

市政局藝術獎獲獎者作品展  
URBAN COUNCIL FINE ARTS AWARD WINNERS

26.6.93 — 5.9.93

香港藝術館 Hong Kong Museum of Art  
專題展覽廳 Special Exhibition Gallery

# P 序 preface

香港是一個經濟蓬勃和東西文化交流密切的國際都會。相對來說，以往香港藝術發展較為緩慢，直至近二十年多才有長足的發展。雖然藝術家生涯仍是欠缺保證，需要他們苦心孤詣地探索藝術真諦，但幸而公私團體和有心人士提供了熱心資助和支持，令更多有志人士投身藝術創作。為鼓勵香港藝術家創作，香港市政局設立了“市政局藝術獎”來認許他們在藝術創作上的努力和成就。自一九七五年設立該獎以來，已有七十一位藝術工作者獲取獎項，其中不少更成為享有盛譽的藝壇活躍份子。

今次展覽展出一九九二年香港當代藝術雙年展的六位獲獎者的代表作品，其多元化風格和表現形式呈示了他們在美學、空間、思維和情感處理方式，揭示了現實存在和藝術探索間的微妙關係。這六位獲獎者作品的獨特風格也反映他們以個人思維和觀點來詮釋一切可知見和不可知見的藝術境界。

我們謹代表香港市政局向這六位獲獎藝術家致以衷心祝賀，並多謝他們為香港市民籌備一份豐盛的視覺藝術華宴，令觀眾得以品嘗其藝術成果，啟發深思。藝術是藝術工作者和羣眾溝通的重要媒介，我們相信觀眾的反應也成為這些藝術家的最佳回饋。我們謹此誠邀市民分享、欣賞和評論他們的作品，並希望他們在將來藝術創作生涯中能獲取更大成就。

鄧海超  
館長(現代藝術)

Hong Kong is an international metropolis with a flourishing economy where eastern and western cultures interact. However, it was not until the recent decade that the development in art began to accelerate. To be an artist is still not a stable career and it requires the artist to dedicate himself assiduously in the cultivation of art. Fortunately we have the patronage from the public and private sectors that encourage artists to work. The Urban Council has established the Urban Council Fine Arts Award for outstanding local artists in recognition of their artistic accomplishments. Since its establishment in 1975, seventy-one artists have received this award and many of them have become active artists in the Hong Kong art circle.

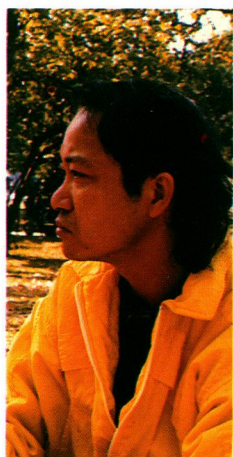
The present exhibition presents six award winners who have distinguished themselves in the Contemporary Hong Kong Art Biennial Exhibition 1992. Their recent works display different styles and modes of expression dealing with the aesthetic, the spatial, the intellectual and the emotional elements. Their diversified approaches to art reflect the complexity of the reality of modern existence. The uniqueness in the works of each artist represents his personal interpretation of the visible and invisible realms in a perspective specific to his or her own.

The Urban Council congratulates the six participating artists in this exhibition. They offer us a visual feast with abundant food for thought and appreciation. Art is a means for mutual communication between the artist and the public, and the audience response will be the direct reward to them. We sincerely invite you to share, to enjoy and to comment on the art works in this exhibition. We wish that these talented artists will continue to have further accomplishments in their future artistic career.

Tang Hoi-chiu  
Curator (Modern Art)



# 李其國 Li Ki-kwok



1951年生於香港。69年於中大及港大校外課程進修美術及繪畫。71年隨呂壽琨先生習水墨畫。自69年以來，曾在亞洲、美洲、歐洲及澳洲各地舉行個展及聯展。72年迄今，作品入選歷屆香港藝術雙年展，並於77年及92年獲市政局藝術獎。作品為香港藝術館及私人機構收藏。

## 作者自白

我個人的創作慾望是基於那份失落及欠缺的感覺。

我亦督促自己去修補那份失去的部份。

我想每一個觀者都有自己獨特的感應能力，從而分享作者的感覺與想像，儘管大家的結果不盡相同。因此當我嘗試將我內心的境況浮現在實在空

間的一剎那時，也許這是雜亂、難以理解或流於幻想。

我能找到另一種失去的部份嗎？

這亦是我不斷找尋的目的呢！

## 作者介紹

李其國從事藝術創作二十多年，他是一位永不言倦的創作者。一九七七年他以混合素材作品取得市政局藝術獎。自一九八三年轉作雕塑後，其作品皆入選每屆當代香港藝術雙年展，並在去年再奪殊榮。他早年的超現實式自動作用素描及鳥獸系列木雕等皆以繁複重疊多變的綫條創作。今個系列他則減去所有枝節，以單純的造型為主，有低限藝術形式的取向。他以外形鮮明的日常物件為造型初稿，完成後再上彩並標題。命名的目的是要賦予作品生命力，把觀者與作者之間的關係拉近。作者希望觀者能在抽象的題目中作出各樣的聯想，從而豐富其雕塑品的外觀所能轉達的意義。

Born in 1951 in Hong Kong. Studied Fine Arts at the Department of Extramural Studies of both the University of Hong Kong and the Chinese University of Hong Kong in 1969. Studied ink painting with Lui Shou-kwan in 1971. Joint exhibitions and one-man exhibitions in Asia, America, Europe and Australia since 1969. Exhibiting artist in the Contemporary Hong Kong Art Biennial Exhibition since 1972. Works have been collected by the Hong Kong Museum of Art and private collectors. Awarded the Urban Council Fine Arts Award in 1977 and 1992.

回到自我 1992  
木  
闊：90厘米

**Return to Self** 1992  
Wood  
W : 90 cm



## Statement

My personal desire to create comes from a feeling of loss and deficiency. I have urged myself to make up this losing part.

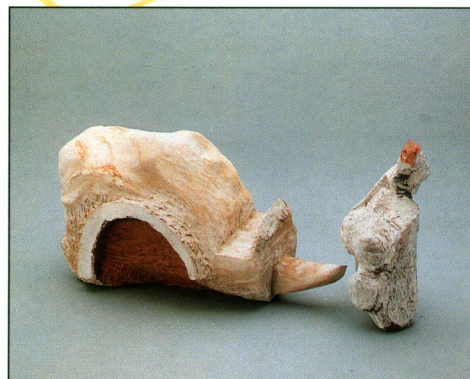
I think every viewer has his unique way to understand and to share the feeling and imagination of the artist, though the results are not the same. Therefore, in a moment when I try to represent my internal feeling in a realistic space, it may be rather chaotic, inconceivable or illusory.

Can I find the other type of losing part?

This is also my continuous search.

## On the artist

Li is a conscientious and persistent artist who has been active in the local art circle for more than twenty years. In 1977, one of his mixed media works won him the Urban Council Fine Arts Award and since 1983, the year when he turned to sculpture, his works have been constantly included in the Contemporary Hong Kong Art Biennial Exhibition. Unlike his early surrealistic drawings and animal form sculptures which were completed with complicated contours, his recent sculpture takes a simple form. He chooses the distinctive shape of an banal object as a basic form for his sculpture. After carving out the form, he applies colour to it. And then he names his sculpture. By giving his works titles, he aims to personify his work and shorten the distance between the artist and the viewer. When the viewer associates the titles with the abstract forms, it induces imagination on the viewer and in a way enriches the meanings of the sculpture.



物體：「你明不了我們！」  
1991-92  
木（一組兩件）  
1992年雙年展得獎作品

**Object : You Wouldn't Understand Us !** 1991-92  
Wood (a set of two)  
Biennial 1992  
award winning work

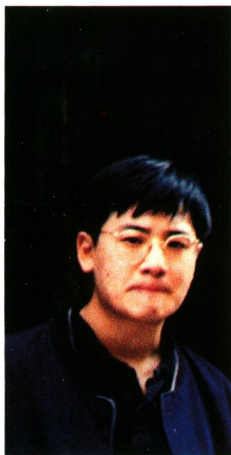
泥土之孔 1992  
木  
闊：101厘米

**Hole of Earth** 1992  
Wood  
W : 101 cm





# 夏永康 HYA Wing-hong



1964年生於香港。1987-91年在加拿大愛明尼嘉藝術設計學院隨桑德拉·塞克學習攝影。現於香港居住及工作。1992年獲市政局藝術獎。

## 作者自白

我喜歡近乎完全地控制視覺及戲劇性的元素，我重整無中生有的事序，並逼使事情順從我的意願發展。我的作品是感情實況的物現，是我對藝術歷史及自我表現的興趣之結合。

今次我會用自己的想像、中國傳統思想及神話形式去談論一些青少年問題。

## 作者介紹

夏永康早年的「天使」系列是重檢其童年信念的攝影作品。今次的創作，他將藝術由表達個人感受的層面提昇到探討社會現象的層面。以一個青年人的身份去探討青少年問題，其手法可預見是非說教式和非批評性的。他在現實環境以主觀的手法鋪陳他對毒品、性愛、暴力、流浪等問題的感覺。他的人物、服飾、道具、動作是經排演後攝入鏡頭的。作者以藝術手法代替新聞觸覺去詮釋時事問題，予人抽離、超現實、非實存的感覺。但當我們探頭進去其帳幕式的裝置，聽到現場感的音響時，卻有置身其中的感覺。這矛盾的距離，是否就是現代人存在的疏離感？

Born in 1964 in Hong Kong. Studied photography with Sandra Semchuk at the Emily Carr College of Art and Design in Canada from 1987 to 1991. Lives and works in Hong Kong now. Awarded the Urban Council Fine Arts Award in 1992.

## Statement

I enjoy exercising almost total control over the visual and dramatic elements. I reconstruct events by creating them from scratches, and forces chance to blow things my way. My work is a physical manifestation of emotional reality and a combination of my interest in art history and personal expressionism.

天使 1991

黑白照片

1992年雙年展  
得獎作品

**The Angel** 1991

Silver print, photograph

Biennial 1992  
award winning work



## 最後的遊戲

(照片影像  
及草圖)

1993

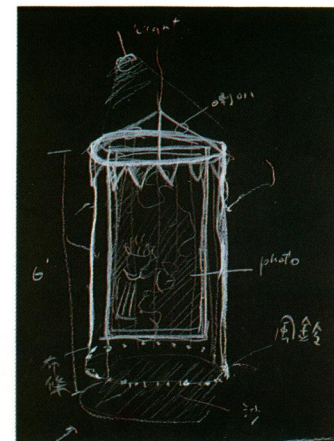
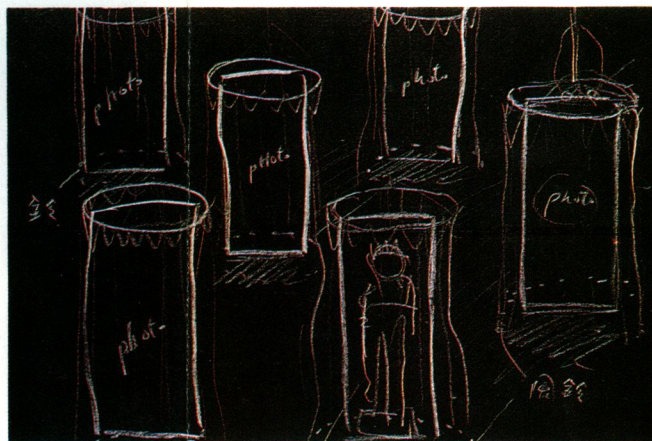
裝置

高：每件約

180厘米

**End Game,**  
(photo images  
& sketches) 1993

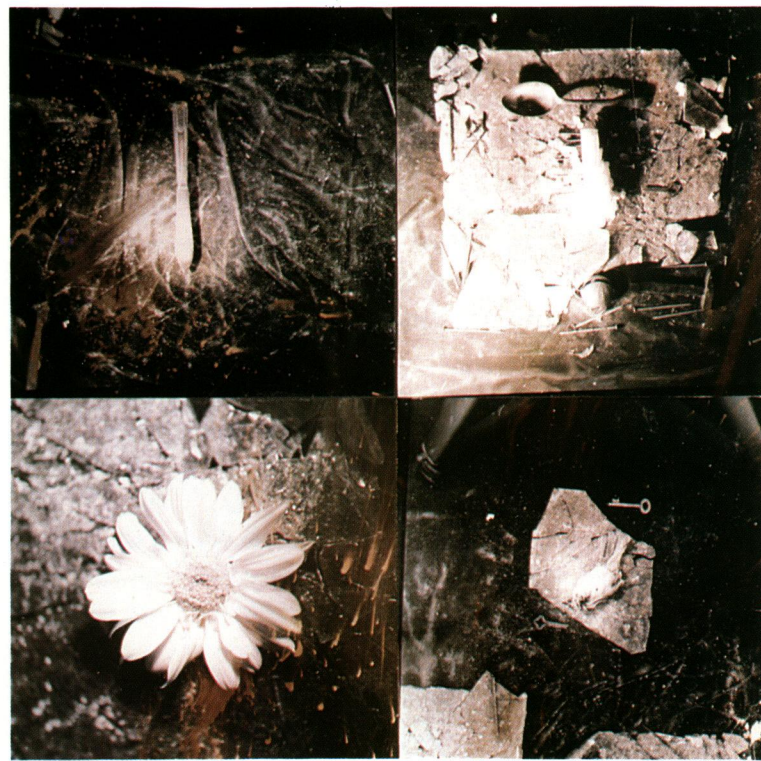
Installation  
H: 180 cm each



This time I will use my imagination, a traditional Chinese view and a mythological approach to discuss some adolescent problems.

## On the artist

Shya's 'Angel' is an early series recapturing and re-examining his childhood beliefs. This time he tries to explore social phenomena rather than personal feelings. Discussing the problems of adolescents as a young people himself, he uses a non-dogmatic and non-critical approach to express his feelings towards drugs, sex, violence, etc. The models, their clothings, the props and the action — everything has been rehearsed before they appear in his photographs. Instead of analyzing social issues with a journalistic approach, his artistic interpretation renders the viewer a sense of detachment and surrealistic feeling. But when we look inside his tent-like installation and become embraced by the on-site recording, we feel we are part of the issues. Does such contradictory distance attribute to the sense of detachment of modern man?



W

胡詠儀  
U Wing-ye

1964年生於香港，1986-87年於中國廣州美術學院進修，並在1988-90年攻讀於美國加州美術學院。1992年獲市政局藝術獎，其後於1993年取得尤德爵士紀念海外研究生獎學金。

### 作者自白

生命是一個過程，這過程很複雜，若形式越簡單，生命就越有趣。有趣的事最有價值。

### 作者介紹

生活的體驗與創作程式都是階段性的。這批作品是胡詠儀一年來對生活及創作的反省結果。她以為生活已經夠複雜了，所以生活形式應該要簡單質樸，同樣，創作亦要依循簡單直接的手法。對陶泥的處理，

她以陶泥為模塑的物料，以表達泥的質感為主，釉彩的運用變得次要。在主題上，她喜歡探索事物慣常意義的另一面，往往有出人意料的效果。就如出土文物古舊殘缺，她卻要帶出其純樸美感，祖先靈位莊嚴肅穆，她卻以為是怪異有趣的安排。幽默感與趣味性是作者對生活、對創作的要求。

Born in 1964 in Hong Kong. Studied at the Guangzhou Institute of Fine Arts, China in 1986-87, and the California College of Arts and Crafts, USA during 1988-90. Won the Urban Council Fine Arts Award in 1992 and received the 1993 Sir Edward Youde Memorial Fellowships for Overseas Studies.

### Statement

Life is a process, a complex process. The simpler the form, the more interesting is the life. Interesting things worth most.

### On the artist

There are different stages in life and artistic creation. This group of works represents Wu's view on life and art over the past year. She feels that life is so sophisticated thus she prefers a simple life style. Such a belief is also reflected in her approach to ceramic art. Her treatment of clay is direct and simple, concentrating on expressing the texture of the clay. As a result, decoration and glazing become secondary in her works. For subject matter, she enjoys exploring the more exotic meanings of the common objects, which always delight the viewer with surprises. She rediscovers the rustic beauty of the archaeological finds and poses ridicule to the sober ancestral tablet. Sense of humour and fun is the artist's attitude towards art and life.

再生 1991-92

炆器

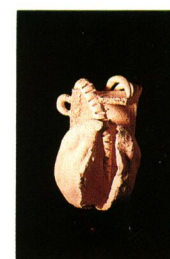
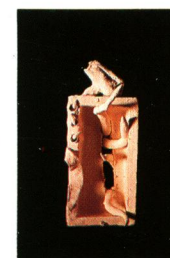
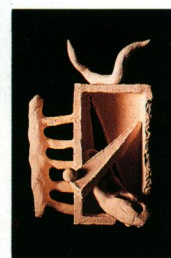
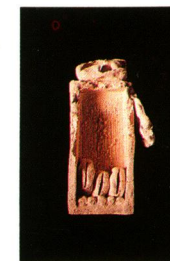
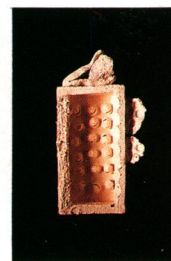
1992年雙年展得獎作品

Reincarnation 1991-92

Stoneware

Biennial 1992

award winning work



隔離隣舍 1993

手塑炆器

一組108件之22件

高：12至16厘米

Neighbourhood 1993

Hand-built stoneware,

22 from a set of 108

H : 12 to 16 cm



熊海  
UNG Hoi



1957年生於中國廈門。自幼跟父親習畫。移居香港後隨楊善深學畫，並遊名山大川。自81年起在亞洲及歐洲各地舉辦多個個展和聯展。1992年獲市政局藝術獎。作品為香港藝術館，英國大英博物館，台灣省立美術館等收藏。現任教於香港專業進修學院及中文大學藝術系。

### 作者自白

師古師造化，  
山川寫我情。

### 作者介紹

熊海的畫是技術、意境、心靈的表達。他畫中的山石草木是中國畫筆法的融集，皴擦點劃變化多端。寫境取勢多師北宗，氣勢滂湃，古意盎然。熊海作為大都市中的現代人，他取簡樸淡泊的生活，他以心遠地自偏的態度面對繁囂的都市生活，為自己的心靈摺出更大的空間與天道自然交融，為現代人寫出幅幅合天地人於一境的作品。

藝術活動經歷二十世紀各種主義的革新後，藝術的功用再不容易定位。突破與創新不再是檢定藝術的標準，反之心靈層面的追求卻累累以簡單的形式見諸現代創作。就熊海的創作而言，傳統復古等命題不應是討論的重點，它能釋出的心靈力量與我們有多少的溝通才是重要。

Born in 1957 in Xiamen, China. Studied painting with his father. Settled in Hong Kong and learned from Yang Shen-sum. Travelled extensively to famous scenic spots. Joint exhibitions and one-man exhibitions in Asia, America and Europe since 1981. Awarded the Urban Council Fine Arts Award in 1992. Works are in the collections of the Hong Kong Museum of Art, British Museum and Taiwan National Gallery. Teaches at the Department of Professional Studies of the University of Hong Kong and the Fine Arts Department of the Chinese University of Hong Kong.

### Statement

Learning from the past,  
learning from the creation;  
and the nature expresses my sentiment.

江山麗藻圖卷 (部份) 1993

水墨設色紙本手卷  
46.2 x 3184 厘米

Landscape of Abundant Beauty (section) 1993

Handscroll, ink and colour on paper  
46.2 x 3184 cm

### On the artist

Hung's paintings celebrate technique, conception and spirit. His versatile brushwork is a combination of the different modelling techniques in Chinese painting. His landscape, depicted in a vigorous and classical Northern school manner is magnificently conceived. As a modern man living in a cosmopolitan city, Hung escapes the hustle and bustle of city life by living in a reclusive way. He keeps a pure heart and a tranquil mind so as to communicate with the universe and to produce works that reflect the unity of man and nature. Art in the 20th century has undergone transformations. Creativity and innovations are not designated as the only criteria of judging the essence of art. In the contrary, we have more and more artists exploring traditional form to express their spiritual pursuit. For Hung's works, whether they are classical or neo-classical in style should not be our main concern for their importance lies in how they can communicate with our soul.



江山勝景  
1992  
水墨設色  
紙本立軸  
1992年雙年展  
得獎作品

### Abundant Beauty of the Mountains

1992  
Hanging scroll,  
ink and colour  
on paper  
Biennial 1992  
award winning  
work



夏山清泉 1992  
水墨設色紙本立軸  
318 x 145 厘米

### Clear Stream in the Summer Mountains 1992

Hanging scroll, ink and colour on paper  
318 x 145 cm





# 林 罌 AM Kong

1967年生於中國。1990年於加拿大曼尼吐巴大學取得學士學位。1992年於英國曼徹斯特理工學院修畢碩士課程，並於同年取獲市政局藝術獎。現於香港藝術中心兼任教授藝術課程。



## 作者自白

真相跟表面現象往往是兩回事。

## 作者介紹

當平面的畫布及獨立的雕塑再不能盛載創作者的意念，創作模式就走出畫框及踏出基座而成為裝置藝術。有藝術家以裝置藝術的多變性去表達一些複雜的、多重的信訊，或有以裝置藝術的空間去包含一個簡單純一的意念。林罌的裝置屬於後者。她在要處理的空間反覆思量，裝置的元素由簡而繁，再由繁而簡。結果她容讓空間、光暗作主體，自己的創作部份作點題。她在透有自然光的垂直空間探索真實與虛幻之間的關係。另外在她的長廊裝置則利用光暗探索人對自我形象的看法。兩個裝置都以玻璃為媒體，透過它的透視與反映，向觀眾提問。

Born in 1967 in China. Obtained the B.F.A. from the University of Manitoba, Canada in 1990 and Master of Arts (Fine Arts) in Manchester Polytechnic, UK in 1992. Selected as the Urban Council Fine Arts Award Winner in the same year. Work as part-time art instructor in the Hong Kong Arts Centre.

## Statement

There is always a difference between the appearance and the truth.

## On the artist

When neither the two-dimensional canvas nor the single sculpture can express in full the artist's ideas, he will go beyond the frame and the pedestal to explore the medium of art installation. Some artists may take the advantage of the versatility of installation art to express multiple and complicated ideas, while others may just use its space to illustrate a single and simple concept. Lam Kong belongs to the latter. After numerous on-site experiments, she decided to minimize her own created objects in the installation and to allow space and light to play the main role. In a vertical

space with natural lighting, she tries to explore the relationship between reality and illusion. In a corridor-like installation, she uses the element of light and darkness to explore the concept of self-image. Lam uses the medium of glass for both installation, she invites the viewer to draw reflection from its reflected images.



! ? (草圖) 1993  
裝置 (混合素材)  
高: 2300厘米

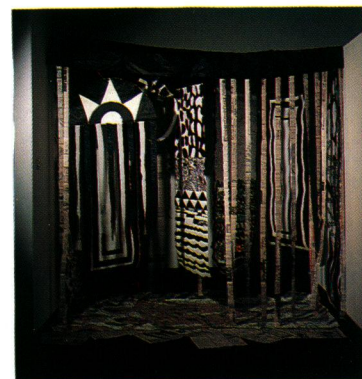
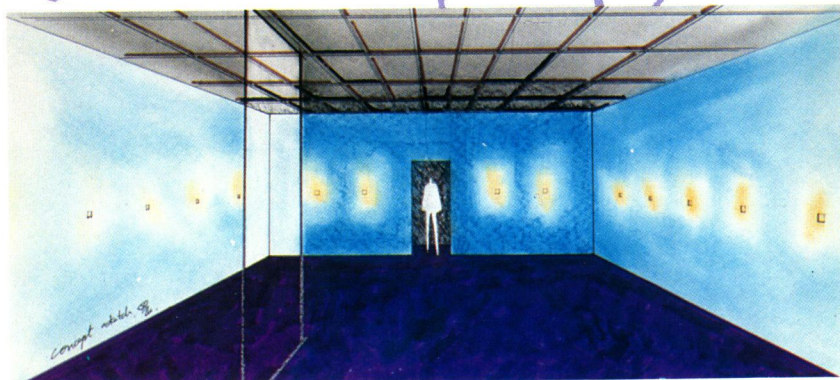
! ? (sketch) 1993  
Installation (mixed media)  
H: 2300 cm

內外空間之間 (草圖) 1993  
裝置 (混合素材)  
闊: 800厘米

Inside-out (sketch) 1993  
Installation (mixed media)  
W: 800 cm

起初... 1992  
裝置 (混合素材)  
1992年雙年展得獎作品

In the Beginning... 1992  
Installation (mixed media)  
Biennial 1992 award winning work





李寶怡  
EE Bo-yee



1969年生於香港。1987-91年就讀於香港中文大學藝術系。1989年獲尤德爵士紀念獎學金（暑期工讀計劃）及成龍慈善基金獎學金。1992年取獲市政局藝術獎。

### 作者自白

尋找驛站：

自由意志/夢境/心事/創造力/意念/想象/生態循環/  
信仰  
日常生活/血肉之軀/時間和記憶/技巧/比例/漏謝/  
食人花/有毒

### 作者介紹

生命很輕，生活卻凝重。人的思想可自由，但行動卻艱辛。在腦子裡可神遊千里，但在現實生活中卻往往舉步維艱，這是作者對人生的體驗，她覺得生活磨人。她以為這經驗只有藝術創作可比擬：首先生活不是一幅藍圖，而是一個過程。同樣繪畫不是設計，而是思想過程的呈現。創念可自由奔放，但是當要凝聚在畫面時卻要反覆試驗。描繪的筆觸儘管豪邁，但所記的卻是生活繁瑣片段。早年的宗教、哲理、人際等抽象意念的畫面元素都被實存的平常事取代，畫面所見的再不帶寓意，而是生活所遇事物思想的鋪陳。

Born in 1969 in Hong Kong. Studied at the Fine Arts Department, the Chinese University of Hong Kong during 1987-91. Awarded the Sir Edward Youde Memorial Summer Study Programme Scholarship and Jackie Chan Charitable Foundation Academic Achievement Scholarship in 1989. Received the Urban Council Fine Arts Award in 1992.

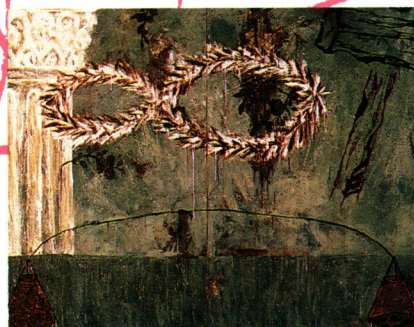
### Statement

In Search of Post:

freewill/dreams/secrets/creativity/ideas/imagination/ecological cycle/religion  
daily life/blood · flesh/time · memories/techniques/scale/wither/flytrap/toxic

### On the artist

Life is light but living is heavy. Our thinking can roam but our behaviour is much restricted. It is the artist's feeling of life and she finds the same experience in artistic creation. She thinks life is a process rather than a plan. Similarly, she thinks painting is a continuous flow of ideas rather than a predetermined design. No matter how imaginative an artist is, when putting the idea on the canvas, the process is painstaking. Though the brushstrokes of Lee's painting are free, they are employed to depict the trivial affairs of everyday life. Early representation of religious and philosophical ideas on the canvas have been replaced by banal objects. What we can see on the painting is no longer allegorical, but the depiction of the artist's thoughts and experience in her daily life.



時移 1992

油彩布本

1992年雙年展

得獎作品

Time Talks 1992

Oil on canvas

Biennial 1992

award winning work

Production Team

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LEE Kit-ling

香港市政局主辦 香港藝術館籌劃  
Presented by the Urban Council, Hong Kong  
Organised by the Hong Kong Museum of Art

Produced by the Hong Kong Museum of Art

Designed by Lee Kit-ling

自衛 1993 油彩布本 180 X 480 厘米

Self-defence 1993 Oil on canvas 180 x 480 cm

