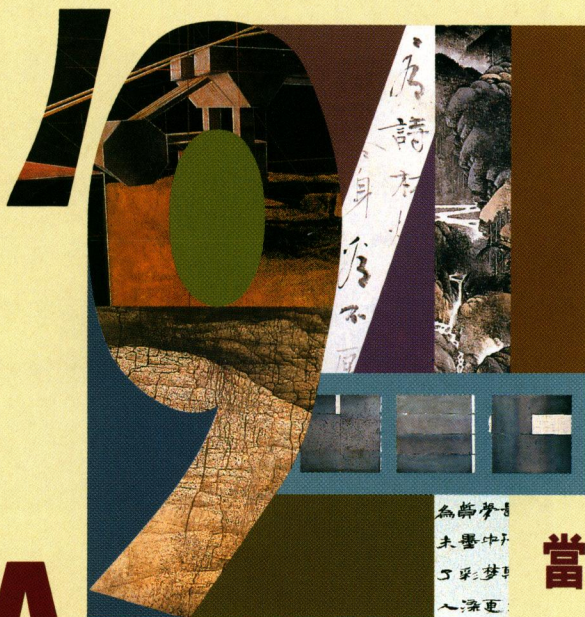


CONTEMPORARY

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ART BIENNIAL EXHIBITION

30.9.1994 - 6.11.1994

第十五屆亞洲藝術節

The 15th Festival of Asian Arts

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香
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藝
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雙
年
展

香港藝術館二樓專題展覽廳

Special Exhibition Gallery, 2/F, Hong Kong Museum of Art

前言

PREFACE



「今日香港藝術」是一九六二年大會堂博物美術館的揭幕展覽。大會堂美術館是香港藝術館的前身，自創始以來，市政局已定下了推動香港藝術為其主旨之一。三代館長們在此方針下努力工作，推出日益增廣的活動。展覽多樣化，除當代藝術雙年展外，更舉辦

大師個展、畫會聯展和不同主題的專題展覽。自一九七五年雙年展開始，市政局更設立藝術獎，頒予比賽中有突出成就的作者。一九九一年，在文化中心的新香港藝術館揭幕，設立了

香港藝術的永久展覽廳，以介紹香港視覺藝術的發展，和展出館藏香港藝術的精選。

本館亦設有藝精店，以合理價格代售本港藝術家的原作品。為增加普羅市民對藝術欣賞的興趣，本館訓練了超過一百四十位導賞員，免費提供團體導賞服務。我們亦嘗於英國、加拿大、美國及日本舉辦香港藝術巡迴展。除了舉辦雕塑比賽和委約製作雕塑外，我們也籌劃香港藝術家系列展覽及公開徵集藝術家資料計劃，讓香港藝術工作者得有機會參予。市政局亦設立了香港視覺藝術中心，以補助形式將設施完備的工作室租予藝術工作者使用。該中心並設有可供租用的展覽廳，一向深受藝術家所歡迎。

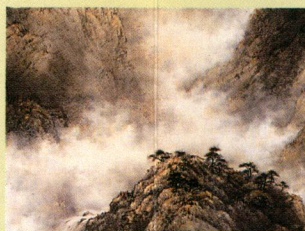
今年，我們舉辦了第十屆當代香港藝術雙年展。七百

六十位本港居民提交了一千二百三十件作品參賽。我們很感謝兩個評審團的委員，他們來自中國、英國、美國、意大利和香港本地。如果覺得今屆入選作品比一般數量少，這祇代表評委的意願，希望維持水平，而使雙年展將來可以吸引更多有天份的藝術家來參賽。如果部份評委的個人意見顯得要求高，也祇反映他們對香港藝術發展的熱切期望。

曾柱昭

香港藝術館總館長

1994年8月



"Art Now, Hong Kong" was the inaugural exhibition for the City Museum and Art Gallery in City Hall in 1962. The City Museum, the predecessor of the Hong Kong Museum of Art, had the promotion of Hong Kong art as one of its major aims laid down by the Urban Council. Three generations of curators have pursued

this aim with an ever-expanding programme of activities. In addition to the biennial contemporary art competitions, solo exhibitions of leading masters, exhibitions of art groups and thematic exhibitions on various subjects have also been organised. Since 1975, the Urban Council Fine

Arts Awards were established to reward outstanding achievements at the biennial competitions. In 1991, the new Hong Kong Museum of Art opened at the Cultural Centre site with a permanent gallery of Hong Kong Art to illustrate the development of the visual arts in Hong Kong and to serve as a show-case of selected works from the Museum collection.

An art sale shop is also established to provide original works by Hong Kong artists at affordable prices. To build up the audience base for art appreciation, the Museum has trained 140 docents providing free guided tours to group visitors. Travelling exhibitions of Hong Kong art are also presented in England, Canada, U.S.A. and Japan. The Hong Kong Artists Series of small-scale exhibitions are also open for application in addition to sculpture



design competitions and commissions. The Hong Kong Visual Arts Centre has also been established to provide subsidized studio space equipped for practising artists to continue their creative work. The gallery at the Centre has been most popular for artist hirers.

This year, we are hosting the tenth Contemporary Hong Kong Art Biennial Exhibition. 1230 works were submitted by 760 local residents. We are most grateful to the two panels of adjudicators coming from China, England,



Italy, U.S.A. and Hong Kong. If the number of works selected for display is smaller than usual, it only represents the adjudicators' wish to uphold standard in order that the Biennials can develop to attract participation by more talents in future. If personal opinions from some adjudicators appear to be demanding, they only reflect high expectations of Hong Kong art development.

Gerard C. C. TSANG
Chief Curator
Hong Kong Museum of Art
August, 1994

Production Team

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理想都市携手创

香港市政局主辦
香港藝術館籌劃

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Designed by Andy KONG

1

李虛白 (1940生)
LI Xu-bai (b.1940)

夢裏家山 1994
水墨設色紙本立軸
207×61.5厘米

**Mountains of the Homeland in
Dream 1994**

Hanging scroll
Ink & colour on paper
207×61.5cm

作者自白：

「作者有感於故國生態環境被嚴重破壞，河山污染，煙水菰蒲之江南景色將成為永遠的記憶。畫中是荒寒蕭颯之夢裏故山，特別強調的是一種無所不在的帝力，沉重的壓迫感。」

Artist statement:

"I feel overwhelmed by the damages made on the natural environment of my home country. Pollution of mountains and rivers will finally make the charming sceneries of Jiangnan an everlasting memory. My painting depicts the cool and barren landscapes in my dream. What I like to stress on is a kind of devastating force that exists everywhere and the feeling of deep obsession it brings."



2

吳觀麟 (1964生)
NG Kwun-lun, Tony (b.1964)

穆然 1993
水墨設色紙本橫幅
88×162厘米

Solemnity 1993

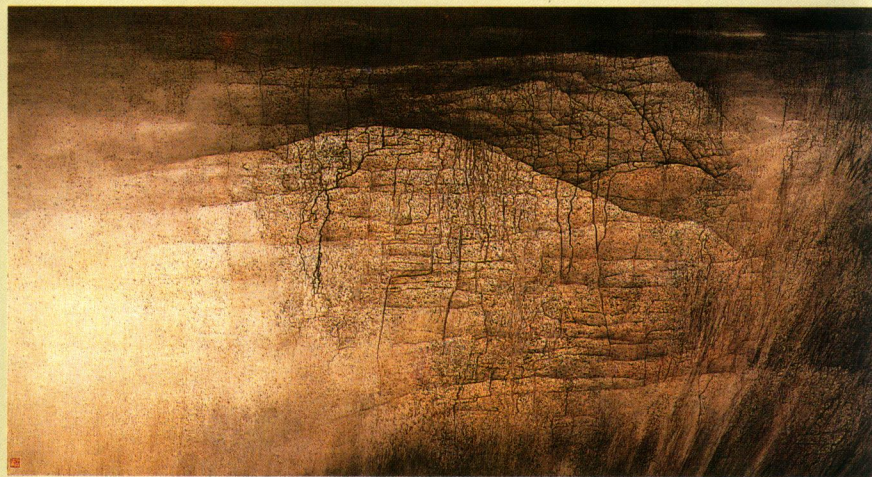
Horizontal scroll
Ink & colour on paper
88×162cm

作者自白：

「我總是在我的畫裏畫自己……我喜歡石頭山景，總是與這些題材產生共鳴。我之所以選擇它們，不因它們是『正宗』的或是『傳統中國的』，而是因為於我來說，用它們來表達自己的本質是自然不過的事。對無數中國人來說，石頭山景亦是一般的自然而然而。」

Artist statement:

"I have always painted myself in my paintings……My subjects, stones and landscapes, are what I always feel for and related to. I choose them as my expression not because they are subjects that are authentic and 'traditionally Chinese'. I choose them because they are natural to me in representing my personal being and they are as well natural to Chinese people over hundreds and thousands years of history."



3

徐子雄 (1936生)
CHUI Tze-hung (b.1936)

行書陸游詩 1994
水墨紙本直幅
110×32厘米

Poem by Lu You in
Running Script 1994

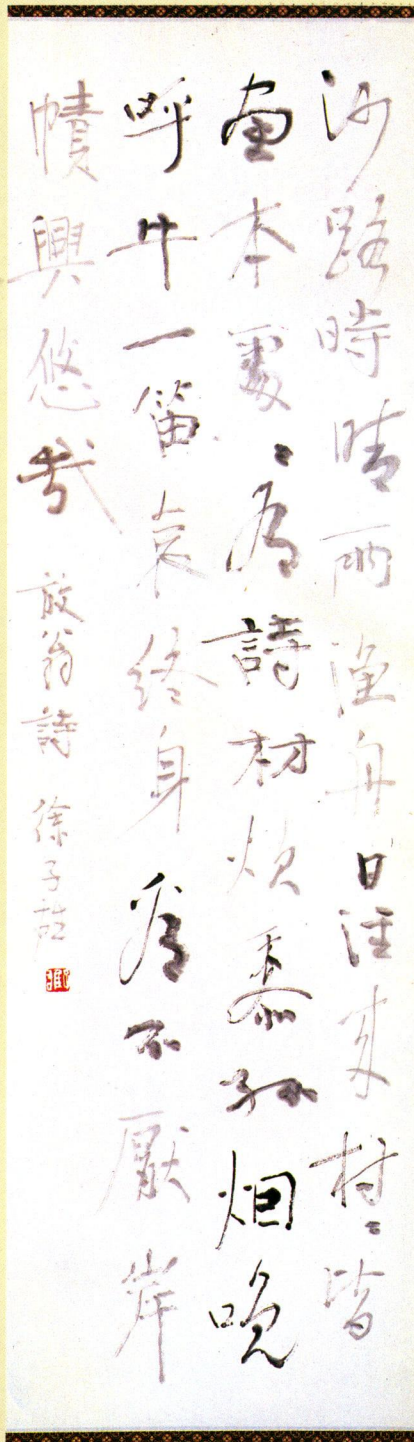
Vertical scroll
Ink on paper
110×32cm

作者自白：

「一深夜，半醉歸，不能寐，偶翻閱陸游詩集。書意忽到，乃張紙執筆，時硯墨半乾，乃點清水而書。其濃澹乾濕之跳動，在章法上的處理一放再放，半醉中抒發了自覺的意識。」

Artist statement:

"One night, returned half-drunk, I could not sleep. I took liberty to read the book of poems by Lu You. Suddenly, I was in the mood to write and thus I took out a brush and a piece of paper. The ink in the ink slab was half dry so I dripped a few drops of water and dipped my brush to write. The rhythm of ink tonal gradations and the dry and wet brushwork of the improvised work complemented the structures of the characters in a free and spontaneous manner. My self-consciousness was fully expressed in the state of half-drunkenness."



4

葉民任 (1949生)
YIP Man-yam (b.1949)

隸書禪詩 1994
水墨紙本立軸
75×45.5厘米

Zen Poem in Clerical Script 1994

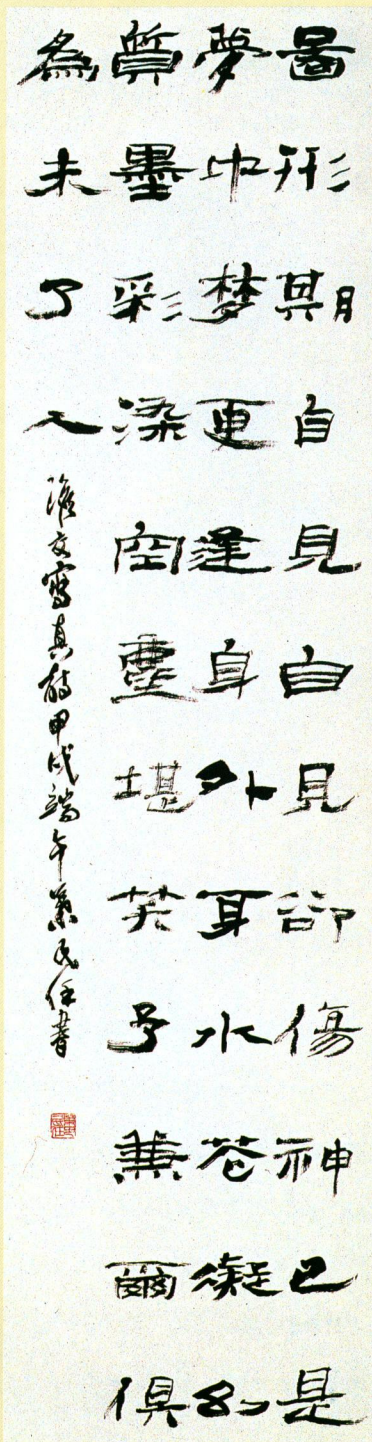
Hanging scroll
Ink on paper
75×45.5cm

作者自白：

「此作品以漢隸為主，摻入漢簡書氣味，以得活潑奔放。……筆由心馳，墨隨意變，整體創作則筆勢流暢，一氣貫注，書寫心態則風行水面，出之自然。」

Artist statement:

"The skeleton of the work is the clerical script of the Han dynasty. However, I have also imbued it with the essence of the calligraphic style of Han bamboo slips in order to create a sense of freedom and vitality……My brush goes with my heart and my ink follows my thinking. Finally, my creative ideas are expressed with fluent brushwork and the 'breath' of my mind. My feeling in writing this piece is like the wind that blows soothingly over the water — all comes from Nature."



5

劉國輝 (1966生)

LAU Kwok-fai (b.1966)

無題 1993

照相蝕刻版畫及混合素材

98×52厘米

Untitled 1993

Photo-etching and mixed media

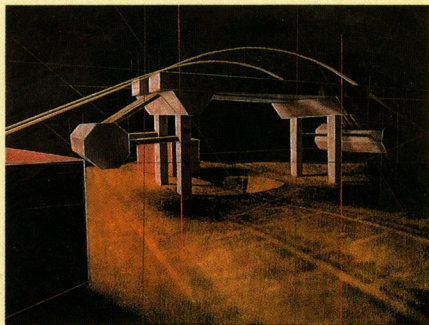
98×52cm

作者自白：

「我的作品中有兩個同等重要的元素，其一是空間的交替：轉變與消逝、成長與凋萎、產生與消失，現實與虛構交織發生；其二是『結構的意義』：以認真中庸的態度將物象間剎那的關係融和，脫離了客觀主義與對比主義的矛盾，從而嘗試在結構方面有所創新。」

Artist statement:

“There are two elements in my work that are equally important. One is the ‘in-between’ of space, where becoming and fading away, growth and decay, presence and absence, reality and fiction take place simultaneously. And the other is the ‘meaning of form’, to restore and play out differences without opposition by way of a critical mediation which goes beyond the strict dualism of objectivism and relativism and attempts to achieve a ‘structure of differences.’”



6

劉小康 (1958生)

LAU Siu-hong,

Freeman (b.1958)

信息匣子 I—III 1992

一組三件 紙及鐵

每件 92×92厘米

Message Case I-III 1992

Set of three pieces

Paper and iron

92×92cm each

作者自白：

「現今電腦磁碟、光碟儲存訊息，它的模式，它的冷漠，它的公式化，使我想起每本書帶給我的感覺：『他』的文字、重量、大小、質感，甚至氣味，使每本書都好像是我的朋友。種種情懷，令人懷念。」

Artist statement:

“Presently, computer disc and CD-Rom are used to store data. Their mode, coolness and stereotypedness remind me of the feeling that each book brings: the words, weight, size, quality and even smell, which make it a friend of mine. I always remember such warm sentiments and memories.”

