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Boundless Treasures – Inexhaustible and Limitless

The 3rd Collectors' Contemporary Collaboration (CCC) – Boundless Treasures focuses on four contemporary art collectors from Taiwan. Using the Buddhist concept of an inexhaustible treasury as the starting point, the exhibition moves away from a pure aesthetic display of artworks and goes deep into the psychologies of the collectors – their aesthetic views and collecting directions – to uncover their motives as well as the projection of desire in the act of "collecting". The exhibition is organised along four the following four themes:

1. DESIRE AND EMPTINESS

Through pursuing and fantasising, we fill the gap left behind by desire: be it food, emotion, material, sex… We project our desire to fill a gap inside – the desire is realised, but then it immediately generates the projection of the next desire. Perhaps, that's human nature? But the very dissatisfaction with the present and the need to surpass it often becomes the force that drives humans forward. Is this the double-edged sword of humanity? Is existence necessarily pivoted between desire and emptiness?

2. THE REFLECTION OF IMAGE

Jean Baudrillard analysed the act of collecting brilliantly in *The System of Objects*: collecting is a game of passion, revisiting childhood games about ruling the world – occupation, arrangement, categorisation, storytelling… And "ownership" is rooted in a special relationship with "an association with unique objects" – constructing one's own system and one's own fortress. Just like the act of collecting in today's consumer society, people walk into a meticulously set up but off kilter commercial space and wantonly enjoy the value brought about material signs, and the subject enjoys the satisfaction of being surrounded by "objects" and their elusive ecstasy. As such, the process of collecting is like a reflection of images through a crystal, creating a close and complete mirroring relationship between human and object. Yet it is like a reflected image that is ephemeral. To extend the ecstasy of collecting, it is necessary to find a strong substitution before the emptiness of sign value sets in: the collecting of "objects". So is collecting an act enslaved by "objects"? When ideas are absorbed, made subservient to objects, does collecting equal complete ownership? Perhaps, as Baudrillard said, pursuits after pursuits, it is just the self being collected.

3. COLLECTING AND SOCIETY

Many collectors have little interest in discussing the relationships between collecting and society, unaware that the difference between collecting and ownership can dominate an artist's development. How is power distributed between collectors and the display of collected items? What is the social responsibility of a collector? Is it to construct taste or to promote and educate? Is it to nurture and support young artists' potential? As a collector, it is necessary to have a complete collecting methodology in response to the society.

4. THE NATURE OF COLLECTING

Collectors often play the role of short term "guardians" for artworks, helping to categorise, manage and interpret the artistic contexts of the objects produced by artists, the work itself carries the memories of its owners, telling its story of existence. Alternately, the role of "interpretation" also falls on collectors. Sometimes the collective form of the "object" may point to an organised series in the collection, and tells more about the "self" of the collector in the series. As such, a collection is always shifting and never closed. The absence in the series will never be filled, and many collectors have to face this essential meaning of collecting.

Wu Dar-kuen
Guest Curator

無盡藏 — 大藏無盡

第三屆收藏家當代藝術藏品展—「無盡藏」試圖透過田野調查的方式，分別訪談台灣四位具代表性的收藏家。同時以佛家的哲學理論《無盡藏》做為策展藍本，試圖脫離純粹的藝術收藏展示，讓展覽本身深化至收藏家行為背後的種種心理層面，探討隱藏在「收藏」這種行為背後的動機與慾望投射，由此開展出以下四個子題：

一、慾望與空缺

人們喜歡透過追逐與想望來填補各種慾望：飲食、情感、物質、性滿足等等……將自身的慾望投射到空缺上填補內心的孔洞，一個慾望實現了，又馬上會產生下一個慾望的投射。一再陷填補慾望的迴圈，或許這就是人性的本質？但超越現狀的不滿與想望，時常扮演推動人類進步的趨力，這亦或是人性的雙面刃？慾望與空缺之間是否有必要的存在？

二、影像的映射

布希亞在《物體系》中對收藏行為做了精闢分析：收藏是一種激情的遊戲，重溫兒童時代主宰世界的遊戲—佔有、擺設、分類、說故事……而「擁有」則存在於建立「與獨特物品連結」的特殊關係上。如同存在於現今消費社會的收藏行為，人們如同走入一個精心佈置且錯置的商業空間，恣意享受經由物質符號所帶來的價值觀，因此，收藏的過程就像是一種影像的晶體映射，但它卻如影像所投射的光景，稍縱即逝，必須在這一個符號意義空缺之前，找到替代品取代它，所謂「物」的收藏行為才得以延伸。到最後，收藏本身是否成為被「物」所役的一種行為？或許誠如布希亞所說，到頭來人們經過一連串的追求，到最後所收藏的還是自己本身。

三、收藏與社會

多數收藏家不諳談論收藏與社會的關係，殊不知收藏與擁有之間的重要差別即成為支配藝術家發展的主因，得到收藏家支持的作品與藝術家必然在市場上成為競逐的目標；收藏者和藏品展示的權力分配分際在哪裏？收藏家應具備的社會責任又是甚麼？是新品味的建立或是推廣展示的教育意義？還是培育和支持年輕藝術家的可能？台灣收藏家似乎需要梳理出自身的收藏方法論去回應整個社會。

四、收藏的本質

一能展現的支配權，是交換委託保管的責任，而藝術品本身承載著每一任擁有者的記憶，輾轉述說著自己生存的故事。更迭之間，對物的「詮釋權」任務也落在收藏家身上，有時「物件」的集合樣貌被指向有組織的系列收藏，而且揭露出更多有關收藏者的「自我」？因此，人們的收藏永遠進行著轉移，沒有封閉的一刻。正是讓此缺席永遠不被填滿，這亦是眾多收藏者所面臨本質上的意義。

客席策展人
吳達坤

Introduction

Adequate support to art and other relevant infrastructures have long been in great demand in many Asian regions and thus individual art collectors play an increasingly important and influential role in the evolution of local art scenes. It is our great honour and pleasure to present to you the Hong Kong Arts Centre 3rd Annual Collectors' Contemporary Collaboration – Boundless Treasures: Inexhaustible and Limitless with Taiwanese art collectors whose history of art collectorship is one of the longest in Asia. This CCC series, initiated by our Honorary President, Ms Cissy Pao, BBS, is offering the public a rare yet resourceful insight into the contributions of private collectors in different countries for the development of both the global and local art scenes through the endeavour of art collecting. HKAC is envisioned to take the CCC series as a platform to advance the understanding of contemporary art collectorship in Asia led by private collectors, and to share the comprehensive and essential documentation of their collections and perspectives via exhibition, accompanied with catalogues, and related events.

The third edition showcases the collections of Taiwanese art collectors, who are known for their great sense of adventure and fearlessness in art collecting, grounded on relentless research and profound knowledge. As you can see from their collections exhibited here in the CCC series, the Taiwanese collectors have been highly instrumental in supporting both international and local Taiwanese artists in appreciation of their artworks with inexhaustible endeavours and in collecting their artworks with limitless passion. All these endeavours and passion have greatly supported the development of Asian contemporary art as a whole because of their extensive scope of art appreciation and collection which includes artworks by artists from Japan, Vietnam, Thailand, China and even Hong Kong.

We are honoured to have Mr Wu Dar-kuen as the guest curator of this edition. He has organised this exhibition along four themes in accordance with the Buddhist concept of "Boundless Treasures" to explore art collectors' motives, desires, contributions, and roles. His intimate knowledge in the development of the Taiwanese art scene and the in-depth conversations he had with the participating Taiwanese collectors will assist the audience to learn more about Taiwanese collectors' aesthetic philosophy and their directions in art collectorship.

We hope that the audience could get a glimpse of the unquenchable and infinite passion and desire which have brought, and will continue to lead, these art collectors in this boundless journey.

Connie Lam
Executive Director,
Hong Kong Arts Centre

引 言

不少亞洲地區的藝術發展都急需更大力的支援及相關的配套，因此私人藝術收藏家在本地藝壇的演化進程所擔當的角色越顯重要。我們十分榮幸為你呈獻香港藝術中心第三屆「收藏家當代藝術藏品展」—無盡藏：大藏無盡。今次展示一眾來自台灣的藝術收藏家，以其源遠流長的收藏歷史，在亞洲著稱。有賴藝術中心榮譽主席包陪麗女士BBS的發起，本展覽系列提供珍貴的機會，讓大眾認識不同地區的私人收藏家如何通過藝術收藏，對本土及國際藝壇發展作出貢獻。香港藝術中心期望以本展覽系列為交流平台，讓大眾更多認識這個由私人收藏家所起動的亞洲當代藝術收藏進程，並通過展覽，以及相關的圖鑑及活動，向觀眾全面展示這些重要的收藏紀錄，以及收藏家本人的藝術世界。

第三屆CCC展出台灣藝術收藏家的藏品。台灣藝術收藏家研究嚴謹而學識淵博，其藝術收藏風格充滿冒險和無畏的精神。從本展覽可見，台灣收藏家對國際及台灣本土藝術家的支持實在不容忽視；他們不單對這些藝術作品予以由衷欣賞，更以滿腔不竭的熱誠加以收藏；而且涉獵甚廣，從日本、越南、泰國、中國以至香港藝術家的作品，他們都一一囊括。這種熱誠和追求，正是支撐著整個亞洲當代藝術生態發展的一大動力。

我們非常榮幸邀得吳達坤先生擔任本居展覽的客席策展人。他以佛家的「無盡藏」概念出發，將本展覽分成四個主題，探討藝術收藏家的動機、慾望、貢獻和定位。他對台灣藝壇發展的真切了解，以及與參展收藏家之間的深度對話，將讓觀眾更深明白台灣收藏家的美學概念及他們藝術收藏的方向。

我們希望觀眾可以領略到藝術收藏家這份澎湃的激情和無盡的慾望，如何帶領他們在這無窮的藝術旅程中不斷求索。

香港藝術中心總幹事
林淑儀

Foreword

Since a few years ago, the roles and contributions of private collectors have been growing in importance in Asia whereas government supports to art and culture have only been initiated recently, far from adequate compared with the Western countries. The flurry of private collectors in the region is reminiscent of ones in Western where affluent patrons of the arts built museums or donated their collection to the countries. In late 19th century Britain, sugar merchant and philanthropist Henry Tate helped construct a building to house his collection that he donated to the country, which led to the network of museums that bear his name. In the US, wealthy families like the Rockefellers, Gettys, and Guggenheims cemented their position as cultural patrons by funding museums. Continuing our efforts to provide an important platform for artistic and cultural interactions, and coinciding with the delightful occasion of the HKAC's 35th anniversary in 2013, we have added one more annual event to offer a rare opportunity for audience to peer into these private collections and enrich understanding of art collecting and patronage by spearheading the Collectors' Contemporary Collaboration.

To properly steward this precious opportunity to bring these private collections into our gallery space and let them converse with each other, we have been inviting guest curators for each edition of the CCC series. The first edition of the series started at home. With Chang Tsong-zung's curatorship, collectors based in Hong Kong were invited to share highlights from their own collections, and made the selection themselves with each own theme such as "Homage", "My home, My art", or "Non-Chinese Art Inspired by or Resembling the Ink Tradition". The second edition shifted its global focus to Indonesia with guest curator, Agung Hujatnikajennong. Indonesian collectors have offered tremendous support to the breakneck development of art events, spaces and practitioners throughout the entire continent. Building upon the successes of its predecessors, the third edition turns to Taiwanese collectors, a group whose collective reputation has consistently surpassed its regional counterparts in terms of history, connoisseurship, scholarship and patriotism.

On behalf of the HKAC, I would like to thank Mr. Wu Dar-kuen for his tireless curatorial efforts, all the participating collectors for lending their collections, all the artists and HKAC colleagues involved in this exhibition. I would also like to extend my sincere gratitude to our accommodation sponsor Le Meridien Cyberport; Samsung Electronics for the TV support; China Airlines for the air-ticket support as well as our opening cocktail catering sponsor Dynamic Network Alliance Limited.

Cissy Pao Pui Lai, BBS
Honorary President and Chairman, Arts Programme Committee,
Hong Kong Arts Centre

前 言

近年來亞洲私人收藏家對藝術的所扮演的角色及其貢獻越見重要，然而各地政府推動藝術文化發展的步伐才剛開始，相對西方國家而言，仍顯匱乏。亞洲收藏家的收藏風尚，叫人想起西方社會中，那些興建藝術館，或把其收藏品捐贈予國家的富裕藝術收藏家。如在十九世紀末，英國糖商及慈善家亨利•泰特(Henry Tate)，興建一建築物收藏藝術品，並把館藏贈與國家，因而衍生出一系列以其命名的藝術館。在美國，洛克菲勒(Rockefeller)、蓋茨(Getty)、古根漢 (Guggenheim) 等名門望族，都因興建藝術館而奠定了其文化贊助者的地位。二零一三年，香港藝術中心為秉承作為藝術文化交流平台的宗旨，以及慶祝成立三十五週年誌慶，舉辦了一個嶄新的年度展覽—「Collectors' Contemporary Collaboration」(CCC)，提供一個難得的機會，讓觀眾一睹各私人珍藏真貌，豐富對當代藝術收藏及贊助的了解。

每居展覽，我們都邀請了不同的客席策展人為我們策展，好讓各項私人藏品在這些難能可貴的展覽機會下相互輝映、產生對話。首居展覽在張頌仁先生的策劃下，我們邀請了多位香港收藏家分享他們的重點收藏，根據不同的主題，如「致敬」、「我的家．我的藝術」、「從水墨獲得啟發或近似傳統水墨的非中國藝術」等，由他們親自挑選展品。第二居展覽把焦點轉到國際藝術舞台，請來印尼策展人Agung Hujatnikajennong，闡述印尼收藏家如何鼎力支持著整個區域的藝術、空間及藝術家的發展。延續前兩居的成功，本居展覽將聚焦台灣收藏家，探討他們如何在藝術鑑賞力、藏品精緻度、學術成就和本土情懷上，取得凌駕鄰近地區同儕的聲譽。

我謹代表香港藝術中心，感謝為我們精心策展的吳達坤先生、所有借出珍藏收藏家和藝術家，以及籌備本展覽的藝術中心同事。我亦衷心鳴謝本展覽的酒店住宿贊助—數碼港艾美酒店、三星電子提供電視支援、中華航空提供機票贊助及Dynamic Network Alliance Limited的開幕酒會贊助。

香港藝術中心名譽主席及藝術節目委員會主席
包陪麗BBS