooja: Thread Routes—Chapters I–VI was conceived as a dialogue with the exhibition *Dream Rooms: Environments by Women Artists 1950s–Now*.

放映
Screening

流動影像中心 | Moving Image Centre

M
+
修復

▲ M+ CHANEL 資深策展人蘇筱琪(左)與導演唐書璇(中)和演員蒂達史雲頓(右)對談
Silke Schmickl, CHANEL Senior Curator of Moving Image, M+ (left), in conversation with director T'ang Shushuen (centre) and actress Tilda Swinton (right)

▼ 導演唐書璇、CHANEL 資深策展人蘇筱琪及其他 M+ 代表在「M+ 修復」電影《董夫人》(1968) 全球首映前於第 78 屆康城影展紅地毯亮相
Director T'ang Shushuen, CHANEL Senior Curator of Moving Image Silke Schmickl, and other M+ representatives on the red carpet at the 78th Cannes Film Festival before the world premiere of the M+ Restored film *The Arch* (1968)

M+ 修復是為期三年的項目，旨在推動修復和展出九部劇情長片，加深公眾對香港電影文化遺產的認識。此項目聚焦香港電影新浪潮，這時期的作品風格和主題有別主流，並在創意與技術上不斷創新和試驗。譚家明、翁維銓、許鞍華、嚴浩和方育平等導演深受歐洲藝術電影、荷李活及美國獨立電影啟發，作品備受矚目，影響深遠。M+ 修復透過研究和影人訪談，以及分析現存的電影和錄像材料，重估香港電影新浪潮對本土電影發展的影響及貢獻。此外，M+「鈎沉與遺珠」系列一直在大銀幕上重映修復的經典及被遺忘的佳作。

「M+ 修復」與「鈎沉與遺珠」系列由 M+ 主要夥伴 CHANEL 支持。

M+ Restored is a three-year initiative dedicated to increasing the visibility of Hong Kong's rich cinematic heritage through the restoration and presentation of nine feature-length films. The project focuses on Hong Kong New Wave cinema, a movement known for its creative experimentation, technical innovation, and stylistic and thematic shifts away from mainstream films. Directors such as Patrick Tam, Peter Yung, Ann Hui, Yim Ho, and Allen Fong drew inspiration from European art cinema, Hollywood productions, and American independent films to create noteworthy films with lasting influence. Using archival research, interviews with filmmakers, and analysis of existing film and video materials, M+ Restored reevaluates the impact and legacy of the Hong Kong New Wave on the local film industry. Meanwhile, our Rediscoveries series continues to bring forgotten gems and restored classics to the big screen.

M+ Restored and the Rediscoveries series are supported by M+ Major Partner CHANEL.





《行規》(1979)導演翁維銓(中)及副導演關錦鵬與M+香港電影及媒體外聘策展人李焯桃出席「M+修復」的映後談
Peter Yung (centre), director of the film *The System* (1979), with assistant director Stanley Kwan and moderator Li Cheuk-to, Curator-at-large, Hong Kong Film and Media, M+, at an M+ Restored post-screening talk

99 M+ 修復：修復背後 M+ Restored: Behind the Restoration

「修復背後」邀請了參與電影修復的團隊成員，講解電影修復的過程，深入剖析香港新浪潮電影的保育和數碼修復的每個重要環節。而「電影菲林知多少？」則透過展示不同規格的電影菲林和放映機，並放映菲林短片，介紹這一傳統載體的歷史及其獨特的迷人魅力。

The Behind the Restoration series invited members of the restoration team to talk about their work, explaining in-depth the procedures they use to preserve and digitally restore Hong Kong New Wave films. The What is Film, Anyway? workshops, which included presentations on motion picture film formats and projectors combined with a screening of a celluloid short, helped participants understand the history and appeal of celluloid.



「電影菲林知多少？」工作坊的參加者了解菲林放映機的操作
Participants in a What is Film, Anyway? workshop learn about a celluloid film projector

放映
Screening

流動影像中心 | Moving Image Centre

前衛正！



參與「前衛正！感知時間」放映節目的觀眾在M+戲院觀賞日本藝術家牧野貴
的影片
Audiences at the M+ Cinema attending the Avant-Garde Now:
Sensing Time screening of a film by Japanese artist Takashi Makino

夏季舉行的「前衛正！時間旅人」的講座
A talk during the Summer Edition of Avant-Garde Now: Time Travellers

「前衛正！」為常設系列，每次以為期一天的活動，探
索當代藝術家的流動影像創作趨勢。每場活動均聚焦
於特定主題或創作領域，邀請來自不同世代及文化脈
絡的藝術家聚首一堂，讓觀眾與他們直接交流。

「前衛正！」系列由M+主要夥伴CHANEL支持。

Avant-Garde Now is a regular screening series of
day-long events designed to explore tendencies
in contemporary artists' films. Each event in
the quarterly programme focuses on a specific
theme or area of creative practice. Bringing
together artists from different generations and
cultural contexts, the series invites audiences
into direct conversation with them.

Avant-Garde Now is supported by M+ Major
Partner CHANEL.



放映
Screening

流動影像中心 | Moving Image Centre

東盟電影節

M+ 戲院與香港一東盟協會攜手合辦第三屆東盟電影節，選片聚焦於多位傑出的東南亞新晉導演。這屆電影節放映了印尼電影界領軍人物加林努高豪的新作《輪迴》(2024)，以電影音樂會的形式呈獻，由音樂家兼作曲家 Gabber Modus Operandi 和伊華恩蘇迪哇那作現場配樂。其他影片還有泰國年輕導演邦本薩姆維查的作品精選，爬梳了他的創作與個人軌跡，另外還選映一系列以女性為敘事主軸的近期東南亞短片。

M+ Cinema co-presented the third edition of the ASEAN Film Festival, organised by the Hong Kong-ASEAN Foundation. Showcasing films by some of Southeast Asia's most eminent as well as emerging filmmakers, this year's festival featured Garin Nugroho, a leading figure in Indonesian cinema, who presented a cine-concert performance of his latest film *Samsara* (2024) in collaboration with musician-composers Gabber Modus Operandi and I Wayan Sudirana. Additional screenings featured a capsule programme of works by young Thai filmmaker Pom Bunsermvicha, which explored their creative and personal trajectory, and a selection of recent short films from the region highlighting female-driven narratives.

▲
在東盟電影節 2025 中，加林努高豪的影片項目《輪迴》(2024) 的現場電影表演
The live cine-performance of Garin Nugroho's film project *Samsara* (2024) at the ASEAN Film Festival 2025

節目
Programme

流動影像中心 | Moving Image Centre

亞洲前衛電影節

「亞洲前衛電影節2025：流光為證」展示的獨立流動影像作品豐富多元，這些作品在過去六十年來塑造了亞洲的藝術景貌。為期三日的亞洲前衛電影節以時間為題，通過一連串精彩放映、展覽、表演、講座、工作坊和現場演出，展示藝術家和電影人以影片這個本質上與歷時有關的媒介，運用精闢的手法探討時間這個創作概念。電影節雲集多位重量級嘉賓，包括馮美華、何子彥、謝德慶、亞瑪·金華、黃潔宜和山城知佳子。

「亞洲前衛電影節2025」由M+主要夥伴CHANEL支持。

The Asian Avant-Garde Film Festival 2025: Time Will Tell celebrated the diversity of independent moving image practices that have shaped Asia's artistic landscape over the past six decades. Through screenings, exhibitions, performances, talks, workshops, and live acts, this three-day festival explored 'time' as a theme, demonstrating the profound ways artists and filmmakers have engaged with this concept using a medium intrinsically linked to duration. Headline guests included May Fung, Ho Tzu Nyen, Tehching Hsieh, Amar Kanwar, Ali Wong Kit Yi, and Chikako Yamashiro.

The Asian Avant-Garde Film Festival 2025 was supported by M+ Major Partner CHANEL.

▲在亞洲前衛電影節2025中，台灣藝術家謝德慶講述他那些已納入M+館藏的「生命作品」
Taiwanese artist Tehching Hsieh discusses his 'lifeworks', all of which are part of the M+ Collection, at the Asian Avant-Garde Film Festival 2025

M+ 海外活動

M+ International

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MoMA Memorandum of Understanding

紐約現代藝術博物館合作意向書

M+與紐約現代藝術博物館於2025年2月簽署了一份重要的合作意向書，是現代藝術博物館首次與亞洲博物館建立全面合作關係。此意義重大的夥伴關係標誌着兩家頂尖機構共同致力於國際合作、推動文化交流和博物館發展。合作意向書由M+博物館館長華安雅和時任現代藝術博物館大衛·洛克菲勒館長的格倫·勞瑞簽署。該合作意向書涵蓋六大領域，包括策展研究合作和交流；藏品修復與管理；藏品互借；分享可持續發展實務經驗；人才培訓、專業發展和知識共享；以及展覽和節目交流。

In February 2025, M+ and The Museum of Modern Art (MoMA) in New York signed a significant Memorandum of Understanding (MOU), marking the first comprehensive collaboration between MoMA and a museum in Asia. This landmark partnership between the two esteemed institutions is built on a shared commitment to international collaboration, cultural exchange, and museum development. The MOU was signed by Suhanya Raffel, Museum Director, M+, and Glenn D. Lowry, then The David Rockefeller Director of MoMA. The agreement encompasses six key areas, including joint curatorial research and exchange; conservation and collection management; artwork loans; shared sustainability practices; training, professional development, and knowledge sharing; plus exhibition and programme exchange.

位於53街的現代藝術博物館正門
View of The Museum of Modern Art entrance on 53rd Street

Lee Bul: From 1998 to Now at Leeum

Leeum 美術館的
李晙：一九九八年至今的創作

今年，M+與Leeum美術館聯合主辦了「李晙：一九九八年至今的創作」大型回顧展。李晙在1980年代末以轟動的姿態崛起於藝壇，自此之後，她以涵蓋行為藝術、雕塑、裝置和平面作品等多元化的創作，在國際藝術界確立了其中堅地位。「李晙：一九九八年至今的創作」匯集約150件作品，全面展示李晙的重要創作軌跡。這些作品凸顯了李晙對若干核心議題的持續探索——烏托邦現代性、人與科技的關係，以及人類不斷追求完美與進步過程中所經歷的成就與挫折。該展覽將於2026年3月移師M+，之後再巡迴到其他重要國際機構。

This year, M+ and Leeum Museum of Art co-organised *Lee Bul: From 1998 to Now*, a major survey exhibition of Lee Bul's works. Since her sensational debut in the late 1980s, Lee has established herself as a central voice in the global art scene through a multifaceted practice spanning performance, sculpture, installation, and two-dimensional artworks. The exhibition offered an overview of the important trajectories in Lee's practice, bringing together approximately 150 works that highlighted Lee's long-standing investigation into utopian modernity, the relationship between people and technology, and humankind's aspirations and failures in our enduring pursuit of perfection and progress. The exhibition will travel to M+ in March 2026, followed by presentations at other major international institutions.



首爾Leeum美術館「李晙：一九九八年至今的創作」展覽現場，2025年
Installation view of *Lee Bul: From 1998 to Now*, Leeum Museum of Art, 2025

Prism of the Real: Making Art in Japan 1989–2010

東京
Tokyo

時代的稜鏡：日本的藝術實踐

1989–2010



「時代的稜鏡：日本的藝術實踐 1989–2010」探索了1989年至2010年間的日本藝術，研究日本文化作為全球靈感來源在這二十年間所扮演的角色。在這段期間，日本及其他地區的藝術家尋求新的創作方向，如同稜鏡般折射當時的社會文化潮流。

這個由東京國立新美術館與 M+ 共同策劃的展覽，探討多個主題，包括面對並重新詮釋歷史、重新審視日本文化中的性別與等級制度，以及探索人際連結的可能性，藉此反思這個關鍵的過渡時期。展覽採用跨國性的評論框架，強調1990年代和2000年代在日本創作的藝術如何延續了長期的交流傳統，並顯示日本一直是多元開放的藝術探索平台。

An exploration of Japanese art between 1989 and 2010, *Prism of the Real: Making Art in Japan 1989–2010* investigated the role of Japanese culture as a source of global inspiration over the course of two decades. During this period, artists in Japan and elsewhere sought new approaches, acting as prisms that refracted the social and cultural currents of the time.

Co-curated by The National Art Center, Tokyo and M+, the exhibition reflected on this critical transitional period as it addressed the themes of confronting and reinterpreting histories, re-examining gender and hierarchy in Japanese culture, and exploring the possibilities of human connections. Presented within a multinational critical framework, the exhibition highlighted how art made in Japan in the 1990s and 2000s continued a longstanding tradition of exchange, and demonstrated that Japan has always been a diverse and open platform for artistic exploration.

Manifesto of Spring

光州
Gwangju

春之宣言



「春之宣言」由香港 M+、國立亞洲文化殿堂和卡爾斯魯厄藝術與媒體中心聯合策劃，以紀念國立亞洲文化殿堂成立十周年。展覽匯集藝術家、科學家和理論學家，共同審視經濟全球化並思考替代方案，着眼點放在地域性、生物多樣性和未來世代。它把論述擴展至人類世之外，聚焦於有關資本主義價值體系的新觀點，以及其與自然世界的糾葛。

本展覽傳達對未來的宣言，期盼一個所有物種能夠和諧共存的春天來臨。展覽展出了二十七件作品，包括十六件委約新作，以及來自 M+ 和卡爾斯魯厄藝術與媒體中心的重要館藏，體現了 M+ 一直致力於在更廣闊的國際框架中呈現亞洲的論述。

Co-curated by M+, the National Asian Culture Center (ACC), and ZKM Center for Art and Media Karlsruhe, *Manifesto of Spring* commemorated the tenth anniversary of the ACC. The exhibition brought together artists, scientists, and theorists to address the realities of economic globalisation and consider alternative practices, with a focus on regionality, biodiversity, and future generations. It expanded the discourse beyond the Anthropocene, spotlighting new perspectives on capitalist value systems and how these intertwine with the natural world.

The exhibition was a manifesto for the future—a hoped-for spring in which all species can coexist. The exhibition, which featured twenty-seven works, including sixteen new commissions and pieces from the major holdings of both M+ and ZKM, represented M+'s ongoing commitment to present Asian discourses within a broader international framework.

▲
「春之宣言」展覽現場，國立亞洲文化殿堂，2025年
Installation view of *Manifesto of Spring*,
National Asian Culture Center, 2025

I. M. Pei: Life Is Architecture Tours to Shanghai and Doha

上海、多哈
Shanghai, Doha

貝聿銘：人生如建築在上海和多哈



「貝聿銘：人生如建築」是關於二十及二十一世紀深具影響力的美籍華裔建築大師貝聿銘的首個全面回顧展。展覽從六大主題探索貝聿銘的生平和作品。這些主題不但充分展示貝聿銘獨特的建築手法，更將其地標性的建築作品，與社會、文化及其人生軌跡交相對照，顯示建築和生活之密不可分。

這個由M+構思的展覽於2024年6月29日至2025年1月5日在香港首次亮相，其後再與上海當代藝術博物館和卡塔爾博物館合作，分別在2025年4月26日至8月10日和2025年10月30日至2026年2月14日，於這兩間博物館舉行。

I. M. Pei: Life Is Architecture marked the first full-scale retrospective of Chinese American architect I. M. Pei, one of the most influential architects of the twentieth and twenty-first centuries. The exhibition explored Pei's life and work through the lens of six key areas that not only defined his unique practice but also placed his landmark architectural projects in dialogue with social, cultural, and biographical trajectories, showing architecture and life to be inseparable.

Initiated by M+, the exhibition debuted in Hong Kong from 29 June 2024 to 5 January 2025. The subsequent exhibitions in Shanghai and Qatar were organised in collaboration with Power Station of Art and Qatar Museums from 26 April to 10 August 2025 and 30 October 2025 to 14 February 2026, respectively.

How Modern: Biographies of Architecture in China 1949–1979

加拿大
Canada

何以現代？中國建築傳記 1949–1979



由M+與加拿大建築中心共同呈獻的「何以現代？中國建築傳記1949–1979」，是兩間機構合作的研究項目，此展覽重新檢視中華人民共和國成立至改革開放三十年間的建築史與現代主義經驗，通過建築師、機構及建築物居住者的視角，揭示建築作品的設計理念如何在意識形態變遷、社會經濟壓力下實現。展覽由M+設計及建築策展人王蕾與南京東南大學建築學院建築史與理論教授李華合作策劃，聯同M+和加拿大建築中心策展與編輯團隊共同呈獻。展品包括檔案紀錄、宣傳海報、來自M+館藏的精選藝術作品、私人及機構藏品，以及委約全新創作的影片，述說重要的建築場址、實踐、概念與人物。展覽透過多種媒介呈現建造建築的紀錄。

A research project organised by CCA, Montreal, in collaboration with M+, *How Modern: Biographies of Architecture in China 1949–1979* reframed architectural histories and experiences of modernism in the three decades between the establishment of the People's Republic of China and the Reform and Opening Up. The exhibition was curated by Shirley Surya, Curator, Design and Architecture, M+, in collaboration with Li Hua, Professor, Architectural History and Theory at School of Architecture, Southeast University, Nanjing, and members of the curatorial and editorial teams at M+ and CCA.

Drawing on the perspectives of architects, institutions, and inhabitants of the buildings, the exhibition showed how works of architecture were created during a period of shifting ideologies and socio-economic pressures. It included archival documents, propaganda posters, artworks from the M+ Collections, loans from personal and institutional holdings, and newly commissioned films to represent significant architectural sites, practices, concepts, and figures.

公眾活動

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Public Programmes

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公眾節目
Public Programme

M+
夜不同

「M+夜不同」繼續為觀眾提供機會，以令人意想不到的新方式探索藝術、文化和我們標誌性的建築，體驗這間博物館最令人陶醉其中的特色。本年度的節目包括多元化的演出，營造各種截然不同的氛圍，鼓勵參加者以嶄新角度發掘館內各個角落。

在2025年，M+舉行過五場「M+夜不同」，每場平均有逾2,700人出席。「M+夜不同：夜臨夢境」由5G電訊生活品牌s/ash支持。

M+ at Night continued to showcase the museum's most defining characteristic: providing opportunities to experience art, culture, and our iconic building in surprising new ways. The broad range of performances featured in this year's programme created distinctly different moods that encouraged participants to explore every part of the museum with a new perspective.

In 2025, M+ organised five editions of M+ at Night. Each edition welcomed an average of 2,700 attendees. M+ at Night: Dreamscapes was supported by the 5G telecommunications brand s/ash.

▲
「M+夜不同」觀眾欣賞香港創作歌手樹莉莉的表演
An M+ at Night audience enjoys an evening of live music with Hong Kong singer and songwriter Serrini



▲
「M+夜不同」觀眾參與柔和的瑜珈伸展運動，透過「M+ 希克藏品：心靈圖景」展覽探索自我關懷
M+ at Night visitors participate in gentle yoga stretches, exploring self-care through the lens of the exhibition *M+ Sigg Collection: Inner Worlds*

▼
M+青年部成員展示他們製作的小誌，藉此令訪客一窺M+的幕後日常
Members of M+'s Young Collective showcase zines that offered
visitors behind-the-scenes glimpses into M+

「M+青年部」由十五位對文化藝術充滿熱忱和好奇心的青年義工組成。2025年，他們與年度創作人書籍設計師胡卓斌及作家李梓榮在六個月期間一起探索交流，以出版小誌的形式，呈現他們在M+所蒐集及記錄的、這間博物館往往不為人知的日常，並於館內的潛空間分享成果，帶領訪客以新奇有趣的方式認識M+。

The M+ Young Collective is a group of fifteen curious, passionate, and dedicated young volunteers. In 2025, they worked with two Hong Kong makers over six months to learn about the creative process. Under the guidance of book designer Renatus Wu and author Nathan Lee, the Young Collective created a series of small zine publications to capture aspects of the museum's often unseen daily life. They compiled these stories and showcased their finished zines in the Found Space gallery, helping visitors to explore M+ in unexpected ways.



Creative Ageing Programme: Wondrous Age

公眾節目
Public Programme

創意樂齡計劃：
好耆同學會



▲ M+教學人員鼓勵參與「創意樂齡計劃：好耆同學會」的長者，以自由自主的方式詮釋在「M+希克藏品：心靈圖景」展覽導賞中的所見
An M+ Educator encouraged seniors participating in the Creative Ageing Programme: Wondrous Age to take an active role in interpreting what they saw during a tour of the exhibition *M+ Sigg Collection: Inner Worlds*

▼ 參與「創意樂齡計劃」的長者把觀展所得的啟發畫成圖畫，表達展覽中的作品帶給他們的意義
Participants in the Creative Ageing Programme turned insights gained from a gallery tour into drawings expressing what an artwork in the exhibition meant to them

今年，M+推出「創意樂齡計劃：好耆同學會」，這個全新而具創意的計劃是為接受非政府組織服務的香港長者而設。計劃推出後報名反應超乎預期，申請機構數量超過名額兩倍，今年共有一百多位長者參與。

這是M+首個博物館的樂齡計劃，在歷時約十週共八節的活動中，長者參與互動導賞、討論和工作坊，藉此加強欣賞藝術和表達創意的能力。今年的參與者在過程中逐步提升了自信心與表達技巧，學習更細緻關注自我感受和需要。本計劃亦與香港大學行為健康教研中心合作，進行成效評估研究。

This year, M+ launched the Creative Ageing Programme: Wondrous Age. This brand new, innovative programme was designed to serve Hong Kong seniors who are supported through non-governmental organisations. Demand far exceeded expectations, with applications more than double the available places. This year we were able to welcome more than one hundred older adults.

The programme is the first creative ageing programme at M+. Over the course of eight sessions spanning approximately ten weeks, seniors joined interactive guided tours, discussions, and hands-on workshops designed to enhance art appreciation and creative expression. This year's participants developed greater confidence and expressive skills in each session, heightening their awareness of personal emotions and needs. Our outcome evaluation study, conducted in collaboration with the Centre on Behavioral Health at Hong Kong University, showed a significant positive impact on the cognitive wellbeing of the participating seniors.



公眾節目
Public Programme

畢加索展覽家庭日



M+於「香港賽馬會呈獻系列：畢加索——與亞洲對話」展期內推出以嶄新形式舉行的「家庭日」，提供多個名為「親子隨玩現場」的免費即場參與活動，內容包括講故事和創作活動，全天皆可參加，無須預約。大人和小朋友可以把自己在畢加索作品中所覓得的啟發帶到展廳以外，轉化成輕鬆的自主創作體驗，從而學習藝術家的思維，把異想天開的意念實踐出來。

To allow more families to participate in museum activities, M+ introduced a new model for Family Day during the Special Exhibition *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation*. We launched a series of drop-in activities, such as storytelling and artmaking, that were available throughout the day without advance booking.

Using Picasso's work as inspiration, children and their parents enjoyed creative experiences beyond the gallery visit. This approach encouraged participants to think like artists and bring whatever they imagined to life.

公眾節目
Public Programme

親子導覽手冊



擺個姿勢來看看

找一找畢加索的畫作《雜技演員》，畫中是一位強壯的雜技演員正在單腳站立。

和夥伴在這幅作品前擺個有型的姿勢，拍張照片留念吧！




© Succession Picasso 2025-
2026 / © Grand Palais/Paris
(Musée national Picasso-Paris) /
Adrien Didierjean



記得不要閃光燈！

你能想像這個人是怎樣做到這姿勢嗎？畢加索沒有為雜技演員身上畫衣服，好讓我們能清楚看到人的身體可以有多強壯和美麗。他筆下的人體就像是用黏土做的一樣，可以彎曲、延伸和扭轉。

這個展覽中還有其他有趣和靈活的身體，留心找找看吧。到有  的地方，去模仿更多好玩的姿勢。
(提示：它們位於展品標籤附近。)

M+在2025年派發了超過24,500本親子導覽手冊，為大人與小朋友提供與日常生活相關的切入點，令他們能以自助導賞的方式，探索畢加索及其他亞洲藝術家的創意巧思。

In 2025, M+ distributed more than 24,500 copies of the Family Kit. This booklet supported self-guided visits for adults and children, providing them with everyday points of connection to explore the creativity of Picasso and Asian artists in the exhibition.

公眾節目
Public Programme

創作日營



今年「孩子夏令主場：創作日營」以「七七物探」為主題，透過一系列學習創意體驗，讓小朋友接觸藝術家在創作中所使用的各種物料，並發揮想像力探索如何利用日常生活素材創作。七十二位五至八歲的小朋友在 M+ 教學人員和藝術家導師朱卓慧帶領下，以不同的感官認識視覺文化作品，又以有趣獨特的視角觀察博物館空間。創意工作坊鼓勵小朋友以不同方式表達創意，像藝術家般思考和創作。

由 Annie Kim Hung Lee 慷慨支持。

The theme for this year's Children Summer Takeover: Creative Day Camp was 'The Everyday Alchemist'. Through a series of creative learning experiences, children engaged with diverse materials used by artists in their creative processes, inviting them to imagine new uses for everyday items and materials in art projects.

Seventy-two children ages five to eight joined our M+ Educators and the artist instructor Margaret Chu. Engaging different senses and using unique perspectives, the group explored works of visual culture and various spaces throughout the museum together. The creative workshop encouraged children to express themselves in their own creative ways, inspiring them to think and create like an artist.

Generously Supported by Annie Kim Hung Lee.

公眾節目
Public Programme

身臨夢境的親子活動



為特別展覽「身臨夢境：1950年代至今的女性藝術家環境作品」而設的親子活動，則由感官體驗、身體律動及聲音探索出發，加上說故事環節，讓家庭觀眾在展廳外自由探索。M+亦首次為有三歲或以下幼兒的家庭設「幼兒早晨專場」，讓小小參與者在安全舒適的環境中，穿梭於大型藝術裝置之間。

The family programmes for the Special Exhibition *Dream Rooms: Environments by Women Artists 1950s–Now* included sensory experiences, body movement, and sound exploration as well as storytelling. Families were able to explore at their own pace inside and outside the gallery.

For the very first time, the museum also hosted Toddler Morning so that families with children aged three and under could explore, play, and imagine freely in a calm and welcoming space.

在過去一年，M+舉辦了多場展覽講座，邀請藝術家、創作者、策展人和學者分享他們的策展理念和對展覽的見解，並講述幕後不為人知的故事。

這些與重要展覽有關的講座包括「身臨夢境：1950年代至今的女性藝術家環境作品」策展人及藝術家的分享；「香港賽馬會呈獻系列：畢加索——與亞洲對話」巴黎國立畢加索美術館館長的講座；來自廣州和香港的學者與M+策展人就「廣東摩登：藝術與視覺文化，1900至1970年代」對談；以及「勞森伯格與亞洲」策展人與羅伯特·勞森伯格基金會的代表和來自日本的學者，一同回顧這位藝術家對於亞洲的影響。

M+ hosted talks for multiple exhibitions throughout the year, inviting artists, makers, curators, and scholars to share their insights on curation and exhibition ideas, as well as behind-the-scenes stories.

Significant highlights include talks for the major exhibitions *Dream Rooms: Environments by Women Artists 1950s–Now*, with the exhibition's co-curators and participating artists; *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation*, with the president of the Musée national Picasso-Paris; *Canton Modern: Art and Visual Culture, 1900s–1970s*, with scholars from Guangzhou and Hong Kong, joined by M+ curators; and Robert Rauschenberg and Asia, with representatives from the Robert Rauschenberg Foundation, a Japanese scholar, and the curator, who shared their thoughts on the artist's legacy in Asia.

巴黎國立畢加索美術館館長塞西爾·德布雷(左)與M+博物館館長華安雅在「香港賽馬會呈獻系列：畢加索——與亞洲對話」開幕講座中對談
Cécile Debray, President of Musée national Picasso-Paris (left), joined Suhanya Raffel, Museum Director, M+, for *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation* opening talk



129 社群及通達觀展活動：
M+ 人人共賞遊
Community and Access Visits:
Connecting at M+

M+自開館以來一直舉辦通達觀展活動，今年這類活動以「M+ 人人共賞遊」這個全新面貌的項目出現。「M+ 人人共賞遊」承襲平等共融的藝術參與精神，將博物館轉化為開放的對話平台，讓來自不同背景的觀眾一同探索視覺文化，藉此彼此聯繫。

活動會隨著展覽的更替，精心策劃與日常經驗相關的不同導賞主題。參加機構亦可選擇導賞團或導賞結合工作坊的體驗形式，讓長者或智障學童等不同群體，能以最舒適自在的方式享受視覺文化。

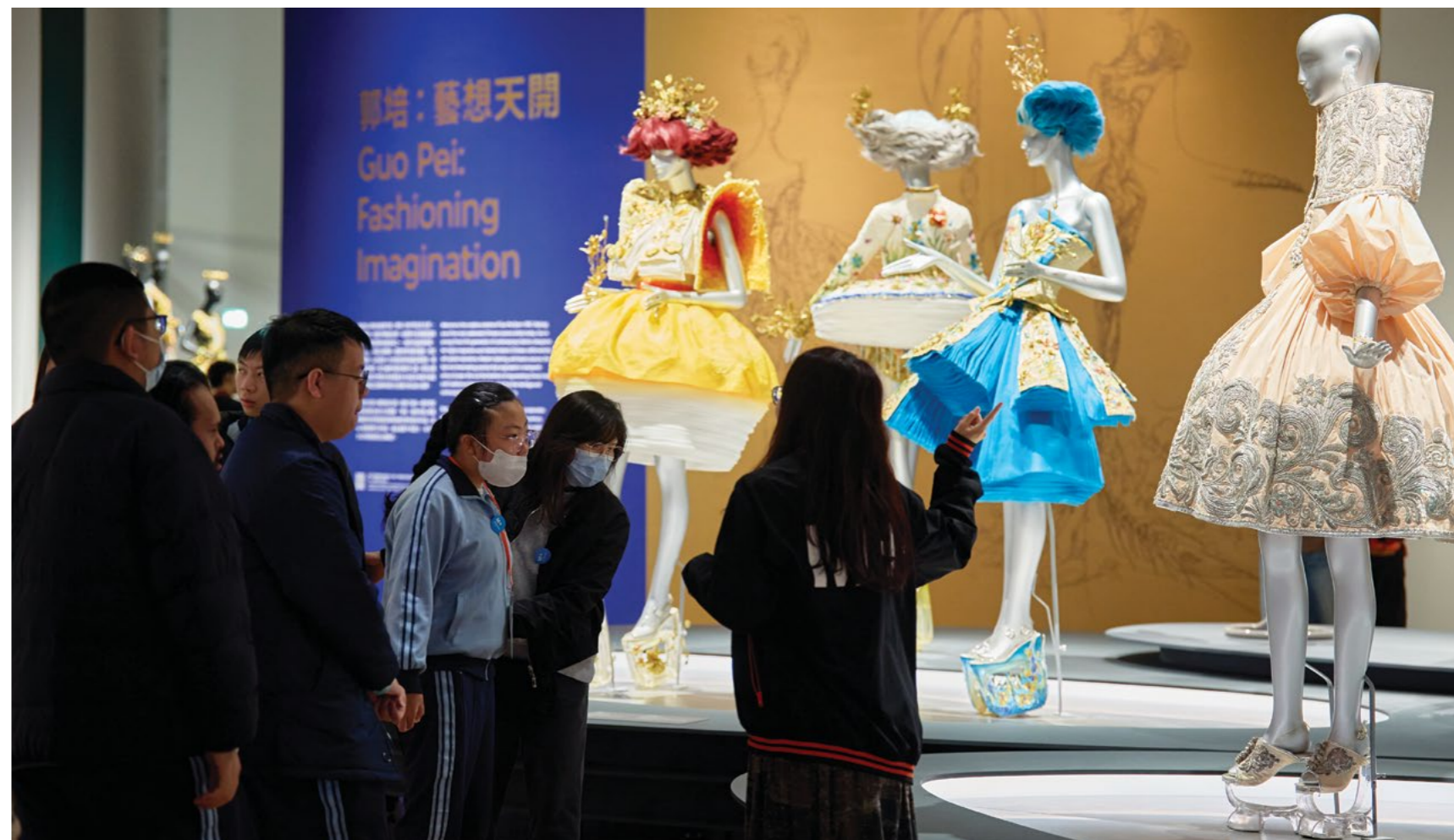
社群及通達觀展活動獲M+領銜夥伴滙豐的慷慨支持。

This year, M+ rebranded its long-standing accessible guided visits as 'Connecting at M+'. Building on our commitment to equitable, inclusive art programming, the initiative further transforms the museum into a platform for dialogue, encouraging visitors from diverse backgrounds to connect by exploring visual culture together.

Tours with themes based on everyday experiences are offered for each new exhibition. Organisations can choose a guided tour only or a tour plus workshop. Both options ensure that diverse communities, including older adults and students with intellectual disabilities, are able to engage comfortably and meaningfully with visual culture.

Community and Access Visits are generously supported by M+ Lead Partner HSBC.

M+教學人員帶領特別展覽「郭培：藝想天開」的通達導賞
An M+ Educator guides an accessible tour of the Special Exhibition Guo Pei: Fashioning Imagination



M+ 可持續發展

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M+ Sustainability

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10月9日，M+總監(藏品及展覽)卡絲瑤將一塊木紋磚放在板上，象徵簽署了《洛桑宣言》。M+是矢志推動可持續發展的「文化為地球聯盟」的三十三個創始機構之一。

Veronica Castillo, Director, Collection and Exhibition at M+, places a wooden tile onto a board, symbolically signing the Declaration of Lausanne on 9 October. M+ is one of thirty-three founding institutions that have pledged their commitment to sustainability in the Culture for the Planet Alliance.

2025年10月在瑞士洛桑舉行的首屆「文化為地球」高峰會工作坊，以可持續發展的實踐為主題。

Sustainable practices were the theme for workshops in the inaugural Culture for the Planet Summit held in October in Lausanne, Switzerland.

M+很榮幸能與「文化為地球聯盟」的其他創始成員，一同簽署發表《洛桑宣言》。該宣言代表全部三十三個成員承諾「致力加速藝術與文化領域的轉型，邁向可持續發展」。這份宣言體現了我們的共同抱負，即重新思考藝術和文化領域如何在創造、製作和協作時，將可持續性置於文化發展的核心。M+作為這個全球聯盟的成員，重申會致力通過研究、協作和集體行動，更快地實現可持續發展目標。

M+ is proud to join the other founding members of the Culture for the Planet Alliance in celebrating the Declaration of Lausanne—a commitment on the part of all thirty-three members ‘to accelerate the sustainability transition in the global arts and culture sector’. This declaration embodies a shared ambition to rethink how the arts and culture sector creates, produces, and collaborates, placing sustainability at the core of cultural development. As part of this global alliance, M+ reaffirms its commitment to achieving its sustainability goals more quickly through research, collaboration, and collective action.



Preserving the Present: Sustainable Practices in Contemporary Visual Culture Conservation

▼ M+ 博物館館長華安雅為聚焦於當代視覺文化修復保存的小組討論會開幕，這個討論會是2025年藝術三月活動的一項。
Suhanya Raffel, Museum Director, M+, opened an afternoon of panel discussions focused on the conservation of contemporary visual culture, part of the Art March 2025 programme.

在2025年香港藝術三月期間，M+ 匯集了國際專家，討論如何保存當代視覺文化。這次的討論探討了修復非常規物料的困難，以及在採用可持續實踐的同時繼續令博物館能吸引觀眾的問題。

During Art March Hong Kong 2025, M+ brought together international experts for a discussion on how to conserve contemporary visual culture. The discussion explored the challenges of preserving unconventional materials and ensuring that museums remain relevant to their audiences as they adopt sustainable practices.

保存當下：當代視覺文化
修復工作中的永續實踐

保存當下：當代視覺文化修復工作中的永續實踐
Preserving the Present: Sustainable Practices
in Contemporary Visual Culture Conservation

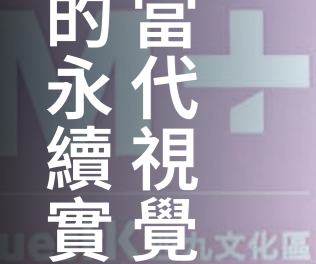
講座 Talk

25.3.2025

14:30-18:00
會堂 The Forum



M+



藏品修復與管理

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Conservation & Collections Care

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▲ M+ 藏品修復員 Manami Hori 和陳雯婷修復楊詰蒼的《千層墨——獻給昨天的中國明天》(1990)
M+ conservators Manami Hori and Wen-Ting Chen restoring Yang Jiechang's *Hundred Layers of Ink—Chine demain pour hier* (1990)

▼ 楊詰蒼的《千層墨——獻給昨天的中國明天》(1990) 在 M+ 焦點空間中展出
Yang Jiechang's *Hundred Layers of Ink—Chine demain pour hier* (1990) on display in the M+ Focus Gallery

今年，M+ 修復團隊對大型水墨作品《千層墨——獻給昨天的中國明天》進行了複雜的修復處理。這幅出自著名當代中國藝術家楊詰蒼之手的作品，其後在館內的焦點空間向公眾展出。這個全面的修復過程牽涉多個步驟，包括歷史研究、藝術家訪談，以及對物料的科學分析，從中獲得的知識，有助修復人員知道如何處理這件脆弱藝術品的非傳統多層結構。M+ 的藏品照管團隊致力於建立「活的檔案」，以記錄 M+ 藏品系列中仍在創作的藝術家的聲音，這項修復工作就是其中一環。

This year the M+ Conservation team undertook the complex remedial treatment of a large-scale ink painting, *Hundred Layers of Ink—Chine demain pour hier*, by prominent contemporary Chinese artist Yang Jiechang. The painting was subsequently displayed to the public in the museum's Focus Gallery. The comprehensive, multi-step conservation process incorporated historical research, artist interviews, and scientific analysis of the materials, offering conservators insights into how to treat the fragile artwork's non-traditional, multilayered composition. This initiative was part of M+ Collection Care's efforts to establish a 'living archive', intended to capture the voices of practicing artists represented in the M+ Collections.





◀ 機器人與機器智能實驗室 (ROMI Lab) 首席研究員 David Navarro-Alarcon 教授率領大學研究團隊，與 M+ 修復團隊一起探討《老人院》(2007) 複雜的機電整合系統
The university's research team, led by Professor David Navarro-Alarcon, Principal Investigator of Robotics and Machine Intelligence Laboratory (ROMI Lab), worked with M+ Conservation on the complex mechatronics of *Old People's Home* (2007)

▶ 大學研究人員和 M+ 修復員研究以光學雷達 (LiDAR) 為基礎的感應器控制系統。當裝置啟動時，該系統有助精準地偵測障礙物，避免輪椅相互碰撞
University researchers and an M+ conservator examine the light detection and ranging (LiDAR) based sensor control system, which assists in the accurate detection of obstacles to prevent wheelchair collisions while the installation is activated

M+ 與香港理工大學機器人與機器智能實驗室 (ROMI Lab) 展開跨學科合作，將機器人工程學融入當代藝術修復工作，藉此保存 M+ 希克藏品中由孫原和彭禹創作的動態藝術裝置《老人院》(2007)。這件作品由十三尊坐在電動輪椅上、非常逼真的人體雕塑組成，作品啟動後，每台輪椅都會在感應器的引導下自主活動，並透過兩位藝術家在將近二十年前自行開發的客製化系統來操控。為保留作品的原有功能和藝術意圖，ROMI Lab 與 M+ 修復團隊運用先進的機器人導航和控制技術，成功修復作品的技術零件。

An interdisciplinary collaboration between M+ and The Hong Kong Polytechnic University's Robotics and Machine Intelligence Laboratory (ROMI-Lab), this partnership combined contemporary art conservation with robotics engineering to preserve *Old People's Home* (2007), a kinetic art installation by Sun Yuan and Peng Yu in the M+ Sigg Collection. When the artwork is activated, sensors guide the autonomous movement of thirteen life-sized, highly realistic human sculptures, which sit in motorised wheelchairs controlled by a customised system the artists developed almost twenty years ago. To preserve the artwork's original functionality and artistic intent, the ROMI Lab and M+ Conservation team applied advanced robotic navigation and control technologies, successfully preserving the artwork's technical components.





由資深經理葉俊文率領的M+藏品檔案及圖書館團隊在年中的不同活動為訪客介紹研究中心及其豐富資源
The M+ Archives and Library team, led by CM Yip, Senior Manager, introduced visitors to the Research Centre and its wealth of resources at various events throughout the year

今年，M+研究中心迎接了香港中文大學和香港大學來訪。研究中心讓兩校教員及學生親身接觸M+的檔案收藏，有助於兩校的建築教育。研究中心舉辦的公眾活動包括關於火鳥電影會檔案和任國光及楊紫燁藏品的講座，重點介紹與電影相關的館藏；而每年舉辦的維基百科編輯馬拉松活動和為M+會員舉辦的「藏品檔案管理員體驗日」，則有助公眾認識本館藏品在研究方面的用途，以及博物館檔案管理員的角色。研究中心還受邀參與第二屆「打開香港」活動，其間舉辦了關於本館所藏香港建築師檔案的導賞團。

This year, the M+ Research Centre opened its doors to the Chinese University of Hong Kong (CUHK) and the University of Hong Kong (HKU). By granting on-site access to our archival collections, the centre facilitated architectural education at both schools. Public events hosted by the centre included talks on the Phoenix Cine Club Archive and the Lambert Yam and Ruby Yang Collection, highlighting our cinema-related holdings, while our annual Wikipedia Edit-a-thon event and an Archivist for a Day tour for M+ members raised public awareness of how our collections are used for research and the role of museum archivists. The Research Centre was also invited to participate in the second edition of Open House Hong Kong, during which it offered guided tours featuring its archives of Hong Kong architects.



M+ 數碼及出版

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M+ Digital & Publishing

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數碼項目
Digital Projects

數碼項目

▲ 數碼內容與策劃團隊為訪客設計的數碼互動體驗「畢·如畫一畫」
Visitors could 'Draw like Picasso' in an interactive digital experience designed by the Digital Content and Initiatives team



M+製作多元化的數碼內容以接觸並吸引觀眾，無論他們身處展廳內還是在數碼平台上，都能獲得豐富精彩的體驗。

今年，數碼內容團隊以特別展覽「香港賽馬會呈獻系列：畢加索——與亞洲對話」為靈感，設計了一個數碼繪畫區，訪客可以從四周的巨大投影畫面欣賞畢加索作畫時的身姿，亦可以運用畢加索別具代表性的簡約線條、形狀和技巧，繪畫出屬於自己的獨特作品。

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

This year, the digital content team designed a digital drawing zone inspired by the Special Exhibition *The Hong Kong Jockey Club Series: Picasso for Asia—A Conversation*. Visitors could create their own drawings using the simple lines, shapes, and techniques iconic to Picasso, surrounded by large-scale projections of the artist's work.

Artist Interviews

數碼項目
Digital Projects

藝術家訪談

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和創作者為主題，為了解香港、亞洲乃至其他地區的當代視覺文化提供新洞見。

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



數碼項目包括對於全部六位希克獎2025入圍藝術家的訪談。圖中為何銳安(左上)、畢蓉蓉(右上)和該獎共同得主劉慧德(左下)和黃炳(右下)
Digital projects included interviews with all six Sigg Prize 2025 finalists. Pictured here are Ho Rui An (upper left), Bi Rong Rong (upper right) and Sigg Prize 2025 co-winners Heidi Lau (lower left) and Wong Ping (lower right)



數碼項目

Digital Projects

M+
雜誌

Conserving *Hundred Layers of Ink* by Yang Jiechang

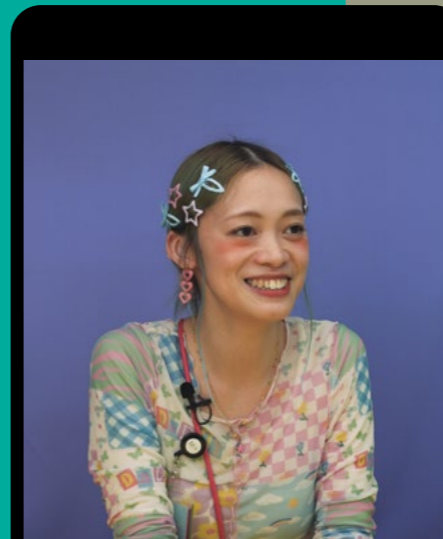
▲ 藏品修復員 Manami Hori 和陳雲婷接受 M+ 雜誌採訪，與水墨藝術副策展人楊波承對談，講述修復楊詰章的《千層墨——獻給昨天的中國明天》(1990, 局部) 時所面臨的困難。
In an interview with M+ Magazine, conservators Manami Hori and Wen-Ting Chen shared with Associate Curator of Ink Art Alan Yeung the challenges they faced while conserving Yang Jiechang's *Hundred Layers of Ink—Chine demain pour hier* (1990, detail)

M+ 雜誌以深度專文、跨媒體展示、影像作品及互動內容，為讀者開啟設計、建築與動態影像的視野，促進亞洲與世界之間當代視覺文化的多元對話。

M+ Magazine offers readers a window into the world of design, architecture, and moving image. Through extended articles, mixed-media presentations, videos, and interactive content, it expands the global dialogue on contemporary visual culture in Asia and beyond.

數碼項目

Digital Projects

M+
社交平台

M+ 數碼渠道包括 M+ 網站及社交媒體平台，觸及超過 3,300 萬人。透過引人入勝的影片及幕後花絮，M+ 將博物館體驗延伸至展廳以外，與全球觀眾連結。

M+ reaches more than thirty-three million people through its digital channels, which include the M+ website and social media platforms. Through engaging videos and behind-the-scenes content, M+ extends the museum experience beyond our galleries to a global audience.





◀ M+推出「M+1系列」的五本新書
M+ published five titles in its brand new M+1 series

▼ 今年M+也為特別展覽「畢加索：與亞洲對話」和「趙無極：版藝匠心」分別出版圖錄
This year, M+ also published two major monographs in conjunction with the Special Exhibitions *Picasso for Asia—A Conversation* and *Zao Wou-Ki: Master Printmaker*

2025年，M+出版了七本書籍，是本館的新里程碑。其中包括兩本重要的展覽圖錄：《畢加索：與亞洲對話》和《趙無極：版藝匠心》。《畢加索：與亞洲對話》是首本探討這位藝術大師與亞洲如何相互影響的著作。《趙無極：版藝匠心》是M+首本自行出版的展覽圖錄，記錄了M+豐富全面的趙無極版畫收藏。本館還推出了「M+1系列」，第一批包含五本新書。這些口袋書內容深入淺出、價格實惠，每本均探討M+的一件館藏作品，講述這些傑作誕生的故事。

In 2025, M+ produced seven publications, a new milestone for the museum. These included two major exhibition monographs: *Picasso/Asia: A Conversation* and *Zao Wou-Ki: Master Printmaker*. *Picasso/Asia* is the first book to examine the artist's interactions with Asia. *Zao Wou-Ki: Master Printmaker* marks the museum's first full-scale self-published exhibition catalogue, documenting the museum's comprehensive collection of Zao's graphic works. The museum also launched the M+1 series with five new publications. Each of these accessible, affordable pocketbooks explores a single work in our collections, telling the stories of how these M+ masterpieces came to be.



M+ 零售

M+ Retail

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M+ Shops

M+商店



M+ × 畢加索系列將這位藝術大師的天才創意融入日常生活，推出精心策劃的商品，從容易入手的紀念品到限量版設計品皆有，讓訪客把參觀展覽的珍貴回憶帶回家中。對於尋求獨特收藏的愛好者，系列中亦包含獨一無二的限量版商品，細緻呈現畢加索大膽的造型與鮮明的色彩。此系列的商品將藝術轉化為可觸摸的體驗，加深領悟，並為博物館觀展之旅留下難忘的記憶。

Inspired by the artist's iconic works, the M+ × Picasso collection brings the genius of Picasso into everyday life. The curated range of merchandise spans from accessible keepsakes to limited-edition designs, allowing visitors to take home a meaningful reminder of the exhibition. For collectors seeking something truly special, the collection's exclusive, limited-edition products capture Picasso's bold forms and vibrant colours in exceptional detail. The collection transforms art into tangible experiences, deepening engagement and creating lasting memories of a museum visit.



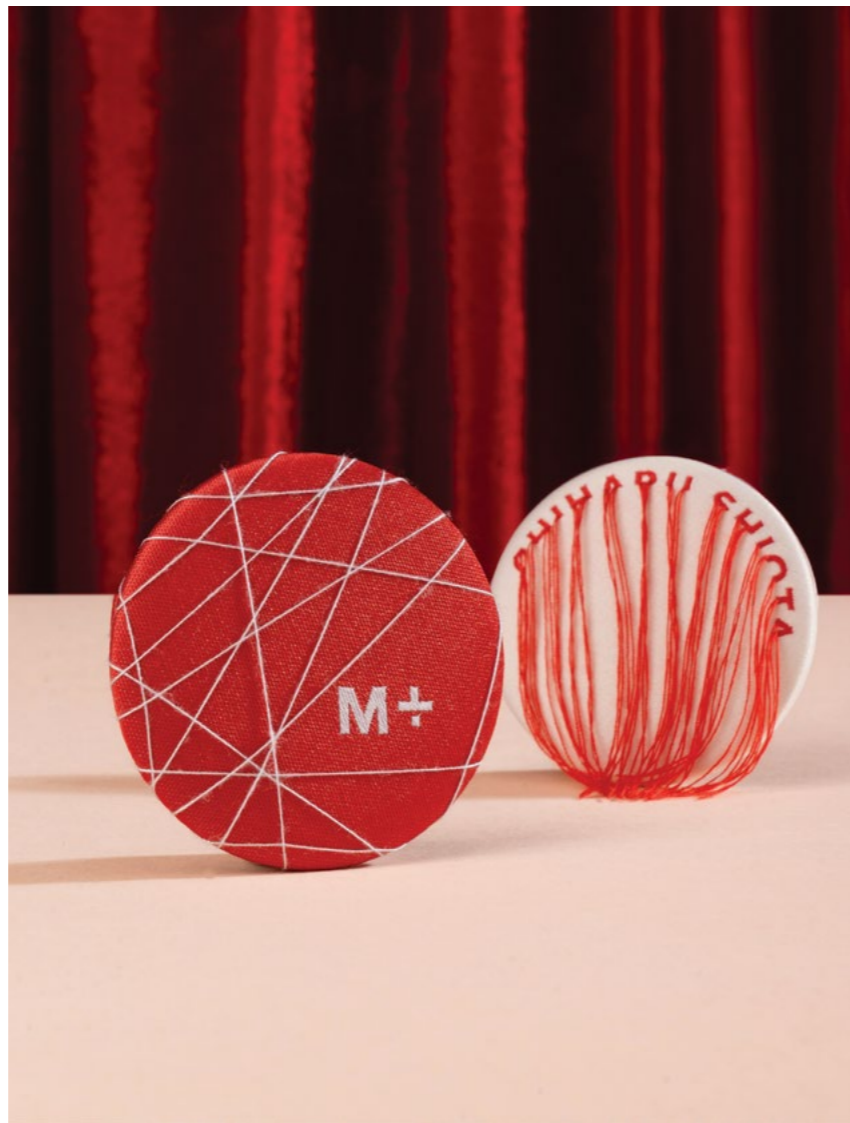
邁向全球：香港國際機場推出快閃店 Global Expansion: Hong Kong International Airport Pop-Up

2025年M+零售的一大亮點，是在香港國際機場設立快閃店。此舉令M+成為香港的文化大使，向國際旅客獻上各種創意不凡、設計優秀的精選商品。機場快閃店不僅把我們的零售版圖擴展到博物館以外，還把M+零售的品牌形象介紹到全世界。

A defining achievement of 2025 was the launch of our pop-up store at Hong Kong International Airport, introducing M+ Retail to a global audience. This initiative positioned M+ as a cultural ambassador for Hong Kong, offering international travellers a curated selection of products reflecting creativity and design excellence. The airport pop-up not only amplified our brand presence worldwide but also expanded it beyond the museum.

▼ M+在2025年3月至8月於香港國際機場推出快閃店，為旅客精選一系列書籍和文化商品
The M+ Museum Airport Pop-Up Shop, open from March to August 2025, offered travellers a thoughtful selection of books and cultural merchandise





「身臨夢境」展覽商品 *Dream Rooms* Exhibition Merchandise

「身臨夢境」商品系列將鹽田千春、朱迪·芝加哥及瑪爾塔·米努金富有想像力的藝術作品，轉化為可供收藏的設計品，令觀眾到訪博物館的體驗更加豐富。每件商品皆展現藝術家獨樹一幟的風格：鹽田千春那些詩意盎然的線條，重新演繹於簡約的單肩袋與各種配飾；芝加哥大膽的女性主義敘事，體現在醒目的紅白設計；米努金充滿活力與趣味的美學，則轉化為色彩繽紛的紡織品與生活用品。此系列讓訪客能將展覽的一部分帶到展廳以外，在日常生活中延續創意，把藝術更深入融入生活之中。

The *Dream Rooms* merchandise collection transforms the visionary artworks of Chiharu Shiota, Judy Chicago, and Marta Minujin into collectible designs that enrich the museum experience. Each piece reflects the essence of the artist's iconic style: Shiota's poetic threads are reimagined as minimalist tote bags and accessories, Chicago's bold feminist narratives are expressed as striking red-and-white designs, and Minujin's vibrant, playful aesthetic is translated into colourful textiles and lifestyle items. With this collection, visitors can carry a piece of the exhibition with them to places beyond the gallery, celebrating creativity in everyday life and deepening their engagement.

▲ 以特別展覽「身臨夢境：1950年代至今的女性藝術家環境作品」為靈感的商品
Merchandise inspired by the Special Exhibition *Dream Rooms: Environments by Women Artists 1950s–Now*

M+ × 田名網敬一周年紀念系列 M+ × Keiichi Tanaami Anniversary Collection

為慶祝M+開館四周年，M+零售特別與田名網敬一永續工作室合作，推出獨家商品系列。此系列靈感源自田名網敬一具代表性的作品，當中色彩繽紛大膽的設計品，把這位日本知名藝術家奔放的超現實視覺語言融入日常生活。每件商品皆展現其招牌的迷幻圖案，讓訪客能帶回獨特的紀念品，共同見證M+開館四周年這個重要的里程碑。

To celebrate the fourth anniversary of M+, M+ Retail collaborated with Keiichi Tanaami Eternal Studio to create an exclusive merchandise collection. Inspired by renowned Japanese artist Keiichi Tanaami's iconic artworks, the collection features bold, colourful designs that bring his vibrant and surreal visual language into everyday life. Each piece reflects Tanaami's signature psychedelic motifs, transforming his imaginative world into tangible, unique mementos of this milestone celebration that visitors can take home.

▲ 色彩繽紛的單肩袋、雨傘和其他來自M+ × 田名網敬一聯乘系列的商品
Colourful totes, umbrellas, and other merchandise from the M+ × Keiichi Tanaami Anniversary Collection

八方支持

Supporting M+

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作為自負盈虧、不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的一環。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，他們的支持對於M+深植香港並帶到世界舞台上的工作至關重要。

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」，M+為此謹致謝忱；另外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。

德英基金會繼續支持本館的「德英副策展人(視覺藝術)」一職。該職位一直大大有助於本館擴充、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2025年度將四十八件作品納入館藏。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. Community support is crucial to the long-term financial sustainability of M+.

We sincerely thank our donors, sponsors, councils, patrons, and members, whose generous support provides essential funding for our exhibitions, commissions, programmes, international outreach, and museum operations. Their contributions are vital to our work, which is deeply rooted in Hong Kong and shared on the world stage.

M+ remains grateful for the long term and continued support from The Robert H. N. Ho Family Foundation Hong Kong for the M+ Youth Integrated Learning Programme. Their support has empowered young people participating in this programme. We would also like to express our gratitude to the Lo Kwee Seong Foundation for their generous support of the M+ Educators Programme.

Looking ahead, we remain committed to collaborating with our existing donors and partners, while also inviting new patrons and supporters to join us in making M+ and contemporary visual culture accessible to all.

De Ying Foundation's ongoing funding of the role of De Ying Associate Curator, Visual Art, has continued to enhance our curatorial efforts in the acquisition, research, and presentation of Chinese art in the M+ Collections.

In 2025, the M+ Acquisition Councils acquired forty-eight works 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+.

Looking ahead, we remain committed to collaborating with our existing donors and partners, while also inviting new patrons and supporters to join us in making M+ and contemporary visual culture accessible to all.

在我們邁向成為世界頂尖文化機構的旅程中，M+ 贊助人堅定不移的支持一直是我們的珍貴資源。過去一年，M+ 贊助人社群切實顯示了他們是實現M+ 使命的核心力量，支持創意表達，促進藝術交流，並深刻塑造了我們的全球視野。

我們亦很榮幸能在2025年透過一系列專屬活動向這份承諾致敬，包括M+ 會館對談、私人展覽預覽及特別舉辦的M+ 支持者答謝酒會。我們於「希克獎2025」舉行期間，為M+ 捐贈人舉行特別答謝晚宴，藉此表彰他們對於推動卓越藝術創作所發揮的關鍵作用。

今年同時見證了一系列卓越的國際交流。M+ 贊助人的阿聯酋之旅為參加者帶來深度文化體驗，在M+ 策展人的帶領下欣賞私人藝術藏品，並於「2025年沙迦雙年展」期間參與當地藝術行程，獲得主要文化機構提供專屬的幕後參觀安排。此外，承蒙個別贊助人的支持，M+ 於國際藝術盛事期間在首爾、東京及巴黎舉辦多場私人活動，連繫我們在世界各地的贊助人。

M+ 贊助人對本館願景的堅定信念，讓我們得以呈獻具突破性的展覽，推動跨地域的文化對話，並持續履行作為世界頂尖當代視覺文化博物館的使命。衷心感謝他們一路同行，成就這段非凡而意義深遠的旅程。

In our journey to become one of the world's leading cultural institutions, the unwavering support of our M+ Patrons has been one of our greatest assets. This past year, the M+ Patrons community truly proved to be at the heart of our mission, affirming creative expression and fostering artistic encounters that have profoundly shaped our global vision.

We are proud to honour this commitment through a series of memorable moments, including M+ Lounge Conversations, exclusive private previews, and an appreciation cocktail reception dedicated to our patrons who have supported us over the years. For our M+ donors, a special appreciation dinner held in conjunction with Sigg Prize 2025 provided a meaningful opportunity to celebrate their pivotal role in championing artistic excellence.

The year was also marked by a series of exceptional international engagements. Our travel programme offered immersive cultural experiences to the United Arab Emirates. Guided by M+ curators, patrons could explore private art collections, enjoy behind-the-scenes tours and gain exclusive access to the Sharjah Biennale 16. With the support of individual patrons, M+ also hosted private receptions in Seoul, Tokyo, and Paris during international art events, providing opportunities to connect with our patrons worldwide.

Patrons' belief in our vision enables us to present innovative exhibitions, foster global cultural dialogue, and continue our mission as a leading contemporary museum of visual culture. We are immensely grateful for their partnership in this remarkable journey.



▲ 參與M+ 贊助人節目的荷蘭作家兼藝術收藏家Han Nefkens與香港作家安於，在M+ 會館對談
Dutch writer and art collector Han Nefkens in conversation with Hong Kong-based writer An Yu in the M+ Lounge, part of the M+ Patrons Programme

企業贊助的鼎力支持，是 M+ 成為亞洲首間全球性當代視覺文化博物館，並能躋身國際頂尖文化藝術機構之列的關鍵。每一間企業贊助商的支持，都是 M+ 實踐使命的基石。他們肯定創意表達，促進藝術交流，共同塑造 M+ 的國際視野。

今年，我們深感榮幸獲得二十八間企業贊助商的慷慨支持，當中包括多個長期合作的夥伴，以及新加入的贊助商。M+ 的企業贊助商涵蓋日益多元的行業領域，充分體現 M+ 的工作在不同界別中引起廣泛的共鳴。

滙豐在 2025 年繼續擔任 M+ 領銜夥伴，支持特別展覽「香港賽馬會呈獻系列：畢加索——與亞洲對話」及「廣東摩登：藝術與視覺文化，1900 至 1970 年代」。此外，CHANEL 繼續擔任 M+ 的主要夥伴，在其支持下，「M+ 修復」系列首三部電影作品已於全球各地上映，而第二屆「亞洲前衛電影節」也圓滿舉行。

M+ 的企業贊助商亦善用我們的夥伴關係，於年內積極利用 M+ 這個獨特平台，透過私人晚宴、展覽預展、策展人導賞，以及講座對談等活動，與其客戶及持份者深入交流。這些量身打造的專屬體驗，締造超越傳統贊助的深度聯繫，讓贊助商與 M+ 及其項目建立更緊密的連繫。

The support of our corporate partners has been instrumental in realising M+'s vision to become one of the world's leading cultural institutions and Asia's first global museum of contemporary visual culture. Our corporate community is at the heart of the museum's mission, affirming creative expression and fostering artistic encounters that shape our global vision.

This year, we were honoured to have twenty-eight corporate sponsors, including both long-standing partners and new supporters, whose generosity has strengthened and sustained our programmes. Their support comes from an expanding range of industries, reflecting the growing resonance of M+'s work across diverse sectors.

HSBC continued as M+ Lead Partner in 2025, supporting the Special Exhibition *The Jockey Club Series: Picasso for Asia—A Conversation and Canton Modern: Art and Visual Culture, 1900s–1970s*. With CHANEL's continued support as M+ Major Partner this year, the first three M+ Restored film titles were unveiled both locally and internationally, alongside the second edition of the Asian Avant Garde Film Festival.

Our corporate sponsors activated their partnership throughout the year, enjoying exclusive access to M+ and engaging their clients and stakeholders through private dinners, exhibition previews, curator-led tours, and talks and conversations. These bespoke experiences offer meaningful touchpoints that extend beyond traditional sponsorship, fostering deeper connections with the museum and its programming.



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