

Museum Summit

博物館高峰論壇

Between

無間

香港
Hong Kong

24-25.03.2023

Presented by 主辦單位



In association with 協辦單位



Table of Contents 目錄

Foreword by Director of Leisure and Cultural Services 康樂及文化事務署署長序言	2
Foreword by Director of the Gallerie degli Uffizi 烏菲茲美術館館長序言	4
Museums of Leisure and Cultural Services Department, Hong Kong Special Administrative Region Government 香港特別行政區政府康樂及文化事務署博物館	6
Gallerie degli Uffizi 烏菲茲美術館	8
Programme 節目	10
Presentation Synopses 演講內容摘要	20
Speakers 演講者	78
Moderators 主持人	107
Special Delegations 特別代表團	110
Museum Nights 博物館之夜	114
Extended Visiting Programmes 延伸參觀活動	116
Partners and Speakers' Institutions 夥伴和參與機構	119
Organising Committee and Working Group 籌備委員會和工作小組	121

Foreword



The Museum Summit 2023 is an international mega-event of the museum sector organised by the Leisure and Cultural Services Department (LCSD) in association with The Uffizi Galleries, Italy. We are delighted to host the Museum Summit again in Hong Kong after its first two editions in 2017 and 2019, as a testament to Hong Kong's return to normal after the COVID-19 pandemic and our commitment to develop Hong Kong into an East-meets-West centre for international cultural exchange.

The Museum Summit 2023, which brings together 28 leading figures and professionals from world-renowned museums and institutions from Asia, Europe, America, Australia and beyond, affords an excellent opportunity for exchange and sharing of professional experiences, research findings and innovative concepts, making it an invaluable event for the museum world to connect with and learn from one another. To expand the scope of exchange and enhance Hong Kong's leading role in facilitating a diversified global dialogue, the Summit is also joined by two special delegations, from the Guangdong-Hong Kong-Macao Greater Bay Area and Asia respectively, with a total of some 40 museum practitioners to build stronger ties with museum counterparts in the region and the rest of the world.

This year the Summit centres on the theme of "Between". By this we hope that international experts and scholars in the museum field would enhance collaboration, and embrace the spirit of cultural interconnectivity. We look forward to profound and inspiring discussions on such topics as cultural exchanges between places, the reinvention of old and new cultural facilities, the connection between museums and their communities, and the new horizons brought about by new technologies.

I would like to extend my deep gratitude to The Uffizi Galleries for its ardent support for the Summit and our museums. My thanks also go to our strategic partners, the Tourism Commission of Hong Kong and the West Kowloon Cultural District, Consulate General of Italy, event partners, and all the participating museums and institutions, who have all made an active contribution. On behalf of the Hong Kong Special Administrative Region Government, I welcome all of you to the Museum Summit 2023, and wish the Summit a resounding success.

Vincent LIU

Director of Leisure and Cultural Services

序言

「博物館高峰論壇 2023」是博物館界的國際盛事，由康樂及文化事務署與意大利烏菲茲美術館合辦。論壇繼 2017 年及 2019 年後再度在香港舉辦，標誌著香港在疫後穩步復常，亦彰顯香港致力發展成為中外文化藝術交流中心。

「博物館高峰論壇 2023」匯聚 28 位來自亞歐美澳各地知名博物館和文化機構的同業，讓他們交流互鑑，分享寶貴的專業經驗、研究成果和創新理念，實屬難得的盛會。為擴大交流，提升香港在促進環球多元對話方面的領導地位，是次論壇更會有兩個來自粵港澳大灣區和亞洲的特別代表團約 40 名博物館從業員出席，與區內及其他地方的同業建立更緊密的關係。

「博物館高峰論壇 2023」以「無間」為主題，期望博物館界的國際專家學者能合作無間，秉持文明互聯互通的精神，就不同地域的文化交匯、新舊文化設施的創新再造、博物館與社群的聯繫、科技發展所帶來的新視野等議題深入討論，互相啟發。

我衷心感謝意大利烏菲茲美術館鼎力支持這次的博物館高峰論壇及香港的博物館。本屆論壇獲得香港旅遊事務署和西九文化區擔任策略夥伴，並有賴意大利領事館、活動夥伴，以及眾多博物館和機構積極參與，謹此致謝。我謹代表香港特別行政區政府歡迎「博物館高峰論壇 2023」的各位嘉賓，並祝願論壇圓滿成功。

康樂及文化事務署署長

劉明光

Foreword



On behalf of the Gallerie degli Uffizi, it gives me great pleasure to join our colleagues at the Leisure and Cultural Services Department (LCSD) in welcoming you to the long-awaited Museum Summit 2023.

We are delighted to be partnering with the LCSD for this conference and are very fortunate to have a longstanding and fruitful relationship with the institution with which we have signed in 2019 a five-year Memorandum of Understanding facilitating exchanges.

LCSD and the Gallerie degli Uffizi presented at the Hong Kong Museum of Art, in the fall of 2020, a major exhibition showcasing masterpieces from one of the most iconic artists in our collections, Sandro Botticelli, with the support of the Hong Kong Jockey Club. It happened in the middle of the pandemic, and was a clear proof of the professionalism of every individual involved at both ends.

This coming fall we will be showcasing in Hong Kong one of the most beloved Venetian Renaissance masters, Tiziano and I do hope to be present at that inauguration.

This year's conference theme of "Between" raises questions about how museums become the intersection platforms for open dialogue and cultural exchange at the local, regional and international level, reflecting on the past and shaping our future. The Gallerie degli Uffizi are assuming their proper challenge (and role) as knowledge bases, looking for new strategies, new forms of collaborations with (and towards) local, regional and international institutions in the face of a global audience.

I am happy to be finally able to debate cultural issues in person and the Gallerie degli Uffizi is proud to be this year's Hong Kong Museum Summit partner institution.

I would like to thank Vincent Liu and everyone at the LCSD for their hard work in preparing and delivering this conference. I look forward to an exciting few days of discussion and debate as well as the opportunity to meet and share experiences with colleagues from across the world.

Eike SCHMIDT
Director of Gallerie degli Uffizi



序言

我謹代表烏菲茲美術館，很榮幸能與康樂及文化事務署（康文署）的同仁，歡迎各位參與這次期盼已久的「博物館高峰論壇 2023」。

自 2019 年烏菲茲美術館與康文署簽署為期五年的諒解備忘錄以來，我們很高興雙方能一直保持長久而充實的夥伴關係，並且合辦是次論壇。

2020 年秋季，康文署與烏菲茲美術館於香港藝術館合作舉辦大型展覽。該展覽由香港賽馬會贊助，展出烏菲茲美術館的藏品中最具代表性的藝術家之一——波提切利的名作。展覽得以於疫情期間順利舉行，見證了康文署與烏菲茲美術館各位參與策展同事的專業精神。

今年秋季，我們將再次於香港舉辦展覽，介紹其中一位最受人愛戴的威尼斯文藝復興大師——提香，期望屆時我能够出席開幕典禮。

是屆論壇將以「無間」為題，討論博物館如何於地方、區域及國際層面成為文化交流與對話的平台，反思我們的過去並創造未來。烏菲茲美術館作為面向全球觀眾的知識資源庫，正肩負責任積極迎接挑戰，尋求全新策略並與本地、區域和國際機構建立創新的合作形式。

我很高興終於能親身出席參與討論文化議題，而烏菲茲美術館亦很慶幸能成為是屆香港博物館高峰論壇的夥伴機構。

我衷心感謝康文署署長劉明光先生和每位工作人員在籌辦是次論壇期間所付出的努力，期待未來數天與來自世界各地的同儕會面、分享及交流經驗。

烏菲茲美術館館長

Eike SCHMIDT

Museums of Leisure and Cultural Services Department of HKSAR Government

The Leisure and Cultural Services Department (LCSD) of the Hong Kong Special Administrative Region Government runs 15 museums and 2 visual art centres, each with a unique theme covering art, history, science and culture. Our vision is to offer inspiring cultural experiences to be enjoyed by all.

In response to the new cultural landscape and leveraging on our matched qualities, we aim to create continually vibrant and diverse cultural offers that express our distinctive cultural identity with strategic directions in facilitating cultural exchange, telling our unique Hong Kong stories, building strong museum brands, crossing over fields, creative use of technology and nurturing the youth.

With reference to our strategic directions and in pursuit of excellence, we plan and manage our resources in accordance with eight strategic work areas in programming, collections, education, audience building, capacity building, community engagement & partnership, enhancement of facilities & visitor services and research & institutional development.

We strive to pursue our mission with professionalism, creativity, diversity, integrity, collaboration and openness. Apart from engaging Museum Expert Advisors to provide professional advice to LCSD museums, the Museum Advisory Committee has been established to advise LCSD on strategic matters relating to the development of the museums.

Besides preserving and promoting our cultural heritage, as well as providing a lifelong learning platform for people, LCSD museums also play an essential role in developing Hong Kong into an East-meets-West centre for international cultural exchange.



Hong Kong Museum of Art
香港藝術館



Hong Kong Heritage Museum
香港文化博物館



Hong Kong Museum of History
香港歷史博物館

香港特別行政區政府康樂及文化事務署博物館

香港特別行政區政府的康樂及文化事務署（簡稱「康文署」）管理十五間博物館及兩所視覺藝術中心，它們各有獨特主題，涵蓋藝術、歷史、科學和文化各範疇。我們的願景是帶給大家愉快和精彩的文化體驗。

為回應新文化環境以及充分善用和配合康文署轄下博物館所具備的特質，我們的目標是不斷創設與提供多樣和充滿活力的文化節目，通過促進文化交流活動、述說香港與別不同的故事、建立突出的博物館品牌、跨界協作、創意使用科技、以及培育青年人才等策略性發展方向，以彰顯我們獨特的文化身份。

以我們的策略性發展方向和追求卓越精神為依據，我們的策劃與資源管理可分為節目、收藏、教育、觀眾拓展、能力建設、社群參與、改進設施與訪客服務、研究與機構發展，共八個策略性工作範疇。

本著專業、創意、多元、誠信、協作和態度開放的精神，我們努力履行所肩負的使命。康文署設有專家顧問團隊，為博物館提供專業意見外，亦成立博物館諮詢委員會，就博物館的發展策略給予康文署意見。

除了保存和推廣香港文化遺產，以及提供市民一個終生學習的平台之外，康文署博物館同時亦肩負著打造香港成為中外文化藝術交流中心的重要角色。



Hong Kong Science Museum
香港科學館



Hong Kong Space Museum
香港太空館



Hong Kong Museum of Coastal
Defence
香港海防博物館

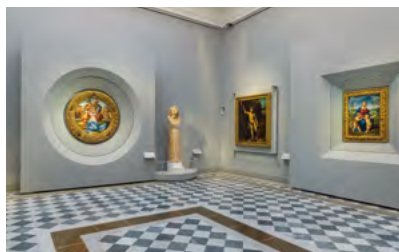
Gallerie degli Uffizi

The Gallerie degli Uffizi of Florence, Italy, brought together three extraordinary museum complexes. The Uffizi, Pitti Palace and Boboli Gardens contain the core collections of art, artisan-made objects, books, and plants belonging to the Medici, Habsburg-Lorraine and Savoy families. It is a stunning collection of treasures dating from Antiquity to the 20th century. Connected by the Vasari Corridor, these three museum sites form one of the most important, most visited culture hubs in the world.

The Uffizi is a parade of intellect, a gallery of wonders, a compendium of absolute masterpieces from western painting, set out in chronological order, from the 13th to the 18th centuries, with the addition of an archaeological collection of ancient Greek and Roman sculptures.

Outside the Uffizi and across the Ponte Vecchio is Pitti Palace, a monument to the splendour of the court. Since the latter half of the 20th century it has also become a lively hub attracting contemporary culture, with shows by the greatest names in fashion, music, theatre and contemporary opera.

Behind the Pitti Palace, in Renaissance Italian style, the Boboli Gardens expertly combines botanical collections and native wildlife with man-made creations by great ancient and contemporary artists in a blend of enchantment and illusion, designed to astound, surprise and inspire visitors.



The Uffizi
烏菲茲



Pitti Palace
碧提宮

烏菲茲美術館

位於意大利佛羅倫斯的烏菲茲美術館由三個非凡的博物館群組成：烏菲茲、碧提宮和波波里花園，收藏了由美第奇、哈布斯堡 - 洛林和薩伏伊家族擁有的藝術珍藏、工藝品、古籍和植物。這嘆為觀止的豐富館藏可由 20 世紀追溯至古代時期。這三個由瓦薩里走廊相連的博物館群成為了世界上最重要和最受歡迎的文化中心之一。

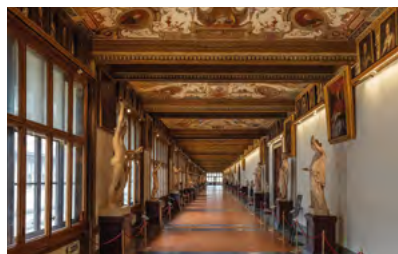
烏菲茲糅合了智慧與奇跡，它是一部西方油畫大師傑作的匯編，按時序展示出 13 世紀至 18 世紀的油畫藏品，並加入了古希臘的考古藏品和羅馬雕塑。

從烏菲茲外面，穿過老橋便到達另一端的碧提宮，這古蹟印證了昔日的輝煌時期。自 20 世紀後期，碧提宮逐漸成為了一個充滿活力的文化樞紐，吸引著名的當代藝術家前來舉行時裝、音樂、戲劇以及當代歌劇的表演。

而在碧提宮後面，是一個充滿意大利文藝復興風格的庭院——波波利花園。這個夢幻庭院融合了植物收藏與原生植物和古今藝術家的作品，設計巧妙，令觀眾大開眼界、嘆為觀止。



Interior of Pitti Palace
碧提宮內部



Vasari Corridor
瓦薩里走廊

Programme 節目

Day 1 第一天
24. 03. 2023

09:30 – 10:30

Opening 開幕

Eric CHAN Kwok-ki 陳國基

Chief Secretary for Administration of Hong Kong SAR Government
香港特別行政區政府政務司司長

Opening Speech 開幕演講

Eike SCHMIDT

Director, Gallerie degli Uffizi (Italy)
烏菲茲美術館館長 (意大利)

Topic : Cultural Exchanges / Between Past and Future

題目 : 文化交流 / 過去與未來

GU Yucai 顧玉才

Deputy Administrator, National Cultural Heritage Administration (China)
國家文物局副局長 (中國)

Topic : Leveraging Museums as a Bridge to Build a Better Future Together


題目 : 發揮博物館橋樑作用 共同創造美好未來

10:50 – 12:10

Session 1 - Between Worlds

專題 1 - 東西無間

Museums have long been platforms for dialogue and exchange at the local, regional and international levels. Cultural exchange programmes between countries and places far and near enhance communications and mutual understanding. The rise of digital platforms additionally provides museums with opportunities to reach out to a wider audience within and across borders. We shall look into the breadths and varieties of participation, partnership and collaboration which museums are involved in while assuming their role in cultural interactions and exchanges.



博物館是地方、區域及國際層面對話和交流的平台，國家或地區之間的文化交流項目，促進不同地域的溝通和相互瞭解。網絡平台的興起更讓博物館活動無遠弗屆，得以面向更廣闊的觀眾層面。我們將會從博物館參與、夥伴合作或協作的不同面向和維度，探索當代博物館在文化互動及交流上的角色。

Speakers 演講者

LOU Wei 婁璋

Executive Deputy Director, The Palace Museum (China)
故宮博物院常務副院長（中國）

Topic : Keeping Up with the Times between East and West

題目 : 東西無間，與時偕行

Rawin RAVIWONGSE

President, National Science Museum Thailand (Thailand)
泰國國家科技館館長（泰國）

Topic : Museum in the Time of Transformation

題目 : 轉型時代中的博物館

Kieran LONG

Director, The Swedish Centre for Architecture and Design (Sweden)
瑞典建築與設計中心總監（瑞典）

Topic : Between Worlds

題目 : 域境無界限

Stefano CARBONI

Chief Executive Officer, Museums Commission, Ministry of Culture of the Kingdom of Saudi Arabia (Saudi Arabia)
沙特阿拉伯文化部博物館委員會行政總裁（沙特阿拉伯）

Topic : The Role of the Museums Commission in the Cultural Landscape of the Kingdom of Saudi Arabia

題目 : 沙特阿拉伯博物館委員會在當地文化景觀中的角色

Moderator 主持人

Douglas SO Cheung-tak 蘇彰德

Chairman, Museum Advisory Committee (Hong Kong, China)
博物館諮詢委員會主席（中國香港）

Programme 節目

Day 1 第一天
24. 03. 2023

Session 2 - Between Times 專題 2 - 新舊無間

What is a museum? The answers are perhaps equivocal and in constant flux. Waves and waves of new thoughts and demands have been continually re-shaping the missions and definitions of museums during recent years. Existing cultural venues are being transformed and new infrastructures constructed, not only to fulfil the needs but also to boost the cultural identities of such places. We will be looking at some recent innovative models of museums and institutions to understand how they are responding to new functions and intents with new facilities and designs.

什麼是「博物館」？答案也許並不單一，更會隨著時代不斷變化。近年，一浪又一浪的新思維和訴求，不停在重塑「博物館」的使命與定義。舊有的文化場域或轉型求變，而新創的設施架構除了要滿足新服務設定，也許還須具備促進提昇地方文化身份的效益。我們將通過近年博物館和文化機構的新範例，瞭解它們如何以嶄新設施和設計構思回應新功能和目標的內容。

Part 1 第一節
14:00 – 15:20

Speakers 演講者

Rocco YIM 嚴迅奇

Principal, Rocco Design Architects Associates Ltd (Hong Kong, China)
嚴迅奇建築師事務所有限公司主持 (中國香港)

Topic : The Element of TIME

題目 : 時間的角色 : 從博物館看古今與未來

Michael GOVAN

Chief Executive Officer and Wallis Annenberg Director,
Los Angeles County Museum of Art (United States)
洛杉磯郡立藝術館行政總裁及 Wallis Annenberg 總監 (美國)

Topic : A New Way to Encounter the World's Cultures — Past, Present, and Future

題目 : 與世界文化相遇的新方式 —— 過去、現在與未來

XIAO Haiming 肖海明

Director, Guangdong Museum (China)
廣東省博物館館長 (中國)

Topic : New Facilities that Boost New Leaps in Museum Advancements

題目 : 新設施促進新飛躍

Klaus BIESENBACH

Director, Neue Nationalgalerie (Germany)
新國家美術館館長 (德國)

Topic : Growing Times

題目 : 生機蔓茂的年代

Moderator 主持人

Betty FUNG Ching Suk-ye 馮程淑儀

Chief Executive Officer, West Kowloon Cultural District Authority
(Hong Kong, China)
西九文化區管理局行政總裁 (中國香港)

Part 2 第二節

15:40 – 17:00

Speakers 演講者

Flaminia GENNARI SANTORI

Director, Gallerie Nazionali di Arte Antica (Italy)
國立古代藝術美術館館長 (意大利)

Topic : The National Galleries of Antique Art: Palazzo Barberini and Galleria Corsini

題目 : 意大利國立古代藝術美術館：巴貝里尼宮和科西尼宮

Hartmut DORGERLOH

General Director, Stiftung Humboldt Forum im Berliner Schloss (Germany)
柏林宮洪堡論壇基金會總監 (德國)

Topic : In-between: On the Humboldt Forum's Programme Guidelines, Orientation and Approaches to Content

題目 : 無間：洪堡論壇的節目綱要、定向和演繹方式

Programme 節目

Day 1 第一天
24. 03. 2023

CHU Xiaobo 褚曉波

Director, Shanghai Museum (China)
上海博物館館長 (中國)

Topic : Blending the Old and the New: The Shanghai Museum East and the Museum's Vision into Future

題目 : 「新」「舊」融合 —— 上海博物館東館以及未來發展格局

Kennie TING 陳威仁

Director, Asian Civilisations Museum and Peranakan Museum and Group Director of Museums, National Heritage Board (Singapore)
亞洲文明博物館及土生文化館館長和新加坡國家文物局博物館總司長 (新加坡)

Topic : Asian Civilisations Museum – Beauty. Wonder. Relevance.

題目 : 亞洲文明博物館 —— 美感、讚嘆、關聯

Moderator 主持人

Eike SCHMIDT

Director, Gallerie degli Uffizi (Italy)
烏菲茲美術館館長 (意大利)

18:00 – 21:00

Summit Reception x Busking@HKMoA

論壇尊屬晚會 x Busking@藝術館

Session 3 - Between Peoples 專題 3 - 彼此無間

In response to the social, cultural, and participatory demands of contemporary societies, museums are widening as well as engaging the multiplicity of the audience spectrum in a much deeper, diversified and innovative way. Audiences are no longer passive viewers but are anticipating more personalized and immersive museum experiences. We will be looking at how these changes have breathed new life into museums and created education and learning opportunities to deliver positive social outcomes and support our health and wellbeing.

為了回應現今社會、文化和參與的訴求，博物館採取更深入多樣和創新的方法，拓展和吸引更多寬廣的觀眾群。觀眾已不再是被動的受眾，他們期望得到更個性化的和令人感到置身其中的沉浸式博物館體驗。我們將探究博物館如何注入新的氣象和活力，開創多元教育與學習的機會，以凸現博物館作為不同社群學習場域的固有核心功能以至社會公益價值。

Part 1 第一節 09:30 – 10:50

Speakers 演講者

PENG Minghan 彭明瀚

Director, Nanchang Relic Museum for Haihun Principality of Han Dynasty (China)

南昌漢代海昏侯國遺址博物館館長（中國）

Topic : New Technology • Museum Scene

題目 : 新技術 • 博物館場景

Silvia BARLACCHI

Senior Education Specialist of Educational Department, Gallerie degli Uffizi (Italy)

烏菲茲美術館教育部高級教育專家（意大利）

Topic : Between the Uffizi Galleries and the Public: An Ongoing Exchange between Knowledge, Participation and Well-being - Strategies and Educational Projects

題目 : 烏菲茲美術館和公眾之間：知識、觀眾參與和福祉的持續交流——策略和教育項目

Programme 節目

Day 2 第二天
25. 03. 2023

CHANG Inkyung 張仁卿

Director, Iron Museum and Chairperson, National Museum Foundation of Korea (Korea)

鐵博物館館長及韓國國立博物館基金會主席 (韓國)

Topic : Museum as Mediator

題目 : 博物館的中介角色

Helena KOENIGSMARKOVÁ

Director, The Museum of Decorative Arts in Prague (Czech Republic)

工藝美術博物館館長 (捷克共和國)

Topic : Between Times

題目 : 今昔之間

Moderator 主持人

Adeline OOI 黃雅君

Director Asia, Art Basel (Asia)

巴塞爾藝術展亞洲總監 (亞洲)

Part 2 第二節

11:10 – 12:30

Speakers 演講者

Mami KATAOKA

Director, Mori Art Museum (Japan)

森美術館館長 (日本)

Topic : Between Peoples

題目 : 彼此無間

Hemma SCHMUTZ

Director, Lentos Kunstmuseum (Austria)

蘭多斯藝術博物館館長 (奧地利)

Topic : Collective Curating and Other Forms of Activating the Public in Museums

題目 : 博物館的共同策展與帶動觀眾的新方法

Maud PAGE 茉德 · 佩哲

Deputy Director and Director of Collections, Art Gallery of New South Wales (Australia)

新州藝術博物館副館長及收藏總監（澳洲）

Topic : A Curatorial Model for a New Museum

題目 : 新博物館的策劃模式

Antonio GODOLI

Architect for Special Projects (Former Architect and Curator of the Uffizi Building and Vasari Corridor), Gallerie degli Uffizi (Italy)

烏菲茲美術館特別項目建築師（前烏菲茲和瓦薩里走廊建築師及策展人）（意大利）

Topic : Permanent and Temporary Displays in The Uffizi

題目 : 烏菲茲美術館常設和專題的展覽

Moderator 主持人

Maria MOK 莫家詠

Museum Director, Hong Kong Museum of Art (Hong Kong, China)

香港藝術館總館長（中國香港）

Session 4 - Between Spaces

專題 4 – 虛實無間

The digital interface is becoming overwhelmingly popular and in vogue. Has it now become an indispensable core business in the new museum ecology, or is this digital phenomenon just hype? We will be looking at how digital applications, virtual realities and AI are integrating with physical spaces to create and advance this brave new world, and how these technological innovations and challenges are re-inventing the various aspects of museum experience as well as museum work.

數碼介面的應用近年來普及的程度可說是無孔不入。在博物館的新生態中，數碼化現象是否已經成為勢不可擋的核心業務，還是僅屬令人趨之若鶩的奇巧宣傳新招？我們將探討數碼技術、虛擬實境以至人工智慧如何介入並融合實體空間，以期共創和推動未來發展，以及科技創新的挑戰如何重塑博物館訪客的體驗以至博物館工作的實質內涵。

Programme 節目

Day 2 第二天
25. 03. 2023

Part 1 第一節
14:00 - 15:05

Speakers 演講者

Vincent LI 李航

Vice President, Corporate Marketing and Public Relations, Tencent (China)
騰訊集團市場與公關副總裁 (中國)

Topic : Technology Drives Cultural Heritage and Museology to the Forefront of the Digital Era

題目 : 科技助力文博走在數字前沿

Laurent SALOMÉ

Director, National Museum of Versailles Palace (France)
凡爾賽宮館長 (法國)

Topic : Versailles, Between Sensory Experience and Virtual Discovery

題目 : 凡爾賽宮 —— 感官體驗與虛擬探索

Stella ROLLIG

General Director, Belvedere (Austria)
美景宮館長 (奧地利)

Topic : Between Baroque Splendour and the Metaverse

題目 : 璀璨巴洛克與元宇宙

Moderator 主持人

Alexander WAI Ping-kong 衛炳江

President and Vice-Chancellor, Hong Kong Baptist University (Hong Kong, China)
香港浸會大學校長 (中國香港)

Part 2 第二節
15:30 - 16:50

Speakers 演講者

LEE Sungho, Sean

Chief Executive Officer, d'strict (Korea)
d'strict 行政總裁 (韓國)

Topic : How to Make Waves in the Immersive Technology Era

題目 : 沉浸式科技時代的浪潮

Robert SUMNER

Adjunct Professor, ETH Zürich (Switzerland)
蘇黎世聯邦理工學院客座教授 (瑞士)

Topic : A Journey "Behind the Art" with Augmented Reality

題目 : 擴增實境技術的「藝術背後」之旅

Lisa HAVILAH

Chief Executive, Powerhouse Museum (Australia)
動力博物館行政總裁 (澳洲)

Topic : Re-Defining the Museum

題目 : 重新定義博物館

Tim REEVE

Deputy Director and Chief Operating Officer, Victoria and Albert Museum
(United Kingdom)

維多利亞與艾爾伯特博物館副館長及營運總監 (英國)

Topic : Between Spaces: Navigating the V&A as a Multi-Site Museum

題目 : 地域無界限 : 遊走 V&A 的多場域博物館

Moderator 主持人

Helen SO Hiu-ming 蘇曉明

Lead, Arts & Culture, Our Hong Kong Foundation (Hong Kong, China)
團結香港基金藝術及文化研究主任 (中國香港)

16:50 – 17:00

Closing Remarks 閉幕

Kevin YEUNG Yun-hung 楊潤雄

Secretary for Culture, Sports and Tourism of Hong Kong SAR
香港特別行政區文化體育及旅遊局局長

18:00 – 21:00

Summit Event@M+

論壇特場@M+

Cultural Exchanges / Between Past and Future

Eike SCHMIDT

Gallerie degli Uffizi (Italy)

Museums have been transforming into platforms for dialogue and exchange at the local, regional and international level. They have become more than cultural sites providing insights into the history of the mankind.

Modern museums have the power to reflect on the past and shape our future, and the rise of digital platforms provides them with opportunities to reach enormous audiences across borders.

As museums have been crossing the borders via a variety of partnerships and collaborations, they are assuming their challenge as knowledge bases, creating a new dilemma and novel issues as they transition into the new role, which dictates new strategies, new forms of collaborations with local, regional and international institutions in the face of a global audience.

文化交流 / 過去與未來

Eike SCHMIDT

烏菲茲美術館 (意大利)

今天的博物館不只是一所介紹人類歷史的文化場地，更逐漸發展成為在地方、區域與國際層面上對話和交流的平台。

現代的博物館擁有讓我們反思過去、創造未來的力量，而數碼平台的興起，亦為博物館提供了跨越國界，接觸更多觀眾的機會。

隨著博物館透過與夥伴各式各樣的合作模式不斷地跨越疆界，它們亦同時承擔著作為知識寶庫的挑戰。博物館在過渡至新角色的時候會面臨新的考驗，而新角色亦決定了博物館在面對全球觀眾的基礎上，須以何種嶄新的策略和模式，與不同地方、區域和國家的機構建立合作關係。

Leveraging Museums as a Bridge to Build a Better Future Together

GU Yucai

National Cultural Heritage Administration (China)

Museums are significant sanctuaries to safeguard and carry forward human civilisation. They act as a bridge to connect the past, present, and future, playing an indispensable role in building a better living, contributing to sustainable social development, and facilitating exchanges and mutual learning among civilisations. In the new era, China's museum sector has experienced fast development. As of the end of 2022, China has more than 6,000 museums that house collections with over 58 million items/sets. Of these museums, 5,605, or 91 per cent offer free admission and welcome hundreds of millions of visitors each year, making China a country with the largest number of museums that are open for free and attracts the largest number of visitors in the world. Thanks to their fast development, museums in China have guaranteed the public's basic and equal right to enjoy high quality cultural service and satisfied people's need for a better life. Museums play an ever-increasing prominent role in promoting traditional Chinese culture and fostering exchanges and mutual learning among civilisations. In this process, China's museum sector has improved its governance and strengthened reforms, accumulated valuable experiences, developed best practices, and contributed China's wisdom and solutions to the international museum community.

發揮博物館橋樑作用 共同創造美好未來

顧玉才

國家文物局（中國）

博物館是保護和傳承人類文明的重要殿堂，是連接過去、現在和未來的橋樑，對構建美好生活、助力社會可持續發展、推進人類文明交流互鑑具有不可替代的作用。進入新時代以來，中國博物館事業得到快速發展。截至 2022 年底，中國有超過 6,000 座博物館，館藏文物達 5,800 餘萬件（套）。其中免費開放博物館達 5,605 家，免費開放率達 91%，免費參觀人數每年達數億人次，中國成為世界上博物館免費開放覆蓋範圍最廣、受益人數最多的國家。博物館的快速發展，更好地保障了廣大公眾享受普惠均高品質文化服務的基本權益，更好滿足了人民美好生活需要，博物館在傳承中華優秀傳統文化、促進不同文明交流互鑑等方面的作用日益凸顯。同時，也進一步促進中國博物館領域深化治理和改革，形成了一系列好的經驗和做法，向國際博物館領域貢獻了中國智慧和方案。

Keeping Up with the Times between East and West

LOU Wei

The Palace Museum (China)

In today's world, globalisation is a growing trend driven by economic development and advances in science and technology. However, throughout history, the East and the West have always been connected despite being physically distant. Cultural exchange between the two regions has transcended physical space and evolved with time.

As one of the world's premier cultural institutions, the Palace Museum, which was built on the foundation of the Ming and Qing dynasties' Forbidden City, plays a critical role in promoting dialogue and exchange between civilisations. The museum strives for excellence in research, preservation, exhibition, and inheritance, while upholding tradition and embracing modernity. To achieve this goal, the Palace Museum actively organises exhibitions related to Chinese and Western cultures, collaborates with Western cultural and museum institutions on academic and professional exchanges, vigorously promotes cultural exchange activities, and shares the achievements of cultural exchange through online platforms. These initiatives have been implemented at various levels and in different forms. By leveraging the Forbidden City's rich history of exchanges between the East and the West, the Palace Museum is making significant contributions to promoting Chinese cultural influence on the international stage, and fostering greater understanding and appreciation of cultural diversity around the world.

東西無間，與時偕行

婁璋

故宮博物院（中國）

著眼當下，經濟的發展、科技的進步，使全球一體化成為趨勢所向。回望歷史，東方與西方，縱然遠隔重洋，也不曾被時空阻隔。一路走來，東西方的文化交往與交流，總是能夠跨越物理空間，伴隨著時間發展，一同偕行向前。

在明清皇宮紫禁城基礎上建立起來的故宮博物院，在做好研究、保護、展示和傳承的責任與使命下，在世界文明對話交流的舞台上，發揮著至關重要的作用。堅守傳統，擁抱時代，是故宮博物院對外交往工作的重要方向。積極舉辦中西文化相關展覽，與西方文博機構就學術和人才交流開展持續合作，大力推動文化交流活動的舉辦，並通過線上傳播促進中西文化交流成果共享，是故宮博物院對外交往工作的重要舉措。這些措施涉及多個層面、多種方式，是以紫禁城為核心進行中西交流的歷史之後，故宮博物院在國際交往中建立中華文化國際影響力的時代舉措，是人類命運共同體理念下故宮博物院作出的新貢獻。

Museum in the Time of Transformation

Rawin RAVIWONGSE

National Science Museum Thailand (Thailand)

The National Science Museum, Thailand (NSM) first opened in 2000 with only one science museum. But now, after twenty years, the NSM is operating four large museums and three regional learning centres.

In the past, exhibitions in museums were collection-based and featuring with simple hands-on learning stations, on-stage science shows and science camp activities. Many of the participants were primary school students joining in large groups, while families and general public were only a few. New knowledge was always delivered to visitors through exhibitions, collections and museum activities.

With the change in lifestyle and technology brought about by the COVID-19 pandemic, visitors to the museum, whether in-person or through online platform, have been expecting more exciting experience and a friendly learning environment. In view of this, the NSM has formulated a number of strategies in anticipation of the future trends concerning the demand of visitors in order to provide better service and maintain its regional leadership.

These strategies include:

1. to establish a Resource Centre for Citizen Science - creating a platform for national scientific knowledge management and science exchange among citizens, connecting to national databases, and development of partnerships with local and international institutions.
2. to provide excellent visitor experiences and services - enhancing the infrastructure of museum venue, staging interesting exhibitions and educational activities for different audiences, and maintaining long-term relationships with supporters.
3. to promote innovation network - expanding business opportunities with partners for generating more revenue through innovative and proactive marketing strategies.
4. to create dynamic and enjoyable workplace - enhancing human capitals to prepare for the 21st century, prioritising the implementation of happy workplace program, and upgrading IT infrastructure.

All these strategies are driving the NSM to achieve its vision in 2026 as "a place where everyone can discover the wonders of science".

轉型時代中的博物館

Rawin RAVIWONGSE

泰國國家科技館 (泰國)

泰國國家科技館 (NSM) 於 2000 年首次開放，當時只有一所科學博物館。到了二十年後的今天，NSM 營運著四所大型博物館和三個地區學習中心。

過去，博物館的展覽主要以藏品為基礎，輔以簡單的動手體驗區、科學表演及科學營活動。參加者大多是以團體形式參與的小學生，家庭或其他公眾人士只佔少數。他們主要透過觀看展覽和藏品，以及參與不同的博物館活動來學習新知識。

隨著新冠疫情帶來對生活模式與科技的轉變，無論是親身還是透過網絡平台參觀博物館的觀眾群，都期待著更精彩的體驗和友善的學習環境。有見及此，泰國國家科技館因應未來觀眾的需求，制定了多項策略，以提供更優質的服務，並藉此維持其在地區內的領導地位。

策略包括：

1. 建設公民科學資源中心：設立國家科學知識管理及公民科學交流平台，連接到國家數據庫，並與國內及國際間的機構發展夥伴關係。
2. 提供精彩的博物館體驗和服務：改善博物館基礎設施，為不同觀眾開展更富趣味性的展覽及教育活動，與支持者保持長遠關係。
3. 推動創新網絡：與合作夥伴擴大商機，透過創新和進取的市場策略增加收入。
4. 創建充滿活力與愉快的工作空間：增強人力資源，為 21 世紀作好準備，優先落實愉快工作間計劃，以及提升資訊科技設施的水平。

以上措施將有助 NSM 於 2026 年實現其願景，成為「讓所有人發現科學之趣的地方」。

Between Worlds

Kieran LONG

The Swedish Centre for Architecture and Design (Sweden)

ArkDes, the national centre for architecture and design in Sweden, has two roles: as a national museum and as a hub of innovation and research in the context of an ambitious national policy for architecture and design. This double mission can be seen as a blueprint for the future of museums, using the museum's unique public platform and cultural resources for conversations and debates that affect the reality of how Sweden designs its towns and cities.

Sometimes these two roles are in conflict with each other. How can we maintain artistic freedom and work towards political goals? How can we help professionals work with the history and culture of their field? Can museums act as a bridge between the professional world and the desires and interests of a broad public?

Through examples from ArkDes' work since 2017 and projects from my career as a curator in Italy, the UK and Sweden, I will talk about how a museum can be a place for public life, where citizens imagine new futures for the places they live.

域境無界限

Kieran LONG

瑞典建築與設計中心 (瑞典)

瑞典國家建築與設計中心 (ArkDes) 肩負著兩個角色：既是國家博物館，又是在國家建築與設計政策下的創新與研究中心。這獨特的雙重身份可被視作未來博物館的藍圖，透過博物館特有的公眾平台和文化資源進行對話與辯論，從而影響瑞典如何替其城鎮和城市進行實際的設計規劃。

有些時候，這兩個角色會互相對立。我們如何能夠既維持藝術創作的自由，同時又不偏離政治目標？我們如何能夠讓專業人士了解其所在領域的歷史和文化價值？博物館能否成為專業領域與廣大公眾的願望及興趣之間的橋樑？

透過 ArkDes 自 2017 年以來的項目，再加上我在意大利、英國和瑞典擔任策展人的經驗，我不斷探討一個問題：博物館如何成為大眾生活的一部份，同時給予空間讓他們發揮創意，想像未來家園的模樣？

The Role of the Museums Commission in the Cultural Landscape of the Kingdom of Saudi Arabia

Stefano CARBONI

Museums Commission, Ministry of Culture of the Kingdom of Saudi Arabia
(Saudi Arabia)

The Museums Commission, together with 10 other commissions, was established in 2020 as part of the strategy of the Ministry of Culture of the Kingdom of Saudi Arabia (KSA) to deliver a fully developed cultural landscape by 2030, which is in line with the Vision 2030. The primary mandates of the Museums Commission are to improve the current museum landscape and bring it in line with best international practices as well as to identify existing gaps and fill them with new museum typologies by 2030. The mandates and the task are exciting and daunting at the same time. The Commission has an established strategy to deliver its initiatives and the short presentation will include its highlights as well as a general analysis of the current situation in KSA and an outline of how different the museum landscape is expected to be by 2030.

沙特阿拉伯博物館委員會在當地文化景觀中的角色

Stefano CARBONI

沙特阿拉伯文化部博物館委員會（沙特阿拉伯）

沙特阿拉伯博物館委員會成立於 2020 年。它與另外十個同期成立的委員會，是文化部計劃於 2030 年前全面發展文化景觀的策略之一，以實踐政府的「2030 願景」。博物館委員會的主要任務是改善現時的博物館景觀，讓國內博物館與國際標準接軌，並於 2030 年前興建新型博物館以填補當前的空白。這是一個既艱鉅又令人振奮的挑戰。是次分享將介紹委員會為落實其倡議而制定的策略重點，並分析沙特阿拉伯的現況，以及勾勒出 2030 年萬眾期待的文化新景象。

The Element of TIME

Rocco YIM

Rocco Design Architects Associates Ltd (Hong Kong, China)

In many ways, TIME is the most significant element in the design of museums.

A museum of contemporary art offers vision into the future: offering insights on how new aesthetical direction is being explored and related technology embraced. A museum of heritage / history opens a window back to the past: casting light on the wisdom of our ancestors in the creation of objects of enduring value. But in all cases museums have to be anchored in the present, rooted to contemporary culture and urban realities that are the pre-requisite conditions for the museum architecture to be of genuine and sustainable value.

The newly opened Hong Kong Palace Museum is borne of this age and this place. It embodies both contemporary urban culture as well as traditional visual and spatial cultures, and in doing so creates a space-time juxtaposition that relates our past to our future.



時間的角色：從博物館看古今與未來

嚴迅奇

嚴迅奇建築師事務所有限公司（中國香港）

從不同角度來看，「時間」是博物館最重要的設計元素。

當代藝術博物館呈現對未來的願景——探討如何利用相關技術探索美學的新方向。以文化遺產或歷史為主題的博物館則恍如打開了一扇回望過去的窗口，讓觀眾認識我們的祖先在創造具有不朽價值的器物時，所顯露出來的智慧。然而，無論在任何情況下，博物館都必須先立足於當下，以當代文化和城市現實為依據。如此，博物館的建築方能具有真正和可持續的價值。

新落成於此時、此地的香港故宮文化博物館，既反映了當代的都市文化，也體現了傳統的視覺和空間文化，從而創造了一個能讓我們聯繫過去與未來的時空。

A New Way to Encounter the World's Cultures — Past, Present, and Future

Michael GOVAN

Los Angeles County Museum of Art (United States)

Located on the Pacific Rim, Los Angeles County Museum of Art (LACMA) is the largest art museum in the western United States, with a collection of more than 149,000 objects illuminating 6,000 years of artistic expression across the globe.

Over the last two decades, LACMA has been transforming itself to make the experience of our collection richer and more accessible than ever before, while honoring traditions of all cultures and ensuring that the museum can be a place of reflection, expression, and empathy for everyone.

The culmination of this transformation is the David Geffen Galleries, a new building for the permanent collection designed by Pritzker Prize-winning architect Peter Zumthor. With the construction slated to be completed in 2025, we are in the final stages of bringing this next evolution of LACMA to all of Los Angeles. Designed to present an inclusive and non-hierarchical view of art history, the David Geffen Galleries enable us to place all traditions on the same level, literally, by installing the collection on a single floor. More than ever before, curators will be able to bring out richer interpretations of the works of art, and reveal connections across cultures, artists, and eras. Visitors will have the freedom to choose their own paths through the installation and enjoy a multitude of perspectives.

LACMA's plan represents a fresh Los Angeles take on a large art museum, one that is rooted in our commitment to increasing access to the arts for the diverse multicultural communities of Los Angeles.

與世界文化相遇的新方式—— 過去、現在與未來

Michael GOVAN

洛杉磯郡立藝術館（美國）

位於太平洋沿岸的洛杉磯郡立藝術館（LACMA），是美國西部最大的藝術博物館，藏品數目超過 149,000 件，充份展現了世界各地 6,000 年來的藝術表達與創作。

LACMA 在過去二十年間不斷蛻變，藏品比以往更豐富、更親民，在謳歌不同文化傳統之餘，亦讓公眾藉此反思、表達和展現同理心。

新建的「大衛·格芬藝廊」是 LACMA 的蛻變過程中的高潮。項目由普利茲克建築獎得獎者——建築師彼得·卒姆托所設計，是用作收藏永久館藏的建築物。藝廊的建築工程將於 2025 年完成，代表著我們正為把蛻變了的 LACMA 帶到整個洛杉磯作最後衝刺。大衛·格芬藝廊會以共融平等的方式展現藝術史——將藏品安裝在同一樓層，象徵我們能夠平等地看待不同傳統。策展人將為藝術作品進行更豐富的詮釋，並展現文化、藝術家與時代之間的聯繫。觀眾可以自行設計參觀路線，享受不同的觀賞視角。

這個 LACMA 項目反映出洛杉磯對大型美術館有著全新的態度，並彰顯我們的核心承諾——讓擁有多元文化的洛杉磯社群更容易接觸藝術。

New Facilities that Boost New Leaps in Museum Advancements

XIAO Haiming

Guangdong Museum (China)

Over the last decade, Guangdong Museum has been experiencing a new leap through the construction and commissioning of new museum facilities. We are now embarking on a promising track of development that entails innovative thinking, record breaking achievements, novel platforms as well as fresh goals. The museum has been progressing by leaps and bounds in various areas and its emergence as a front-runner in the Chinese museum industry has been hailed as the "Guangdong Museum Phenomenon". Looking back at our ten-year development process, we can see that the recruitment, training and deployment of talents are key factors that contributed to the newfound success of Guangdong Museum.

新設施促進新飛躍

肖海明

廣東省博物館（中國）

本講座以近十年來廣東省博物館通過新館建設，新設施促進新飛躍，走上了新設施、新思維、新業績、新平台、新目標的良性發展軌道，各項業務實現了跨越式發展，成為中國博物館界的一股重要力量，被稱為「粵博現象」。回顧十年發展歷程，我們發現對人才的引進、培養和使用也是粵博實現新飛躍的重要因素。

Growing Times

Klaus BIESENBACH

Neue Nationalgalerie (Germany)

A short introduction of ruins, which is about the renovation and greening of the Kunst-Werke Institute for Contemporary Art - from a dilapidated factory to a green oasis.

And of new constructions as the building of the new "Berlin Modern" museum, combining it with the revitalisation of the Kulturforum complex to create a museum garden.

生機蔓茂的年代

Klaus BIESENBACH

新國家美術館 (德國)

這次分享將淺談遺址，並簡單介紹柏林當代藝術中心的更新及綠化工程—從破舊的工廠變成綠洲。

我亦會分享如何以建造博物館花園為基調，活化文化論壇建築群與興建柏林當代博物館的故事。

The National Galleries of Antique Art: Palazzo Barberini and Galleria Corsini

Flaminia GENNARI SANTORI

Gallerie Nazionali di Arte Antica (Italy)

The National Galleries of Antique Art in Rome are an autonomous state museum comprising Palazzo Barberini and Galleria Corsini. Between these sites, the museum has more than 9,000 square meters of exhibition spaces as well as some 5,000 artifacts: paintings, sculptures, objects and furniture representing the artistic creations of about 1,000 artists.

Under the leadership of Flaminia Gennari Santori, a thorough renovation of the museum has been completed via a wide array of programmes: such as exhibitions in collaboration with major Italian and international museums; special exhibitions devoted to key works in the collection items, and the implementation of digital innovation. Within a few years, the museum has become an experimental platform with a special focus on innovative display and new audiences. Along with the renovation project, which was completed in the spring of 2022, many works of art in the museum's collection have been restored while parts of the previously inaccessible areas of the premises have been open to the public for the first time.

Whereas the Galleria Corsini is a picture gallery that still maintains its 18th century layout, Palazzo Barberini is the only picture gallery in Rome whose display is not "historical", that is to say, it does not date back to the seventeenth or eighteenth centuries. Its collection has been assembled since the late 19th century with works originating from other collections as well as new acquisitions. The National Galleries of Antique Art were modeled on the National Gallery in London and other major museums established in the 19th century, but they also include the Galleria Corsini, which is a beautifully preserved eighteenth century picture gallery.

With this unique combination, the National Galleries of Antique Art are in fact a palimpsest of entwined narratives offering various perspectives and depths of experience to visitors.

意大利國立古代藝術美術館： 巴貝里尼宮和科西尼宮

Flaminia GENNARI SANTORI

國立古代藝術美術館（意大利）

羅馬國立古代藝術美術館是一所自主營運的國家博物館，分為巴貝里尼宮及科西尼美術館兩個館區，展覽面積逾 9,000 平方米，5,000 多件館藏（包括畫作、雕塑、文物和家具等）亦展現了約千名藝術家的藝術創作。

在 Flaminia Gennari Santori 的領導下，國立古代藝術美術館透過不同途徑進行全面革新，包括與國內及國外大型博物館籌辦展覽、策劃以精選藏品為題的專題展覽，以及開創全新的數碼項目。幾年之間，博物館成為了一個著重開拓創新展示手法和新觀眾群的實驗基地。在革新過程中，歷時三年的博物館復修工程亦於 2022 年春季竣工，是次工程不但修復了多組藝術藏品，更首次將部份以往沒有開放予公眾參觀的宮殿對外開放。

正如一直維持 18 世紀藝術畫廊式展示而聞名的科西尼宮，巴貝里尼宮是羅馬市內唯一沒有展示歷史文物藏品的博物館。目前巴貝里尼宮的藏品清單是由 19 世紀末開始編撰，主要源自其他藏品系列及歷年來的購藏。這個情況不單止讓國立古代藝術美術館如同英國倫敦的國立美術館及其他於 19 世紀成立的大型博物館般充滿時代感，更因為科西尼宮內保存良好的古代建築而別富歷史特色。

這獨特的結合讓國立古代藝術美術館交織著多重意義，為觀眾呈獻不同視角和深度的體驗。

In-between: On the Humboldt Forum's Programme Guidelines, Orientation and Approaches to Content

Hartmut DORGERLOH

Stiftung Humboldt Forum im Berliner Schloss (Germany)

"(In-)Between", the key motif for the Museum Summit 2023, sums up the fundamental principle of the Humboldt Forum in all its perspectives of meaning, effect and action.

Like no other German cultural institution, this new Berlin cultural centre stands for the "in-between" that constitutes its added value - even though exhibitions, with a wide variety of conceptual approaches, are an important part of its programmatic profile, the Humboldt Forum is more than a museum. It is an international centre of arts, cultures and sciences, of social exchange and debate. It mediates and provokes in equal measure between the reconstructed baroque façade of the former Berlin Palace - with all its symbolic implications - and programmatic content that focuses on the global community and takes a critical look at historical responsibilities.

The Humboldt Forum is a process undergoing constant change. And it is just as much "among them" in co-operation with national and international partners. It is based on (international) social understanding that aims to be broad-based. And it means learning at all levels, not least in the co-operation of the four institutional partners that have moved into the Humboldt Forum - the State Museums in Berlin with the Ethnological Museum and the Museum of Asian Art, the Humboldt University in Berlin with its science collections and themes, the Stadtmuseum Berlin dedicated to Berlin's manifold connections to the world, and vice versa, and the Humboldt Forum Foundation in the Berlin Palace, which contributes the eventful history of the site, marked by many changes, and shares responsibility for temporary and special exhibitions in partnership.

"Between Worlds", "Between Times", "Between Spaces", "Between Peoples" - all these in-between spaces formulated as sub-themes of the Museum Summit 2023 decisively shape the profile of the Humboldt Forum. These specifically effective and innovative principles, promoting ideas and cohesion and opening up new spaces for action, are the subject of this presentation.

無間：洪堡論壇的節目綱要、定向和演繹方式

Hartmut DORGERLOH

柏林宮洪堡論壇基金會（德國）

「無間」是博物館高峰論壇 2023 的主題，亦總結了洪堡論壇在意義、成效與實踐各方面的基本原則。

有別於其他德國的文化機構，這座位於柏林的新文化中心代表著它所帶來的價值——「無間」。雖然利用不同手法策劃的展覽，在洪堡論壇所提供的節目中佔據重要的一環，但洪堡論壇不是一所博物館，而是一所國際性的藝術、文化、科學、社會交流和辯論中心。從於柏林皇宮舊址矗立，盛載多重象徵意義的巴洛克式外牆，至其關注全球社會的節目內容，洪堡論壇都在兩者之間予以調和及推動，同時亦以批判的角度審視歷史責任。

洪堡論壇是一個不斷演變的過程，它與國內或國際夥伴合作「無間」，這是紮根於廣泛的（國際）社會認同。這意味著學習應該從全方位進行，最佳寫照是與洪堡論壇合作的四個夥伴機構——柏林國家博物館連同其轄下的民族博物館和亞洲藝術博物館、提供科學類藏品和主題的柏林洪堡大學、致力在各方面連繫柏林與世界的柏林城市博物館，以及柏林宮洪堡論壇基金會，基金會不但豐富了柏林宮多采的歷史，更夥拍不同機構合辦多個特備專題展覽。

博物館高峰論壇 2023 的專題：「東西無間」、「新舊無間」、「虛實無間」和「彼此無間」可謂為洪堡論壇的形象一錘定音。是次分享將會探討這幾個別具效果及創意的原則，如何促進思想和凝聚力，並為實踐工作開闢新天地。

Blending the Old and the New: The Shanghai Museum East and the Museum's Vision into Future

CHU Xiaobo

Shanghai Museum (China)

The Shanghai Museum East, which will be inaugurated by end of this year, will be an extensively open museum that echoes and interacts with its surroundings. In the presentation of the permanent displays, the East will dig deep into the Museum's collection to showcase brand new displays, such as Crafting Jiangnan, Archaeology in Shanghai and Open Conservation. We will introduce more diversified programs and initiate a dynamic "regenerating" mechanism to foster a more sustainable development. The East will be a more accessible, more engaging and visitor-friendly space where everyone can enjoy art. The Shanghai Museum will be developing on a "3+X" structure, that is the East venue, the North venue, the current venue on the People's Square, plus overseas branch galleries, to share more actively our collection and knowledge with international colleagues and a broader audience. New experiences will be happening in this new building on a new site. The new Shanghai Museum, growing from its "old" traditions and expertises, is to unlock more potentials to drive the future.



「新」「舊」融合——上海博物館東館 以及未來發展格局

褚曉波

上海博物館（中國）

即將在今年年底啟幕上海博物館東館將是一座開放性的建築，與周邊的環境呼應、互動。在展陳策劃上，東館將挖掘更多館藏資源，呈現江南造物、上海考古、開放式文物修復等多個全新展陳。在特展策劃上我們將引入更多全新的策劃和強化博物館「造血功能」的運營機制，讓博物館的未來發展更加可持續。上海博物館東館將會是一座可觸及、可觸達的觀眾友好型博物館，讓每個人都能在博物館裡得到關照和感悟。未來上海博物館將擁有東館、北館和人民廣場館舍，將以3處場館和海外分館的「3+X」發展格局，與更多同行和更廣泛的公眾分享我們的館藏和學術研究。新的地址、新的建築、新的體驗，上海博物館的「全新」未來發展格局一定是繼承「舊有」的優良傳統和積澱，煥發新的生命力。

Asian Civilisations Museum – Beauty. Wonder. Relevance.

Kennie TING

Asian Civilisations Museum, Peranakan Museum and National Heritage Board (Singapore)

The Asian Civilisations Museum (ACM) is Singapore's national museum of Asian antiquities and decorative art. Following a major refurbishment and refresh of its curatorial vision and permanent galleries, the museum today strives to use Singapore's cross-cultural port city heritage as a lens to explore and reframe Asian history, culture and design. ACM also champions innovation in the space of tradition and aims to spotlight craft and design talent in Asia and Singapore. The presentation provides an overview of how the museum has navigated a transition from ethnography to decorative arts (including contemporary design), and shares case studies on how the pandemic years have provoked radical ways of engaging community in its exhibitions. The presentation will also touch on upcoming projects for the year, including the long-awaited opening of the Peranakan Museum – a standalone branch of ACM that explores the material culture of hybrid communities in Southeast Asia, in particular, the Baba-Nyonya (Peranakan Chinese).

亞洲文明博物館——美感、讚嘆、關聯

陳威仁

亞洲文明博物館、土生文化館及新加坡國家文物局（新加坡）

亞洲文明博物館（ACM）是新加坡以亞洲文物和裝飾藝術為主題的國立博物館。隨著常設展廳的大型更新工程及館方重新審視其策展理念，博物館將善用新加坡作為跨文化港口城市的獨特視角，探索和重構亞洲地區的歷史、文化和設計。ACM 亦提倡在傳統中創新，突顯亞洲和新加坡的工藝和設計人才。是次分享將概述博物館的焦點如何從民族學走向裝飾藝術（包括當代設計），並透過個案分享，闡述經年累月的疫情如何驅使博物館在策展上以前所未有的方式連繫社區。同時，亦會介紹博物館將於今年內開展的項目，包括期待已久的土生文化館。作為 ACM 的獨立分館，土生文化館旨在探索東南亞的混血社區，特別是土生華人（即峇峇娘惹）的物質文化。

New Technology · Museum Scene

PENG Minghan

Nanchang Relic Museum for Haihun Principality of Han Dynasty (China)

In recent years, with the introduction of new technologies such as digital media and VR/AR, the integration of tradition and contemporary civilisation and the combination of reality and virtuality have been accomplished. By reconstructing the historical scenes that expands the exhibition space, the dialogue between the modern civilisation and ancient civilisation can be achieved. The presentation and artistic concepts of museum exhibitions have been more diversified, digitalised and virtualised, and the visitors experience has become more vivid and riveting.

新技術 · 博物館場景

彭明瀚

南昌漢代海昏侯國遺址博物館（中國）

近年來，隨著新媒體、VR/AR 等新技術介入，實現了傳統與當代的古今融通與虛實結合，歷史場景得以重構，博物館的展覽空間得以延伸，實現現代文明與古代文明的對話。博物館的展示形式、藝術理念逐步向多元化、數位化、虛擬化轉變，博物館的參觀體驗變得更加豐富多彩、生動有趣。

Between the Uffizi Galleries and the Public: An Ongoing Exchange between Knowledge, Participation and Well-being - Strategies and Educational Projects

Silvia BARLACCHI

Gallerie degli Uffizi (Italy)

For the museums belonging to the Uffizi Galleries, the relationship with the public has always been constant and substantially positive. The constant growth of visitors is certainly an index of success, so is the acknowledgement of the value of the cultural heritage by the public, and the museum's ability to communicate its contents. A fascinating of the museum imagine has been consolidated between the public, one that is capable of inspiring an expectation in many visitors who every day visit the museums, particularly the Uffizi, and identify themselves with the cultural heritage.

The extraordinary importance of the works of art and the history has contributed to create an aura almost sacred around the Uffizi. This, in part, has nourished the desire of the visitors to come into contact with these works, considering them as true icons of beauty and culture, universally recognised. On the other hand, it has created a distance, a sort of feeling of awe in front of art.

Different ways of experiencing the museums made us realise the importance of implementing correct educational strategies that updated to the new needs, in order to reach and involve a diversified public in a deeper way.

The Galleries' Education Department works to respond to the cultural and social needs coming from society, trying to reach the most fragile and distant people. There is an ongoing commitment to remove all obstacles to participation, through listening and developing a collaborative and interactive relationship with stakeholders.

The Department has a long history: it was founded in 1970 and recently celebrated 50 years of activity. Since 2016, it has been divided into two areas to better respond to new needs: the Youth and School Area, which carries out activities aimed at families with children and schools, and the Cultural Mediation and Accessibility Area, which deals with the most fragile public.

烏菲茲美術館和公眾之間：知識、觀眾參與和福祉的持續交流——策略和教育項目

Silvia BARLACCHI

烏菲茲美術館（意大利）

就烏菲茲美術館轄下的博物館而言，它們與公眾一直保持穩定且相當正面的關係。參觀人次穩步增長固然是成功的標誌，而公眾對文化遺產價值的認同和博物館演繹內容的本領亦如是。在公眾心目中，引人入勝的博物館令人遐想，它能让每天參觀博物館（尤其是烏菲茲）的觀眾滿心期待，尋找自身與文化遺產之間的連繫。

館內非凡的藝術品和其背後的歷史，讓烏菲茲周邊營造了一種近乎神聖的氛圍。觀眾認為這些作品真正象徵著普世公認的美和文化，難免有親身去接觸這些藝術品的願望。與此同時，這種氛圍又營造了一種對藝術的敬畏感，對藝術品「遠觀而不可褻玩」的情懷油然而生。

眾多體驗博物館的模式，讓我們意識到實踐正確教育策略的重要性，並需適時調整以回應最新的訴求，博物館才能更深入地接觸各式公眾。

烏菲茲美術館的教育部門致力回應來自人們的社會和文化訴求，務求接觸到最弱勢和最遙遠的群眾，並透過聆聽及與各持份者協作互動，竭力消除一切有礙觀眾參與的障礙。

該教育部門歷史悠久，它成立於 1970 年，最近剛舉行了 50 週年的慶祝活動。自 2016 年起，它一分為二，以應對觀眾最新的需要：第一部分是青年和學校，以學校和親子為活動對象；第二部分則是文化中介和無障礙服務，對象是弱勢社群。

Museum as Mediator

CHANG Inkyung

Iron Museum and National Museum Foundation of Korea (Korea)

Traditionally, museums have primarily been considered as educational institutions, but possess great potential to act as a hub for social cohesion and well-being. Being the custodians of human heritage and its ever-changing environment, museums are the best place connecting people in these challenging times.

Museums offer an opportunity to experience culture across vast scales of time. Visitors can reflect upon their museum experience to enrich their understanding of themselves as well as their neighborhood. In this sense, museums serve as mediators between collections, visitors, and the rest of the society. The concept of mediation is pivotal in each visitor's quest for self-understanding and should be encouraged by museums.

As the protectors of the evidence of humanity and its achievements, museums are in an ideal position to bring their visitors in contact with the world of culture, and help them foster a better understanding of their own reality as well as its relationship with the others.

During the pandemic, the social responsibility of museums became more significant in the context of each individual's cultural rights, and they have encouraged visitors and friends to share their experiences about individual problems and insights. This is just one example of how museums can give confidence to people in their everyday lives as well as to spread awareness of new social phenomena.

One major challenge currently facing by museums is inclusivity. In accordance with the "International Council of Museums", the new definition of museum is a place for fostering diversity and sustainability through inclusion and accessibility. It is our responsibility, as museum professionals, to represent the diverse voices of all societies and communities. The major focus is not only on museum and its function, but also taking care of its ability to impact social matters.

博物館的中介角色

張仁卿

鐵博物館及韓國國立博物館基金會（韓國）

一直以來，博物館主要被視為教育機構，但其實它們擁有凝聚社會，促進其福祉的潛能。它們在瞬息萬變的環境中守護著人類的文化遺產，是這個充滿挑戰的時代中連繫大眾的最佳地方。

博物館讓大眾有機會體驗不同年代的文化，觀眾可以透過自身的博物館體驗自我反思，加深他們對自己和社區的了解。從這個意義上說，博物館充當著藏品、觀眾和社會之間的中介人，而這個「中介人」的概念對每位自我求索的參觀者至關重要，博物館理應致力實踐。

博物館守護著見證人類的存在及成就的文物，是讓觀眾接觸各種文化的理想渠道。觀眾透過博物館加深了解自身的現況及與他人的關係。在疫情期間，博物館的社會責任在每個人的文化權利方面變得尤為突出。不少博物館鼓勵觀眾和朋友分享他們的問題和見解，示範了博物館如何為人們在日常生活上帶來信心，以及讓更多人認識社會上的新現象。

博物館工作目前面對的一大挑戰是如何達至共融，根據「國際博物館協會」的最新定義，博物館是一個可透過共融與無障礙接觸，培養多元和可持續發展的地方。我們作為博物館專業人員，不應只著眼於博物館及其功能，還需要代表社會上不同社群的聲音，發揮博物館在社會議題上的影響力。

Between Times

Helena KOENIGSMARKOVÁ

The Museum of Decorative Arts in Prague (Czech Republic)

This presentation looks at museums for arts and crafts – today we prefer to use the term design – which were first established in Europe in the middle- of the 19th century following the Great Exhibition in London in 1851. In response to the enormous possibilities of mass production, the first arts and crafts museum – now the Victoria and Albert Museum – was founded by Prince Albert in London. Prague followed the example set by the museum in Vienna, which was established in 1873, and after years of effort, The Museum of Decorative Arts in Prague (UPM) was founded by the city's Chamber of Trade and Commerce in 1885.

The surrounding world has undergone constant technological and geopolitical change since then. Nevertheless, the desire for quality design and skilled craftsmanship always returns at some stage, and today society is responding to climate change, environmental protection, energy conservation and similar issues. In museums, increasing care is needed to preserve collections and ensure suitable climatic conditions for their storage and presentation. This goes hand in hand with reaching out to the public, not only to preserve their quality, but also to support them in understanding the world in which we have lived, now live and will live. The UPM has modernised a historic building solely for the presentation of its collections and services for visitors, built a new workplace with a depository and opened a new permanent exhibition *ART, LIFE*. It now intends to modernise links relating to other themes of the conference.

今昔之間

Helena KOENIGSMARKOVÁ

工藝美術博物館（捷克共和國）

是次分享會聚焦 19 世紀中葉自倫敦在 1851 年舉行首屆萬國工業博覽會後，於歐洲創立有關藝術與工藝（現今我們稱之為設計）的博物館。當時，大規模的生產創造了無限的可能。有見及此，艾爾伯特親王在倫敦創立了第一所主題為藝術與工藝的博物館——維多利亞與艾爾伯特博物館。而布拉格商會亦以於 1873 年在維也納成立同類型的博物館為榜樣，經過多年的努力，市商會最終於 1885 年在布拉格創立了工藝美術博物館（UPM）。

從那時起，世界不斷受科技及地緣政治變化的洗禮。儘管如此，人類對優質工藝和設計的追求從未止息，而現今的社會更要回應氣候變化、環保及節能等議題。在博物館內，藏品越來越需要悉心照料，以確保它們在合適的環境下儲存和展示，讓藏品以最佳狀態與公眾接觸，從而讓人透過它們了解我們曾經、正在以及將會生活的世界。UPM 的其中一座歷史建築已完成現代化工程，新建築將用作展示藏品和服務觀眾，並增設了新辦公室和倉庫，以及全新的常設展覽「ART, LIFE」。博物館下一步將嘗試對是次論壇其他議題建立現代化的連繫。

Between Peoples

Mami KATAOKA

Mori Art Museum (Japan)

Contemporary art museums are spaces that project various aspects of the contemporary world. While 90% of the world's museums were forced to physically close during the COVID-19 pandemic, a number of them started developing digital programmes. The ability to experience museum spaces digitally, even for remote audiences who could not previously visit in person, has brought about a new relationship between museums and their audiences. At the same time, it has also become evident that there are certain experiences that can never be conveyed through a screen. Examples include the sense of scales and the immersive experience of an artwork, the feeling of materials and the appreciation of art with five senses such as sound and smell. Furthermore, in the lineage of L'esthétique relationnelle (Relational Aesthetics) that has started to garner attention since the late 1990s, various types of installations establishing themselves as works of art with / through audience participation have also been developed, and this trend continues to this day.

In this presentation, I will examine the possibilities of pursuing activities in the museum setting and beyond its physical space by focusing primarily on examples of exhibitions and learning programmes at the Mori Art Museum in Tokyo. I will also introduce our digital programmes and touch upon the marketing strategies of museum and fostering of new audiences through social media.

彼此無間

Mami KATAOKA

森美術館 (日本)

當代藝術館是展示現今世界各種面貌的空間。雖然 2019 新型冠狀病毒的疫情令全球百分之九十的博物館被逼關閉其場館，部分博物館卻因此開展了數碼節目。以往礙於距離而無法親身參觀的觀眾，如今都能以數碼形式體驗博物館，為博物館與觀眾間建立了全新的關係。與此同時，我們亦發現有些體驗是明顯無法通過電子屏幕傳遞的，例如尺度感、對藝術作品的沉浸式體驗、物料的質感，以及需運用五感（例如聲音和氣味）來欣賞的藝術作品。此外，自 1990 年代後期興起的關係美學，發展出多種與觀眾互動的藝術裝置，這個趨勢至今仍然方興未艾。

是次分享我將集中以東京森美術館的展覽和教育活動為例子，探討在博物館環境及實體空間以外策劃活動的可能性。我亦會介紹我們的數碼節目、博物館的市場推廣策略，及如何透過社交媒體吸納新觀眾群。

Collective Curating and Other Forms of Activating the Public in Museums

Hemma SCHMUTZ

Lentos Kunstmuseum (Austria)

In recent years, both the Lentos Art Museum and the Nordico City Museum, located in Linz in Austria, have developed new ways of addressing and involving the public through exhibitions and programmes that refine our educational methods. My presentation focuses on three innovative examples that may and could be of interest to other museums. First, I will discuss the *What the fem*?* exhibition now on display at the Nordico City Museum, as it proposes a new approach to collective exhibition making. This feminist exhibition offers an opportunity to engage with all the topics related to gender, to enter into a dialogue, to formulate and pose new questions and to find fresh answers. Based on the feedback from invited activists and the general public and other initiatives, the exhibition has already been and will again be extended, possibly for the purpose of deconstructing the initial, curatorial narrative through interventions.

Second, I present *MemAct!*, an international project funded by the EU (under the "Europe for Citizens" programme) designed to create models for Holocaust education that address the ethics of civic responsibility. Fostering transnational co-operation and exchange, *MemAct!* focused on participatory methods for teaching the history of National Socialism in museums, schools and universities (teacher training) and at memorial sites. This project connects a form of historical education with interventions against discrimination and critical educational efforts against racism and anti-Semitism.

Finally, my lecture looks at the exhibition dedicated to *Herbert and Joella Bayer* (Lentos, 2022), in particular the large Bauhaus-inspired part of the show where visitors were invited to use and redesign the exhibits themselves and where elements of the interactive area could be moved and altered, allowing the exhibition space to be recreated time and again.

博物館的共同策展與帶動觀眾的新方法

Hemma SCHMUTZ

蘭多斯藝術博物館 (奧地利)

近年來，位於奧地利林茨的蘭多斯藝術博物館及林茨市博物館透過舉辦展覽及活動，以全新的方式接觸和鼓勵觀眾參與，從而改善了館內的教育模式。是次演講將與同業分享三個饒有創意的案例。首先，於林茨市博物館舉行的「What the fem*?」展覽提出一個共同策展的全新手法。這個以女性主義為主題的展覽探討所有與性別有關的課題，與觀眾進行對話，提出新問題，以及尋找新答案。同時，透過在展覽期間受邀的女權活躍份子及公眾的回饋，以及其他的倡議，展覽將再度延長展期，以解構最初的策展敘述。

另外，於「Europe for Citizens」計劃下的「MemAct!」，是一個獲歐盟資助的國際項目，旨在開展有關大屠殺的教育模式，帶出與公民責任相關的倫理議題。「MemAct!」促進跨國的合作與交流，集中探討在不同場所，例如博物館、學校、大學（教師培訓）和紀念場所，以參與式方法教授納粹主義的歷史。這項目把反歧視、反種族及反猶太主義等重要的歷史教育工作連繫起來。

最後，我將分享蘭多斯藝術博物館於 2022 年舉行的「Herbert and Joella Bayer」展覽。展覽受包浩斯精神所啟發，大部分的展品均可供觀眾使用和重新設計，互動區的元素既可移動又可修改，讓展覽空間不斷重生。

A Curatorial Model for a New Museum

Maud PAGE

Art Gallery of New South Wales (Australia)

How has our 152-year-old institution, the Art Gallery of New South Wales (AGNSW), transformed itself into a two-building campus in Sydney, Australia? With the opening of our new building designed by SANAA in December 2022, the curatorial team committed itself to working differently and to addressing the moment (think pandemic, bushfires and social upheaval) by also looking back into our painful colonial history and forward into a more expansive and inclusive future.

With a focus on the centrality of Aboriginal art to the Gallery's identity, our commitment to recognising the work of women, and the importance of the arts of Asia and the Pacific to our understanding of global art and our place within it, the newly expanded Art Gallery opened with every single space in our existing building re-imagined and the thematic-led created exhibitions in the new building.

From working with an indigenous advisory group (accompanying a staff journey of knowledge sharing), working through ideas with a community advisory group and being led by artists and audiences through the largest commissioning programme in its history, the AGNSW has empowered its curatorial and programme teams to change their approach to audiences and the offer made to them.

As the Gallery explored its collection, programmes and stories, and as our local/global relationships shifted in so many ways, community - local, greater Sydney, New South Wales, national, Asia-Pacific, wider international - became a more complex yet rewarding focus of our curatorial attention. Continuing into the future, this has expanded so that, for example, our First Nations focus is now also international, and we are today working towards global First Nations conversations, networks and exhibitions.

This talk will look at some of the key catalysts of change in our recent curatorial thinking and at specific and exciting outcomes where we opened up to being part of genuine and participatory collaboration across communities - from the moment content created to the time it is received by audiences.

新博物館的策劃模式

茱德·佩哲

新州藝術博物館（澳洲）

位於澳洲悉尼，擁有 152 年歷史的新州藝術博物館 (AGNSW) 是如何蛻變成一所由新、舊兩館組成的文博機構？由 SANAA 建築事務所設計的新大樓於 2022 年 12 月開幕後，策展團隊透過回顧慘痛的殖民歷史和展望更廣闊共融的未來，以與別不同的方式回應當下的議題，如疫情、森林大火及社會動盪等。

本館以原住民藝術為中心，致力肯定女性藝術家的作品及亞太藝術對於了解全球藝術及自身定位的重要性。而新擴建的部分則重新構思現有建築裡的每一寸空間，並會在新建築中設置主題展覽。

透過與原住民諮詢小組合作（包括與員工分享知識）和社群諮詢小組一起探討不同意念，以及參與該館有史以來最大規模由藝術家及觀眾主導的委約項目，AGNSW 的策展及節目團隊改變了他們接觸觀眾的方法，以及為觀眾呈獻的內容。

正當博物館計劃進一步研究館藏、豐富節目和了解當中的故事時，本地與全球之間的關係出現了很多變化。社群（本地、大悉尼區、新南威爾斯州、全國、亞太區，以至國際）雖然變得日形複雜，但卻逐漸成為我們策展工作的重點，其中的過程使我們獲益良多。這項工作正在不斷擴展，如今我們以第一民族為中心的策展方向已開始放眼國際。現時，我們致力與全球第一民族對話、聯繫和舉辦展覽。

是次分享將探討促使我們改變策展思維的主要因素，以及從內容創作到正式展出的過程中，與不同社群真誠合作、集體參與的具體成果。

Permanent and Temporary Displays in The Uffizi

Antonio GODOLI

Gallerie degli Uffizi (Italy)

Since 2015, the gallery of the Uffizi has undergone important and substantial transformations in the scientific reorganisation of the collections, the new ways of displaying works of art, and functional aids and support service for the public.

The rooms of Botticelli, Leonardo and Michelangelo on the floor of this historic gallery have been completely and aesthetically renovated now. The first noble floor, comprising the East and West wings of the Uffizi building, was rearranged and currently features paintings from the 16th to the 17th century with masterpieces from Andrea del Sarto to Pontormo, from Bronzino to Titian, from Parmigianino to Tintoretto, from Artemisia Gentileschi to Caravaggio, just to name a few with the introduction of new display systems. In parallel with the installation of the permanent exhibition of the collections, temporary exhibitions have been set up in various sectors and floors of the Uffizi, presenting a variety of artworks ranging from contemporary art to previous centuries, all the way up to classical antiquity.

A decisive factor of transformation can be found in lighting, which has been set up according to the latest lighting concepts and technologies, with direct LED lights featuring the possibility of varying colour and intensity of light with reduced energy consumption. The Uffizi has strived to use the most advanced technologies in the renovations, yet the aspects of classical Florentine tradition have also been maintained through the use of materials such as gray stone ("pietra serena") and solid wood (oak), in the use of artistic mastery of layers of colour painted as the backdrop of works of art, and in the marbles of the new bathrooms.

烏菲茲美術館常設和專題的展覽

Antonio GODOLI

烏菲茲美術館（意大利）

自 2015 年以來，烏菲茲美術館中烏菲茲畫廊經歷了重大的轉型，包括對藏品進行科學性重組、嶄新的藝術品展示方式，以及全新為公眾服務的功能性輔助設施。

波提切利、萊昂納多和米開朗基羅廳在歷史悠久的烏菲茲畫廊內，已完成翻新。位於烏菲茲大樓一樓，高貴樓層的東翼和西翼，經重新佈展後，現正展出來自 16 至 17 世紀的畫作，包括安德烈亞·德爾·薩爾托、彭托莫、布隆津諾、提香、巴米加尼諾、丁托列托、阿爾泰米西婭·簡提列斯基和卡拉瓦喬的傑作，並安裝了全新的展覽系統。與此同時，烏菲茲畫廊在佈置常設展覽外，還在各個部門和樓層均設立了專題展覽，展示一系列大師作品，由當代藝術至上個世紀，一直到古典時期的各種藝術品。

照明是今次轉型的決定性元素，館內採用最新的照明概念和技術進行設置。使用 LED 燈能增加照射光顏色的變化和調節光度，並減低能源消耗。烏菲茲畫廊在翻新時致力使用最先進的技術，同時也在材料使用方面保留古典佛羅倫薩傳統，包括使用灰石 (pietra serena) 和實木 (橡木)、以層疊的色彩作為展示藝術品的背景，以及在新洗手間內使用大理石材料。

Technology Drives Cultural Heritage and Museology to the Forefront of the Digital Era

Vincent LI

Tencent (China)

“Digitalisation” as a new engine for the innovative continuation and development of cultural heritage and museum industry has been gaining momentum as a result of the global pandemic.

As an Internet-based technology and cultural enterprise, Tencent has embarked on an exploratory journey of “cultural heritage and museum digitisation” in concert with a number of cultural institutions and museums, including the Palace Museum, Dunhuang Academy, the Great Wall of China, the Mausoleum of the First Qin Emperor and the Sanxingdui Archaeological Site. Leveraging social and content platforms, gaming and multimedia technologies as well as creative innovations with social values, Tencent has helped connecting people, in particular the younger generation, with traditional culture while taking cultural heritage and museum industry from digitisation to new heights of wholesale digitisation.

We are proud to see that the Chinese cultural heritage and museum industry is taking the lead in global digitisation. With its long history spanning centuries, the industry has been creating an innovative model with Chinese characteristics which contributes to the cultural heritage conservation in the world.

In this speech, we will share Tencent’s road to digitisation for cultural heritage and museum industry, and how we perform as a competent “digitisation assistant” for shedding light on future trends.

科技助力文博走在數字前沿

李航

騰訊集團（中國）

「數字化」是文博事業創新傳承與發展的新引擎，疫情加速了這一進程。

作為一家以互聯網為基礎的科技和文化公司，騰訊攜手故宮、敦煌、長城、秦陵、三星堆等眾多文博機構，開啓了「文博數字化」的探索之旅。基於社交與內容平台、遊戲技術與多媒體技術和具有社會價值的創意創新，騰訊助力傳統文化與全民特別是年輕一代緊密相連，助力文博從數字化走向全鏈條的深度數字化。

我們自豪地看到，有著數百年歷史的中國文博業正走在產業數字化的世界前列，走出一條有中國特色的創新模式，為全球文物保護和傳承貢獻了中國方案。

在這次演講中，我們將分享騰訊如何理解文博數字化的方法路徑，又如何做好文博機構的「數字化助手」，以及面向未來的趨勢洞察。

Versailles, Between Sensory Experience and Virtual Discovery

Laurent SALOMÉ

National Museum of Versailles Palace (France)

It may seem difficult to preserve and share the magic of Versailles while adapting to our fast, global and digital world. Nearly 400 years old, the palace is a world in itself. It has been the laboratory of French civilisation, concentrating all types of innovation in art, science, technology, literature and music at their highest level until the French Revolution in 1789.

This heritage is primarily material, and the experience of the museum today is all about atmosphere, seats and curtains, intriguing portraits, spectacular allegories, fabrics, light, gold and marble which allow us to travel in time instantly. Nothing can replace the physical experience of a promenade through the palace and its gardens, the vision of thousands of paintings and the feeling of fresh air between the remarkable trees and the fountains.

Yet Versailles has been very active in developing new ways to make this experience possible. To enhance the understanding and feeling for visitors on site, and to suggest its richness as precisely as possible for people far away from it, as in the “Virtually Versailles” digital exhibition that has been traveling in Asia in recent years.

Keeping Versailles alive means protecting its material existence but also continuing its tradition of creation and keeping it connected with the world, such as organising live virtual tours, inviting composers of electro music based on specific sounds that have been recorded throughout the palace, sharing the historic resources through a variety of networks and platforms. With an endless source of images and poetry, Versailles must not only be present in a virtual world, but also inspire it.

凡爾賽宮——感官體驗與虛擬探索

Laurent SALOMÉ

凡爾賽宮（法國）

正當我們努力適應日益快速、全球化和數碼化的世界的時候，要同時保留和分享凡爾賽宮的魅力就變得困難重重。這座擁有接近 400 年歷史的宮殿本身就是一個大千世界，它曾經是法國文明的實驗室，匯聚了當時最頂尖的藝術、科學、技術、文學和音樂創作，直至 1789 年法國大革命爆發時才為一切畫上休止符。

這些文化遺產是以實體物件為主，今天的博物館體驗都是由氣氛、座椅和窗簾、迷人的畫像、精彩的寓言、紡織品、光影、黃金和大理石等交織而成，讓觀眾瞬間穿越時空，回到過去。在宮殿廊廡和花園之間閒庭信步，細意欣賞數以千計的畫作，呼吸園林和噴泉之間的新鮮空氣，這些親身體驗實在是無可代替。

然而，凡爾賽宮亦不斷積極地開拓新方法將這些體驗呈獻給觀眾，既加強現場參觀者對凡爾賽宮的了解和感受，亦為遠方的人們盡可能準確地介紹館內豐富的內容，就如近年於亞洲各地巡迴舉行的「虛擬凡爾賽宮」數碼展覽。

為保持凡爾賽宮的活力，我們不僅要保護它的實物，同時亦要延續它創作的傳統，並與世界保持聯繫，例如舉辦網上導賞活動、邀請電子音樂作曲家把從宮殿各處所收錄的不同聲音來創作音樂、甚或透過不同的網絡平台分享歷史資源。凡爾賽宮作為無數畫作與詩歌的靈感泉源，不僅出現於虛擬世界，更應啟發虛擬世界。

Between Baroque Splendour and the Metaverse

Stella ROLLIG

Belvedere (Austria)

2023 marks the 300th anniversary of the Belvedere. In 1723, Prince Eugene of Savoy, the field marshal of the Habsburg army and at that time the richest man in Europe, saw the completion of his summer estate comprising two Baroque palaces - the Upper and Lower Belvedere plus adjacent buildings set in a Baroque park landscape. It was Prince Eugene himself who designated the Belvedere as a place for art.

Three centuries later, the Belvedere is not only Austria's most visited art museum with works from eight centuries on display, but also a Vienna landmark and a UNESCO heritage site. Worldwide, it is best known to art lovers as the home of Gustav Klimt's *The Kiss*.

This grand background could easily allow the museum to rest on its laurels, simply catering to tourists and managing the crowds. Instead, we are challenging ourselves by asserting the claim to be "a museum that matters". As such, we aim to accommodate the needs of both tourists and local visitors alike by providing new experiences and knowledge.

In 2022, the Belvedere set foot in the metaverse for the first time by presenting its debut NFT. A high-resolution digital copy of *The Kiss* was divided into a 100 x 100 grid, producing 10,000 unique individual pieces that were then offered as limited edition NFTs. The project not only raised funds of more than 4 million euros for the museum, but also generated a worldwide reverberation that resounding way beyond the museum and art lovers. Encouraged by this success and fuelled by the belief that the mission of museum is not only to preserve the past but also to envision the future, we are currently investigating the next steps we can take in the metaverse.

璀璨巴洛克與元宇宙

Stella ROLLIG

美景宮 (奧地利)

2023 年是奧地利美景宮建成 300 週年。1723 年，哈布斯堡王朝的陸軍元帥及當時的歐洲首富——歐根親王見證著這個夏季莊園的落成，包括兩座巴洛克式宮殿（上美景宮和下美景宮）和鄰近散佈於巴洛克式園林中的建築物。當時，歐根親王親自將美景宮定位為藝術之地。

三個世紀後，美景宮不但成為了奧地利最受歡迎的藝術博物館，展出跨越八個世紀的藝術傑作，更是維也納的地標和聯合國教科文組織世界文化遺產。不過美景宮最廣為藝術愛好者所熟知的，就是它收藏了名畫家古斯塔夫·克林姆的畫作《吻》。

然而，擁有如此豐富的歷史文化背景很容易使博物館固步自封，不思進取，只著意迎合遊客的需要和管理人流。有見及此，我們挑戰自我，訂下目標要成為一所「具影響力的博物館」——透過提供新的體驗和知識，兼顧本地人及遊客的需要。

2022 年，美景宮首次涉足元宇宙，開展第一個非同質化代幣 (NFT) 的項目，將《吻》的高解像度數碼副本切割成 100x100 的網格，製作成 10,000 枚各不相同的 NFT，並以限量形式發行。該項目不但為博物館籌得 400 多萬歐羅，更在世界各地博物館和藝術愛好者以外的領域引起極大迴響。我們深信博物館的使命不應只保存過去，還應當展望未來。這項目的成功讓我們深受鼓舞，目前我們正研究博物館如何在元宇宙中更進一步。

How to Make Waves in the Immersive Technology Era

LEE Sungho, Sean

d'strict (Korea)

Technology is breaking down the barriers between industrial fields, creating new values by connecting what was once divided. The remarkable advancement and growing utilisation of immersive technologies in art and design, in particular, are expanding the boundary of our experience. So what exactly is immersive technology and how is it affecting the museum?

Sean Lee, Chief Executive Officer of d'strict and a veteran in the digital design industry, has been creating various forms of content that live and breathe art and technology. In this presentation, he looks into exhibitions and projects by d'strict to discuss how digital art infused with immersive technology is able to introduce new ideas for setting up trends in art, design and museological discourse, and how the company is pursuing its ceaseless quest to evolve.

沉浸式科技時代的浪潮

LEE Sungho, Sean

d'strict (韓國)

科技正在打破行業之間的隔閡，連接原本壁壘分明的領域，創造出新的價值。沉浸式科技的發展日新月異，尤其在藝術和設計的應用更日趨普遍，在擴闊我們認知經驗的界限。沉浸式科技究竟是甚麼？它對博物館界會帶來甚麼影響？

d'strict 的行政總裁 Sean Lee 在數碼設計產業擁有豐富經驗，致力創造各種融入藝術及科技的設計。是次分享將以 d'strict 的展覽和項目為引，探討沉浸式科技如何為數碼藝術帶出新理念，開創藝術、設計和博物館界的潮流，以及該公司不斷求變的精神。

A Journey "Behind the Art" with Augmented Reality

Robert SUMNER

ETH Zürich (Switzerland)

Hiding behind every piece of art is a rich collection of stories: the story of the subject depicted in a painting, the story of the artist who created it, or even the story of the places the painting traveled over the years. Unfortunately, it can be difficult to convey these colourful stories to visitors in a compelling way within the limited confines of an exhibition. The full cultural value and historical significance of a piece of art are often condensed into a few words of text printed on a placard or a few sentences in an audio guide. Those amazing stories remain untold.

"Behind the Art" is a research project that brings the stories of art to life with augmented reality by embedding contextualised, interactive content directly in the space of the art to enhance the experience and increase engagement. It allows museum curators to author digital content that is delivered via smartphones and tablets and seamlessly blended into the physical context of the art. This state-of-the-art technology enhances the transfer of knowledge and provides an empowering response to the challenges and opportunities brought by the rise of new media.

In this talk, I will present the research journey over the past six years into augmented reality and the development of the "Behind the Art" project from the playful child-focused interactions of "Augmented Creativity" to live deployment in world-class museums. Attendees can expect a highly interactive and engaging experience that may even include a little bit of singing.

擴增實境技術的「藝術背後」之旅

Robert SUMNER

蘇黎世聯邦理工學院 (瑞士)

每件藝術品的背後，其實都蘊藏著豐富的故事：作品主題描述的情節、藝術家創作的故事、甚至藝術品經年周遊列國的遭遇等，只可惜在有限的展覽空間內，這些精彩的故事往往難以用動人的方式傳達給觀眾，結果藝術品中蘊含的文化價值和歷史意義，通常只能濃縮至展品介紹或語音導賞中的片言隻語，而背後美妙的故事最後都無法為人所知。

「藝術背後」是個研究項目，旨在為藝術故事賦予生命，以擴增實境技術使其情境化，並與互動元素一起注入藝術的空間內，從而加強觀眾的體驗和參與。博物館策展人可以製作數碼內容，與藝術的實際環境無縫地融合，透過智能手機和平板電腦將信息傳遞予觀眾。這種先進的科技能增強知識傳遞，同時回應新興媒體所帶來的挑戰和機遇。

是次講座我將分享過往六年在擴增實境的研究歷程，以及「藝術背後」的發展：從以兒童為對象的「擴增創意」趣味互動，到世界級博物館的實時應用。屆時我將會與你高度互動，甚至可能一展歌喉，為與會者帶來引人入勝的體驗。

Re-Defining The Museum

Lisa HAVILAH

Powerhouse Museum (Australia)

Powerhouse Parramatta represents the largest investment into cultural infrastructure in Sydney since the Sydney Opera House was built almost 50 years ago. Locating a major new international museum within the diverse communities of Sydney aims to provide a first-time direct access to world class cultural experiences. This new infrastructure and its new context compel us to take responsibility, to work without precedent, to redefine what a museum is and where it sits within its communities – upending old hierarchies and establishing new ways of working.

How a museum can be relevant? How can it be vital? The ability for the Powerhouse to move through time was embedded into the design brief. In response, the architects Moreau Kusunoki and Genton describe the Powerhouse as a 'hyper-platform', where the architecture is imbued with flexibility, where the infrastructure is innately utilitarian, an anti-hero of architecture. Principles that have the intention and capacity to support new communities and future ambitions.

Powerhouse Parramatta will be open as much in the night-time as it is in the daytime, permanently shifting how we think and experience the culture and economy of the night. This will not only create new integrated and connected experiences but importantly build new economies and multifaceted contemporary identities of our city.

The contemporary rhythm of our lives has radically changed – how we live, how we work, how the weather changes – how the cycles of our climate has changed and will keep changing – these changes demand that the museum changes.

It is the responsibility of the museum to imagine infrastructure that amplifies our stories with clarity, that sustains opportunities that give us space to sit with difficult conversations, creating stories, and places and experiences so compelling that they force us to raise our eyes from the screen and step outside all of the constraints that we carry with us – even for a moment.

重新定義博物館

Lisa HAVILAH

動力博物館（澳洲）

帕拉瑪塔動力博物館是自悉尼歌劇院於 50 年前建成以來，悉尼市內最大型的文化基建投資項目。這所嶄新的大型國際博物館屹立於悉尼多元化的社區內，讓觀眾可首次直接品味世界級的文化體驗。這座新建築和其提供的新環境驅使我們肩負起重任，以前無古人的氣魄運作，透過推倒舊有的制度，並建立新的作業模式，來重新定義博物館的功能，以及它在社區中的定位。

博物館如何能切合時宜？如何變得舉足輕重？動力博物館的設計方案，早已融入了能夠與時並進的理念。建築師團隊 Moreau Kusonoki 和 Genton 形容動力博物館為一個「超級平台」，它的建築設計充滿靈活性，基礎設施實而不華，不但是一座徹頭徹尾反英雄主義的建築，更同時具備了支持新社群和邁向未來的意向和能力。

帕拉瑪塔動力博物館不分晝夜開放，重塑了我們對夜間的文化與經濟根深蒂固的觀念和經驗。這樣不但能夠創造既完整又互相呼應的新體驗，更重要是為我們的城市確立了新的經濟模式和多元化的當代形象。

今天，我們的生活節奏已經徹底改變——如何生活、如何工作、天氣如何變化、寒來暑往的氣候如何繼續改變等，均要求博物館不斷蛻變。

博物館有責任構想出能讓人清晰地闡述各種故事的基礎設施、給予機會讓我們有空間接受高難度的對話，和創建出能夠逼使我們把目光移離電子屏幕，跨越自身的界限（那怕只是一瞬間）的故事、地方和體驗。

Between Spaces: Navigating the V&A as a Multi-Site Museum

Tim REEVE

Victoria and Albert Museum (United Kingdom)

As museums across the world continue to evolve and expand, the question of how to effectively operate as a multi-site institution becomes increasingly relevant. The V&A, one of the world's leading museums, has been at the forefront of this movement, with the recently opened V&A Dundee and the soon-to-open Young V&A, V&A East Storehouse and V&A East Museum adding to its portfolio of venues. This presentation draws on the experiences and insights of the V&A to provide a comprehensive overview of the challenges and opportunities presented by multi-site museum operations. We will delve into the management and logistical considerations involved in overseeing multiple sites, including capital works programmes, audience engagement strategies and programming initiatives, and examine the unique considerations involved, including the development of new audiences and the creation of unique programming experiences that are tailored to the specific needs of different communities across the city. The presentation will additionally offer insights into the future of multi-site museums, exploring the potential for these institutions to play a key role in shaping the cultural landscape of the 21st century. By sharing best practices and lessons learned, we will look at how institutions like the V&A are paving the way for a more dynamic and diverse future for museums around the world.

地域無界限： 遊走 V&A 的多場域博物館

Tim REEVE

維多利亞與艾爾伯特博物館（英國）

隨著世界各地博物館不斷發展和擴充，一個擁有多場域的文博機構如何能有效地運作，正變得日趨重要。作為世界領先的博物館之一，維多利亞與艾爾伯特博物館（V&A）在這方面一直扮演著先導角色。繼最近開幕的 V&A Dundee（登地分館），即將加入的博物館有 Young V&A、V&A East Storehouse，以及 V&A East Museum。是次分享將引用 V&A 的經驗及見解，概述多場域的運作模式為博物館帶來的挑戰與機遇。要有效管理多個場域，當中牽涉了管理及組織上的考慮，包括大型工程計劃、吸引觀眾的策略和節目設計，以及在開拓新觀眾群時，因應市內不同社群的具體需要而設計的獨特節目體驗。是次分享亦會討論多場域博物館的未來發展，探討博物館的潛能如何能在塑造 21 世紀文化景觀時發揮關鍵作用。透過分享最佳實踐和所得的經驗，闡述 V&A 等文博機構如何為世界各地的博物館創造更有活力和更多元的未來。



Eike SCHMIDT

Gallerie degli Uffizi (Italy)
烏菲茲美術館 (意大利)

Eike Schmidt was a fellow at the Kunsthistorisches Institut in Florence from 1994 to 2001 and subsequently a research associate and Curator at the National Gallery of Art in Washington, and at the J. Paul Getty Museum in Los Angeles, before becoming Director of the Department of European Sculpture and Works of Art at Sotheby's in London in 2008. He then served as the Director of the Department of Sculpture, Decorative Arts and Textiles at the Minneapolis Institute of Art from 2009 to 2015.

Since appointed as the Director General of the Uffizi Galleries in 2015, he has overseen administrative reforms, the renovation and reinstallation of a large number of existing galleries, and the opening of dozens of new ones, while over 120 exhibitions have been organised at the museum under his administration. He was made an Honorary Professor in the Department of Art and Visual History at the Humboldt-Universität zu Berlin (Humboldt University in Berlin) in 2017.

1994 至 2001 年擔任佛羅倫斯藝術史研究所研究員，隨後於華盛頓國家美術館及洛杉磯保羅蓋蒂博物館出任副研究員及策展人。2008 年擔任倫敦蘇富比歐洲雕塑及工藝品部總監；2009 至 2015 年任美國明尼阿波利斯美術館裝飾藝術、紡織品和雕塑部總監。

2015 年擔任烏菲茲美術館館長，為美術館推行多項行政改革、監督多個展廳的修葺和重置工程，並統籌設置了為數不少的新展廳。在他的領導下，美術館舉辦了 120 多個展覽。自 2017 年起，獲任命為柏林洪堡大學藝術與視覺史系榮譽教授。



GU Yucai 顧玉才

National Cultural Heritage Administration
(China)

國家文物局（中國）

Gu Yucai was born in the province of Liaoning in China. He studied at the Department of History and Department of Archaeology of Peking University and then the Department of Archaeology and Museology of Jilin University, obtaining a doctoral degree in history.

He began his professional career at Liaoning Provincial Museum in 1985, before moving to the Liaoning Provincial Institute of Cultural Heritage and Archaeology in 1991, where he became the Deputy Director in 1996. Later he served as Assistant Director-General of the Liaoning Provincial Department of Culture and as Deputy Director-General from 1988 and 2000 respectively, as Director-General of the Department of Cultural Heritage Conservation of the National Cultural Heritage Administration (NCHA) from 2003 and as President of the China Academy of Cultural Heritage from 2009. He was appointed as Deputy Administrator of the NCHA in 2010.

出生於中國遼寧省。先後就讀於北京大學歷史系、考古系和吉林大學考古學與博物館學專業，獲歷史學博士學位。

自 1985 年起在遼寧省博物館工作，後於 1991 年開始在遼寧省文物考古研究所工作，並於 1996 年任該所副所長。此後，先後任遼寧省文化廳廳長助理（1998 年）、遼寧省文化廳副廳長（2000 年）、國家文物局文物保護司司長（2003 年）和中國文化遺產研究院院長（2009 年）。2010 年，他被任命為國家文物局副局長。



LOU Wei 婁璋

The Palace Museum (China)
故宮博物院（中國）

Lou Wei has worked at the Palace Museum since 1993 and is currently its Executive Deputy Director and a Research Fellow; he is also a Board Member of the Hong Kong Palace Museum.

He has been engaged in collection management and general museum administration for many years, during which he has actively promoted domestic and international cooperation within the museum community and organised international exchange projects. He has also made important contributions to the identification and study of ancient Chinese paintings and calligraphy works.

自 1993 年起在故宮博物院工作至今。現為故宮博物院常務副院長、研究館員，兼任香港故宮文化博物館董事局成員。

多年來，一直從事博物館藏品研究和綜合管理工作，積極推動與境內外文博機構的交流合作，並組織實施了多項對外交流項目。在中國古代書畫的鑑定研究方面亦多有建樹。



Rawin RAVIWONGSE

National Science Museum Thailand
(Thailand)

泰國國家科技館 (泰國)

Rawin Raviwongse joined the National Science Museum (NSM), Thailand, as President in October 2017. Holding a bachelor's degree in industrial engineering from Chulalongkorn University and a PhD from the Missouri University of Science and Technology. He started his career as a full-time faculty member at Mahidol University, Thailand where he went on to serve as the Chairman of the Industrial Engineering Department, Deputy Dean of the Faculty of Graduate Studies and Dean of Engineering.

At the NSM, he and his team aim to turn the NSM into "a place where everyone can discover the wonders of science" and to play a more active role in promoting science literacy in Thailand and other ASEAN countries. He is also interested in the integration of art and science in lifelong learning and in promoting museum experiences on online and metaverse platforms.

自 2017 年 10 月起出任泰國國家科技館 (NSM) 館長。他於泰國朱拉隆功大學獲工業工程學學士學位，並於密蘇里科技大學獲博士學位。其後任職泰國瑪希敦大學，擔任工業工程學系主任、研究院副院長以及工程學院院長。

他加入 NSM 後，與團隊致力塑造 NSM 成為「讓所有人發現科學之趣的地方」，並積極提升泰國和其他東盟成員國的科學普及程度。他的關注點包括在終身學習結合藝術與科學，以及提升網上和元宇宙平台的博物館體驗。



Kieran LONG

The Swedish Centre for
Architecture and Design (Sweden)
瑞典建築與設計中心 (瑞典)

A writer, teacher and curator of architecture and design for more than 20 years, Kieran Long is the Director of ArkDes, Sweden's national centre for architecture and design in Stockholm. He began his career as a journalist, writing for newspapers and magazines and working as editor in chief of the *Architects' Journal* and *The Architectural Review*. He also hosted television programmes on architectural history for the BBC and was the architecture critic for the Evening Standard newspaper in London.

He worked with David Chipperfield in 2011 to 2012 and led a curatorial team for the 2012 Venice Biennale of architecture, entitled Common Ground. He subsequently joined the Victoria and Albert Museum in London as Keeper of Design, Architecture and Digital. He moved to Sweden to become director of ArkDes in 2017.

He has taught architecture at London Metropolitan University, Kingston University and EPFL Lausanne as well as design at the Royal College of Art.

從事寫作、教學和建築設計策展工作 20 多年，現為位於斯德哥爾摩的瑞典國家建築與設計中心 (ArkDes) 擔任總監。他早年任職記者，為報章雜誌撰寫文章，曾於《Architects' Journal》和《建築評論》擔任總編輯。他曾為英國廣播公司主持有關建築歷史的電視節目，亦是《倫敦旗幟晚報》的建築評論人。

2011 至 2012 年間，他與 David Chipperfield 聯手帶領策展團隊，籌劃主題為「共同點」的「2012 年威尼斯國際建築雙年展」。他隨後加入倫敦維多利亞與艾爾伯特博物館，並擔任設計、建築及數碼部主管。2017 年，他移居瑞典並出任 ArkDes 總監。

他曾於倫敦都會大學、金斯頓大學，及瑞士洛桑聯邦理工學院教授建築學，並於英國皇家藝術學院教授設計學。



Stefano CARBONI

Museums Commission, Ministry of Culture of the Kingdom of Saudi Arabia (Saudi Arabia)
沙特阿拉伯文化部博物館委員會
(沙特阿拉伯)

Stefano Carboni is the Chief Executive Officer (CEO) of the Museums Commission of the Ministry of Culture of the Kingdom of Saudi Arabia (KSA). A specialist in Islamic art who earned his PhD from the School of Oriental and African Studies at University of London in 1992, he previously served as Director and CEO of the Art Gallery of Western Australia from 2008 to 2019, and as Curator and Administrator in the Department of Islamic Art at The Metropolitan Museum of Art from 1992 to 2008, during which time he taught several courses on Islamic art and museum studies at New York Colleges. He is also an Adjunct Professor at the University of Western Australia.

Born and raised in Venice, his studies and career have led him to work and live in the United Kingdom, Egypt, United States, Australia and have spanned curatorship, organising international exhibitions, research, authorship, public lecturing and academic teaching. He now resides in the KSA, where he focuses in his present role on museum leadership and strategies.

現任沙特阿拉伯文化部博物館委員會行政總裁。他是一名伊斯蘭藝術專家，1992年獲倫敦大學亞非學院頒授博士學位。2008至2019年間曾擔任西澳美術館館長及行政總裁，1992至2008年間出任大都會藝術博物館伊斯蘭藝術部策展人及行政人員，期間曾於紐約多間學院教授伊斯蘭藝術及博物館研究課程。現為西澳大學客座教授。

他在威尼斯出生和成長，其後於英國、埃及、美國、澳洲升學和工作。他負責的範疇包括：策展、統籌國際展覽、研究、寫作、公開演講和教學。現居於沙特阿拉伯，主理博物館管理與策略。



Rocco YIM 嚴迅奇

Rocco Design Architects Associates Ltd
(Hong Kong, China)

嚴迅奇建築師事務所有限公司 (中國香港)

Born and educated in Hong Kong, Rocco Yim is currently the Principal of Rocco Design Architects Associates Ltd.

Since earning a First Prize Award in the international competition for the design of the L'Opéra de la Bastille in 1983, he has consistently won recognition for his work both in Hong Kong and overseas.

He is currently an Honorary Professor at The Chinese University of Hong Kong, an Adjunct Professor at The University of Hong Kong, an Adjunct Professor at The University of Hong Kong School of Professional and Continuing Education, a Museum Adviser to the Leisure and Cultural Services Department in Hong Kong. He was awarded an Honorary Doctor of Social Sciences by The University of Hong Kong in 2013.

His work has featured in several publications, including *The City in Architecture* in 2002, *Being Chinese in Architecture* in 2004, *Presence* in 2012, and *Reconnecting Cultures* in 2013.

於香港出生及接受教育，現為嚴迅奇建築師事務所有限公司主持。

1983年獲「法國巴黎巴士底歌劇院國際競賽方案」頒發「一等獎」。自此，他的作品在香港及海外獲獎無數。

現任香港中文大學名譽教授、香港大學客席教授、香港大學專業進修學院客席教授、康樂及文化事務署博物館專家顧問。他於2013年獲香港大學頒授名譽社會科學博士學位。

曾出版多篇文章，並收錄於《The City in Architecture》(2002年)、《Being Chinese in Architecture》(2004年)、《Presence》(2012年)，以及《Reconnecting Cultures》(2013年)。



Michael GOVAN

Los Angeles County Museum of Art (United States)

洛杉磯郡立藝術館（美國）

Michael Govan joined the Los Angeles County Museum of Art (LACMA) as Chief Executive Officer and Wallis Annenberg Director in 2006. He oversees all activities of the museum in his role, from art programming to the expansion and upgrade of the museum's 20-acre campus. During his tenure, LACMA has acquired by donation or purchase more than 56,000 works for the permanent collection, doubled its gallery space and programmes, and more than doubled its average annual attendance to well over one million visitors. The museum is currently in the process of building a new, state-of-the-art permanent collection building designed by Pritzker Prize-winning architect Peter Zumthor.

2006年出任洛杉磯郡立藝術館（LACMA）行政總裁及Wallis Annenberg總監，負責博物館的所有事務，從藝術節目設計到博物館20英畝館址的擴建及更新工程。在他的任期間，LACMA透過接受捐贈或購藏獲得逾56,000件永久藏品，並擴充了一倍的展覽空間，而每年平均參觀人次亦增加了超過一倍至百多萬。目前博物館正在興建一座先進的新大樓，用作收納永久館藏。項目由普利茲克建築獎得獎者——彼得·卒姆托建築師設計。



XIAO Haiming 肖海明

Guangdong Museum (China)
廣東省博物館 (中國)

Xiao Haiming obtained his doctorate from Sun Yat-sen University. He is currently the Director of Guangdong Museum and a second-grade researcher, the Executive Board Member of the Chinese Museums Association, the Chairman of the Guangdong Folk Culture Research Committee, an outstanding expert at Ministry of Culture in China and Tourism of China and the Editor of the *Journal of Archaeology and Museology* and *Journal of Arts and Folklore*.

He has written four academic monographs and edited various academic works. Along with over 50 catalogues, he has published close to 100 academic papers and articles. He has organised and collaborated in more than 100 heritage exhibitions, and won the excellent award of Best Ten National Museum Exhibition Selections for nine years in a row from 2013 to 2021.

中山大學博士，現任廣東省博物館館長、二級研究員，中國博物館協會常務理事，廣東省民俗文化研究會會長，中國文化旅遊部優秀專家，兼任《文博學刊》、《藝術與民俗》雜誌主編。已撰寫學術專著四部，主編各類學術著作、圖錄五十餘本，在各類刊物發表學術論文和文章近百篇。共主持策劃或參與組織了各類文物展覽逾百個，2013至2021年連續九年獲得中國博物館十大陳列展覽精品和優勝獎。



Klaus BIESENBACH

Neue Nationalgalerie (Germany)
新國家美術館 (德國)

Born in Bergisch Gladbach, Germany, Klaus Biesenbach is a European American curator and museum director.

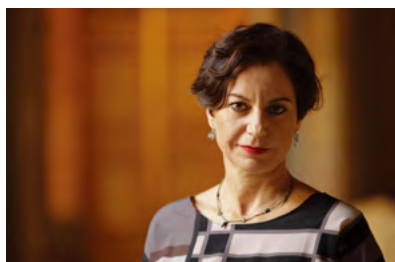
Since January 2022 he has been the Director of both the Neue Nationalgalerie and the Museum of the 20th Century, which is currently under construction in Berlin.

Previously, he served as the Director of The Museum of Contemporary Art in Los Angeles from 2018 to 2021. He is a former Chief Curator at Large at The Museum of Modern Art (MoMA) in New York and a former Director of MoMA PS1. He is also the Founding Director of Kunst-Werke Institute for Contemporary Art (KW) in Berlin and of the Berlin Biennale.

於德國貝吉施格拉德巴赫出生，他是一位歐裔美籍策展人和博物館館長。

2022 年 1 月起出任新國家美術館以及興建中的柏林 20 世紀博物館館長。

2018 至 2021 年擔任洛杉磯當代藝術博物館館長，並曾任職紐約現代藝術博物館 (MoMA) 首席策展人及 MoMA PS1 總監。此外，他是柏林當代藝術中心和「柏林雙年展」的創辦人。



Flaminia GENNARI SANTORI

Gallerie Nazionali di Arte Antica
(Italy)

國立古代藝術美術館 (意大利)

An art historian, Flaminia Gennari Santori has been the Director of the Gallerie Nazionali d'Arte Antica (National Galleries of Antique Art) in Rome since November 2015.

Specialising in art history, she graduated from the Sapienza University of Rome before obtaining her doctorate in History and Civilisation from the European University Institute in Fiesole.

Between 2002 and 2006 she served as Senior Programme Officer at the Adriano Olivetti Foundation in Rome, before moving to the Metropolitan Museum of Art, where she was a Senior Fellow between 2006 and 2008. She was subsequently appointed as Deputy Director and Chief Curator of Vizcaya Museum and Gardens in Miami in 2008, where she became Consulting Curator in 2013, working in that role until 2015. She was also Professor of History of Collecting and Display for the graduate programme in Renaissance Art History run by Syracuse University at its school in Florence during the same period.

藝術史學家，2015 年 11 月起出任羅馬國立古代藝術美術館館長。

她畢業於羅馬大學，主修藝術史，其後獲意大利菲耶索萊歐洲大學學院頒授歷史及文明學博士學位。

2002 至 2006 年間，她出任羅馬阿德里亞諾·奧利維蒂基金會高級節目主任；2006 至 2008 年間出任紐約大都會藝術博物館資深研究員；2008 年擔任邁阿密密維斯蓋亞莊園副館長及首席策展人，並於 2013 至 2015 年成為策展顧問。同時，她於佛羅倫斯雪城大學的文藝復興藝術史研究課程擔任收藏與展示歷史學教授。



Hartmut DORGERLOH

Stiftung Humboldt Forum im
Berliner Schloss (Germany)
柏林宮洪堡論壇基金會 (德國)

A doctor of Art History, Hartmut Dorgerloh is a curator of monuments and a cultural manager who has held leading positions in various national and international organisations in the field of culture and heritage. After working in senior roles at the Ministerium für Wissenschaft, Forschung und Kultur (Ministry of Science, Research and Culture) of the state of Brandenburg and then as the Founding Director of the Haus der Brandenburgisch-Preußischen Geschichte (House of Brandenburg-Prussian History) in Potsdam, he served as the General Director of the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (Prussian Palaces and Gardens Foundation Berlin-Brandenburg) from 2002 to 2018. He has lectured as an Honorary Professor at the Humboldt-Universität zu Berlin (Humboldt University of Berlin) since 2004 and has taught regularly at Universität Bern (University of Bern) since 2007. He was appointed as the General Director of the Stiftung Humboldt Forum im Berliner Schloss (Humboldt Forum Foundation in the Berlin Palace) in June 2018.

擁有藝術史博士學位，現為古蹟及文化管理人。他曾領導多間文化遺產界的國家和國際機構：於德國勃蘭登堡州科學、研究及文化部擔任要職；其後於波茨坦擔任勃蘭登堡普魯士歷史博物館的創館館長；2002 至 2018 年間出任柏林勃蘭登堡普魯士宮殿與花園基金會總監。2004 年起於柏林洪堡大學任教，並擔任名譽教授，2007 年起他亦於伯恩大學定期授課。2018 年 6 月獲委任為柏林宮洪堡論壇基金會總監。



CHU Xiaobo 褚曉波

Shanghai Museum (China)
上海博物館 (中國)

Chu Xiaobo has been Director of the Shanghai Museum since 2022. He is responsible for the management and operation of the Museum and the construction, exhibitions and opening of the new Shanghai Museum East. He has been working in the sector of museum and cultural heritage during his entire career. He was the Deputy Director General of the Shanghai Municipal Administration of Cultural Heritage from 2010 to 2022 and Director of the Ningbo Museum from 2009 to 2010. He has led and instructed more than 50 archaeological excavation projects, including the Yongfengku warehouse (Song-Ming dynasties) and the underwater excavation and lifting of the Shipwreck #2 at the Yangtze River Estuary. He has been in charge of the construction and displays of the new venues of several museums in Shanghai, including the Shanghai Songze Museum, World Expo Museum, and Shanghai History Museum.

2022年起擔任上海博物館館長，全面負責博物館管理與運營，並負責上海博物館東館建設、展陳以及開放和運營。他長期在博物館和文化遺產領域工作，曾任上海市文物局副局長(2010年-2022年)、寧波博物館館長(2009年-2010年)。主持永豐庫遺址、長江口二號古船水下考古和整體打撈遷移保護工程等50餘項考古發掘工作，曾負責上海上海崧澤遺址博物館、上海世博會博物館、上海市歷史博物館等多家博物館新館的籌建和陳列工作。



Kennie TING 陳威仁

Asian Civilisations Museum, Peranakan Museum and National Heritage Board (Singapore)

亞洲文明博物館、土生文化館及新加坡國家文物局（新加坡）

Kennie Ting is the Director of the Asian Civilisations Museum (ACM) and the Peranakan Museum. He has overseen the shift in the museum's curatorial approach from a geographical focus to a thematic, cross-cultural focus, and from an ethnographic focus to a focus on decorative arts and design. He has helmed exhibitions on the arts of Myanmar, Korea, Cambodia, Indonesia and Japan, and on the material culture of cosmopolitan Asian port cities. Most recently, ACM under his direction has presented exhibitions and experimental showcases on contemporary fashion and photography, spotlighting Asian masters such as Russel Wong, Guo Pei and BINhouse, and in strong partnership with the Singaporean fashion community and industry. He is interested in the history of travel and the heritage of Asian port cities and is the author of the books, *The Romance of the Grand Tour – 100 Years of Travel in South East Asia*, *Singapore Chronicles: HERITAGE* and *Singapore 1819 – A Living Legacy*.

現為新加坡亞洲文明博物館及土生文化館館長。在他的領導下，亞洲文明博物館的策展角度從過去以地理和民族為主，大刀闊斧性地轉為以跨國與跨文化性專題及裝飾藝術為軸心。他籌辦過的特展主題包括緬甸、韓國、柬埔寨、印尼和日本的藝術，以及亞洲國際港口城市的物質文化。近年來，他更是開始推出當代時裝與攝影的試驗性展覽，聚焦亞洲藝術大師與品牌如 Russel Wong、郭培以及 BINhouse，並與新加坡時裝界各方建立起強而有力的夥伴關係。他的研究興趣包括旅遊史和亞洲港口城市的文化遺產，著作有《The Romance of the Grand Tour – 100 Years of Travel in South East Asia》、《Singapore Chronicles: HERITAGE》及《Singapore 1819 – A Living Legacy》。



PENG Minghan 彭明瀚

Nanchang Relic Museum for Haihun
Principality of Han Dynasty (China)
南昌漢代海昏侯國遺址博物館 (中國)

Peng Minghan was born in the province of Jiangxi in China. He holds a doctoral degree from Sichuan University. He had previously served as Director of Jiangxi Provincial Museum, and is currently the Director of the Nanchang Relic Museum for Haihun Principality of Han Dynasty.

He has been engaged in conservation, research studies and management of cultural relics, and has completed a number of Chinese national social science projects. He is also the author of more than 10 books, including *Jizhou Kiln, Export porcelain and porcelain technology of Jingdezhen in Ming and Qing dynasties*, and *Haihun Cangmei*, and more than 100 articles in domestic and international public journals such as *Archaeology and Chinese History Research*.

出生於中國江西省，四川大學博士，曾任江西省博物館館長，現任南昌漢代海昏侯國遺址博物館館長。長期致力於文物保護、研究與管理工作，完成多項中國國家社科課題，公開出版《吉州窯》、《明清景德鎮瓷器外銷與製瓷技術外傳》、《海昏藏美》等專著 10 餘部，在《考古》、《中國史研究》等國內外公開刊物上發表專業論文 100 多篇。



Silvia BARLACCHI

Gallerie degli Uffizi (Italy)
烏菲茲美術館 (意大利)

Silvia Barlacchi holds a degree in art history, with a specialization in the history of fashion and costume focusing on performing arts and sociology. As the Senior Education Specialist in the Cultural Mediation and Accessibility Area of the Educational Department, she is involved in various aspects related to the audience experience within the Gallerie degli Uffizi.

She has collaborated on several heritage education and public engagement projects, aimed to overcome the social and cultural distance between the public and the museum. This includes activities dedicated to citizens of foreign origin, migrants, socially marginalised people, people with disabilities, improvements in museum and digital accessibility, storytelling projects and activities dedicated to the promotion of well-being and health through the experience of cultural heritage developing tools to improve the visiting experience of people with autism and their families, and educational activities for temporary exhibitions audience.

擁有藝術史學位，是一名時尚及服裝史的專家，同時亦對表演藝術和社會學甚有研究。現為烏菲茲美術館教育部有關文化中介，和無障礙接觸觀眾方面的高級教育專家，參與多個與觀眾體驗相關的範疇。

現時，她開展了多個文化遺產教育和公眾參與的項目，旨在縮短觀眾與博物館之間的社會和文化距離。這包括籌劃特別針對外籍市民、移民人士、社會邊緣化人群和殘障人士的活動；改善博物館和網上無障礙措施；以講故事的形式和活動體驗文化遺產，從而促進人們的福祉和健康；研發工具協助自閉症患者，以改善他們和其家人參觀博物館的體驗；以及為專題展覽舉辦教育活動。



CHANG Inkyung 張仁卿

Iron Museum and National Museum
Foundation of Korea (Korea)
鐵博物館及韓國國立博物館基金會（韓國）

Chang Inkyung is the founding director of the Iron Museum in Korea. Recently appointed Chairperson of the National Museum Foundation of Korea, she has actively promoted museums and related issues in Korea in various positions and at the International Council of Museums (ICOM) as a Vice-President there.

She majored in arts, museum studies, and archaeology.

現任韓國鐵博物館創館館長及韓國國際博物館協會副主席。最近獲任命為韓國國立博物館基金會主席，積極在不同崗位上推廣韓國的博物館及相關議題。

她主修藝術、博物館研究及考古學。



Helena KOENIGSMARKOVÁ

The Museum of Decorative Arts in Prague
(Czech Republic)
工藝美術博物館 (捷克共和國)

Helena Koenigsmarková studied art history at Charles University in Prague and then pursued her postgraduate studies in museology there; she earned her doctorate in 1978. She started her career at The Museum of Decorative Arts in Prague (UPM), where she was appointed Director in 1991. Under her leadership and after many years of effort, the museum underwent a major modernisation, which included the construction of a new depository in 2014-2017.

She is an honorary member of the committee of the Designblok festival, which has been hosted at UPM since 2021, a member of the preparatory committee of the Czech Grand Design awards and an advisory member of the committee of the Association of Czech Industrial Design. She has been an active member of International Council of Museums (ICOM) since 1991, chairing the International Committee for Museums and Collections of Decorative Arts and Design from 2013 to 2019. UPM was an active participant in the ICOM Prague 2022 General Conference.

於布拉格查理大學修讀藝術史課程，並於同校修畢博物館學研究生及於 1978 年獲頒博士學位。其後任職工藝美術博物館 (UPM)，並於 1991 年出任館長一職。多年來她一直堅持不懈，帶領博物館完成大型的現代化工程，當中包括 2014 至 2017 年間興建和落成的新藏品儲藏設施。

現為 Designblok 設計節委員會的榮譽委員，而這個節日自 2021 年起均於 UPM 舉辦。同時，她亦擔任捷克設計大獎籌備委員會委員和捷克工業設計協會委員會顧問委員。自 1991 年起成為國際博物館協會 (ICOM) 的活躍成員，並於 2013 至 2019 年間擔任其裝飾藝術及設計博物館委員會主席，而 UPM 亦是 ICOM 布拉格大會 (2022 年) 的主要參與機構。



Mami KATAOKA

Mori Art Museum (Japan)
森美術館 (日本)

After joining the Mori Art Museum in Tokyo in 2003, Mami Kataoka took on the role of Director in 2020. She has also held several positions beyond Tokyo, having served as the Hayward Gallery's first international curator when she worked at the institution in London from 2007 to 2009 and as Co-Artistic Director of the 9th Gwangju Biennale (2012), Artistic Director of the 21st Biennale of Sydney (2018) and Artistic Director of the Aichi Triennale 2022. She was a Board Member of the International Committee for Museums and Collections of Modern Art (CIMAM) from 2014 to 2019 and the committee's President from 2020 to 2022.

2003 年加入東京森美術館，2020 年接任館長。在東京以外，她曾擔任不同的職務，包括 2007 至 2009 年於倫敦海沃德美術館出任館內的首位國際策展人、「第 9 屆光州雙年展」（2012 年）的聯席藝術總監、「第 21 屆悉尼雙年展」（2018 年）的藝術總監，以及「愛知縣三年展 2022」的藝術總監。2014 至 2019 年間任國際現代藝術美術館和收藏委員會（CIMAM）董事局成員，並於 2020 至 2022 年接任 CIMAM 主席。



Hemma SCHMUTZ

Lentos Kunstmuseum (Austria)
蘭多斯藝術博物館 (奧地利)

Hemma Schmutz studied art history and German studies at the University of Vienna. She served as Scientific Assistant and co-curator of numerous exhibitions at the Generali Foundation in Vienna from 1998 to 2005. Meanwhile, she also lectured at the Academy of Fine Arts in Vienna, the University of Art and Design in Linz and the University of Technology in Vienna. She was Director of the Salzburg Kunstverein from 2005 to 2013, and became a freelance curator, author and lecturer at the University of Applied Arts Vienna in 2014. From 2015 to 2017, she was curator of Kunstraum Lakeside in Klagenfurt. She has been the Artistic Director of Museums of the City of Linz (Lentos, Nordico and VALIE EXPORT Center) since 2017 and was appointed member of the University Council of the University of Applied Arts Vienna from 2023.

於維也納大學修讀藝術歷史與德國研究。1998 至 2005 年於歐洲基金會維也納擔任科學助理及多個展覽的聯席策展人，並曾於維也納美術學院、林茨藝術創造和工業應用大學和維也納科技大學任教。2005 至 2013 年間擔任薩爾茨堡藝術協會總監；2014 年為自由策展人、作家，及於維也納應用藝術大學任教；2015 至 2017 年間於卡拉根湖畔藝術空間擔任策展人；自 2017 年起任職林茨市內的博物館（蘭多斯藝術博物館、林茨市博物館和瓦莉·艾絲波特中心）藝術總監；2023 年起出任維也納應用藝術大學校董會成員。



Maud PAGE 茉德·佩哲

Art Gallery of New South Wales (Australia)
新州藝術博物館 (澳洲)

Maud Page joined the Art Gallery of New South Wales in 2017 as Deputy Director and Director of Collections. She oversees the development of the Gallery's collections and is responsible for the management and operation of the Gallery and its state archive and library. She led the curatorial direction of the Gallery's Sydney Modern Project expansion, which opened in December 2022.

Previously, she was Deputy Director, Collection and Exhibitions at the Queensland Art Gallery | Gallery of Modern Art in Brisbane. She played a key leadership role in formulating the museum's strategic direction and was instrumental in the realisation and curation of major exhibitions and projects, including the Asia Pacific Triennial of Contemporary Art.

In her former role as Senior Curator of Pacific art, she developed the most comprehensive collection of contemporary Pacific art in the region. As an independent curator, she curated the 3rd Biennale of Photography in Paris, and several major exhibitions in New Zealand.

於 2017 年加入新州藝術博物館擔任副館長及收藏總監，負責發展藏品、藝術博物館的營運，以及管理其轄下的州立檔案庫和圖書館。她亦領導博物館擴建計劃「悉尼現代」的策展工作，該計劃於 2022 年 12 月開幕。

她曾任布里斯本昆士蘭美術館與現代藝術博物館策展與館藏副館長，負責制定美術館的策略方向及籌劃多個重要展覽和項目，包括亞太當代藝術三年展。

早前在任職太平洋藝術高級策展人期間，她建立了地區內最全面的當代太平洋藝術收藏，並以獨立策展人的身份於巴黎籌辦第三屆攝影雙年展，以及於新西蘭策劃多個大型展覽。



Antonio GODOLI

Gallerie degli Uffizi (Italy)
烏菲茲美術館 (意大利)

Antonio Godoli studied classics and graduated from the Faculty of Architecture in Florence specialised in restoration. In 1980, he won a selection for the Ministry of Culture as an architectural officer, in which he worked on architectural restoration, design and supervision of works, research studies and management of offices and museums. Since then, he has carried out projects of temporary exhibitions at the Uffizi, Pitti Palace and other venues beyond Florence. He has also restored Galileo's Villa in Arcetri, and has written scientific articles on museography, lighting art, history of art and books about historical sites.

As an architect of the Gallery, he created the architecture of some rooms of the Uffizi, and under the guidance of Eike Schmidt, he created the new museographic installations of the rooms of Caravaggio, Leonardo, Michelangelo, the Terrace of the Map Room and the series of rooms in the west wing of the Uffizi. Retired from 2020, he continues to collaborate with Eike Schmidt on the new installations in the rooms with the collection of self-portraits and on the installations of the Vasari Corridor, soon to open.

畢業於佛羅倫薩建築學院並主修古典學，是一名修復專家。1980 年獲遴選取錄文化部任職建築主任，他的工作包括建築修復、工程設計和監督、項目研究，以及辦公室和博物館的管理。同時，他亦於烏菲茲、碧提宮及其他佛羅倫斯以外的地方舉辦短期展覽。此外，他修復了位於阿爾切特里的伽利略別墅，並撰寫有關博物館學、藝術品照明及藝術史的文章，以及關於歷史遺蹟的書籍。

作為烏菲茲美術館的建築師，他設計了多個烏菲茲展覽廳，並在 Eike Schmidt 的指導下，為卡拉瓦喬、萊昂納多、米開朗基羅、地圖廳，以及位於烏菲茲西翼的展覽廳創作了全新的博物館裝置。自 2020 年退休後，他繼續與 Eike Schmidt 合作，於自畫像系列的展覽廳及即將開放的瓦薩里走廊內安裝新裝置。



Vincent LI 李航

Tencent (China)
騰訊集團 (中國)

Vincent Li joined Tencent in 2015 and is responsible for corporate marketing and public relations. He is also the primary person in charge of public relations and intelligent platform marketing for Tencent's Platform & Content Group and the Financial Technology business unit.

During his time with the company, he develops the branding strategy around three pillars: technology; culture; and social responsibility and leads the rebranding campaign of "Boosting Real Economy with Digital Technology". In collaborating with scientific organizations, he further grows the WE Summit platform that connects the basic science to the public. In partnership with the Forbidden City and the Mogao Caves, he has launched a number of industry-defining initiatives such as the Digital Forbidden City, the Mogao Caves Cloud Museum and the Digital Library Cave of Dunhuang with the aim of preserving cultural heritage. During his tenure, he has established strategic partnerships with various brands to co-create innovative programs such as 99 Charity Day, National Youth Coding and AI Program, Master Classes for Youth, Tencent Youth Science Fair. His work explores the unique branding model of creating innovative social services and values with Tencent's technology, with a number of projects under his leadership are appearing as featured case studies at Harvard University and London Business School.

2015 年加入騰訊，負責集團市場與公關，兼任平台與內容事業群公關部、市場平台部和騰訊金融科技公關中心第一負責人。

他推動構建以科技、文化和責任為三大支柱的騰訊品牌體系以及「騰訊助力實體經濟」的品牌升級；聯合權威科學領域夥伴打造騰訊 WE 科學大會等平台助力基礎科學；攜手故宮、敦煌等文博夥伴打造了數位故宮與雲遊敦煌小程序、敦煌數位藏經洞等項目支持傳統文化的數位化保護和創新傳承；並通過與眾多品牌夥伴聯合打造 99 公益日、全國青少年程式設計與人工智慧計畫、給孩子們的大師課、騰訊青少年科學小會等一系列具有社會影響力的品牌責任項目，探索出「以騰訊產品打造創新型社會服務」的獨特品牌模式，持續助力創造騰訊產品和業務的向善價值，多個項目入選哈佛、倫敦商學院案例庫。



Laurent SALOMÉ

National Museum of Versailles Palace (France)
凡爾賽宮 (法國)

Laurent Salomé is a graduate of the ESCP Business School in Paris and of the Ecole du Louvre. He also holds a degree from French National Institute of Cultural Heritage after he won first place in the competition for Curator of the Museums of France.

He was Deputy Director of the Museum of Grenoble from 1990 to 1995, the Director of the Museum of Fine Arts of Rennes from 1995 to 2001, the Director of the Museums of Rouen from 2001 to 2011 and the Director of Curatorial Affairs at the Réunion des Musées Nationaux – Grand Palais, where he was in charge of the exhibition programme of the Grand Palais and the Musée du Luxembourg in Paris from 2011 to 2016.

In 2016, he was appointed Director of the National Museum of the Palaces of Versailles and Trianon, where he pursued a firm policy of refurbishing the palaces, expanding the programming and enriching the collections.

畢業於巴黎 ESCP 歐洲高等商學院、羅浮宮學院及法國國家遺產學院，並曾於「法國博物館策展人比賽」中獲得冠軍。

他曾於 1990 至 1995 年間擔任格勒諾布爾美術館副館長；1995 至 2001 年間擔任雷恩美術館館長；2001 至 2011 年間擔任盧昂美術館館長；2011 至 2016 年間擔任巴黎大皇宮暨法國國家博物館聯合會策展事務總監，專責巴黎大皇宮和盧森堡博物館的展覽節目。

2016 年，他獲任命為凡爾賽宮和特里亞農國家博物館館長，推行堅定的政策以修復宮殿、拓展節目和豐富館藏。



Stella ROLLIG

Belvedere (Austria)
美景宮 (奧地利)

Stella Rollig has been General Director of the historic Belvedere building complex in Vienna since January 2017.

Born and raised in Vienna, she studied German and art history at the University of Vienna and later worked as an arts journalist for ORF (Austrian Radio Broadcasting Corporation), the daily newspaper *Der Standard* and various art magazines. From 1994 to 1996 she held the position of Austrian Federal Curator for the Fine Arts, and during this period she also founded the discussion platform "Depot, Kunst und Diskussion" at the MuseumsQuartier Wien.

From 2004 to 2016 she was Artistic Director of the Lentos Kunstmuseum in Linz, Austria, and from 2011 additionally Director of the Nordico Stadtmuseum Linz. Beyond her curatorial roles, she has taught at numerous institutions and has published widely. At Belvedere, she oversees a collection spanning from medieval art to contemporary art, as well as three venues: the Upper and Lower Belvedere baroque palaces, and Belvedere 21.

自 2017 年 1 月起出任奧地利美景宮館長。

她在維也納出生和成長，並於維也納大學修讀德文和藝術史，其後於奧地利廣播公司、《標準報》及不同藝術雜誌擔任藝術記者。1994 至 1996 年間擔任奧地利聯邦藝術策展人，並於 MuseumsQuartier Wien（維也納博物館區）成立「Depot, Kunst und Diskussion」討論平台。

2004 至 2016 年間擔任奧地利林茨蘭多斯藝術博物館藝術總監，並自 2011 年起兼任林茨市博物館館長。除了策展工作外，她亦曾於多間院校任教，並出版多篇著作。她於美景宮負責統籌館內的中世紀至當代的藝術藏品，以及三座建築物的管理工作：巴洛克風格的上、下美景宮和美景宮 21。



LEE Sungho, Sean

d'strict (Korea)

d'strict (韓國)

Sean Lee is the Chief Executive Officer of the digital design company d'strict, which he joined in 2007 when he was first starting out in the industry. After working in various capacities at the company from management support to business development, he assumed the leadership role in 2016. He has attracted the industry's attention by directing and producing projects that provide creatives with better working environments, such as "WAVE" and ARTE MUSEUM. Recent projects such as "Waterfall-NYC" in Times Square and a'strict, the company's own media artist unit, were born out of his constant efforts to develop the potential of media art. A certified public accountant in Korea (KICPA), he gave up a stable career and chose a different, unique path compared to his cohorts at the time, and he has worked tirelessly to reinvigorate and reinvent the design industry ever since.

現任數碼設計公司 d'strict 的行政總裁。自 2007 年從事設計行業並加入公司，多年來曾擔任不同職務，工作範疇涵蓋管理支援至業務發展等，2016 年接任行政總裁。他負責導演及監製的項目「WAVE」和「ARTE MUSEUM」等，改善了創作人的工作環境，引起業界關注。他致力發展媒體藝術，促成了近期的項目如美國時代廣場的「Waterfall - NYC」和公司的媒體藝術單位 a'strict 等。他原是一位韓國註冊會計師 (KICPA)，放棄了穩定的工作而選擇了一條有別於同屆會計師的職涯，多年來一直努力不懈，為設計產業不斷推陳出新。



Robert SUMNER

ETH Zürich (Switzerland)
蘇黎世聯邦理工學院 (瑞士)

Robert Sumner is an Adjunct Professor at ETH Zurich and Scientific Director of the ETH Game Technology Center. He received a BS degree in computer science from the Georgia Institute of Technology and went on to earn his MS and PhD degrees from the Massachusetts Institute of Technology. Exploring the unique way game technology can contribute to science and education, his research focuses especially on augmented reality which adds layers of playful interaction to learning, creativity and culture.

He was selected as one of Next Reality's AR Software Development Leaders of 2018, and his 2019 TEDxZurich presentation "Behind the Art" predicts the future prevalence of AR and demonstrates how it can be used to enhance engagement with art. Other recent speaking engagements include talks at the World Web Forum, the Zurich Game Show, the World VR Forum, the Global Talent Summit and Zurich Meets Hong Kong.

現任蘇黎世聯邦理工學院客座教授及蘇黎世聯邦理工學院遊戲技術中心科學總監。他於喬治亞理工學院取得電腦科學學士學位，其後獲麻省理工學院頒授理學碩士及博士學位。他的研究主要探討遊戲技術如何以獨特的方式為科學和教育作出貢獻，尤其是擴增實境，為學習、創作和文化增添多層次的趣味互動。

2018年，他獲選為新時代擴增實境軟件開發的領袖之一；2019年，他於TEDxZurich以「藝術背後」為題發表演講，預測擴增實境未來的普及程度，並示範如何運用它加強與藝術之間的互動。近期他曾於世界網絡論壇、蘇黎世遊戲展、世界VR論壇、全球人才高峰會議和「蘇黎世與香港的約會」進行演講。



Lisa HAVILAH

Powerhouse Museum (Australia)
動力博物館 (澳洲)

Lisa Havilah is the Chief Executive of the Powerhouse Museum, where her visionary leadership is helping to establish a new museum paradigm for one of Australia's oldest and most important cultural institutions. Representing an investment of AUD \$1.4 billion, the landmark renewal of the Powerhouse is the largest cultural infrastructure project in Australia since the Sydney Opera House and includes the creation of Powerhouse Parramatta, museum's new flagship, the revitalisation of Powerhouse Museum Ultimo, the expansion of Powerhouse Castle Hill and the digitisation of the Powerhouse Collection.

From 2012 to 2019, she was the Director of Carriageworks, which experienced extraordinary audience, artistic and commercial growth under her leadership to become the fastest growing cultural precinct in Australia. She had previously served as Director of Campbelltown Arts Centre, where she pioneered an internationally renowned contemporary arts programme that brought culturally and socially diverse communities together.

現任動力博物館行政總裁，帶領這所澳洲最歷史悠久和重要之一的文化機構，並為其確立了新基準。動力博物館的重建工程造價 14 億澳元，是澳洲自悉尼歌劇院以來最大型的文化基建項目，涉及的項目包括：於帕拉瑪塔興建全新的旗艦博物館、活化位於阿爾蒂莫的博物館舊址、擴建城堡山分館，以及將館內的藏品數碼化。

2012 至 2019 年間出任馬車創意空間總監。在她的領導下，馬車創意空間在參觀人次、藝術發展和商業方面均錄得顯著增長，成為澳洲發展最迅速的文化區。她亦曾擔任坎貝爾敦藝術中心總監，創辦了一個匯聚多元文化及社群的當代藝術項目，享譽國際。



Tim REEVE

Victoria and Albert Museum (United Kingdom)
維多利亞與艾爾伯特博物館 (英國)

Tim Reeve has been Deputy Director and Chief Operating Officer of the Victoria and Albert Museum (V&A) since 2013, where he takes a strategic and operational overview of all museum activities. He is leading the creation of V&A East in the Queen Elizabeth Olympic Park, east London, with a new research and collections centre alongside a major new gallery and exhibition space. He also leads the V&A's international strategy and oversaw the opening of the V&A Gallery at Design Society in Shenzhen in 2017. Before joining the V&A, he was the Director of Historic Properties at English Heritage. He is a graduate in Ancient History from Royal Holloway, University of London, and studied at the Institute of Archaeology (University College London) and INSEAD on its International Executive Programme. He also serves as a Trustee of the Canal & River Trust, V&A Dundee and a member of the Hunterian Strategic Development Board.

自 2013 年起擔任維多利亞與艾爾伯特博物館 (V&A) 副館長及營運總監，負責管理館內的活動策略及營運。他負責統籌創建 V&A East——一所位於東倫敦伊莉莎白女王奧運公園，並擁有著嶄新的展覽廳和展示空間的研究及收藏中心。同時，他帶領著 V&A 的國際策略部門，於 2017 年與設計互聯在中國深圳開設了 V&A 展館。加入 V&A 前，曾任英格蘭文化遺產歷史建築物總監。他畢業於英國倫敦大學皇家哈洛威學院古代史學系，後於倫敦大學學院考古研究院修業，並在歐洲工商管理學院修讀國際行政人員課程。現任英國 Canal & River Trust 及 V&A 登地分館的信託人和 Hunterian Strategic Development 董事會成員。

Moderators 主持人



Douglas SO Cheung-tak 蘇彰德

Museum Advisory Committee (Hong Kong, China)
博物館諮詢委員會 (中國香港)

Douglas So is the Founder and Director of F11 Foto Museum in Hong Kong. He was formerly Executive Director, Charities and General Counsel of The Hong Kong Jockey Club and Vice-President of The University of Hong Kong in charge of institutional advancement.

He is currently the Chairman of the Museum Advisory Committee, the Antiquities Advisory Board and of the M Plus Collections Trust. He is also the Deputy Chairman of the Council of the Hong Kong Academy for Performing Arts, a member of the Education Commission and an adviser to Our Hong Kong Foundation and Hong Kong Architecture Centre, among other roles. He is passionate about and has a wealth of experience in the arts, culture and heritage conservation.

香港 F11 攝影博物館創辦人及總監。曾任香港賽馬會慈善事務執行總監兼首席法律顧問，以及香港大學副校長，負責大學拓展工作。

現為博物館諮詢委員會、古物諮詢委員會及 M Plus Collections Trust 主席，亦是香港演藝學院校董會副主席、教育統籌委員會成員，以及團結香港基金和香港建築中心的顧問。他熱愛藝術、文化和文物保育，並於各範疇有豐富的經驗。



Betty FUNG Ching Suk-ye 馮程淑儀

West Kowloon Cultural District Authority (Hong Kong, China)
西九文化區管理局 (中國香港)

Betty Fung has overall responsibility for formulating the strategic directions of the West Kowloon Cultural District Authority (WKCD) and overseeing its day-to-day operations. She assumed the post of Chief Executive Officer of WKCD on 15 October 2021.

She joined the Administrative Service of the Hong Kong Government in 1986. She was appointed Director of Information Services in 2007, and then Director of Leisure and Cultural Services from 2009 to 2014 to oversee the development and management of cultural, sports and recreation facilities in Hong Kong. As Permanent Secretary for Home Affairs from July 2014 to April 2018, she was actively involved in the implementation of the WKCD project, including the Hong Kong Palace Museum project. She was Head, Policy Innovation and Co-ordination Office from April 2018 to November 2020 prior to her secondment from the HKSAR Government to WKCD from December 2020 to June 2021.

負責制定西九文化區管理局的整體策略方針和監督其日常營運。她自 2021 年 10 月 15 日起出任西九文化區管理局行政總裁。

她於 1986 年加入香港政府政務職系；2007 年獲委任為政府新聞處處長；2009 年至 2014 年期間出任康樂及文化事務署署長，負責發展和管理香港的文化、體育和康樂設施；2014 年 7 月至 2018 年 4 月出任民政事務局常任秘書長，積極推動落實西九文化區計劃，包括香港故宮文化博物館項目。她在 2020 年 12 月至 2021 年 6 月從香港特別行政區政府借調至西九文化區管理局之前，於 2018 年 4 月至 2020 年 11 月擔任政策創新與統籌辦事處總監。

Moderators 主持人



Adeline OOI 黃雅君

Art Basel (Asia)
巴塞爾藝術展 (亞洲)

Adeline Ooi is the Director Asia at Art Basel, the international art fair staged annually in four cities: Hong Kong, Basel, Paris and Miami Beach, where she focused on steering the strategic development of Art Basel's initiatives in Asia. Trained at the Central Saint Martins in London, she has worked throughout Asia over the past 20 years, gaining extensive experience and in-depth knowledge about Asia's art market and its rich and diverse art scenes.

現任巴塞爾藝術展亞洲總監，負責領導巴塞爾藝術展在亞洲項目的策略發展。該國際藝術展每年於香港、巴塞爾、巴黎及邁阿密海灘四地舉行。她畢業於倫敦中央聖馬丁藝術與設計學院，過去 20 年在亞洲不同地區工作，在亞洲藝術市場累積了深厚的經驗，熟知其豐富多樣的藝術生態。



Maria MOK 莫家詠

Hong Kong Museum of Art (Hong Kong, China)
香港藝術館 (中國香港)

Maria Mok joined the Hong Kong Museum of Art in 1996, and is currently its Museum Director. She has extensive experience in the sector, having served at various times as the curator in charge of the museum's China Trade Art, Chinese Antiquities, Modern and Hong Kong Art and Education and Extension Services departments and having curated and managed a large number of exhibitions and programmes. She is a specialist in China trade painting, where her research focuses on dating and authentication, and she has published an extensive collection of works, in which she explores in particular her interest in artistic interaction in the context of global trade. She holds a bachelor's degree in Fine Arts Studies, a master's degree in Chinese Historical Studies on Guangdong decorative arts of the Qing dynasty, a doctoral degree on China trade painting, and a graduate diploma in Museum Studies.

1996 年加入香港藝術館，現任總館長。她擁有豐富的博物館經驗，曾擔任多個部門的策展人，包括外銷藝術、中國文物、現代及香港藝術、教育及推廣服務，並曾策劃及主導多個展覽及節目。她是一位中國外銷畫專家，主要研究斷代和鑑定，曾出版多項與全球貿易網絡相關之藝術活動等研究。她本科主修藝術，碩士學位專研清代廣東工藝，博士專研中國外銷畫。她同時擁有博物館管理課程深造文憑。



Alexander WAI Ping-kong 衛炳江

Hong Kong Baptist University (Hong Kong, China)
香港浸會大學 (中國香港)

Alexander Wai is the President and Vice-Chancellor of Hong Kong Baptist University. Over the years, he has spared no effort in education, academia and research. He is committed to pioneering in innovation and technology, and translational research and making contributions to the development of Hong Kong society, the nation and the world.

He received the Bachelor of Science (Hons) degree from The University of Hong Kong, and his Master and PhD degree from the University of Maryland, College Park. He is an outstanding scholar in fiber optic communications. He has been elected as Fellow of the Optical Society of America (OSA), Fellow of the Institute of Electrical and Electronic Engineers (IEEE) and Fellow of Hong Kong Academy of Engineering Sciences (HKAES). With the approval of the State Ministry of Science and Technology, he is also listed as one of the experts in the National Science and Technology Programme Expert Database.

現任香港浸會大學校長，一直致力開拓創新科技，推動研究的轉化應用，為香港社會、國家及世界的發展作出貢獻。

他畢業於香港大學，並於美國馬里蘭大學取得碩士及博士學位。他是光纖通訊研究的傑出學者，並獲選為美國光學學會會士，國際電機與電子工程師學會會士及香港工程科學院院士。此外，他獲國家科學技術部批准，加入《國家科技計劃專家庫》。



Helen SO Hiu-ming 蘇曉明

Our Hong Kong Foundation (Hong Kong, China)
團結香港基金 (中國香港)

Helen So leads the Arts Innovation team in policy research and advocacy at Our Hong Kong Foundation, the largest public policy think tank in Hong Kong. The team's policy proposal on the topic of Arts Tech was the first of its kind in Hong Kong to actively call for the arts and technology sectors to work together. The key recommendations regarding funding, infrastructural support, and network and capacity building have since been adopted, and the team continues to closely monitor the implementation of these new policies.

Her public service includes a number of advisory roles to which she has been appointed by the Hong Kong Government: she currently serves as a member of the Advisory Committee on Arts Development and as a member of the Museum Advisory Committee, and she is also the Director of the Hong Kong Palace Museum Board under the West Kowloon Cultural District Authority. She holds a Master of Studies (MSt) degree in Musicology and Ethnomusicology at St Catherine's College, University of Oxford. She is also an accomplished cellist and continues to perform today.

現為香港最大規模的公共政策智庫——團結香港基金擔任藝術及文化研究主任。她的團隊就藝術科技提出創新的政策建議，推動香港的藝術界和科技界合作。當中建議的重點，如撥款資助、基礎設施，以及跨界網絡平台及提升業界能力的支援措施均獲接納，團隊將繼續密切監察當局執行新政策的情況。

她出任多項公職，獲香港政府委任為不同諮詢委員會的委員，包括藝術發展諮詢委員會及博物館諮詢委員會。她亦是西九文化區管理局轄下香港故宮文化博物館有限公司董事局成員。她獲牛津大學聖凱瑟琳學院頒授音樂學及民族音樂學碩士學位，同時是一位大提琴演奏家，至今時有演出。

Special Delegations 特別代表團

Delegation from Guangdong-Hong Kong-Macao Greater Bay Area 粵港澳大灣區代表團

Name 姓名	Post Title 職位
LONG Jiayou 龍家有	Deputy Director-General, Department of Culture and Tourism of Guangdong Province and Director, Guangdong Provincial Administration of Cultural Heritage 廣東省文化和旅遊廳副廳長及省文物局局長
CHEN Weifen 陳衛芬	Director, Museum and Social Relics Department in Department of Culture and Tourism of Guangdong Province 廣東省文化和旅遊廳博物館與社會文物處處長
CHENG Guofeng 程國鋒	First-level Chief Staff Member, Museum and Social Relics Department in Department of Culture and Tourism of Guangdong Province 廣東省文化和旅遊廳博物館與社會文物處一級主任科員
Xiao Haiming 肖海明	Director, Guangdong Museum 廣東省博物館館長
WANG Shaoqiang 王紹強	Director, Guangdong Museum of Art 廣東美術館館長
LIANG Xun 梁迅	Director, Museum Department, Guangzhou Municipal Culture, Radio, Television and Tourism Bureau 廣州市文化廣電旅遊局博物館處處長
DONG Hong 董紅	Deputy Director, Dongguan Bureau of Culture, Broadcast, Tourism and Sports 東莞市文化廣電旅遊體育局副局長
WU Lingyun 吳凌雲	Director, Guangzhou Museum 廣州博物館館長
LI Zaoxin 李灶新	Deputy Director, The Nanyue King Museum (Research Center on Nanyue Kingdom History) 南越王博物院(西漢南越國史研究中心) 副院長
HUANG Haiyan 黃海妍	Director, Guangdong Folk Arts Museum 廣東民間工藝博物館館長
GUO Xuelei 郭學雷	Deputy Director, Shenzhen Museum 深圳博物館副館長

Delegation from Guangdong-Hong Kong-Macao Greater Bay Area 粵港澳大灣區代表團

Name 姓名	Post Title 職位
QI Xin 戚 鑫	Director, Shenzhen Nanshan Museum 深圳市南山博物館館長
ZHANG Jianjun 張建軍	Director, Zhuhai Museum 珠海博物館館長
CAO Xuequn 曹學群	Director, Foshan Museum 佛山市博物館館長
ZHONG Xueping 鍾雪平	Deputy Director, Huizhou Museum 惠州市博物館副館長 (負責人)
ZHANG Jianxiong 張建雄	Director, The Opium War Museum 鴉片戰爭博物館館長
ZHANG Daoyou 張道有	Deputy Director, Museum of Dr. Sun Yat-sen 孫中山故居紀念館副館長
WU Chunning 吳春寧	Director, Zhongshan Museum 中山市博物館館長
GAO Donghui 高東輝	Director, Jiangmen Museum 江門市博物館館長
FENG Zhaofa 馮兆發	Director, Maritime Silk Road Museum of Guangdong 廣東海上絲綢之路博物館館長
HUANG Wenhao 黃文豪	Director, Zhaoqing Museum 肇慶市博物館館長
LOU Ho lan 盧可茵	Director, Macao Museum 澳門博物館館長
UN Sio San 袁紹珊	Director, Macao Museum of Art 澳門藝術博物館館長

Special Delegations 特別代表團

Delegation from Asia 亞洲代表團

Country 國家	Name 姓名	Post Title 職位
Brunei Darussalam 文萊	Haji Muhammad Hanif bin HAJI NORRAWI	Exhibition Curator, Brunei Museums Department, Ministry of Culture, Youth and Sports 文化、青年及體育部文萊博物館署策展人
Brunei Darussalam 文萊	Pengiran Mohammad Wafi bin PENGIRANHAJI ABDUL RAHIM	Ethnographic Officer, Balai Khazanah Islam Sultan Haji Hassanal Bolkiah (BKISHHB), Prime Minister's Office 總理辦公室蘇丹哈吉哈山納柏嘉博物館民族學主任
Cambodia 柬埔寨	CHHAY Visoth	Director, National Museum of Cambodia 柬埔寨國家博物館總監
Cambodia 柬埔寨	LA Sokheng	Government Officer, National Museum of Cambodia 柬埔寨國家博物館官員
Kazakhstan 哈薩克斯坦	Rashida KHARIPOVA	Director, Central State Museum of the Republic of Kazakhstan 哈薩克斯坦共和國中央國家博物館總監
Kazakhstan 哈薩克斯坦	Aliya JANEYEVA	Research Fellow, Research Institute of Cultural Heritage, National Museum of the Republic of Kazakhstan 哈薩克斯坦共和國國家博物館文化遺產研究中心研究員
Laos 老撾	Vanpheng KEOPANNHA	Director, Lao National Museum 老撾國家博物館總監
Laos 老撾	Somkiethtisack KINGSADA	Deputy Permanent Secretary, Cabinet office, Ministry of Information, Culture and Tourism 新聞、文化及旅遊部內閣辦公室常任副秘書長
Malaysia 馬來西亞	TAN Mei Leng	Consulate General of Malaysia, Malaysia Tourism Promotion Board, Ministry of Tourism, Arts and Culture 旅遊、藝術及文化部馬來西亞旅遊促進局總領事

Delegation from Asia 亞洲代表團

Country 國家	Name 姓名	Post Title 職位
Maldives 馬爾代夫	Hathim IBRAHIM	Head, National Museum of Maldives 國家博物館總監
Maldives 馬爾代夫	Ahmed Zeyb YASIR	Assistant Guide, National Museum 國家博物館助理嚮導
Nepal 尼泊爾	Rajendra Kumar K C	Joint Secretary, Ministry of Culture, Tourism and Civil Aviation, Government of Nepal 尼泊爾文化、旅遊及民航部聯合秘書
Nepal 尼泊爾	Shyam Kumar TAMANG	Section Officer, Ministry of Culture, Tourism and Civil Aviation, Government of Nepal 尼泊爾文化、旅遊及民航部分組主管
Pakistan 巴基斯坦	Muhammad Ayoub JAMALI	Director, Pakistan National Council of the Arts 巴基斯坦國家藝術委員會總監
Pakistan 巴基斯坦	Khursheed AHMAD	Deputy Director, Pakistan National Council of the Arts 巴基斯坦國家藝術委員會副總監
Sri Lanka 斯里蘭卡	Poornima SATHISCHANDRA	Assistant Director (Botany), Department of National Museums 國家博物館署助理署長 (植物學)
Sri Lanka 斯里蘭卡	Isanka LAKMAL	Museum Superintend, Department of National Museums 國家博物館署博物館監督
Vietnam 越南	Assoc. Prof. LE THI THU Hien	General Director, Department of Cultural Heritage 文化遺產署署長
Vietnam 越南	NGUYEN Hai Ninh	Head, Museum Management and Information Documentation Bureau, Department of Cultural Heritage 文化遺產署博物館管理及檔案資料處總監

Museum Nights 博物館之夜

Summit Reception x Busking@HKMoA 論壇尊屬晚會 x Busking@藝術館

Date: 24 March 2023 (Fri)

Time: 18:00 – 21:00

Venue: Hong Kong Museum of Art

日期：2023年3月24日（星期五）

時間：下午 6:00 - 下午 9:00

地點：香港藝術館

Established in 1962, Hong Kong Museum of Art is the first public art museum in the city, now custodian of an art collection of over 18,800 items, representing the unique cultural legacy of Hong Kong's connection across the globe. By curating a wide world of contrasts, from old to new, Chinese to Western, local to international, with a Hong Kong viewpoint, we aspire to refreshing ways of looking at tradition and making art relevant to everyone, creating new experiences and understanding.

香港藝術館成立於 1962 年，是香港第一所公營美術館，守護超過 18,800 套藝術珍品，反映了香港作為國際都會的文化系譜與承傳。在策展上，我們比照古今、中西、本地以至國際，演繹多元萬象的藝術世界，期望以香港視點提供新的角度欣賞傳統，開拓新的體驗和文化涵養，讓藝術連結生活。



Hong Kong Museum of Art 香港藝術館

Summit Event@M+ 論壇特場 @M+

Date: 25 March 2023 (Sat)

Time: 18:00 – 21:00

Venue: M+

日期：2023 年 3 月 25 日 (星期六)

時間：下午 6:00 - 下午 9:00

地點：M+

Opened in November 2021, M+ in WKCD is one of the largest museums of modern and contemporary visual culture in the world. The expansive podium cantilevers above ground and includes 17,000 square metres of exhibition space across thirty-three galleries, three cinemas, a mediatheque, a learning hub, and a roof garden that faces Victoria Harbour. M+ is a museum dedicated to collecting, exhibiting, and interpreting visual art, design and architecture, moving image, and Hong Kong visual culture of the 20th and 21st centuries.

位於西九文化區的 M+，成立於 2021 年，是全球數一數二的現代與當代視覺文化博物館。寬廣的基座平台懸伸在地面之上，內有 17,000 平方米的展覽空間，當中包括 33 個展廳、三個戲院、多媒體中心、學舍以及可以飽覽維多利亞港景色的天台花園。M+ 致力收藏、展示與詮釋 20 及 21 世紀的視覺藝術、設計及建築、流動影像，以及香港視覺文化。



M+, Hong Kong

Photo: Kevin Mak

© Kevin Mak

Courtesy of Herzog & de Meuron

M+

攝影：Kevin Mak

© Kevin Mak

圖片由 Herzog & de Meuron 提供

Extended Visiting Programmes 延伸參觀活動

Tour 1:

Date: 26 March 2023 (Sun)

Time: 8:30 a.m. - 3:00 p.m.

Venue: Sai Kung Hoi Arts Festival and "City in Time" Project

路線 1:

日期: 2023 年 3 月 26 日 (星期日)

時間: 上午 8:30 - 下午 3:00

地點: 西貢海藝術節及「城市景昔」項目

On a first-come-first-served basis. Please sign up at the Registration Counter. 名額有限, 先到先得。請到論壇登記處報名!

Sai Kung Hoi Arts Festival 西貢海藝術節

With the theme <Joy Again, Isle> and Yim Tin Tsai as the centre, Sai Kung Hoi Art Festival features various art installations and tours, hoping that people will meet, connect, begin and enjoy their journeys to experience the healing power of arts and nature.

西貢海藝術節由西貢海出發, 以鹽田梓為中心, 並以《再島嶼》為題, 設有不同的藝術作品和公眾參與活動, 希望人再在島嶼相遇出發、相遇人、相遇故事, 借每一次蒞臨都有著不同的體驗, 一同感受藝術和大自然的療癒力量。

"City in Time" Project 「城市景昔」項目

With the application of augmented reality technology, the "City in Time" project transforms the smartphone into a window for people to enjoy the past and present of Hong Kong in 360-degree panoramas. Users can experience the history and sceneries of Hong Kong through the mobile app at designated locations across the city or via the project website.

「城市景昔」利用擴增實境技術, 將手機變身為穿越時空的視窗, 以 360 度全景圖像呈現香港的今昔面貌, 並可以互相對比, 讓香港精采的歷史重現眼前。觀眾可以在香港的特定位置體驗城市景昔, 又或透過互聯網, 於城市景昔網站作遙距體驗。



Tour 2:

Date: 26 March 2023 (Sun)

Time: 8:30 a.m. - 1:00 p.m.

Venue: Hong Kong Museum of Coastal Defence and
Hong Kong Intangible Cultural Heritage Centre

路線 2:

日期 : 2023 年 3 月 26 日 (星期日)

時間 : 上午 8:30 - 下午 1:00

地點 : 香港海防博物館及香港非物質文化遺產中心

On a first-come-first-served basis. Please sign up at the Registration Counter. 名額有限，先到先得。請到論壇登記處報名！

Hong Kong Museum of Coastal Defence 香港海防博物館

Opened to public in 2000, the Hong Kong Museum of Coastal Defence (HKMCD) is the city's only military museum. The Museum, with a total area of 34,200 square meters, is converted from the hundred years' old Lyemun Fort on a headland 64 meters above sea level overlooking Lyemun Pass. The HKMCD reopened to the public from 24 November 2022, after a major revamp. Multimedia elements, innovative presentation methods and a thematic approach are injected in the revamped permanent exhibition and the historical trail of the museum to narrate the unique story of Hong Kong's coastal defence.

香港海防博物館是本地唯一以軍事為主題的博物館，於 2000 年對外開放。博物館由逾百年歷史的舊鯉魚門炮台改建而成，座落於鯉魚門海峽海拔 64 米的岬角上，全館面積約 34,200 平方米。2022 年 11 月 24 日，博物館完成大型更新工程並重新開放，予公眾免費入場參觀。更新後的博物館為常設展覽及史蹟徑注入了更多多媒體元素，以新穎的演繹手法和主題形式，訴說獨特的香港海防故事。



Hong Kong Museum of Coastal Defence
香港海防博物館

Extended Visiting Programmes 延伸參觀活動

Hong Kong Intangible Cultural Heritage Centre 香港非物質文化遺產中心

The Hong Kong Intangible Cultural Heritage Centre is located in Sam Tung Uk Museum, a former 200-year-old Hakka walled village that was declared a monument in 1981. Through the thematic exhibition series "Lost and Sound — Hong Kong Intangible Cultural Heritage", it reinterprets local traditional culture in an innovative and creative way, enabling visitors to learn more about Hong Kong Intangible Cultural Heritage and the history, culture and architectural features of Sam Tung Uk.

香港非物質文化遺產中心位於三棟屋博物館，是有二百多年歷史的客家圍村，於 1981 年列為法定古蹟。全新展覽系列「循聲覓道——香港非物質文化遺產」加入更多藝術和多媒體元素，以嶄新、創意的方式重新演繹本地傳統文化，讓觀眾深入認識香港非物質文化遺產的內涵，以及三棟屋的歷史文化和建築特色。



Hong Kong Intangible Cultural Heritage Centre
香港非物質文化遺產中心

Presented by 主辦單位



In association with 協辦單位



Strategic partners 策略夥伴



westKowloon
西九文化區

Event partners 活動夥伴



M+



Speakers' institutions 演講者所屬機構



d'strict

ETH zürich

BARBERINI
GALLERIE
CORSI
NAZIONALI



Lentos 
Kunstmuseum
Linz

LACMA



POWERHOUSE

ROCCO 



Tencent 腾讯

u(p)m



ArkDes

V&A

*In alphabetical order of the institution's name in English
按機構英文名稱的字母次序排列

Organising Adviser

Eike SCHMIDT

The Uffizi Galleries

Organising Committee

Leisure and Cultural Services Department of Hong Kong SAR Government

Eve TAM

Cultural Services Branch

Esa LEUNG

Heritage and Museums Division

Maria MOK

Art Museums Section

NG Chi-wo

History Museums Section

Brian LAM

Heritage Museums Section

Lawrence LEE

Science Museums Section

Lesley LAU

Art Promotion Office

Edward TSE

Conservation Office

Ronne YUEN

Heritage & Museum Services Section

Cynthia MO

Marketing & Business Development Section

Special Thanks

Tomaso RADAELLI

籌備顧問

Eike SCHMIDT

烏菲茲美術館

籌備委員會

香港特別行政區政府康樂及文化事務署

譚美兒

文化事務部

梁潔玲

文物及博物館科

莫家詠

藝術博物館組

伍志和

歷史博物館組

林國輝

文化博物館組

李為君

科學館組

劉鳳霞

藝術推廣辦事處

謝建輝

文物修復辦事處

袁月寶

文博事務組

毛詠仙

市場及業務拓展組

特別鳴謝

Tomaso RADAELLI

Working Group

Leisure and Cultural Services Department of Hong Kong SAR Government

Wendy HAU	Art Museums Section
Juwin AU	Art Museums Section
Kevin SUN	History Museums Section
Karen LAU	Heritage Museums Section
Katherine CHAN	Heritage Museums Section
Patrick LAU	Science Museums Section
Shirley CHOI	Science Museums Section
Timothy HO	Science Museums Section
Jessie SO	Art Promotion Office
Brian CHENG	Art Promotion Office
NG Ka-lun	Conservation Office
Jonathan TSE	Conservation Office
TSUI Wai-shan	Conservation Office
Stephen FUNG	Conservation Office
Ronnie KAM	Conservation Office
Tracy LI	Conservation Office
Alice TSANG	Heritage & Museum Services Section
Teresa WAN	Heritage & Museum Services Section
Jaco HUI	Heritage & Museum Services Section
Zoe CHAN	Marketing & Business Development Section

工作小組

香港特別行政區政府康樂及文化事務署

侯韻旋	藝術博物館組
歐淑雯	藝術博物館組
孫德榮	歷史博物館組
劉綺芳	文化博物館組
陳健芬	文化博物館組
劉啟業	科學館組
蔡淑娟	科學館組
何萬雄	科學館組
蘇慧娟	藝術推廣辦事處
鄭萃恒	藝術推廣辦事處
吳家倫	文物修復辦事處
謝志遠	文物修復辦事處
崔慧珊	文物修復辦事處
馮漢鏘	文物修復辦事處
甘婉君	文物修復辦事處
李翠珊	文物修復辦事處
曾芝皓	文博事務組
溫美霞	文博事務組
許梓銘	文博事務組
陳旭逸	市場及業務拓展組

