

Hong Kong Public Sculpture and the Cityscape

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Introduction

Since the 1980s, “public art” has no longer been confined to artworks exhibited in a public area. The idea of “public”, apart from focusing on the physical “public space”, has also gradually expanded to cover “public issues” and “public engagement”. *7000 Oaks*¹ by Joseph Bueys and *Wheatfield - A Confrontation*² by Agnes Denes, both created in 1982, have significantly reflected such change. This kind of artwork is generally made to counter traditional monument-type public sculptures while the emerging artistic activism is considered to be a force in mobilizing people and achieving social reforms. Moving further, Bueys even brought up the idea of “social sculpture”, which then became the theoretical basis for actualizing this kind of public art.

The idea and the form of public art have greatly evolved during the late-20th century and the early-21st century. As Suzanne Lacy pointed out in *Mapping the Terrain: New Genre Public Art*, “New genre public art is visual art that uses both traditional and non-traditional media to communicate and interact within a broad and diversified audience about issues directly relevant to their life.”³ Nevertheless, when it comes to Hong Kong, traditional public sculptures that help enhance the environment of the community and brand the city are still the most dominant. Moreover, large public sculptures are usually displayed for years to several decades, bringing about a profound impact, regardless of good or bad, on the overall city landscape. Therefore, while the art and cultural sector in Hong Kong continues to explore the diversity of public art/community art, it is still necessary to look back at the more traditional public sculpture first before marching forward.

Initiated by foreign corporations

In retrospect, the more substantial public sculpture started to emerge in 1970-80s in Hong Kong, which was a result of British corporations purchasing large works by foreign sculptors and placing them in the public space attached to the corporate buildings. Amongst those works, Henry Moore’s sculpture outside Jardine House (formerly known as Connaught Centre) owned by Hongkong Land Limited is the most representative one. At the time of its completion in 1973, Connaught Centre was the tallest building in Hong Kong and in Asia. In 1977, *Double Oval* (Plate 1), a bronze sculpture by Henry Moore, was placed in the public area outside Connaught Centre. The two ovals, simple yet stylistic, echo the circular windows and the overall modernist design of the Connaught Centre and symbolize the then internationalized and modernized Hong Kong.

In 1995, Hongkong Land Limited, once again, set up a collection of public sculptural works at the newly completed Exchange Square. Apart from another bronze sculpture by Henry Moore titled *Oval with Points* (Plate 2), there were also *Water Buffalo I & II* by the English sculptor Dame Elisabeth Frink, and *Tai Chi Series-Single Whip Dip* by the Taiwanese sculptor Ju Ming, all of which have incorporated waterscape design. Located in Central, the central business district of Hong Kong, this collection of sculptures fuses perfectly with the Exchange Square and the architectural space nearby, exemplifying early public sculpture at its finest.

There is no doubt that foreign corporations have fostered the development of early public sculpture in Hong Kong. In addition to Hongkong Land Limited, Swire Properties Limited also began to roll out plans for placing public sculpture at its properties. Developed in stages since 1977, “Tai Koo Shing”, in the east of Hong Kong Island, was the first large private housing estate in Hong Kong targeted at the middle class. From 1977 to the late 1980s, a total of sixty-one residential towers linked by green podiums have been completed. More than thirty sculptures in various sizes were placed on the podiums, nearly half of which were created by the local sculptor Van Lau (Plate 3).

Strictly speaking, it is questionable whether this batch of sculptures belonged to “public art” as it was only seen at a private housing estate but not available to the public outside. Nonetheless, considering that the entire Tai Koo Shing estate covered fifty-three acres of land and there was a population of over 40,000, this specific community still provided a considerably large base for the movement; even though the batch of sculptures was not defined as “public art”, the aesthetic experience had been slowly blended



Plate 2

Oval with Points, another Henry Moore’s bronze sculpture installed outside of the Exchange Square. Compared to the 1980’s when it was first installed, the size of the pedestrian area in front of the artwork has been reduced. The blue sign in the center of the photo says “Work in Progress”. This piece of public sculpture has further lost its flair due to the nearby renovation works.

Plate 3

Van Lau: *Born in September*, one of his works installed at Tai Koo Shing. This artwork works in harmony with the overall spatial design and layout of the recreation podium.

into the everyday life of the middle class there. Back then in the 1970-80s, the developers intended to use art to increase the competitiveness of their properties and thus attract the more educated middle class who were willing to pay more for a better living environment. Such commercial consideration certainly contributed to the launch of this project. In any case, the collection of sculptures at Tai Koo Shing had successfully introduced art into the community and it was the first time that a commercial organization had commissioned local artists to participate in a large-scale public project. Van Lau also established a reputation as the first-generation public sculptor in Hong Kong with his plus ten works.

Over the years, Swire Properties has been actively incorporating art and culture into its projects. Taikoo Place, which consists of nine office towers first developed in Quarry Bay in the 1990s, is another example. A few public sculptures by renowned foreign artists have been placed there, which includes Allen Jones' *Two to Tango* on the first floor of Dorset House and his *City Shadow I & II* in the outdoor area on Tong Chong Street outside Taikoo Place. Together with other pieces of artwork located at various spots, these sculptures have added a dash of metropolitan sophistication to this high-class business district which used to be an old industrial area. While this can increase the economic values of the premises, it also helps transform the cityscape.

Advocated by the Government

Apart from the initiative taken by commercial corporations, public art projects led by the Government were also introduced in the mid-late 1980s. Funded by the then Royal Hong Kong Jockey Club (now known as the Hong Kong Jockey Club), Kowloon Park was renovated in 1989 and it featured a 1,900m² "Sculpture Walk" and "Sculpture Garden". Along the Sculpture Walk, twelve smaller scale sculptures created by local artists are lined up in two rows for display, all of which were selected from the first "Outdoor Sculpture Competition" organized by the Hong Kong Museum of Art. As for the Sculpture Garden, it is divided into eight alcoves featuring larger sculptures by local and overseas artists⁴, which includes: *Crab*, a bronze piece by Cheung Yee (Hong Kong), *Shoots*, a stone piece by Tong King-sum (Hong Kong), *Torso*, a bronze piece by Mak Hin-yeung Antonio (Hong Kong), and *The Gates of Youth*, a metal sculpture by Aries Lee (Hong Kong). Through the Outdoor Sculpture Competition as well as commissioning, more local sculptors had the opportunity to take part in creating public art. A number of these artists even became the leading figures in the evolution of public sculpture in Hong Kong.

Over twenty outdoor sculptures by local and overseas artists are displayed at the Sculpture Walk and Sculpture Garden at Kowloon Park. Judging from the numbers of artwork and participating artists in one single project, it was undoubtedly a very ambitious one which had also successfully drawn the general public's attention to the issues concerned. Nevertheless, as there is not sufficient space between the myriads of artwork in various styles, the overall design of the garden is hardly ideal (Plate 4). Furthermore, the high density of the works also limits its impact on the cityscape. Amongst the twenty plus works, Eduardo Paolozzi's *Concept of Newton*, which is separately placed at the centre of a circular courtyard and surrounded by cloisters, creates a relatively better viewing experience. Visitors have to walk down the

Plate 4
Twelve outdoor sculptures overly packed in rows in the Sculpture Walk of the Kowloon Park. Standardized column bases do not match the varied forms and styles of the artworks.



stairs and get to the cloisters first; from there, they have to take several more steps down before walking towards the sculpture at the centre. Obviously, this has helped divide the space into different parts and such progressive arrangement manages to arouse the interest of the visitors. Nonetheless, to a certain extent, the courtyard is still too small and cramped for the rather bulky sculpture, failing to showcase the grandeur of Paolozzi's work (Plate 5).

Setting up public sculpture involves a lot of urban and environmental planning. Whether the city needs more room to breathe, or public sculpture that fills up the space, is a serious question.

1980-90s indicates the milestone of the development of art and culture in Hong Kong advocated by the British colonial government. In 1991, the Hong Kong Museum of Art was relocated to its present premises on Salisbury Road in Tsim Sha Tsui. Joining the Hong Kong Space Museum and the Hong Kong Cultural Centre nearby, which were established in 1980 and 1989 respectively, the first "cultural hub" in Hong Kong was thus formed. To celebrate its grand opening at the new site, the Hong Kong Museum of Art organized another Outdoor Sculpture Competition, the winner of which would be commissioned to create large sculptures placed at the open area outside the Hong Kong Museum of Art and the Hong Kong Cultural Centre. This officially marked the beginning of the Government directly supporting the development of public art (as the previous Kowloon Park project was mainly funded by the Hong Kong Jockey Club). As a result of varied causes, some of those commissioned works have already been moved to other locations; the ones left on the outdoor terrace on the first floor of the Museum now are *Conceal* by Lau Yau-kuen and *Embrace Tradition* by Cheung Wai-ming. Nevertheless, as the renovation of the Museum will begin in late 2014, there is a high likelihood that these remaining works will have to be relocated as well.

In view of the rapid urban development of Hong Kong, it is likely that the city would become more densely packed and change more drastically in a decade or so after large public sculptures are set up. Even after much deliberation in the initial stages, it is hard to keep evolving with the cityscape when there are too many uncontrollable external factors. As multifarious changes happen every now and then, the location and relocation of public sculpture certainly need more careful and comprehensive planning.

From Outdoor Sculptures to Public/Community Art

Following the Hong Kong Museum of Art, the Hong Kong Heritage Museum was established in 2000. Presenting a mix of history, art and culture in a variety of programmes, it was the first large-scale museum located in a new town, Shatin, which is fairly far away from the city centre. Whilst preparing for the establishment of the Museum, Yim Shui-yuen, the first chief curator, proposed to form a “Public and Community Art Team”. In 1999, the Team was in charge of the Public Art Scheme launched by the then Provisional Regional Council. Through open competitions to call for artwork proposals, sets of public sculpture were commissioned and installed at different venues in the new towns like Kwai Tsing Theatre, Tsing Yi Complex and Tai Po Central Town Square etc. For the first time, “enhancement of public areas and site-specificity” was listed as one of the assessment criteria.

In 2001, the Public and Community Art Team were separated from Hong Kong Heritage Museum and became the “Art Promotion Office”. Aiming to promote “public art” and “community art”, the Office continued to set up public artworks at various Government venues. From the Outdoor Sculpture Competitions in the past to the Public Art Scheme and the establishment of the independent Art Promotion Office since 2000s, the Government has attached more importance to the relationship between art and the community and become more far-sighted in terms of promoting public art⁵.

Over the past ten years or so, a considerable number of works of public art have been installed at many Government sites through the Public Art Scheme. Along with projects co-organized with the Housing Department and District Councils, there have been roughly one hundred pieces of public artwork installed through the Art Promotion Office. Not only have more emerging artists, architects and designers devoted themselves to creating public art, but the ideas and styles of the artwork, as well as the materials and techniques involved, have also diversified.



Plate 5

Eduardo Paolozzi: *Concept of Newton* is installed at the center of a stand-alone circular courtyard surrounded by corridors. It is a satisfactory display approach to start with but has been spoiled by the yellow paint along the stairs, intended as reminders for visitors to mind their steps, and the large-size trash cans. It sure is important to take into consideration safety and hygiene but there should exist more aesthetically-acceptable ways, not to mention the interference of the display of artworks. Efforts should be made to incorporate artistic elements into public facilities.

As the number of works of public art keeps increasing, their impact on the cityscape has also become more distinctive. Take the “Installation of Artworks at Yat Tung Estate, Tung Chung”, as an example. Planned in two stages and launched in 2000 and 2003 respectively, this project was jointly organized by the Art Promotion Office and the Housing Department. According to the website of the Art Promotion Office, “[a total of] 26 artworks were installed in the rest areas, along corridors, walkways and staircases, amid plants and greenery and in other outdoor public spaces on the estate.”⁶ It was apparent that the project intended to incorporate art into the residents’ living space. However, as the works were selected through an open competition, there was a wide variety of styles. Also, considering the difficulty in imagining how the artwork would integrate with the overall space while working on the architectural plans, it was unavoidable that only “rest areas, corridors, staircases and [the areas] amid plants and greenery” could be reserved for the winning entries. Usually, though, this would leave the artwork in a cramped space without truly blending with the surroundings (Plate 6).

Works of art selected from the two stages of the Public Art Installation Project at Yat Tung Estate in Tung Chung, have already been completed by 2006 and they are presented to the public as part of the Tung Chung Artwalk. In its promotional materials, the Housing Authority stated that this is “the first public art garden established in a public housing estate, bringing art into the everyday life of residents while also adding attraction to the area”.⁷ Regardless of the definition of a “public art garden”, if it does not go along with the overall planning, there could be unfavorable outcome and the resources, once devoted, might not be well utilized.

Resources pumped into the districts

In the 1980s, as the District Boards (known as District Councils since 1999) were established one after another, they started to play a more active role in handling district affairs and promoting local cultures. From 2008 onwards, a total of HK\$300 million are allocated to the District Councils in each financial

Plate 6

Wave is an artwork commissioned of the project “Installation of Artworks at Yat Tung Estate, Tung Chung”, created by Tong King-sum and Chan Kwok-man. Hidden among four trees, it was obvious that the space required for artwork display has not been taken into consideration. Rather than grudgingly squeeze in a sculpture, putting a few pieces of nice public furniture under the trees is probably a better idea.



year for implementing district minor works and a succession of projects which attempted to use public sculpture for district branding started to emerge. In 2013, as announced in the Policy Address, another HK\$100 million were to be reserved for each of the 18 districts to initiate signature projects on their own. It is likely that the hype surrounding “public art” as supported by district funds will continue.

Nonetheless, the arts community of Hong Kong does not seem impressed by the supposedly delightful extra funding received by the districts. Earlier on, Oscar Ho, a local art critic, published an article in *South China Morning Post*⁸ and openly asked the city to stop producing grand but meaningless objects that are visually polluting our environment. Examples cited in the article include the golden dragon sculpture in Wan Chai and the goose statue in Sham Tseng. To be fair, the golden dragon in Wan Chai is not totally deplorable in terms of the form and the craftsmanship it displays; if the goose in Sham Tseng is merely an advertising item, it should not have drawn so much critique either. The point now is, when a work of art is exhibited in a public space, it becomes an inseparable part of the cityscape, not to mention the amount of public resources that have been involved. If we can make good use of the funding allocated to the districts, surely this can enhance the long-term development of public art; otherwise, the overall cityscape could be adversely affected in an irrevocable way.

Amongst all the campaigns launched in the name of “public art” by the District Councils, the most successful one should be the Sai Kung District Council Public Art Project in 2009. Jointly organized with the Art Promotion Office, the project still consisted of an open competition where the winners were commissioned to create public sculpture. Since the Art Promotion Office was already quite experienced in holding such events and the Sai Kung District Council probably took a more down-to-earth approach to public art, the four art pieces, completed in 2011 and installed at Po Tsui Park and Po Hong Park in Tseung Kwan O and Man Yee Playground in Sai Kung respectively, perfectly blended into the relaxing environments of the parks. For instance, placed outside the tennis court, *Beyond Boundaries* by Tsang Cheung-shing creates the surreal imagery of a gigantic tennis ball falling splash into the water, which effortlessly puts a smile on the face of every passer-by.

Temporary public art projects

From April to June 2013, “Mobile M+: Inflation!” was presented at the West Kowloon Waterfront Promenade. Giant inflatable sculptures by Paul McCarthy (United Kingdom) (Plate 7), Tam Wai-ping (Hong Kong) and other artists from Korea and Mainland China were exhibited. Despite the fact that the works were only installed for a short period of time, the project received overwhelming response from the public. According to the West Kowloon Cultural District Authority, it is estimated that over 140,000 people have visited the exhibition in about two months, which has also attracted extensive coverage and discussion on various media platforms.

When compared to traditional monuments, the works exhibited at “Mobile M+: Inflation!” actually possess the same (or even greater) sense of magnificence in terms of size. Moreover, through interacting

Plate 7

Paul McCarthy: *Complex Pile*, an artwork displayed in “Mobile M+: Inflation!”. It was widely covered by local media for its visual association to a mass of feces, contributing to the popularity of the exhibition which attracted over 140,000 visitors. In a press release dated 9 June, 2013, Lars Nittve, Executive Director of M+, said, "... on a deeper and more far-reaching level and as we have anticipated, the exhibition has prompted an interesting debate across social media, the press and on site with our exhibition docents on what is art in Hong Kong's context and the role of M+ in future for the community."



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with the viewers, the non-traditional inflatables, within a specific period of time, have successfully provoked the public to reflect on city space and the form of contemporary art. This is exactly what Suzanne Lacy defines as “new genre public art”. As the cityscape keeps changing, genres of art also keep evolving. While the form of public art is adjusting itself, temporary projects, in this way, allow greater flexibility for artists.

There are precedents for setting up public artwork for temporary display in the west. Founded in New York in 1977, the “Public Art Fund” already initiated short-term public art projects back then⁹. It was not until the 2000s did Hong Kong start making such attempts. In 2004, Hong Kong Arts Centre organized “Soul of the City - International Symposium on Art and Public Space” on behalf of Home Affairs Bureau. After the symposium, Arts Centre took over a small flower bed outside the door which was originally administered by the Leisure and Cultural Services Department and named it “Public Space”. Since then, artists have been invited to create public sculpture for temporary display there. Yu Kwok-lit Louis, Executive Director of Performing Arts of West Kowloon Cultural District Authority and former Executive Director of Hong Kong Arts Centre, sighed when mentioning this “Public Space” in one of his articles, “Hong Kong is a space-phobic city [...] even our public space has been compressed into a seemingly imperceptible state.”¹⁰ Nevertheless, it should be noted that a lot of impressive artwork have shown up in this “seemingly imperceptible public space” in front of Arts Centre over the past ten years, even though they were only displayed for half a year in general.

Cityscape and City Life

In the past ten years, topics like “public space” and “public art” have been widely discussed amongst the

local arts community. While more and more public bodies, non-governmental and private organizations are participating in the implementation of public/community art initiatives, traditional public sculpture and new genre public art have also been evolving on their own. Unfortunately, in spite of all these, it seems that public art is still not formally on the agenda of urban planning in Hong Kong. When it comes to public sculpture which occupies physical space, without comprehensive planning, the works would either be too densely packed together or look genuinely incongruous. In this case, it is even more doubtful whether art can integrate with the everyday life of the public in an organic way.

In order to commission artists in an “open, fair and just” manner, the public sector tends to select works of art through open competitions. As the styles of various chosen works can be very different, the outcome could hardly be satisfactory. As for projects launched by private and non-governmental organizations, their success is likely to hinge on the approach taken by the organization and the artistic taste of its person-in-charge. There is no lack of failed attempts which have had a negative effect on the cityscape.

Communication with diverse stakeholders is an indispensable part in urban planning. The process is even more complicated when one has to formulate and implement plans within limitations imposed by various policies and regulations. From initial idea, site selection, design, consultation, environmental evaluation, to actual production and installation, public art projects in the west usually take a great many years. It may require more than ten years for redevelopment projects involving public art to complete. Take High Line Park in New York as an example: in 1999, a group of enthusiasts founded “Friends of the High Line”, a non-governmental organization advocating the preservation of an elevated section of a railway line which had been abandoned for over ten years. They started to persuade different sectors of the community to support their idea of redeveloping the area concerned and launched an open design concept competition in 2003. Construction soon began in 2006 and the first stage of the project was completed in 2009. It took exactly ten years to transform an abandoned urban rail line into an extraordinarily artistic rest area¹¹.

As an acclaimed public redevelopment project, High Line Park stresses the importance of both public facilities and greening. It has given a lot of thought to the idea behind the design, the building materials and even what a visitor would experience in the park. Also as part of the High Line Park project, “High Line Art” is a successful programme which commissions a wide range of art projects and brings public art into the community. A few public sculptures are placed along the walkway in the outdoor area peacefully, without the usual extravagance and showiness of a supposed landmark. Amongst all the artwork, *Caterpillar* by New York-based artist Carol Bove, is a group of works made of rusty steel. Less of an act of self-expression and more like an extension of the abandoned railway track, the sculptures faithfully highlight the uniqueness of the location and reflect the history of the community¹².

Back in Hong Kong, the “Tamar Development Project” is said to be the most large-scale cityscape-changing initiative in recent years. Involving the design and construction of Hong Kong’s administrative and legislative heartland, namely the Government Headquarters, the Legislative Council Complex and 1.76 hectares of public space, this project without a doubt emphasized solemnity and openness. After assessing



Plate 8

Rocco Yim's concept for the "Tamar Development Project": "Door always open, land always green". A massive piece of green extends from the three major buildings to the seaside projects spatial magnanimity not commonly seen in Hong Kong.



Plate 9

Ho Chun-wang, Kung Yick-ho Alvin, Wong Chak-yuen: *Soundscape*, one of the public sculptures commissioned of the "Public Art Project - Tamar". This artwork is at the same time a piece of furniture, a percussion installation, and a play site on which children can climb up and down.

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four tenders, the Special Selection Board for the Tamar Development Project at last selected the proposal which Rocco Yim was the one responsible for the architectural design. Based on the "Door always open, land always green" concept, Yim created an open green space that stretches away to the waterfront (Plate 8). In addition, presented by the Administration Wing of Chief Secretary for Administration's Office and co-organized by the Art Promotion Office, the Tamar Public Art Project attracted a total of 326 proposals, amongst which five were recommended by the adjudication panel. Installation of all the five public sculptures was completed in 2013.

Compared to the previous Public Art Schemes organized by the Art Promotion Office, the Tamar Project is more capable of incorporating artworks into the overall spatial and architectural design. As Yim was a member of the adjudication panel, it appeared that the right works were chosen to be installed at the appropriate locations and well interact with the public. Without the overpraising label of "public art", "art" is actually able to share the space with the "public" in a natural way (Plate 9).

Looking forward, it is expected that the West Kowloon Cultural District, the first phase of which is to be completed in 2016-17, and the more long-term Kowloon East and Lantau Island development projects, will comprise the latest landscape of this city. While questions like how to seek a balance between development and preservation of local cultures and how to improve the quality of living with art remain open for discussion, participation of the public and the professionals is much needed.

Public art is not merely about artwork (the most common one as public sculpture) occupying some limited

public space. Instead, we should focus on how to open up new possibilities of space through art, so as to enrich the daily life of the public. This probably does not require a great deal of striking and magnificent landmark-kind-of-public artwork, nor can the fantasy of a “public art garden” help much. If public space in Hong Kong, as described by Yu Kwok-lit years ago, is truly “seemingly imperceptible”, we might as well set this as an alternative goal for public art: to grow art and let it take root naturally and imperceptibly in the community. Behind this “seemingly imperceptible”, though, it is all hard work and selfless dedication.

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All images: courtesy of Ho Siu-kee

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¹ Funded by DIA Art Foundation, this project was inaugurated at Documenta 7 in Kassel, Germany in 1982 and had lasted for 5 years since Beuys planted the first tree. In 1987, at the opening of Documenta 8 in June 1987, as Beuys' wife planted the last tree, the project officially came to an end (Joseph Beuys passed away in 1986). It was a success, receiving overwhelming response from the public. As each tree is paired with a columnar basalt marker while the trees kept growing day after day, they gradually became the collective memories and even part of the everyday life of the public. Information extracted from the website of DIA Art Foundation: <http://www.diaart.org/sites/page/51/1295>.

² In 1982, a 2-acre wheat field was planted and harvested by American artist, Agnes Denes, on the Battery Park landfill in Manhattan in New York. Titled *Wheatfield - A Confrontation*, the work created a powerful and strong contrast between the golden harvest and the skyscrapers in Manhattan at the back. Information extracted from Agnes Denes' personal website: <http://www.agnesdenesstudio.com/WORKS7.html>.

³ Lacy, Suzanne ed, *Mapping the Terrain: New Genre Public Art*, (Berkeley: Bay Press, 1995).

⁴ Please refer to Leisure and Cultural Services Department's homepage regarding Kowloon Park: http://www.lcsd.gov.hk/parks/kp/b5/sculpture_garden.php

⁵ For more information of the previous Public Art Schemes, please refer to Art Promotion Office's website:

http://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/archive.html

- ⁶ For more information of the Public Art Installation Project at Yat Tung Estate in Tung Chung, please refer to Art Promotion Office's website: http://www.lcsd.gov.hk/CE/Museum/APO/zh_TW/web/apo/yat_tung_artwork.html
- ⁷ Please refer to the webpage of the Hong Kong Housing Authority: <http://www.housingauthority.gov.hk/tc/about-us/community-engagement/public-art-in-estates/index.html>
- ⁸ Ho, Oscar, "Big Is Not Beautiful: Hong Kong Deserves Better Public Art", *South China Morning Post*, Hong Kong, March 26, 2013.
- ⁹ Please refer to the official webpage of Public Art Fund: <http://www.publicartfund.org/>
- ¹⁰ Article by Yu Kwok-lit Louis as uploaded on "Public Art Hong Kong", the webpage of Hong Kong Arts Centre: http://www.publicart.org.hk/ch/articles_details_eng.php?id=8
- ¹¹ Please refer to the official website of High Line Park: <http://art.thehighline.org/>
- ¹² Image of Carol Bove's works can be found on the "Projects" section of the High Line Park webpage: <http://art.thehighline.org/project/carolbove/>

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