



# 髮

Hair Dialogue  
裝置藝術作品展 – An Installation Art Exhibition



圖 3：你們的頭髮也都被數過了 2005  
頭髮及塑膠彩  
Fig. 3: And even the very hairs of your head are all numbered 2005  
Hair and acrylic



## Preface

Hair is inseparable from our lives. Even when it is detached from the body, it still carries numerous memories that simply cannot be severed. Works of art made with hair are often immensely arresting because they arouse mental association of man and soul, life and death, privacy, vows, worries, faith, heredity, identity and nationalism, etc. Hair commands special symbolic meanings in many ethnicities. In the Chinese society hair represents a respect for blood relation, and thus the saying, "Body, hair and skin are endowments from one's parents". Elsewhere in the world, Red Indians see hair as a source of power; whereas Hippies express their rebelliousness with long hair. Artworks using hair as a medium contain complex and contradictory meanings, ones that are warm yet somewhat disturbing. Whatever its meanings, hair never fails to touch the audience deep in the heart.

Globalization has brought great changes on all fronts : economy, politics, culture and art. "Hair Dialogue – An Installation Art Exhibition" attempts to promote reflection on the development of globalization through two large scale installation artworks created with hair. The featured installations are "United Nations Series – China Monument : Temple of Heaven" by Gu Wenda, and "Memorize the Future", an expressive invitation to dialogue by Leung Mee-ping. American Chinese artist Gu Wenda and local artist Leung Mee-ping both chose hair as their material. They used this physical substance from the human body as a collective symbol to interpret their concern and response to the ever-intensifying globalization, and to the future of human race. In effect, they have opened up a space for personal experience and reflection.

Gu Wenda became active in the art circles of China in the late 1980's. He is renowned for his avant-garde Chinese brush paintings. After moving to the U.S.A., he continued with his art career and pursued a truly individualistic art form. From 1993 to 2004, Gu engaged in the creation of "United Nations Series". The entire series – comprising 22 pieces of monuments – went on show in more than 20 countries around the world. "United Nations Series" is based on studies and research on culture, history, politics and races of different countries. Featured in our exhibition is "United Nations Series – China Monument : Temple of Heaven" which Gu completed in 1998. By twisting and weaving together hair from people of different nations, races, age groups and sexes, he created scrolls of Chinese and foreign "false text" that resemble vertical ink calligraphy scrolls. While attempting to explore the real meaning of words, Gu also raises perceptual and rational questioning of how social connections, tradition and modern culture co-exist. In this backdrop, he manifests his search for spiritual space in a changing, globalize world, and a dream to see the world in unison or the dawning of Utopia.

Leung Mee-ping studied art in the U.S.A., Spain and France. She returned to Hong Kong to continue her creative career in 1991. Leung's inspiration often stems from her acute observation

and profound life experience. She began producing "Memorize the Future" in 1998. She kneaded and weaved hair collected from different places and people into more than ten thousand children's shoes, and arranged them to face the same direction in pure white space. In the course of mixing and reconstructing the hair strands, Leung has created a new life that has a common direction. At the same time, she hopes that while differences are fused, and while territories and identities become one, the audience can project the positioning and future of their nations and indeed themselves amidst fast progressing globalization.

We can find both similar and varied elements in the works of Gu and Leung. Both have chosen hair from people of different races as art material yet Gu's interpretation is full of force and vigour while Leung's work is frail at first sight but deeply enthralling at a closer look. Gu's work has "false text" but Leung chooses not to express herself with words. Gu delivers a strong sense of nationalism yet Leung's work is almost borderless. Standing at extreme ends of the globalization concept, the two artists interact and respond to each other: An invisible bridge is built between their installations, one that the audience can go back and forth to savour the full significance.

In the past, a number of local artists did use hair and other bodily substances to create artworks, they include Wong Chi-hang, Sara (Fig.1) and Fong Wing-yan, Stella (Fig. 2). A more recent example is Chow Wing-sze, Sisi (Fig. 3) who created an art piece by placing students' hair inside a plastic school uniform. Their creative ideas or aspiration have left deep impressions in our minds.

Keeping abreast of the latest global trends, the Hong Kong Museum of Art is very concerned about the development of local culture and art. With this exhibition, we would like to open up a platform for dialogue. The Museum is actively planning a series of exhibitions in the coming year to encourage dialogue between the audience and the art community. We sincerely hope this would promote interaction and exchange between audience, artists and art galleries, so they can ruminate on the way forward for Hong Kong art.

Last but not least, I would like to extend my deepest gratitude to Asia Society Hong Kong for generously donating "United Nations Series – China Monument : Temple of Heaven" by Gu Wenda to the Museum for permanent collection. I would also like to thank Mr Gu Wenda and Ms Leung Mee-ping for giving assistance and support during the preparation of this exhibition.

Tang Hoi-chiu  
Chief Curator, Hong Kong Museum of Art

## 序言

頭髮與人的生命緊密相連。即使離開了身體，它似乎仍承載着許多剪不斷的記憶。以頭髮為創作物料的作品常具極大的震懾力，因為它每每牽動了那些人與靈魂、生死、私隱、誓盟、煩惱、信仰、遺傳、身份、民族等等的聯想。很多民族對頭髮都會寄予特別的象徵意義，如中國人以其代表對血緣的重視，所謂「身體髮膚，受諸父母」；又如印第安人把它視作力量的泉源；而嬉皮士則以長髮作為反叛的表徵等。以頭髮作為藝術創作媒材的作品，所包含的意義既複雜且矛盾，既親切又帶點震慄。姑勿論如何，頭髮的自白，往往能觸動觀者心靈的深處。

在全球化的衝擊下，經濟、政治及文化藝術均面臨了極多的轉變。「髮語——裝置藝術作品展」嘗試以兩件利用頭髮創作的大型裝置藝術作品，就全球化的發展作一點反思。兩件作品分別為館藏谷文達的《聯合國——中國紀念碑：天壇》及特邀梁美萍作對話的《記憶未來》。旅美的華裔藝術家谷文達和香港的梁美萍在其作品中，均以很實在的身體物質——頭髮——作為集體標記出發，表達他們對全球化趨向和人類未來的關懷與回應，為觀者開啟親身體驗及反思的空間。

谷文達在1980年代末起活躍於中國藝壇，以其前衛的新水墨思維見稱，其後移居美國繼續創作，並展出其獨特的藝術形式。谷氏於1993年至2004年期間創作其《聯合國》系列，此系列共有22件大型裝置作品，安排於20多個國家展出。《聯合國》系列以各國的文化、歷史、政治和人種的研究考察為創作基礎；而是次展出的，是谷氏於1998年創作的《聯合國——中國紀念碑：天壇》。在這件作品中，他以來自不同國家、民族、年歲、性別的人的頭髮，盤纏為中、外「偽文字」掛帘，仿如以水墨書寫的條幅。除了嘗試探討文字的意義外，谷氏亦對人際的聯繫、傳統與現代文化的共存，提出既感性亦理性的反思，並藉此抒發他在全球化變遷下對靈性空間的追尋，以及對世界大同或烏托邦的冀盼。

梁美萍於美國、西班牙及法國修讀藝術，1991年回港繼續創作。梁氏的創作意念常源於她敏銳的觀察力及深刻的生活體驗。《記憶未來》的創作始於1998年，梁氏以收集自不同地點及人物的真髮親手捏編出過萬隻細小童鞋，以同一方向於純白的空間排列。在頭髮被混合及重組的過程中，梁氏為頭髮編出一個方向

一致的新生命，而與此同時，梁氏亦希望在這個差異漸趨融會、地域及身份邁向合一的時代，觀者可從這全球化的趨向，思索國家以至個人的位置及未來。

谷氏與梁氏的作品中，有着種種相類又相反的元素。他們同樣採用來自不同民族的人的頭髮創作，然而谷氏的作品氣勢磅礴而梁氏的作品乍看纖細輕柔卻又極富張力；谷氏的作品中有「偽文字」而梁氏的作品則屬非文字的表達；谷氏的作品見其國家的觀念而梁氏則近於個人化的表達。谷氏與梁氏對全球化這創作理念，正好在兩端相互呼應着。如此，兩件作品之間形成了一道橋樑，讓觀者往返細味。

過去香港亦有一些藝術家以真或假的頭髮及其他身體物質來創作，如黃志恆(圖1)及方詠甄(圖2)等；而近年則有周穎詩(圖3)以同學的頭髮置於塑料校服內的創作等。他們的創作意念或祈願均予人深刻的印象。

香港藝術館在面向全球趨向的同時亦非常關注本土文化藝術的發展，故希望藉着這次展覽，開展一個對話的平台。藝術館正積極計劃在來年繼續推出一個讓觀眾與香港藝術開放對話的展覽系列，盼望藉此提高觀眾、藝術工作者與藝術館的互動及交流，共同思索香港藝術的走向。

最後，本人謹代表香港藝術館衷心感謝亞洲協會香港中心慷慨捐贈谷文達之作品《聯合國——中國紀念碑：天壇》予敝館作永久性收藏。此外，亦感謝谷文達先生及梁美萍女士在籌備展覽中所提供的協助。

鄧海超

香港藝術館總館長



圖1：生命液體 1992  
冰粒，動物皮毛，淚，汗，唾液等體液  
Fig. 1: Body Fluid 1992  
Ice, hair of animals, liquid of body: tear, sweat and saliva



圖2：殺了一枝筆，生了一幅畫 1998  
毛筆，頭髮，塑膠彩布本，一組兩件  
香港文化博物館館藏  
Fig. 2: Gone a Brush, Born a Painting 1998  
Chinese brush, hair and acrylic on canvas, a set of two  
Collection of Hong Kong Heritage Museum



圖3：你們的頭髮也都被數過了 2005  
頭髮及塑膠彩  
Fig. 3: And even the very hairs of your head are all numbered 2005  
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## 梁美萍簡歷

梁美萍(1961-)生於香港，1991年於法國巴黎國家高等美術學院畢業，2000年於美國加州藝術學院畢業，獲取藝術碩士。梁氏亦曾獲得多個本地及海外的獎狀，包括2001年香港藝術雙年展優秀獎、2002年由亞洲文化協會頒發的史達克基金會獎、2004年美國自由人基金會獎及2006年環球藝術家藝術基金會獎等。梁氏於2003年獲澳洲藝術亞太刊評選為「傑出當代亞洲藝術家」之一，而2004年則獲日本Bijutsu Techo藝術刊評選為「世界傑出當代藝術家」之一。梁氏現居香港，為全職藝術家及於藝術機構內任教。

梁氏曾於本港和國外舉辦及參與多次個展及聯展，包括《香港藝術雙年展》(1994、1998、2001，香港藝術館)、《香港當代—水色觀照：梁美萍個展》(2003，台灣高雄美術館)、《沙夏國際雙年展》(2003，沙地阿拉伯沙夏藝術館)、《亞洲城市網絡2003》(2003，韓國首爾市立美術館)、《尋找失眠羊—梁美萍多媒體裝置展覽》(2004，香港1a 藝術空間)、《上海雙年展》(2004，上海美術館)、《亞洲動力》(2004，澳洲悉尼4a 藝術空間)、《顛倒的過去：東亞當代藝術展》(2004，美國聖地牙哥美術館)、《著迷》(2005，香港漢雅軒畫廊)及《她們的短片：第一屆國際女性錄像節》(2006，美國亞利桑那州土桑市Dinnerware現代畫廊)等。梁氏的作品為香港藝術館、香港藝穗會、星加坡國立大學NUS藝術中心博物館、法國巴黎國立高等美術學院藝術館、法國巴黎加芙蓮碧查畫廊、德國范巴三年收藏中心及私人收藏。

梁氏的創作常從個人對生活的感受出發，並引伸到對家庭、地域、國家社會以至世界的關注。她的作品滲透着個人對周遭生活細節獨特的敏感度，亦呈現出一份既個人又具普遍性的溝通誠意。梁氏善於掌握物料本身的自然語言及物料的拼合。她採用簡約的物料，製作出具張力和氣勢的大型作品，把內裡細膩感人的訊息，以一股沉穩的力度傳達予觀者。

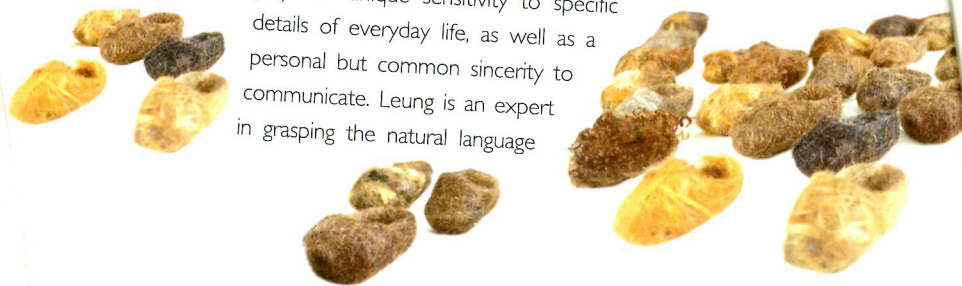


## Biography of Leung Mee-ping

Leung Mee-ping (1961-) was born in Hong Kong and graduated from the L'Ecole Nationale Supérieure des Beaux-Arts in Paris, France in 1991. She obtained her Master of Fine Arts at the California Institute of the Arts, U.S.A. in 2000. Leung has received several local and international awards, including "Prize of Excellence" at the Hong Kong Art Biennial Exhibition 2001, the Starr Foundation Fellowship by the Asian Cultural Council, U.S.A. in 2002, the Freeman Foundation Fellowship, U.S.A. in 2004 and the Global Arts Artist Fellowship in 2006. In 2003, ART AsiaPacific selected her as "Leading Contemporary Asian Artist" and Japan's Bijutsu Techo selected her as "One of the Leading Contemporary Artists in the World" in 2004. Leung currently lives in Hong Kong. She is a full-time artist and teaches for art organizations.

Leung has participated in numerous solo and joint exhibitions in Hong Kong and abroad. Exhibitions included the "Hong Kong Art Biennial Exhibition" (1994, 1998, 2001, Hong Kong Museum of Art, China), "Hong Kong Contemporary – Water Tone: Leung Mee Ping" (2003, Kaohsiung Fine Art Museum, Taiwan), "Sharjah International Biennale" (2003, Sharjah Museum of Art, United Arab Emirates), "City\_net Asia 2003" (2003, Seoul Museum of Art, Korea), "In Search of Insomniac Sheep – Multimedia Installation by Leung Mee-ping" (2004, 1a Space, Hong Kong, China), the "Shanghai Biennale" (2004, Shanghai Art Museum, China), "Asian Traffic" (2004, Gallery 4a, Sydney, Australia), "Past in Reverse: Contemporary Art of East Asia" (2004, San Diego Museum of Art, U.S.A.), "Fascination" (2005, Hanart TZ Gallery, Hong Kong, China), and "Hers Shorts: 1<sup>st</sup> Annual Women's International Video Festival" (2006, Dinnerware Contemporary Art Gallery, Tucson, U.S.A.). Leung's artworks are collected by the Hong Kong Museum of Art, Hong Kong's Fringe Club, Museum of NUS Centre of the Arts at National University of Singapore, L'Art Museum de L'Ecole Nationale Supérieure des Beaux-Arts in Paris, France, Galerie Catherine Fletcher in France, Fellbach Triennale Collection in Germany and private collectors in various countries.

Leung Mee-ping often begins conceiving her artistic ideas by drawing from life experiences, and then proceeds to portray her concern for her family, the region, her country and the world. Her works display her unique sensitivity to specific details of everyday life, as well as a personal but common sincerity to communicate. Leung is an expert in grasping the natural language



of materials and in mixing them. With simplistic materials, she creates large-scale works of great tension and aura. Exerting a strong yet subtle force, she conveys the refined, moving message within.



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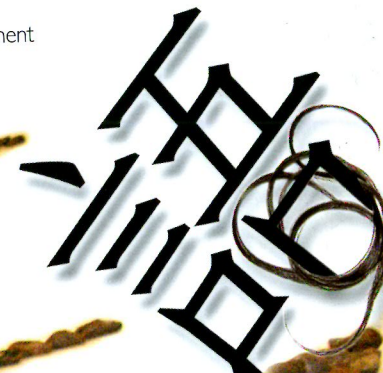
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## 谷文達簡歷

谷文達（1955—）原籍浙江紹興，生於上海。谷氏1976年畢業於上海工藝美術學校，1981年畢業於中國美術學院國畫系研究生班，獲文學碩士學位，並留校任教；直至1987年獲加拿大獎學金，遠赴多倫多進修，同年亦於三藩市藝術學院進修及移居美國紐約。1989年至1999年期間谷氏任美國明尼蘇達大學藝術系副教授。谷氏於1995年任美國紐約P.S.1藝術中心國際藝術家駐場計劃評審，並於1998年擔任芝加哥藝術學院獎學金評委。2003年谷氏成為澳門申報世界遺產藝術的法理學家。谷氏曾受邀於美國、加拿大、澳大利亞各大學及美術館演講。谷氏現旅居美國紐約，為全職藝術家及紐約庫柏聯誼客座藝術家及會員。

谷氏的作品曾於世界各地展出及參展國際重要大展和雙年展，近年主要的個展及聯展包括《聯合國》系列（1993 – 2004，於20多個國家展出）、《廣州當代藝術三年展 — 重新解讀：中國實驗藝術十年（1990 – 2000）》（2002，廣東美術館）、《文化翻譯：谷文達「碑林 — 唐詩後著」展》（2005，深圳OCT當代藝術中心）、《牆：中國當代藝術二十年的歷史重構》（2005，中華世紀壇和今日美術館蘋果分館）等。谷氏的作品為世界多間博物館及私人機構所收藏。

谷氏為國際著名的當代藝術家，亦被喻為中國二十世紀最具影響力的視覺藝術家之一。從八十年代中期開始，谷氏大膽探索發展中國水墨畫的新途徑。他以傳統中國畫詩、書、畫、印中的文字，重組出觀念水墨作品，呈現近乎抽象表現主義的傾向，引起了美術界的廣泛關注。在他移居紐約後，谷氏嘗試應用人體媒介於創作中。他著意突破傳統，運用傳統中國藝術為創作基礎，加入裝置及行為藝術元素，帶出新的詮釋手法。谷氏的作品往往具有爭議性、實驗性和獨創性，既矚目亦同時為觀者帶來許多震盪與反思。而每一個谷氏的藝術主題，不但都流露了他對種族、文化及靈性上的體會，更成功地表明了中國當代藝術無限的可能性。

## Biography of Gu Wenda

Gu Wenda (1955–) was born in Shanghai and is a native of Shaoxing, Zhejiang Province. In 1976, Gu graduated from Shanghai School of Arts and Crafts, China. In 1981, he obtained his Master of Fine Arts from China National Academy of Arts, China and had been teaching in the same Academy till 1987. In the same year, he received an award from the Canada Council to study in Toronto and after that, he studied at the San Francisco Academy of Art and emigrated to New York, U.S.A. From 1989 to 1999, he had served as an associate professor of Continuing Education of Studio Arts at the University of Minnesota, U.S.A. In 1995, Gu was a panel member of the international artists residence of P.S.1 Contemporary Art Center in New York and the student scholarship committee of the Chicago Art Institute in 1998. He was a jurist for the Macao Arts Festival for the application of "United Nations World Heritage" in 2003. He was invited to give speeches by different universities and museums in U.S.A., Canada and Australia. Gu is a full-time artist, a guest artist and adjunct faculty member of Cooper Union in New York. Currently Gu lives in New York, U.S.A.

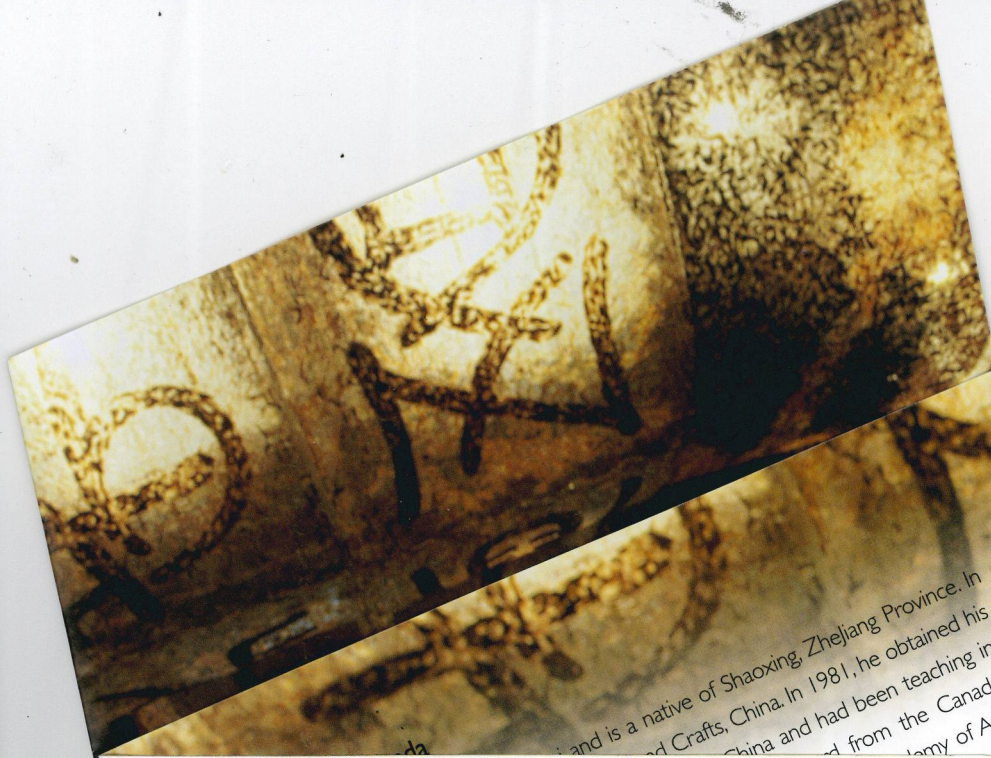
Gu's works have been shown worldwide and he participated in numerous international exhibitions and biennials. His recent solo and group exhibitions include "United Nations Series" (1993 – 2004, exhibited in more than 20 countries), "The First Guangzhou Triennial Reinterpretation : A Decade of Experimental Chinese Art (1990 – 2000)" (2002, Guangdong Art Museum, Guangzhou, China), "Translating Visuality: Wenda Gu Forest of Stone Steles – Retranslation & Rewriting Tang Poetry" (2005, OCT– Contemporary Art Terminal, Shenzhen, China), "The Wall: Reshaping Contemporary Chinese Art" (2005, The Millennium Art Museum and Today Gallery in Beijing,



China), etc. Gu's works have been collected by different international museums and private organizations.

Gu Wenda, a contemporary artist of international acclaim, is rated as the most influential Chinese artist of visual art in the 20<sup>th</sup> century. Since the mid 1980's, Gu has been on a bold quest to create new avenues to develop Chinese brush paintings. With text from traditional Chinese painting poems, books, paintings and seals, he restructured conceptualistic brush paintings to demonstrate an inclination of near abstract expressionism. Such works drew wide attention in the art circle. After settling in New York, he experimented on applying the human body as a medium in his art creations. Gu would go to great lengths to break conventions. Using traditional Chinese art as a basis for creativity, he invents new ways of interpretation by adding elements of installation and performance art. Gu's works are often controversial, experimental and original. Eye-catching yet at the same time causing numerous vibrations and reflections. Without exception, every art theme adopted by Gu contains his appreciation of race, culture and spirituality. His works successfully manifest the unlimited possibilities of contemporary Chinese art.





... is a native of Shaoxing, Zhejiang Province. In  
... Crafts, China. In 1981, he obtained his  
... China and had been teaching in  
... from the Canada  
... of Art

### Biography of Leung Mee-ping

Leung Mee-ping (1961-) was born in Hong Kong and graduated from the Ecole Supérieure des Beaux-Arts in Paris, France in 1981. He studied at the California Institute of the Arts, U.S.A. in 1982. He has received several awards, including "Prize of Excellence" from the Hong Kong Foundation Fellowship in 1995 and "Prize of Excellence" from the Hong Kong Fellowship in 1997.

... producing "Memorize the Future" in 1998. She kneaded  
... and people into more than ten thousand  
... in pure white space. In the course  
... new life that has a common  
... while territories and  
... tions and

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