

藝術新領域 - 裝置



理想都市携手創

7.2.1996 - 4.3.1996

香港視覺藝術中心
Hong Kong Visual Arts Centre

NEW HORIZON IN ART
INSTALLATION

裝置藝術閱讀手冊

A Young Person's Guide To Installation

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A Young Person's Guide To Installation

本展覽由香港市政局主辦
香港視覺藝術研究學會策劃
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序

二十世紀的市場經濟發展帶來了高度商業化社會，並為各類消費者生產了林林總總的消費物品。各種物料供應不斷，令當代藝術家在從事創作方面有較多選擇。雖然日常生活物料的適應性和純藝術媒介性質或有距離，然而藝術家卻摒棄了傳統的界別方法。新媒體應用打破了傳統藝術物料的界限，令流行藝術形式分野趨於模糊，促使富於現代氣息的嶄新精神出現。藝術家不斷探索和重新演繹廣大無限的現代藝術範疇。例如紐約藝術家亞倫·嘉寶，詹丹及其他新進藝術家早於五十年代已結合拼貼組合、環境和行為藝術。當時的流行口號是「讓它全部掛出來」。其後，更多藝術家趨於在展覽場地中「裝置」其作品；例如在地板上直接放置、倚挨在牆上或從天花板上吊放。

「裝置」一辭於一九七〇年代開始流行，指為某特定展覽而製造的拼置組合或環境空間。香港作為一個現代國際都市，本地的藝術家對西方藝術潮流非常敏感。七十年代已有相當藝術家利用非傳統藝術形式和物料從事創作，在這些前衛藝術家家中，郭孟浩好於梯間、行人路和元朗郊野中放置塑膠袋來創作藝術品。八十年代，麥顯揚和楊秀卓在其雕塑作品注入非傳統性物料。這些包容各種物料和媒體的創作，令「混合媒介」形成一種既定的藝術形式。九十年代有更多藝術工作者探索各種藝術形式和潮流風格的互動關係，建立其獨特藝術語言。他們亦在作品中應用了電腦和其他科技媒體。這種趨向於各個場所及節目如香港藝術館、香港藝術中心、多個公共及私人畫廊、藝穗節及香港裝置藝術節中得觀，從而反映「裝置」在近年來，已在這個國際化都市開拓了藝術新領域。

為提高公眾對這種新藝術形式的認識體會和引發他們對藝術創作的興趣，市政局香港藝術館與曾策劃過去兩屆香港裝置藝術節的香港視覺藝術研究學會合作，籌劃今次「藝術新領域—裝置」展覽。這個教育性展覽，旨在香港視覺藝術中心這幢歷史建築中，展出各類裝置藝術草圖與構件、模型以及邀請藝術家創作裝置藝術品，給予觀眾新的體會。藉著展示藝術創作不同過程中的物品，舉行一系列講座、示範、工作坊、教育項目和出版教育冊、工作紙等，觀眾當可與藝術家作出對話及認知這種新藝術形式。

本人謹此多謝香港視覺藝術研究學會策劃這次教育性展覽，尤其是該會林漢堅先生及其助手們，他曾作出不少努力聯絡藝術家，挑選展品及對籌劃教育節目提供寶貴意見。本人亦特別多謝各位參展藝術家、講座主持人、示範藝術家和工作坊導師。他們的積極參予和支持，令這次展覽更具藝術教育意義。最後，本人謹希望各位藝術工作者堅持他們的信念，從事創作，在未來更為裝置藝術的新領域添上姿采。

香港藝術館總館長

曾柱昭

一九九六年一月八日

PREFACE

The market economy of the twentieth century brought about a highly commercialized world, in which inexhaustible commodities were produced for consumers of all kinds. The abundant supply of man-made materials provided modern artists with numerous choices for their creation of art. The appropriation of various materials from everyday life challenged the purity of the artistic medium and thus, contemporary art defied traditional classifications. The adoption of new media finally allowed artists to break down the barriers among traditional art materials, to blur the edges of current art forms, and a new spirit of the time was generated. Artists began to explore the unlimited potential of contemporary art redefined. For example, the New York artists, Allen Kaprow, Jim Dine and other young budding artists, presented their works combining assemblage, environment and happenings in late 1950s. A popular slang maxim of that time was "let it all hang out". Since then, more and more artists like to "install" their works in galleries by standing them on the floor, leaning them against the wall and hanging them from the ceiling.

"Installation" is a term that came into vogue during the 1970s for an assemblage or environment constructed specifically for a particular exhibition. In a modern cosmopolitan city like Hong Kong, artists are very sensitive to art trends of the western world. In the '70s some artists began to experiment with untraditional art forms and materials. Among them, Kwok Mang-ho was a pioneer, noted for his use of plastic bags hung on staircases, along pavements and in the rural area of Yuen Long in 1979. In the '80s, Antonio Mak and Ricky Yeung employed unconventional materials in their sculptures. The incorporation of materials and media eventually established "mixed media" as a newly recognized art forms. In the '90s, more and more artists explored the interaction between different art forms and currents and created their unique artistic vocabulary. Even audio-visual and computer technologies are commonly employed in their works. This trend can be observed from various exhibitions held at different venues such as the Hong Kong Museum of Art, the Hong Kong Arts Centre and other public and private institutions and galleries, as well as during the Fringe Festivals and the Hong Kong Installation Art Festivals, showing that installation has gained a new horizon in art in the recent decade.

To enhance the public understanding of this new art form and to further encourage their interest in installation art, the Hong Kong Museum of Art, Urban Council co-operated with the Hong Kong Visual Arts Research Society, to organize the present exhibition 'New Horizon in Art - Installation'. This educational exhibition aims to

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provide the public a new vision of installation art by featuring sketches with components of actual art works, models and by inviting artists to mount works in the historic space of the Hong Kong Visual Arts Centre. From the works completed in different stages of artistic creation, the series of educational activities organized and the education booklet and work sheets produced, the audience may develop a dialogue with installation artists and enhance their understanding of this new art form.

Our gratitude is due to the Hong Kong Visual Arts Research Society in curating this educational exhibition and our special thanks go particularly to Mr. Andrew Lam Hon-kin and his assistants who have rendered professional assistance in co-ordinating with artists, selection of works and the production educational materials. My sincere thanks are also due to the participating artists, lecturers, demonstrators and workshop instructors, whose enthusiastic participation and support contributed much to enhance the educational value of this exhibition. Lastly I hope that they will persist in their artistic endeavours in the future and widen the new horizon of installation art in Hong Kong.

Gerard C.C. TSANG
Chief Curator
Hong Kong Museum of Art
8th January 1996

序

《藝術新領域—裝置》為一展覽及教育並重的活動，在通過展示數十位本港藝術家的裝置作品草圖、模型、實物及一系列教育活動如講座、示範、工作坊、導賞、錄影帶、幻燈節目、學生團體活動等，將令觀眾對裝置藝術的性質、形式，以及有關觀念的構成和發展，獲得多方面了解，深入認識，從而引發興趣，除達到推廣這種藝術形式外，希望觀眾日後對於其他不同類型的藝術形式如繪畫、雕塑、攝影、錄像、表演……等，也同樣引起興趣。這便是舉辦是次展覽的最大目的。

是次展覽從不同層次剖釋藝術的創作及生產過程。我們認為整個裝置由創作至完成過程的其中部份、階段均可獨自為體，其價值及意義不下於完成狀態。觀眾可從解構的程序中重建裝置藝術的本質及精神面貌，而教育活動則從若干完成的作品中讓觀眾反思影響藝術產生的社會及文化因素。

在實物展出配合示範活動方面，十一位參展藝術家將發揮裝置藝術回應創作空間、客觀環境的特質，並充份因應具有百多年歷史有香港視覺藝術中心有展覽空間或以自己獨有的裝置語言，表達他們的藝術構思。我們期望是次展覽能令香港視覺藝術中心成為一個表達裝置藝術多面體的新藝術實驗場地。

模型觀念在於記錄藝術觀念發展的過程及作品完成後與實物不同形式的另一種製成品狀態。它提供了一個時間、空間的定型點讓參觀者對作品與其環境作進一步剖釋。在展出的七個裝置模型中，反映了香港裝置藝術家對裝置及其依賴的空間環境的不同看法。

這展覽的另一新穎構思是關於草圖的陳列方法。首先我們明白當多件類似物整齊排列於展廳時，一般觀眾在短速時間內對形像辨別變得模糊，並出現一種物件麻木及慣性觀察的心理與生理狀態。有見及此，我們摒棄了傳統的草圖展示形式，引用了博物館學中一些新觀念及草圖展覽的最新陳列法：在每幅草圖下放置其裝置原作中的一物件，以形成平面與立體空間的對話。對於在不久前曾觀看過這件展品的參觀者，將即時產生回憶，除有一份親切感外，更加強、刺激了他／她們的視覺認知。此外，亦展現一種平面與立體及抽象空間（即聯想／回憶空間）的聯合視覺和心理效應（平面空間＋立體空間＋抽象空間），擴大了展覽場地的有限空間，而不受原有的既定空間之限制。至於不曾觀看過裝置原件的參觀者，抽象空間對於他們亦有另一重意義：物件由「歷史空間」走出「現實空間」；而裝置形象由平面跳出框框而與立體物件形成一有趣的對話形態，產生雙重的超現實視覺效果。而這種超越傳

統草圖展示形式的新博物館陳列法既有文件記錄作用，也具有為藝術家再創造的空間。另外，亦巧妙地應用了裝置藝術對於空間運用的一些基本理念，因此這展覽的陳列及演繹本身已是一有趣的裝置。

香港視覺藝術研究學會在此對主辦是次活動的市政局、負責籌劃的香港藝術館及各展覽藝術工作者致以無限感激。最後，本會誠望「裝置」能為藝術開拓新領域！

香港視覺藝術研究學會
林漢堅

PREFACE

NEW HORIZON IN ART - INSTALLATION is an activity which exhibition and education goes hand-in-hand. In collaboration with the exhibition which features sketches, models and installation art, a series of educational activities such as lectures, demonstrations, workshops, guided tours, video and slide programmes as well as other group activities are organized to enhance viewers' understanding in the nature and modes, formation and development of certain theoretical concepts in relation to installation art. It is hoped that such activities would kindle viewers' interests, and to nurture an environment conducive to viewers' appreciation of installation and its allied art. This is the major objective of this exhibition.

The central principle underlying the entire organization and design strategy of this exhibition is the delineation of various 'processes' of production. Each stage of production is in itself a piece, with its artistic values and meanings as important as its finished state. By employing the techniques of deconstruction and reconfiguration, viewers can decipher the nature and meaning behind the artwork. The implication of education activities is to help visitors to review the social and cultural factors which influenced the creation of art.

In collaboration of installation with demonstrations, eleven artists will make use of the plurality of installation art, together with their distinctive languages in response to the space and architectural design of the Hong Kong Visual Arts Centre, which has been constructed for over a hundred years. It is hoped that through this exhibition, the Centre would be transformed into a new experimental arena where artists can explore and delineate the multiple perspectives of installation.

The display of model-making aims at documenting the different states of installation, from the processes of conceptual and theoretical formation to its finished stage. Each model provides a fixed point of time and space for viewers to further explore the artwork and its surrounding environment. The seven models reflect artists' different views towards installation art and space.

An interesting aspect of this exhibition is the new display method of sketches. It happens that when visitors are exposed to design of great similarity, they report a sudden disappearance of distinction in shape, this is termed as 'Object Fatigue' or 'Habituation', which is in accord with the psychological and biological make-up. This exhibition, instead of using the conventional method of artifact display, now adopts the theoretical concepts derived from museology, and constructed an entirely new way of presentation: an object taken from the original installation

is placed under a relevant sketch, creating a dialogue between the 2-dimensional and 3-dimensional space. For visitors, who had viewed the installation not long ago, the present exhibition helps to create a sense of intimacy, refresh their memories by reinforcing and simulating their visual cognition. This is a manifestation of the marriage of 2-dimensional, 3-dimensional and Abstract Space (Association/Recollection Space), which displays a visual and psychological effect. It also helps to enlarge the limited space in the exhibition venue. For those who have not viewed the original installation before, this abstract spatial dimension also has a significant meaning. Object jumps out from historic past to the present; and the image appeared in the sketch emerges from the 2-dimensional enclosure and to a 3-dimensional realm, leading to a 'surrealist' effect. The exhibition surpasses the traditional display method of sketch in museums and galleries, and adopts the neo-museology exhibition design. This serves the purposes of documentation and helps to recreate a new space for each artist. In other words, the presentation and interpretation of the exhibition itself is already an interesting installation.

The Hong Kong Visual Arts Research Society would like to thank the Urban Council, the Hong Kong Museum of Art and the participating artists for their kind support. It is hoped that *INSTALLATION* will mark *A NEW HORIZON IN ART*.

Andrew LAM
Hong Kong Visual Arts Research Society

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Participating Artists

參與藝術工作者

Eva CHAN 陳潔瑩

CHAN Fung-yi 陳鳳儀

Ivy CHAN 陳家儀

CHAN Kam-shing 陳錦成

CHAN Kwong-wah 陳廣華

Simone CHAN Lai-yee 陳麗儀

Louisanna CHAN 陳明明

CHAN Wai-bong 陳偉邦

CHAN Wai-fan 陳惠芬

CHAN Yuk-keung 陳育強

CHENG Ching-hang 鄭正恆

Erik CHEUNG 子思

Sarah CHIU 招麗嫻

CHOW Wing-sze 周詠詩

May FUNG 馮美華

Kong HO 何瑞江

Oscar HO 何慶基

HO Siu-kee 何兆基

HUNG Keung 洪強

K-Theory

KWOK Mang-ho 郭孟浩

Osbert LAM 林世昌

Yin LAM 林燕霞

Freeman LAU 劉小康

LEE Kwok-chuen 李國泉

LEUNG Mee-ping 梁美萍

LI Wei-han 李慧嫻

Edwin LIN 連廣佳

LO Yat-lun 盧壹麟

Yvonne LO 盧婉雯

Chris MA Sai-cheong 馬世昌

Antonio MAK 麥顯揚

MAN Fung-yi 文鳳儀

MOK Yat-san 莫一新

MOON Eun-myung 文恩明

NUX 八人入乜

PUN Sing-lui 潘星磊

Hiram TO 杜子卿

TO Ji-wye 杜之外

Kith TSANG Tak-ping 曾德平

V.C. & K.H.

WANG Nan-min 王南溟

WANG Ping-hisan 王炳賢

WONG Chi-fai 黃志輝

Ducan WONG Cheuk-sang 黃卓生

WONG Kui-hung 黃鉅雄

James WONG Yui-hin 王銳顯

Caleb WOO 吳加里

YAUNG Hay 楊曦

Ricky YEUNG 楊秀卓

YEUNG Sau-ying 楊秀英

Tim YU 余大強

YUEN Kwok-chung 袁國聰

Eva YUEN Man-wah 阮曼華

ZUNI 進念二十面體

關於這本閱讀手冊

- 一) 我們應如何觀賞裝置藝術？
我們應思考甚麼？
- 二) 一個簡單的答案是：這裏沒有一個固定的方法，正如有各式各樣的裝置一樣，觀賞裝置的方法也是五花八門的。
- 三) 這本書的設計是幫助大家欣賞香港裝置藝術的一些指引。
- 四) 你可以在家裏看這本書，但亦可以在香港視覺藝術中心，甚至其他展覽場地看這手冊。
- 五) 我們是絕對歡迎你們走近一些看裝置藝術，最重要的是你的參與，才令作品產生完整的意義。
- 六) 香港視覺藝術中心是你們的，這本書會令你更加對各式各樣的藝術形式加深認識和欣賞興趣。

About This Book

- i) How should we look at installation?
What should we think about?
- ii) The short answer is that there is no right or wrong way to respond. There are at least as many different ways of looking as there are different types of art.
- iii) This book is a guide looking at works of installation in Hong Kong.
- iv) You can read this book at home, but it will also be useful when you are in the Hong Kong Visual Arts Centre or other Galleries.
- v) You are welcome to get close to. You can participate in it, and your participation make the work complete.
- vi) The Hong Kong Visual Arts Centre is yours, this book will help you to enjoy it more.

甚麼是裝置藝術？

- 一) 「裝置」是在某段特定時空下物件的組合。無論在畫廊或戶外空間，它是一種必須因應展出環境及其內容、並有著時間及空間考慮的一種藝術。
- 二) 裝置藝術的另一條件是：它是一種裝置活動，然而裝置活動未必等同一件裝置藝術。它不單指不同物體和組件的集結活動，而事實上整個環境和不同環境的結集，亦是裝置藝術的一種形式。
- 三) 裝置藝術讓觀眾在裝置環境內有種給藝術包圍的感覺。
- 四) 裝置中所運用的物料是不易收藏的。展品通常在展覽完畢後便拆除，只剩下文件記錄。
- 五) 裝置可以是一項挑戰商業畫廊制度、官方藝術體制的工具。有些創作是極富爭議性或煽動性的，而未必是單統的視覺享受。
- 六) 裝置藝術屬於一種邊緣活動。有時候它可以作為一種永久性、跟環境配合的公共環境或雕塑組合。

What is Installation Art?

- i) The arrangement of objects in a given time & space, i.e. time and site-specific. It is a form of art which incorporates space as its elements, especially for a particular gallery space or outdoor site.
- ii) Installation is an activity of installing. Installing something, however, does not necessarily mean an installation art. It comprises not just a group of discrete art objects but an entire ensemble or environment.
- iii) Installation gives viewers the experience of being surrounded by 'art'.
- iv) Material in use cannot be collected easily. They are generally exhibited for a relatively brief period and then dismantled, leaving only Documentation.
- v) It is used as a tool to work against commercialized gallery art and official establishment. Some are provocatively created and are not necessarily visually appealing.
- vi) Installation is a marginal activity. It is sometimes applied to permanent, site-specific, sculptural ensembles created for various settings.

閱讀方法

美國藝評人約翰·貝加在其藝評集《觀賞方法》中指出：作品欣賞應由觀眾決定，而非權威的專業人士如歷史學家、博物館館長等。下列僅提供了一些對裝置作品的了解及欣賞方法，希望為您們作為在裝置欣賞方面的一點導引。

對作品的提問：

一) 我喜歡它嗎？

為甚麼我喜歡／不喜歡它。作品中有沒有一些特別吸引或與你個人經驗相關的地方？請嘗試表達一下個人意見——這是沒有對或錯的。

二) 這是甚麼？

它是一件雕塑或裝置？它的內容是具體清晰而直接或是抽象難明？要知道每件作品均有其獨特故事及意義。

三) 作品在那裏？

題目給展品一些甚麼的提示？作品在甚麼地方展示？作品展示在觀眾面前往往反映某些既定價值及演繹方法。

Ways of Looking

An American art critic, John Berger, in his book entitled "Way Of Seeing" commented that the appreciation of an artwork should be decided by the viewer but not other interpreters such as art historians or museum curators. The following is some suggestive ways to the understanding and appreciation of installation art.

Questions To Ask

i) Do I like it?

Consider why or why not. Are there any specific aspects which are particularly interesting or make a connection with your own experience? Try to develop your personal opinion, there are no right or wrong to the answers.

ii) What is it?

Is it a sculpture or an installation? Is it a figurative or an abstract work? Each form of art has its own history and set of meanings.

iii) Where is it?

Does the title suggest anything about it? Where and how a work is displayed reflects certain assumptions about its values and appropriate kinds of interpretation.

四) 作品以甚麼媒體製作而成的？

它是由大理石、油畫、木、塑膠或是金屬製造而成？物料可影響作品的意義及引起觀眾對作品的即時反應。

五) 它是怎樣完成的？

作品的製作過程是怎樣？作者運用了一些甚麼的工具？創作過程怎樣影響作品的意義？這是否一件獨一無二的原創品？

六) 它是在何時和甚麼環境下完成？

每個時代都有其不同的手法去演繹週圍的人和事。藝術品的功能和意義往往來自它的生產環境。

七) 這件作品為誰而製作？

誰購買它？誰資助作品的完成？它的製作是為私人或是公眾？作品原先在那裏擺放？

八) 作品內容是怎樣？

你可辨別出一些熟悉的東西嗎？內裏有故事或訊息嗎？甚麼的形像、色彩、空間處理手法、風格等在運用著？作品的內容是否為其最重要部份？

iv) **What is it made from?**

Is it marble, oil paint, wood, plastic, metal? Materials influence meanings and can often determine our initial responses.

v) **How was it made?**

What were the stages in making this work? What tools may have been used? How does the process used affect the meaning of the work? Is this an original or is it one of many?

vi) **When and where was it made?**

Each age has many different ways of interpreting the world. The functions and meanings of a work of art grow from the background of its production.

vii) **For whom was it made?**

Who paid for it? Who commissioned it? Was it intended for a private or public audience? Where would it have been located originally?

viii) **What is the content?**

Can you recognise anything? Is there a story or a message behind it? What kind of space are being employed? Is the content the most important aspect of the work?

九) 作品是如何組織的？

藝術家運用了真實還是幻想的空間？作品的結構組織產生了甚麼效果？你雙眼最先注意到的是甚麼？形狀、線條、顏色等的空間安排使一種獨特氣氛、意義和內容故事得以產生。

十) 作品有何含意？

這作品對你產生何種意義？藝術家的原意是怎樣？一般觀眾怎樣回應作品？你相信作品的內容意義會隨時間而轉變嗎？

十一) 你認為「裝置」跟其他藝術

媒介有分別嗎？

- 空間觀念
- 與環境關係
- 物料的選擇
- 作品測量尺寸的方法
- 裝置藝術與裝置活動、雕塑、環境等

十二) 深究課題：

- 形像與身份的探討
- 空間、時間的感覺
- 獨特藝術觀念
- 作品比較
- 畫廊空間環境與作品關係

ix) How is it organized?

Has the artist used actual or illusionistic space? What effect does the composition have? Where do your eyes focus first? Does the organisation of shapes, lines, colours help to convey a mood or refer to a specific meaning or story?

x) What does it mean?

What does it mean to you? What do you think artist's intention was? How would an ordinary audience respond to it? How has its meaning changed through time?

xi) How different is 'Installation' with other media?

- Spatial Concept
- Relationship with Environment
- The selection of Material
- Measurement of Installation
- The distinction between Installation and Installing activities, sculpture, environmental art

xii) Special Studies:

- Image and identity
- Sense of Space & Time
- Concept
- Comparison of Artwork
- Gallery Space and Installation

裝置種類

一) 錄像裝置

利用錄映影像，投射光影形像於環境中，把環境變成作品的一部份。香港的錄像裝置作者有鮑靄倫、馮美華、盧燕珊、吳劍明等。

二) 聲音裝置

運用聲音播放及音響效果，使環境變成作品的一部份。藝術作者有黃卓生、甘志強等。

三) 光影裝置

利用幻燈投射效果，使環境或建築變成觀眾參與欣賞的作品部份。毛文羽曾經有這樣的實驗性作品。

四) 攝影裝置

以攝影、照片方法變成裝置的主要元素。香港的李志方、梁志和 K-Theory、連廣佳等，都有這種形式的作品。

五) 混合媒介裝置

以各種各樣的現成物或生活品組織或編排而成的空間處理手法。陳育強、陳偉邦、王純杰及眾多的藝術家都以這種方法與觀眾進行溝通。

Types of Installation

i) Video Sculpture or Video

Installation

The use of video images and hardwares in a given environment. Artists like Ellen Pau, May Fung, Lo Yin-shan and Bobby Ng are working in this direction.

ii) Sound Installation

The use of sound and audio effects as a key element to installation. Duncan Wong and Desmond Kum are active representatives in this area.

iii) Slide and Light Installation

The application of slide and light effect to an environment or a building. Mo Man-Yu once had such an experimental art show.

iv) Photographic Installation

Some artists use photographic means and images to install their works. Among these artists are Patrick Lee, Warren Leung, K-Theory and Edwin Lin.

v) Mixed-media Installation

Most artists in Hong Kong favour the use of mixed-media in their works. Artists like Chan Yuk-keung, Chan Wai-bong and Wong Shun-kit used to adopt the ready-made and found objects to present their ideas in installation.

六) 行為及身體裝置

以表演結合裝置或以自己身體進行裝置活動的藝術家，他們多以自己的身體作為展覽場，或把裝置擴充帶入其他生活環境之內。郭孟浩、何兆基、潘星磊等是這方面的代表。

七) 環境及水上裝置

利用自然環境，地理因素進行裝置活動，早期的蔡切姿以至青年藝術家協會的曾偉恒、徐建業、陳廣華、余大強及王純杰等都是代表人物。

八) 電子媒介互動裝置

電腦及數碼科技的發展結果，裝置合成電子媒體設計了更多的模擬真實的空間，在這空間內，觀眾利用電子科技參與創作及變成作品中很重要的一部份。

九) 劇場裝置

劇場發展的結果使劇場的環境佈置與劇場演出的工具變成裝置藝術的另類形式。

vi) Performance and Body

Installation

Artists undertake performance to explore possibilities of installation, or to use their bodies as exhibition device to extend their ideas in installation. Artists like Kwok Man-ho, Ho Siu-kee and Pun Sing-lui are active members in this aspect.

vii) Environmental Installation

Artists make use of the natural environment to create their pieces of works, e.g. Choy Yan-che, Tsang Wai-heng, Tsui Kin-yip, Chan Kwong-wah and Tim Yu are representatives.

viii) Electronic and Interactive

Installation

With the advent of computer and digital technology, installation synthesizes various electronic devices and realities became another dimension for creation. Within this space, audience can manipulate electronic products and to participate in the processes of creation.

ix) Theatre and Installation

The extension of activities within theatre and performing arts, stage-set and props thus become alternative form of installation.

作品賞析

Guide To Installation Works

- (i) 陳廣華《回歸自然 II - 包裹電腦》，1995
CHAN Kwong-wah, Back to Nature II - Wrap the Computer
- (ii) 何瑞江《現象 (二) : 星之回憶》，1995
Kong HO, Phenomena II: Recalling Star
- (iii) 何兆基《柱》，1995
HO Siu-kee, Column
- (iv) K-Theory《無尚裝置》，1995
K-Theory, Z-Installation
- (v) 郭孟浩《原始蛙林》，1995
KWOK Mang-ho, Frog Jungle
- (vi) 文恩明《銀盒與紅色燈》，1995
MOON Eun-myung, Aluminium Boxes and Red Light
- (vii) 八人入乂《八人入乂的一個計劃》，1995
Nux, A Nux Project
- (viii) 潘星磊《紅色電視機》，1995
PUN Sing-lui, The Red Broadcast of the Limited T.V.
- (ix) 王炳賢《流動》，1995
WANG Ping-hsian, Flow
- (x) 楊秀卓《那一邊》，1995
Ricky YEUNG, Which Side?



陳廣華

CHAN Kwong-wah
(b.1953)

回歸自然 II - 包裹電腦，1995

Back to Nature II - Wrap the Computer

陳廣華 CHAN Kwong-wah

在你們看下列背景資料時，請先思考下列問題：

- 這件作品可使你聯想起一些日常生活片段嗎？請列一表。
- 你可以描述這作品中物料的對比情況嗎？
- 作品中有那些方面是難以理解的？
- 植物在這件作品中扮演了甚麼的角色？

Food for Thought :

- Does this installation remind you of anything you come across from everyday life ?
Make a list.
- Can you describe the effect of using soft material (e.g. grass) in contrast with solid, box-like computer hardware ?
- Are there any aspects in this piece which cannot be understood ?
- What role do plants play in this installation ?

背景資料 BACKGROUND INFORMATION

這裝置的靈感來自關於報導環境藝術家 Christo 包裹德國國會大廈的新聞資訊，他浪費了大量資源只在重複過去的作品。作者希望視覺藝術能帶出一些訊息，不單止製造奇觀。

The inspiration of this installation work came from the recent broadcast of J. Christo's 'Wrapping up of the German Parliament'. J. Christo wasted a lot of material and resources only in repeating his out-of-date concept. The artist hopes that visual art can bring out certain messages, but not only spectacular scenes.

一些可引伸的討論點：

- 科技與大自然間的矛盾與衝突。
- 隨著科技的發達，人類對大自然環境的破壞，未來世界將會是怎樣？
- 人與週圍環境的關係。

Points for Discussions :

- The conflicts between technology and Nature.
- With the advent of technology and the destruction of natural environment, what would our future world be like?
- The relationship between man and his/her environment.

藝術家知多少

陳廣華，青年藝術家協會成員之一，從事裝置藝術創作及寫作活動。

Knowing About The Artist

Chan Kwong-wah, member of Hong Kong Young Artist. He is an installation artist and a writer.*



何瑞江
Kong HO
(b. 1961)

現象（二）：
回憶之星，1995
Phenomena 2:
Recalling Star

何瑞江 Kong HO

在你們看以下背景資料時，請先思考下列一些問題：

- 在這作品內，你聯想到海星、貝殼的形像嗎？
- 試想想你到海灘玩耍時，你會找到一些東西跟這圖畫相似的地方嗎？
- 中國文化在這作品的表現怎樣？有何見得？

Food for Thought :

- In this pictures, can you associate some images of sea stars, shells, etc.?
- Whenever you go to beach to pick up something, would you discover something close to the one you saw?
- How can you identify the influence of Chinese culture in this picture? How do you know?

背景資料 BACKGROUND INFORMATION

何瑞江的裝置藝術，無論是幾何抽象或哲理象徵的呈現，都是他對自然環境和自我的理性及直觀的認知表達。這一組五件的裝置品都是以“現象”為創作主題，以表達他對象徵性，幾何性及自然性現象的探索，藉著這些探索去尋找一些在言語運用之前的現象知識。在這些裝置品中所呈現的圖像如玉石、貝殼、中國古錢幣、海星、龍形圖像、星圖、及數學圖像，都是他創造的象徵性記號。概括來說，現象中的呈現及隱藏就是這些裝置品的內容。創作者期望觀賞者能以一種非短暫，而是以直觀沉思的態度去欣賞這些裝置品。

A group of four installation pieces created in this theme, "Phenomena", is the outgrowth of Kong Ho's research in symbolic, geometrical, and natural phenomena - which are the states of knowing before linguistic language. The subject matter in the artist's installation pieces evolves around specific objects which he had chosen because of their multiple relationships to Nature, geometric forms, and cultural symbolism. Kong is currently fascinated in exploring the associations between the forms and symbolic references of jade-stones and sea shells; ancient Chinese coins and starfish; Chinese dragon images and constellation. The mysterious feeling of his work comes from the juxtaposition of what is comprehensible and what is unknown. He is able to create installation pieces which are as much about the unpainted or unseen parts of the whole, as they are about what he had chosen to represent obviously. His art is not for the short attention but for a more meditative approach. It is about intellectual perception and intuitive awareness.

一些可引伸的討論點：

- 在過渡期內，藝術可以反映社會和政治的轉變嗎？藝術與社會的關係是如何？
- 藝術是否為現實的反映，還是一種自我表達？
- 你覺得這件作品的創意如何？

Point for Discussions :

- During this 'transitional period', can artworks reflect any social or political changes? Discuss the relationship between art and society.
- Is the nature of art a reflection of reality, or just self-expression?
- Is the artwork original?

藝術家知多少

何瑞江，在香港和美國接受藝術訓練，從事油畫和混合媒介的創作。

Knowing About The Artist

Kong Ho, an artist trained in Hong Kong and United States. He is a painter and an installation artist.



何兆基
HO Siu-kee
(b. 1964)

柱 · 1995
Column

何兆基 HO Siu-kee

在你們看以下背景資料時，請先思考下列一些問題：

- 你認為這件作品是怎樣製造和組成的？藝術家用了甚麼方法來完成它？作品中可有表面證據嗎？
- 你看看這條柱，可聯想到甚麼？
- 如你可以環柱而行，你會對那地方產生甚麼感覺？
- 如你是這展覽的策劃人，你會在甚麼地方展覽這條柱 / 裝置以強調它的高度、造形、空間及表面？

Food for Thought :

- How would you think this work is being made and assembled? What methods did the artist use? Are there any clues?
- Look at the column - does it remind you of anything you have seen before?
- If you are allowed to walk round the column - where would you like to stay? How would you feel?
- If you are the curator of this exhibition, where would you like to have this piece of installation being displayed in order to emphasize its height, shape, space, surface ... etc.?

背景資料 BACKGROUND INFORMATION

藝術家把裝置看作為一種合成的藝術形式。他以不同的物料和組件結合起來，使藝術品中元素間的接觸點的處理成為其創作過程中一項重要考慮。

The installation, entitled COLUMN, is a synthetic process of work which indicates ways of incorporating different materials and parts (settlements of the contact point) as a critical consideration.

一些可引伸的討論點：

- 柱跟中國文化的關係。
- 物料和組件的結合和加工處理，是否為一項重要的創作過程？請思考觀念藝術的手法。
- 合成藝術是甚麼？
- 這是否一件後現代藝術？

Points for Discussions :

- Column and Chinese culture.
- Are the incorporation of different materials and parts an important process in the creation of an installation artwork? Please analyse by using those theories underlying conceptual art.
- What is synthetic art?
- What is post-modern art?

藝術家知多少

何兆基，在香港及美國接受藝術教育。近日作品以探討裝置跟身體的關係。

Knowing About The Artist

Ho Siu-kee, received his art education in Hong Kong and America. His recent works explore the relationship between Body and Installation Art.



K-Theory
(b. 1994)

無尚裝置，1995
Z-Installation

K-Theory

在你們看下列背景資料時，請先思考下列問題：

- 這件裝置會否令你想起博物館或畫廊的紀念品或禮物？
- 這是一件裝置，還僅是一件普通的雕塑？或是一個永久陳列方式的計劃草圖？
- 在這裝置內的文字內容，有否發現內裏文字有失實的地方？而作品的理想展出地點應在畫廊那處？
- 當你以物易物，交換紀念物、玩具等東西時，可給你任何感覺？
- 試比較博物館的明信片架，你覺得他們有共通之處或相異點嗎？
- 這件作品的名字叫「無尚裝置」，你有更好的提議嗎？

Food for Thought :

- Does this installation remind you of any souvenirs or objects from museum or gallery ?
- Do you view this as a sculpture, model or sketch for permanent displays?
- Are there any aspects in this piece which cannot be understood ?
- Can you preview any false statements and siting of this work if you were given the task of locating it somewhere in the gallery?
- Look at the toys inside the plastic bags. How do you feel if you can take any of them from the gallery?
- Compare this installation with the postcard stand of the museum. How are they similar, do they differ?
- What title would you like to give to this work?

背景資料 BACKGROUND INFORMATION

- 一個不存在的裝置「教育錦囊」，內有小型拼湊和使用者手冊。
- 一些錦囊套將在展場出入售賣 一真實存在的裝置。
- 一些展覽單張將在展場內安放陳列。
- 一建議存放寄賣地方：影迷百科、大業圖書中心、油麻地戲院。

The installation group K-Theory presents an education kit which is prepared for an (non-existent) installation piece. Items in the kit include a miniature DIY model of the installation and a users' manual. Outlets are identified for selling the kit at a nominal price. A display of the kits is to be set up in every outlets. (The 'real' installation?) Plastic bags containing promotion leaflets are to be installed in all indoor venues of the gallery. (Another installation?)

一些可引伸的討論點：

- 博物館的紀念物應怎樣陳列？內容除了是明信片外，還可以是甚麼？
- 藝術家以玩具作為與觀眾交換的禮物或紀念物，你對此做法有沒有異議？
- 博物館應如何陳列展品？
- 博物館是否一個成年人觀賞的地方？你對現時香港的博物館陳列方式有何建議？

Points for Discussions :

- What should souvenirs in museums be like? Apart from postcards, what other souvenirs can we have?
- Artists exchange toys with audience. How do you comment this?
- Do you think museum display has a standard model?
- Is museum an exclusive place only for adults? Please comment on the museum displays in Hong Kong.

藝術家知多少

K-Theory, 一九九四年成立，從事文字寫作、攝影及裝置活動，是「香港裝置藝術節」發起組織之一。

Knowing About The Artist

K-Theory, founded in 1994. Participated in cultural critique, photography and installation, co-founder of the Hong Kong Installation Art Festival in 1994.



郭孟浩
KWOK Mang-ho
(b. 1947)

原始蛙林, 1995
Frog Jungle

郭孟浩 KWOK Mang-ho

在您們看以下背景資料時，請先思考下列一些問題：

- 在這作品中，你感到森林的景像嗎？
- 作品中，你感到原始、反璞歸真的氣息嗎？
- 你有沒有比較過森林中的景象？
- 石屎森林和原始森林有何分別？

Food for Thought :

- From this installation, can you sense the image of forest?
- Can you experience a feeling that is naive, primitive and back to nature?
- Have you ever been in primitive forest? Can you work out the difference between high-rise buildings and primitive forest?

背景資料 BACKGROUND INFORMATION

- 這件作品以傳統書法、繪畫、藝術家的記錄資料如相片、行為記錄、個人對裝置的觀念和看法以及日常生活中的現成物組織而成的一個空間佈置。
- 我們細心留意這件作品，會感到他精緻的空間處理。在畫廊的燈光（代表著陽光）投射下，整件作品給人陽光和生氣的感覺，而作品在細小的空間下，物件依然得有層有次、有重有輕、組織井然、富有大小空間的變化，頗配合原始森林。看似零亂而有生態秩序的實質環境。
- 藝術家每天都親自到展場整理作品，使作品富有靈活變化的特點，與原始森林的生態過程甚為契合；自然生態中的生長、變化、衰老被轉化為這件作品的基本特點。

- 「原始森林裝置」在人為的畫廊空間下，成功地超越了物質環境的限製而保存了作品的特質，這或許是藝術最可貴之處。
- This installation incorporates traditional paintings, calligraphy, works, photographic records and records of criticism, performances and personal histories, artists' views on installation and ready-made and found objects to build an installation space.
- The installation is an elegant manipulation of space. With the aid of spot-light effect, the whole piece elicits a sense of lively and sunny atmosphere. Though confined by the gallery space provided, the piece is systematically organised with emphasis on major and minor space. The look-like messy installation reminds us of the biological condition of primitive nature.
- 'Frog Jungle' is installed in a man-made gallery environment and it successfully transcends the constraints of environment and maintains its distinctive qualities. Perhaps that is the essence of art.

一些可引伸的討論點：

- 藝術如「原始蛙林」，可以作為一種評論現代社會，石屎森林的環境嗎？
- 你嘗試過使用一些輕薄、環保的材料創作藝術嗎？
- 你喜歡原始森林嗎？為甚麼？

Points for Discussions :

- Do you think art as 'Frog Jungle' can be used as a tool to criticize modern life?
- Have you ever attempted to use fragile but recycled material to create a piece of artwork?
- Do you like 'Frog Jungle'? Why or why not?

藝術家知多少

郭孟浩從事展現、環境及裝置藝術的創作。他於一九七七年開始創作環境雕塑，而在一九六九至七三年間，嘗試概念性環境雕塑。一九七四年，他在元朗一間中學舉行第一次概念藝術展覽，七六年舉行首次個展，他在一九七八年的屯門節中實驗光雕塑及生物藝術。一九八〇年，他在香港藝術中心演出一項為期四天的劇場表演。青蛙王現在常於香港及紐約居住及展出。

Knowing About The Artist

Kwok Mang-ho, an artist working on happenings, environmental art and installation. Started doing environmental sculpture entitled 'Five Columns' in 1971. He attempted conceptual environmental sculpture from 1969 to 1973. In 1974, he organized the first conceptual art exhibition in a secondary school in Yuen Long. He held his single show in 1976 at Quarum Gallery. In 1978, he experimented light sculpture and live arts in The Festival of Tuen Mun. In 1980, he performed in a four-day performance theatre in Hong Kong Art Centre Studio. King Frog now lives and exhibits in Hong Kong and New York.



文恩明
MOON Eun-Myung
(b. 1967)

銀盒與紅色燈，1995
Aluminium Boxes and
Red Light

文恩明 MOON Eun-myung

在你們看下列背景資料時，請先思考下列問題：

- 你在這作品的某方面，可以發掘到一些香港的文化因素嗎？
- 作品中有沒有一些對立的元素和物料？
- 紅色燈在這作品內扮演了甚麼角色？
- 你可否略為形容牆上壁畫的效果與銀色鉛盒的對比關係？

Food for Thought :

- Are there any aspects of this piece that tells the Hong Kong culture?
- Are there any materials in this work that are generally contradictory in nature?
- What role does the red light play in this installation?
- Can you describe the effect of murals on the wall in contrast to the solid aluminium boxes?

背景資料 BACKGROUND INFORMATION

此主題的含意是有關香港的文化與及大自然的用料。在這作品上，作者以韓國人的角度描述出香港的文化。在用料上，她使用了銀鐵及紅燈泡，這物料一方面是香港人常用的物品，與此同時將此兩樣用品組合為一體則創成了一個富有力量又充滿含意的空間。

The theme of this artwork is about the Hong Kong culture and the use of natural material. As a Korean, Moon depicted the Hong Kong culture from a foreigner's point of view. Thus, for the materials used, she selected aluminium boxes and red light, which is often found in Hong Kong people's daily life. By combining these two materials, she creates a powerful yet interesting space.

一些可引伸的討論點：

- 從物料的角度出發，藝術中是否有一些物料與文化有密切關係？
- 大自然的用料跟香港文化有何關係？
- 裝置中出現的空間與抽象的文化空間有何分別？

Points for Discussions :

- From the material point of view, art contains materials which are related to culture?
- What do materials form the culture of Hong Kong?
- How can we distinguish space in installation from that of a cultural space?

藝術家知多少

韓國人，在英國接受藝術教育，現居於香港。裝置作品曾展出於倫敦牛津、新澤西、香港等地。

Knowing About The Artist

Korean, received art education in England. Her installations were shown in London, Oxford, New Jersey and etc.



八人入乂
Nux
(b. 1993)

八人入乂的一個計劃，1995
A Nux Project

八人入乂 Nux

在你們看以下背景資料時，請先思考下列一些問題：

- 為甚麼這些畫會擺放在地下展覽？
- 畫面上為甚麼會有這麼多橡根圈？它們代表甚麼？
- 為甚麼展場會有一些板阻擋著觀眾的視線？
- 這件作品想講甚麼？

Food for Thought :

- Why all those pictures, photos, paintings are placed on the floor?
- Where are there so many rubber bands on the floor? What are they stand for?
- Why the gallery is blocked or framed by partitions?
- What does this installation mean?

背景資料 BACKGROUND INFORMATION

這件作品嘗試把借來的東西重新組合及呈現。八人入乂想打破傳統的藝術展覽形式。

The idea of this installation is to use as many borrowed works as possible and put them together in a new and interesting way. In this project, Nux wants to break away from the usual ways of displaying art works in an exhibition.

一些可引伸的討論點：

- 你認為藝術家在做甚麼？
- 你可建議一些方法解釋這裝置是甚麼？
- 如果你可以帶走裝置，你認為你會帶走一些甚麼？

Points for Discussions :

- What do you think the artists are doing?
- Can you suggest the methods by which this installation was being made?
- If you are allowed to take away some components of the installation artwork with you, what would you like to take?

藝術家知多少

八人入乂不是由一班固定的會員組成，它按個別的創作計劃而聚合各路學術及專業背景的人士；製作集不同觀點及喜好之大成。組員有來自建築、平面設計、氣車修理、產品及舞台設計以及電腦及教育的專業背景。

Knowing About The Artist

Instead of a solid group, NUX membership is project-based and works are a result of collective subjectivity. Participants of NUX come from diverse diciplines, including architecture, art education, computers, graphic design, product design, car reparation, stage design, theatre and etc.



潘星磊
PUN Sing-lui
(b. 1969)

紅色電視機，1995
The Red Broadcast
of the Limited T.V.

潘星磊 PUN Sing-lui

在你們看以下背景資料時，請先思考下列一些問題：

- 首先，請看看圖片中的紅色電視機，那是關於甚麼嗎？
- 你想這件裝置的目的是為了甚麼？如果你覺得難以理解，看看牆上的說明亦可。
- 請留意紅色的色調，它有沒有象徵意義？那是一種主要顏色或特別的符號嗎？

Food for Thought :

- First look at the T.V. in this photograph. What is this display about?
- What does the installation intend for? If you find it difficult to read, look at the label on the wall.
- Observe the 'red' colour. Does it symbolize anything? Is it the dominant colour or sign?

背景資料 BACKGROUND INFORMATION

電視傳媒有其自由度與局限性，可視作社會意識形態的一個縮影。時代的轉型成

為必然，紅色電視出現亦成為必然；有限的電台，有限的空間。透過紅色的屏幕，我們或許會看到一片永恆的紅色世界。

T.V. as a mass media has both its freedom and limitation. It is a reflection of social ideology, when social change is inevitable, the resultant Red T.V. seems inescapable. Through the red screen, we see our world presented in a flat area of red colour.

一些可引伸的討論點：

- 你喜歡紅色的東西嗎？如果世上的東西都變成紅色，你喜歡嗎？
- 當作者在運用現成物進行裝置藝術時，你想他會遇到一些困難嗎？
- 紅色電視跟一般的電視有何分別？
- 綠色是「環保」的象徵顏色，你喜歡嗎？

Points for Discussions :

- Do you like things in red colour? If everything in this world changes into red, do you like it?
- Is it difficult for the artist to use ready-made objects to construct his installation?
- What is the difference between the Red T.V. and the ordinary one?
- The colour green is the environment colour, do you like it?

藝術家知多少

潘星磊，一九九二年畢業於北京中央美術學院，定居香港。入選當代香港藝術雙年展'92；獲九四年市政局比賽優勝獎；九五年舉辦《紅人》雕塑系列及《紅色行動》行為裝置。

Knowing About The Artist

Pun Sing-lui, graduated B.A. in 1992 from the Central Academy of Fine Arts (Beijing), art work on sculpture entitled "Chair or Man" was selected into the "Hong Kong Biennial Art Exhibition (1992)"; sculpture named 'Floor'; obtained The Award of Excellence in Hong Kong Urban Council Sculpture Design Competition 1994; one man sculpture exhibition entitled 'Red Humanity' and 'Red Action' show in 1995.



王炳賢
WANG Ping-hsian

流動 · 1995
Flow

王炳賢 WANG Ping-hsian

在你們看以下背景資料時，請先思考下列一些問題：

- 當你站在風扇前面，有那種氣氛可感覺到？
- 如果風扇變得細小，效果會變得怎樣？
- 風扇對你來說有何意義？他們代表某些功能還只是一首詩篇？

Food for Thought :

- Describe your feelings as you stand in front of the fans? What type of atmosphere does the room have?
- What would be the effect if the fans were much smaller?
- What do the fans suggest to you? Do they suggest function or poetry to you?

背景資料 BACKGROUND INFORMATION

風扇的裝置使風流動的時候，各種發聲物亦隨之流動繼而產生聲響。

The installation of fans in row portrays poetic feeling. When wind is blowing, all kinds of ringing system bring out sounds and music.

一些可引伸的討論點：

- 聲音與音樂的關係 - 一種結合。
- 藝術與詩歌？
- 由聲音到聲音藝術。

Points for Discussions :

- Sound and Music - a collaboration.
- Art and poetry.
- From sound to audio arts.

藝術家知多少

一個設計工作者、畫家，曾參與一九九五年裝置藝術節。

Knowing About The Artist

A designer and a painter, participated in the Hong Kong Installation Art Festival 1995.



楊秀卓
Ricky YEUNG
(b. 1952)

那一邊，1995
Which Side ?

楊秀卓 Ricky YEUNG

在你們看以下背景資料時，請先思考下列一些問題：

- 這件裝置令人聯想起一些生活經驗嗎？
- 試想想藝術創作中「文字」與「形像」的關係。兩者間對裝置藝術有何相關或影響？
- 你能從作品中找出一些獨特的「香港」元素嗎？

Food for Thought :

- Does this installation remind you of anything that you experienced before?
- Think about the relationship between 'words' and 'images'. What effects do they have on installation?
- Can you identify some of the characteristics of 'Hong Kong' from the artwork?

背景資料 BACKGROUND INFORMATION

某些中文字體在透明的背景下可供參觀者前後左右閱讀。文字「懸空」在一個物質性空間「背後」是一不同的圖像、物件。當參觀者站在玻璃的前後左右張望時，可單獨閱讀圖像本身，又或是文字拼合了圖像和物件，做成一有趣的視覺效果。但玻璃是否真的透明？真實是否「就在那裏」(just right there)？中立、大中華，禁，香港人……你究竟站在那裏？

Under a transparent background, some Chinese characters are hung behind a 'materialistic space' which can be read by visitors from both sides. When visitors are standing in front of, behind, left or right-hand-side of the transparent glasses, they can see the pictures, characters and objects overlapping each other, creating an interesting visual effect. Visitors can ask themselves, can they really see through the glasses? Can truth really be found right there? Neutral, China, censorship and prohibition, Hong Kong people where are your stand?

一些可引伸的討論點：

- 藝術作品在這過渡期內，可以反映一些社會和政治轉變嗎？試討論藝術與社會間的關係。
- 當作者在運用現成物進行裝置藝術時，你想他會遇到困難嗎？
- 藝術的本質是反映現實，或是自我的形式表達？
- 作品是否為一件原創品？

Points for Discussions :

- During this 'transitional period', can artwork reflect any social or political changes? Discuss the relationship between art and society.
- When artist is using by-products for his installation work, can you predict any difficulties?
- Is the nature of art a reflection of reality, or just a self-expression?
- Is the artwork original?

藝術家知多少

楊秀卓，從事混合媒介、雕塑、裝置等的創作，曾參與《轉變的年代》(1989)《城市變奏》及《九四香港裝置藝術節》等展覽。

Knowing About The Artist

Ricky Yeung, working on a number of media including mixed-media, sculpture and installation. Participated in exhibitions such as 'Turn of a Decade (1989)', 'City Vibrance (1992)' and 'Documenta(1994)'.

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