



HONG KONG

2001

香港藝術雙年展

Biennial Exhibition

轉型·開放·行動

Preface

踏入廿一世紀，世界都處於持續的轉型當中。自二十世紀後半期以來，社會、政治、文化的高速發展，促成了新的世情和生態，然而，種種陌生的模式，卻在未及適應之前已被更替。「轉型」成為一切混亂情態中的一道恆定軌跡。

香港藝術雙年展2001展示出前所未有的轉變，打從展覽的理念到策劃的模式都大幅度的改變。我們期望通過這些調整把香港藝術雙年展從單向的比賽及展覽模式，變成為多元文化網絡互動介面。我們邀請本地的不同藝術機構，以其獨特的形式，自主的話語及策劃方向參與本屆雙年展，使她成為一次展示香港藝術總體面貌的活動。

我們與各參與合作的機構是憑「香港藝術雙年展」舉辦的機緣，以開放的模式體現新的合作機制，並以此建立網絡伙伴關係。隨著模式轉型，雙年展朝向開放新空間——締造一個更多可能性和容納性的新生態。

本屆雙年展以「香港藝術雙年展2001」及「臨街的觀照：第四十九屆威尼斯雙年展中國香港館展覽」帶向活動高潮。展覽期間得到香港文化博物館、藝術推廣辦事處、香港城市大學、香港浸會大學、香港理工大學、香港教育學院、香港大學專業進修學院、香港中文大學藝術系系友會、香港藝術中心及藝術學院、藝穗會，並多個本港藝術團體如香港視藝人協進會，藝術地圖、錄像太奇、甲子書學會、春風畫會、三行畫廊、樂天陶社及多元智能工作室等和多所院校、畫廊及藝團參與作為藝術伙伴，使雙年展成為一次全城矚目的文化盛事。這項盛事更得到香港藝術發展局作為合辦機構，並獲北山堂慷慨贊助，為活動的成功提供了積極支持，我們謹向以上機構及藝術界全寅致以衷心感謝。

香港藝術館館長朱錦鸞

The constant of the development of contemporary art is flux. The development of the electronic media and its impact on artistic production has infused unprecedented dynamics to the act of artistic creation to an extent that has reoriented habits of looking, evaluation and expectation in general.

Much of these changes are being reflected in the Hong Kong Art Biennial 2001. The most radical change took place on the organization of the event itself. In taking on a proactive role in the promotion of Hong Kong Art, the Leisure and Cultural Services Department is collaborating with the Hong Kong Arts Development Council as a major partner in this year's presentation.

The Hong Kong Art Biennial in the past was basically an exhibition of works selected from an open competition. This year, the scope of organization has expanded to include a number of collateral events and activities organized in conjunction with other local organizations and institutions. The Hong Kong Art Biennial 2001 will open with two exhibitions at the same time: an exhibition of works selected from the exhibition itself and a rerun of the exhibition "Magic at Street Level" which is a Hong Kong artists' debut at the international exhibition, 49th Venice Biennale.

During the exhibitions period, associated art events will be presented by the Hong Kong Heritage Museum, the Art Promotion Office, the City University of Hong Kong, the Hong Kong Baptist University, The Polytechnic University of Hong Kong, The Hong Kong Institute of Education, School of Professional and Continuing Education, The University of Hong Kong, The Alumni Association of Fine Arts Department, the Chinese University of Hong Kong, the Hong Kong Arts Center and Art School, Fringe Club, the Confederation of Hong

Kong Visual Artists, the ArtMap, the Videotage, the Jiazi Society of Calligraphy, the Chun Feng Art Club, the Trigram, the Pottery Workshop, the Locus Studio and various colleges, galleries and art groups, which join as art partners. The participation of these many local organizations and institutions provide the residents and visitors to the city with a feast of art exhibitions and art activities focused on local art and artists.

I would like to take the opportunity here to congratulate the award winners and the artists featured in the Hong Kong Art Biennial 2001. I would also like to express my sincere gratitude to the Hong Kong Arts Development Council for their co-operation and the Bei Shan Tang Foundation that has graced the event with their generous sponsorship. Many institutions and the individuals have come together to form an alliance with the Hong Kong Museum of Art to promote of Hong Kong art. With shared goal and a spirit of camaraderie, each and everyone in this partnership have contributed in unique ways to make this year's Hong Kong Art Biennial an event of the community and for the community.

Christina Chu
Chief Curator, Hong Kong Museum of Art

簡介 Introduction

香港藝術館前身香港博物美術館於 1962 年成立，設於香港大會堂高座頂層，其後於 1975 年改組為香港藝術館及香港博物館，1991 年遷至文化中心現址。一直以來，推動本地藝術是其使命之一。

香港藝術館不斷汲取過往的經驗及各方的意見，其間雙年展的機制亦因時而作出調適，務求雙年展能更貼合社會的需求。

作為新世紀的首次香港藝術雙年展，我們致力開拓更大的可能性和參與空間。其他配套展覽及活動，詳情請參閱「香港藝術雙年展2001節目小冊」或瀏覽網址：<http://www.lcsd.gov.hk/hkma/>

The City Museum and Art Gallery, the former Hong Kong Museum of Art, situated at the City Hall High Block, was founded in 1962 and was restructured into the Hong Kong Museum of Art and the Hong Kong Museum of History in 1975. In 1991, the new Museum at the Cultural Centre complex was inaugurated. Far from the beginning, to promote local art is one of its missions.

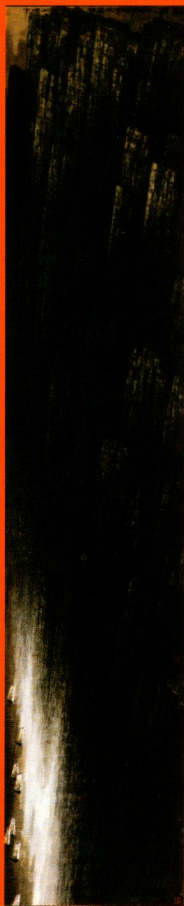
With the experience accumulated and taking into consideration the valuable advice and opinions from different sectors, the mechanism of the Hong Kong Art Biennials is improved from time to time to meet the aspirations of the community.

As the first Biennial of the new millennium, we explore a new horizon and open up more possibilities. For details of other fringe exhibitions and activities, please refer to the Hong Kong Art Biennial 2001 Program Guide or visit the Museum's website at <http://www.lcsd.gov.hk/hkma/>

香港藝術雙年展 2001 獲獎作品

Award Winners of the Hong Kong Art Biennial 2001

黃孝達 WONG Hau-kwei



Skiff 2000
Ink and colour on paper
285 x 60 cm

輕舟 2000
水墨設色紙本
285 x 60 厘米

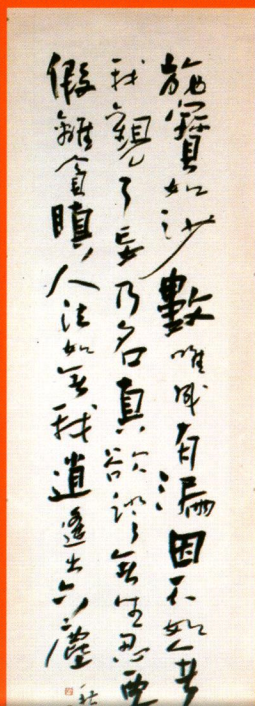
黃孝達的《輕舟》在近三米長的畫幅上，以鳥瞰的角度，描畫輕舟在重巒疊嶂中的湍流順流而下。小舟的輕盈與群山的厚重形成強烈的對比。山石和輕舟的配置更形成獨特的層次感，反映藝術家在構圖章法上別具創意。

WONG painted the work "Skiff" on a long vertical pictorial plane about three meters, and depicts sails crossing the swift stream along myriad mountains and peaks. The majestic resonance of mountain rocks contrast with fluidity of small sails to produce a destructive visual effect whereas the placement of the pictorial elements generates a unique vision of perspective, showing the originality and creativity of the painter.

梁氏這幀《行草五言禪句》，以潤筆濃墨書寫，字體結構正奇相生，通篇疏朗緊密互為相襯，令整體書風別有一種靈動縱逸的氣韻。

LEUNG Chau-pak writes the work "Poem in Running Cursive Script" with wet ink tones. The modulation of character forms and sizes conveys a sense of dynamic movement. The placement and treatment of the scripts also create an aura of harmony that enhances the spontaneous and naturalistic visual impact of the whole passage.

梁秋白 LEUNG Chau-pak



Poem in Running
Cursive Script, 2001
Ink on paper
170 x 46 cm

行草五言禪句 2001
水墨紙本
170 x 46 厘米

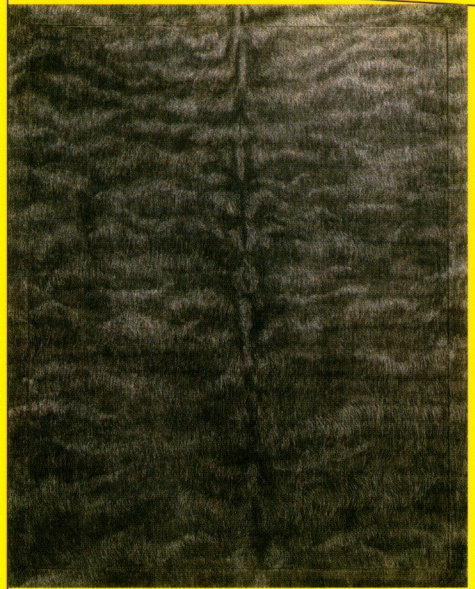
郭瑛 KWOK Ying

郭瑛的《黃小虎》以極簡單的物料及繪畫方式傳達「虎在心中」的內容意識。一筆一筆重覆規律地繪畫及刻刮織造出來的質感，細意鋪排的疏密線條，純粹而直接地勾劃出活現觀者心中的「黃小虎」。

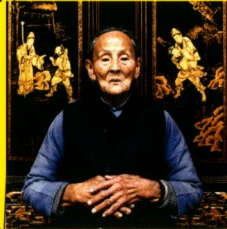
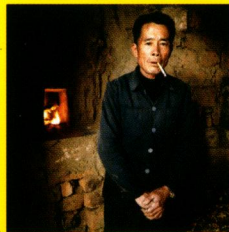
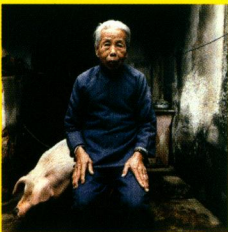
“Mr Tiger Wong” by KWOK Ying is a work depicted with simple media and pictorial mode. The artist repeatedly depicted the texture of the tiger skin on the pictorial plane to reveal the image of a tiger in her mind. With her skilful manipulation of textural presentations, the artist successfully invites viewers to create their own distinctive visions of “Mr Tiger Wong” from their own imaginations.

Mr Tiger Wong 2001
Pencil and ceramic clay on canvas
153 x 122 cm

黃小虎 2001
鉛筆及瓷磚泥布本
153 x 122 厘米



蘇慶強 SO Hing-keung



Chinese 1-5 1996-2000
Colour prints, a set of five
Each 90 x 90 cm

中國人 1-5 1996-2000
彩色照片，一組五幀
各 90 x 90 厘米

蘇慶強的《中國人 1-5》以寫實的手法捕捉中國尋常百姓的面貌。蘇氏以其敏銳的觸覺，把人物的影像凝固在經刻意選取的特定空間背景中，以最平實的手法敘述着過億人口中的個人故事。

In the photo series “Chinese 1-5”, SO Hing-keung captures images of layman in China with a rather realistic approach. With his sensitivity, So captured these figures with the background elements carefully selected and locking their own stories within a designated space and time frame.



Chess 2001
Wood, a set of twenty-one
73 x 300 x 300 cm

棋 2001
木·一組二十一件
73 x 300 x 300 厘米

周順強 CHOW Shun-keung

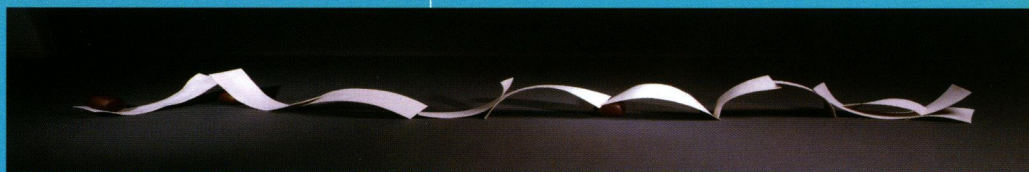
周順強的《棋》由象棋的棋子引發靈感，以生活中不同時期，不同事件所引發的感應為依。其中有對理想國的冀盼，有對社會暴力的感想，有男性的情意結及自我的反思等，表述着細膩的生活感受。

The work "Chess" by CHOW Shun-keung is a group of sculptures inspired by the game and forms of chess and the unique feelings of matters and experiences of daily life, a variety of imagination and visions such as good wish for an Utopia, impression of social violence, male lust complex and self reflection etc., showing the artist's fond sensation of life in reality.

張煒詩 CHEUNG Wai-sze, Rachel

Equilibrium III 2000
Ceramics
26 x 300 x 40 cm

平衡 III 2000
陶瓷
26 x 300 x 40 厘米



張煒詩的作品《平衡 III》以白皙的陶瓷薄片，長短不一地搭架在褐色滾圓的陶瓷上。陶片的扭曲增加了作品整體的律動性，同時亦增加其不穩定的緊張狀態，表達了生活在資訊科技發達都市中人與人之間微妙而脆弱的關係。

In the work "Equilibrium III", CHEUNG Wai-sze assembles thin ceramic slips of different lengths on brown clay blocks. The curves and the seemingly instable placement of the ceramic slips create a tense sense of vibration as well as dynamism, suggesting the fragile human relationship in a city overcasted by information technology.

曾建華 TSANG Kin-wah

Small Things, Big Issue 2000
Inked stoneware plaque, a set of two
Each 187 x 23 x 5 cm

大小二事 2000
墨染陶板，一組兩件
各 187 x 23 x 5 厘米

曾建華作品《大小二事》以漫畫揶揄嘻笑的手法表現日常生活裡每天都要面對的切身問題。墨染陶板的厚重及設色的刻意古雅與輕鬆市井的題材，恰如其分地融合一體，讓人在這通俗與典雅的對衡間，找尋看待生活的另類角度。

On the work "Small Things, Big Issue", TSANG Kin-wah, the artist mocks the problems and issues that everyone has to face in daily life with a comic approach. The thick and heavy pottery plaques coated with ink, the archaic colour tints and the humorous mundane themes perfectly match to inspire viewers to look at the issues of daily life from different angles and perhaps they would find a balance between colloquium and elegance.



許翠紅 HUI Chui-hung

- 2000

Umbrellas

104 X 207 X 119 cm

- 2000

傘

104 X 207 X 119 厘米

許翠紅這件沒設標題的作品，以現成的花布傘經細意的縫合，消溶了傘所應有的功能及形態，再現着一個不規則的有機立體。其獨特的選材及特異的造型予人無限的演繹空間。

The work by HUI Chui-hung does not have a designated thematic title, the artist sewed umbrellas with floral patterns together and thus created an irregular shaped organic form that fully deviated from the function and usage of the original object. The choice of media and the distinctive artistic form create an open and free space for the viewers to interpret according to their own imaginations.



洪強 HUNG Keung

洪強的《與人構成的連動影像計劃》共設計了五組不同主題的數碼影像。分別是人的動作、人的聲音、人的精神、人的能量及人的身體（吞食及生長）。通過選擇不同的影像組合，產生不同的效果。在觀看組合變化的過程中發掘看待自身的不同角度，打破人在慣性思維下對自身的瞭解。

“Human Being & Moving Images” by HUNG Keung composes of five thematic groups of digital images: movement, voice, spirit, energy and body (eating and growing) of human beings. Through viewing the different combinations of these images and outcomes, viewers may acquire different experiences from which they will look at oneself from new angles other than the usual perceptions of daily life.



Human Being & Moving Images 2001
Digital moving image

與人構成的連動影像計劃 2001
數碼影像

贊助 Sponsored by **PHILIPS**



梁美萍的《咫尺天涯 — 旺角版》收集了旺角區的信箱，又收錄了日常生活中不同的聲音，創作了這件裝置作品。在展場裡，當觀眾靠近信箱，放在裡面的感應器便會啟動錄音機，播放出預先收集的人聲、車聲、切菜聲、吵架聲等等，讓觀者也彷彿置身於鬧市人際關係的縮影中，去思考當今在強大資訊的擠壓下，人與人之間聆聽的心靈溝通將何去何從。

梁美萍 LEUNG Mee-ping

So Near Yet So Far (Mongkok Version) 2001
Mailboxes, electronic sensors,
walkmans, cassette tapes, electric wires and batteries

咫尺天涯 — 旺角版 2001
信箱、電子感應器、錄音機、
環境訴求錄音、電線及電芯

The work “So Near Yet So Far (Mongkok Version)” by LEUNG Mee-ping is an installation made up of mailboxes collected from Mongkok, in which records of the sounds encountered in daily activities are placed. When viewers walk near these mailboxes, sensors inside will activate the pre-recorded tapes to broadcast various sounds of people, cars, chopping vegetables, quarrelling, etc. Viewers then may get the experience that they are mixed with the sophisticated human relationship in a busy city and tend to re-think what should be the paths of spiritual communication between people under the great pressure of information technology.

香港藝術雙年展簡略年表(1975 - 2001)

Time Chart of the Hong Kong Art Biennial Exhibitions (1975-2001)



1975

香港藝術館自 1962 年成立至 1972 年，為推動本地藝術創作，共舉辦過四屆「當代香港藝術」展覽，為「當代香港藝術雙年展」的前身。

Between 1962, the year the Hong Kong Museum of Art was set up, and 1972, it had organized all together four contemporary Hong Kong art exhibitions, which were the predecessors of the Contemporary Hong Kong Art Biennials.



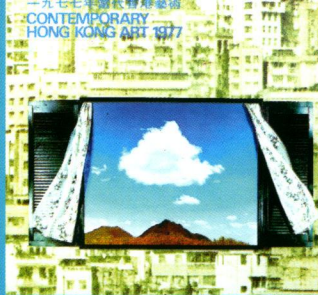
1975年2月所舉辦的當代香港藝術展覽為首屆的雙年展。作品主要以媒介分為六大組別：繪畫、雕塑、水墨、素描/水彩、版畫及書法，評審團在各組中選出優秀作品頒予藝術獎，以此鼓勵本地藝術家

1975年當代香港藝術展覽於香港大會堂高座香港博物美術館展出
In 1975, the Contemporary Hong Kong Art Exhibition was held at the former City Museum and Art Gallery, City Hall High Block

創作。同時雙年展展覽亦為市民提供欣賞本地藝術創作的機會和顯示香港藝術的最新發展。

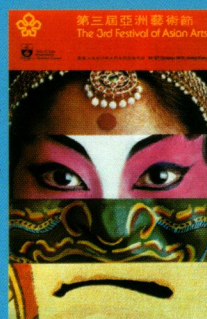
The Contemporary Hong Kong Art Exhibition held in February 1975 was the first Biennial. The panel of adjudicators select outstanding works from each of the six main categories of Painting, Sculpture, Chinese Ink Painting, Drawing/Watercolour, Printmaking and Calligraphy for granting awards. It aims at encouraging local artists for artistic creatives. The Biennial exhibition also gives the public an opportunity to appreciate art works by local artists and shows the most recent development of Hong Kong art.





1977

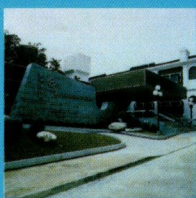
1969年及1972年的當代香港藝術展均為香港藝術節節目之一，而當代香港藝術雙年展亦於1977年成為亞洲藝術節節目，旨在促進本地藝術與外地文化交流，寓娛樂及教育並重。



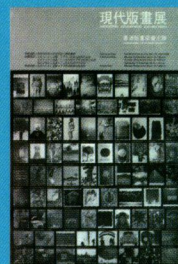
Both the Biennials in 1969 and 1972 were a programme of the Hong Kong Arts Festival. In 1977, the Biennial became a programme of the Asian Arts Festival. Its aim was to promote Hong Kong Art and enhance cultural exchange between Hong Kong and overseas, with emphasis on both recreational and educational aspects.

九龍公園內的香港博物館舊館址

The former site of Hong Kong Museum of History inside Kowloon Park

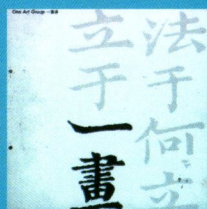


香港博物美術館於1975年改組為香港藝術館及香港博物館。香港藝術館以推動本土藝術發展為己任。此外香港藝術中心也於1977年成立，使香港藝術的地域化身份及文化內涵更趨明顯。許多青年藝術家相繼結社相研藝術，紛紛成立畫會，令藝術界呈現一片蓬勃朝氣。

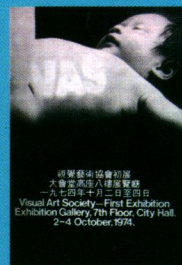


大會堂香港藝術館
Hong Kong Museum of Art
in the City Hall

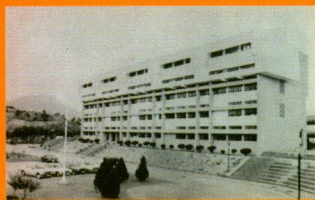
In 1975, the City Museum and Art Gallery was reorganized as the Hong Kong Museum of Art and the Hong Kong Museum of History. The former being responsible for promoting local art. Followed by the establishment of the Hong Kong Arts Centre in 1977, the locality and cultural identity of Hong Kong art became more pronounced. Various artists also joined hands to form art groups that further foster the prosperity of Hong Kong art scene.



香港藝術中心
Hong Kong Arts Centre



1979



香港中文大學新亞書院誠明館
藝術系

The Department of Fine Arts in
Cheng Ming Building at New
Asia College in the Chinese
University of Hong Kong

香港的正規美術教育始設於六十年代，隨着 1961 年柏立基教育學院開辦美術課程，1964 年香港中文大學成立，並設立藝術系，1967 年香港理工學院設立設計系，與及香港大學及香港中文大學的校

外進修部相繼開辦美術課程，均培育了不少藝術人材。藝術家經過多年的努力，至七十年代風格發展成熟，在雙年展中嶄露頭角。

Formal art education was introduced into Hong Kong in the 60's. Art courses were opened at the Sir Robert Black College of Education starting from 1961. In 1964, the Chinese University of Hong Kong was founded and the Department of Fine Arts was set up. In 1967, the Hong Kong Polytechnic founded the Swire School of Design. The University of Hong Kong and the Chinese University of Hong Kong also began to offer extramural art courses. These courses nurtured many artistic talents. After years of hard work, the artists' style matured in the 70's and they have and show their brilliant talents on art creation.



徐子雄《泉聲溪語》

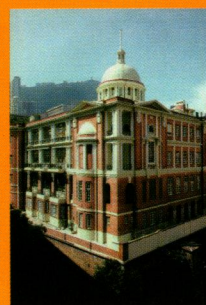
CHUI Tze-hung

"The Conversation of Streams"
徐子雄曾隨呂壽琨習畫，為新
水墨運動的中堅份子。

CHUI had studied painting with
LUI Shou-kwan, who was an
active painter of the ink
painting movement.

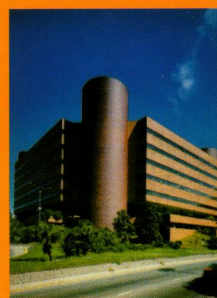
六、七十年代由呂壽琨啟動的新水墨運動發展蓬勃。許多水墨畫家秉承了傳統中國藝術的精粹，又參考了西方的藝術形式，創造別樹一格的水墨作品。這些作品強調西方現代主義的創造精神，注重視覺元素的表達和安排，充份反映社會上中西文化滙聚的特色。而雙年展中水墨作品入選的數量亦逐漸增加。

In the 60's and 70's, the New Ink Painting Movement initiated by LUI Shou-kwan developed vigorously. Many ink painters combined the essence of traditional Chinese art with western artistic vocabulary to create unique style of ink works. These works emphasize the innovative spirit of western modernism, placing importance on the expression and manipulation of visual elements. They reflect the fusion of Chinese and western culture that characterized our community. More Chinese paintings were also selected for the Biennial.



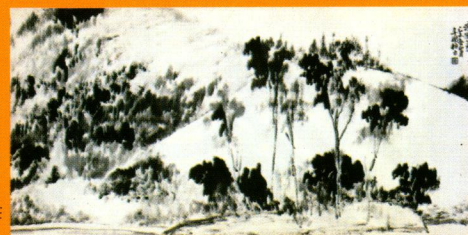
香港大學

The University of Hong
Kong



香港理工大學

Hong Kong Polytechnic
University



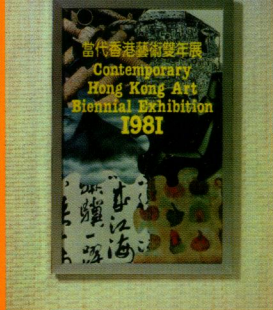
李潤桓《漢園夕照》

LEE Yun-woon

"Han Garden in Sunset"
李潤桓秉承中國水墨畫傳統
從事創作。

LEE carried on the Chinese
painting tradition in his
artistic creation.

1981

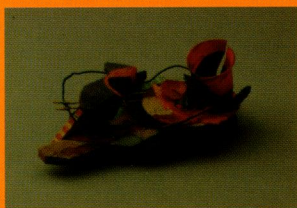


蔡切姿 CHOI Yan-chi
 蔡切姿七十年代末畢業於美國芝加哥藝術學院，獲碩士銜，回港後致力創作，為最早把裝置創作媒體帶入香港的藝術家之一。
 CHOI Yan-chi was graduated from The School of Art Institute of Chicago, USA by the end of 70's. She was one of the artists who introduced installation art to Hong Kong art scene.

80年代，很多年輕藝術家從海外接受藝術訓練回港，為香港藝壇注入新養份。這些藝術家大多留學美國，其次是加拿大、歐洲國家和台灣，促使香港藝術邁向多元化的國際風格。

In the 80's, many Hong Kong-born young artists returned after completion of their art training abroad and brought new nutrients to the Hong Kong art scene. Most of these artists studied in the United States and a number of them in Canada, Europe and Taiwan. With these works, Hong Kong art developed towards a pluralistic, international style.

是屆參賽作品數量較以往明顯有大幅度的增加，顯示了香港藝術雙年展已獲社會上的廣泛認同及香港藝術家的支持。是屆入選作品亦反映了香港藝術於八十年代更趨蓬勃。

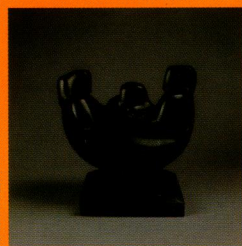


何慶基
 《布治喬亞的太舒適享樂》
 Oscar HO "The Uneasy Pleasure of the Bourgeois"
 何慶基於八十年代初畢業於美國加州大學，獲碩士銜，回港後隨即投入香港藝壇。
 Oscar HO was graduated from University of California, USA and then he returned to Hong Kong and became an active figure in the Hong Kong art scene.

Submissions for the Biennial exhibition this year marked a new height, showing that it had won recognitions from the art community. Entries of the Biennial also show a more prosperous development of Hong Kong art.



黃仁達《無題》
 Yank WONG "Untitled"
 黃仁達於1973至79年前赴法國進修藝術，八十年代初返港積極投入創作。
 From 1973 to 1979, Yank WONG studied fine arts in France. After he returned to Hong Kong in the early 80's, he devoted himself to art creation.

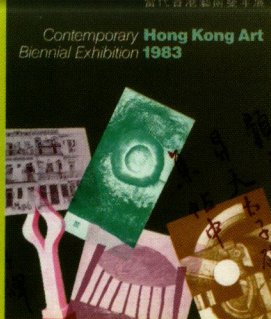


朱漢新《家》
 CHU Hon-sun "Family"
 朱漢新於1980年往意大利卡拉拉美術學院深造雕塑。
 CHU Hon-sun studied sculpture at the Academy of Fine Arts, Carrara, Italy in 1980.



呂振光《後庭再綠》
 LUI Chun-kwong "Backyard Turns Green Again"
 呂振光1980年於台灣師範大學美術系畢業回港，帶回了台灣寫實水彩風格，並創立香港現代水彩畫協會推動香港水彩畫創作。
 LUI Chun-kwong was graduated from The National Taiwan Normal University, Taipei. He brought back with his vivid realistic watercolours, and founded The Hong Kong Modern Art Society of Watercolour for promoting and encouraging creativities of watercolour painting.

1983



華僑日報 1983年10月23日
23rd October 1983, Wah Kiu
Yat Po

是屆雙年展特設市政局百週年紀念獎，得獎藝術家獲赴海外訪問著名藝術機構及國際知名藝術家的機會。

In this year's Biennial, the Urban Council Centennial Special Award was granted and the winner had the opportunity to visit famous overseas art institutions and meet internationally renowned artists.



市政局百週年紀念獎獲獎作品：曾鴻儒《棋》
The Urban Council Centennial Special Award was won by TSANG Hung-yu with his ceramic work "Exercise"

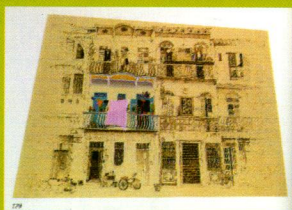
這一屆雙年展共收到五百九十位藝術家共一千二百件作品，當中有很多位是年青藝術家，他們追求獨特的表現形式和開闢理想的藝術境界。有的致力探研中國傳統；有的探索西方表現形式；更有力圖衝破中西藝術的隔閡，糅合東西文化。這些複雜微妙的表現，可見於是屆獲獎者中居港洋人和本土藝術家作品的形式和內容，可謂是中西方文化的對話。



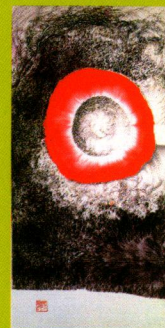
華僑日報 1983年2月15日
15th February 1983, Wah Kiu
Yat Po

There were 1,200 entries by 590 artists in this year's Biennial. Many of these entries were by young artists who strove for unique forms of expression and pursued their own artistic ideals. Some artists carried out artistic pursuit back to the Chinese tradition, while others explored western forms of expression, and still others sought to break through the differences between Chinese and western art and assimilate Chinese and western elements. This could be seen in the complex and subtle form and content of the works of award

默蓮·切斯特曼
《澳門一九八三》
Merlyn CHESTERMAN
"Macau 1983"

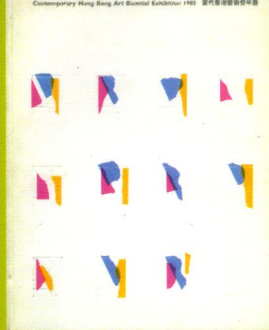


winner in this year's Biennial, including foreign artists living in Hong Kong and local artists. They created a dialogue between Chinese and western culture.

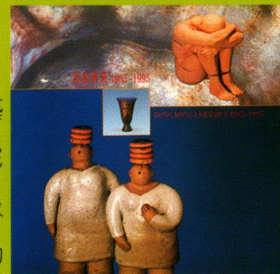


周綠雲《仲夏》
Irene CHOU "Midsummer"

1985

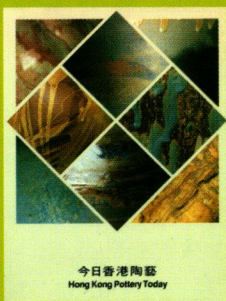


七十年代後期，先後有多位藝術家遠赴海外深造陶藝學成返港，及後從事教育及創作活動。除教育學院外，前香港理工學院於1981至91年間開設夜校高級陶藝證書課程，亦培育了不少陶藝創作者，陶藝活動繁倡。香港藝術館亦於1984年舉辦「今日香港陶藝」展覽，並於1985年雙年展中增設陶瓷項目，體現雙年展與當代香港藝術的同步發展。

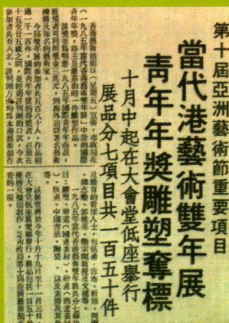


展覽目錄《香港陶瓷 1985 - 1995》回顧十年香港陶藝藝術發展

Catalogue "Hong Kong Ceramics 1985 - 1995", surveys the development of Hong Kong ceramics in the ten years between 1985 to 1995



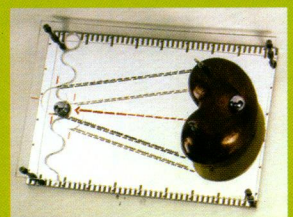
In the late 70's, a number of local artists completed their ceramics studies overseas and returned to Hong Kong to teach and work. Apart from the colleges of education, the former Hong Kong Polytechnic offered evening courses of Advanced Ceramics Certificate between 1981 and 1991, in which many ceramics artists have been cultivated. In the prospect of the popularity of ceramics in Hong Kong, the Hong Kong Museum of Art organized the exhibition of "Hong Kong Pottery Today" in 1984. A new category of ceramics was introduced in the 1985 Biennial, demonstrating the simultaneity of the Biennial and contemporary Hong Kong art.



為響應聯合國訂定1985年為國際青年年，雙年展特設國際青年年獎，獲獎者可到海外著名藝術機構參觀以增廣見聞。

The United Nations declared the year 1985 as the International Youth Year and the Biennial presented an Urban Council International Youth Year Award for

the occasion, sponsoring the winner to visit famous overseas art institutions in order to further pursue interest and widen the scope of knowledge.

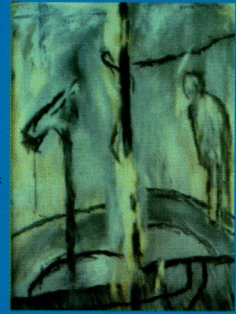


國際青年年獎獲獎作品
蕭嘉韻《滅弧》
International Youth Year Award was won by work of Carvien SHIU "The Invisible Parabola"

1987



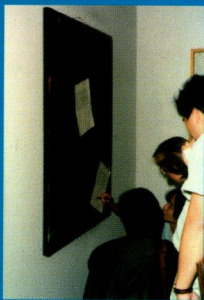
是屆雙年展的參加者愈趨年輕，其中一位獲獎者曾慶群時年僅 16 歲，反映了藝術創作漸為年青人所趨騖。



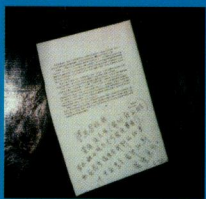
The participants of this year's Biennial tended to be younger. One of the winners, TSENG Hing-kwan, was just 16 at the time. This showed that art was increasingly practised by the young people.

曾慶群入選 1987 年雙年展作品《聖人·看》
Work "Saint • Watch" by TSENG Hing-kwan, Karen was selected in Contemporary Hong Kong Art Biennial 1987.

本着「藝術是一種創造的過程」的理念，參展者陳清華在展覽開幕當日派發藝術宣言，並將作品噴上黑漆，引來公眾討論作品和藝術創作過程的關係。



Following the motto "art is a creative process", the participant CHAN Ching-wah distributed an artistic declaration at the opening and sprayed black paint on her work, stimulating a public discussion about the relationship between work of art and the creative process.

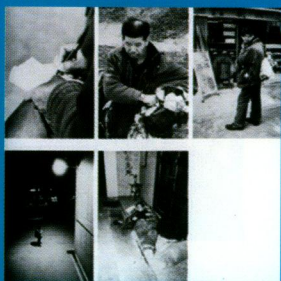


是屆雙年展頒發兩項露宿者庇護年獎，分別由柴瑞恩和鄭煥棠獲得。而中國素材一項則無頒發市政局藝術獎。

This year's Biennial presented two International Year of Shelter for the Homeless Awards. Ms Edmund CHAI and Mr CHEUNG Woon-tong won the awards. There was no winner for the Urban Council Fine Arts Award for Chinese painting.

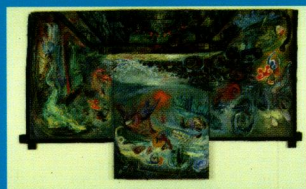
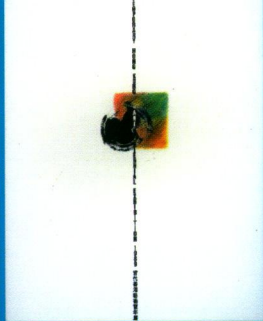


鄭煥棠 《等待》
CHENG Woon-tong
"Waiting"



柴瑞恩 《他的一天》
Edmund CHAI "His Day"

1989

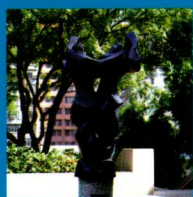


王純杰《際會》
WONG Shun-kit
"Meet by Chance"

隨着中國大陸政制改革開放，八十年代有大批內地藝術家移居香港，他們獨特的創作風格和形式為本地藝壇帶來了新衝擊和動力。

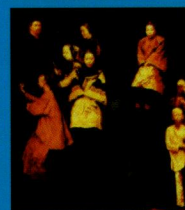


熊海《江山勝景》
HUNG Hoi "Abundant
Beauty of the Mountain"

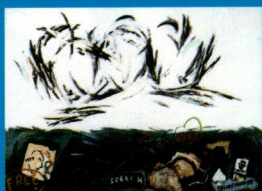


朱達誠《天地之舞》
CHU Tat-shing "The Dance
of Heaven and Earth"

With a more open policy and subsequently reforms in China, many Mainland artists migrated to Hong Kong in the 80's. Their distinctive style and modes of expression brought new challenges and fresh inspirations for the local art circle.



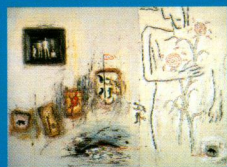
王亥
《香港歷史系列（部份一）》
WANG Hai "Cultural Relics
Hong Kong History Series
(Section 1)"



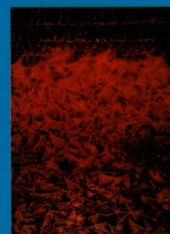
陳健榮《人權宣言》
CHAN Kin-wing
"Declaration of Human Rights"

1989年的六四民運風潮席捲藝壇，藝術家對社會、政治的關懷，可以從是年雙年展的入選作品中反映出來。

In 1989, the art world was hit by the June 4 Incident in China. The selected works in the Biennial reflected social and political concerns of local artists.

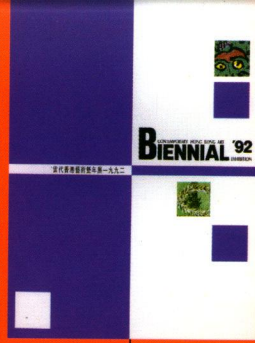


呂振光《給無名英雄》
LUI Chun-kwong
"To the Unknown Heroes"



黃奕信《六月》
WONG Yek-son "June"

1992



1991年位於尖沙咀文化中心側的新香港藝術館啟用，標誌着香港藝術發展的新里程，寬敞的展覽廳讓藝術家有較大的空間發揮，並可展示更大型的作品，令香港藝術館更進一步邁向專業化及國際化。雙年展亦因而可吸納展示更多的作品，更全面地反映本地藝術發展。

The inauguration of the new Hong Kong Museum of Art of the Cultural Centre complex in Tsim Sha Tsui was a milestone in the development of Hong Kong art. The large exhibition venue gives artists more space to explore and enables them to make large scale works. The Hong Kong Museum of Art then strode forward towards professionalism and internationalism. More artworks were selected and exhibited for the enlarged space and gave a more complete picture on the development of Hong Kong art in the Biennial.



夏永康《天使》
SHYA Wing-hong "The Angel"

攝影為是年雙年展的新增項目。攝影藝術的發展跨越了「沙龍攝影」的範疇，更具實驗及探索意味。



A new category of photography was added in the Biennial. Photographic art went beyond "Salon Photography" and became more experimental and exploratory.

劉清平《L29199101》
LAU Ching-ping
"L29199101"



朱啟文《前進》
CHU Kai-man "Forward"

裝置藝術於八十年代中期在本地逐漸流行，但至1992年裝置藝術作品才首次在雙年展中獲獎。這種創作綜合了現成物、混合媒介和空間環境架構的表現形式。

In the mid-80's, installation art gradually became popular. However it was not until 1992 that installation art works won an award for the first time in the Biennial. This mode of creation combines the art of ready-made objects, mixed media with reference to space and environment.

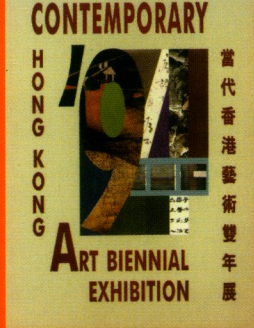


馮國璋《男性主義對女性主義》
FUNG Kwok-cheung, Paul
"Male vs Female"



林昱《起初...》
LAM Kong
"In the Beginning..."

1994



意大利威尼斯雙年展策劃人奧利華來港任評審，猛烈抨擊本地藝術創作的水平，引起城中就本土和國際口味的熱烈討論。而是年七百多件西方媒體參賽作品中，只有二十八件入圍，裝置作品更全部落選。

The Artistic Director of the Venice Biennale, Mr Achille BONITO OLIVA was invited to Hong Kong as an adjudicator of the Biennial 1994. His critical attitude towards the level of art creativity in Hong Kong stimulating a heated discussion in the community about local identity and international taste. Only 28 entries of western media were selected from over seven hundred submitted works in the Biennial 1994. And none of the installation works had been selected.

是年雙年展不再以媒介組別分類來頒發獎項，而以作品原創性、藝術創意及技巧為評審標準。

Instead of granting awards by categories, the judging criteria mainly concentrated on originality, creativity and technical competence of works without reference to any designated media this year.

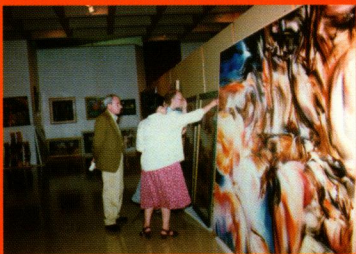


曾柱昭總館長與評審團成員：盧申堡教授(美國)、陳餘生先生、奧利華先生(意大利)、靳埭強先生、羅遜女士(英國)、周士心教授(加拿大)、范甲先生、劉藝先生(中國)、曾榮光先生及丁仔先生(中國)

(由左至右)

Chief Curator Gerard TSANG and adjudicators: Prof. Herb ROSENBERG (U.S.A.), Mr Gaylord CHAN, Mr Achille BONITO OLIVA (Italy), Mr KAN Tai-keung, Ms Sonia LAWSON (U.K.), Prof. ZHOU Shixin (Canada), Mr. FAN Chai, Mr. LIU Yi (China), Mr TSANG Wing-kwong and Mr DING Ding (China)

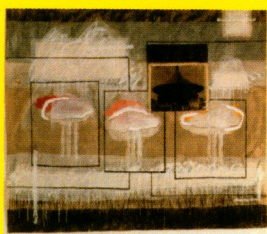
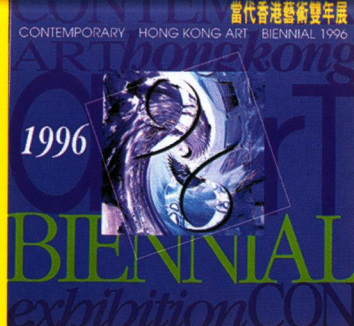
(From Left to Right)



評審團正評選參展作品

Adjudicators are selecting entries

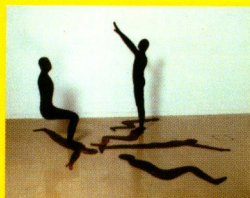
1996



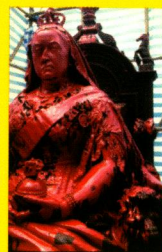
鄧凝姿《美麗、快樂及智慧 VI》
TANG Ying-chi
"Beauty, Happiness and Intelligence VI"

社會上各階層對香港九七回歸祖國抱持不同的意識形態取向，而雙年展的部份作品正反映了藝術家對社會、國家以至政治的關注。

In 1997, Hong Kong reunion with China. People from all walks of life had a different ideological towards this issue. Some of the entries of the Biennial in this year reflected artists' concern for the society, national identity and politics.



劉小康
《不足一年的等待和尋求》
LAU Siu-hong, Freeman
"Less Than a Year's Waiting and Searching"

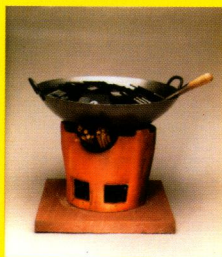


維園女皇像遭藝術家潘星磊淋漆毀鼻。

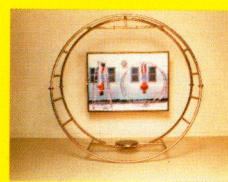
The nose of the Victoria Queen statue at Victoria Park was damaged and the statue was splashed with red paint by artist PUN Sing-lui.

從混合媒介及裝置藝術的參加數量及入選比例，顯示出這兩項創作形式漸為香港藝術家廣泛採用。

The proportion of entries and selected works of mixed media and installation art showed that these two media had become increasingly popular among artists.

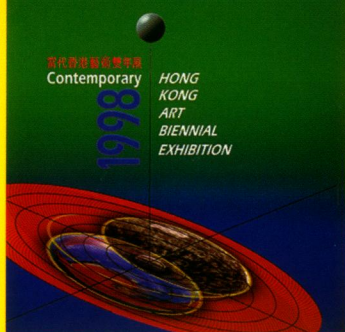


余子文《今晚食乜餸》
YU Tsz-man, Ray
"Enjoy the Fine Menu Tonight"



何兆基《倒置景觀》
HO Siu-kee
"Gravity Hoop"

1998



時近世紀之末，社會上經歷了回歸前後的種種起伏，各界的關注點轉向回顧和展望，從雙年展入選作品中看到藝術家創作時的政治性較為淡化。社會和個人的切身問題成為藝術家的新焦點，作品的本土意識亦趨深化。

With the end of the century drawing near and after experiencing the ups and downs in society before and after the reunion with China, people turned their attention to review the past and aspires for the future. Works became less political, while social and personal concerns became the new focus of artists. The local identity also became a dominant issue for artistic creation.

1998年雙年展評審之一悉尼雙年展藝術總監來港挑選了1996年市政局獲獎者甘志強代表香港參與了98年悉尼雙年展，令香港藝術亮相於國際雙年展。

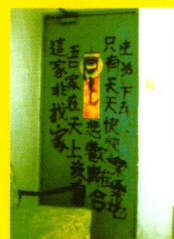
The Award Winner of the Contemporary Hong Kong Art Biennial 1996, Mr KUM Chi-keung, was selected by the Artistic Director of Sydney Biennial, an adjudicator of the 1998 Biennial, representing Hong Kong to participate in the "Sydney Biennial 1998" and marked the appearance of Hong Kong art in International Biennials.

多元發展的潮流，使媒介的定義和分野模糊，藝術家探討的不單是作品的內容，也試圖拓展媒體的各種可能性。

With the pluralistic development, the definition of the media became vague and their distinctions blurred. Apart from focusing solely on the artistic content, artists also tried to develop different possibilities of media.



蘇慶強《屋》(部份)
SO Hing-keung
"Building" (part)



秦家鈞《富有》(部份)
TSUN Ka-kwan "Rich"
(part)



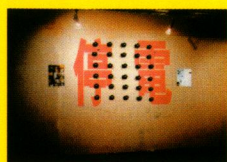
文志華《自畫像 '98》
MAN Chi-wah "Self-portrait '98"



悉尼雙年展場刊
Pamphlet of Sydney
Biennial '98



甘志強作品於悉尼雙年展展出
Work of KUM Chi-keung
exhibited at the Sydney
Biennial



王純杰《空間》
WONG Shun-kit "Space"



梁志和《家之失憶》
LEUNG Chi-wo
"Domestic Amnesia"



卜玉珍《時代終結之日落皇朝》
PUK Yuk-chun
"The Conclusion of an Era
(Post Royal in H.K.)"



2001

邁進二十一世紀，世界各地的雙年展進行得如火如荼。為配合香港作為國際化大都市的形象，香港亦首度以中國香港的代表身分參與了具百年歷史的威尼斯雙年展。香港藝術界亦關注本地雙年展日後的取向，意見紛陳。

Biennials spreading like wildfire are held in many countries in the 21st century. Hong Kong, first participated in the Venice Biennale, which had an acclaimed history of hundred years, under the banner China • Hong Kong to enhance her image as a cosmopolitan city. The art community also expresses their deep concerns on the future development of the Hong Kong Art Biennial.



香港以「中國香港」名義參與第49屆威尼斯雙年展
圖為威尼斯·香港展的場館外觀
Hong Kong participated in the 49th Venice Biennale under the banner China • Hong Kong.
Outlook of the Venice • Hong Kong Pavilion



是屆雙年展為有更廣的容納度，及更貼近國際性藝術比賽的形式，香港藝術館對雙年展的文件及評審機制均作出了調整。將原來由評審團共同作一輪評選，改為分兩輪評選。先提交作品幻燈片作第一輪篩選，而入選作品再提交

雙年展的各評委在專注評選參賽作品

Adjudicators of the Hong Kong Art Biennial reviewing the submitted entries.

實件作第二輪評選。是年提交的參賽作品為歷年之冠。

With reference to the mechanism of international art competitions, adjustments were made in the Hong Kong Art Biennial 2001 to allow submissions of entries and entrants for selection. Entries were judged by slides in the first round selection and then original works of selected items were collected for final selection. Number of submission marked a break record this year.

為開拓更大的可能性和參與空間，本屆雙年展期間，藝術館與香港藝術發展局、香港藝術中心、各大專院校及其他藝術機構、藝團等，攜手舉辦一系列配套展覽及活動，令香港藝術雙年展成為全城盛事。

The Museum joins hands with the Hong Kong Arts Development Council, Hong Kong Arts Centre, universities, various art institutes and art groups to organize a variety of fringe exhibitions and activities during the period of the Hong Kong Art Biennial 2001 for exploring a new horizon and open up more possibilities. The Biennial becomes a spectacular event of the city.



香港藝術雙年展 2001 節目指南封面
Cover of the Programme Guide of the Hong Kong Art Biennial 2001

14.12.2001 - 24.2.2002

香港藝術館二樓

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