

# Hong Kong Museum of Art Magic at Street Level

China-Hong Kong Exhibition at The 49th International Exhibition of Art, Venice Biennale

香港藝術館臨街的觀照第四十九屆威尼斯雙年展中國香港館展覽

## A HONG KONG ART BIENNIAL 2001 EVENT

香港藝術雙年展 2001 節目

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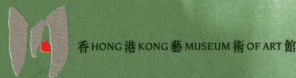


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香港藝術雙年展2001節目  
A Hong Kong Art Biennial 2001 Event



# The 49th Venice Biennial



## 第四十九屆威尼斯雙年展

The Leisure and Cultural Services Department is proud to collaborate with the Hong Kong Arts Development Council to showcase the works of Hong Kong artists for the first time in the prestigious Venice biennial. Venice becomes the focal point of the art world during the biennial international festival. This magnificent event of contemporary art provides an excellent opportunity for artists from all over the world, including Hong Kong artists, to display their creativity and novelty in art.

Magic at Street Level is the theme of Hong Kong's exhibition in Venice. It features the works of Leung Chi-wo, Ho Siu-kee and Ellen Pau. Inspired by the mode of urban experience in Hong Kong, these artists reveal their sensory and subliminal instincts and urges through personal and distinct expressions.

The Leisure and Cultural Services Department is committed to promoting the artistic profile of Hong Kong on the international arena to facilitate cultural exchange and communication with the rest of the world. The first participation of Hong Kong artists in the 49th Venice Biennial signifies a major step forward in our efforts to place ourselves on the world map.

康樂及文化事務署非常高興能與香港藝術發展局攜手合作首次參與享譽國際的威尼斯雙年展，將香港藝術家作品公諸於世。雙年展期間，威尼斯成為舉世矚目之地。這個重要的現代藝術展令包括香港藝術家在內的各地藝術家有機會展示他們的創意和成就。

威尼斯雙年展中的香港展命題為「臨街的觀照」，展出梁志和、何兆基及鮑藹倫的作品。這幾位藝術家受到香港都市生活體驗的啟發，以其獨特個人化的形式表現富於感性的卓越藝術才能。

康樂及文化事務署致力在國際上提昇香港的藝術形象和與世界各地加強文化交流。香港藝術家首次參與第四十九屆威尼斯雙年展，標誌著我們置身國際藝術舞台的重要一步。

中國香港特別行政區  
康樂及文化事務署署長

**Paul S W Leung, JP**

Director of Leisure and Cultural Services  
Hong Kong Special Administrative Region  
People's Republic of China

# International arts debut for "Hong Kong, China"



香港首次以「中國香港」名義參與國際藝壇盛事

## In Venice Biennial, a unique landmark event

Our debut appearance at the prestigious Venice Biennial 2001 will go down as a unique landmark event in the annals of the visual arts scene in Hong Kong. As a milestone in international participation, this ranks second only to Hong Kong's first-ever appearance at the 1952 Olympic Games in Helsinki, Finland. Our participation in the Venice Biennial under the banner of "Hong Kong, China" is also implicit endorsement and recognition by China of the "one country, two systems" status of Hong Kong, and the Special Administrative Region's freedom to pursue its own arts and cultural aspirations, activities and programmes.

What better place to proclaim this to the world outside than the Venice Biennial with its century old tradition as the international showcase for paintings, sculpture and installation arts. The biennial attracts an international audience of artists, art enthusiasts, art-collectors, gallery owners and tourists. In the New Millennium that marks the beginning of the 21st Century and happily coincides with the Hong Kong Arts Development Council's "Three-Year Plan", we are pledged to spare no effort in collaborating with the arts community of Hong Kong in expanding and reinforcing its links with fellow artists and arts organisations in the international community.

Our special thanks go to the Chinese Ministry of Foreign Affairs for securing us, through its counterparts in the Italian Government, our national status at the Venice Biennial as a "full representative" enjoying the same recognition, privileges and facilities as those of other countries represented at this event. This also reflects the importance that our own Government attaches to arts and culture and the determination of the

Arts Development Council to foster and promote arts and cultural development in Hong Kong.

Participation in the Venice Biennial 2001 should also serve as a catalyst for other arts organisations and members of the arts community in Hong Kong to encourage and promote similar international collaboration and exchanges with their counterparts in the various Asian cities and countries in the region. By expanding our links with fellow artists we convey our willingness and enthusiasm to communicate, exchange and share our artistic heritage, goals and aspirations and thus help to bring us all together in a shared vision for the future.

Our participation in the Venice Biennial 2001 has been made possible by the joint collaboration of the Hong Kong Arts Development Council and the Leisure and Cultural Services Department of Hong Kong Special Administrative Region. This partnership between a non-governmental statutory organisation and a government department signifies a new chapter in attitudes towards culture and arts promotion, management and development in Hong Kong. It also reflects the new trend of "partnership and adaptive management" in international cultural events.

"Magic at Street Level" will be our exhibition theme at the Venice Biennial 2001 with Mr Chang Tsong-zung, an experienced art expert, as the curator. The exhibition will focus on introducing the uniqueness of Hong Kong culture. Participating artists will include Mr Leung Chi-wo, Mr Ho Siu-kee and Ms Ellen Pau. They will present themselves through installations and video to provide audiences at the Venice Biennial a composite and comprehensive picture of the visual arts scene in Hong Kong.

香港藝術發展局首次以「中國香港」的名義參與威尼斯雙年展，建立的里程碑作用，幾等於香港首次參加世界運動會。香港得以「中國香港」的個別實體，參加國際文化盛事，這不單是香港文化藝術揚耀海外，而且代表祖國以及國際文化藝術界對「一國兩制」的肯定。在意義深遠的一國兩制的構思之下，香港不單在經濟上自由發展，在社會上有各種自由和人權，在文化藝術上也有無限的自由表達空間。

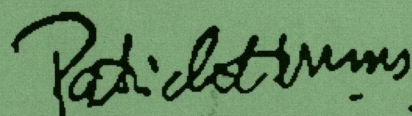
「威尼斯雙年展」始於一八九五年，享譽百年，是世界上最早的視藝雙年展，展出畫作、雕塑、裝置藝術等作品，每年都能吸引到各國藝術家、文化界人士、畫廊經營者和眾多遊客參觀。香港回歸之前，港英政府雖然一直強調藝術自由，但都沒有著力促進香港參展。刻下是二十一世紀的開始，也是香港藝術發展局「三年計劃」的開端，本局定必全力以赴，與香港文化藝術界，共同參與國際藝壇盛事，與國際級的藝術家共同進步。

雖然是首次參展，本局很榮幸獲大會邀請以「國家地區」的身份參加，而不是以「周邊」的身份(collateral)加。這個「國家地區的身份」代表著香港的自信，使我們能與其他國家或地區政府並列，接受大會的評選。本局在此感謝中國外交部襄助，向意大利當局解釋本局的特區政治身份，使本局順利取得全權參與資格。此事說明政府對藝術文化的重視，也說明本局推動本地藝術文化發展的決心。

香港藝術文化在多年來各方的努力下，成績有目共睹，是次參加「威尼斯雙年展」，既是本地藝術實力的證明，也能充分鼓舞人心，帶出進入國際交流的勇氣。我們看到許多藝術團體都在拍動翅膀，準備衝出香港，登上亞洲藝壇，踏上世界藝術舞台。期望本地藝團能藉此機會與世界各地藝術家互相交流、互相切磋，從中自我裝備，領會文化對話的藝術，也以藝術為橋樑，將香港帶向世界。

歷年來香港藝術雖然姿彩紛紜，但是缺乏總體方向和藝術風格的整理和呈現，市民大眾以至國際藝術評論界對於香港藝術文化的形象不清晰，難以有所評價或認同。參加國際性的展覽，象徵我們樂於溝通，在眾多現代社會的異與同之間，在對比之中發現自我，對於藝術家和香港市民，都有很大啟發。

是次參展，由香港藝術發展局與香港特別行政區康樂及文化事務署攜手合作，由一個非官方的法定組織與一個政府部門結成伙伴，共同推廣香港藝術，是香港公共文化藝術管理的新里程，也緊貼國際文化事務「伙伴合作、靈活管理」的新趨勢。是次參展的主題為「臨街的觀照」，由資深藝術工作者張頌仁先生策劃，展覽以介紹香港文化特色為主，參展的藝術家有梁志和先生、何兆基先生及鮑藹倫女士，他們將會以裝置及錄像等媒體，呈現自己，也讓觀眾一窺香港的視覺藝術。我們處理了參展的身份與必要的藝術行政安排之後，將會把展覽交給藝術策劃人和香港的藝術家，讓他們為藝術發聲。



**Dr Patrick Ho**

Chairman of Hong Kong Arts Development Council

何志平醫生 香港藝術發展局主席

# Preface



The last decade witnessed the proliferation of biennial art exhibitions. Spearheaded by the economic concept of globalism, the ubiquitous indicator of progress, these artistic events have become a predicate of the cultural tourism industry. As an asset of the cultural industry, its mode of manufactory, packaging and delivery to the market simulates that of any product that competes for consumers in the modern market economy. These mega art events are being organized in different parts of the world in all kinds of sizes and forms. Invariably, both developed and under-developed regions all over the world have adopted this mode of marketing and consumption in the distribution of cultural products.

Inaugurated in 1893, the Venice Biennale is the forefather and model of all biennial art exhibitions subsequently organized. Confronting varied issues of contemporary politics, economics, society and aesthetics, the Venice Biennale has since become a chronicler of post-war western art development. In recent years, the Documenta of Germany, the Biennale of Lyon, the Whitney Biennale of New York, the Sydney Biennale have appeared to vie for a position of authority as

arbitrator of artistic excellence. In Asia, Taipei and Kwangju followed suit. The Shanghai Biennial soon asserted her claim as a righteous venue for meaningful dialogue between diverse artistic traditions. This was soon followed by Japan's entrance to the fashionable cultural venture with the inauguration of the Yokohama Biennial.

The proliferation of art biennials in different parts of the world demonstrates the pervasiveness of a western-culture centered aesthetic standard. While the organization of art biennials in western as well as non-western countries shows the

inevitability of the disruptive impact on indigenous cultural practices and manifestation, these countries are simultaneously skeptical of non-western cultural ideology and strategies. This kind of skepticism is reflected in the themes of past art biennales such as globalization of the Documenta X (1997), "Man+Space" in Kwangju, Korea (1997), "Site of Desire" (1998) in Taipei and "Shanghai Spirit" in Shanghai (2000). These themes are all issued raised by globalism. These themes are invariably inquisitive introspections on the impact of globalism.

Indisputably, international art biennials are more than just artistic events. Their success as cultural spectacles are founded on participation and contribution from a multiplicity of artistic and professional talents who meticulously planned, packaged and delivered their products to the consumers. The success of the 2001 Venice Biennale again demonstrated the fine planning, implementation and manipulation of the mechanism of a well-crafted cultural tourism infrastructure.

As one of Asia's foremost metropolis, Hong Kong positions herself on the East/West crossroad. The process

of global thinking has begun early, especially in the conduct of commercial business. Similarly, artistic productivity has only show signs that Hong Kong is finding for herself a niche to position herself in the east/west, global/local crossroad and the one-country-two system mode of political governance.

The exhibition "Magic at Street Level", organized as a China-Hong Kong presentation at the 49th Venice Biennale this year signals Hong Kong artists' debut in this internationally significant artistic event. The successful presentation of the exhibition is the result of a happy collaboration between the Leisure and Cultural Services Department and the Hong Kong Arts Development Council. The Hong Kong Museum of Art is privileged to be the hosting venue of the rerun of the exhibition in Hong Kong. On behalf of the Museum of Art, I would like to offer my sincere congratulations to Chang Tzong-zung, the artists Ho Siu-kee, Leung Chi-wo and Ellen Pau. My grateful thanks also go to the many institutions and individuals who have contributed to the realization of this critically acclaimed exhibition which will certainly be a milestone in the history of the development of Hong Kong art.

**Christina Chu**

Chief Curator, Hong Kong Museum of Art

## 前言

二十世紀九十年代，可說是雙年展年代，全球大小城市相繼舉辦不同性質的藝術雙年展。雙年展儼然成為與旅遊工業並駕齊驅的文化工業的一項重要產業。而文化工業的生產方式，也在全球化的大潮流推進中發展得無遠弗屆。

作為雙年展的鼻祖，意大利威尼斯雙年展以不同的專題，結合不同年代的政治、經濟、社會及美學命題為戰後的西方藝術打造了一個個歷史標記，成為前衛藝術的神殿。然而在其他地區雙年展的競爭下，其地位顯然受到衝擊。德國文件展、法國里昂雙年展、美國惠尼特雙年展、澳洲悉尼雙年展等都積極在雙年展的事業上佔一席位。在亞洲，台北和光州開風氣之先，上海成為箇中新貴，而日本橫濱亦於2001年擠身國際雙年展主辦者的行列，舉辦國際雙年展彷彿就如踏上世界藝壇的台階。

至此，雙年展對於國際大都會的標籤效應不言而喻。國際雙年展在世界各地區的衍生，一方面體會了文化模式邁向以西方文化模式為標準的全球化、一體化的推進；另一方面，在非西方國家舉辦的雙年展當中卻又充滿著不甘為西方主導的意圖，多少表達了以西方中心為主導的一元化的不肯定。但從策劃理念、模式、配套到包裝上，又是徹底的西方文化工業的再版。這種矛盾在在反映於雙年展的主題當中，1997年德國文件展、韓國光州的「無界的地球」到1998年台北的「欲望場域」和2000年上海的「海上·上海」都是不離「全球化」的問題，到底是反思還是逐流，實在是觀點與角度的對奕。

毫無疑問，國際雙年展已不再是一樁單純的藝術事件，她的成功是包含了無數文化精英、專門界別的參與，精細部署和悉心計量下的產品。本屆威尼斯雙年展更進一步體現整個文化工業配套運作的精緻，且加上文化旅遊式的配套，把整個城市轉化成繆斯女神們的殿宇、一個眾生舞台、一個多種媒介的展場，務求要在任何一個與文化相關的話題上加上威尼斯雙年展的標記。連續兩屆擔任威尼斯雙年展策劃人的史澤曼，又一次為這一歷史悠久的藝壇盛事，推上新的高峰，使其在文化發展史上或比在藝術發展所作出的啟示更為深遠。

香港是個國際城市，對全球化的經濟模式，我們深有體會，但是一體化的文化模式當不是我們所樂於接受的。在文化工業的生產模式上，我們儘管可以借鑑，但必須反思和取捨，絕不能只圖翻版其他國際雙年展，必須建立自身身分的文化定位，正如是次參與威尼斯雙年展的作品，我們不用賣弄西方人眼中的東方性或「中國特色」，也沒有刻意的本土性，然卻能把本土文化特質彰顯，這或許正是我們在一體與多元之間找尋定位和路向的必經階段。

衷心感謝香港藝術發展局與康樂及文化事務署攜手合力，把中國香港館樹立在這個國際藝術舞台上，向世界藝壇推介香港藝術上的成果，亦同時展示了我們在藝術活動策劃上的幹勁和效率。感謝張頌仁先生的努力，策劃出深具香港文化精神面的展覽，亦感謝何兆基、梁志和及鮑藹倫三位致力創作的青年藝術家，他們的精彩作品為華人新藝術別樹一幟，教人眼前一亮。是次展覽得以成功，亦有賴多位藝術界人士及機構的鼎力支持和贊助，本人亦謹此致以深切謝意。

**朱錦鸞**

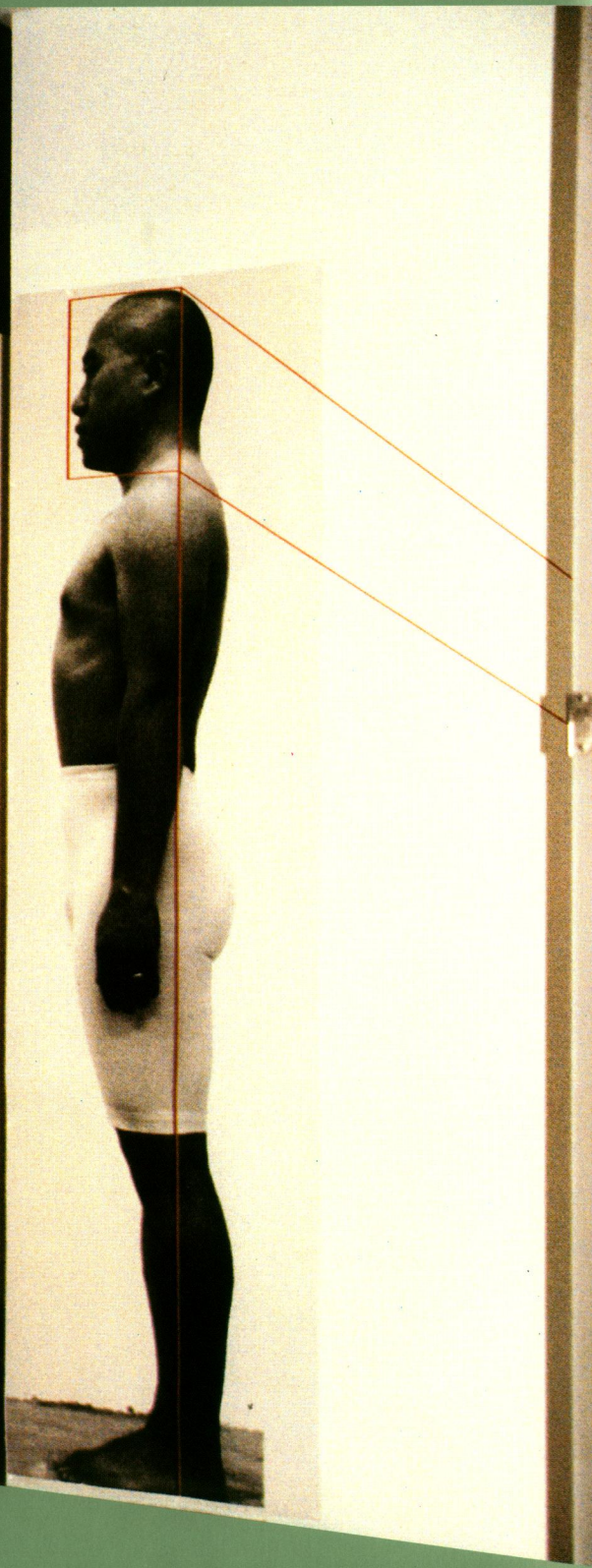
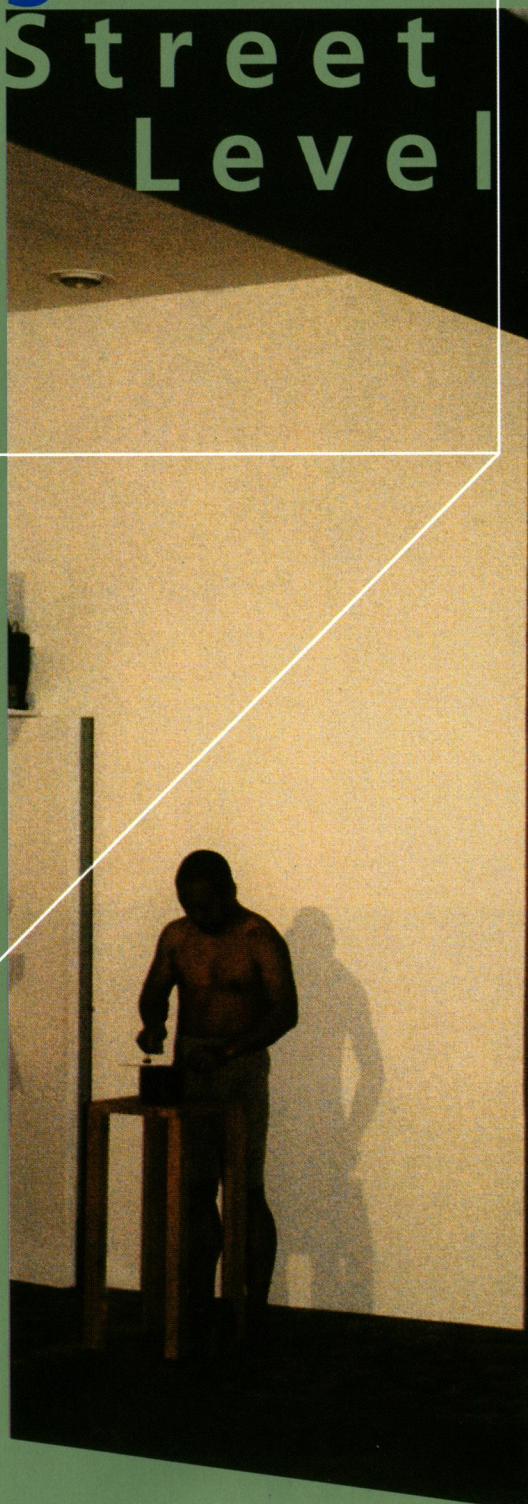
香港藝術館總館長

# 臨街的觀照

## Magic at

## Street Level

Chang Tsong-zung



One of the strengths of Hong Kong's experimental art is its insider's perception of Asia's new super-paced urban life. As a city built on borrowed historical time, first under British terms and now under a fifty-year pledge from China, Hong Kong is a place destined to live under threat from the future. Therefore, relationship with change and attachments with the past are issues particularly important for Hong Kong artists concerned with their spiritual well being. Casting our glance abroad, it is obvious that these issues are also becoming urgent for other Asian urban centres poised for rapid economic development, and Hong Kong may be seen as a more extreme example of this trend. All three artists selected for this exhibition have found their artistic voice within mundane life, transforming personal experiences with metaphysical speculation and the magic of imagination. They have each extended the isolated experience of modern urban life to connect with city space, social and imaginative space.

The recent history of Hong Kong is a story of dispersal and resettlement, of colonial experience reinvented as a strategy for modernisation. Choosing between ideological persecution and colonial oppression, after the Communist victory in China in 1949, many Chinese decided in favour of the social stability of the latter, and immigrated to Hong Kong. From a quiet settlement of several hundred thousand people in 1945, Hong Kong grew to a metropolis of two million by the late 1950s. Hong Kong is therefore a society of émigré, recently uprooted but perched at the doorstep of homeland. The first post-war immigrant generation identified strongly with China and regarded Hong Kong as a temporary abode, a sentiment that only began to change after the new generation came of age. Now that its umbilical link with old China and colonial Britain are both cut, Hong Kong finds itself learning to deal with nationhood again after staying on the margin for half a century. Perhaps

more so than any other new Asian metropolis, Hong Kong finds no homeland to which it can return. Thrown into the embrace of the future, Hong Kong is a city unsentimental about its own past, and for the new generation that has no direct tie with China, its sense of identity has to be constructed from the fluidity of metropolitan life-style and the palimpsest of disconnected cultural associations.

Hong Kong's experimental art is perhaps the most marginalised among Chinese societies, lacking both audience and market, and bearing little influence on society. Yet precisely because of its disadvantages, Hong Kong experimental art has developed distinct characteristics. Worldly-wise in commercial and media culture, most local artists have developed a strong resistance to ideological persuasion of any kind. Instead of adopting loud pedagogic positions, they are low-keyed, and tend to be more interested in excavating kernels of individuality hidden in daily experience. Instead of seeking subversion, artists attempt to encode sparks of humanity within anonymous street life and established ways. Through humour, irony or secret pathos artists have found ways of intervening in the swift urban life that seeks to engulf us.

**Leung Chi-wo** explores the city for modern man's local identity. The metropolis is the city-dweller's universe and, therefore, to align one's bearing within the city is also to align symbolically with the coordinates of the physical world. Instead of seeking architectural monuments, Leung Chi-wo looks away from landmarks to establish a direct relationship with the sky, the ultimate source of geographical as well as spiritual coordinates. Framed by the pinnacles of skyscrapers, the sky turns into landmarks, giving new meaning to local places and their histories. The concrete shapes of Leung's landmarks of the sky are destinations for the imagination, each can be the omphalos for the modern urban man, his own sacred site.



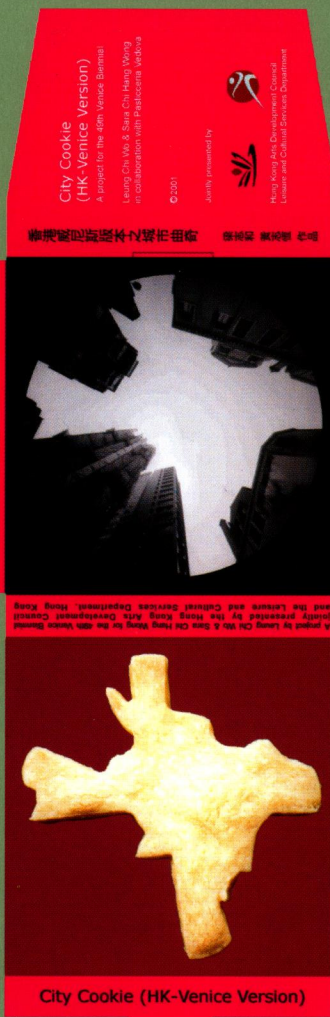
Leung also gives the shapes concrete identities by using them as cookie forms, to be eaten as a snack or as a sacrament as one wishes. For the Venice Biennial, Leung has created pin-hole photographs of the sky showing a meeting of buildings from Hong Kong and Venice, *Crossing Sky*, which cunningly re-orient the imagination of the viewer as he eats his "city-cookie" in either city.

For **Ho Siu-kee**, the locus of cultural and spiritual identity is situated within our own bodies. At the site of the body knowledge of the world may be tested and even elaborated into myths. Like Leung, Ho is unwilling to subscribe to grand narratives of ideology or history, but he is critically mindful of the European world-view that has permeated Asian cultures through the premise of science. In a series of mock "laboratory" experiments Ho re-examines concepts of Darwinism and Newtonian physics, concepts originally lauded by Asian reformers of the twentieth century, and turn them into critical tools for self-awareness. *Golden Proportion* is a performance during which the artist hammers a gold pin the length of his own head into the length of his body. Alluding to alchemy, Ho transforms himself into a standard of measure through this performance. The physical incarnation of the body is the single most magical event of every human being, how each person investigates his

physical being also points to the unique way through which he may progress towards enlightenment. In this spirit Ho's *Body Memory* invites the audience to listen to himself, and to trust the magic of life.

The seemingly uncontrollable urban sprawl that is the architectural reality of most affluent Asian cities has rewarded their citizens with virtual-real fictions of adventure and lonely individualism. Where, then, is the place of contemplation, and the privileged sacred site? In her new video series *Recycling Cinema* **Ellen Pau** investigates the simple visual experience of viewing a coastal highway to contemplate the moods of the mind and the silent pathos of loneliness. In the first edition

of this work, Pau focused the camera on a strip of highway for 24 hours, stationery at first, finally swinging the camera in a steady repetitive arc during the hours at dawn. The initial monotony, suggesting numbness, brings out from the later motion a haunting yearning of desire, especially as the mind wakes to the changing light of day and gets arrested by some of the moving cars which occasionally flash into focus. The new edition of *Recycling Cinema* expands the section in motion and screens it with a projector that swings in tempo with the movement of the film. The double motion creates a mirage of focused and blurred images, ineluctably moving and swinging the viewer's body as he tries to adjust his perception. Pau seems to suggest that



City Cookie (HK-Venice Version)

the act of perception is as much a result of desire as the bodily reaction to loss, when it refuses to let go of a reality that has already flashed out of sight. Magic at Street Level focuses on the ubiquitous modern urban experience, typified by the situation of Hong Kong, to celebrate the liberating effect of art. From

the specific confines of personal everyday life, the artists have each found their own approach to creativity that transforms the everyday into metaphysical or meta-historical experiences. Their works inspect the social and ideological construct that constitute the framework of modern urban life and, with sympathy and good humour, extend its rules to reveal the wonders hidden in daily life.

*This is Hong Kong experimental art's first major step into the international arena, and it reflects a widening cultural vision among its artistic community. The unfailing support of the community and enthusiasts of art have made this project possible. In particular, the commitment of Dr Patrick Ho, Chairman of the Hong Kong Arts Development Council (ADC), to this project was crucial. Dr Ho was supported in his effort by Mr Darwin Chen, Mr Tseng Sun-man, Mr Wong Shun-kit and Mr Albert C C Lam of the ADC, and assisted with professional guidance from Ms Choi Suk-ken, Mr Tony Ma, Dr Christina Chu and Mr H C Tang of the Leisure and Cultural Services Department. The thankless tasks of administrative and operational labour fell to the tireless ADC team*

*Ms Wong Wo-bik, Ms Wendy Lam, Ms Betty Mak and Ms Wendy Tso, as well as curatorial team members Ms Elaine Ng and Ms Hsieh Pei-ni. In Venice we have the dedicated professional support of Paolo and Paivi de Grandis and Gemma Sonogo. Mr Ho Hing-kay, with his experience in exhibitions, has helped to refine my own thinking when the theme was first developed. Mr Yip Wing-chee offered to help us with production of the porcelain cup used at the exhibition venue, and my old friends Mr Ng Shu-wing and Mr David Tang both generously sponsored the event with tea and souvenirs. To all of them and numerous others who have assisted along the way, I wish to extend my heartfelt gratitude. Last but not least, credit is due to the artists, whose creative endeavours have made all of our efforts worthwhile.*

*Tseng Sun-man*



# 臨 街 的 窗

# Magic at

香港人對亞洲的高速新生活有獨到的了解，在新生一代的實驗藝術最能反映出來。香港的時空一直就受未來所脅持；人說香港是一個建立於借用的歷史空間的都市，從最初開始就決定了結局。先是英帝國的九十九年租期，接著就是五十年的一國兩制。香港歷史的將來不是完全開放的棋局，而是服從於一定程度的宿命。未來是衝著今天而來的，所以香港的超速生活節奏、對閒逸的焦慮、向新資訊的全面投降，一概讓人無暇反省、無法懷舊、無從拖慢步伐。也正因为這樣，人文精神在未來與歷史之夾縫中如何立足，該採取何種導向，成為藝術界一個主要關注點。放眼亞洲其他大都會，這種時空逼迫的情景亦引出相似的關懷，而香港的狀況只是更為極端而已。這次展出的三位藝術家皆自日常生活中提炼出他們各自的藝術內容，以奇想和哲思點化了私人的體驗。現代都市生活的孤隔，於此衍生出都市空間、社交空間和幻想空間的變奏。

香港近代歷史可說是一部移民與遷徙史，殖民經歷衍化成現代化策略的歷史。香港的人口絕大部份是一九四九年後避居政治動盪的移民，而這個移民社會又依附在故國的門檻外，因此戰後第一代對香港地方的情感是作為借居的過客，要等到第二代土生港人成長後才產生地方的認同感。這個邊緣的社會總是缺乏一個心靈的家園，傳統文化的中國與殖民的英國均成既往，今天的新一代又必須重新學習從邊緣走向國家，重新認同一個因革命而斷層的新中國史。由於不斷被投入未來的懷抱，香港是個缺乏地方史觀和不願意懷舊的都市；對於新的一代，他們跟中國土地沒有直接體驗，歸屬感更只能由片斷的文化記憶和遞嬗不居的生活潮流織綴而成。

就實驗藝術圈來說，香港可以說是華人社會中最邊緣化的。除了對社會的影響甚為微弱之外，無論觀眾或市場都極其有限。可是正由於其不利因素，香港實驗藝術反而發展了道地的特色。相對來說，中國大陸和台灣當代藝術對輿論和文化界能產生的影響也引導了創作方向，使藝術更著意地介入社會思潮。由於香港人對商業文化和大眾傳媒

深切了解，本地藝術家對任何傳媒或意識型態的渲染特別敏感而戒備。藝術創作的取向往往迴避意識型態或抽象論述的立場，而傾向低調迂迴的表達，尤其善於在平常生活經驗中找尋啟發，從街頭的紛亂中辨認出自我的面目。他們的顛覆活動在於日常生活習慣中推行，把人性的主觀嵌鑲入制度化的都市節奏中；以幽默諷喻或隱晦的激情攔截迎面而來的都市生活潮流。

梁志和用針孔攝影機的半圓周視域瀏覽城市空間，尋找現代人對地方的認同感和自我的立足點。都市是現代市民的寰宇，因此調整個人在都市中的方位，認識都市地理與人文和天地的關係，就等如調整個人在宇宙和天地間的立足點。梁志和著眼的空間定位不在地標式的建築物，而在於都市地理與天的直接關係。只有天，才是地理和心靈最終的依歸。他攝取的針孔照片，把天鑲框在摩天大樓的頂端，成為一個實在的形狀，天空的座標，重訂了地標和地方史的主客立場。「天空座標」的實在形狀只是奇想的去處，然而也可以作為現代人的心靈指標，個人的洞天聖域。

梁志和進一步發揮這個概念為各種實質的「天標」。他以上千個人狀模型填擠出天空的座標的形狀，或用此形狀以作為都市發展地盤而填入建築模型。威尼斯展出的作品則是「天標」形的吊燈和牛油餅。「天標」牛油餅既是點心也是供餅，隨食者會心。威尼斯展出的「天標」是由香港和威尼斯兩地的針孔照結合出來的形狀，是兩地的天的會合。當觀眾嘴嚼梁志和的「天餅」時，亦可以重新設想展覽場外的威尼斯或香港的天空。

對何兆基來說，文化和心靈的依歸須各自從軀體的經驗中尋找。更基本地說，任何知識都得經過軀體的「體」驗才可以進一步成為知識或更進而為真理和寓言神話。梁志和與何兆基兩人都都不放心隨意撿拾的意識型態大道理，亦不著眼於粗略的大歷史觀，而更重視自身的驗證。何兆基則尤其關心西歐文化通過西歐科學理論而滲入亞洲的西歐宇宙觀。何兆基歷年的作品都像模擬科學實驗，通過這些實

# Street Le

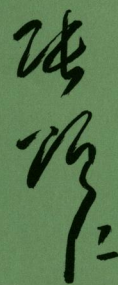
驗何兆基重新檢視由牛頓物理或達爾文進化論設定的觀點，以新的評審眼光思考這些觀點所營造的神話和偏見。《黃金定律》調侃地把作者頭部等長的一截金條鎚打成他全身的長度，以此兩個長度的比例作為何兆基自訂的「黃金」定律。同時這個鎚金行為也就遙應古代煉丹師的方士身份，點出當代藝術家警世諭言的任務。

人生在世，莫貴於生。軀體生於天地，應是每個人最神妙的經歷，而每人如何順應身心的小宇宙，求得真實驗證，乃須從自身出發。何兆基的《身體記憶》亦可看作勸諭觀眾信任軀體天生能耐的一個實驗作品。

當今勢不可擋的都市膨脹已造成了無法逆轉的都市建築環境。這種因經濟成就換來的環境現實破壞了社區的傳統人際關係和對社區的歷史認同和參與，回饋給市民的解脫卻是各式各樣的模擬探險經驗（市區用越野車，英雄電影等）以及孤絕的個人主義。心靈搜冥的幽地和聖嚴淨土又該從何處探求？鮑藹倫的《巡環電院》從一個簡單的視覺經驗：遠眺一段沿海公路，來體驗心靈的情緒以及被孤寂所掩飾的激情。此作品第一個版本先以沉悶的定焦鏡頭記錄公路從早到晚的活動，最後在黎明時把鏡頭左右固定地緩緩週旋掃描，隨著公路交通往左右來回穿梭。上半段的麻木沉悶更突出了後半段隱喻的慾望衝動，尤其當路上車輛因運鏡頭而瞬間凝固，旋即消失在運轉之間。《巡環電院》的第二版本以移動鏡頭為體，放映時投射機亦隨著影像左右規律地擺動。雙重的擺動造成了模糊與清晰互相交替的影像，並逼使觀眾隨之全身轉動才跟得上畫面的律動。鮑藹倫似乎在告訴觀眾，視覺活動是受慾望和意念支配的，所以無法接受從視線內消失的實物；一如他們對情感失落的反應是軀體本能的，而不是形而上的。

這個展覽著眼於當今已成定格的現代都市生活形態，以香港的情境反映出新藝術的抒懷和啟迪作用。從狹隘的個人市居生活經驗中，三位藝術家各自找到適合自己的創作方式，把日常體驗轉化為超異常態，脫略時地困制的體驗。他們對社會和意識型態的機制保持了既距離又不脫節的關係，以幽默又同情的心態重新詮釋機制的架構，掀開隱匿於日常生活的異采和驚奇。

這次香港的新藝術能夠踏入國際，反映了香港對文化的新視野。參加本屆威尼斯雙年展有賴藝發局主席何志平醫生大力推動而促成，並配合藝發局的陳達文先生、鄭新文先生、王純杰先生及現任行政總裁林志釗先生的協助，康樂及文化事務署蔡淑娟女士、馬啟濃先生、朱錦鸞博士與鄧海超先生的專業指導，視委會全寅以及多方的支持而成事，謹此向各位表達謝忱。策劃期間的事務處理，尤其感謝藝術發展局的王禾璧女士、林婉梅女士、麥蓓蒂女士和曹敏儀女士的幫助，在逼迫的籌劃節奏中作恰當的安排。我的兩位策劃助理謝佩霓女士和伍穎瑜女士亦不辭煩累應付各種籌劃事宜。這個展覽的題旨初步由我和何慶基先生共同提出，何兄的豐富經驗適當地調整了我的構想，亦在此致謝。此外，葉榮之先生應急督製展覽用的瓷茶杯，老友吳樹榮兄和鄧永鏘兄贊助茶葉與禮品，隆情銘感。最後必須致謝香港藝術界的鼓勵和參展藝術家的配合，使這次展覽的籌劃順利完成。



張頌仁

# 何兆基

HO SIU-KEE

## HO, Siu-kee

Born in 1964, Hong Kong

### Education

- 1995 MFA Cranbrook Academy of Art,  
Michigan, United States  
1990 Dip.Ed. The Chinese University of Hong Kong  
1989 BA The Chinese University of Hong Kong

### Selected Exhibitions

- 2001 **【Magic at Street Level】**  
The 49th International Art Exhibition,  
Venice Biennale China Hong Kong Pavilion  
**【Translated Acts —  
Performance and Body Art from East Asia】**  
Haus Der Kulturen Der Welt, Berlin;  
Queens Museum of Art, New York  
2000 **【Body Schema — Works by Ho, Siu-kee】**  
Fundacao Oriente, Macau  
**【Und ab die Post —  
4th Festival of Young Experimental Art】**  
Aktions Galerie, Berlin  
**【Artscope Hong Kong 2000】**  
Morphe 2000 — Asian meme, Tokyo, Japan;  
City University Gallery, Hong Kong  
**【Connotative Body — Works by HO, Siu-kee】**  
IT Park, Taipei

### Awards and Artist in Residency

- 2001 Civitella Ranieri Fellowship  
(Visit and Residency scheduled in 2002)  
Civitella Ranieri Center, Italy  
2000 Starr Foundation Fellowship  
(Visit and Residency scheduled in 2001)  
Asian Cultural Council, New York  
1997 Fellowship for Artistic Development  
Hong Kong Arts Development Council  
1996 Urban Council Fine Arts Awards  
Hong Kong Museum of Art

## 何兆基

1964 生於香港

### 學歷

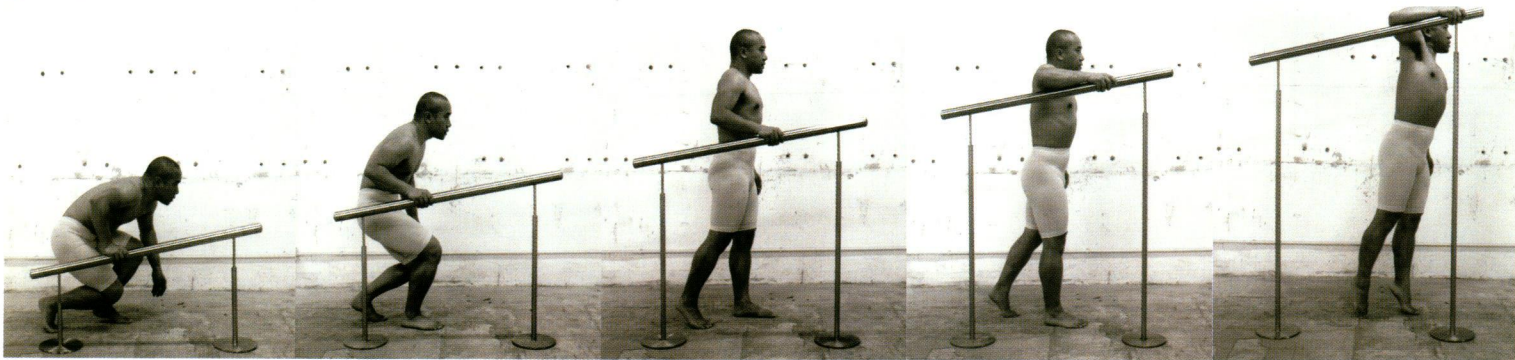
- 1995 美國密茲根州鶴溪藝術學院藝術碩士  
1990 香港中文大學教育文憑  
1989 香港中文大學文學士（藝術）

### 展覽

- 2001 **【臨街的觀照】**第49屆威尼斯雙年展·中國香港館  
**【Translated Acts -  
Performance and Body Art from East Asia】**  
柏林世界文化宮、紐約皇后區美術館  
2000 **【身體圖式 —— 何兆基作品】**澳門基金會  
**【Und ab die Post —  
4th Festival of Young Experimental Art】**  
柏林 Aktions Galerie  
**【香港視域 2000】**  
日本東京 Morphe 2000 — Asian meme、  
香港城市大學  
**【身體延義 —— 何兆基作品】**  
台北伊通公園

### 獎項及留駐經驗

- 2001 意大利 Civitella Ranieri 中心藝術留駐計劃  
2000 紐約亞洲文化協會 Starr Foundation Fellowship 獎助  
1997 香港藝術發展局藝術發展獎助  
1996 香港市政局藝術獎



## Five Handrails – An Evolutionary Body

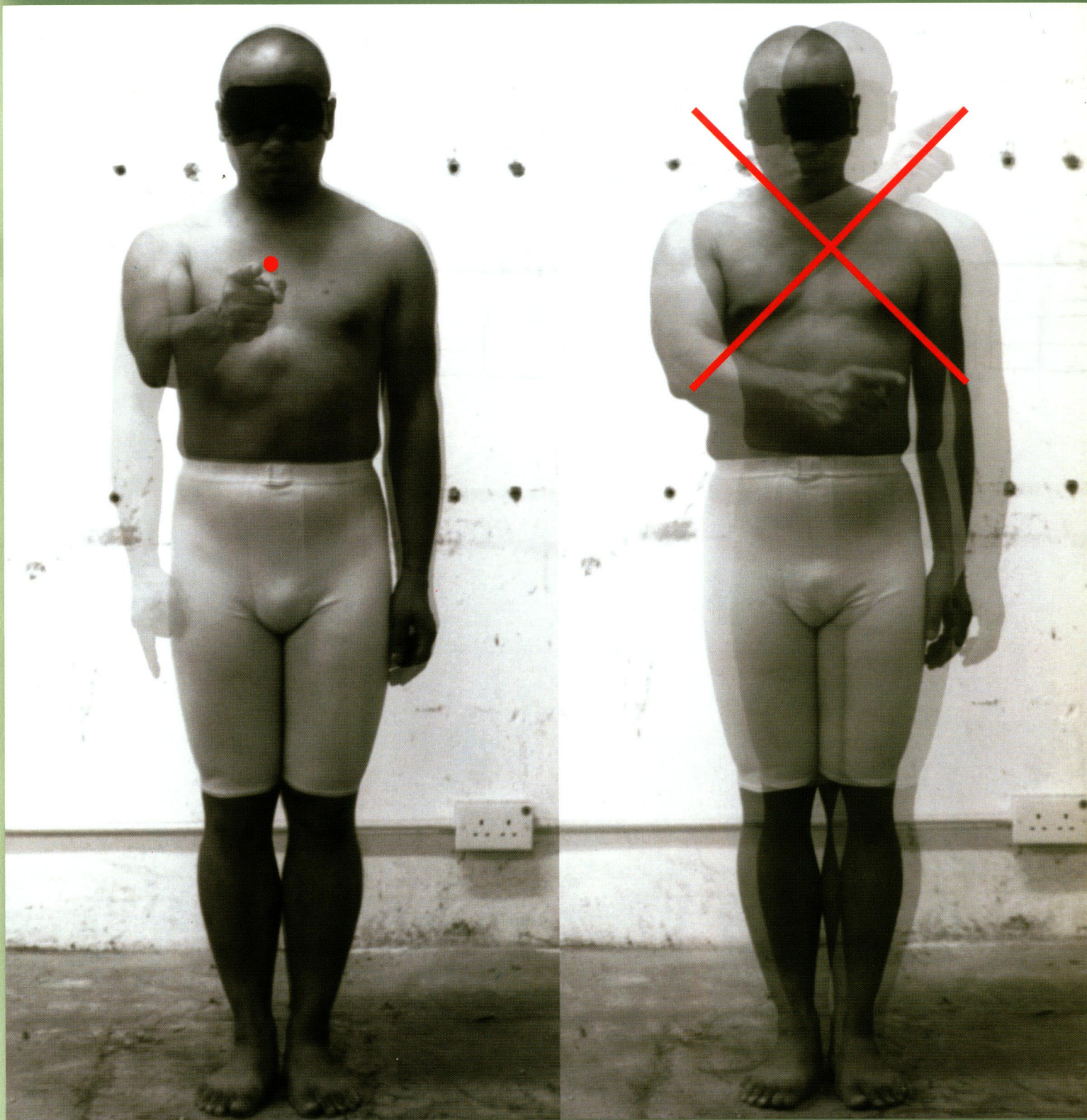
### 五把扶手與一個進化的身體

Body Sculpture, Digital Image, 2000

It is said that human being's ability to walk upright is the result of evolution over a very long period of time. The body undergoes continuous internal adjustments in order to adapt to the external environment. During this process, the human being is always being put into difficult situations while adapting to current circumstances.

身體雕塑、數碼影像 2000

據說，人能挺直身軀走路是經歷長期進化的成果，是身體不斷適應外在環境而作出的內部調節。這表示了在整個進化的調節過程當中，永遠存在著一種不適應於現況的困境。



## 身體記憶

# Body Memory

Video installation, 2001

Through repeated routine practice, specific body movements (conscious in the beginning) will eventually be internalised as unconscious reflex actions and become body memories that do not involve any cerebral activity.

錄像裝置 2000

透過不斷的重覆默練，特定的行為動作（開始時是有意識的），最終將潛移內化為下意識的條件反射，變成一些不涉及思維運作的身體記憶。

# 梁志和 LEUNG Chi-wo



## LEUNG, Chi-wo

Born in 1968, Hong Kong

### Education

- 1997 MFA, the Chinese University of Hong Kong
- 1992 Museum Internship, het Museum van Hedendaagse Kunst, Ghent, Belgium
- 1991 Post-Diploma in Culture of Photography, l'Istituto per lo Sviluppo Socio-Economico dello Spilimberghese, Italy
- 1990 BA in Fine Arts, the Chinese University of Hong Kong

### Solo exhibitions

- 2000 【Something about City Sky】 Queens Museum of Art, New York

### Group exhibitions

- 2001 【Magic at Street Level】  
The 49th International Art Exhibition,  
Venice Biennale China Hong Kong Pavilion
- 【Hot Pot : Contemporary Chinese Art】 Kunstneres Hus, Oslo
- 【Polypolis : Contemporary Art from South East Asian Megacities】  
Kunsthau Hamburg
- 2000 【Contemporary Hong Kong Art 2000】 Hong Kong Museum of Art
- 【Shanghai Biennale】 Shanghai Art Museum

## 梁志和

1968 生於香港

### 學歷

- 1997 香港中文大學藝術碩士
- 1992 比利時根特市當代藝術館實習計劃
- 1991 意大利斯皮林伯戈社經學院 (現為攝影研究資料中心),  
攝影文化文憑
- 1990 香港中文大學文學士 (藝術)

### 個展

- 2000 【城市的天空】紐約, 皇后美術館

### 聯展

- 2001 【臨街的觀照】第49屆威尼斯雙年展·中國香港館
- 【火鍋：當代中國藝術】奧斯陸, Kunstneres Hus
- 【POLYPOLIS：當代東南亞藝術】漢堡, Kunsthau Hamburg
- 2000 【當代香港藝術 2000】香港藝術館
- 【上海雙年展】上海美術館

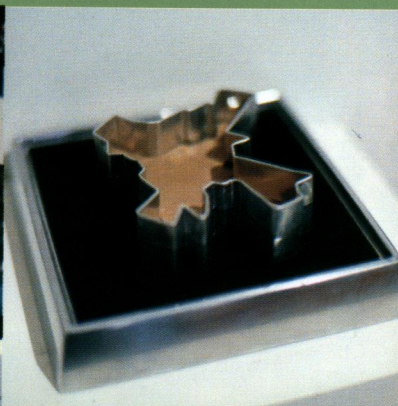
# City Cookie 城市曲奇 2000

Leung Chi-wo and Sara Wong Chi-hang

Coffee shop installation, biscuits with individual package and vending machine

梁志和黃志恆合作

咖啡座裝置、獨立包裝之曲奇餅、自動售賣機



Unusual relationships appear in everyday circumstances; abstracted from the reality, life becomes absurd. These are just some of the reflections from the *Crossing Sky* coffee house installation and the *City Cookie (HK-Venice Version)* project.

Skylines of Hong Kong and Venice can be seen on the surfaces of the 15 tables making up *Crossing Sky*, seven and a half of Hong Kong and seven and a half of Venice to be precise. Mixing skylines from both cities forms an imaginary chart.

When these are combined in a chandelier of the same shape and hung from the ceiling, a 'dazzling' sky is created. The cityscapes on the table top simultaneously become both the background and their own reflection.

*City Cookie* goes one step further to allow people to have a bite of this sky. After all, it is only an imaginary chart. Aside from what the audience discern from this project, *City Cookie* holds one value that is shared by all; it is something that can be consumed and digested. "Sky-Eaters" have biologically made this impossible mapping possible.

**Leung Chi Wo**

在尋常的事與物，出現不尋常的關係；在現實生活情況裡急轉彎，現實生活被抽出來變得不現實。這都是《連天》咖啡館裝置和《城市曲奇（香港威尼斯版本）》裡的小意思。

《連天》是十五張咖啡桌，桌面展示七個半香港和七個半威尼斯的天空，混起來的景觀是一幅「不可能的地圖」；半片天空+半片天空=一片發亮的天空！是威尼斯跟香港合併的「天空形狀」的吊燈，在桌上這片天空的背景裡，也是這片天空的倒影。

《城市曲奇（香港威尼斯版本）》就讓人甚至把「這片天空」吞掉，畢竟它只是一幅「不可能的地圖」，讓人家消化掉，倒總有點實質意義。其實，「吃天人」不是已把它變得可能嗎？就生理上而言。

**梁志和**



## Crossing Sky 連天 2001

### Coffee shop installation

15 tables with table-tops covered with Plexi-mounted black and white photographs of the Hong Kong and Venetian skylines, one chandelier of Plexiglas and steel made with reference to the shape of sky.

### 咖啡室裝置

十五張蓋上香港和威尼斯的天空照片的桌子，和一個按照天空形狀用鋼和膠玻璃造的吊燈。





# 鮑藹倫

Ellen Pau

## Ellen Pau

Born in 1961, Hong Kong

### Education

1985 Hong Kong Polytechnic Professional Diploma in Diagnostic Radiography

### Solo Exhibitions and Screenings

1998 Spacex Gallery, Exeter, England

1997 Museum fur Kunthandwerk, Frankfurt, Germany, Goethe Forum, Munich, Germany

1995 Solo exhibition, Goethe Institute, Hong Kong

### Selected Group Exhibitions

2001 【Magic at Street Level】

The 49th International Art Exhibition, Venice Biennale China Hong Kong Pavilion

【Hot Pot : Contemporary Chinese Art】 Kunstneres Hus, Oslo

2000 Hong Kong Heritage Museum, Hong Kong

## 鮑藹倫

1961 生於香港

### 學歷

1985 香港理工學院放射診斷科專業文憑

### 個人展覽及放映會

1998 Spacex 藝廊，英國

1997 Kunthandwerk 藝術館，德國法蘭克福  
歌德中心，德國慕尼黑

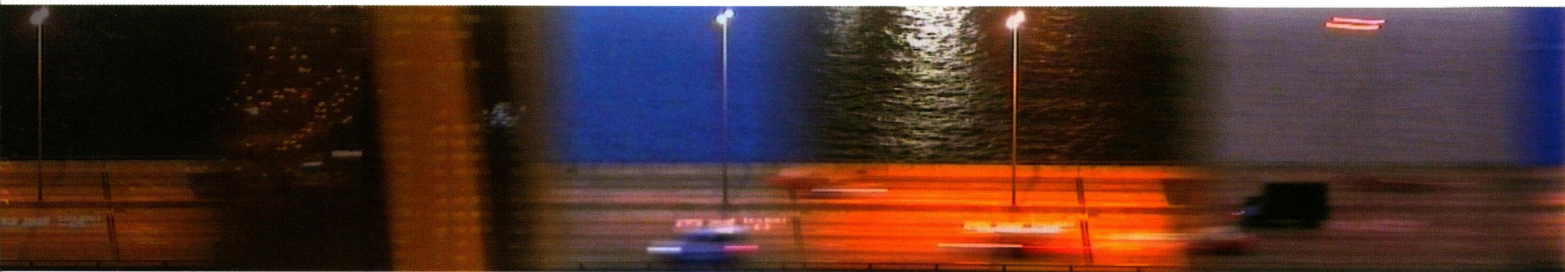
1995 個展，歌德學院，香港

### 聯展

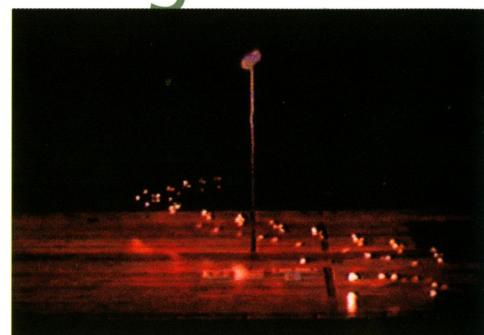
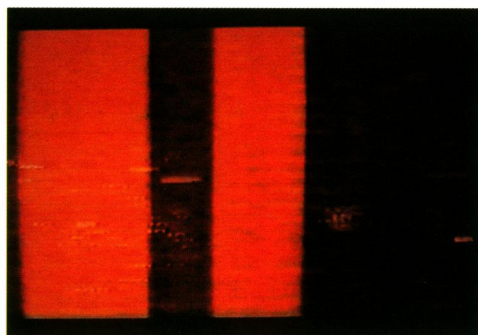
2001 【臨街的觀照】第49屆威尼斯雙年展·中國香港館

【火鍋：當代中國藝術】奧斯陸，Kunstneres Hus

2000 香港文化博物館，香港



## Recycling Cinema

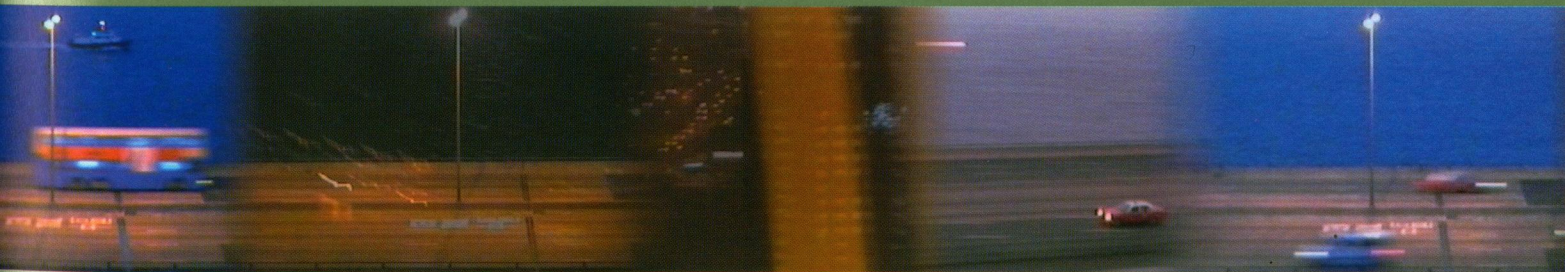


*Recycling Cinema* is a continuation of Ellen Pau's longstanding interest in exploring different ways in which to frame the spatial and temporal aspects of mobility and location in an urban context. Addressing the theme of observation and participation, reality and representation, the installation is a subtle, restraint critique of the use of hypertransgressive metaphors — idealisations of extreme and incessant mobility — in the representation of global cities such as Hong Kong. In contrast to electronic travelogues that merely record the fast-paced rhythm of everyday life in the city's busy streets, it patiently excavates the banal act of observing traffic passing through a lonely highway by the sea. In this attempt to reduce the excesses of speed, information, and media flows, to come to an alternative cognition of space and pictorial organisation of the moving image, a peaceful, quiet opportunity is provided for the imagining of desires and the passage in between. Mesmerising and captivating, the temporal and spatial shifts created within the video image, as well as by its projected movement back and forth along a wide arched screen, calls for a heightened awareness of individual vehicles rushing past as objects of desire. Anticipation, identification, loss, and longing are all invoked even as discrete moments of confusion result regarding that which is in motion and one who stands still.

**Alice Jim Ming-wai**

McGill University, Montreal / University of Hong Kong

《巡環影院》是鮑藹倫對時空探索的延續，她一貫以不同方法捕捉都市動感與地域感的追求。這個裝置的主題是旁觀與參予，及真實與表達，是對借誇張的多重比喻——如美化川流不息的交通——以表達如香港般城市的大都會感的含蓄諷刺。一反電子旅遊記錄片以快鏡拍攝大街小巷遊人如鯽的慣技，《巡環影院》卻是以抽離的角度，冷然看海旁一條孤獨公路上的往來車輛。平靜的畫面將速度、訊息和媒體的過快流動解構為空間與移動影像構成的畫面組合，帶出慾望的想像與其間的過渡。錄像影像間產生的時空交織奪魄迷



離，而在弧型畫面上飛馳車輛在鏡頭極力前後捕捉下，更突顯了其為慾望對象的身份與象徵。動態與靜態的交錯與混淆引出了期待、認同、失落和渴望的種種情緒感受。

**詹明慧**

加拿大滿地可 McGill 大學 / 香港大學

# 巡環影院

Edition 1999, video, 12:52 min.

Edition 2000, video installation exhibited at

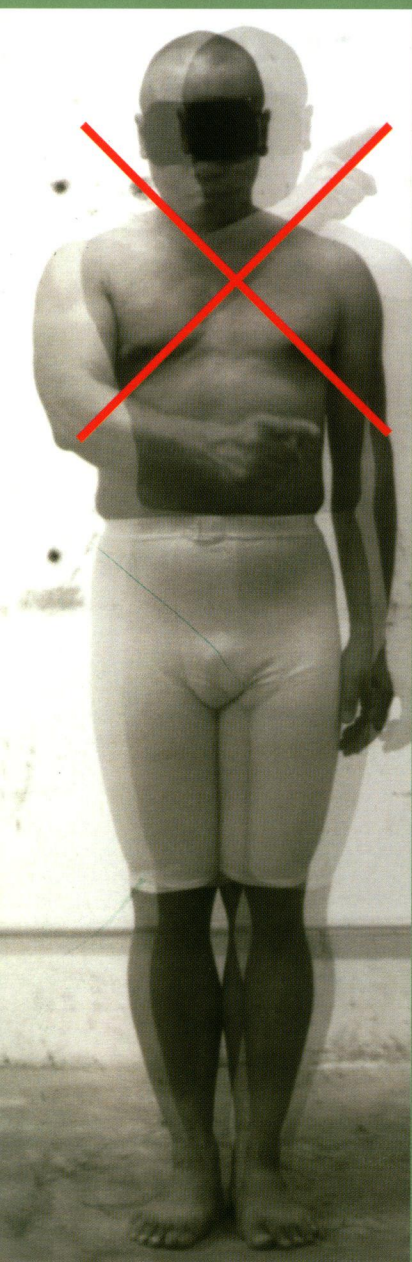
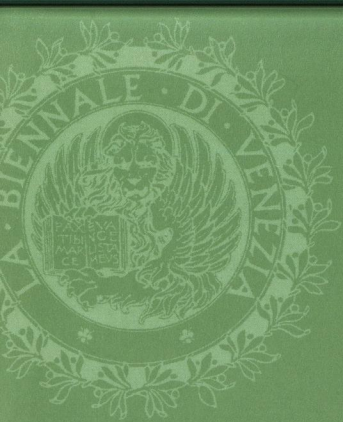
St. Mary's University Art Gallery, Halifax, Canada

Edition 2001, video installation at the 49th Venice Biennial

1999, 錄像 12:52 分鐘

2000, 加拿大 Halifax, St. Mary 大學畫廊展出的錄像裝置

2001, 第四十九屆威尼斯雙年展



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Mr Darwin Chen Vice Chairman of Hong Kong Arts Development  
Council  
Mr Wong Shun-kit Chairman of Visual Arts Committee,  
Hong Kong Arts Development Council

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H C Tang

## Hong Kong Museum of Art

#### Website

<http://www.lcsd.gov.hk/hkma/>

#### Exhibition management

Modern Art and Chinese Fine Art Sections

#### Editorial

Chinese Fine Art Section

#### Exhibition designed

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#### Pamphlet and poster designed

Hon Design & Associates

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## 香港藝術館

#### 網址

<http://www.lcsd.gov.hk/hkma/>

#### 展覽策劃

現代藝術組及中國書畫組

#### 編輯

中國書畫組

#### 展覽設計

設計組

#### 場刊及海報設計

漢設計

香港藝術館編製

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