

王天仁

WONG TIN YAN

拾萬個為甚麼

YES BUT WHY?

M+ ROVER / 敢探號

2020 — 2021

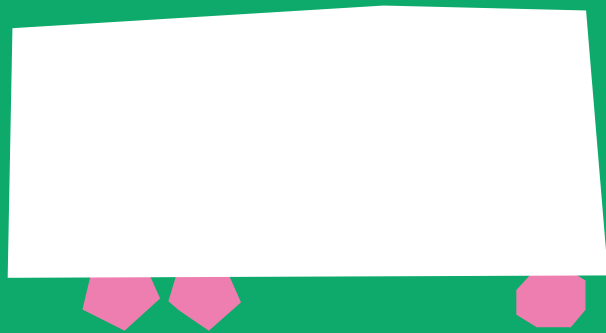
SEEK

05

「M+ 敢探號」
教材套

M+ ROVER
TEACHER'S
RESOURCE
PACK

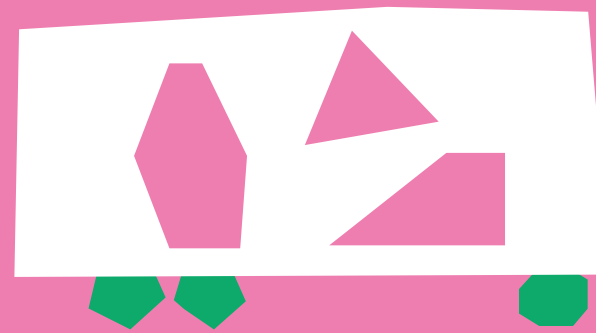
M+ 敢探號 ROVER!



「M+ 敢探號」自2016年起穿梭香港各中學校園和社區，既是流動展覽空間，又是創作教室。2020年，這輛特製拖車初次啟航到小學校園，藉着專為小學生而設的教學活動，鼓勵學生與創作人交流對話，並記錄學生自然流露的想法與回應。展覽隨藝術家及學生的參與而每天蛻變，並在校園及社區展出不斷演化的創作成果。

參與學校的師生可參與展覽導賞，以及兩節由藝術家主導的校內活動。此外，教師可使用此教材套，帶領學生深入認識藝術家及其創作意念，並以此為起點，討論及組織相關活動，延展「M+ 敢探號」的學習體驗。

流動創作教室 TRAVELLING CREATIVE STUDIO



M+ Rover is a travelling creative studio and exhibition space that has visited local secondary schools and community spaces since 2016. In 2020, it reaches out for the first time to primary-school students. Through learning activities specially designed for students in this age group, the programme encourages dialogue between students and creative practitioners. Documenting the students' intuitive ways of thinking and responses, M+ Rover features an exhibition that evolves as it travels from school to school and as artists and students contribute to it.

Teachers and students from the participating schools can join guided tours and two sessions of artist-led school activities. In addition, teachers can initiate discussions and related activities with this resource pack, enhancing students' experience.

本教材套簡介王天仁及其委約作品《拾萬個為甚麼?》，並藉着簡介其過往作品概述藝術家的創作意念。教師可按課堂所需，讓學生在「M+ 敢探號」訪校前，了解王天仁的背景與創作，更可運用其中內容以設計延伸活動，作為訪校體驗的延展或未來計劃的起點。

This resource pack explores Wong Tin Yan's artistic practice through his commissioned work *Yes but Why?* and his other projects. The information provided can be used to fit your lesson plan, helping students learn about the artist and his work before they join M+ Rover. This can also be used for extended activities to follow up on experiences or as starting points for further projects.

關於王天仁

《拾萬個為甚麼?》

作品選輯

藝術實踐——
系列一

卡通木雕

《怪獸》、《大鵬鳥》

系列二

參與式創作

《動物三輪車》、《變色龍》、
《木卡板遊樂園》、《天問》

系列三

策展與合作

《合舍》

系列四

大眾媒介

《好想藝術》(2018)

ABOUT WONG TIN YAN

YES BUT WHY?

SELECTED WORKS

ARTISTIC PRACTICE——
SERIES ①

WOODEN CARTOON SCULPTURES

Monster, Big Bird

SERIES ②

PARTICIPATORY WORK

*Animal Bicycles, Chameleon,
The Wooden Pallet Playground, No Question Allowed*

SERIES ③

CURATION AND COLLABORATION

Form Society

SERIES ④

MASS MEDIA

Artspiration (2018)

6

12

16

18

22

26

以木雕作品著稱的王天仁 2000 年畢業於香港中文大學藝術系，身兼雕塑家、藝術教育工作者、電視節目主持人，還自資創辦藝術空間，並當選區議員。他這些廣泛多元的身分都有一個特質，就是他敢於質疑規範的理念。在學期間，王天仁已表現出其探索精神，詰問對於藝術創作的固有定義。他撿拾廢棄的卡板木材創作雕塑作品，利用看似隨機及廉價的物料挑戰傳統之中「高雅藝術」的觀念。並為作品注入豐富的幽默感，表現出不拘一格的創作風格。

大學畢業後，王天仁沒有當全職藝術家，而是選擇投身於兒童藝術教育的工作，並在工餘時間持續創作。儘管事業漸趨穩定，他仍樂於接受不同形式的委約創作機會，在內心不懈探索的欲望湧動之下，他辭去全職的教學工作，專注於木雕創作，同時參與各種被視為與藝術無關的計劃，如撰寫報章和雜誌專欄等。他更於 2017 年創辦自資藝術空間「合舍」，集合來自不同界別的人，舉辦各類型的文化藝術活動。翌年更擔任香港電台電視節目《好想藝術》主持，一反固有的想法，由廢木創作拓展至更開闊的領域。

比如，成立「合舍」是為了嘗試一個實驗性質的營運模式，在本地文化藝術界長期以來倚賴政府提供場地或資助、商業畫廊合作形式以外，尋找其他可能。「合舍」是位於深水埗的藝術空間，在這個繁囂的社區為小型展覽、工作坊及聚會提供場地。王天仁更以「維修」為首個展覽的主題，邀請修補舊物、整理家具的師傅駐場，打開大眾對藝術空間的想像，讓這個聚合不同界別人士的地方不再限於單一用途，而是透過彼此就各個範疇交流意見，集思廣益，為藝術與生活尋覓另類之途。這些議題涵蓋藝術、教育、城市發展，以及香港的整體安康和居民福祉，不一而足。

在二十年創作生涯中，王天仁不斷思考何謂藝術。擔任《好想藝術》節目主持期間，他與觀眾討論了有關創意、社區藝術、文化消費及藝術教育等議題。每集節目均以輕鬆的戲劇開場，向我們習以為常的社會現象提出疑問，從中引導觀眾思考藝術之於生活的用處。對王天仁來說，這些問題從來沒有單一答案，而提問就是為了引起觀眾參與對話的興趣，藉此啟發不一樣的思考和想像。

關於 王天仁

ABOUT WONG TIN YAN

天仁

Wong Tin Yan, known for his wooden sculptures, is a sculptor, art educator, TV host, founder of a self-funded art space, and elected district councillor. His wide-ranging career is characterised by an eagerness to question the norms of society. A graduate of the Department of Fine Arts of the Chinese University of Hong Kong in 2000, Wong has maintained an inquisitive spirit since his college days. He questions the established definitions of art practice and has created a series of sculptures with discarded wooden pallets that challenge the conventional perception of 'high art'. With a seemingly random yet practical choice of materials, he incorporates humour and playfulness in his work, displaying a carefree approach to art-making.

Unlike some of his classmates, Wong did not become a full-time artist after graduation. Instead, he devoted himself to teaching art to children while creating works during his free time. Yet, despite a stable career and family life, he felt unfulfilled during this period. Motivated by an inner urge to continuously inquire, explore, and

discover, he quit his full-time teaching job and focused on creating wooden sculptures. He also ventured into projects that were considered by some as irrelevant to art, such as writing columns for newspapers and magazines. His interests in the concept of bricolage and tinkering with materials led to his founding of the self-funded art space Form Society in 2017 and participation as a host of the RTHK television programme *Artspiration* in the following year. Through these activities, Wong expanded his artistic practice, as he sought to challenge assumptions and look for alternative approaches to art and life.

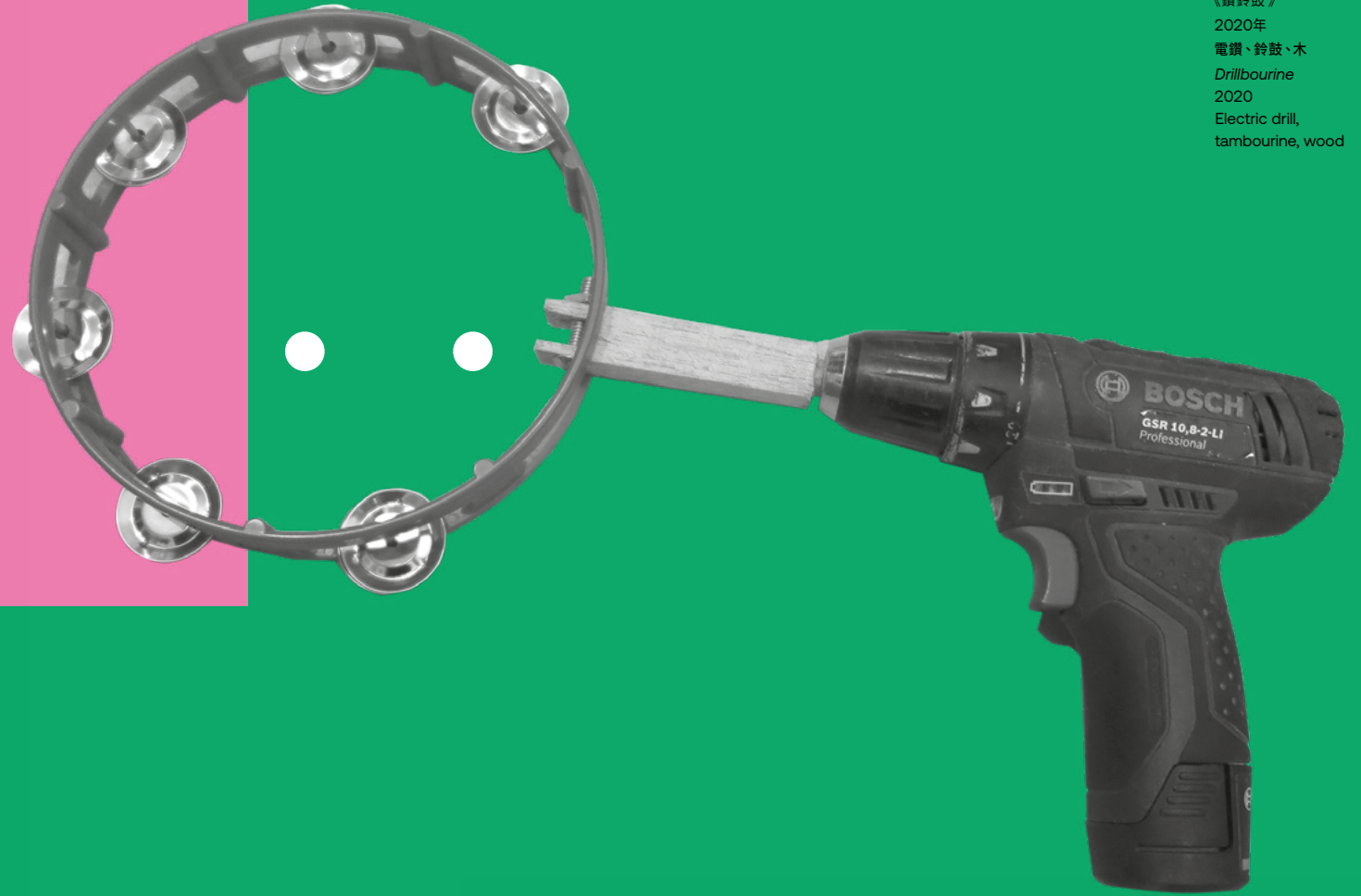
For instance, Form Society was an attempt to seek alternatives to the local industry's long-standing practice of relying on the government and commercial galleries to provide venues for art and culture. By establishing the art space in the bustling neighbourhood of Sham Shui Po, Wong turned it into a venue for mini-exhibitions, workshops, and gatherings, making art more accessible to the public.

To preserve the culture of tinkering, Wong invited a group of local carpenters and metal workers to help repair the broken objects in the neighbourhood. Bringing together members of the community and cultural practitioners from various disciplines, these art spaces became important sites for exchanges and gathering insights into issues related to art, education, urban development, and the general well-being of the city.

Throughout the twenty years of his practice, Wong has continued to reflect on questions surrounding art and its relationship to society. In hosting the weekly programme *Artspiration*, he discussed topics related to creativity, community-based art, cultural consumption, and art education. He raised questions in the form of a light-hearted play at the opening of each show, prompting viewers to reconsider the relevance of art to life. To Wong, these questions do not lead to a single answer or solution. Instead, they are intended to initiate and engage viewers in a dialogue that generates alternative ways of thinking.

WONG TIN YAN

《鑽鈴鼓》
2020年
電鑽、鈴鼓、木
Drillbourine
2020
Electric drill,
tambourine, wood



《怪提琴》
2020年
足部按摩毯、不求人、木
Whyolin
2020
Foot massager,
back scratcher, wood



YES BUT WHY?

拾萬個為甚麼？

「點解唔可以問點解？」提問有助我們質疑既定的成見，也反映了我們學習和探索的渴望。

「M+ 敢探號」巡迴香港不同小學，為學生在校園內提供與別不同的學習空間，從中獲取知識、表達思想，以及最重要的是，提出問題。藝術家王天仁相信，提問是學習的重要工具，而他就藉其作品《拾萬個為甚麼？》，為學生營造一個鼓勵他們尋根究底的學習環境。藝術家邀請學生寫下他們對日常生活的疑問，張貼在展覽空間。隨着學生的提問在校園巡迴期間不斷累積，他希望藉着記錄大家出於直覺的想法和回應，把「M+ 敢探號」化身成求知探索的場地。

王天仁特意邀請不同界別的文化工作者參與這趟探索旅程，開拓學生對創作的想像。合作單位包括致力推廣聲音藝術的團體「聲音掏腰包」，着眼於探索建築與周邊環境連繫的設計及建築工作室「東西建築」，還有「深食」這個設計師組合，他們發掘食物背後種種與世界的聯繫，對日常進食體驗給予新的理解。王天仁從這些合作者和其他

創作人的作品中汲取靈感，提出一連串問題，從而啟發學生以手來「回應」，隨自己的想法發展出與別不同的方案，擺脫既有的思考框架。王天仁以錘子、橡筋和衣架等日常用品為素材，創作《怪提琴》及《鑽鈴鼓》等雕塑及裝置作品。他透過這些外形趣怪的創作，一反物料和工具慣有的使用方式，再把尋常的工具陳列在作品一旁，以這種並置對照的手法，激發學生跳出慣常思維，培養出自己一套看待事物的眼光。

王天仁在好奇心驅使下，馳騁於聲音、建築和食物等不同領域，不僅為學生，也為自己帶來新的洞見。他藉着與各範疇的文化工作者交流，對身處的世界、自己的興趣和人生取向等都有了更深刻的了解。因此，「M+ 敢探號」提供了難得的平台，讓藝術家、合作者、教師和學生交流對話。參與計劃的各人可以汲取彼此的知識和經驗，成為對方的重要資源，互相啟示探索的新方向，而在此持續學習的過程中，大家得以用不一樣的世界觀繼續尋究探索之旅。

‘Why do we need to question?’ Questioning is an effective way to challenge assumptions, and it reflects a desire to learn and explore.

Touring to primary schools across Hong Kong, M+ Rover offers students an alternative space on campus to acquire knowledge, express their thoughts, and importantly, ask questions. *Yes but Why?* is artist Wong Tin Yan’s effort to create an environment that motivates students to stay curious and that emphasises questioning as an important tool for learning. In this exhibition, Wong invites students to write down questions and post them around the exhibition space, including the exterior walls and the surfaces of the outdoor installations built from classroom furniture. In documenting these intuitive ideas and responses, the artist transforms M+ Rover into a site of inquiry.

To broaden students’ creative horizons, Wong invites collaborators from a wide range of fields to join in this adventure of inquiry. The collaborators include soundpocket, an organisation which promotes sound art; Orient Occident Atelier, a design and architecture studio looking into the connection between structures and surrounding spaces; and Deep Food, a team of designers who seek to create ‘edible experiences’ by unearthing the potential of food. Drawing inspiration from the work of these collaborators and other practitioners, Wong poses a series of questions that help students liberate themselves from habitual ways of thinking. These questions have no definite

answers and students may ‘respond’ with their hands by creating works of their own. To expose students to different possibilities, Wong places in the M+ Rover space everyday tools such as hammers, elastic bands, and clothes hangers, alongside his works of art like *Whyolin* and *Drillbourine*, which are composed of these objects. This juxtaposition challenges the traditional understanding of the items that surround us in daily life and inspires students to think unconventionally.

Driven by a curious spirit, Wong’s venturing into the fields of music, culinary arts, and architecture brings new insights not only to the students, but also to himself. In his exchange with the various cultural practitioners, Wong has discovered more about himself and the world around him, including his interests and preferences in life. In this light, M+ Rover is a valuable platform for artists, collaborating practitioners, teachers, and students to interact and engage in dialogues with one another to provoke fresh thinking and inquiry. Drawing on the knowledge and experience of different parties in the programme, participants become important resources for each other, and in this ongoing process of learning, they come to view the world through a different lens, continuing on their journey of questioning with renewed perspectives.

觀看展覽介紹短片

An introductory video of the exhibition is available at <https://youtu.be/zP2expF9t2s>

作品選輯



SELECTED WORKS

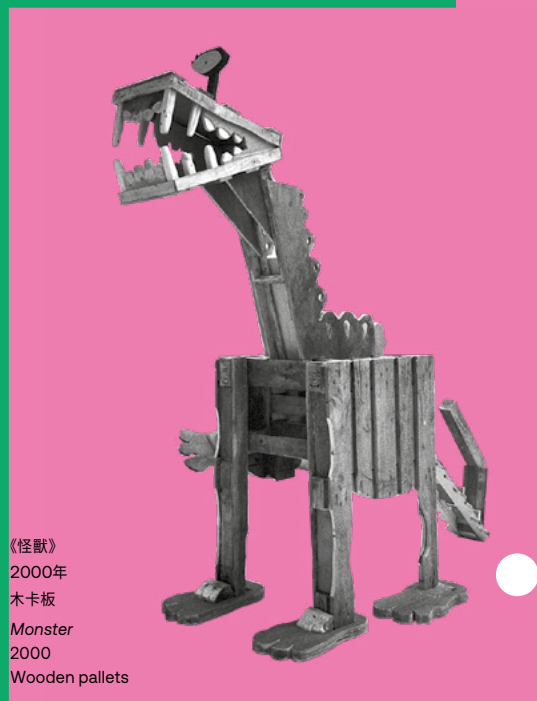
藝術實踐——系列一 卡通木雕

藝術家藉着非主流的創作形式、物料及作品造型，使那些只被少數人接受和認可，甚至被忽視的事物能被看見。

王天仁早期的木雕創作沒寄語甚麼大道理，旨為用雙手及手邊有限的工具和物料，創造出外型趣怪的作品，吸引觀眾的目光。

王天仁相信「朽木都可雕」，即使破爛的物料也有其用處。修讀藝術期間，身邊同學普遍鍾情於創作繪畫等平面作品，他則選用鮮有人青睞的木卡板為媒材，創作以動物造型為基礎的雕塑及裝置，其似是而非的形態，配上一雙卡通眼睛後，外觀更顯怪誕，與傳統觀念中的藝術品截然不同。他的作品捨棄深遠的寓意，但求簡單直接，讓觀眾感受箇中的幽默及童趣。

對王天仁來說，藝術沒有特定框架，能容納任何可能，而他奇形怪狀的作品放在畫廊之中，與其他精緻亮麗的作品相映成趣時，便有助激發觀眾對習以為常的事物提出疑問，藉此探問一種觀賞藝術的新方法。



《怪獸》
2000年
木卡板
Monster
2000
Wooden pallets



《大鵬鳥》
2000年
木卡板
香港藝術館藏品
Big Bird
2000
Wooden pallets
Collection of
Hong Kong
Museum of Art

Through their choice of materials, designs, or an unconventional approach to art, artists can bring into view things that are generally overlooked but deserve attention.

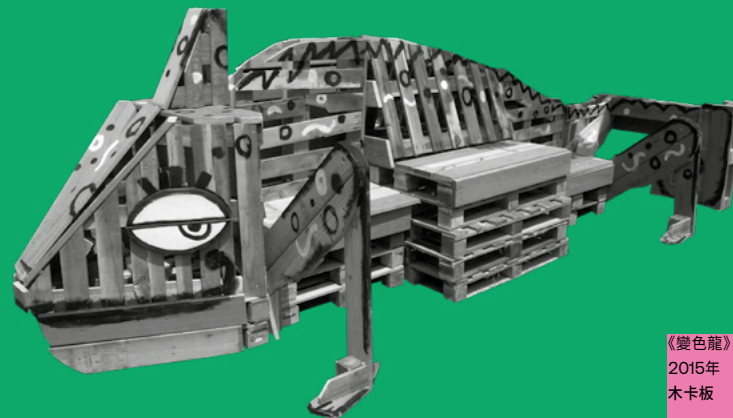
Wong Tin Yan did not introduce any big ideas in his early sculptures. Instead, he sought to create art with his hands and the limited tools and materials available at the time, drawing the audience's attention to the unique playfulness of his works.

Wong has worked with sculptures and installations since his years as an art student. His choice of using wooden pallets to create his works was a rare artistic decision among his class, who focused mostly on graphic art and painting. Most of his sculptures cannot be identified as specific objects but suggest the shapes of animals. The cartoonish eyes add to the absurdity of

these sculptures, which defy traditional understandings of aesthetics and evaluation of art. In favour of simplicity and directness, Wong seeks to convey in his works a childlike sense of humour—rather than profound meanings—with the hope of bringing joy and amusement to the audience. By making his works easily approachable, Wong subverts the common perception that art is difficult to understand.

Seeing distinctive patterns on wood as unique features, Wong retains the original appearance of the materials used in his works. To him, his sculptures of bulky, irregular forms create an interesting contrast with other delicate works when they are displayed in the same gallery, and the contrast prompts viewers to question the norms and conventions.

WOODEN CARTOON SCULPTURES



《變色龍》 Chameleon
2015年 2015
木卡板 Wooden pallets

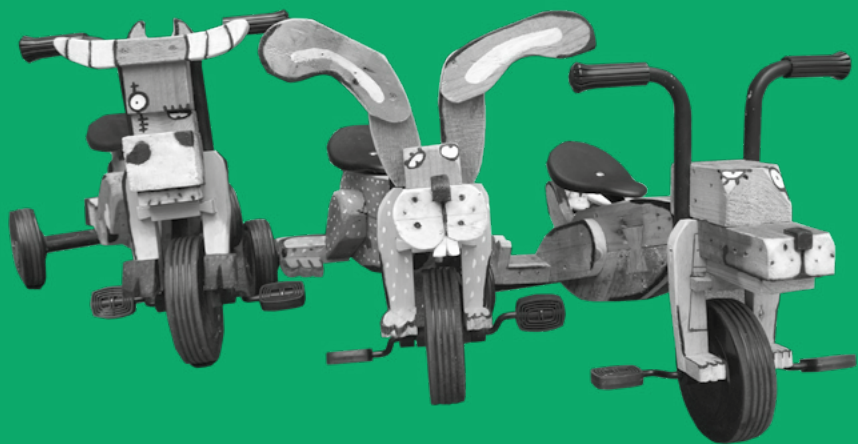
藝術不一定能解決生活難題，但其可「用」之處，在於能逐漸顯現乍看之下隱而不顯的情境，把人與人、人與環境莫可名狀的關係展現於觀眾的視野之下。

王天仁藉着其公共藝術作品，嘗試搭建一個隨觀眾自主參與的平台，透過觀眾與作品的互動，把人的行為習慣、想法，甚至個體與環境的牽繫，都一一呈現出來。

王天仁曾以卡通動物造型來設計椅子及單車等實用的休憩設施，創作出互動裝置作品《變色龍》、《動物三輪車》及《木卡板遊樂園》。《變色龍》於台北東區當代藝術展「粉樂町」的場地展出，置身在公園之中，鼓勵遊人與作品互動。至於曾展示於香港文化博物館展覽「藝想天開：啟迪潛能之旅」，擺放在

博物館露天中庭的《動物三輪車》及《木卡板遊樂園》，則把觀眾的參與變為其作品的一部分。觀眾可自行把《動物三輪車》騎到休憩空間的不同角落，也可在《木卡板遊樂園》中放聲喧嘩、四處攀爬，令原本靜態的雕塑隨觀眾的參與轉變外貌，由此讓公共空間的風景不斷變化，與玻璃幕牆內安靜的展館形成強烈對比。

另一件場域特定作品《天問》設於香港政府總部，作品的涵意與設置的場地相互關聯，其周圍的空間也構成作品本身。王天仁邀請觀眾在作品寫上觀後感，在公共場域提供一片記載及展示個人情感或思考的空間。對藝術家而言，由背景中高聳的辦公大樓，以至圍着木雕裝置在海旁參觀的觀眾，也在勾勒這件作品的輪廓，將箇中各方的權力關係娓娓道來。



《動物三輪車》 Animal Bicycles
2013年 2013
木卡板及單車 Wooden pallets and bicycles

PARTICIPATORY

The value of art lies in its potential to open up possibilities for creative interventions, thinking, and expression that leave the underlying meanings open to interpretation.

which was a stark contrast to the quiet indoor spaces in the museum.

In 2015, an interactive installation designed by Wong, titled *Chameleon*, was highlighted in *The Very Fun Park Contemporary Art Exhibition* in Taipei. The animal sculptures were presented in public playgrounds and parks in the Eastern District of the city, inviting viewers to interact with the work.

No Question Allowed, another site-specific work of Wong's, was mounted outside Hong Kong's Central Government Complex in 2018. Viewers were invited to write their thoughts on the sculptures. Through this work, Wong created a space for expressing and documenting personal feelings and ideas on a public site. To him, the high-rise buildings in the backdrop and the viewers at the waterfront helped to situate the work, displaying the underlying power relations between the various stakeholders in the city.

Wong Tin Yan's public art encourages the audience's participation and interaction, bringing to light people's behaviours, habits, thoughts, and the relationships between individuals and the environment. He designed a series of recreational facilities inspired by cartoon animals, such as benches and bicycles, which have been showcased in different venues. For instance, his *Animal Bicycles* and *The Wooden Pallet Playground* were featured in the exhibition *Intelligence Infinity: Inspiration through Art* organised in 2013 by the Hong Kong Heritage Museum. Visitors were free to ride and experience the bikes to stimulate different understandings and interpretations of the work. Displayed in the open-air atrium of the museum, *The Wooden Pallet Playground* was designed to be climbed upon. By allowing viewers to freely play with the work, Wong transformed the exhibition space into a site of participation and social engagement. These activities changed the surrounding landscape and scenery,



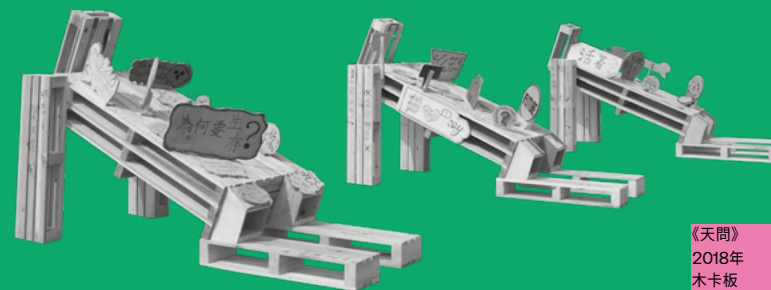
《木卡板遊樂園》

2013年
木卡板

The Wooden Pallet Playground
2013

Wooden pallets

WORK



《天問》

2018年
木卡板

No Question Allowed
2018

Wooden pallets

策展與合作

在自己定立的創作框架下，邀請他人加入一起創作，當中所帶來的不確定性，能打開及拓展局限的概念，給予大家在創作過程中更多選擇。

在2017年，王天仁在深水埗大南街開設了「合舍」(Form Society)。他視這個置身於社區的空間為作品，讓自己能就地取材，實踐各式各樣的藝術及文化項目，從而匯聚社區之中的人和事。藝術家從字面解讀「合舍」：「就是一個由不同的團體組成(form)的自主部分，讓人積極地實驗不同想法，藉此連成一個網絡，甚至組織(society)。」

王天仁銳意從人與人的差異之中找到互相協作的契機。他自稱是二房東，意謂自己出租「合舍」地舖的空間予

不同的團體來舉辦展覽、放映會及文化沙龍等活動，一方面平衡營運的開支，另一方面了解自己所熟悉範疇以外的知識。他從協商活動的過程中，融匯自己與合作單位各方面的想法，使原定的內容延伸至更多面向。面對陌生或一竅不通的知識領域，王天仁就是以「先學習」的態度，使自己大開眼界，從中尋找更多貼近自己心意的可行選擇。

街道旁設有可活動式開合的舖面，即使街坊匆匆走過，也能探頭一窺舖內的活動，甚至隨意參與或交流意見。王天仁認為，在「合舍」這個倡議共學及凝聚社群資源的平台，知識不再限於專家，門外漢也可是知識分子，不同背景的人也能在此發揮所長。



Bringing others into your own creative framework may lead to uncertainties but can also result in greater possibilities, enabling more options for creativity.

In 2017, Wong Tin Yan founded Form Society, an art and cultural space on Tai Nan Street in Sham Shui Po. He sees this four-year project as an artwork, in which he draws on materials available at hand to realise his visions. In this autonomous space, individuals and groups have the freedom to experiment with different ideas, through which they form together a meaningful network.

Wong seeks collaborative opportunities in differences. He sees himself as the 'landlord' in this project, who sublets

the ground-floor space of Form Society to groups for exhibitions, screenings, and art salons. It is a way for the artist to support the operation of the art space and introduce himself to people with different interests and specialties. Motivated by a desire to learn, Wong broadens his own horizons by venturing into unfamiliar territory, where he discovers new possibilities for autonomy.

Featuring a movable storefront, the entrance of the art space allows people on the street to see what is happening inside, inviting them to go in and share their thoughts. Wong considers Form Society as a platform for co-learning and bringing together community resources. There, all members are equal in terms of knowledge and experience and are free to share their ideas and values.

CURATION AND COLLABORATION

FORM SOCIETY



大南街
186

ARTISTIC PRACTICE - SERIES © CURATION AND COLLABORATION 24-25

圖片由 Kris Kang 提供
Image courtesy of Kris Kang

合舍

《合舍》
2017至今
藝術空間
Form Society
2017-present
Art space

大眾媒介

The way we perceive art can be an important source of inspiration for artistic creation.

expanded his practice by bringing his ideas to the television screen. Making use of the power of mass media, he has developed a new artistic language through the actors' movements, dialogues, and scene designs, promoting different ways of thinking about art to a wider audience.

In the RTHK television programme, *Artspiration*, Wong Tin Yan discussed topics that explore the relevance of art to life. For instance, where is the line between plagiarism and tribute? Is an artist doomed to starve? In the form of a light-hearted play directed and performed by himself, he raised questions at the opening of each show that often features everyday scenes of people. Filmed in local places, such as swimming pools and Hong Kong-style restaurants, the programme prompts viewers to reflect on the general perception of art and its societal functions.

In his one-man plays, Wong often performs with his back facing the other characters to project the image of an independent thinker who refuses to follow others blindly. He calls himself 'the thinking docent' of the show, who seeks to encourage thinking and imagination, rather than offering an answer or a solution to the audience. He envisages art-making as a key to broadening knowledge, and by subverting viewers' preconceptions, he hopes to inspire them to consider different perspectives in life.

Playing multiple roles as a sculptor, educator, and TV host, Wong has

社會大眾對文化藝術的理解及疑問,也可以是藝術創作的材料。

藝術家在節目中經常以一種「眾人皆醉我獨醒」的姿態背向其他人物角色,臉向鏡頭獨白,彷彿是一位不願隨波逐流的人,能於群體之中獨立思考、保持清醒。他更稱主持這個角色為「導想員」,相較於傳統展覽的「導賞員」,「導想員」不著重提供實際資料或答案,反之強調啟發思考和想像;電視機則成了引起好奇心的匣子,即使觀眾安坐家中,也能想多一點點。對王天仁而言,他嚮往的創作就像一條打開不同匣子的百合匙,打開通往不同知識領域的門,重新審視對事物既定的理解,由此尋找標準答案以外不一樣的觀點。

「抄考定致敬?究竟點樣秤?」及「全職藝術家,實係會餓瓜?」等押韻的節目命題,是王天仁擔任香港電台電視節目《好想藝術》主持時的創作。他為每集制定一個與藝術和生活相關的主題,設計並自演一段開場白,在泳池及茶餐廳等熟悉的生活場景中,輕鬆地提出問題,回應及轉變大眾對文化藝術的普遍觀念。

王天仁跨越藝術家角色和身分的邊界,由作品背後走到幕前,借用大眾媒介的影響力,讓電視節目中演員的動作、對白,甚至佈景,也可成為嶄新的藝術語言,使藝術的概念普及至更廣大的觀眾層面。

MASS

《好想藝術》 *Artspiration*
2018年 2018
電視節目 Television programme





MEDIA

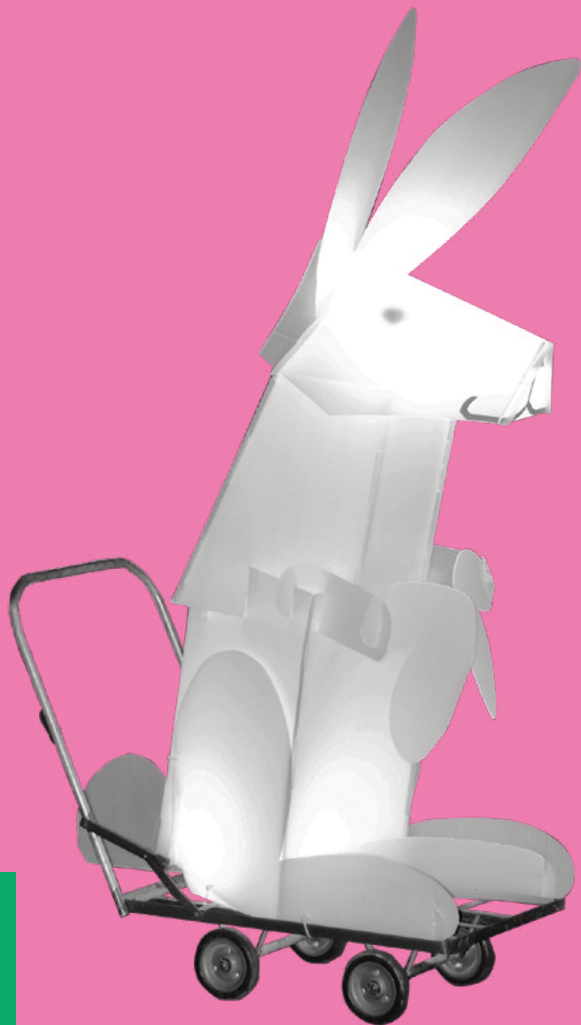
《好想藝術》
2018年
電視節目

Artspiration
2018
Television programme

圖片由香港電台提供
Images courtesy of
Radio Television Hong Kong

「M+ 敢探號」
王天仁：《拾萬個為甚麼？》
由M+教學及詮釋組策劃
2020至2021年

M+ Rover
Yes but Why?
by Wong Tin Yan
Is curated by the
M+ Learning and Interpretation team
2020–2021



《玉兔燈》
2019年
瓦坑膠板、LED燈管

Rabbit lantern
2019
PP hollow board, LED tubes

在此感謝王天仁構思
《拾萬個為甚麼？》及黃國才
參與「M+ 敢探號」的設計。

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