

香港藝術雙年展 HONG KONG ART BIENNIAL EXHIBITION

康樂及文化事務署主辦 香港藝術館籌劃 Presented by the Leisure and Cultural Services Department Organized by the Hong Kong Museum of Art 第3期 (11.2003)

PREFACE 序言

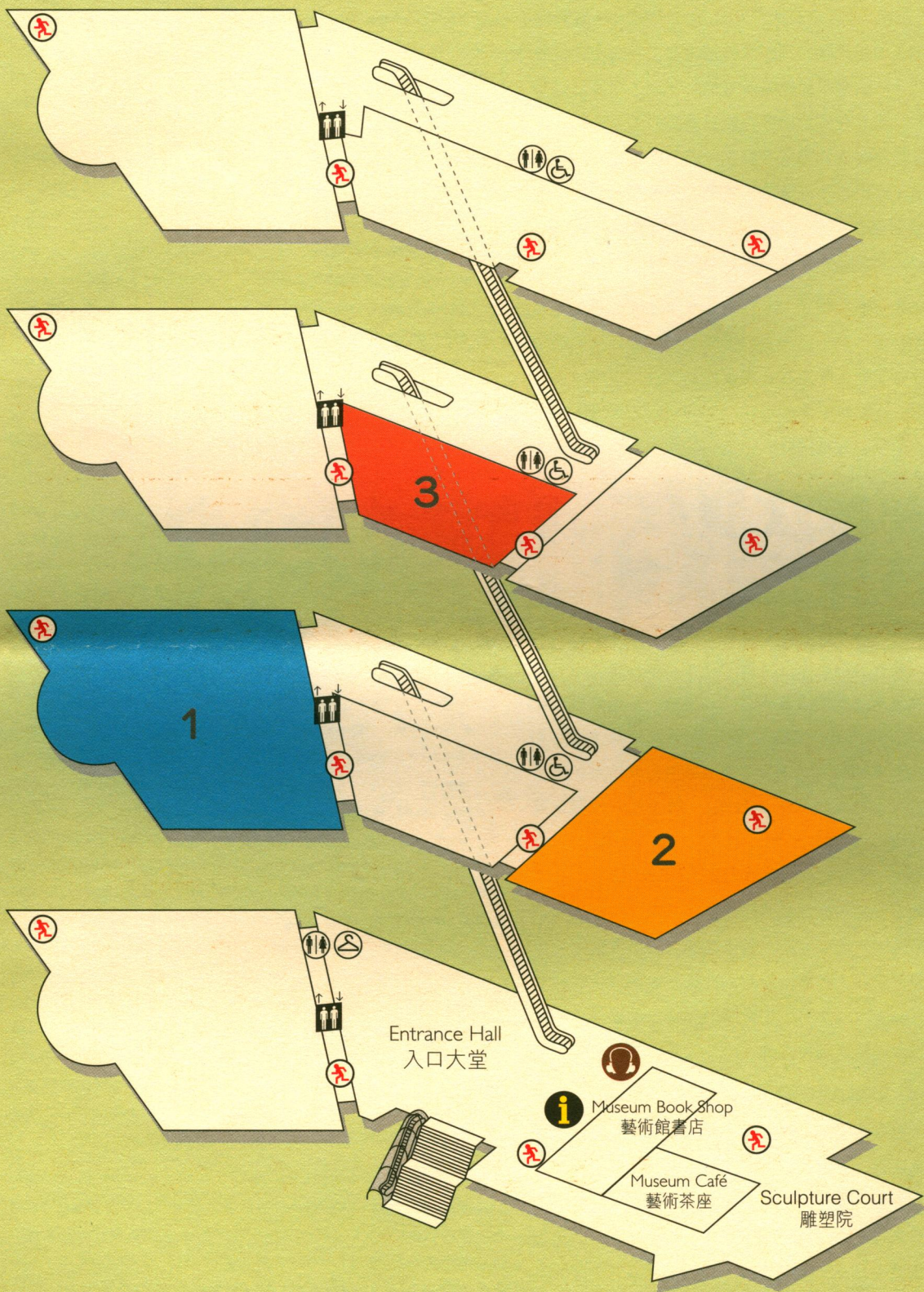
THE ADJUDICATION 評審點滴

ADJUDICATORS' REVIEW 評審感言

THE AWARD WINNERS 獲獎作品

FRINGE PROGRAMMES 配套節目

COMING EVENT 展覽預告



主要展場 { Principal Venues }

- 1 香港藝術館二樓 (東座) 專題展覽廳 (1)
Special Gallery (1), 2/F (East Block), Hong Kong Museum of Art
- 2 香港藝術館二樓 (西座) 當代香港藝術展覽廳
Contemporary Hong Kong Art Gallery, 2/F (West Block), Hong Kong Museum of Art
- 3 香港藝術館三樓 (中座) 專題展覽廳 (2)
Special Gallery (2), 3/F (Middle Block), Hong Kong Museum of Art

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序言

[Preface]

香港藝術館總館長朱錦鸞
Christina Chu
Chief Curator, Hong Kong Museum of Art

香港藝術館自1975年開始，以「雙年展」形式舉辦當代香港藝術之展覽。一直以來，雙年展獲得很多藝術工作者的支持，成為發掘人才和推展香港藝術的重要平台。歷屆的參加者及獲獎者，其中不少已成為現今香

港藝壇的精英，繼續在藝壇和藝術教育界扮演著重要的角色。這三十多年來，雙年展的機制，無論在選件制度、評審方式、評審委員組成方面都曾作不少改動，以適應時代要求。歷年來雙年展曾引發不少討論，在爭議性之外，也具有積極性，藉以對制度作出改善。近年來，亞洲不少國家和地區包括中國、日本、南韓、台灣等紛紛舉辦國際性、專題性的雙年展或三年展。「香港藝術雙年展」的未來路向，在香港舉辦國際雙年展或三年展的可行性和獨特性，也成為文化界人士討論焦點。今屆香港藝術雙年展的評審團，也曾就這些問題進行熱烈討論。在肯定國際性雙年展的同時，他們也提出不少疑問；而對香港藝術雙年展在地區上的獨特性及提掖藝術家的作用，他們也予以確認。我們希望藝術界同好和社會人士能細讀評審的評論文章和觀察雙年展展品傳遞的訊息，提出他們的寶貴意見，作為未來檢討和參考之用。

香港藝術的面貌不斷在轉變，而從歷屆雙年展中亦可見其發展的端倪。從參展作品在創作意念上的突破及媒介上的跨越與融和，以及藝術家對政治及社會現象的回應，均可見香港藝術獨特之處。本屆雙年展適逢在「非典型肺炎」的陰霾過後舉行，這疫症帶來的驚怖回憶，也烙印在不少參選及入選作品裡。

本屆的評審亦從所撰寫的文章中表達他們對是屆雙年展之看法，別具啟發性。何兆基、蕭競聰、許焯權三位先生分別就雙年展的機制、性質和角色作出剖析和提出他們的觀點。他們並將雙年展擺放到香港文化、教育、藝術和社會生態層面上，審視其作為提掖藝術家之平台，將他們引介至國際層面的現存功能和未來應採取怎樣的方向和策略，以適應新世紀社會各階層的訴求和作出回應，提出個別意見和建議，均極具參考意義。蔡劭姿女士剖析了雙年展展品和香港的歷史文化現象；高名潯博士述說他的觀感：「香港的當代藝術是平靜而多方面的，更體現了個人的追求，這或許更具香港文化的特性。」；而內地評審嚴善鏞先生則就香港藝術雙年展，對國內和香港的文化氣候和現象作出比較。事實上，從最近數屆雙年展的作品中，可見香港藝術工作者在個人的追求方面似乎漸趨明顯，內斂與修身的思維，也許反映他們對新世代的敏銳觸覺和情感。相對於內地和其他地區而言，這些特質正顯示香港藝術獨特之處。

自二十世紀始，藝術視野不斷超越國族和文化範疇，成為世界性大氣候。這種全球化趨勢開拓了文化藝術交流和對話的新渠道，更具活力。香港藝術雙年展肇始之時，便是培育藝術家的溫床，展出由公開比賽入選的作品。此外，雙年展亦與不同的藝術團體及機構結成伙伴關係，籌劃一系列的配套節目，一起締造全城化的藝壇盛事。今年，「第五十屆威尼斯雙年展」中香港館展覽「寄穴」之錄像紀錄及資料，亦會同期於香港藝術館展示，揭示香港藝術踏足國際藝壇的軌跡動向。本人謹向所有參與的機構、團體、學院、畫廊、藝術空間和個別人士致以深切謝忱，彼此間的衷誠合作，令此藝壇盛事得以圓滿實現。

此外，本人特別感謝是屆雙年展的十二位本地及海外評審，他們的專業知識和豐富的經驗，為香港藝術帶來了更廣闊的視野。其中六位評審更在百忙中為圖錄撰文，尤為可貴。最後，本人謹向Susannah Hirst女士為圖錄文稿翻譯和編輯工作提供意見致以深切謝忱。

Since 1975, the Hong Kong Museum of Art began to organize contemporary Hong Kong art exhibitions with the mode of "Biennial Exhibition". The Biennial received continuous support from artists and has become a major platform to nurture new artists and to extend the horizon of Hong Kong art. Many distinguished artists in Hong Kong had been entrants and award winners of the past Biennials. They continue to play an active role in the fields of art and

education. In the past thirty years, the mechanism of the Biennial has undergone various changes in the aspects of adjudication process, judging criteria and composition of the adjudication panels to keep pace with aspirations from the art community. The Biennials have

also stimulated discussions and debates from which the Museum drew useful reference to improve its infrastructure. In recent years, international biennial or triennial exhibitions with designated themes were presented in various countries in Asia, including China, Japan, Korea, Taiwan and others. Whether the "Hong Kong Art Biennial Exhibition" should change its direction or should another international biennial or triennial exhibition be organized in Hong Kong has become a hot issue for consideration within the art community. Adjudicators of this year's Biennial also addressed views to this issue. While they responded to international biennials positively, they also pose various questions for review. Yet, they share a consensus of views that the Hong Kong Art Biennial Exhibition has its own distinctive merit as a local art event to nurture new talents. We would like to invite members of the art circle to read the adjudicators' review articles as well as messages conveyed by the artworks to open up further dialogues and discussions for the Museum's future reference.

Hong Kong art has developed progressively in the past decades and the Biennials provide important clues to document this development. New breakthroughs are evidenced in creative concepts and with the increasing number of cross-media works, spelling out the uniqueness and diversity of Hong Kong art. The organization of the current Hong Kong Art Biennial Exhibition 2003 commenced at a critical time when Hong Kong begins to recover from the ravages of the SARS. The painful memories of the experience are evidenced in many entries.

I am most grateful for the adjudicators thoughtful and provocative comments in the catalogue articles. Mr Ho Siu-kee, Mr Siu King-chung and Dr Desmond Hui directed their analyses on the nature, mechanism and role of the Biennial. They put the Biennial in the context of the Hong Kong cultural, educational, artistic and social environment in their summation of the unique function of the Biennial as an essential local art event in providing a platform for aspiring artists and channeling them into the international art scene. At the same time, they also expressed their expectations and suggestions on the future strategy and direction of this event to meet aspirations of different sectors of our community in the new century. Their opinions would be useful reference for future planning. Ms Choi Yan-chi analyzed the exhibits from the perspective of historical development of art in Hong Kong. Dr Gao Minglu pointed out in his statement "Hong Kong's contemporary art scene looks placid and more diversified, in a way representing more individualistic cultivations on the part of artists". Mr Yan Shanchun attempted to compare development in China and Hong Kong. Compared to the past Biennials, it is observed that artists have turned to pursue more individualistic aspirations. Their works have become more introspective. These changes in Hong Kong art reveal changed sensibilities in the face of new challenges of the contemporary era. As compared to her neighbouring regions, these distinctive qualities are unique attributes of contemporary Hong Kong art.

Artistic vision that transcends national and cultural boundaries began in the twentieth century is a global trend. The global trend has facilitated new channels in cultural and artistic exchanges and impart new dynamics in cultural and artistic dialogues. From the start, the mission of the Hong Kong Art Biennial Exhibition is to act as a nurturing ground for aspiring artists. It is an exhibition that showcases artworks selected from an open competition. At the same time, the Museum forms a partnership with various local art groups and institutions, universities, galleries and art spaces in organizing a variety of fringe programs. This community partnership constitutes a series of territory-wide art events. This year, the Museum also features a documentary exhibition "Navigating the Dot", the Hong Kong Pavilion exhibition at "The 50th Venice Biennale", the major showcase of Hong Kong art on the international platform. Many individuals and organizations have worked very closely with us to bring this wonderful event to realization, I would like to take the opportunity to express my sincere thanks to all our working partners for contributing programs and events to enrich the Biennial this year.

In addition, I would also like to express my heartfelt gratitude to the twelve local and overseas adjudicators. Their professional knowledge and experience have enhanced the vision of contemporary Hong Kong art. I am particularly thankful for the six adjudicators who have kindly contributed articles for the catalogue. Last but not least, I would also address my thanks to Ms Susannah Hirst who has rendered valuable assistance to the translating and editing of the English texts in the exhibition catalogue.

評審點滴

香港藝術館自1962年開館後，除舉辦展覽展示中國和世界各地的藝術精華外，亦籌劃了很多香港藝術的展覽，當中包括「今日香港藝術」（1962），四屆「香港當代藝術展」，本地藝術團體之展覽以及多位大師及藝術家個人展等等。1975年香港藝術館首次以「雙年展」的形式舉辦香港藝術的公開比賽及展覽，而2003年的雙年展已是第十四屆了。其間，雙年展的運作及制度經歷過多次的檢討及轉型，務求更能配合香港藝壇的發展和需要。

雙年展每屆均會邀請評審協助挑選展品。第一屆評審由三位各有專長的資深藝術家組成，其後評審人數逐漸遞增，1992年正式加入海外評審，而2003年雙年展就有六位本地評審及六位海外評審。來自不同文化背景和各具獨特觀點的評審，擴闊了香港藝術的空間和視野，他們的寶貴意見亦是雙年展未來更新與開拓的重要參考資料。

The Hong Kong Museum of Art was established in 1962. Besides organizing major exhibitions to feature arts from China and other parts of the world, various exhibitions on Hong Kong art were also organized, including "Hong Kong Art Today" (1962), four "Exhibition of Contemporary Hong Kong Art", art group exhibitions and exhibitions of masters and established artists. The "Hong Kong Art Biennial Exhibition" based on an open competition was launched in 1975 and now enters the 14th one in 2003. The mechanism of the Biennial exhibitions has been reviewed and adjusted from time to time to cope with the development of and aspirations from Hong Kong art circle.

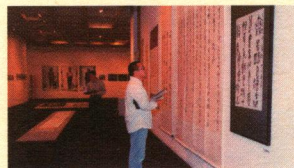
Adjudicators are invited for each of the Biennial exhibitions to select exhibits. There were only three adjudicators for the 1st Biennial exhibition. The number of adjudicators then increased gradually. Overseas adjudicators were first invited in 1992 and the composition of the adjudication panel in 2003 includes 6 local adjudicators with 6 overseas adjudicators. Adjudicators from different disciplines have helped to broaden the artistic vision of Hong Kong art. Their comments will also be important references for the future Biennials.

The Adjudication



進行首輪評審
First round adjudication in progress

第二輪評審之簡介會議
Briefing session for the second round adjudication



評審嚴善鏞先生及何兆基先生在進行評審
Adjudicators, Mr Yan Shanchun and Mr Ho Siu-kee, were reviewing entries

各評審為選獲獎作品作出討論
Intensive discussions in progress for the selection of award winners



各評審為選獲獎作品作出討論
Intensive discussions in progress for the selection of award winners

宣佈結果的記者招待會
Press Conference to announce adjudication results



邱志杰先生*
Mr Qiu Zhijie北京二萬五千里文化傳播中心藝術總監
Artistic Director, 25000 Cultural Transmission Center, Beijing

「『香港藝術雙年展』之所以非常重要，是國際上現在有非常多的雙年展，雙年展這種文化其實已經變成跟各個城市的旅遊文化有關係，也與整個國際旅遊業關係密切。……香港藝術雙年展採用的不是策展制度而是送件評審的制度，所以不同的藝術作品如書法、國畫、裝置、電腦藝術和新媒體等都在這裡相遇。……它又是一個很本地的展覽，作品雖然非由策展挑選，但如果說這展覽是有策展人的話，那就是香港的社會和歷史，也應該說，這是最權威的策展人了。」（節錄自2003年7月22日之訪問）

"What makes the 'Hong Kong Art Biennial Exhibition' so important is: there are many international Biennial Exhibitions these years, and they often ties with tourism in various cities and regions to attract international tourists. The Hong Kong Art Biennial does not take the form of curated show but open competition. Works cover different media, including calligraphy, Chinese painting, installation, computer art and new media, etc. ...It is basically a regional exhibition and works are not chosen with designated curatorship. If there is any form of curatorship, it comes from the society and history of Hong Kong." (quoted from an interview on 22.7.2003)

李美玲女士*
Ms Joanna Lee (Lee Mee-ling)新加坡美術館藏品部助理總監
Assistant Director, Collections Development,
Singapore Art Museum

「……在我工作的博物館裡，我曾有策劃相類跨藝術形式展覽的經驗。我們也遇到不少問題，雖然曾嘗試去解決，但發覺還是需要較長的時間去思索方行。『香港藝術雙年展』是一個實踐藝術的平台，目的在鼓勵年輕藝術家的創作，以及對新媒體的嘗試。」（節錄自2003年7月22日「香港藝術雙年展2003」記者招待會上之說話）

"...I have curated various exhibitions that feature works in different media in my museum. We also encounter issues and problems that require long time of consideration and review to reach a solution. The 'Hong Kong Art Biennial Exhibition' is the platform to showcase artistic practices in Hong Kong. It aims to encourage budding artists to further their endeavors and experiment with more new media." (comment at the Press Conference of 'Hong Kong Art Biennial Exhibition 2003' on 22.7.2003)

嚴善錚先生*
Mr Yan Shanchun深圳畫院院長助理及研究部主任
Assistant President and Director,
Research Department, Shenzhen Fine Art Institute

「通過這次評審，使我真正獲益的是對香港藝術家的心態的重新認識。……香港的美術界有不少棄心之士。他們並不去追求時尚，可以說，在藝術上他們有一種沉澱之心，有一種溫文爾雅的品質（不知是不是新儒家的思想在起作用）。尤其是當我們回眸大陸畫壇時，這種感覺就更加強烈。大陸人早先是用一種破壞的精神搞革命（所謂不破不立，破字當頭，立在其中），現在是用革命的精神搞建設，藝術家的心態也是如此。日新月異的背後，潛伏着難以逆料的危機。也正是有感於此，我在上述提及的那些香港藝術家的優秀品質，便更彌足珍貴。」（摘自《「香港藝術雙年展2003」評後感》一文）

"During the adjudication of the 'Hong Kong Art Biennial Exhibition', I developed a fresh understanding of the creative mind of Hong Kong artists... Many Hong Kong artists retain pure dedication to art and do not follow trends. In essence, these artists are imbued with subtle qualities (and perhaps this is the influence from Neo-Confucianism). Such qualities become more pronounced if viewed in the light of the art scene in the Mainland. From the start, people in Mainland China pioneered revolutions with a destructive mentality, that is one has to destroy the existing in order to build the new. Now they turn to construction with a revolutionary mentality. On the artistic side, people in the Mainland also share the same mentality. However, it is anticipated that just questing for the new will ultimately give rise to crisis. Worrying about this, I feel that the qualities found in the Hong Kong artists mentioned above deserve exceptional recognition and praise." (extracts from the essay *A Review of the "Hong Kong Art Biennial 2003"*)

理查德·格雷森先生*
Mr Richard Grayson「澳洲悉尼雙年展2002」藝術總監
Artistic Director, "Sydney Biennial 2002"

「我非常欣賞是屆『香港藝術雙年展』作品的質素、多元性及所包含力量。雙年展以本地藝術為基礎，為一個獨特而重要的藝術平台，充滿魅力，傳達着一些全球性的爭議中特別關注的問題和現象。」（評審後之感言）

"I have been very impressed by the quality, diversity and dynamism of the 'Hong Kong Art Biennial Exhibition'. The Biennial serves as a unique and important platform to showcase the arts in Hong Kong. These artworks possess intense visual attractions and address to various issues and phenomena in the global context." (comment after the adjudication)

許焯權博士
Dr Desmond Hui (Hui Cheuk-kuen)香港大學建築系副教授
Associate Professor, Architecture Department,
University of Hong Kong

「『香港藝術雙年展』應該繼續其發掘本地藝術人才的傳統，但同時要轉變為提供這些人才得以在國際曝光的機會。在現有的資源及架構下，可考慮每隔一屆雙年展舉辦一屆國際雙年展，並引入主題及策劃。但作為國際雙年展，它應該參照越後妻有『大地之藝術節』而非『威尼斯雙年展』的模式：以藝術結合城市和生活；我更希望這個國際雙年展的領域可以擴至建築，或至少藝術怎樣與建築互相作用。」（摘自《「香港藝術雙年展」的前景》一文）

"The 'Hong Kong Art Biennial Exhibition' should continue its tradition to discover budding talents while transforming itself as an opportunity to expose the local talents to an international context. Within the limitation of existing resources, this could be done in alternate biennials, i.e. every other biennial would be an international festival, with perhaps a theme and curatorship. But as an international biennial, it should refer to the 'Echigo-Tsumari' rather than the 'Venice' model: to integrate art with the city and with life. I would also expect the scope of this biennial to be wider to include in particular architecture, or at least how art interacts with architecture. Art for the Hong Kong International Biennial, like Echigo-Tsumari, should also connect people to each other and with the environment, to comment on the various situations of the dynamic Hong Kong society and to lead us to rethink our position and role, not only within the physical confines of the rural and the urban, but also beyond in a cosmic way." (extracts from the essay *The Prospects of the "Hong Kong Art Biennial"*)

皮道堅先生*
Mr Pi Daojian華南師範大學美術系教授
Professor, Art Department, South China Normal University

「東西方文化的交融兼匯、多元、動感和充滿活力一直是我對香港當代藝術的印象。此次評審更讓我深入感受到了它非意識形態化的幽默智慧和關注現實的人文情懷，在全球化、市場化的情境中，這無疑是一個城市或地區的藝術最值得珍視的品質。」（評審後之感言）

"The fusion and integration of Eastern and Western cultures, pluralism, dynamism and vitality are my impressions of Hong Kong Art. The experiences of this adjudication has provided me with insights into aspects of Hong Kong art that embody wit, wisdom and empathy of a kind of humanistic concern that is non-ideological. These qualities are extremely precious for any city or region under the climate of globalization and mechanization." (comment after the adjudication)

羅琛堡先生
Mr Jamsen Law (Law Sum-po)微波國際媒體藝術節總監
Director, Microwave International Media Art Festival

「整體來說，本屆『香港藝術雙年展』的入選作品非常多元化。……而新媒體創作的加入，着實叫人鼓舞。終於不再單由錄影作品代表所有媒體藝術了。多媒體創作的作品，相對來說在觀念或是製作方面，均呈現了一個很寬闊的幅度及獨立性，也許代表了這媒介在創作上和展覽的形式上可供開拓的極大可行性。同樣，雙年展在其基礎上仍有很大的轉型空間，並能容納更多元的發展。……期望雙年展能在路向及策略上為往後的發展作檢定，為香港藝壇向前邁進再努力。」（評審後之感言）

"On the whole, the selected entries of this 'Hong Kong Art Biennial Exhibition' demonstrate diversity and variety. ...New exploration in media art is very encouraging. Eventually video art is not the only recognized art form in media art. In terms of concepts and techniques, media art provides an expansive scope for development and independence. It also reflects the immense possibilities for experimentation in display methods and modes of artistic creation. On the other hand, there should be rooms for the Biennial to adjust its mechanism and become more pluralistic. ...It is my sincere wish that further review on the Biennial would be conducted to adjust its future direction and strategy to cope with the progressive development of the Hong Kong art circle." (comment after the adjudication)

高名潞博士*
Dr Gao Minglu美國紐約州立大學水牛城分校藝術史系講師
Lecturer, University at Buffalo, New York State University, U.S.A.

「……這次我看到的香港的當代藝術是平靜而多方面的，更多地體現了個人的追求，這或許更具香港文化的特性。似乎可以說，與大陸相比，香港的當代藝術沒有所謂的主導時尚，不論是社會主題性的還是藝術形式化的主流時尚。在選擇媒材方面，香港的藝術家也顯得更為自由。」（摘自《文化身份的「尋找」過程就是文化身份的「創造」過程》一文）

"...The contemporary Hong Kong art I see this time is composed and diversified, revealing personal aspirations that is perhaps more characteristic of Hong Kong culture. When compared to the Mainland, both in terms of social meaning or art style, there is no dominant mainstream or trendy movement. Hong Kong artists enjoy greater freedom to interpret the media and convey their artistic concepts." (extracts from the essay *The Course in "Search" of Cultural Reality is Just to "Create" Cultural Identity*)

評審

Adjudicators' Review

感言

蔡劭姿女士
Ms Choi Yan-chi香港浸會大學文學院音樂及藝術系講師
Lecturer, Department of Music and Fine Arts, Faculty of Arts,
Hong Kong Baptist University

「……1960年代香港的現代思潮，1980年代香港的當代解構思潮，都是亞洲新文化與中國新藝術的先行者。……若這一段史料得以重新整合，香港藝術是會呈現一個更豐富的面貌。香港文化在不同時段的新思潮若能重新顯露，一方面它可扭轉香港人的文化自卑，同時會是整體中國新文化承傳而再發展的一片主要基石。」（摘自《都市、香港、藝術》一文）

"...the modern trends in the 1960s and the deconstructionist artistic mentality in the 1980s should be credited as forerunners of new Asian culture and Chinese art. ...If these historical movements were to be re-examined and given recognition, Hong Kong art would revive her rich arena. If those new art currents from different periods were reactivated, confidence of Hong Kong people in their culture would be restored, and a prime foundation stone would definitely have been laid for Hong Kong to keep pace with the new developments in China." (extracts from the essay *The City Culture and Hong Kong Arts*)

何兆基先生
Mr Ho Siu-kee香港藝術中心藝術學院高級講師
Senior Lecturer, The Art School, Hong Kong Arts Centre

「就本屆『香港藝術雙年展』而言，從評選的過程到入選作品的質素，皆反映了香港藝術不斷朝着專業化的方向發展。……專業化有利一個地方的藝術發展，亦能提供讓藝術家不斷成長的空間，但專業化同時意味着另一套遊戲規則，它與藝術創作的本質並無必然關係，甚至存在一定矛盾，當中需要小心調衡。」（摘自《從「雙年展」看香港藝術的專業化》一文）

"Taking into account the current 'Hong Kong Art Biennial Exhibition', both the adjudication process and the artistic merit of the selected entries reveal progressive development of professionalism in Hong Kong art. ...Professionalism fosters artistic development and provides the room for continuous growth of artistic talent. However, professionalism also generates a set of game rules. It is not necessarily directly associated with artistic creation and at times even produces conflict between the two. How to strike a proper balance would become an issue of concern for artists as well as professionals in the art field." (extracts from the essay *"Hong Kong Art Biennial": A Review of Professionalism*)

熊海先生
Mr Hung Hoi藝術家
Artist

「『香港藝術雙年展』是本地最具規模的藝術活動之一，為香港藝術家展示其藝術創作的最佳平台，是青年藝術工作者展現才華的最佳場地。『雙年展』現已成為香港藝術的全城盛事。今屆雙年展有不少傑出的藝術家，他們具有獨特的創造力，反映了香港藝壇的最新動向和各種各樣的藝術形式、風格，亦正好體現了香港東西文化的融匯。」（評審後之感言）

"The 'Hong Kong Art Biennial Exhibition' is a major competition and exhibition of Hong Kong art. It provides the best platform to encourage artistic creation and foster talents. The Biennial has become a territory-wide art event these years. Entrants of the Biennial 2003 include many outstanding artists. Their works reflect new trends, as well as varied forms and styles of artistic expression. Together, the works demonstrate the fusion of Chinese and Western cultures in Hong Kong." (comment after the adjudication)

蕭競聰先生
Mr Siu King-chung香港理工大學設計系助理教授
Assistant Professor, Design Department,
The Hong Kong Polytechnic University

「所謂評選作品，向來都是把評判的個人品味或偏見強加於人的一種形式。這手段在藝術界沿用已久，也可以說是藝術形式的一種。……如果歷屆『香港藝術雙年展』的篩選都有『順得哥情失嫂意』之嫌而引來非議，這根本就是此項活動本質的體現。懸殊的藝術想像和輿論的多元正正是一個社會的意識形態優勢。」（摘自《「香港藝術雙年展」的想像機制和政治角色》一文）

"Adjudication is a form that imposes certain artistic preferences of one person on another. This process has been in use for a long time in art circles. The mechanism itself can also be regarded as an artistic process. ...If the 'Hong Kong Art Biennials' bring conflicts in satisfying some rather than all, it perhaps is a true manifestation of the essence of the Biennial. Differences in artistic imaginings and plurality of voices thus generated from the community, should be considered the merits and ideological advantages for our society." (extracts from the essay *The Imaginary Mechanism and Political Role of the "Hong Kong Art Biennial"*)

21.11.2003 – 1.2.2004

主要場地：

1. 香港藝術館二樓(東座) 專題展覽廳 (1)
2. 香港藝術館二樓(西座) 當代香港藝術展覽廳
3. 香港藝術館三樓(中座) 專題展覽廳 (2)

九龍尖沙咀梳士巴利道10號

查詢電話: 2721 0116

網址: <http://hk.art.museum>

開放時間: 每日上午10時至下午6時

逢星期四 (公眾假期除外) 及農曆年初一、二休館

聖誕節前夕及農曆年除夕提前於下午5時休館

藝術館入場費:

\$10(標準票)、\$5(殘疾人士、全日制學生及六十歲或以上高齡人士)

20人或以上團體參觀可享有七折優待(購標準票者)

持博物館入場證者免費

逢星期三免費入場

配套展及其他節目

香港各藝術場地、大專院校、畫廊及藝術空間

詳情請參閱節目指南

康樂及文化事務署主辦

香港藝術館籌劃

香港藝術雙年展 HONG KONG ART BIENNIAL EXHIBITION

Principal Venues :

1. Special Exhibition Gallery (1) ,
2/F (East Block), Hong Kong Museum of Art
2. Contemporary Hong Kong Art Gallery,
2/F (West Block), Hong Kong Museum of Art
3. Special Exhibition Gallery (2),
3/F (Middle Block), Hong Kong Museum of Art

10 Salisbury Road, Tsim Sha Tsui, Kowloon

Enquiries : 2721 0116

Website: <http://hk.art.museum>

Opening Hours: 10am – 6pm daily

Closed on Thursdays (except public holiday)

and the first two days of the Chinese New Year

Closed at 5pm on Christmas Eve and Chinese New Year's Eve

Admission Fee:

\$10 (standard), \$5 (people with disabilities, full-time students and senior citizens aged 60 or above)

30% discount for group of 20 people or more (standard rate)

Free admission for Museum Pass holders

Free admission on Wednesdays

"Hong Kong Art Biennial Exhibition 2003"

Fringe Exhibitions and Programs

Various art venues, universities and institutes,
galleries and art spaces

Please refer to the Programme Guide for details

Presented by the Leisure and Cultural Services Department

Organized by the Hong Kong Museum of Art

取往嚴佛土者即非莊嚴美名莊嚴是故須菩提諸菩薩
甚多去佛告須菩提若善男子善女人於此經中乃至
波羅蜜須菩提於意云何如來有所說法王須菩提白佛言
解義趣深法深而白佛言善男子善女人於此經中乃至
人得聞是經不驚不怖不長當知人甚高希有何以故須菩提
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人等則為所捨如阿耨多羅三藐三菩提何以故須菩提此
皆供養承事無空過者若復有人於後末世能受持讀誦此
經生滅度一切眾生已而無有一眾生實滅度者何以故須
尼以實無有法得阿耨多羅三藐三菩提是故須菩提我
有法名為甚深是故佛說一切法無我無人無眾生無壽者
是甚尊如來有佛眼須菩提於意云何如恒河中所有沙
須菩提若福德有實如來不說得福德多以福德無故如

黃日榮 Wong Yat-sun

「《金剛經》是佛教重要典籍，內容敘述佛祖修行經過及應如何看待世間事事物物。……去年……分日用了三十多個小時，完成此作品。」

"Diamond Sutra is an important Buddhist scripture about the wisdom and learning of Buddha and clarifies its meaning for all mankind. In 2002... I spent over thirty hours to complete this work."

小楷《金剛經》 2002
水墨紙本立軸

Diamond Sutra in Small Regular Script 2002
Ink on paper, hanging scroll

胡健

Wu Kin-yat



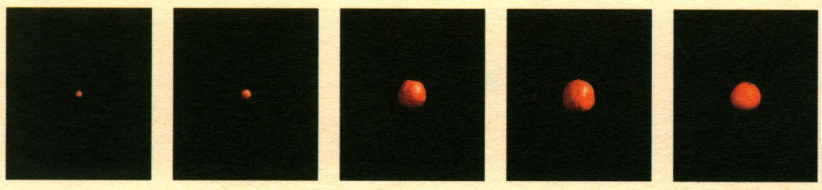
「《遊人》是在揣摩人類行為的進化，或是在轉化現象，用定態的攝影手法，指出人物的特性及境況。」

"The work 'Waywards' is a guess of evolution of human behaviour or a transformation of phenomena, using static photographic techniques to depict characteristics and situations of the characters."

遊人 2002 Waywards 2001
彩色照片，一組三幀 Colour Print, a set of 3

鄭廣泉

Cheng Kwong-chuen



這是橙 2003
彩色照片，一組五幀
This is an Orange 2003
Colour print, a set of 5

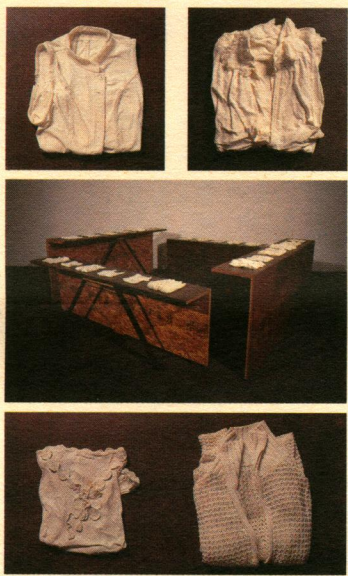
「這是橙……為何我們會認為橙是一個橙？……甚麼才是橙？這是橙！」

"This is an orange. ...Why do we think that an orange is an orange? ...What makes an orange? So here is an orange!"

謝淑婷 Sara Tse (Tse Suk-ling)

「泥漿常用於大量複製瓷器，我卻以它來探討藝術的獨特性，懸起陶瓷的問號，也懸起工藝與當代藝術創作概念之間的問號。」

"Slip" as a common finish for mass production of ceramics and used here to investigate the uniqueness of art. The question of value of ceramics is also a question of the tension between craft and concept in contemporary art."



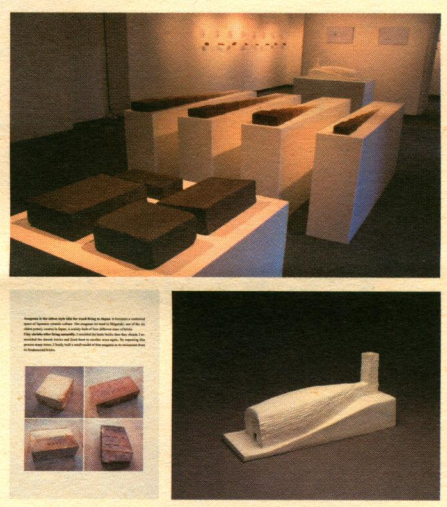
衫 2002
白瓷
Attire 2002
White porcelain

「……模製亦如製圖一樣，是一種詮釋的行動。……盛載着作者的意念及思維，使實物與其模仿物之間產生了差異。」

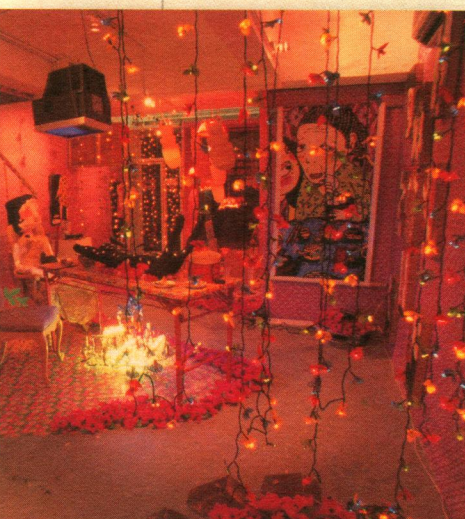
"...Moulding, like map drawing, is an action of interpretation. ...filled with artist's ideas and thoughts, making a difference between the original and its reproduction."

尹麗娟

Annie Wan (Wan Lai-kuen)



紀念碑 / 信樂穴窟 2003
注漿陶、瓷土及水泥
Monument / Anagama in Shigaraki 2003
Pottery casting, porcelain and cement



Seaman Ho 二犬一咪

「……今次的故事，……由我們對食物的態度開始，思考人與自然的關係、人與人之間的愛顧和尊重，和自我生命價值的追尋。」

"By focusing on our attitude towards consumption, my work questions the relationships between man and nature; the respect and care among people; and the pursuit for the meaning of life."

有棵沒人種的樹 2003
混合素材
A Tree to be Found 2003
Mixed media



雙子俱樂部 2002
水墨設色金紙板本，一組八幀
The Duo Clubs 2002
Ink and colour on golden cardboard, a set of 8

「1980年代……不列顛專門出產一種男子二人組式的樂團，尤有異趣。……兩個男子的拍檔當然有種曖昧性讓人去揣摩。」

"...In the 1980s, there were many interesting two-man groups formed in Britain. ...two-man groups are always controversial as hints at ambiguous sexuality."

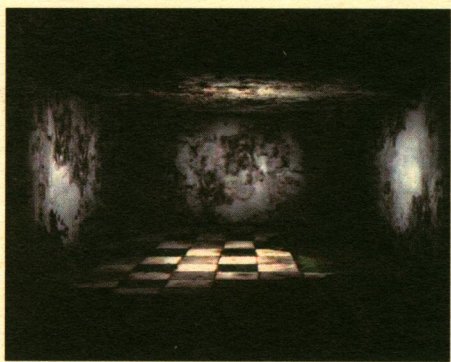
羅海德

Hector Rodriguez

「……房間空間……的衍化一方面要求我們確認內對外、空間對實物、物件對過程這些觀念的分野存在，同時卻又要求我們去挑戰、懷疑這樣的分野。」

"...material space ...unpredictable transformations at once evoke and challenge distinctions between 'inside' and 'outside', between 'environment' and 'object', and between 'object' and 'process'."

石家豪 Wilson Shieh (Shieh Ka-ho)



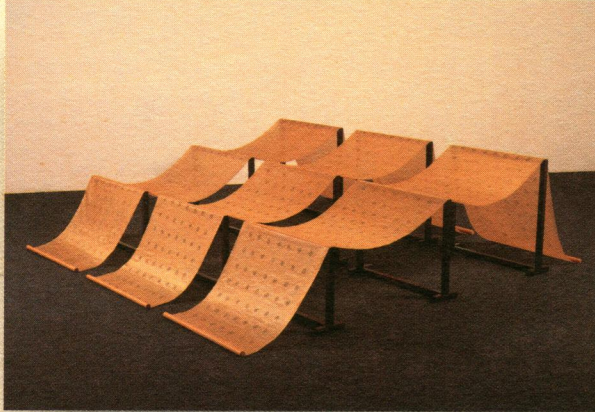
物之廣延 2003
數碼影像
Res Extensa 2003
Digital moving images

讀星禮斗 2003
木及絲
Twinkle Twinkle Little Star 2003
Wood and silk

「相對重、實、強與準確性，我尋求的是其與輕、弱、柔與朦朧間的可能性。我利用香、火在絲綢上製造虛空的小孔，原先率意而成的小孔洞，彼此間互扣，又成為新的冥契空間。」

"Instead of heaviness, thickness, strength and precision, I seek the feasibility of lightness, pliability and obscurity. I used burning incense to produce small voids on a few pieces of silk. The random-made holes link with one another and create a mysterious realm."

Man Fung-yi 文鳳儀



 <p>有關節目詳情，請參考「節目指南」 Please refer to "Programme Guide" for details of the activities. http://hk.art.museum</p>	<p>1. 藝術推廣辦事處 Art Promotion Office</p> <p>藝遊鄰里計劃II：源於平衡 — 張煒詩作品展 Artists in the Neighbourhood Scheme II: Look for Equilibrium — Works by Rachel Cheung</p> <p>11 - 30.11.2003 金鐘太古廣場106號店United Colors of Benetton United Colors of Benetton, Shop 106, Pacific Place</p> <p>4 - 15.12.2003 香港銅鑼灣高士威道66號 香港中央圖書館4 - 5號展覽廳 Hong Kong Central Library, Exhibition Galleries No. 4 - 5, 66 Causeway Road, Causeway Bay, Hong Kong</p>	<p>2. 嘉圖現代藝術有限公司 Grotto Fine Art Ltd.</p> <p>香港在哪？：梁志和的 彩色照像 Where is Hong Kong? : Colour Works by Leung Chi Wo</p> <p>12 - 29.11.2003</p> <p>何兆基：意向的可見形式 Ho Siu Kee: The Visible Form of Intention</p> <p>3 - 27.12.2003 香港中環雲咸街31號C - D2樓嘉圖現代藝術有限公司 Grotto Fine Art Ltd., 2/F, 31C - D, Wyndham Street, Central, Hong Kong</p>	<p>3. Para/Site Art Collective</p>  <p>寄穴：錄像及紀錄圖片展 Navigating the Dot: Collective in Progress</p> <p>21.11.2003 - 1.2.2004 香港藝術館 Hong Kong Museum of Art</p>	<p>4. 香港中文大學藝術系系友會 The Alumni Association of Fine Arts Department, The Chinese University of Hong Kong</p>  <p>香港中文大學藝術系系友會 系友作品展2003 Art Works of Alumni of Fine Arts Department, The Chinese University of Hong Kong 2003</p> <p>22 - 30.11.2003 香港堅尼地地7號A香港視覺藝術中心展覽廳 Hong Kong Visual Arts Centre, Exhibition Gallery, 7A Kennedy Road, Central, Hong Kong</p>
<p>5. 藝術地圖有限公司 Art Map Limited</p>  <p>玩世不恭 — 漫畫元素當代藝術作品展 Playful Mind — An Exhibition of Artworks with Comic Elements</p> <p>1 - 15.12.2003 九龍油麻地上海街404號地下上海街視藝空間展覽室 Shanghai Street Artspace, Exhibition Hall, G/F, 404 Shanghai Street, Yaumatei, Kowloon</p>	<p>6. 香港大學專業進修學院 School of Professional and Continuing Education, The University of Hong Kong</p>  <p>藝集 · 2003 SPACE ArtEx 2003</p> <p>2 - 17.12.2003 香港文化中心四樓展覽廳 Hong Kong Cultural Centre, 4/F Exhibition Gallery</p>	<p>7. 香港設計中心 Hong Kong Design Centre</p>  <p>設計營商周 二零零三 癸未七計： 尋找無名設計師 Business Of Design Week 2003 — Designery 7: In Search Of Anonymous Designers</p> <p>3 - 9.12.2003 香港堅尼地地7號A香港視覺藝術中心展覽廳 Hong Kong Visual Arts Centre, Exhibition Gallery, 7A Kennedy Road, Central, Hong Kong</p>	<p>8. 火炭藝術家 Artists in Fotan</p>  <p>伏炭 Fotanian</p> <p>6 - 7.12.2003 13 - 14.12.2003 沙田火炭黃竹洋街 15 - 21號華聯工業中心 Wah Luen Industrial Centre 15 - 21, Wong Chuk Yeung Street, Fo Tan, Sha Tin</p> <p>沙田火炭黃竹洋街1 - 3號裕昌中心 Yue Cheung Centre 1 - 3, Wong Chuk Yeung Street, Fo Tan, Sha Tin</p> <p>沙田火炭種禾路1號豐利工業中心 Goldfield Industrial Centre 1, Sui Wo Road, Fo Tan, Sha Tin</p>	<p>9. 漢雅軒 Hanart T Z Gallery</p>  <p>劉國松畫展 Exhibition of Liu Kuo Sung</p> <p>6 - 31.12.2003 香港中環皇后大道中5號衛怡大廈 二樓202室漢雅軒 Hanart T Z Gallery, 202 Henley Building, 5 Queen's Road, Central, Hong Kong</p>
<p>10. 甲子書學會 石齋之友 Jiazi Society of Calligraphy Friends of Shizhai</p>  <p>書苑撥英 — 當代香港百人書法展 Distinguished Works by Hong Kong Calligraphers</p> <p>8 - 12.12.2003 香港大會堂高座展覽館 Hong Kong City Hall High Block, Exhibition Gallery</p>	<p>11. 香港中文大學藝術系及香港藝術中心 Department of Fine Arts, The Chinese University of Hong Kong and Hong Kong Arts Centre</p>  <p>誠明四方 — 中大藝術四十年 Cheng Ming in All Directions : 40 Years Arts at The Chinese University of Hong Kong</p> <p>9 - 30.12.2003 香港灣仔港灣道2號香港藝術中心包氏畫廊 Hong Kong Arts Centre, Pao Galleries, 2 Harbour Road, Wanchai, Hong Kong</p>	<p>12. 香港文化博物館 Hong Kong Heritage Museum</p>  <p>亞洲拼圖 — 第十八屆亞洲國際 美術展覽會 Mapping Asia — 18th Asia International Art Exhibition (AIAE)</p> <p>10.12.2003 - 1.3.2004 新界沙田文林路1號香港文化博物館 Hong Kong Heritage Museum, 1 Man Lam Road, Sha Tin, New Territories</p>	<p>13. 香港書法篆刻學會 Hong Kong Calligraphy and Seal-Carving Society</p>  <p>香港書法篆刻學會 會展 2003 The Hong Kong Calligraphy and Seal-Carving Society Exhibition 2003</p> <p>12 - 15.12.2003 香港銅鑼灣高士威道66號 香港中央圖書館1號展覽廳 Hong Kong Central Library, Exhibition Gallery No. 1, 66 Causeway Road, Causeway Bay, Hong Kong</p>	<p>14. 藝穗會 Fringe Club</p>  <p>樂在其中 Slightly Out of Tune</p> <p>2 - 20.1.2004 香港中環下亞厘畢道2號藝穗會 E & J Gallo Gallery and The Economist Gallery, Fringe Club, 2 Lower Albert Road, Central, Hong Kong</p>
<p>15. 香港藝術館導賞員 Docents of the Hong Kong Museum of Art</p>  <p>藝賞開心 — 香港藝術館 導賞員作品展 Pleasurable Pursuits — Artworks of Docents of the Hong Kong Museum of Art</p> <p>3 - 11.1.2004 香港文化中心四樓展覽廳 Hong Kong Cultural Centre, 4/F Exhibition Gallery</p>	<p>16. 1 A 空間 1 A Space</p>  <p>繪畫、"復"繪畫 Painting, Unpainting</p> <p>3 - 25.1.2004 九龍土瓜灣馬頭角道63號 牛棚藝術村14號室1A空間 1 A Space, Unit 14, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon</p> <p>1A空間、香港藝術館及香港浸會大學 拉闊文化計劃 1A Space, Hong Kong Museum of Art and Cultural Literacy Program of Hong Kong Baptist University</p>	<p>如何看香港藝術？ How to See Hong Kong Art?</p> <p>講座 Talk</p> <p>27.12.2003 31.1.2004 香港藝術館演講廳 Hong Kong Museum of Art, Lecture Hall</p> <p>10. 17.1.2004 香港浸會大學 Hong Kong Baptist University</p> <p>藝術家創作室探訪 Studio Visit</p> <p>4, 11, 18.1.2004 1.2.2004</p> <p>專題研討會 Presentations</p> <p>7, 14.2.2004</p>	<p>17. 萬玉堂畫廊 Plum Blossoms (International) Ltd.</p>  <p>藝術萬花筒：香港藝術家聯展 Through the Kaleidoscope : A Group Exhibition of Hong Kong Artists</p> <p>6 - 17.1.2004 香港中環荷李活道1號華懋荷李活中心地下6號 萬玉堂畫廊 Plum Blossoms (International) Ltd., G6, 1, Hollywood Road, Central, Hong Kong</p>	<p>18. 香港視覺藝術協會 Hong Kong Visual Arts Society</p>  <p>VAS活力三十 VAS Energetic 30</p> <p>9 - 24.1.2004 香港銅鑼灣高士威道66號 香港中央圖書館1 - 5號展覽廳 Hong Kong Central Library Exhibition Galleries No. 1 - 5, 66 Causeway Road, Causeway Bay, Hong Kong</p>
<p>19. 香港教育學院 The Hong Kong Institute of Education</p>  <p>香港教育學院藝術系 師生美術展 An Exhibition of Artworks by Staff and Students of Department of Creative Arts, The Hong Kong Institute of Education</p> <p>13 - 31.1.2004 大埔露屏路10號香港教育學院藝術系展覽廳 (B2座平台01室) Art Gallery, The Creative Arts Department, The Hong Kong Institute of Education, 10 Lo Ping Road, Tai Po</p>	<p>20. 香港當代陶藝協會 Contemporary Ceramic Society (H.K.)</p>  <p>雕蟲小技 Trifling Skill</p> <p>13.1 - 1.2.2004 香港文化中心四樓展覽廳 Hong Kong Cultural Centre, 4/F Exhibition Gallery</p>	<p>21. 藝倡畫廊 Alisan Fine Arts</p>  <p>水墨藝術萬花筒 — 香港當代水墨畫展 Kaleidoscope — Contemporary Hong Kong Art 2003</p> <p>15.1 - 7.2.2004 香港中環遮打道10號太子大廈315室藝倡畫廊 Alisan Fine Arts, 315 Prince's Building, 10 Chater Road, Central, Hong Kong</p>	<p>22. 亞洲藝術文獻庫 Asia Art Archive</p>  <p>亞洲藝術文獻庫 「雙年展」講座系列 (英語) Hong Kong Art Biennial 2003 — TALK Series (In English)</p> <p>22, 29.11.2003 10.12.2003 香港荷李活道181至191號華冠大廈208室 亞洲藝術文獻庫 2/F, No. 8 Wah Koon Building, 181 - 191 Hollywood Road, Hong Kong</p>	<p>23. 藝術學院 The Art School</p>  <p>「公共藝術」 講座系列 "The Public Art Lecture Series"</p> <p>20, 27.11.2003 4, 11.12.2003</p> <p>「公共藝術」論壇 "Forum on Public Art"</p> <p>18.12.2003 香港灣仔港灣道2號香港藝術中心藝術學院 The Art School, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong</p>

展預告
覽告

劉國松的宇宙
Liu Guosong - A Universe of His Own

[20.2 - 2.5.2004]

香港藝術館二樓 (東座) 專題展覽廳 (1)
Special Gallery (1), 2/F (East Block), Hong Kong Museum of Art

