

Response

exhibition

02|12|2005^{to}
05|03|2006

2005
HONG KONG ART BIENNIAL EXHIBITION

2005年香港威尼斯雙年展之回應展 The 2005 Venice Biennale Hong Kong



artists from hong kong china

investigation
of a journey to
the west
by micro + polo

紅白藍西遊記

51.
esposizione
internazionale
d'arte
IL SUPRIMATO
DELL'ARTE
SEMPRE UN PO'
PIU' COSTOSO
L'AVANT-GARDE
DELL'AVANT-
GARDE

la Biennale di Venezia

organiser
organizzazione



香港藝術發展局
Hong Kong Arts Development Council

curator | curatore

Sabrina M.Y. Fung

artists | artisti

another mountainman
Chan Yuk-keung

construction design
design dell'esposizione

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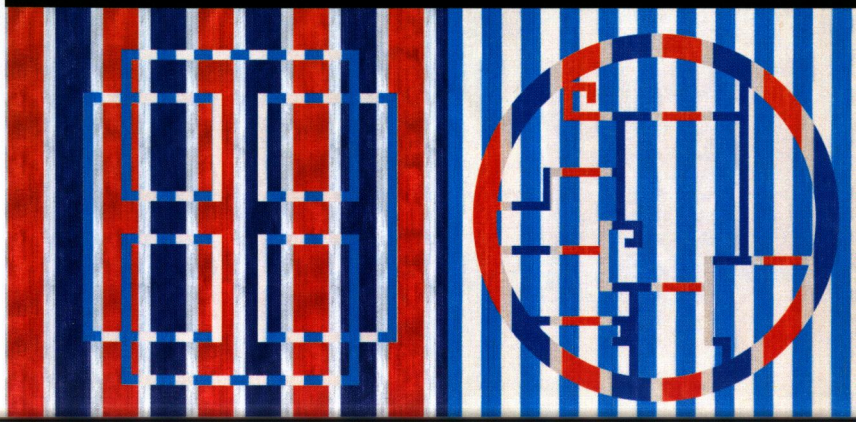
ANNIE WONG

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2005年香港威尼斯雙年展之回應展

馮美瑩 策展人

以「紅白藍西遊記」為題的香港威尼斯雙年展，展出兩位本地藝術家又一山人及陳育強各具特色的作品。展覽主題語帶雙關，引用了中國家傳戶曉的神話《西遊記》和歷史人物馬可孛羅於十三世紀來華的遊歷。此外，亦導出展覽的表層和實質含義，由兩位藝術家親身演繹二十一世紀高科技年代的現代西遊記。

香港藝術館與威尼斯雙年展的展場非常相似，俱為臨海之地。是次的展品均以藝術館的空間為背景，與威尼斯的作品遙相呼應。回應展充分捕捉威尼斯展品的神韻，並藉著藝術館的時空給予重新演繹，讓本地觀眾分享和體驗雙年展的精華。

又一山人別具風格、充滿創意的「紅白藍」港式茶館，引人反思馬可孛羅遊記中完全沒有茶的記載。在缺乏互信和接觸的現代社會中，作品特別強調面對面溝通的重要性。紅白藍這種廉宜的塑膠包裝物料，充分反映香港社會變幻莫測的過渡特質。或許透過飲杯茶，傾過飽，重建人們的聯繫和溝通，社會可以找到解決問題的契機和重建社會的凝聚力。

又一山人巧妙地將在威尼斯裝置的中式窗花，化身為回應展中的威尼斯式窗花，足見藝術家對兩件作品的心思和處理。在紅白藍的塑料塗上白色油漆，標誌兩件裝置的微妙連繫，同時透視藝術家在作品所展現的社會現象和意識形態。

憑藉個人豐富的旅遊經驗，陳育強的威尼斯裝置反映他對遊歷的神往和豐富想像。威尼斯地貌配以運河/拱橋的裝置，誘導參觀者舉步過橋、親歷其中。透過展品抽象的呈現，讓觀者重新建構他們的想像空間和體驗。

陳育強利用反光鏡將維多利亞港的影像攝入以香港藝術館作形態的裝置，抽象地創出一個類似威尼斯裝置的「水鄉之都」，把威尼斯的神韻成功融入他的回應展品中。透過藝術家的微觀視野，以及對想像和重構的不斷探索，我們可以窺見一個形而上如詩如畫的「都市」。

是次香港藝術館的展覽，提供寶貴機會讓觀眾一睹本港兩位卓越藝術家的藝術發展道路。作為香港威尼斯雙年展之回應展，這些裝置不僅包含威尼斯展品的精華和神韻，更融滙了在威尼斯展覽所累積的印象和經驗，注入新的角度和視野，讓是次的展覽更上一層樓。

The 2005 Venice Biennale Hong Kong Response Exhibition

Sabrina M Y Fung Curator

The Venice Biennale Hong Kong exhibition, “investigation of a journey to the west by micro + polo”, consists of two site specific art installations by anothermountainman and Chan Yuk-keung. The title is a double pun on the famous Chinese mythological tale *Journey to the West* and Marco Polo’s visit to China in the 13th century. It reflects both the literal and physical nature of the exhibition through a visit to the west in the high technology era of the 21st century by two Hong Kong artists.

The works exhibited at the Hong Kong Museum of Art have been specially created in consideration of the Museum space as a “Response” to the Venice works, while drawing on the similarity of both locations’ proximity to water. The *Response* works capture the spirit of the Venice installations, enabling the Hong Kong public to share and experience the Venice exhibition as it is reinterpreted for the Museum.

anothermountainman’s striking, stylised “redwhiteblue” Hong Kong-style tea house in Venice was a contemplative reference to the absence of any mention of tea in Marco Polo’s travelogue. The work made a statement on the importance of face-to-face communication between people, which is becoming a lost art in modern society. The red, white and blue plastic fabric - a low-cost packing material - reflects the transitory and unsettled nature of Hong Kong. Perhaps re-establishing human contact (over a cup of tea) can help society resolve issues and regain its focus.

The Venetian style window treatment in anothermountainman’s *Response* work is a play on the Chinese style windows in the Venice installation, revealing his sensibility in approaching each work. The white paint over the red/white/blue fabric in the Museum work marks a strong transitional connection between the two installations. This subtleness provides insight into the artist’s social and ideological deliberations on his works.

Chan Yuk-keung’s Venice installation reflected his fascination with the imaginative nature of travelogue based on his many travel experiences. The cityscape installation in the shape of Venice, complete with a “canal/bridge”, compelled the audience to physically experience the installation by walking through it. The abstract elements in the work invite viewers to recreate their own individual imaginative experiences.

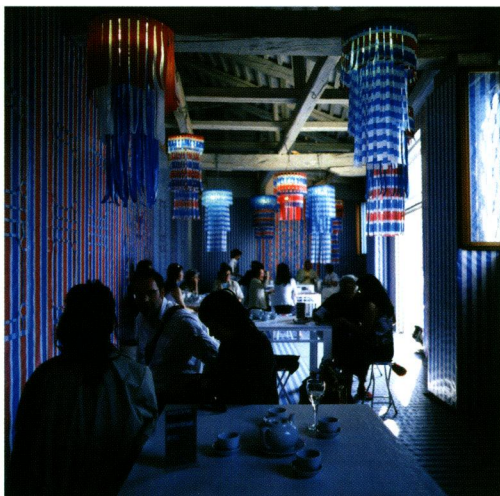
Chan’s *Response* work in the shape of the Hong Kong Museum embodies the essence of the Venice installation. It draws the Victoria Harbour into the work through a reflective mirror, conceptually creating a “floating city” not unlike the Venice installation. Through the artist’s microvision and his continuous exploration of imaginary structure and reconstruction, we have a glimpse of a metaphysically poetic “city”.

The works in the Hong Kong Museum exhibition present a rare opportunity to view the artistic development of two very special Hong Kong artists. As *Response* works to the Venice Biennale Hong Kong Exhibition, these installations not only contain the elements and spirit of the Venice works, but they also evince a process of continuous development through the impressions and experiences accumulated from the Venice works, adding a new dimension to the exhibition.



Chan Yuk-keung
Hollow City Inverted
Wood, metal and silver leaf installation
Size variable
2005

陳育強
倒懸空城
木、金屬和銀箔裝置
尺寸不一
2005



anothermountainman
redwhiteblue: tea and chat
red/white/blue plastic fabric, lamps, tables,
chairs, tea sets and computer installation
approximately 19.2m L x 6m W x 3.5m H
2005

又一山人
紅白藍：飲杯茶·傾過飽
紅/白/藍塑膠纖維、燈、桌、椅、
茶具及電腦裝置
約19.2米長 x 6米闊 x 3.5米高
2005

2005年香港威尼斯雙年展之回應展

The 2005 Venice Biennale Hong Kong

Response

exhibition

如果我不再紅白藍

又一山人

八百多年前，中西文化交流由馬可孛羅東遊展開...

見証一：

元帝忽必烈對西方外人馬可孛羅的信任、用才、開放的態度

見証二：

東方見聞錄對東亞、中國文化，發明都有詳錄如敦煌、印刷、火藥等...

唯獨是對長城、書法和飲茶並未介紹。

元朝時人們不喜歡飲茶？元朝人不想讓馬可孛羅帶走茶藝？

馬可孛羅不重視飲茶？... 不得而知。中國人飲茶文化倒令我想起很多。

聯想一：

世界之接近因旅遊交通之方便拉得越近，不像馬可孛羅之艱巨。電腦互聯[micro-technology]的發明，更將人類聯通於零的距離。但這零距離又將人和人之間介入不重視面對面的溝通和接觸，人的感情就更甚於冷冷的電腦屏幕...

坐下來喝口茶，談談天，談談家事國事的機會變得陌生罕有。

聯想二：

我們的家，我們的香港在回歸後八年間大都在不互信，不溝通，不傾不講，沒共識的氣氛底下過著活...

這令我覺得最不是味道...在香港可以一定好一些的大前提下，以又一山人筆名一直在平面立體之不同空間去推銷香港正面精神。

紅白藍 / 飲杯茶 · 傾過飽

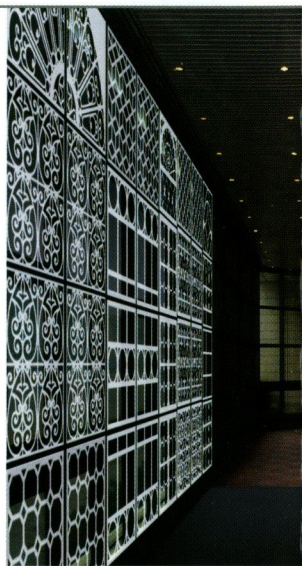
希望以紅白藍作為代表香港和中國的象徵，在威尼斯重現一間中國茶館，希望將茗茶的文化和藝術帶到西方，讓香港人、中國人、意大利人以至所有人在茶館坐下來，想想我們廿一世紀[computer age]；人與人之間的溝通，真誠的互信和放送態度。

如果我不再紅白藍

「為什麼香港就是紅白藍？」
「為什麼紅白藍就是香港？」
「何時才不再紅白藍？」

一直做香港建築/紅白藍這四年來，被問了百千次相似的問題。將紅白藍帶到國際參與交流活動，說一個香港以外的話題，當然是一件鼓舞的事。(畢竟紅白藍袋一早已移民到歐洲、美洲以至眾多大城市)對我而言，這也好是四年後的一個中途站；從威尼斯回看香港，打後再要不要紅白藍，對我來說是一個好的新起點。

來，如果能令大家得個心想的答案，讓我在紅白藍上面不再紅白藍吧！算是一次對大家放下，開放，自我的一次提問。這當然包括我自己...



anothermountainman
If I am not red/white/blue again
red/white/blue plastic fabric, white paint,
lamps, tables, chairs and tea sets
2005



anothermountainman
red/white/blue: tea and chat
red/white/blue plastic fabric, lamps,
tables, chairs, tea sets and computer
installation
approximately
19.2m L x 6m W x 3.5m H
2005

又一山人
紅白藍：飲杯茶 · 傾過飽
紅/白/藍塑膠纖維，
燈、桌、椅、茶具及電腦裝置
約19.2米長 x 6米闊 x 3.5米高
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anothermountainman
red/white/blue: tea and chat
red/white/blue plastic fabric, lamps, tables, chairs,
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approximately 19.2m L x 6m W x 3.5m H
2005

If I am not redwhiteblue again anothermountainman

Eight hundred years ago, Marco Polo's epic adventures in the East lifted the curtain on the cultural exchanges between East and West...

Evidence One:

Kublai Khan trusted the Western visitor, Marco Polo, put his talents to good use, and maintained an open attitude.

Evidence Two:

In his Travels, Marco Polo talks about East Asian and Chinese cultures and gives detailed descriptions of places such as Dunhuang, and discoveries such as printing and dynamite.

But he says nothing about the Great Wall, calligraphy or tea.

Did people in the Yuan Dynasty not like tea? Didn't they want Marco Polo to take the art of tea drinking home with him?

Didn't Marco Polo care about tea? I shall never know. But our art of tea drinking has given me much room for thought.

Association 1:

The world is becoming smaller and smaller with the advancements in transportation and communication, and things are now a far cry from the way they were in the days of Marco Polo.

The invention of computer interconnection (micro-technology) has cut the distance between men to zero.

But this zero distance has led to an aversion to face-to-face intercommunication and contact. People have become even colder than a computer monitor...Chatting over a cup of tea has become rare and strange.

Association 2:

Our Hong Kong, our home, since the 1997 handover, has become shrouded in an atmosphere of mutual distrust, non-communication, and non-consensus....

This makes me uneasy...

With the premise that things in Hong Kong can be improved, under the alias of anothermountainman, I shall try to promote the positive spirit of Hong Kong in both two and three-dimensions.

Redwhiteblue/Tea and Chat

I want to re-create a Chinese tea house using red, white and blue to symbolise the spirit of Hong Kong. Everyone, whether Hong Kongite, Chinese, or Italian, is welcome to sit there and think about the 21st Century (the computer age), intercommunication between men, mutual trust and the attitude of openness.

If I am not redwhiteblue again

'Why Hong Kong is redwhiteblue?'

'Why redwhiteblue is Hong Kong?'

'When will it cease to be redwhiteblue?'

These questions have been asked for many times during the course of my four-year building hong kong/redwhiteblue projects.

The introduction of redwhiteblue, unique yet detached from Hong Kong, to the international stage has been an encouraging, rewarding endeavour. (After all, redwhiteblue has long migrated to Europe, America and many major cities.)

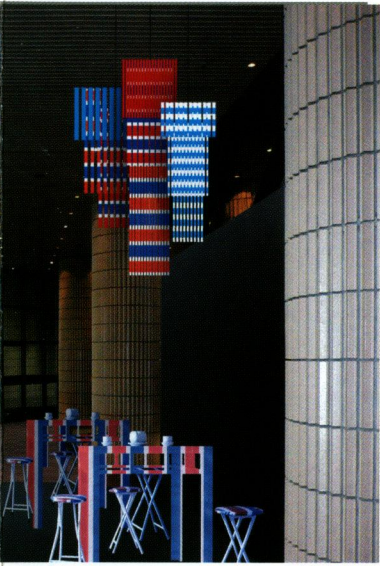
Personally, it seems to be a cross road after the past four years;

I looked back to Hong Kong from Venice with a new point of view, to re-examine my role of redwhiteblue — is it to remain or move on?

Undoubtedly a good starting point for me.

If there were a perfect answer to your questions, let me once again cease to be not-redwhiteblue on the subject of redwhiteblue, and bring up the question openly about selfness, openness and deserting one's desire and obsession.

And of course, about myself...



又一山人
如果我不再紅白藍
紅/白/藍塑膠纖維、白色油漆、
燈、桌、椅及茶具
2005



又一山人
紅白藍、飲杯茶、傾過飽
紅/白/藍塑膠纖維、燈、桌、椅、
茶具及電腦裝置
約19.2米長 x 6米闊 x 3.5米高
2005

浮城相接·咫尺天涯

陳育強

馬可孛羅究竟有沒有到過中國，看過甚麼，對我來說並不重要，以他的遊記作為香港參與威尼斯雙年展的引子，不過是一種權宜的方便。然而，這種方便卻引發了我對「地方」(place)的興趣——一塊「地方」是一種經過人活動的「空間」，它帶著人曾經活動的痕跡，帶著人在某時代對「美好生活」的憧憬，這一切都反映在空間如何曾經被運用著...

在威尼斯我並沒有遇見馬可孛羅，腦袋內雖然仍盤旋著文獻記載關於這城市的種種，但當我第一次踏足展場所在的建築物的時候，我感到一種空寂而悲壯的力量，這和悠閒的水邊，形成了一種強烈對比，但這種對比卻被和諧地融滙在慢慢流過的時間中。

樓底七倒八豎的橫樑其實是我後來作品一切細節的來源，它來自附近早被筏光的樹木，透著全盛時期的繁華與暴力，本身已是一件完整的作品，有時覺得，不知是空間展示了我的作品，還是我的作品展示了這空間？發展作品時，我不敢越雷池半步。

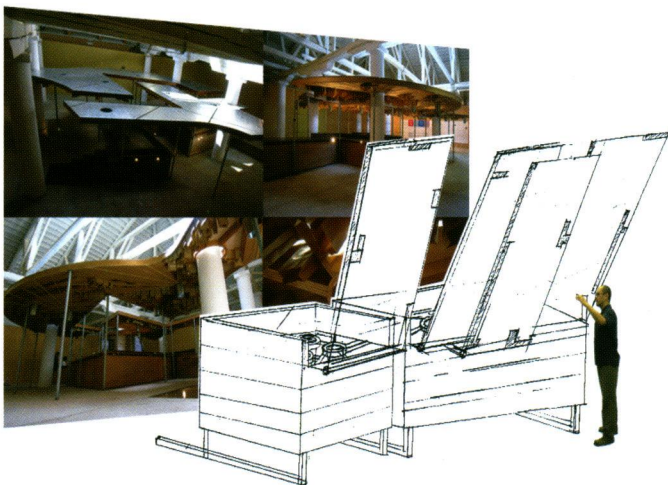
和威尼斯連接著的是大海，大海亦連接著我生長的城市。在地球的彼端，七百萬人努力地興建這屬於明日的城市，市民都自覺自己站在地球的最高處，可和其他先進城市一較長短。競爭激烈的城市顯示了一種氣勢，也許可和昔日的威尼斯媲美。終於，把威尼斯緩慢而優雅的地景結構移植到香港來，它忽然變成一切動力的心臟，推動著令人目眩的景象。

威尼斯和香港都屬移民城市，同屬地少人稠，威尼斯過去的繁華來自她昔日的進取與開放；香港的繁華來自她的機遇和靈活，現在的威尼斯活在過去的光芒，現在的香港則活在被承諾的未來...。在浮城與浮城之間，人們彷彿只能穿梭於過去與未來；在緬懷與期待之間。所謂當下，不過是在這時間兩極的吸引力之間的遊移與擺盪。



Chan Yuk-keung
Hollow City Inverted
Wood, metal and silver leaf installation
Size variable
2005

陳育強
倒懸空城
木、金屬和銀箔裝置
尺寸不一
2005



Chan Yuk-keung
Far away so close - Floating cities
encounter
Wood, metal and silver leaf installation
Size variable
2005

陳育強
浮城相接·咫尺天涯
木、金屬和銀箔裝置
尺寸不一
2005



Chan Yuk-keung
Hollow City Inverted
Wood, metal and silver leaf
installation
Size variable
2005

陳育強
倒懸空城
木、金屬和銀箔裝置
尺寸不一
2005

Far away so close – Floating cities encounter

Chan Yuk-keung

It is immaterial to me whether Marco Polo ever set foot on Chinese soil and saw the many rarities he did during his journey to the East — his travelogues serve merely as an expedient prologue to Hong Kong's participation in the 51st Venice Biennale. But they do serve to ignite my interest in the concept of 'place' — a space where people interact with one another, bearing all the marks of human activities. Such a place often evokes a yearning for the 'good, good life', reflecting how the space at its disposal was once being employed.

Though I did not meet Marco Polo in Venice, my head kept spinning with the many articles and anecdotes I had consumed about this ancient city. On my first sight of the venue, Fondaco Marcello, I experienced a tingling sensation down my spine transmitted by the sheer magnitude and dauntless determination of this 16th century structure, which stands apart in stark contrast with the serene waterfront and yet has blended with it in subtle harmony with the passage of time.

Those undulating, irregular roof rafters virtually gave birth to all the details in my work. The planks were lumbered in a nearby wood which, along with other commercially viable trees, had long become extinct. The site exudes the prosperity and violence of its heyday, making it a complete work of art in itself. I cannot help but wonder if the space was playing host to my work, or quite the reverse. I dared not go beyond the limits as I was developing my work.

Venice is built on the verge of the sea; the sea, stretching miles and miles, also surrounds the place where I was born and grew up. This city of mine, with a population of over seven million, is gearing itself to build for the future. Its people envision themselves standing at the summit of the earth, contending with other world-class metropolises. This highly competitive city exhibits a vigour that rivals the glory of Venice in its prime. Finally, the elegant, well-spaced Venetian landscape has been transplanted into Hong Kong, like a human heart, where it has gained a new momentum and churned up dazzling images.

Venice and Hong Kong are both cities of immigrants, compact in size and densely populated. Venice thrived on its openness and enterprising spirit; fortune favoured the flexible, risk-taking Hong Kongers. Venice lives in its former glory, while Hong Kong flourishes in a promised future... The journey from one floating city to another, it seems, is a mandatory passage from the past to the future, and in-between reminiscences and expectations. The present is in a fluid state swinging and jiggling between the magnetic forces of the two poles.

鳴謝

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香港特別行政區民政事務局

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開幕禮

Opening Ceremony

2005年12月15日下午6時香港藝術館
6:00pm, 15 December 2005 at the
Hong Kong Museum of Art

展覽日期

Exhibition Period

02/12/2005 - 05/03/2006
每日上午10時至下午6時
逢星期四（公眾假期除外）休館
10:00am - 6:00pm Daily
Closed on Thursdays (except public holidays)

農曆年初一、二休館

聖誕節前夕及農曆年除夕提早於下午5時休館
Closed on the first two days of the Chinese New
Year and closed at 5:00pm on Christmas Eve
and Chinese New Year Eve

尖沙咀梳士巴利道十號

香港藝術館二樓大堂

2/F, Lobby, Hong Kong Museum of Art
10 Salisbury Road, Tsim Sha Tsui, Kowloon,
Hong Kong

2005年6月，香港藝術發展局第三次以「中國香港」名義，參與「第51屆威尼斯雙年展」，把本地視覺藝術作品展示在國際舞台上，推動本地視覺藝術的發展。

是次展覽以「紅白藍西遊記」為題，由資深藝術工作者馮美瑩負責統籌策劃，展示本地藝術家又一山人、陳育強的作品。為期五個月的展覽，吸引到逾兩萬人次參觀。

The Hong Kong Arts Development Council presented the works of local artists another mountainman and Chan Yuk-keung at the 51st Venice Biennale in June 2005. This is the third time for Hong Kong visual artists to exhibit their works in this international event under the banner of "Hong Kong, China".

The theme of the exhibition is "investigation of a journey to the west by micro + polo". Under the curatorial direction of veteran curator Ms Sabrina M Y Fung, the five-month exhibition has attracted more than 20,000 audiences.