

The Emerging Era of Art Spaces: Taking Small-scale Artist-run Spaces as Examples

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Introduction

By referencing to articles such as “The Two Phases of Independent Art Space Development in Hong Kong” (Cheung and Lai, 2002) and “In-Between/Space Traffic: Premising Art in Hong Kong” (Alice Mingwai Jim and Norman Jackson Ford, 2002) etc., one finds that in the past twenty years, the discourse on artist-run spaces or alternative art spaces in Hong Kong since the 1990s, including “1a space,” “Para/Site” and “Artist Commune” etc., has been focusing on their origins. Nonetheless, because of various factors, there have been changes to the way in which these art spaces operate and Artist Commune has even been shut down (Leung Po-shan Anthony, 2015.) From the perspective of the overall development of art in Hong Kong, there has been substantial changes, including the introduction of the West Kowloon Cultural District (hereinafter referred to as “WKCD”) in 2004. As for commercial art activities, apart from the fact that many foreign-owned and local galleries have been open for business (Phoebe Wong, 2014), “ART HK” was held in Hong Kong in 2008. Parties that are supposedly irrelevant to Hong Kong’s art, such as foreign galleries, have altogether become stakeholders of the local art scene (Fan Wanjen Anthea, 2013) while the Hong Kong Museum of Art is closed for three years from August 3, 2015 because of its expansion project (“Legislative Council Panel on Home Affairs: Expansion and Renovation of the Hong Kong Museum of Art,” 2014). On the other hand, nonprofit or artist-run spaces that are neither selling commercial art nor relying on government funds have been emerging in the recent five years, gradually creating a new force in the construction of art and cultural space in Hong Kong. From a broader and general point of view, this essay attempts to illustrate some of the major artist-run and nonprofit art spaces newly set up during the recent five years and explore

the differences between the recent mushrooming and its initial occurrence in the 1990s. The comparison will serve as the departure point for an analysis of the roles and positions of small-scale art spaces in the current art ecology.

The definition and scope of “self-initiated art spaces”

To trace the origin of these self-initiated art spaces in Hong Kong, we must first set out a clear definition of the term and its scope. Art spaces that exhibit works of art in Hong Kong like museums and galleries are usually categorized into several groups, namely governmental, non-governmental and commercial organizations (Tsang Tak-ping, 1999, p. 173). However, in terms of non-official art spaces, there actually is not an explicit definition or standardized terminology-phrases such as “independent art space,” “civilian-run art space,” “alternative art space,” “artist-run centers” and “autonomous alternative space” (Jim and Ford, 2002, p. 113; Huang Hai-ming, 2004, p. 82) are all umbrella terms that could hardly summarize the characteristics and scales of the various spaces. Jim Ming-wai Alice and Norman Jackson Ford consider that “like redefinitions and reconfigurations of art, the cultural meanings attached to these terms constantly shift and evolve.” (2002, p. 109). It is noted that the definition of “self-initiated art spaces” changes in accordance with different geopolitics and circumstances. In addition, many artists and cultural workers set up their studios in Fo Tan and the “Fotanian Open Studios” would be held regularly since 2001. Although it is relative easier to distinguish studio clusters from art spaces, in terms of the purpose of the exhibition, experimentation, autonomy, flexibility and so on, many similarities in their functions and motives can still be found between the former and self-initiated art spaces. Therefore, based on the scope of alternative art spaces discussed in *In/b: In-between International Community-initiated Art Space*, the art spaces mentioned in this essay include arts villages, cafe bar-cum-showroom, abandoned warehouses for city regeneration, re-purposed heritage spaces, extension of artist studios, pop-up spaces, cultural centers and corporate foundations (Lam Hon-kin Andrew, 2002, p. 25-26). As the scope is still rather extensive even though only those active spaces in recent years are listed out, when discussing small-scale self-initiated art spaces, the following three principles would be adopted: first, the space, which is not business-oriented, is led by artists and cultural workers and funded by personal and private donations; second, there is actual space for exhibition purpose that is routinely open to the public; third, it continuously and regularly organizes exhibitions, research and education projects, artist-in-residence programs, seminars and screenings that center on visual arts. Under this framework, despite the lack of existing documents and records, I would like to carry out a thorough research on these small-scale art spaces through interviews and media observation. Unless with specific remarks, these spaces would all be generally addressed by “artist-run spaces.”

The development of self-initiated art spaces in the 1990s

The development of self-initiated art spaces in Hong Kong dates back to the 1980s when it was all about personal needs. “Artists usually use their studio spaces for experimentation. They open their studios and hold public exhibitions to elicit inputs and insights.” (Lam Hon-kin Andrew, 2002, p. 26) At that time, artists found that there was not sufficient exhibition space. Venues provided by the government, inflexible in terms of both rents and setup, did not live up to their expectations or fulfil the demands of contemporary art (Tsang Tak-ping, 1999, p. 174). Consequently, they established their own art and cultural spaces to hold exhibitions and gatherings. For instance, “Workshop” (Lam Hon-kin Andrew, 2002, p.33) was set up in around 1983 to specialize in the organization of contemporary art exhibitions while “Videotage” (1986) put its focus on making new media art. In the 1990s, especially around 1997, different self-initiated art spaces came up in succession and together they opened “the era of the art spaces” (Leung Chin-fung Jeff, 2008). Following the establishment of “Quart Society” by Yeung Tong-lung and Wong Yan-kai etc. in the early 1990s, “Para/Site” (hereinafter referred to as “PS”) (1996), “Artist Commune” (1997),

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“Museum of site” (hereinafter referred to as “MOST”) (1998), “Z+” (1998), “1a space” (1998) and “Asia Art Archive” (2000) etc. were founded one after the other. Opening up new possibilities in various aspects from contemporary art and environmental art to performance and research, these non-governmental art spaces unquestionably widened the spectrum of art in Hong Kong. Not only did they serve the purpose of exhibiting works of art, but those activities of diverse natures that emphasized “locality and community participation” (Leung Chin-fung Jeff, 2008) also helped foster the cultural exchange amongst different regions. Although it was hard to sum up the direction and approach taken by each of those art spaces, there was no doubt that they all became some cultural tribes that had contributed to the thriving discourse like jigsaw puzzles being put together. Today, in retrospect, a lot of art spaces emerged in the 90s have

undergone significant changes (Leung Po-shan Anthony, 2015). The most apparent example is “Para/Site,” which has been renamed “Para Site Art Space” and received a number of grants. From concentrating on installation art in the 90s to the emphasizing of research, curation and the “white cube” display format (Leung Chin-fung Jeff, 2008), the space has become much corporatized and institutionalized. On the other hand, “Z+” and “Artist Commune” ceased operations in 2000 and 2012 respectively. The spatial and artistic exploration of “1a space” has been limited by operational regulations since its relocation to the Cattle Depot Artist Village. Gone are the old days during which the artistic realization of “breaking the wall, digging the ground, drowning the house, walking in the nude” (Man Ching-ying Phoebe, 2015) was once allowed.

An overview of artist-run spaces in recent years

The artist-run spaces emerged in the 1990s have been constantly adjusting their operation strategies and orientation. Amongst them, the “Centre for Community Cultural Development” (CCCD) (2004) puts its focus on the promotion of community cultural development. With a strong concern about the local art ecology and its mode of production, “C&G Artpartment,” founded by Clara Cheung and Cheng Yee-man in Prince Edward in 2007 organizes art education programs and exhibitions in response to social issues. Initiated by Yeung Yang, “soundpocket” (2008) strives to promote the diverse elements of sound, art and culture. As for “Hong Kong Urban Laboratory” which was set up in 2009, by integrating urban studies, cultural criticism and art, it demonstrates the diversity of space through curation and considers art as a domain that produces knowledge. Although some of the above-mentioned organizations might not possess actual exhibition space themselves, over the years, they have been actively participating in a wide array of activities such as international exchange, publishing as well as other exhibitions and performances etc. Relatively speaking, traditional art museums have to shoulder more conventional responsibilities and missions including collecting, holding exhibitions and talks, researching, publishing and promoting art (Tsang Tak-ping, 1999, p. 174). Nonetheless, the practices of these artist-run organizations indeed complement the work and research of galleries and museums, supplementing the ecology of artist-run spaces/organizations in Hong Kong during the Millennium. For instance, C&G’s “In Search of the Peachland: Art Exchange Project between Kam Tin and Busan” explored how arts practitioners respond to urban development with their daily practices while “Around Sound Art Festival 2015” presented by soundpocket showcased the ways with which artists use to create sound.

From a broader perspective, the art ecology in Hong Kong has also undergone considerable changes during the recent decade. Let us take exhibition space as an example. According to *Overview of Cultural Venues Available for Hiring in Hong Kong*, a report compiled by the Hong Kong Arts Development Council (hereinafter referred to as “ADC”), irrespective of the quality of the facilities, there are 131 cultural venues in Hong Kong available for hiring to host exhibitions, film screenings and performances etc. As for commercial art activities, taking advantage of the fact that there is no sales tax and not much restriction on the import and export of art, the art market in Hong Kong has been flourishing since the ART HK in 2008. Not only has the number of foreign-owned and local galleries drastically increased (Leung Po-shan Anthony, 2015; Phoebe Wong, 2014), more and more galleries are willing to represent works by young Hong Kong artists. Meanwhile, these galleries also have started to cluster. Apart from Central, Sheung Wan and Chai Wan, some galleries have moved to the emerging Southern District including Wong Chuk Hang and Tin Wan. After Art Basel Hong Kong acquired ART HK in 2012, art fairs in Hong Kong became even more prevalent. Additionally, the above-mentioned WKCD project also prompted

investments in various fields to become stakeholders of the art sector. Under such circumstances, a lot of artist-run spaces have emerged in the recent five years. Amongst them the major ones are:

Spring Workshop: Established by Mimi Brown in 2012, “Spring Workshop” is a non-profit-making registered charity located in an industrial building in Wong Chuk Hang. Consisted of three studios for guest artists, an exhibition/performance space, two kitchens and a balcony, it mainly organizes medium to long-term artists/curators-in-residence programs and encourages international cross-disciplinary creations, exhibitions and performances etc. The exhibitions usually run for six weeks, in the hope of allowing adequate time for the audience to experience the artwork.

PMQ: Transformed from the former Hollywood Road Police Married Quarters and the Government Central School in Sheung Wan, “PMQ” was established in 2014 under the “Conserving Central” project of the HKSAR Government. The operating right was awarded to PMQ Management Co. Ltd., a non-profit-making social enterprise set up by the Musketeers Education and Culture Charitable Foundation Ltd., in collaboration with the Hong Kong Design Centre, The Hong Kong Polytechnic University, and Hong Kong Design Institute of the Vocational Training Council. Aiming to foster the development of creative industries in Hong Kong, apart from hosting exhibitions and performances, it also leases studio units to cultural and creative practitioners to work and sell various creative products.

Connecting Space Hong Kong: Located in North Point with 2,000 square feet of space, “Connecting Space Hong Kong” (Plate 1) was launched in 2014 by Zurich University of the Arts through Invest Hong Kong. Led by Nuria Kramer, the Head of Connecting Space Hong Kong and Patrick Muller, the Project Director, the space aims to build up a cultural exchange platform between Zurich and Asian art. As a step towards internationalization, it strikes to promote art education and research projects outside the institute so as to reach a broader audience. To date, with a view to strengthening the ties amongst students, artists, the art circle and the community, the space has presented or co-organized a wide variety of activities including art exhibitions, exchange programs, talks and workshops etc. with other arts and cultural organizations such as PS and soundpocket.

The Mills: “The Mills” in Tsuen Wan is a landmark revitalization project of the Nan Fung Group scheduled for completion in 2018. Centered on the promotion of textile arts and creative industries (Plate 2), MILL6 Foundation curates a series of programs in six areas, namely permanent collection, exhibition, community engagement, learning, artist-in-residence as well as heritage and public art. As the Tsuen Wan space is yet to complete, in late 2015, a pop-up space called “The Annex” was set up in Nan Fung Place in Sheung Wan and the inaugural exhibition held there was “Tracing some places,” solo show by Hong Kong artist Leung Chi-wo.



Plate 1

Connecting Space Hong Kong. Photo courtesy of Connecting Space Hong Kong.



Plate 2

The Mills. Photo courtesy of The Mills.

starprojects: Founded in 2015 by Star Art Foundation, “starprojects” is located on 3/F of Koon Wah Mirror Group Building in City One Sha Tin while its office, which sometimes also serves as an exhibition space, is in Sheung Wan. Very large-scale with 8,000 square feet of space, it operates as a non-profit-making space and mainly showcases modern works of art by young artists in Hong Kong and Mainland China but has disclosed very little of its source of capital.

Except for “Spring Workshop” which was established in 2012, the other nonprofit or artist-run spaces mentioned above were founded between 2014 and 2015. Regardless of their respective scale, these somewhat corporatized and institutionalized spaces are all funded by subsidies or foundations.

Emphasis of autonomy in small-scale art spaces

When we evaluate the development potential of an art space, it is unavoidable to consider the concept of “sustainability” as well as its goals and positioning. Nevertheless, sustainability is not a priority for owners of self-financing art spaces. To many of them, subsidy is a double-edged sword. For instance, 246 Project Grants were awarded by the ADC in 2014/15 (“Annual Report 2014/15,”

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2015), amongst which there were both individual and group grantees. As most of the art exhibitions held in galleries and art spaces in Hong Kong do not charge for admission, save the buying and selling of artwork, independent curation or exhibitions could hardly generate any income. In this regard, the ADC has financially played a quite important role in promoting cultural activities, not to mention its annual grants which have enabled the continuous operation of many arts organizations. On the

flip side, funding support also hinders the development of some arts organizations, which might be prone to stay with certain types of art that are more likely to be subsidized. Take another example. Since 1999, arts organizations including “Hong Kong Open Printshop,” “404,” “Art Map,” Department of Creative Arts and Physical Education at the Hong Kong Institute of Education, “Wooferten” and currently “Green Wave Art” by CCCD have taken turns to operate “Shanghai Street Artspace.” At the end of 2013, the tenancy renewal application by Wooferten was rejected, inviting doubts amongst arts practitioners on the system of grants and subsidies. According to the article “Who Killed Wooferten?”, some people commented that “the renewal of tenancy every year and openly calling for tender every two years simply illustrate how ADC has only been following a rigid and bureaucratic administrative system” (Lau, 2013). In this case, considering the number of arts organizations that have been stationed in the space, the assessment criteria tend to emphasize diversity rather than the continuation of locally-rooted effort. As such, community art is only a theme (for details of the relationship between art spaces and grants, please refer to “An interview with Fan Wanjen Anthea” in *In Conversation with Hong Kong Art: 1980-2014*).

Besides, arts practitioners are very cautious about handling private donations so as to ensure their autonomy. The experience they gain from running an art space for several years is often of greater importance (compared to financial gain).

In recent years, it is noted that many newly emerged artist-run spaces, instead of applying for funding support from governmental organizations, mostly operate on a self-financing basis or rely on private donations. Relatively smaller in scale, some of these artist-run spaces were set up only after the “Umbrella Movement” in 2014:

Shop A3, #1 Sharp Street West

After a chance encounter with a staircase shop on Sharp Street West in Causeway Bay, Yeung Yang rented the shop and established “Shop A3, #1 Sharp Street West” (Plates 3 and 4) in pursuit of her personal artistic ideals. Because of the small space available, works of art can only be displayed or performed in the narrow shop window while passers-by or audience cannot even



Plate 3

Shop A3, #1 Sharp Street West. Photo courtesy of Yeung Yang.



Plate 4
Shop A3, #1 Sharp Street
West. Photo courtesy of
Yeung Yang.

stay to view for long. It is all about how “something” is happening in the space. Similar to Woofer-Ten’s “See Through.” some of these happenings such as “IN SESSION 3 - Enoch CHENG” require prior appointments and emphasize the dialogue between the artist and the organizer, which would also be uploaded onto the website in text format.

Floating Projects

Located in Wong Chuk Hang, “Floating Projects” (Plates 5 and 6) was co-founded by Lai Chiu-han Linda, Associate Professor in the School of Creative Media at City University of Hong Kong, and Wong Chun-hoi (Fur Seal) in August 2015. As a self-financing artist-run space with no external funding at all, if there are any changes to the rent in the future, it might end up as a mere two-/three-year project. In fact, Lai once established an art space in Wan Chai in 2010, together with three graduates of the School of Creative Media at City University of Hong Kong. It was intended to be a studio for the members to continue to make art after graduation though it was dissolved later on, as some members left Hong Kong. Until in early 2015, Lai and Wong picked an industrial building in Wong Chuk Hang to set up Floating Projects. On the one hand, it was more spacious in an industrial building; on the other hand, as Wong Chuk Hang was already home for a number of galleries and other art spaces like ADC Art Space and Spring Workshop, it would be great to gather more audience in one district and expand public participation. With an area of around



1,800 square feet, the space is divided into several parts, namely the reading corner, coffee corner, working studio and exhibition space. However, in accordance with industrial building license and ordinance requirements, not only is the sales of food and beverage (including coffee) not allowed, but also the exhibitions, the naming of which is itself an unintended positioning strategy of the space, have to be called “Spatial Pressure Calibration” and the like. Having opened for more than half a year now, the space has organized various exhibitions, impromptu performances and talks. Besides, there is also the “Floating Projects Collective” formed by different artists, which has also evolved as an essential component of the space.

As for the positioning of the space, at first, the founders did not set any definite directions for themselves, as long as they were “trying out every possibility” and “sharing the resources.” Later, through the many activities and practices, they started to grasp the right position and goals while achieving the much aspired “Economics of Contribution” as proposed by Bernard Stiegler. Simply put, the public are to contribute different resources to the space, including but not limited to money, to attain a mutually beneficial status, in which the interconnected relationships amongst artists are also emphasized. To apply this economic concept to the art space, according to Wong, around 90% of the furniture and equipment were picked from waste. Moreover, the activity “WCH Assemblage” has been held three times, in which artists picked ready-made objects on the street near the space as exhibits. By coincidence, some artists even re-used some of those pick-up objects to improvise and formulate future impromptu performances. On another occasion of “Assemblage,” the artists spontaneously arranged those object placement according to the impromptu performance.

This example quoted by Wong denotes that an actual space could play its role in directly influencing artists’ participation and their artistic practices. On the other hand, since they have not applied for any funding, a considerable amount of administrative work attached to those applications could be avoided and administration thus becomes easier. They have not joined

Plate 5

Floating Projects. Photo courtesy of Floating Projects.



Plate 6
Floating Projects. Photo
courtesy of Floating
Projects.

South Island Cultural District as a member either. However, having formed their own “collective,” the artists also become more and more well-known as time goes by.

Things that can happen

In almost the same period as “Floating Projects” was established, “Things that can Happen” (Plates 7 and 8) was co-founded by artist Lee Kit and curator Chantal Wong on the first floor of a residential walk-up building (*tong lau*) in Sham Shui Po in September 2015. In the face of urban redevelopment and a change in consumption pattern,¹ it is already indicated that the space is conceived of as a two-year project, for “recent political developments in Hong Kong have triggered a spirit of political and civil urgency amongst the city’s population. These resistance movements are not only shifting the socio-political landscape but has also roused a creative awakening amongst the people of Hong Kong and inspired a profound re-imagination of the city

1 This includes the Hoi Pa Street Project, the details of which can be referred to the website of the Urban Renewal Authority; the leather products on Tai Nan Street have attracted more and more young consumers. For details, please refer to “Things? New art space founded by Lee Kit and Chantal Wong arriving at Sham Shui Po in September”. *Stand News*, June 29, 2015. Accessed on March 25, 2016. <<https://thestandnews.com/art/%E5%92%A9%E4%BA%8B-%E6%9D%8E%E5%82%91%E4%BC%99%E9%BB%83%E5%AD%90%E6%AC%A3%E8%BE%A6%E8%97%9D%E8%A1%93%E7%A9%BA%E9%96%93-%E4%B9%9D%E6%9C%88%E8%90%BD%E6%88%B6%E6%B7%B1%E6%B0%B4%E5%9F%97/>>

and its citizens.” (“About Things,” 2015) Furthermore, there are not sufficient artist-run spaces in Hong Kong. As for the location Sham Shui Po, not only is the rent there lower, but it is also less of a district where art galleries are usually concentrated. The founders have not applied for any funding from public organization as they neither want to get involved in the complicated relationship between the funding recipient and the funding body, nor be restrained by the time frame and administrative work tied to the funds. According to Mary Lee, the person-in-charge of the space, the operating expenses are paid by private sponsorship from collectors and art lovers, which is considered to be a way to support fellow artists in addition to purchasing their works. Having retained the household setting, the 800-square-foot interior space has housed various exhibitions and in-residence artists.² To ensure the artists are fairly treated, all the participating artists are given a reasonable remuneration. Without the restrictions imposed by public funding, there is more room to explore the art space and the artist’s creative rhythm. The exhibitions are also more flexible in terms of both the length and the content. For instance, in “An Intervention” by Ocean Leung, the floor and the wall of the apartment were broken but the exhibition was instantly extended afterwards. This shows that the space has been upholding and encouraging the freedom of artistic expression and creativity. Furthermore, the artist has to take the original residential space into account when making art and presenting the visual elements.



Plate 7 (left), Plate 8 (right)

Things that can Happen.
Photo courtesy of Things that can Happen.

² This includes: “She, herself”: Experiments from Chloe Cheuk, “Jungle of Desire”: Things that can happen’s opening exhibition by Wong Ping, “Godwin Koay: Things that can happen’s first artist-in-residence” and “Ocean Leung: Artist-in-residence.”

Although it is possible that the public would relate the well-defined city imaginaries over Sham Shui Po to the art space, according to the founders, they currently do not have any intention to deal with community art or the intervention of art in the district. To them, it would be dangerous to practice community art when they are not even familiar with the community they are serving. Hence, as of now, the space is still striving to respond to social issues with contemporary art. Moreover, since it is located in an old residential walk-up building, tourists and Sham Shui Po residents actually do not visit it often. Instead, its audience is mainly composed of contemporary art lovers or practitioners who have little connection with the community. As a result, the founders rather choose to respond to social issues as individuals and intervene with their stances and social networks. For instance, Mary Lee assisted the stallholders who were affected by the demolition of “Pang Jai,” the Yen Chow Street Hawker Bazaar.

100ft Park

Amongst the art spaces mentioned in this essay, “100ft Park” founded by three art practitioners, namely South Ho, G and Stanley Siu, has been running for the longest time. South Ho considers that “the current rents for many exhibition venues are too high for new artists while free venues may not be a preference to contemporary art practitioners because of their limitations by nature.” (Interview with South Ho, 2015) Aiming to create a highly autonomous exhibition space, the founders have relocated 100ft Park three times in three years and partnered with different units throughout. First, it was located inside “The Coming Society,” a second-hand book shop in Sheung Wan, before moving to Lai Chi Kok Road in Tai Kok Tsui to collaborate with other commercial units. In 2015, it was relocated to the existing *tong lau* in Sham Shui Po due to rental issues and is currently adopting the “white cube” display format, “laying emphasis on ‘space’ rather than ‘location’.” (Cheung Wai-sum Eddie, 2015) Similarly it does not intend to make any direct connection to the community in its regional sense; instead, it stresses the importance of gathering artists together as a community. Ho emphasizes the collaborative relationships amongst artists, aspiring to curate exhibitions based on the artists themselves. He also hopes that artists could attempt more experimental works of art in the Park in addition to their major creations.

Conclusion: the art community behind the artist-run spaces

As this essay revolves small-scale artist-run spaces that concentrate on contemporary visual arts, community-based or farming-related organizations such as “HK Farm,” “WoofertTen” and “Hong Kong House of Stories” established in recent years are not included in the discussion. On the other hand, more critics seem to be interested in the impact of art fairs on the local commercial art ecology as well as how imbalanced the art ecology in Hong Kong has been (Man Ching-ying

Phoebe, 2015; Liu Waitong, 2016). As a matter of fact, the local art ecology or even the social environment has been subject to continuous changes in terms of both quality and quantity. There, however, has not been much attention paid to the roles which various non-profit and artist-run spaces play until the recent two years. Through the above-mentioned four small-scale art spaces, it is not hard to discern the artist/curator-oriented approach of these art spaces as well as the fact that they do not aim for any long-term development. For example, both “Floating Projects” and “Things that can happen” are products derived from the present art ecology and socio-political condition. Instead of the regional community and audience, the founders have always been more concerned about the community formed by artists themselves and their target audience. For example, “Shop A3, #1 Sharp Street West” organizes close-door discussion sessions; “Floating Projects” creates its own artist network and the interdependent relationships within; “100ft Park” and “Things that can happen,” taking advantage of the synergy generated by their proximity to each other, prompt further discussion on exhibition and art-making by fellow artists. All these practices no doubt help us rethink the relationship between art spaces and the participating artists: rather than flow production, artists need to work together on an equal basis to create. As secondary producers in the art sector (Art Appraisal Club, 2015), these art spaces, instead of defining their own positions and directions for future development, also have to engage in a more in-depth discussion about the dimensions and possibilities of art practices. As for how to accumulate all these experiences and knowledge arising from managing various artist-run spaces, future documentation and research would be the key.

The writer is an independent art critic.

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