

## Teacher's Guide

Dear Teacher,

This teacher's guide includes a variety of materials designed to help you prepare your class for a visit to the **Collections of Tom, Debbie and Harry** Exhibition at Tai Kwun Contemporary. It was particularly conceived for you by the curators of the exhibition Eddie Cheung and Wendy Wo in collaboration with art educator Michelle Lee. In this guide you will find three activities that can be completed either before or after the tour.

The Table of Contents explains how the material is organised and will help you decide the order in which you prefer to introduce the art exhibition to your students. The degree of interest to students of varying ages was also strongly considered in the preparation of this teaching guide.

We would like to receive your feedback on the guide. Please do not hesitate to email us with any questions or further feedback to [learnart@taikwun.hk](mailto:learnart@taikwun.hk) . We hope you enjoy making arts and culture come alive for your students.

Melissa Lee

Curator of Education and Public Programs

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# The Exhibition

## Collections of Tom, Debbie and Harry

Presented by Short Hair Studio

Not everyone is a collector but one often ends up amassing keepsakes to which we attach our emotions.

Devoid of systematic sorting or meticulous classifying approaches, such secular and random acts of keeping are worth revisiting and redefining, especially against today's investment-driven collecting culture.

Presented by Short Hair Studio, this project began with workshops and interviews with a group of seniors from several community organisations by students from Lingnan University. These brought to the fore humdrum objects kept by amateur—or “outsider” collectors—normally neglected in museum contexts, uncovering stories and multi-faceted meanings for individuals, families, and even leaving behind profound implications for future generations.

The project is then presented in a group exhibition by seven local artists and groups in charge of different topics. YIU Miu Lai, Joe, LEE Kai Chung, and artist couple CHUNG Wai Ian and NG Ka Chun will present artworks inspired by details unearthed from the “outsider collectors” of the elderly workshop. MA King Chu, Ivy, chooses to disrupt the historical and sentimental aspects of a few collectors who have been collecting old newspapers. LEUNG Mee Ping, LAU Chi Chung and CHIU Wai Yee, Caroline will play a dual role of artist and collector to use their own collectibles as the source of inspiration and the vehicle of making art.

This exhibition is not meant to be nostalgic or object-oriented. Be it unintentional or intentional collecting, the common phenomenon of domestic collecting has hereby fueled discussions on how one's collectibles play a role in personal and social contexts, igniting new forms of art and imagination by examining and transcending the collected items.

## **Artist' Background**

### **Chiu Wai Yee, Caroline**

Chiu was born in Hong Kong in 1958. Since 1980, she studied painting under the renowned ink artist Irene Chou. In 1984, she had her first solo exhibition at the Hong Kong Arts Centre. Her work was selected for the 19th International Prix of Contemporary Art Exhibition of Monte Carlo in Monaco in 1985, and was invited to hold a solo exhibition at Ayala Museum in the Philippines. Since then, she has participated in many important local and international exhibitions in Hong Kong, the Mainland, Korea, Malaysia, Canada, and France. In 2014, her works were selected in “World’s Chinese Calligraphy and Painting Exhibition in Celebration of the 65th Anniversary of the Founding of the People’s Republic of China”, organised by the Chinese Overseas Exchanges Association and Ministry of Culture. Many of her works are innovative and intriguing Chinese watercolours while she has created mixed media and installation works more recently. Her works are in the collection of Ayala Museum, Asian Development Bank as well as public and private collections.

### **Chung Wai Ian & Ng Ka Chun**

Ng and Chung received their BA degrees in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University in 2008 and 2009 respectively. Chung’s works are concerned with the essence of a thing. Recently, she has sought to practise sculpture by constructing micro-architecture. She has been invited to projects including Kai Tak’s “Play Depot”, Art Promotion Office’s “Public Art Scheme 2015”, Osage Hong Kong’s “Both Sides Now—Somewhere between Hong Kong and the UK”, Mumbai Artist-in-Residency’s “[en]counters 2013: powerPLAY”. Ng’s art practice unsettles city dwellers’ relationship with nature. In many of his works, he puts a spin on ready-made objects, presenting an alternative perspective that challenges a commonly accepted way of life. He also responds to social issues concerning the fast-paced development in the city and preservation with interventional installations. In recent years, he has participated in several public/community art projects including “Grounded: Ping Yeung School of Art”, Art in MTR, M+ Rover, etc. Both participated in C&G Artpartment “Art Exchange Project between Kam Tin and Busan—In Search of Peachland” and are currently members of the curatorial panel of 1a space.

### **Lau Chi Chung**

Lau received his BFA in interior design from the Surrey Institute of Art & Design. He worked as an art director in the advertising industry and as a multimedia production director before committing his time as a visual artist in recent years. He self-published two photobooks—The Only Day and Double Gaze. Lau has participated a number of international exhibitions such as the Liverpool International Photography Festival (2017), Argentina International Photography Festival (2016), Hong Kong International Photo Festival (2016), etc. Lau’s work is being collected by museums and private collectors and his photography series Landscaped Artifacts (2013) has earned him the New Photography Artist of the Year award from Lianzhou Foto Festival 2013. Lau is the founder of Old Textbooks project where he shared his passion on collecting old Hong Kong textbooks on social media platforms. Between 2015 and 2017, Lau set up the Old Textbooks Showroom where people could reminisce on how Hong Kong once was.

### **Lee Kai Chung**

Lee performs research on historical events, political systems, and ideology. His work addresses the lack of proper governance over archival records and the pending legislation for the Archives Law. Through performance, documentation, and installation, Lee considers the individual gesture as a form of political and artistic transgression, which resonates with existing narratives of history. Lee’s

ongoing research project “Archive of the People” addresses the political standing of documents and archives in a social setting. In 2016, Lee established the collective “Archive of the People”, which serves as an extension of his personal research to collaborative projects, education, and publications. Lee received the Award for Young Artist (Visual Arts) of Hong Kong Arts Development Awards 2017 from Hong Kong Arts Development Council in 2018. Recent exhibitions and projects include the Seoul Mediacity Biennale 2018, the 12th Shanghai Biennale: Proregress–Art in an Age of Historical Ambivalence, and Artist Making Movement—Asian Art Biennial 2015.

## **Leung Mee Ping**

Through a research-based practice progressing to experimental interaction and integration, Leung’s works can integrate elements and platforms of theatre, design, commercial and social space, in order to extend performance or action; those can be read as issue-based creativity. Her works concern ethics, community, and memories of human living situations which closely intertwine with her ongoing research in visual culture and globalisation.

- Reality + daily objects / persons
- Situation + anthropology + collection + archive + memories
- Similarity + difference / repetition + uniqueness

Leung studied in France, America, and then in Hong Kong. She is associate professor of art creativity at the Academy of Visual Arts, Hong Kong Baptist University. Recent solo exhibitions include “Play Depot–Community Practice Art Project–Making Place through Making Space Hong Kong” (2017) and “Display Distribute: Made in Shenzhen Street–Booth Display Distribute” (2015).

## **Ma King Chu, Ivy**

Ma focuses on drawings, paintings, photography, and mixed-media installations. Having studied in Hong Kong and the United Kingdom, she has held six solo exhibitions in Hong Kong and participated in group exhibitions in Hong Kong, the Mainland, Taiwan, Pakistan and Australia. She was an Asian Cultural Council grantee in 2007 and she received Hong Kong Contemporary Art Awards, Young Artist Award in 2012.

## **Yiu Miu Lai, Joe**

Yiu completed a Master of Arts in Fine Arts at the Chinese University of Hong Kong in 2011. Not conforming to a particular medium in her art practice, Yiu is fond of exploring the roles of text and images in our communication system. She also attempts to explore and reveal ridiculous phenomena in Hong Kong, and aims to provide the audience critical perspectives about the city. She has participated in various local and overseas exhibitions including “It Takes Four Sorts: Cross-Strait-Four-Region Artistic Exchange Project”, “Sparkle! Art for the Future”, and “ClockenFlap”. Projects involving exhibitions, publications, and workshops, including “From Trash to Treasure: Design Upcycling Systems”, “Community Arts Maps”, “Once upon a Time.” and “Tailor Made”. Her works have been collected by Hong Kong Heritage Museum and private collectors. She is a member of the Community Museum Project.



Lee Kai Chung. *Can't Live With or Without You*

2018 Installation with vinyl turntables, analogue audio recording system, photography Dimensions variable

# Learning Activity

## 1.Pre-visit Activity / Post-visit Activity (Primary and Secondary School)

Objectives:

1. To rethink the meaning of collection through visits and teaching activities.
2. To perceive the interconnection between objects and people, and extend the interpretation of things in exhibition site.

Materials:

- Objects prepared by students
- Writing materials and paper (introduction of individual object: A5; introduction of theme: A3)

### The Hidden Identity

Process:

1. Ask each student to bring an object back to school, and the students should choose an object that is connected to them.
2. Let the students write a short introduction for the object, concerning the time, cause and interesting story. Keep the introduction to be shared at the end of the activity.
3. Observation: Place all the objects on the table and analyze how the objects are assembled/ manufactured? Which part is the "soul" of the object?
4. Classify the objects and group them together in different ways (e.g. color/ feature/ category/ volume, etc.)
5. Look at the group to which the objects of yours are assigned, and write a brief introduction with a specific theme for the set of objects in small groups.
6. After completing the introduction, place the short introduction next to the object, and also display the thematic introduction. Share it with other group members.

Discussion:

How do the collecting activities become a collection? Is the collection visible or invisible in life? How does the interpretation being altered in the exhibition?

Does the collector give meanings to the object or the object shapes the collector? Does the object has its own will?

Have you ever used second-hand items? Do you know the original owner of the second-hand items? Do you pay attention to the traces of the used items?

Artwork examples:

**Chung Wai Ian & Ng Ka Chun:** The artists see the meaning of planting and craftsmanship from the metal bases used in floral arrangements. They relate the characteristics of “flower frogs”, which were produced by the family of Ms. Au Pui Lin, and connect this utilitarian metal utensil (“flower frogs”) to the floral brooches that Au later made. The artwork shows the power of endless life.

**Lau Chi Chung:** By reorganizing the collected old photographs, the artist connects the characteristics of different "photos of everyday life", and juxtaposes the photographs to project new narratives. The artist's concept is blended in the combinations of photographs and objects, which extends the meaning of "unknown" and "hiddenness" within.

**Ma King Chu, Ivy:** The journalists present the information objectively through the newspapers, leaving a material evidence for the epoch. Yet the identity of the journalists may not be recognized. The artist duplicates the collected newspapers on specific topics, and displays the historical landscape with abstract lines. Such presentation hides the content in her own order.



Lau Chi Chung *Go with the flow*

2018 Slide projection device, photo, photo frame, furniture  
Dimensions variable

## 2. Extension Activity (Public)

Objectives:

1. To explore multi-layered narratives delivered by collectors and artists through visits and teaching activities.
2. To perceive the interconnection between collecting activities with time and space.
3. To perceive the interconnection between objects and people.

Materials:

- Worksheet ( Radar Chart )
- Writing materials

### The Interchange of Time and Space

Process:

1. Docent gives a brief introduction of the exhibition theme, for instance, the curatorial concept, and the artists' intervention.
2. Leave the participants to explore the exhibition first. (10 mins)
3. Participants record the artwork information on the Radar Chart worksheet according to their own interpretation on the narrative methods and concerned time and space. Participants connect the dots to form a shape. (5 mins)
4. Docent can summarize the views of the participants and guide them to an extended discussion. For example: Why does the participant think that the work is more inclined to personal narrative? Can you find out the roles of artists and collectors in the work? Do you think that the collectors and artists think differently about the collection in different time and space? Does any work refer to "the present moment"?

Discussion:

Will object situated under different spheres (private/ public) brings new ways of seeing? How do objects tell stories of the owner?

Can personal narrative be separated from historical time and space?

How do artists narrate the stories for the collectors? How do artists draw creative elements from the collectors? How do artists provide a framework for viewing and transforming artwork?

Artist examples:

**Chiu Wai Yee, Caroline:** The artist incorporated her paintings with the sculptures by her late husband, allowing the stainless steel panels to reflect the affective sky that she wove for him.

**Chung Wai Ian & Ng Ka Chun:** The artists extended the floral arrangement tools, "flower frogs", to the floral planting tools that the craftsman and artists created. The creation is like the continuous growth of plants that constructs growth lines.

**Lau Chi Chung:** The artist sees the old object as a conductor through time and space. Through his newly taken photos, he guides the viewers to a journey in the old and new photo images.

**Lee Kai Chung:** Historical events existing in different time and space leave traces in a woman's photographs and collection. The artist also explores the inseparable relationship between materiality and personal history.

**Leung Mee Ping:** The artist explores the meaning of reading through collecting the books on speed, and compares the reading time and content in a hustle and bustle city. She explores the significance of the acquired knowledge in life.

**Ma King Chu, Ivy:** Newspapers of different publication dates are collaged on the same plane, which is like being edited into a broken movie timeline.

**Yiu Miu Lai, Joe:** The artist juxtaposes her videos with Mr. Wo's family collection. In addition to the constructed cross-generational meeting of objects, and bringing the private collection to the public sphere, she connects the present time and space with her personal perspective.



## **Ma King Chu, Ivy**

*The Coronation of the Queen, the Death of Stalin and the Abolishment of Concubinage etc...*

2018 Printed ink on rice paper and acrylic on linen

*Typhoon*

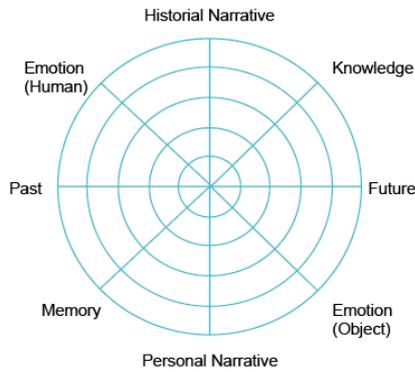
2018 Printed ink on rice paper and acrylic on linen

*Her Newspaper Clippings*

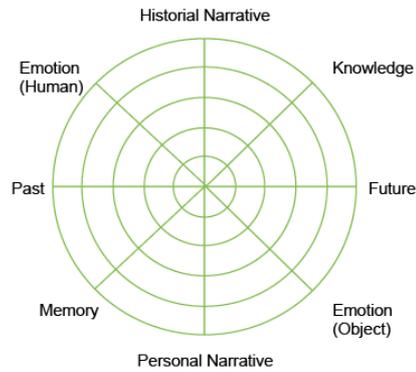
2018 Printed ink on rice paper and acrylic on linen

**The Interchange of Time and Space**

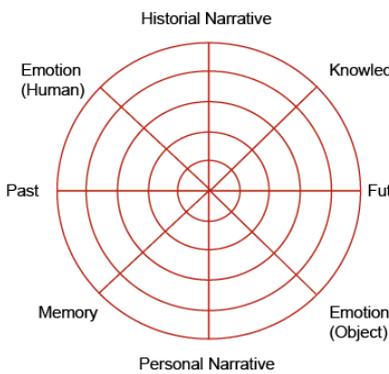
Please record the artwork information on the Radar Chart according to your own interpretation on the narrative methods and concerned time and space.



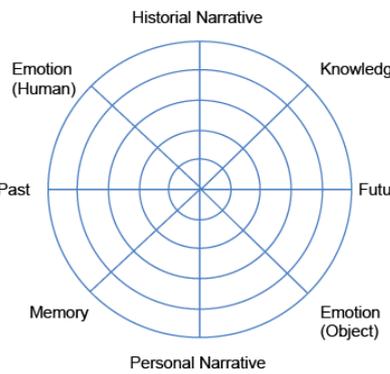
1. Chiu Wai Yee, Caroline



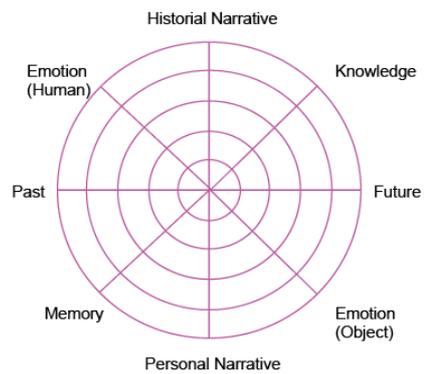
2. Chung Wai Ian & Ng Ka Chun



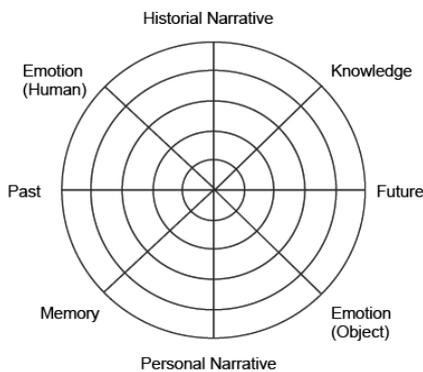
3. Lau Chi Chung



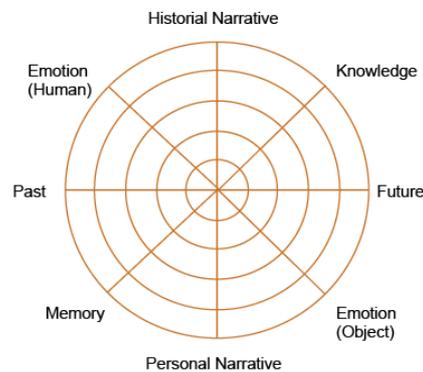
4. Lee Kai Chung



5. Leung Mee Ping



6. Ma King Chu, Ivy



7. Yiu Miu Lai, Joe

### 3. Extension Activity (Public)

Objectives:

1. To experience the sense of affection from objects uttered by collectors and artists.
2. Understand the similarities between works of art and collections.
3. Connect participants' personal feelings with the collection through visits and teaching activities.

Materials:

- Papers
- Worksheets
- Writing materials

#### Object Appreciation and Emotions

Activity (1):

1. Docent gives a brief introduction of the exhibition theme, for instance, the curatorial concept, and the artists' intervention.
2. Distribute a piece of paper and a pen to each participant before exploring the exhibition. Participants are asked to write their collecting habits on paper.
3. Docent collects the papers with a box or bag.
4. Docent draws a random paper and read out the piece of writing. Docent can make extended introduction of an artwork based on the participant's collecting habit, while at the same time invite participant to interact. (The following questions for discussion are recommended)
5. Repeat step 4.

Activity (2):

1. Participant lists out five adjectives to describe the artwork.
2. Docent introduces the artwork with reference to the collected adjectives.

Discussion:

Activity (1):

Can you connect your own collection/ collecting habits with the exhibition work?

Activity (2):

“Object Appreciation” is based on the detailed observation, and further grasp the characteristics of the object (such as appearance, size, shape, color, sound, smell, state, etc.) for description. Can you enrich the collection by using “object appreciation”, and add up with your observation and experience? Can you feel the sense of affection from objects uttered by collectors and artists?

Artist examples:

**Chiu Wai Yee, Caroline:** fascinating, sky blue, reflective, warm, tilted

**Chung Wai Ian & Ng Ka Chun:** calm, neat, repetitive, round, waiting

**Lau Chi Chung:** beyond image, words beyond image, frame beyond frame (boundary of photos, boundary of frames, boundary of desks), juxtaposition of time and space, humourous

**Lee Kai Chung:** dialogue, sound, contradictory, dependent, complicated

**Leung Mee Ping:** knowledgeable, speedy, linear, calculating, instructive

**Ma King Chu, Ivy:** monotone, repetitive, dynamic, hidden, poetic, fragmentary

**Yiu Miu Lai, Joe:** displayed, quaint, tender, familial, meticulous, hierarchical

Lee Kai Chung

Leung Mee Ping

**Object Appreciation and Emotions**  
Can you list out five adjectives to describe the artwork?

Ma King Chu, Ivy

“Object Appreciation” is based on the delicate observation, and further grasp the characteristics of the object (such as appearance, size, shape, color, sound, smell, state, etc.) for description.

Can you enrich the collection by using “object appreciation”, and add up with your observation and experience?

Lau Chi Chung

Chiu Wai Yee, Caroline

Chung Wai lan & Ng Ka Chun

Yiu Miu Lai, Joe

# VISIT Tai Kwun Contemporary

To arrange a visit...

email [learnart@taikwun.hk](mailto:learnart@taikwun.hk)

**4 weeks notice** is required.

Gallery Guides tours are available.

## To Enhance your Students' Art Visit

1. Encourage your students to visit the exhibition with their parents on Family day, the first Sunday of every month and view the exhibition.
2. If there are particular artworks that you are interested in having your students work with, make a note of them and their location in the art gallery.
3. Prepare the students a few days before with discussion and activities.
4. The day before the visit, review the purpose of visiting an art gallery with original works of art and review art exhibition rules with the students.
5. After the visit, have the students record their impressions of the art exhibition either by drawing or writing about it or even making posters advertising the exhibition.
6. We would love to have some examples of your student's impressions. Please send to us at Tai Kwun Contemporary, Art Education Department, % of Melissa Lee or email me at [melissa.lee@taikwun.hk](mailto:melissa.lee@taikwun.hk)
7. Continue to use our teacher's guide, and visit us again at Tai Kwun Contemporary soon!

## When you Arrive

1. Please sign in when you arrive. Show your confirmation email to the Guide.
2. Lunches and backpacks are not allowed in the galleries. Please leave them in the bus. Please remove all valuables before leaving backpacks on the bus.
3. If meeting a Gallery Guide, inform the agent of the artworks your class has studied or would like to see.

## Appropriate Art Gallery Behaviour

1. Please do not touch art objects including sculpture or frames. Invisible oils on our skin can damage artworks.
2. Please remain at least 30 cm away from all artworks.
3. Do not use the tops of display cases, art objects, or the walls as a writing surface or a place to rest personal belongings.
4. Talk at a normal voice level.
5. No food, drink, candy, or gum is permitted in the art galleries.
6. Unless noted otherwise, photography is permitted, but no flash photography.

## **How to Read a Label and wall text**

Labels identify works of art in an art gallery. The label is usually placed to the right of the work of art. The labels in Tai Kwun Contemporary read as follows:

Artist's Name: Bing Lee

Object title: *Animal Farm*

Year artwork completed: 2018

Materials of artwork: Water-based latex paint

Medium: Site-specific installation

Size: Dimensions variable

## Credits

Melissa Lee, Curator of Education and Public Programmes

David Chan, Assistant Curator of Education and Public Programmes

This Teaching Guide is prepared by Eddie Cheung and Wendy Wo in collaboration with art educator Michelle Lee.

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For additional printed color copies of this guide, please email the Education and Public Programs department of Tai Kwun Contemporary at [learnart@taikwun.hk](mailto:learnart@taikwun.hk) with your mailing address details.

## Online Resources

[www.artcyclopedia.com](http://www.artcyclopedia.com)

[www.biography.com](http://www.biography.com)

[www.moma.org](http://www.moma.org)

[www.wikipedia.com](http://www.wikipedia.com)

The exhibitions and their contents are independently curated by the presenting partners and do not reflect the views or opinions of The Hong Kong Jockey Club Charities Trust or Tai Kwun.