

A COMPREHENSIVE TIMELINE OF INDEPENDENT ART SPACES IN HONG KONG

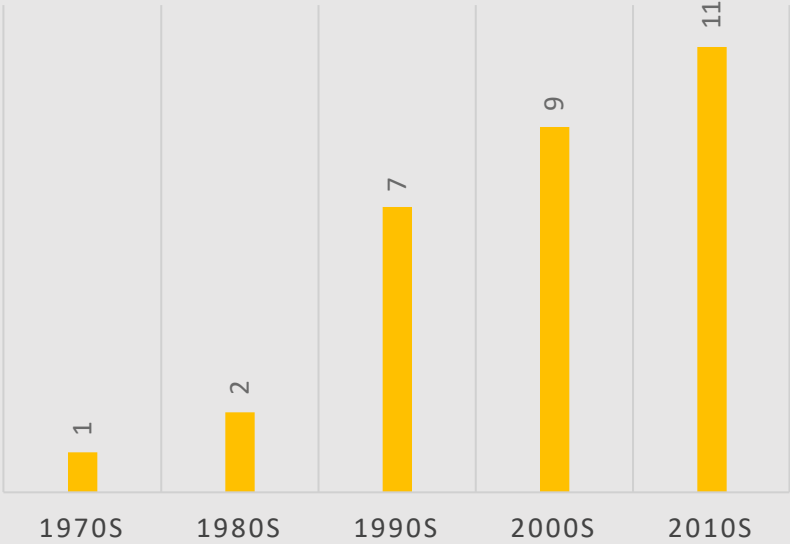
(1) ROLES & STRUCTURE

(1a) No. of independent art spaces found by decade

1970s	1980s	1990s	2000s	2010s
Hong Kong Arts Centre (1971)	Fringe Club (1983)	Asia Society (1990)	Hong Kong Open Printshop (2000)	Floating Projects Collective (2010)
	Videotage (1986)	Dislocation (1992)	Asia Art Archive (2000)	Spring Workshop (2011)
		Original Photography Club (1994)	Fotanian (2003)	100ft. Park (2012)
		Para/Site (1996)	Mere Independent Artist Group (2004)	The Salt Yard (2013)
		Artist Commune (1997)	Lumenvisum (2007)	Rooftop Institute (2015)
		Museum of Site (1997)	C&G Artpartment (2007)	Things that can happen (2015)
		1a Space (1998)	Wrongplace (2008)	Sun Museum (2015)
			Woofer Ten (2009)	PRÉCÉDÉE (2017)
			EXPERIMENTA (2009)	In-situ (2017)
				Mill6CHAT (2019)
				Negative Space (2019)

Currently active
No longer active
No physical space currently

“Independent art spaces” is defined as *non-governmental, non-profit* art organizations for this project. They began to emerge since the 1970s as alternatives from the few existing public art institutions and have grown at an exponential rate since the 1990s. A total of 30 major spaces are selected for detailed studies.



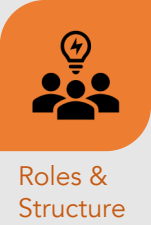
Questions for future research:

- Are there alternative ways to define “Independent art spaces”? Are “independent art spaces” truly “independent”? Do these art spaces even prefer to be labelled? What are some other labels that they would rather take (e.g. alternative art spaces, community-initiated art spaces) ?
- What are some other independent art spaces that have influenced the local art ecology and should be added to the list?
- When and why is there a sudden increase of independent spaces? Are there reasons that encouraged the opening of these type of spaces, other than the introduction of HKDAC funding in 1995?

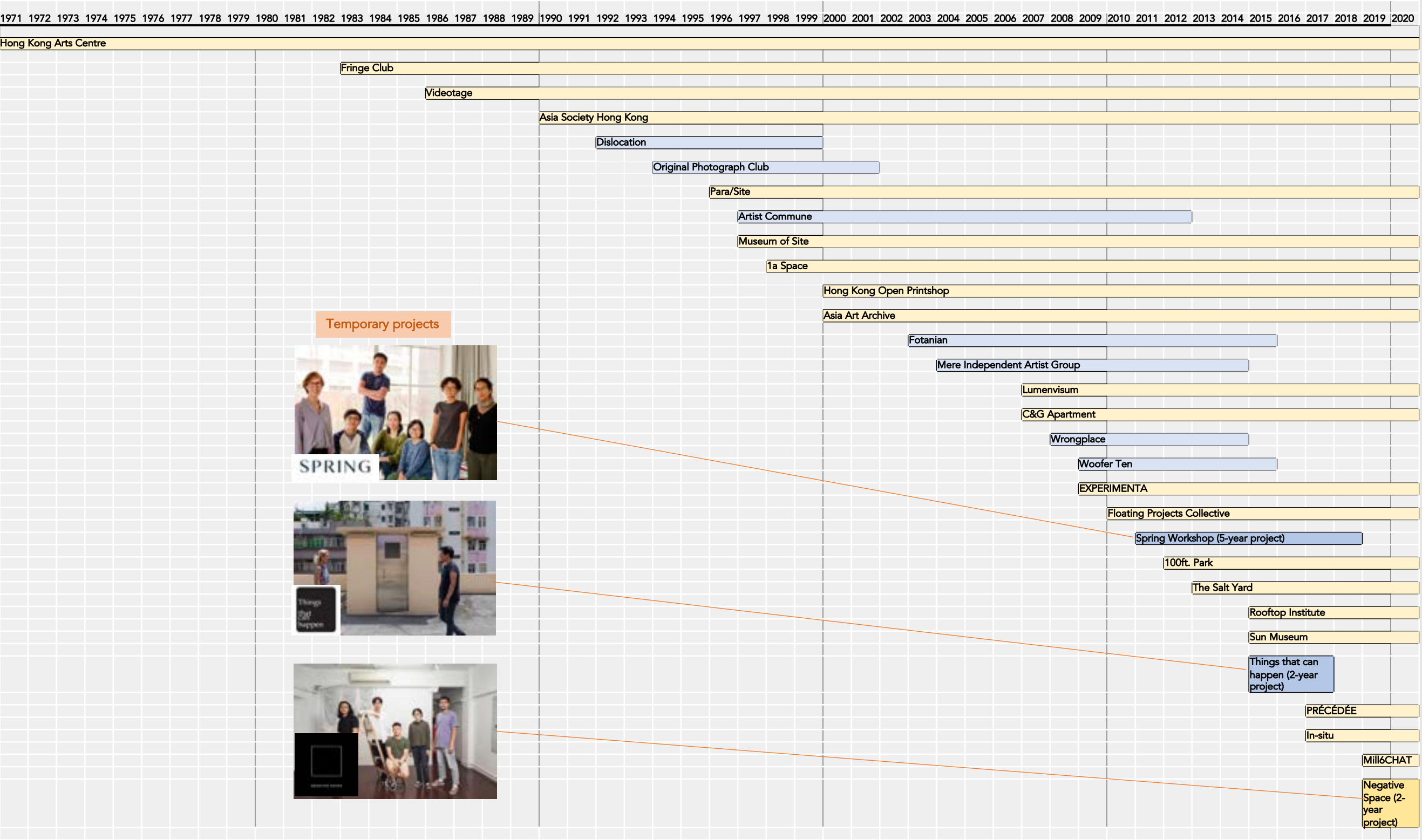
(1b) Lifetimes of independent art spaces

Currently active

No longer active



Roles & Structure

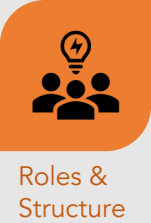


Questions for future research:

- Are the independent art spaces able to be sustained in Hong Kong? How much does the funding, government support in renting venues, the social milieu and such affect the sustenance of these spaces?
- It is noticeable that more spaces conceived as temporary projects, . Why would they do so? How do they differ from other traditional institutions that aim to operate for a long term?





(1c) Types of programs that the independent art spaces have involved in


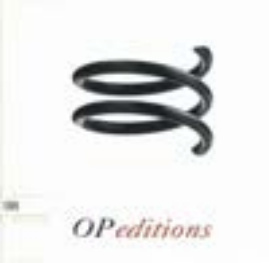



	Exhibitions	Workshops	Festivals	Screenings, performances & other events	Outreach programs	Talks / lectures/ forums	Symposiums	Artist residencies	Publication	Research	Archive (physical/onli ne)	Educational Department	Artist Studio
Hong Kong Arts Centre	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓
Fringe Club	✓	✓	✓	✓									
Videotage	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓
Asia Society HK	✓	✓		✓		✓	✓		✓				
Dislocation									✓				
OP Club	✓								✓				
Para/site	✓	✓			✓	✓	✓	✓	✓				
Artist Commune	✓	✓				✓		✓					✓
Museum of SITE	✓	✓		✓	✓	✓					✓		
1a Space	✓	✓	✓		✓	✓	✓	✓	✓				
Hong Kong Open Printshop	✓	✓	✓		✓								✓
Asia Art Archive	✓	✓	✓		✓	✓	✓	✓		✓	✓		
Fotanian	✓												✓
Mere Independent Art Group	✓	✓			✓	✓							✓
Lumenvisum	✓	✓			✓				✓				
C&G Artpartment	✓	✓		✓									
Wrongplace	✓									✓			
Wooferten	✓	✓		✓	✓	✓							
EXPERIMENTA	✓			✓				✓					✓
Floating Project Collective	✓	✓			✓	✓					✓		✓
Spring Workshop	✓			✓		✓		✓	✓		✓		
100ft Park	✓					✓							
The Salt Yard													
Rooftop Institute		✓		✓	✓	✓				✓			
Things that can happen	✓							✓					
Sun Museum	✓					✓			✓	✓			
PRÉCÉDÉE	✓												
In-situ				✓		✓		✓					✓
Mill6CHAT	✓	✓				✓		✓					
Negative Space	✓			✓									✓














Roles & Structure

(1d) A general timeline of independent art spaces in Hong Kong

Year	Events	
1971	The establishment of the Hong Kong Arts Centre was announced by Tao Ho, Bill Ballet and Lo King-man. It aims to become an active organizer of multi-arts program, and a platform to foster art groups.	
1972	Hong Kong Arts Centre had its inaugural exhibition at the Bank of America venue. From then on, the centre held multiple exhibitions at lent venues, until the opening of the Hong Kong Arts Centre venue in 1977.	
1977	The construction for the Hong Kong Arts Centre Building in Wanchai after two years and it was opened to public. The multiple storeys housed a theatre, a cinema, a recital hall, galleries, studios, office spaces and food and beverage facilities. It became an active site for exhibitions, performances, screenings, workshops and artist residencies until today.	
1983	The Fringe Club was founded as an art venue at the historical former Dairy Farm cold storage Depot of the Mid-Levels. It has established and maintained an open-door policy, allowing any artist and performer to showcase their works in their venue without going through any selection process. They also actively held multi-arts festivals throughout the years to engage the public and all types of artists and groups until today.	
	The Fringe Club held the first Hong Kong Festival Fringe which was inspired by the Edinburgh Festival Fringe and went on at the same time as the annual Hong Kong Arts Festival. Lasting for a month each year until 1998, it welcomed a diversity of individual and group participants to exhibit their visual works, perform, conduct lectures and workshops without any selection and in multiple venues such as the Fringe Club itself, HKU, Cityplaza and the American Library. Some recurring participants include Videotage and the City Contemporary Dance Company. While each participant would be responsible for their own programming and operational costs, the Fringe Club would support by arranging venues and managing ticket sales. As a pioneer in fringe-style, open arts festivals in the region, the Fringe Club was the first to give the Chinese name “藝穗節” for this kind of events, which was widely adapted by later practitioners until today.	
		1985, Fringe Festival on Charter Road.
1986	Videotage was founded as an artist collective by artists Wong Chi Fai, May Fung and Comyn Ho, who share the common interests in new media and film practices. Without a physical space (until 1997 in Happy Valley), they frequently collaborated with other independent art organizations such as Phoenix Cine Club, Hong Kong Arts Center and Zuni Icosahedron to screen their video arts collectively and to conduct video workshops. The collective continually expanded as it includes more artists and curators with similar aspirations and gained visibility with their collaborative experimental exhibitions and events.	
		1989, “Zuni Movements” on Charter Road.
1990	Asia Art Society Hong Kong was founded by a group of community leaders led by the honorary chairman of Hang Seng Bank, Late Sir Q.W. Lee. The first Asia Society center was established in New York by John D. Rockefeller and expanded to have 11 branches internationally. It is an educational organization aiming to promote understanding of countries and cultures in Asia. Despite the fact that they did not have a physical venue until 2012, they started to host 100 programs annually, including lectures, film screenings, performances and tours since its opening, covering areas such as business, economics, politics, education and arts and culture.	
		1997, “A Hong Kong Portfolio” exhibition at the Asia Society 7th Annual Dinner in collaboration with OP Club. It is one of the earliest records of Asia Society Hong Kong’s activities.

Year	Events	
1992	Dislocation (Nu Na He Duo) was founded as one of magazines in Hong Kong specializing in alternative photographic practices. For each monthly issue they included photos from a variety of local and international photographers, along with some brief texts. It started with the first edition named "Zero Issue".	
1994	The Original Photograph Club (OP Club) was founded by the Dislocation group. It became a separate membership project, aiming to promote photography collecting to the general public. By paying an annual fee of HKD\$300 or USD\$40 (the price in 1997), one could become a member of the OP Club, and receive their quarterly photography publication "OP Editions" (also known as "OP news"), where an image of the prints specially chosen by the OP Club Committee were compiled. Members could choose from the catalogue and purchase any professionally produced OP Edition prints upon request. They also held a few photography exhibitions.	 1995, OP editions
1995	The Hong Kong Arts Development Council was founded by the Urban Council as a statutory body to support, manage and catalyze local art practices, by advising the government on cultural policies, allocating grants and government spaces and initiating cultural programs. It replaced the former Council of Performing Arts.	
1996	Para/Site was founded by 7 artists – Patrick Lee, Leung Chi-wo, Pheobe Man, Sara Wong, Lee Mingping, Tsang Tak-Ping and Lisa Cheung – in a small shop space in the residential area of Kennedy Town. The artist-ran space "served to widen access to the arts by introducing an entirely new audience to contemporary art – right on the doorstep"(according to Para/Site 1996). During its short period in Kennedy Town, they started with producing and curating their own experimental contemporary art exhibitions that often touched on issues of politics and identities. The Art Development Council Annual Report in 1996 reported that the space during its first three months of operation successfully attracted a crowd of non-regular gallery goers, including nearby residents and students.	
1997	Upon the funding by the Hong Kong Arts Development Council, Para/Site moved to Hollywood Road in Sheung Wan. Artist Commune was founded in a unit in a commercial building in Shek Tong Tsui. It served as an open studio for artists to collaborate on projects, an alternative venue for art exhibitions and talks by local and international practitioners, as well as a center receiving international residential artists. It aims to gather and support local artists devoted the development of visual arts in Hong Kong, and to foster international artistic connections.	 1997, "Commerce and Art (商業與藝術)" Exhibition
	Museum of SITE was founded in a three-level village house in the outskirts of Kat Hing Wai Village in Yuen Long, with three exhibition rooms, a media and video-editing laboratory, an art library and research archive, a ceramic workspace, a mural court and a sculpture garden. It served as an alternative museum space for experimental, site-specific art forms often related to local issues or heritage, and an educational organization to support arts education in schools in the Northwest where it is underdeveloped. It organized a wide range of thematic exhibitions, artists meetings, school outreach programs, heritage tours, forums, public talks, and community mural projects. It has also maintained a virtue museum collection where research papers, exhibits, seminars and events are collected.	

Year	Events	
1998	1a Space was founded by a group of Hong Kong art professionals at the old government warehouse at Oil Street, North Point, as a contemporary visual art initiative and an exhibition venue. Over the years, they have actively hosted and participated in many exhibitions, community art and education programs, cultural festivals, symposiums in both local and international contexts. They aim to “promote the making, experimentation, exchange and dissemination of contemporary art both in Hong Kong and the international arena.” (according to their website).	
	The Education Department of Hong Kong Arts Centre established a part-time Fine Arts Program in collaboration with RMIT University. It became Hong Kong's first self-financed educational institution providing Bachelor's and Master's programs in Art.	
	Upon receiving a grant from the Hong Kong Arts Development Council, The Nu Na He Duo Centre was established at Mid-levels, Central. It became a shared space for the Original Photography Club and Dislocation magazine.	
	Videotage and Artist Commune also moved into the warehouse at Oil Street.	
1999	Artist Commune was registered as a limited company, led by a board of artist-directors who would be responsible for managing its development plans and operations.	
2000	Asia Art Archive was founded by Claire Hsu and Johnson Chang on Hollywood Road, Sheung Wan, to document, make accessible, research and promote the history of arts around Asia. It houses an open-to-all library where Asian-art-related materials were managed by a collections team, and an office where art educational programs, art researches, forums and exhibitions are held.	
	Hong Kong Open Printshop was founded on Shanghai Street rented from the Hong Kong Arts Development Council with \$1/year. The artist-run space primarily served as a studio with formal printmaking facilities for its members, who were registered by paying a monthly fee of \$300. They also aim to become the first major center in Hong Kong to promote printmaking, by regularly organizing print exhibitions with local international artists, and workshops with carefully structured syllabus upon request.	 <p>A list of courses with course codes listed on the Hong Kong Open Printshop catalogue in 2001.</p>
2001	The Education Department of Hong Kong Arts Centre was restructured as the Hong Kong Art School. The predecessors of the Fotanian, 8 student-artists from CUHK – Lam Tung Pang, Amy Lee, Castaly Leung, Gordan Lo, Jacky Cheung, Tony Ma, Tozer Pak and Sam Tang – moved into Wah Luen Industrial Building in Fotan, after their studio were burnt down at CUHK. They called Studio 318 and held their first Studio Opening Show soon after their move-in showing 18 different artists.	
	The Nu Na He Duo Centre was closed. Both Dislocation (the last volume existing volume in the AAA collection is from 1999) and Original Photography Club ceased activity.	
	1a Space, Videotage and Artist Commune relocated to Cattle Depot Artist Village on Ma Tau Kok Road, To Kwa Wan. (Artist Commune moved to Cheung Sha Wan Slaughter House for a brief moment after moving out of Oil Street.) They all continued to expand their exhibition and other arts program, often engaging with the international community.	
	Para/site became curator-led, and restructured their program to include more diverse exhibitions, workshops, outreaches and seminars.	

Year	Events	
2002	1a Space moved to the Cattle Depot Village in To Kwa Wan.	
2003	The name “Fotanian” officially replaced “Studio 318” for their second Studio Opening Show titled “Fotanian Open Studio” two years later, as to refer to the 30 artists, both young and emerging (e.g. Jerry Kwan), resided at the Fo Tan old industrial buildings who joined the event. This event successfully gained public attention and was reported on an article on the Sing Tai Daily News titled “Factories Turned Artists’ Village”. From then on, they held the Studio Opening Show yearly, later incorporating music and other performances and attracting more crowds. For the rest of the year, they remained quiet as private studios.	 <p>2007, Fotanian Open Studio 2007.</p>
2004	Mere Independent Artist Group was founded by a collective of artists and art administrators -- Chan Ka-yi, Ivy, Chan Kam-shing, Chris, Lai Wai-yi, Monti, Lee Mei-kuen, Carol, Tang Ying-chi, Stella and Tang Ying-mui, Grace – at an industrial space in Kwun Tong. It served as a supportive system for its members and an organization promoting contemporary arts in Hong Kong. They regularly held exhibitions, talks, educational programs and art projects, such as the international “The Art Container Project”(2008-14) in collaboration with Lumenvisum and other organizations.	 <p>2008, “The Art Container Project”</p>
2006	Mere Independent Artists Group was officially registered as a non-profit organization.	
2007	Lumenvisum was founded by four experienced photographer – Leon Suen, Chan Kwong Yuen, Tse Ming Chong and Chan Wai Man (left to right in the photo)– as a center to promote, educate and engage in exchanges regarding photographic practices. With the funding by the Hong Kong Arts Development Council, it started with a community photography project “Photography Exploration Project” which is a community project involving people from all walks of life to photograph their communities. Continuing on their social mission, Lumenvisum officially opened its space at the Jockey Club Creative Arts Centre in 2008, where they organize more photography-focused community projects, workshops, exhibitions and exchange gatherings.	
	C&G Artpartment was founded by the couple Cheung Ka-lei Clara (specialized in Fine Arts and Computer Science) and Cheng Yee Man (Gum) (A Licensed Social Worker and a Drawing Major) in a residential unit on Sai Yeung Choi Street in Prince Edward. It served as a gallery, a visual arts education center and an art bookstore, focusing on the exploration of social and cultural issues through art. The duo had curated many art exhibitions in active response to the local political scene, such as “To Tsang, C.E.”, “The Preview of New West Kowloon Exhibition Venue and “Primitive Contemporary”, in order to facilitate local artistic exchanges.	
2008	Wrongplace was founded by a group of professionals specializing in contemporary arts at the Jockey Club Creative Arts as a research studio and exhibition venue. It avidly conducted researches on visual culture, contemporary arts and curatorial practices, and hosted experimental exhibitions testifying new definitions and frameworks of “exhibiting”. Its first experimental exhibition and forum “Exhibiting Experiments Experimenting Exhibitions” happened in 2010 as a result their one-year research project.	 <p>2010, “Out of the Box” Exhibition Experiment #2</p>
	The Jockey Club Creative Arts Centre opened in Shek Kip Mei, providing a number of affordable studio spaces for artists and art groups to rent.	

Year	Events
2008 (cont')	Hong Kong Open Printshop moved to L8-06 unit of the Jockey Club Creative Arts Centre. The larger gallery space allows even more exhibitions, workshops and other events to be held at the center. It also continues to house one of the best equipped printmaking studio named "The Print Lab" for its members and artists-in-residence. It becomes one of the leading organizations in the local and international printmaking scene, as it initiated large-scaled printmaking festivals (e.g. Hong Kong Graphic Art Fiesta) and participated in international printmaking symposiums (IMPACT).
2009	<p>Woofers Ten was founded by a group of artists, curators, critics, researchers and educators at the government Shanghai Street Artspace in Yaumatei. It aimed to provide an alternative from elitist white cube paradigm, by serving as a community center connecting the people of the neighborhood through socially-relevant art. It maintained a fast pace in hosting exhibitions, performances, workshops, guided tours, talks, screenings and other communal art projects that instigate dialogues regarding sociopolitical issues.</p> <p>2009, "A Tour of Contemporary Arts in Central"</p>
2009	<p>EXPERIMENTA was founded by film producer Gina Wong as an alternative studio, exhibition and screening venue for experimental video, multi-media and performance art on Hollywood Road, Sheung Wan. For the past years it housed a variety of filmmakers, video artists, technicians, performers who would often create on-site and collaborate with curators to showcase their works. For one month each year, the space would be closed completely for the internship program which participating student-artists would be able to work on their individual projects with full attention. The students would display their works by the end of the month when the space reopens.</p> <p>2012, "Tacit Knowledge" sound Installation by Ah-Kok Wong</p>
	<p>Museum of SITE relocated to a smaller space at the Jockey Club Creative Arts Centre and was managed by curator Lam Hon Kin. It continues to house exhibitions, art workshops and talks, and focuses less on outreach programs.</p>
2010	<p>The Floating Project Collective was founded by artist and art professor Linda Lai, along with a group of emerging artist including Michelle Lee, Emilie Choi and John Chow on Queen's Road Street in Wanchai. It functioned as a studio where the members can engage in individual and collaborative artistic experimentations and discussions, an exhibition venue for showing the members' works collectively, as well as a platform for public art discussion and lectures by experts. It also regularly updated its web page "Art Notes" with latest free writings on contemporary art, cultural events and theories. It seeks to engage artists of varied generations and encourage interdisciplinary and intermedia practices.</p> <p>The artist community in Fotan was registered as "Fotanian Limited" officially with the purpose to apply for the government fund, in order to support their annual open day. It is then governed by a committee.</p>
2011	<p>Spring Workshop was founded by Mimi Brown (on the very left of the photo), who headed a small team of curators, art programmers and technicians, at a warehouse space in Wong Chuk Hang. The space was conceived as a five-year project, which consists of a multi-disciplinary arts program including exhibitions, films, music and talks, as well as an artist residency scheme that gathers art professionals from around the world.</p>



A workshop at the Print Lab.








2009, "A Tour of Contemporary Arts in Central"








2012, "Tacit Knowledge" sound Installation by Ah-Kok Wong









Year	Events	
2012	100ft. Park was founded by three art practitioners in 2012 at a corner of a second-hand book store named “The Coming Society”, located on Queen’s Road Central, Sheung Wan. Their mission is to fully realize the potential of the limited 100 square ft. within a shared space by transforming it into an exhibition venue which welcomed open submission by any artists. Throughout the years they housed different solo and group exhibitions, and engaged a range of artists, curators and audiences.	 <p>2013, “Secondary Combustion – ACG Re-creation Joint Exhibition”</p>
	Hong Kong Open Printshop was registered as a charitable organization led by a Board of Directors. The revitalizing construction project which converts the former Explosive Magazine of the Old Victoria Barracks on Justice Road in Admiralty into the Asia Society Hong Kong is completed. The new large gallery becomes a major venue for contemporary art exhibitions, workshops, lectures and symposiums.	 <p>2015, Transforming Minds: Buddhism in Art, inaugural exhibition.</p>
2013	Artist Commune was closed. The Salt Yard was founded in an industrial unit on Hung To Road, Kwun Tong as an exhibition space and bookstore dedicated to photography. During its 2 years of operation, it showcased a careful and broad selection of works by local and overseas photographer, serving as a major portal for scholastic and public dialogues regarding photographic practices.	 <p>2013, “Mother Teresa” group exhibition showing works by emerging Russian photographers, the inaugural exhibition of the Salt Yard</p>
	Hong Kong Arts Centre established Comix Home Base in the heritage site on Mallory Street, Wan Chai. It is dedicated to housing comics and animation projects.	
	100ft. Park moved to a ground floor space on Lai Chi Kok Road, Tai Kok Tsui, and shared it with the design studio Wontonmeen and bike shop “Holicycle”. It had the corner right in front of the window, closest to the street, and continued to create exhibitions.	 <p>2014, “Deux” Solo Exhibition of Iris Sham, the first show of 100ft. Park after its relocation.</p>
2014	Wrongplace became inactive. Mere Independent Art Group last updated their website with the “Return Home” show for the Art Container Project.	



Roles & Structure

Year	Events	
2015	Rooftop Institute was founded by a group of Hong Kong artists in Foo Tak Building, Wanchai, to host different artists-in-residence to conduct researches and artistic projects on current social and cultural issues, including migrations, colonialism, mixed-race marriage and such. It started with the Asian film screening series "Jitze" (Hot Sugar Cane) (2015) open to public for free, which sought to expose the local public to the cultural milieu beyond and surrounding Hong Kong. It continues with public art educational initiatives "Hok Zap" and "Hok Hok Zap" (Learning) which involves the development and execution of different public art teaching plans.	 <p>2019, An art educational program that is part of "Hok Hok Zap" conducted in a local secondary school.</p>
	Artist Lee Kit and Curator Chantel Wong founded Things that can happen, a two-year project, in an old apartment on Apliu Street in Sham Shui Po. It aimed to offer an alternative exhibition and communal space in opposition a white cube institutions. It welcomed artists and curators to join their residency programs, and the general public with their variety of cultural events that are often grounded in issues related to the society.	 <p>2017, "Soliquid" exhibition by Oscar Chan Yik Long.</p>
	Sun Museum was founded by the Simon Suen Foundation on Hoi Sun Road in Kwun Tong, with a focus on Chinese arts and culture. It regularly organizes different temporary exhibitions showcasing different forms of traditional Chinese art, as well as researches and lectures conducted by the museum team on Ancient Chinese culture and art history.	
	As the two-year renting contract of its space in Sham Shui Po ended, Things that can happen was officially closed. After the one-week closing exhibition "社區藝術・限日沽清 — 真係執笠展", Woofer Ten closed as its space on Shanghai Street was retrieved by the government.	
	EXPERIMENTA moved to a ground floor space in Sai Ying Pun and continued to house different artists and their experimental works. It also gained presence at art fairs such as Art Basel Hong Kong (2016) and the Beijing Media Art Biennale (2016).	
	The physical space of the Salt Yard was closed. The organization was transformed into an online bookstore. 100ft. Park was relocated to Apliu Street, Sham Shui Po with the architectural firm Daydreamers Design.	 <p>2016, "Child" Exhibition.</p>

Year	Events	
2015 (cont')	The Floating Projects Collective moved to a warehouse space in Wong Chuk Hang as to start a 3-year project which a dozen of young artists joined in. The new space included an onsite library and online archive that were open for visitor to access.	
	During the last committee meeting, members agreed to the dissolution of Fotanian Limited. The Open Studio was still carried through in 2019 but it was no longer managed by a board committee members.	
2017	Para/Site moved to King's Road, Quarry Bay. PRÉCÉDÉE was founded artist-scholar Man Tin in a tiny ground floor unit on Shanghai Street in Yau Ma Tei. The small display case is lit up 24-hours a day and regularly updated by collaborating with local artists, aiming to attract any passer-by to engage in art viewing. It is an unprecedented experimental project that responds directly to the struggles for art spaces to survive under the impossibly high property price in Hong Kong, and the need for inclusive public art.	
	In-situ was founded by a team of local artists in an industrial unit on Yuk Yat Street, To Kwa Wan. Throughout the year, the artist residency with a equipped studio space accommodates international artists who apply with a brief individual proposal. It also caters to their networking needs by introducing them to local art events and professionals through talks, open studios and other programs during their two-to-three-months stay.	
	100ft. Park ceased activity but continued to update its online archive of programs.	
2018	Spring Workshop officially finished their last project, the inaugural exhibition and program of Tai Kwun Contemporary Dismantling the Scaffold.	
	The Floating Projects Collective relocated again to the Jockey Club Creative Arts Centre. As some of the old members left and were replaced by some new artists, its second third-year project commenced.	
		2019, "Never Can Come Closer" Exhibition

Year	Events
2019	<p>Mill6CHAT (Centre for Heritage, Arts and Textiles) was founded as part of the Mills, which is the conservation project of the former Nan Fung Textiles' cotton-spinning mills under Mill6 Foundation. It became the first exhibition, education and research center specializing in textile arts. Every year, it takes in a residency artist who is invited to create artworks drawing on local elements, and to showcase their pieces in exhibitions at CHAT and other venues.</p>  <p>2020, "Unconstrained Textiles: Stitching Methods, Crossing Ideas" exhibition</p>

Negative Space was founded and ran by five local artists at Foo Tak Building, Wan Chai. The studio and gallery is set to be operated within a 2-year time frame, dedicated towards the production and promotion of lens-based media. The members would often organize exhibitions showcasing their own works, as well as screenings and performances in collaboration with other artists.



Questions for future research:

- How do / did the different organizations fill in the gaps within the art ecology? What are the different topics and activities that they engage(d) with?
- What are some major events by the organizations that can be added to this timeline?

(2) CONNECTIVITY

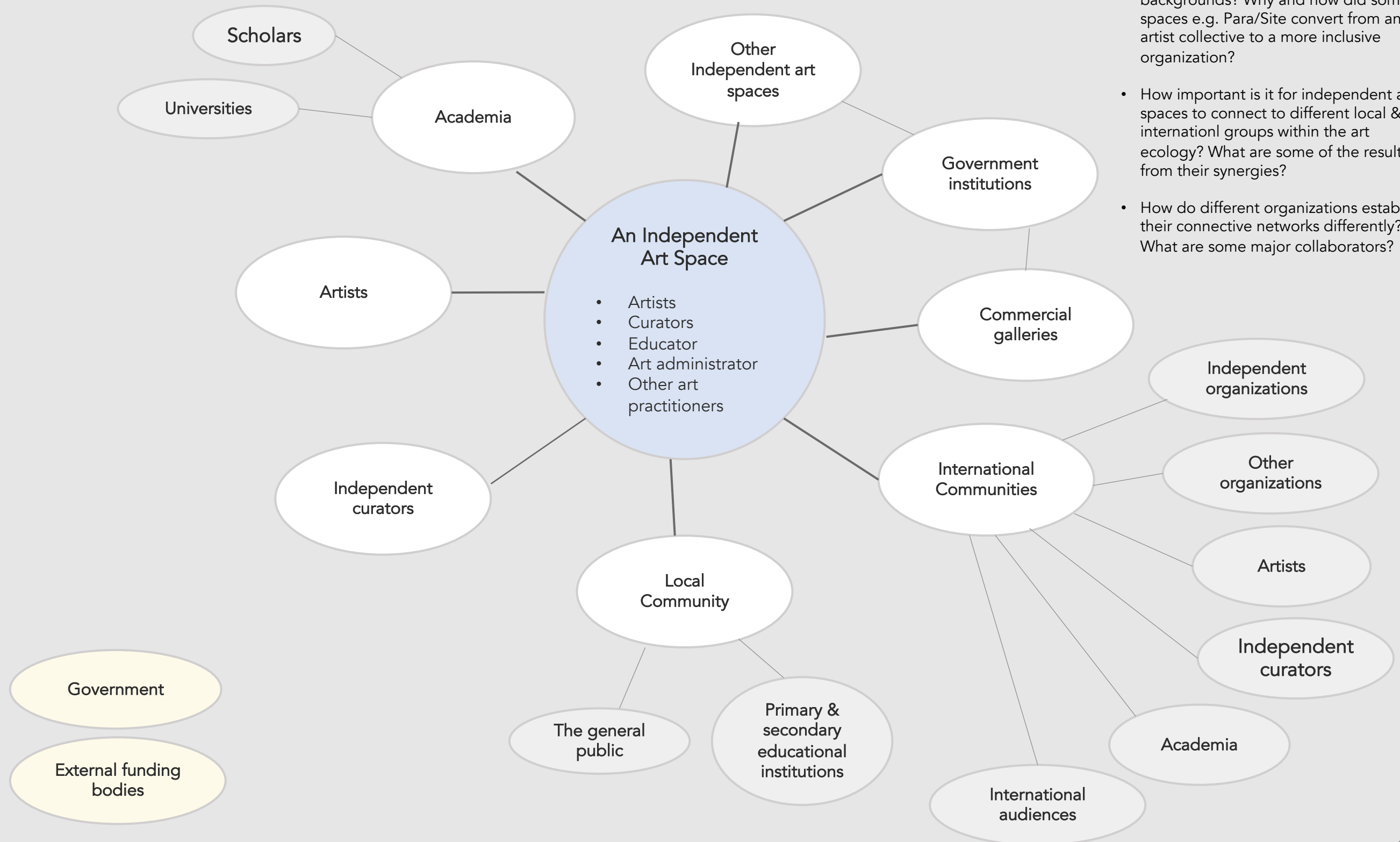


Connectivity

(2a) Independent art spaces as connective nodes

Questions for future research:

- How do independent art spaces establish connections internally? How do an artist-run space differ from other types of art spaces with people of more mixed backgrounds? Why and how did some spaces e.g. Para/Site convert from an artist collective to a more inclusive organization?
- How important is it for independent art spaces to connect to different local & international groups within the art ecology? What are some of the results from their synergies?
- How do different organizations establish their connective networks differently? What are some major collaborators?



(2b) Case study: Connection maps of Videotage– the first decade VS the latest decade

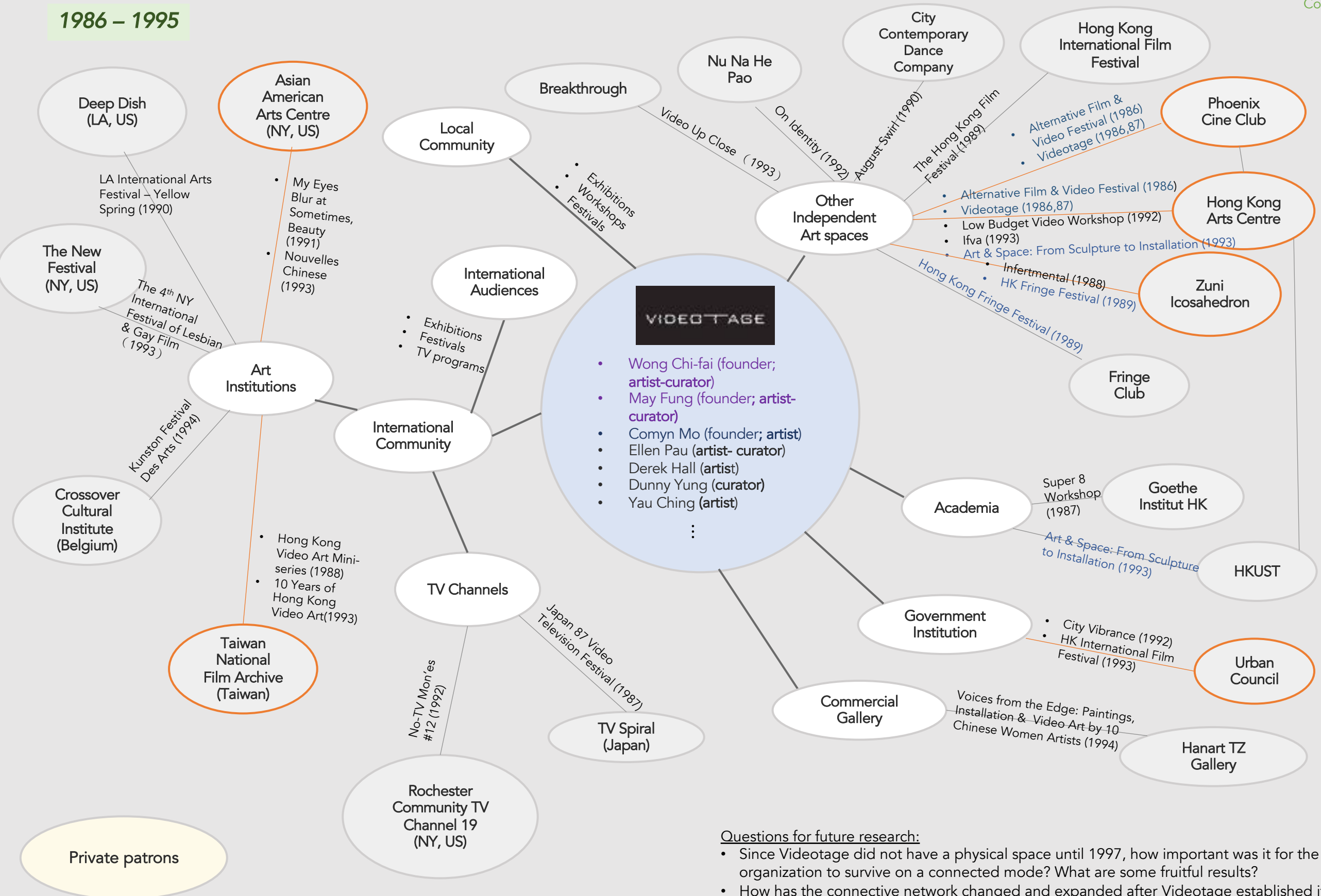
1986 – 1995

Remarks:

- The map only present a selected variety of examples
- Orange denotes groups that Videotage frequently collaborated with
- Blue denotes collaborative projects involving more than one collaborating group/ partner

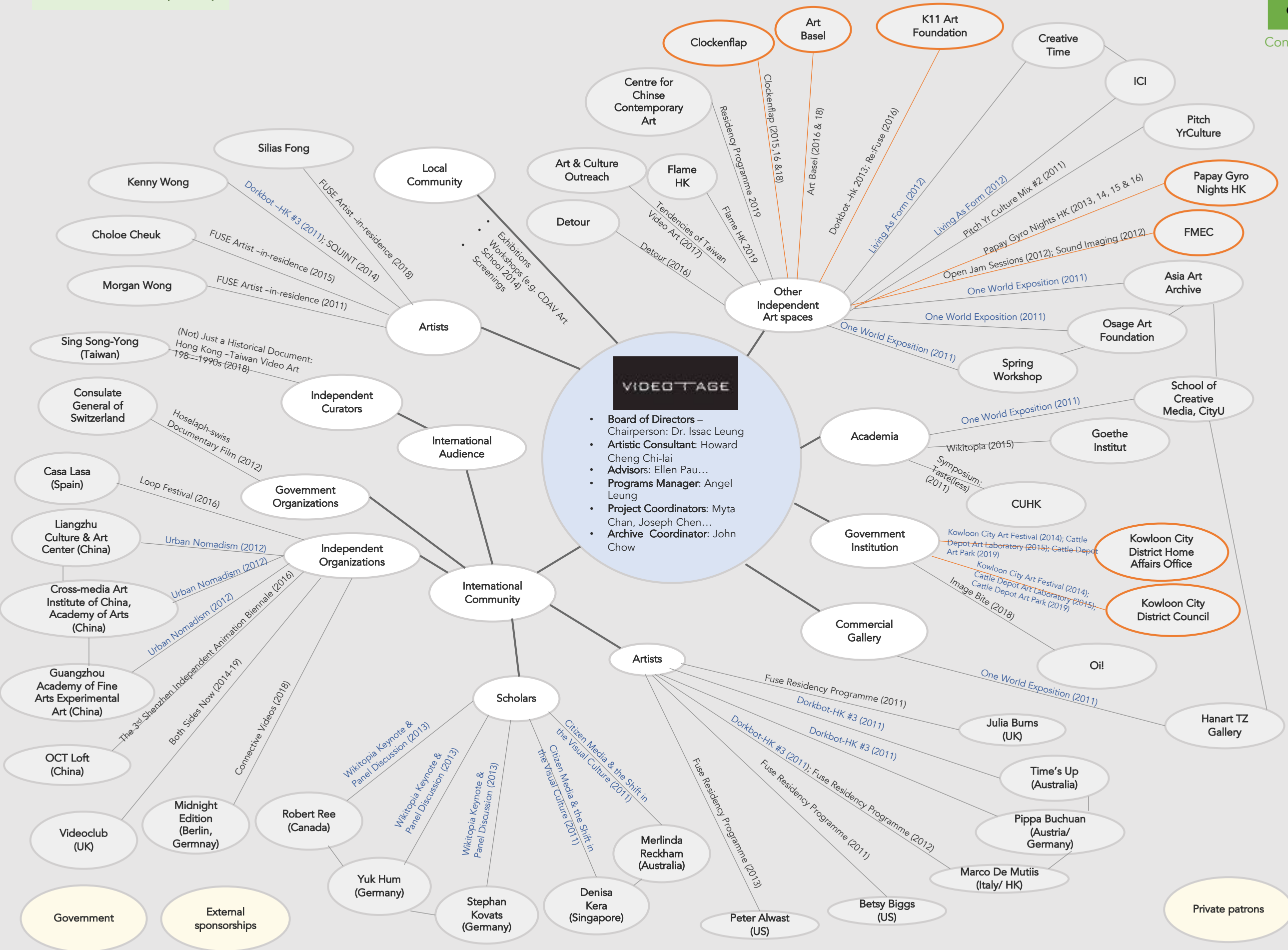
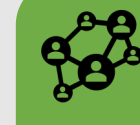


Connectivity



Questions for future research:

- Since Videotage did not have a physical space until 1997, how important was it for the organization to survive on a connected mode? What are some fruitful results?
- How has the connective network changed and expanded after Videotage established its center in Happy Valley, Oil Street then Cattle Depot?
- Are there specific events or groups from this map that can add onto the timeline?



(3) GEOGRAPHY & SPACE

Maps of independent art spaces by decade

1977-79

■ Hong Kong Arts Centre

Color key:

■ Oil Street

■ Cattle Depot Artist Village

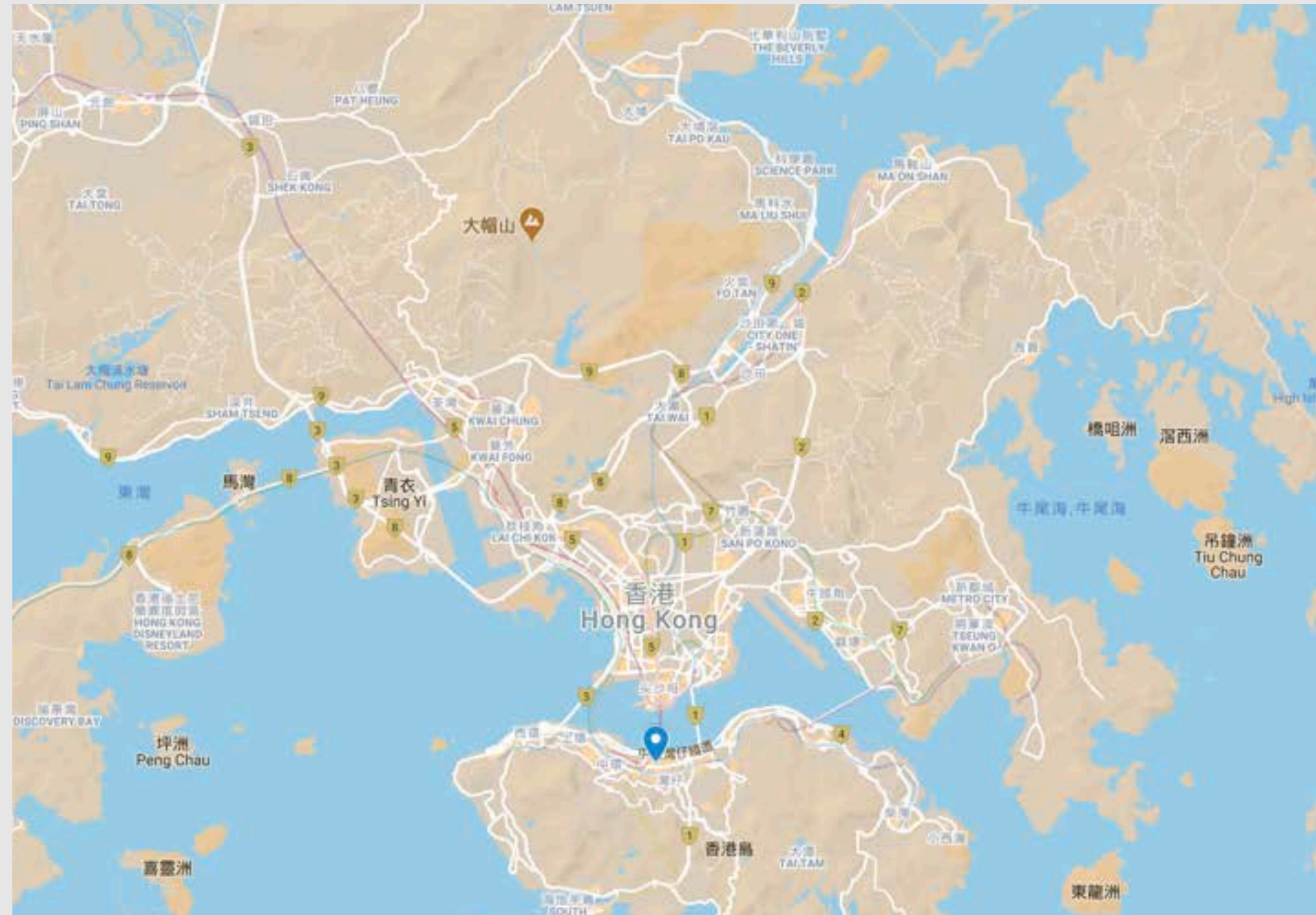
■ Foo Tak Building

■ Jockey Club Creative Arts Centre

■ Other



Geography
& Space





Color key:

■ Oil Street

■ Cattle Depot Artist Village

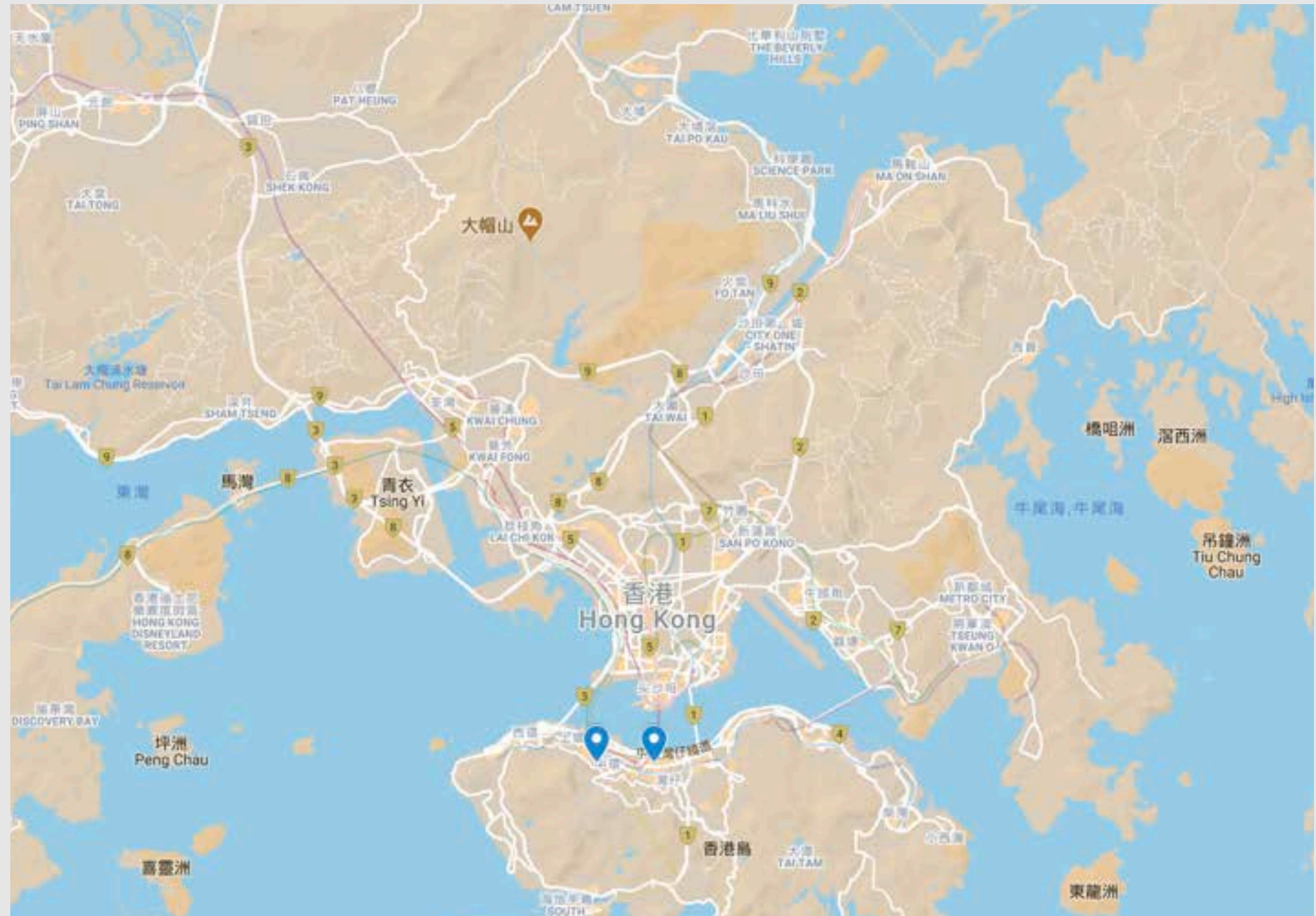
■ Foo Tak Building

■ Jockey Club Creative Arts Centre

■ Other

1980-89

■ Hong Kong Arts Centre
■ Fringe Club



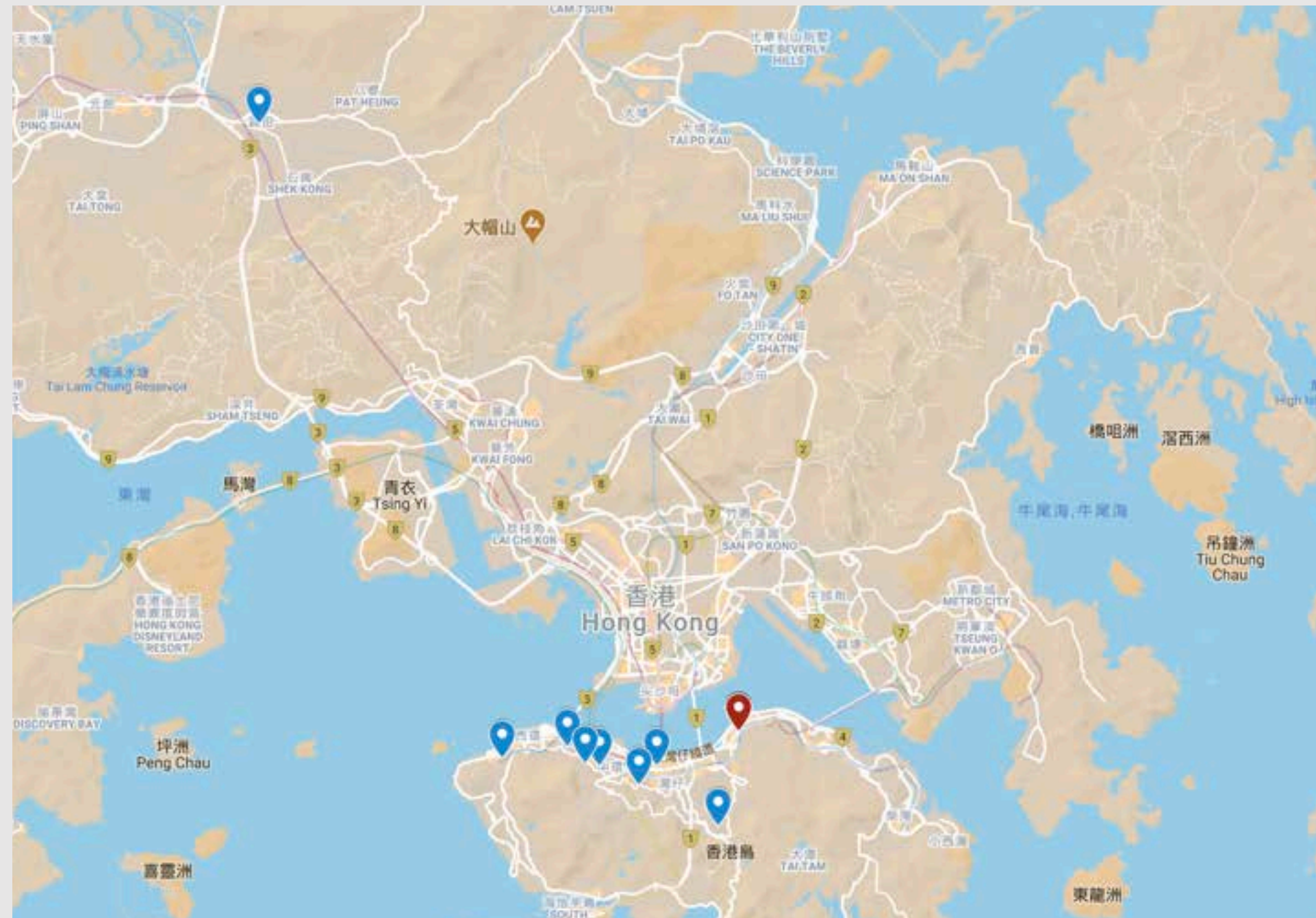


Color key:

- Oil Street
- Cattle Depot Artist Village
- Foo Tak Building
- Jockey Club Creative Arts Centre
- Other

1990-99

- Hong Kong Arts Centre
- Fringe Club
- Videotage [1]
- Videotage [2]
- Para/Site [1]
- Para/Site [2]
- Artist Commune [1]
- Artist Commune [2]
- Museum of SITE [1]
- 1a Space [1]
- OP Club [1]



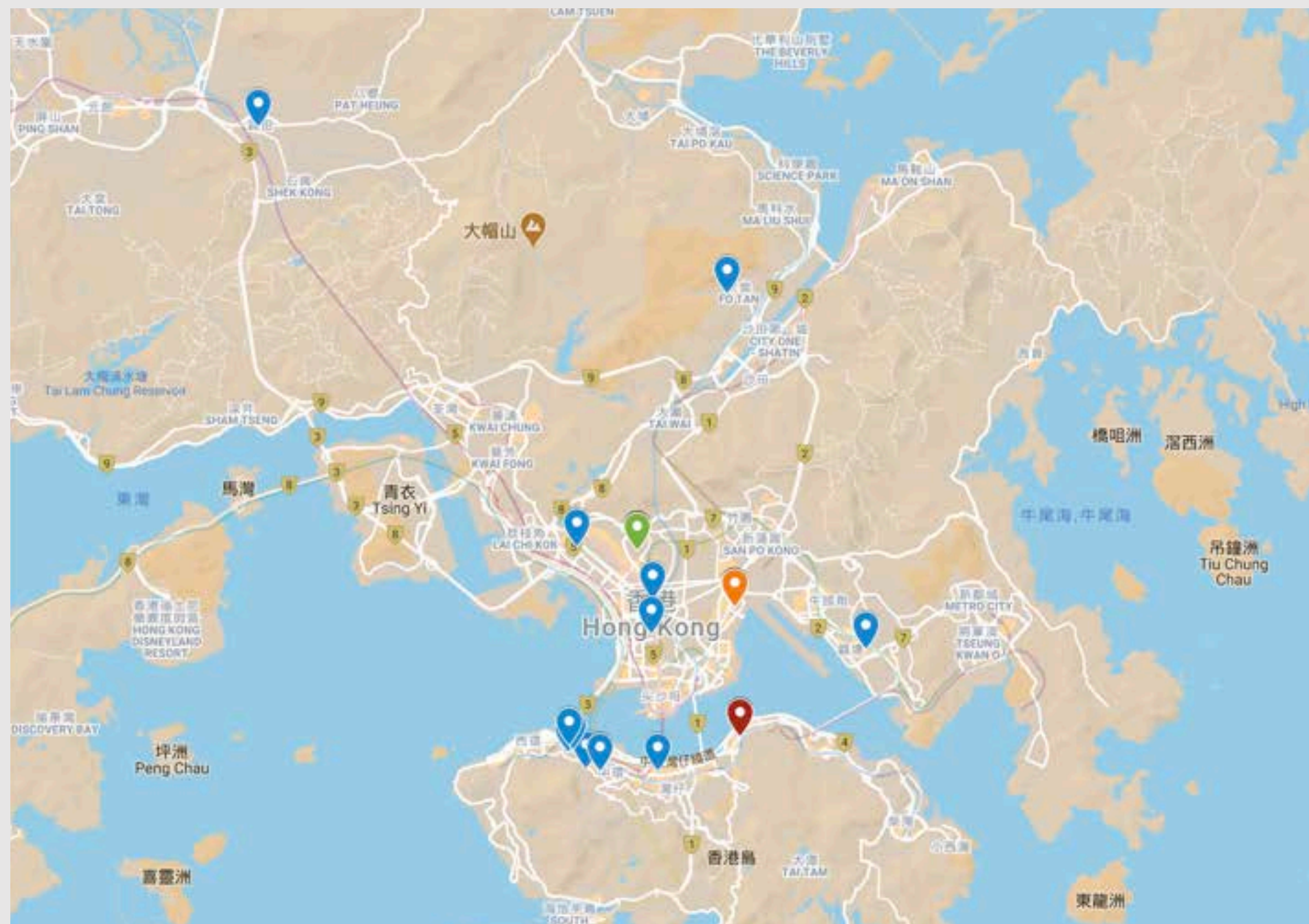


Color key:

- Oil Street
- Cattle Depot Artist Village
- Foo Tak Building
- Jockey Club Creative Arts Centre
- Other

2000-09

- Hong Kong Arts Centre
- Fringe Club
- Videotage [2]
- Videotage [3]
- Para/Site [2]
- Artist Commune [3]
- Artist Commune [4]
- Museum of SITE [1]
- Museum of SITE [2]
- 1a Space [1]
- 1a Space [2]
- OP Fotography [1]
- OP Fotography [2]
- Hong Kong Open Printshop
- Asia Art Archive
- Fotanian
- Mere Independent Art Group [1]
- Mere Independent Art Group [2]
- Lumenvisum
- C&G Apartment
- Wrongplace
- Woofer Ten
- EXPERIMENTA



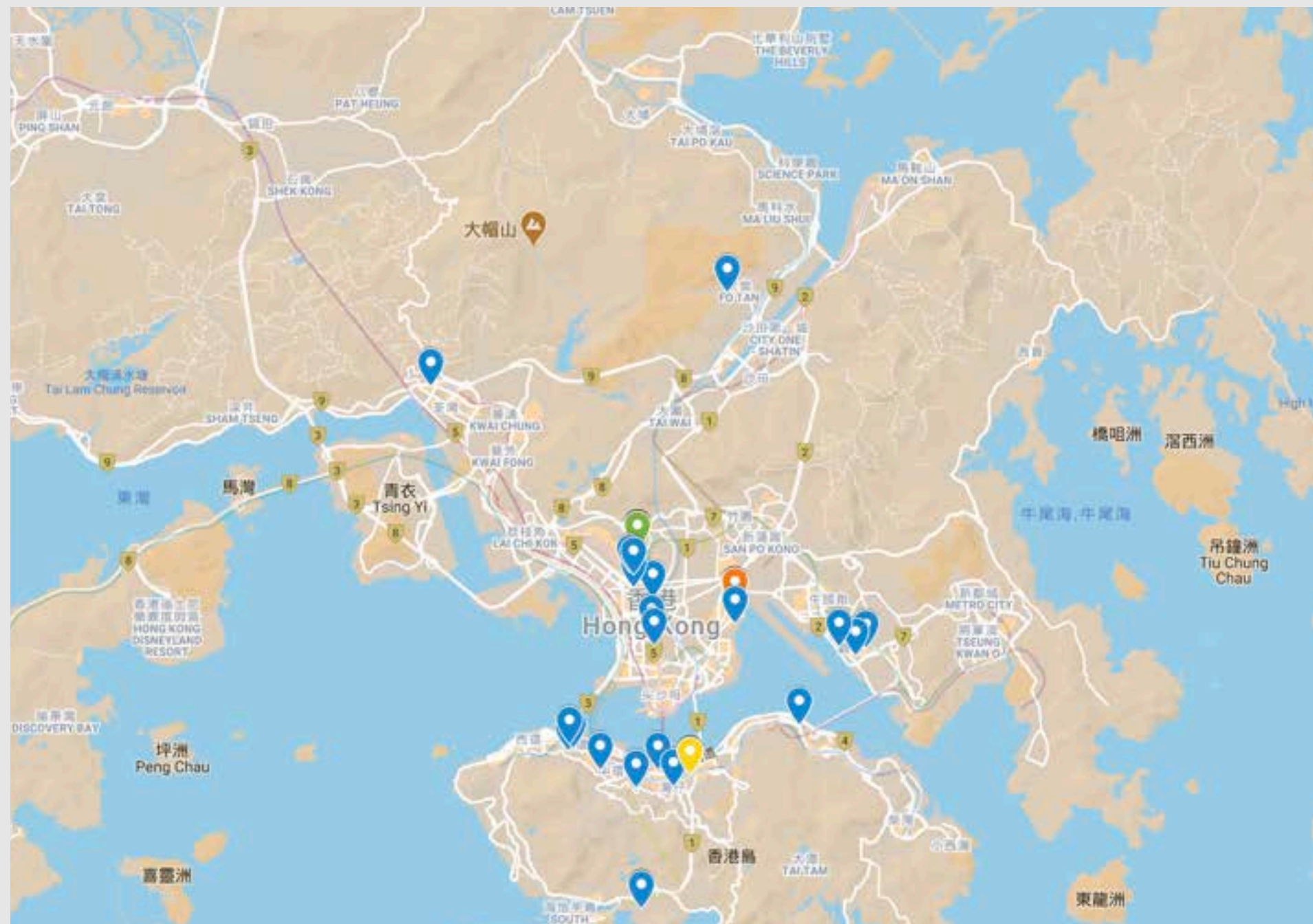



Color key:

- Oil Street
- Cattle Depot Artist Village
- Foo Tak Building
- Jockey Club Creative Arts Centre
- Other

2010-20 (now)

- Hong Kong Arts Centre
- Fringe Club
- Videotage [3]
- Asia Society Hong Kong Center
- Para/Site [2]
- Para/Site [3]
- Artist Commune [3]
- Artist Commune [4]
- Museum of SITE [2]
- 1a Space [2]
- Hong Kong Open Printshop
- Asia Art Archive
- Fotanian
- Mere Independent Art Group [2]
- Lumervisum
- C&G Artpartment
- Wrongplace
- Woofer Ten
- EXPERIMENTA [1]
- EXPERIMENTA [2]
- Floating Projects Collective [1]
- Floating Projects Collective [2]
- Floating Projects Collective [3]
- Spring Workshop
- 100ft. Park [1]
- 100ft. Park [2]
- 100ft. Park [3]
- The Salt Yard
- Rooftop Institute
- Things that can happen
- Sun Museum
- PRÉCÉDÉE
- In-situ
- Mill6CHAT
- Negative Space



	Location 1	Location 2	Location 3	Location 4	<div>  <div>Geography & Space</div> </div>
Hong Kong Arts Centre	2 Harbour Road, Wanchai (1977-now)				
Fringe Club	2 Lower Albert Road, Central (1983-now)				
Videotage	Rear Part, 15 Hawthorn Road, Happy Valley (1997-99)	12 Oil Street, North Point (1998-2000)	Cattle Depot Artist Village, 63 Ma Tau Kok Rd, To Kwa Wan (2001-now)		
Asia Society HK	?	9 Justice Drive, Admiralty (2012-now)			
Dislocation	?	Nu Na He Duo Centre, No.5, G/F, Prince Terrace, Mid-Level, Central (1998-2001)			
OP Club	?	Nu Na He Duo Centre, No.5, G/F, Prince Terrace, Mid-Level, Central (1998-2001)			
Para/site	G/F, 34 Li Po Lung Road, Kennedy Town (1996-1997)	Po Yan Street, Sheung Wan (1997-2014)	22/F, Wing Wah Industrial Building, 677 King's Rd, Quarry Bay (2015-now)		<div> <div>Hong Kong Island:</div> <ul style="list-style-type: none"> Sai Wan (Kennedy Town, Sai Ying Pun) Sheung Wan Central Wan Chai Wong Chuk Hang Quarry Bay Foo Tak Building, Wan Chai 12 Oil Street, North Point </div>
Artist Commune	Unit A, 20/F, Hong Kong Industrial Building, 444-452 Des Voeux Rd W, Sai Wan (1997-98)	12 Oil Street, North Point (1998-2000)	Former Cheung Sha Wan Abattoir, Lai Chi Kok Road, Cheung Sha Wan (2000)	Cattle Depot Artist Village, 63 Ma Tau Kok Rd, To Kwa Wan (2001-2012)	
Museum of SITE	212E, Kat Hing Walled Village, Kam Tin, Yuen Long (1997-2009)	L7-12A, Jockey Club Creative Arts Centre, 30 Pak Tin Street, Shek Kip Mei (2009-now)			
1a Space	12 Oil Street, North Point (1998-2000)	Cattle Depot Artist Village, 63 Ma Tau Kok Rd, To Kwa Wan (2001-now)			
Hong Kong Open Printshop	3/F, 402 Shanghai Street, Yau Ma Tei(2000-2008)	L8-06, Jockey Club Creative Arts Centre, 30 Pak Tin Street, Shek Kip Mei			
Asia Art Archive	11/F, Hollywood Centre, 233 Hollywood Road, Sheung Wan (2000-now)				
Fotanian	Group of Industrial Buildings in Fotan (2003-now)				
Mere Independent Art Group	Sing Win Factory Building, 15-17 Shing Yip Street, Kwun Tong (2004-2010)	L505, Jockey Club Creative Arts Centre, 30 Pak Tin Street, Shek Kip Mei, Kowloon, Hong Kong (2010-14)			<div> <div>Kowloon:</div> <ul style="list-style-type: none"> Kwun Tong Sham Shui Po (*Apliu Street) Yau Ma Tei/Mongkok (*Shanghai Street) Lai Chi Kok/ Cheung Cha Wan To Kwa Wan JCCAC, Shek Kip Mei Cattle Depot Artist Village, To Kwa Wan </div>
Lumenvisum	L2-10, Jockey Club Creative Arts Centre, 30 Pak Tin St, Shek Kip Mei (2008-now)				
C&G Artpartment	222 Sai Yeung Choi St S, Mong Kok (2007-now)				
Wrongplace	L4-01, Jockey Club Creative Arts Centre, 30 Pak Tin St, Shek Kip Mei (2008-2014)				
Wooferten	404 Shanghai St, Yau Ma Tei(2009-2015)				
EXPERIMENTA	No 85-95, Lower G/F (B), Hollywood Road, Sheung Wan (2009-2015)	Sai Ying Pun (2015-now)			
Floating Project Collective	1/f, 99 Queen’s Road East, Wan Chai (2010-2014)	Room D, 8/F, Kwai Bo Industrial Building, 40 Wong Chuk Hang Road, Wong Chuk Hang (2015-2018)	L3-06D, Jockey Club Creative Arts Centre, 30 Pak Tin St, Shek Kip Mei, Kowloon (2018-now)		
Spring Workshop	3/F Remex Centre, 42 Wong Chuk Hang Road Aberdeen				<div> <div>New Territories:</div> <ul style="list-style-type: none"> Fotan Tsuen Wan Yuen Long </div>
100ft Park	The Coming Society, Flat 2, LG4, Kai Wong Commercial Bldg, 222 Queen’s Road Central, Sheung Wan (2012 -2013)	G/F , 135 Lai Chi Kok Road, Tai Kok Tsui , Kowloon (2013-15)	1/F ,220 Apliu Street, Sham Shui Po, Kowloon (2015-17)		
The Salt Yard	14E, Joint Venture Factory Building, 76 Hung To Rd, Kwun Tong (2012-now)				
Rooftop Institute	10/F , Foo Tak Building , 365 Hennessy road, Wan Chai, Hong Kong (2015-now)				
Things that can happen	1/F, 98 Apliu Street, Sham Shui Po, Kowloon (2015-2017)				
Sun Museum	4/F, SML Tower, 165 Hoi Bun Rd, Kwun Tong (2015-now)				
PRÉCÉDÉE	304 Shanghai St, Yau Ma Tei (2017-now)				
In-situ	15 Yuk Yat Street, Shun Wai Industrial Building 9/F Unit C. To Kwa Wan (2017-now)				<div> <div>Questions for further research:</div> <ul style="list-style-type: none"> Where are some major clusters of organizations? Why is that so? For some of the organizations that are located within the same complex (e.g. Cattle Depot, JCCAC), do they maintain close connections? Are there any notable collaborations, results or impacts? How many organizations are tenants of government spaces (e.g. Wooferten, Oil Street, Cattle Depot)? What are some issues? How would the Industrial building revitalization measures (2010) & Industrial building revitalization measures 2.0 (2018) affect the many organizations located within the more affordable industrial buildings ? How do/did the organizations adopt to small spaces? </div>
Mill6CHAT	CHAT, The Mills, 45 Pak Tin Par Street, Tsuen Wan, Hong Kong (2019-now)				
Negative Space	Room 365, 12/F, Foo Tak Building, 365-367 Hennessy Rd, Wan Chai				



Financing modes of different independent art spaces

	HKDAC Funding	Other government funding	Non-gov grants (foundations)	Commercial sponsorship	Private patrons/ donors/ supporters	Fundraisers	Paid membership	Sales, admission fees & program fees
Hong Kong Arts Centre		✓	✓	✓				
Fringe Club				✓	✓			✓
Videotage	✓			✓	✓			
Asia Society HK	✓		✓				✓	✓
Dislocation	✓							✓
OP Club	✓						✓	✓
Para/site	✓		✓		✓	✓		✓
Artist Commune	✓				✓			
Museum of SITE	✓							✓
1a Space	✓		✓		✓			
Hong Kong Open Printshop	✓				✓		✓	
Asia Art Archive	✓		✓		✓	✓		
Fotanian		✓					✓	
Mere Independent Art Group					✓			
Lumenvisum	✓							
C&G Artpartment					✓			✓
Wrongplace	✓							
Woofert Ten	✓				✓			
EXPERIMENTA					✓			
Floating Projects Collective					✓			
Spring Workshop					✓			
100ft Park				✓	✓			
The Salt Yard								✓
Rooftop Institute	✓	✓	✓					
Things that can happen					✓			
Sun Museum			✓					
PRÉCÉDÉE					✓			
In-situ								✓
Mill6CHAT			✓					
Negative Space					✓			✓

Reliant on public fund
Self-financed
Integrated
Directly belonging to a foundation

- Questions for further research:
- Is the public funding for independent art spaces adequate? Is it fairly allocated?
 - How would fund-reliant, a self-financed, an integrative-financed and a foundation-related space position themselves differently?
 - Within integrative-financed and self-financed modes themselves, what are the different varieties?
 - Why would some newer spaces, such as C&G Artpartment, Floating Projects Collective, Things that can happen, advocate full self-financing as the only way to go? How much would public funds influence or even limit the trajectory of an organization?

Remarks:

- Both one-time and recurring modes are included.
- Since some organizations choose to keep their financing information private, the table may not be complete. The categorizations was only based on the data collected.

A Comprehensive Timeline of Independent Art Spaces in Hong Kong

Overview

In the 1960-70s, the cultural sector in Hong Kong was mainly dominated by a few governmental institutions and the commercial market. With the coming of the 1980s, different independent art spaces, which are non-governmental and non-profit, began to pop up. Since then, they have flourished and have become a vital, ground-up force within the local art ecology. They constitute a short but alternative and rich history that can interestingly add to the larger Hong Kong art history. Thus, this project seeks to provide a comprehensive overview of the development of independent art spaces in Hong Kong from the 80s to the present. A total of 30 organizations are chosen to be studied in-depth in terms of four aspects: their (1) roles & structures, (2) connectivity, (3) geography & space, and (4) finance. The data collected from each case would be synthesized into various forms of tables, charts, vertical timelines, and maps. They facilitate a general reading of the major trends in the practice of individual art spaces as well as a closer comparison between each organization in terms of their similarities and differences. Moreover, the visuals would also be complemented by a list of questions, that highlight certain key issues and trends reflected and prompts further research. Therefore, this demographic approach is the crucial first step to grasp a bigger picture of the history of independent art spaces in Hong Kong.

In the first tab of the timeline, "Roles and Structures" of the independent art spaces are assessed. "**Roles**" refer to the positions that they situate themselves within the larger art ecology, to fulfill certain existing gaps failed to be provided by the government and the market. "**Structures**" denote the framework guarding their practices (e.g. a temporary project) and the people that run the organizations and are often artists or art professionals themselves. The first two charts (1a & 1b) allows a starting overview of all the organizations studied and how they are spaced out through time, before moving onto their actual activities. Although the timeline has not included a detailed list and account of the events practiced by the organizations due to limited timeframe, the types of programs that they have been involved in, ranging from exhibitions, workshops, festivals, and archives, are recorded in table (1c). It shows that most organizations are primarily invested in exhibition-making, and are multi-functional as they also performed as leading educators, writers, researchers, and archivers.

Notably, some more recently established organizations display more singular focuses, such as PRÉCÉDÉE that is solely an exhibition venue, and Things that can happen that mainly created exhibitions with artists-in-residence within their limited timeframe of two years. With specific associations between particular organizations in mind, one can more easily navigate through the next text-based timeline and understand what they do exactly. The timeline proposes that these autonomous, flexible spaces are accountable incubators of experimental and radical projects. They have actively introduced new artistic vernaculars, probed into important yet often sensitive issues such as politics, and pushed to rethink art beyond the institutional paradigm.

Another way of looking at the roles that they have played is viewing how these independent art organizations connect various groups of people through their practices of exhibitions, education, and such. The second tab, "**Connectivity**", attempts to place these organizations as the center of a connective map (2a) which reaches out to different groups of people, for example, the governmental organizations, artists, and the general public. This connective diagram is then worked out by the example of Videotage during its first and the most recent decades of operation (2b). Videotage is chosen since it remarkably established relationships locally and internationally since the very beginning, and extensively expanded its network through almost four decades. In terms of its internal relationships, it also epitomizes an artist collective turned into a more "institutionalized" organization with a board of directors, which drastically changing its trajectory as shown by the concrete examples of events in the map. The maps suggested that these independent organizations have also served as critical bridges between the public and art, between new and established artists, between different art professionals, and between local and international art communities.

Other than drilling into their artistic practices, this project further aims to illustrate the reality of their general survival. For the tab "**Geography and Space**", it maps out where the independent art spaces have been situated throughout the decades within Hong Kong, a city where property prices are impossibly high. It shows that a lot of spaces are actually in proximity, sharing the same complexes like 12 Oil Street and Cattle Depot or being on the same street such as Shanghai Street. There is also a tendency for them to reside in industrial

areas such as Fotan and Wong Chuk Hang, which are more affordable but are also being gentrified due to the introduction of the Industrial Building Revitalization project. Some spaces even adopted unusual apartment spaces with cheaper rent. Moreover, the examples of Oil Street and Shanghai Street Artspace (Woofers Ten) show the government's attempt in providing space for the independent art organizations, that have aroused a few heated disputes. In terms of "**Finance**", the government offers support to a much larger population of independent art spaces. The Hong Kong Arts Development Council has generously awarded grants to many independent art organizations since its founding in 1995, which is often the reason why they can be opened up in the first place. Indeed, there are certain commitments that an awardee of a public grant has to fulfill, such as realizing their proposals on time, which may lower their freedom and flexibility. Therefore, some spaces choose to operate on a self-financed model as shown on the chart, asserting that full independence from public money is crucial in the long run. The various consideration about sustainability for these different organizations impacts the trajectory of the institutions, and often sparking creative and adaptive models of survival, such as short-term projects, apartment museums, and shared space, marking an unprecedented history of art.