

2000

香港藝術雙年展

HONG KONG

ART 2

BIENNIAL EXHIBITION



序言

自1975年開始，香港藝術館籌劃的「香港藝術雙年展」經過不斷的改革，至今已成為香港的藝壇盛事。雙年展創辦之始，旨在每兩年為香港藝壇發展提供一個展示平台。多年來由實踐經驗所得和因應時代的要求，雙年展在整個規模及運作上均作過很多改進。早期的雙年展曾包括邀請展出及公開比賽兩部份，而自90年代開始，雙年展採用了純粹公開比賽形式，而有關香港藝術工作者的個展、聯展及專題展等則安排在藝術館每年的整體展覽系列中。公開比賽有利於提供一個最開放的藝術平台，讓香港的藝術家在不受主題、媒材及風格的局限，爭取展出的機會。在歷屆的雙年展中，藝壇前輩及年青新晉所提供的作品，都能充份展示當時香港藝術的多元化及創意的現況。

雙年展一直是展示藝術工作者的成就以及培育新晉的平台。近年有很多曾參與雙年展的藝術工作者的作品，更能夠利用雙年展這個展示平台，得到國際策展人的垂青，進晉國際的雙年展及三年展，可見雙年展在香港藝術發展上發揮了中介的功能。

作為亞洲地區最早開辦的雙年展之一，香港藝術雙年展的創辦原旨，其持續性及本土性與現時其他城市為構建文化產業及城市地標而舉辦的大型雙年或三年展不一致。歷屆的雙年展都在本地藝壇引發很多討論，而在各種意見中，我們發覺到雙年展被認為是現時機制中最能為藝術工作者提供之最開放的展示平台，而這個特質是不容易為其他活動取代的。

今屆的雙年展共有763位藝術工作者參加，共收到1,544件作品。其中大部份藝術工作者為本地的藝術工作者，亦有來自國內及海外來港定居的藝術工作者。十三位本地及海外的評審委員，均察覺到是屆雙年展的多件佳作裡，都流露着本土文化的氣息，情感真摯，且觸覺細膩和敏銳。香港藝術雙年展所強調的本地藝術特

質相信很有保留的價值。當香港的經濟及文化活動漸於全球化趨勢中淹沒之時，也許雙年展所代表的本地藝術特質，可以為突出本地的藝術身份，不至在全球性文化衝激中淡化。

為了開拓雙年展的效應，自2001年起，雙年展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，一起攜手締造全城的藝壇盛事。是次由雙年展的藝術伙伴所籌劃於香港各區舉行的活動，包括了多個特別策劃的主題展覽、連繫國內外藝術家的交流展及於互聯網絡上的展覽等等，而「第五十一屆威尼斯雙年展」香港館展覽「紅白藍西遊記」之延續篇及紀錄資料，就會同期於本館展示。如過往一樣，雙年展與藝術伙伴將一起呈示香港藝壇最新發展的脈絡及展望未來。

本人謹向所有雙年展的獲獎者及參與的藝術家衷心恭賀。本人亦特別要多謝是屆雙年展的十三位深具專業知識和豐富經驗的本地及海外評審委員，他們百忙中抽出寶貴的時間，辛勞地為我們選出入選的作品，本人謹此衷心致謝。最後，很高興是屆雙年展獲得許多藝術機構、團體、學院、畫廊、藝術空間及個別人士支持成為藝術伙伴，並為此籌劃了多元化的展覽和活動，與雙年展一起攜手體現香港藝術的成就，共籌全城藝壇盛事，本人謹向他們致以深切謝忱。

香港藝術館總館長朱錦鸞

Preface

Since 1975, when the Hong Kong Museum of Art organized her first Hong Kong Art Biennial, it has become an establishment of the Hong Kong art scene. The exhibition was inaugurated as a biennial survey of the development of Hong Kong art. The form of organization and presentation have undergone many changes since 1975. The early biennials included invited artists as well as winning entries through open competition. Since the early nineties, the Biennial has become a solely competitive event. The presentation of Hong Kong art such as featured solo artist's exhibitions or group or thematic exhibitions have since been incorporated into the annual exhibition programming. The aim of this open competition is to provide the widest possible platform for presenting mature and budding artists. The number of known and not so-well-known artists gaining entry into each biennial exhibition serves to provide a full spectrum of artistic creativity and diversity in Hong Kong.

Over the years, the Biennial has been established as a platform for showcasing established artists as well as a nurturing ground for developing artists. In recent years, a number of featured artists have been channeled to the international art biennials or triennials through exposure in this local Hong Kong art showcase. The Biennial, therefore, constitutes a vital component of Hong Kong's artistic development.

As one of the earliest inaugurated biennials in Asia, the Hong Kong Art Biennial is unique in terms of her continuity and local focus. It stands out amidst the global trends of mega biennials and triennials organized in building up cultural asset of the city and for city branding. There have been intense debates about the future development of the Hong Kong Art Biennial. Amidst the diverse views and preferences, it is recognized that no other

option can replace the function served by the Hong Kong Art Biennial in providing the most open platform that the existing mode of organization can offer to Hong Kong artists.

This year, 1,544 entries have been submitted by 763 artists. The majority are native sons and daughters. Others have come from China and other parts of the world and since become local residents. Thirteen members of an international panel of adjudicators have detected intimate sensibilities and sensitivities of local cultural phenomena expressed in some of the best entries in this year's biennial. The emphasis on locale in the Hong Kong Art Biennial as opposed to the internationality of most biennials and triennials deserves further introspection. While much of the economic and cultural activities in our city are being swept away by global trends, perhaps this feature of locality can help Hong Kong preserve her cultural integrity.

In order to expand the scope of this important local event, the Biennial has, since 2001, established partnership with various art organizations and institutions to create an exciting series of fringe programme with varied activities celebrating the artistic achievements of our city. The programme features curated thematic exhibitions with participating artists from Hong Kong, Mainland China and overseas, as well as an online exhibition on the web. Works and related documentaries from the exhibition "investigation of a journey to the west by micro + polo" presented at the Hong Kong Pavilion of the Venice Biennale this year will also be on display at the museum. The Biennial this year together with our local partners will, as in the past, provoke introspection and inquisition into the present and future development of art in Hong Kong.

I would like to take this opportunity to congratulate the award winners and participating artists in this year's Biennial. I would also like to extend my heartfelt thanks to the thirteen local and international adjudicators for lending their professional knowledge and insight, and days of hard work in selecting the participating entries. To the many collaborating partners of this year's biennial fringe activities, the unreserved support from the many institutions, organizations, academies, galleries, studios and individuals that help to make yet another citywide art spectacle, I wish to express my utmost gratitude.

Christina Chu
Chief Curator, The Hong Kong Museum of Art

16.12.2005 - 5.3.2006



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

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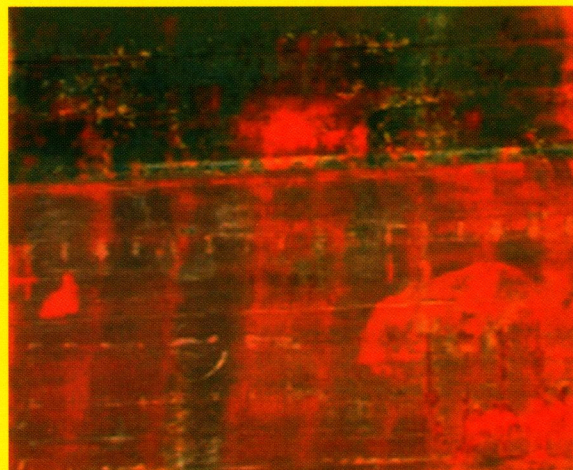
香港藝術館二樓 專題展覽廳(1)
香港藝術館二樓 當代藝術展覽廳
香港藝術館三樓 專題展覽廳(2)
香港九龍尖沙咀梳士巴利道十號
Special Exhibition Gallery (1), 2/F,
Contemporary Hong Kong Art Gallery, 2/F,
Special Exhibition Gallery (2), 3/F,
Hong Kong Museum of Art
10 Salisbury Road, Tsim Sha Tsui,
Kowloon, Hong Kong

查詢電話 Enquiries : 2721 0116

網址 Website : <http://hk.art.museum>

製作小組 Production Team

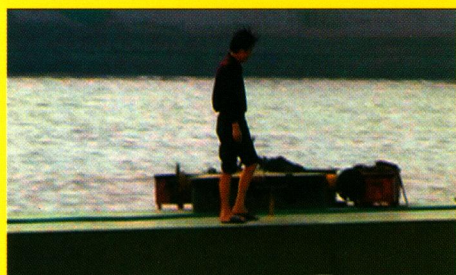
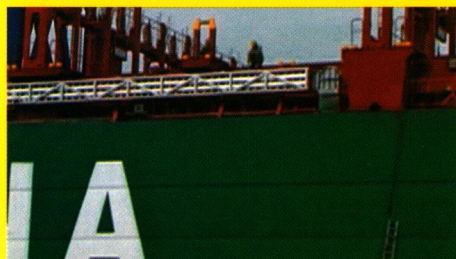
香港藝術館現代藝術組及設計組
Modern Art Sub-unit and Design Section,
Hong Kong Museum of Art



Cédric Maridet

黃浦 2005
錄像
250 x 300 x 200 厘米
片長 20 分鐘

Cédric Maridet
Huangpu 2005
Video
250 x 300 x 200cm
Duration 20 mins



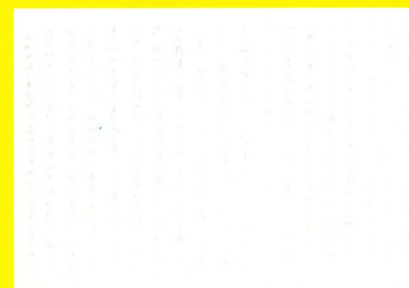
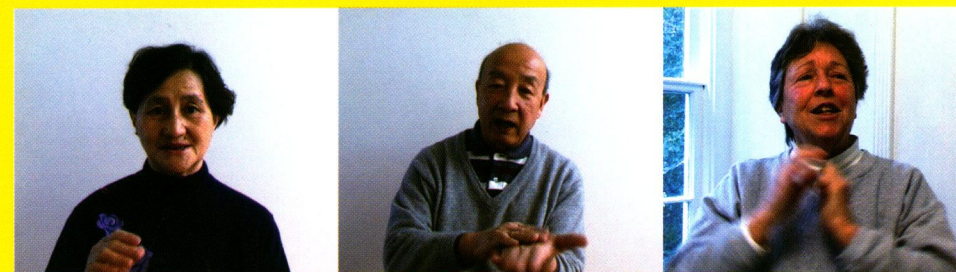
Cédric Maridet (1973-) 生於法國，自 1999 年移居香港工作，現於香港城市大學創意媒體學院修讀博士課程。他是「The Hong Kong electronic music label monème」的創辦人，亦是一位以電腦創作的電子音樂家。

這件錄影作品以視像和聲音為基礎，描述黃浦江流經上海市東北隅、在吳淞注入長江的情形。在作品中，錄影的原聲是音樂創作

的主要元素，經過加工製作而成為富有實驗性和具像性的聲道。作品中的聲音與影像反映了周圍環境的現實性，同時通過藝術加工轉化，創造出一個具有嶄新佈局和特殊的時空觀點。

Cédric Maridet (1973-) was born in France. He has been living and working in Hong Kong since 1999. He is currently a PhD candidate in media art in the School of Creative Media, The City University of Hong Kong. He is also the founder of "The Hong Kong electronic music label monème" and a digital based musician.

This video is an audio-visual exploration of the Huangpu River flowing northeast past Shanghai into the Chang Jiang at Wusong. It is a major navigational route on which traffic of all sorts is intense. In this piece, the original sound of the video is the main source for the creation of the music. It has been processed to comprise an experimental track with concrete influences. The sounds and images reflect the reality of the environment, and their transformations create another dimension built on a new topological and spatio-temporal perspective.



鄭波
家庭歷史教材 2005
裝置（錄像及文字）
200 x 200 x 200 厘米

Zheng Bo
Family History Textbook 2005
Installation (Video and text)
200 x 200 x 200 cm

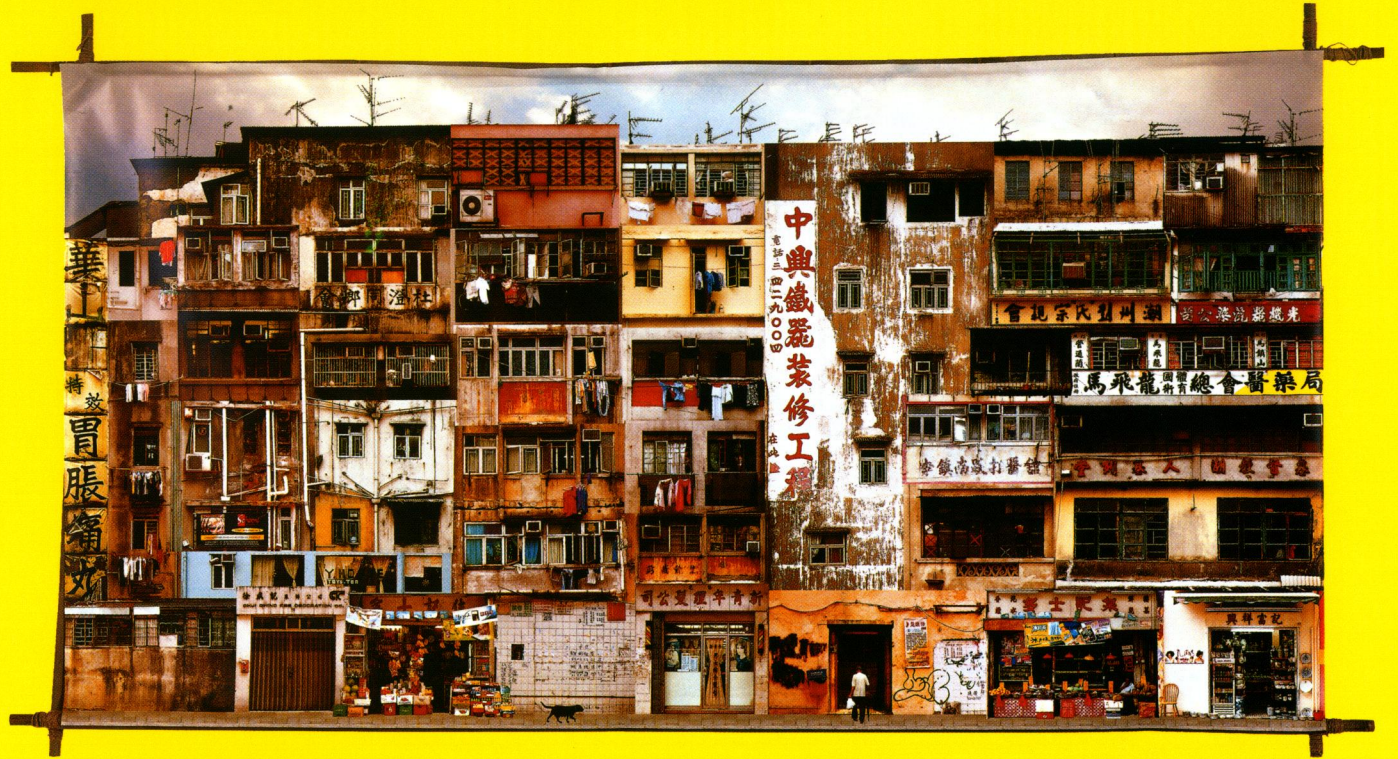
邱穩基

唐樓 2005
電腦打印紙本及竹
168 x 300 厘米

Yau Wan-kei
Old Building 2005
Digital print and bamboo
168 x 300 cm

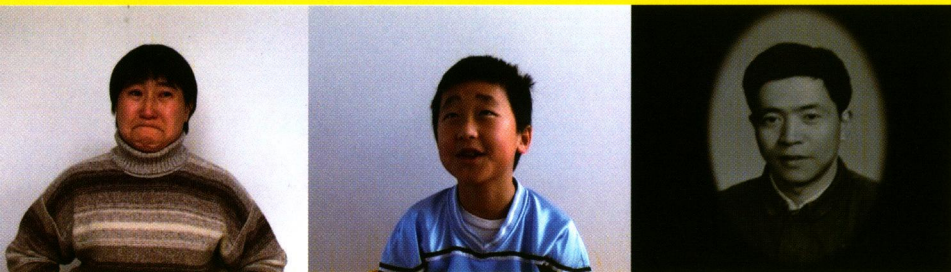
邱穩基 (1979-) 生於香港，2005年考獲香港基督教服務署官塘職業訓練中心應用攝影文憑，現為商業攝影助理。

除着都市的發展，香港的集體回憶何時會完全消失呢？我試途將不同的唐樓部份，重新結合為一座建築物。而結合的每一部份，就像香港這城市的模式。



Yau Wan-kei (1979-) was born in Hong Kong. He obtained his Diploma in Applied Photography from Hong Kong Christian Service Kwun Tong Vocational Training Centre in 2005. He works as a commercial photo assistant at present.

Given the development of the city, when will Hong Kong people discover that their memories are fading? I try to capture different parts of old Chinese buildings and combine them into new ones. Every part of this picture shows the unique character of Hong Kong.



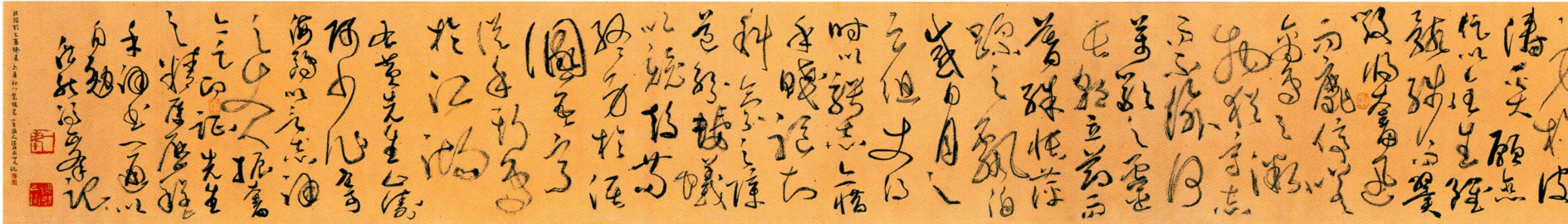
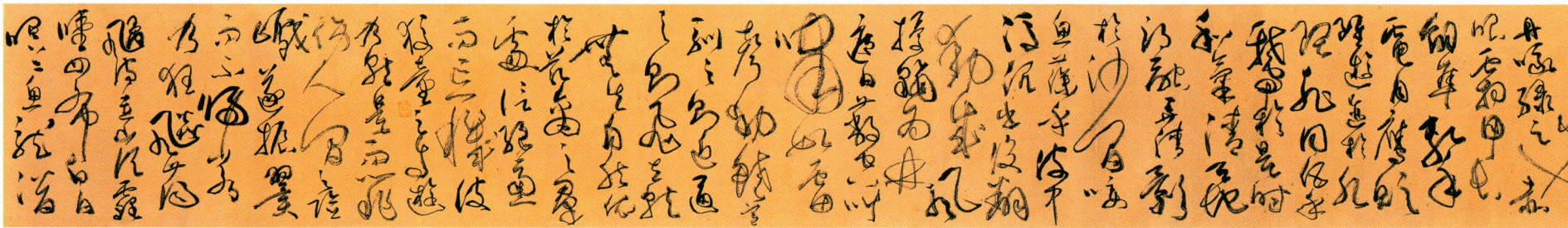
鄭波 (1974-) 生於中國北京，1993年赴美國麻省阿姆荷斯特大學修讀電腦科學和藝術課程。現居於香港，在香港中文大學藝術系修讀碩士課程 (2003-2005)。他的作品介於錄像藝術和紀錄片之間，大多關注社會題材。

《家庭歷史教材》是一個取材於真實故事的語言教材。作品中的錄像共有六個章節，是我六個家人每人講述一個童年的故事。透過我的重新配音及書寫關於每個家庭成員的文章，我試圖加深自己對家人的理解和聯繫。同時，我亦希望從自己一家三代人的故事中，反映出中國人幾十年來經歷的政治動蕩、與自然的疏遠、和移民帶來的語言文化差異等等。

Zheng Bo (1974-) was born in Beijing, China. He studied in U.S.A. since 1993 and completed his undergraduate studies, majoring in Computer Science and Fine Arts in Amherst College (Massachusetts, U.S.A.). Currently,

he resides in Hong Kong and is studying for a Master Degree at Fine Arts Department in The Chinese University of Hong Kong (2003 - 2005). He recently focuses on video and media art creation and his works situate between video art and documentary, and usually explore social issues.

"Family History Textbook" is a language and history textbook based on real stories. The video of the artwork contains six chapters, which are six childhood stories tell by each of my family members. Through dubbing all the sounds in the video and writing the articles of my family members, I wanted to deepen my understanding of and connection to them. Also, the stories of the three generations in my family reflect the larger political turmoil, the separation from nature and the emigration of Chinese people in the last few decades.

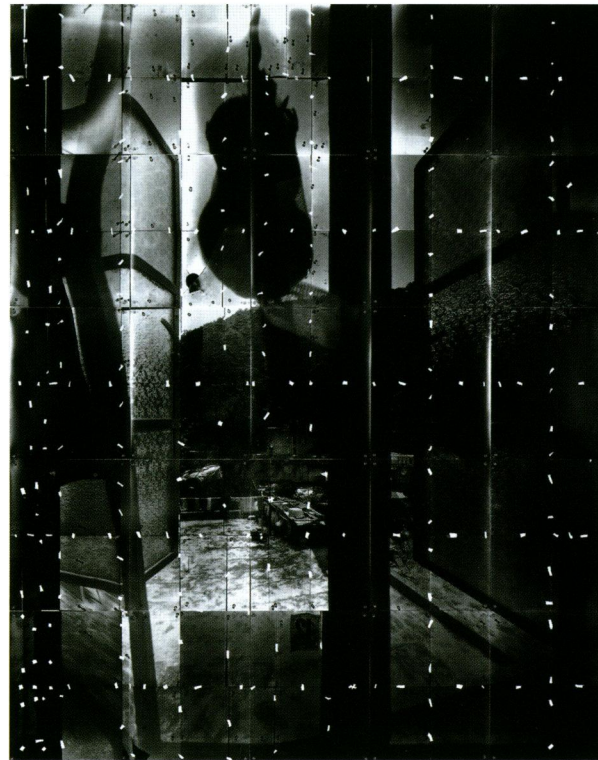


馮一峰 (1960-), 原名馮湛華, 生於中國。少年時隨兄長研習書法。於 1983 年隨書法家范又新及陳文傑學習書法及研習各體碑帖。1886 年接受全職書畫裝裱藝術訓練。近年隨書法巨匠黃君實先生專注研究書譜。

「海鷗賦」是吾師在大學時的文學作品，其引證了往後數十年的精勵歷程，亦印證着港人這半世紀的奮鬥精神，從而觸發作為書法題材的緣故。書法中的筆觸節奏，反照書者在傳統的繼承及發展中的體會；而以大草書體表現文賦的內涵亦為自我功力的認證。

Fung Yat-fung (1960 -), originally named Fung chum-wah, born in China. He learned Chinese calligraphy from his brother and studied under accomplished calligraphists Fan Yau-sun and Chan Man-kit in 1983. In 1986, he learned the mounting techniques of Chinese painting and calligraphy. Recently, he follows Mr Huang Jun-shi, the well-known calligrapher to research *The Manual on Calligraphy* (Shu pu).

The Ode of Hai Ou was written in classic Chinese style by my dear teacher when he was a university student. I decided to create this calligraphic piece because the poem seems unwittingly to envisage my teacher's remarkable achievements during the following decades and reflects the strong will of Hong Kong people, who have striven for success for the last 50 years. The emotions of the *Ode of Hai Ou* are expressed solely through the rhythm of the calligraphy, which demonstrates the poet's traditional training and the fine skills he has developed. The essence of a poem presented in cursive handwriting is also a manifestation of a calligrapher's expertise.



程展緯

香港大埔洞梓路
圍吓村6號 2004
針及照片，一組 25 張
250 x 200 厘米

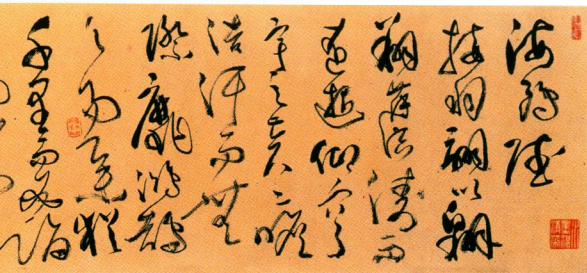
Ching Chin-wai

No. 6 Wai Ha Village,
Tung Tsz Rd, Tai Po,
NT, HK 2004
Pin and photograph,
a set of 25
250 x 200 cm

程展緯(1972-)生於香港，1996年畢業於香港中文大學藝術系，1998年獲碩士學位。程氏創作的表現手法以混合媒介為主。現為美術教師。

《香港大埔洞梓路圍吓村6號》是「針孔房間計劃」系列的其中一件作品。我把不同的房間改裝為針孔相機，再拍攝該房間所擁有的景觀。照片既記載了建築空間與城市空間的固有關係，同時亦呈現出攝影師在相機內的活動痕跡。

Ching Chin-wai (1972 -) was born in Hong Kong. He graduated from the Fine Arts Department of the Chinese University of Hong Kong in 1996 and



馮一峰

草書海鷗賦 2005

水墨紙本手卷

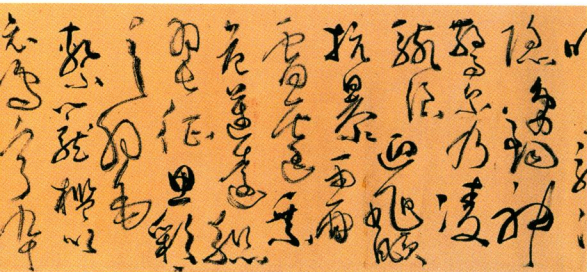
34.5 x 300 厘米

Fung Yat-fung

Ode of Hai Ou in Cursive Script
2005

Ink on paper, handscroll

34.5 x 300 cm



obtained a Master degree in Fine Arts in 1998. Mixed media is his specialty and he is currently an art teacher.

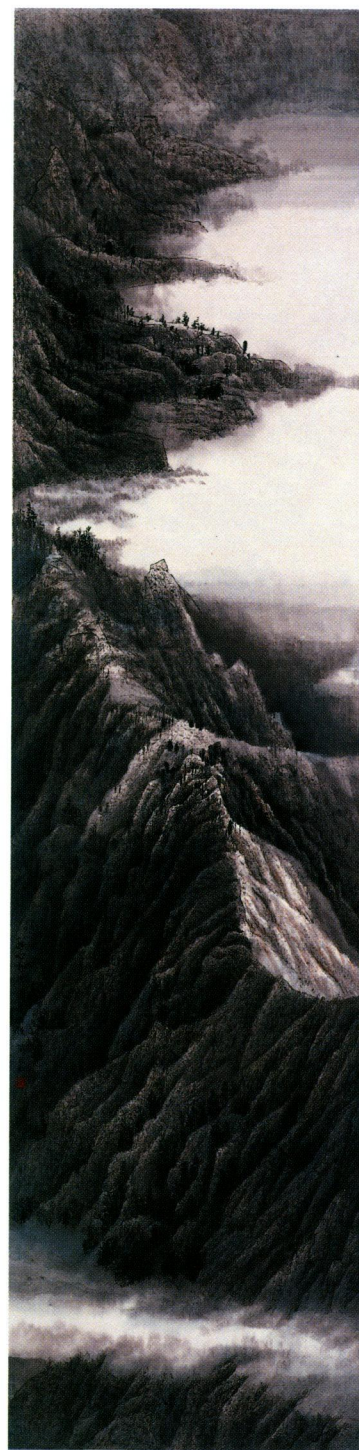
This is one of a series of artworks in a continuing project called "Room as a Pinhole Camera". I transform different rooms into pinhole cameras, from which I photograph the scenery. The photographs not only document the particular relationship between architectural spaces and city spaces, but also expose the imprints of the activities of the photographer inside the pinhole rooms.

簡志雄(1950-)生於香港，畢業於加拿大莎省大學土木工程系。回港後從事工程設計及管理之工作，1990年代簡氏曾修讀香港大學專業進修學院之山水畫課程，並在1995年隨畫家潘振華先生研習水墨畫。

創作源於《莊子》一書中，體會廣闊無窮的宇宙自然，遊心於寂靜、幽深和時空交錯的境界，感悟寂寞無為、飄渺無着的意境。我寫心中空明，荒寒之丘壑。

Kan Chi Hung(1950-) was born in Hong Kong. After receiving his professional degree in Civil Engineering in Canada, he returned to Hong Kong to work as a Civil Engineering Consultant and was responsible managerial works in the commercial field. He completed the Chinese Landscape Painting Course in The School of Professional and Continuing Education of The Hong Kong University (SPACE) in the 1990's. In 1995, he studied ink painting under Mr. Poon Chun-wah.

Reading the book *Chuang Tze*, I further realized the vastness and immensity of the universe and nature. Let the mind meander in a state of simplicity and tranquility, dwelling in the wilderness of time and space; be the one living beyond definitions and let things take their natural course. I try to express the miraculous vitality of nature and its surprising vistas. I give form to the mountains and valleys of my mind with a sense of emptiness, coldness and wilderness.



簡志雄

遊心 2004

水墨設色紙本直幅，一組兩幀

各 248.5 x 63 厘米

Kan Chi-hung

Wandering 2004

Ink and colour on paper,
vertical scroll, a set of 2

Each 248.5 x 63 cm