

HONG KONG CONTEMPORARY ART BIENNIAL AWARDS

2009 香港當代藝術雙年獎

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

21.5 - 1.8.2010

序言 | PREFACE

「香港藝術雙年展」自1975年開始舉辦，旨在透過公開比賽的形式，讓全港藝術工作者送交作品參賽，從而選出優秀作品，以反映香港視藝的發展，讓市民得睹香港視藝的最新面目。由1975年至2005年，香港藝術館已舉辦十五屆「香港藝術雙年展」及選出多位優秀得獎者，歷屆得獎者超過一百位，不少是在香港藝壇上均有卓越成就的藝術家，更成為香港藝術發展的中流砥柱。近十多年來，由策展人策展的主題性國際雙年展、三年展等不斷湧現，為突顯「香港藝術雙年展」的獨特性質和使命，「雙年展」由2009年起重新命名為「香港當代藝術雙年獎」。「香港當代藝術雙年獎」秉承「香港藝術雙年展」的使命和定位，紮根本地藝術，面向世界，提供一個公平開放的平台予全港藝術工作者，以鼓勵本地藝術工作者積極從事創作，發揮其創意，藉着入選作品展示其藝術才華，並檢視香港本土視藝的最新發展和香港作為國際都會的獨特創意和文化特質；此外，「雙年獎」更是重要的展示櫥窗，令本港及外地人士得以瞭解香港本土藝術的素質和定位，讓香港藝術邁向國際化，而透過頒發獎項，亦讓本地藝術家的卓越成就得以確認。同時，香港藝術館亦會與有關人士及機構緊密聯繫，推介入選及獲獎者參與本地及國際性之展覽。

「香港當代藝術雙年獎2009」重新確立了一些比賽的規則、評選機制以及獎項，冀能更臻完備及適應發展和要求，如參賽作品之體積由過往最大3米乘3米乘3米改為不作限制，以配合展示不同形式、意念或媒體之作品及把硬件上可發揮的空間作無限伸延。此外，參賽作品亦可選定於香港藝術館內外某特定的公共空間作陳示。

是次「雙年獎」的1,090位參加者共提交了2,220件作品，參與人數及作品數量均較過往歷屆的「香港藝術雙年展」為多，而許多作品之表現形式都與過往之參賽作品截然不同。在獎項上，是次「雙年獎」亦有所改革，其作品獲選為最優秀作品之十位藝術工作者，除了獲頒予「雙年獎」之獎金外，還會獲得由香港藝術館之友贊助之「海外考察獎」，而新增設的獎項亦包括有由水墨會及退一步齋贊助之「成就獎」及「青年藝術家獎」各兩項，以表揚藝壇中努力不懈的資深藝術工作者和鼓勵富於創意與潛質提昇的年青藝術工作者。另一項「觀眾之選獎」更邀請入場觀眾投票，一同參與這香港藝壇盛事。

香港藝術時刻顯示其在轉變中的獨特面貌，既有傳統精髓的秉承與當代元素的融合，亦有在創作意念及媒介運用上的不斷跨越與突破，還滲透着對香港的政治、時事、社會現象以致日常生活等的種種真情體會與回應，充份反映香港文化生態下視覺藝術的發展與未來、藝術素質的真意以及傳統與當代的矛盾與融和。

本人特別衷心感謝是屆「雙年獎」的十五位深具專業知識和豐富經驗的本地和來自中國、英國及日本的海外評審委員，他們在百忙中抽出寶貴的時間，為我們選出入選的作品，並為展覽圖錄撰文，讓「雙年獎」能跨向更深更闊的視野與更大的可能性。

本人亦謹向所有參與「雙年獎」的藝術工作者以及十四位獲獎者衷心恭賀。是次「雙年獎」能夠獲得香港藝術館之友、水墨會及退一步齋贊助新增之獎項，實在是對藝術工作者的努力和成就之莫大鼓舞與認同，本人謹向他們的慷慨及對本地藝術的熱切支持致以深切謝忱。

很高興「第五十三屆威尼斯雙年展」香港回應展II - 「香港生活雜記」亦同期於香港藝術館展出，展示年青藝術家白雙全的卓越成就，本人謹向香港藝術發展局衷心致謝。

最後，本人非常感謝本港多所文化藝術機構、大專院校、藝術空間、公共及私人機構於展覽期間舉辦各種主題性的展覽及教育推廣活動，成為支持「雙年獎」合作無間的藝術伙伴，一起展示香港藝壇的最新的面貌與成就。

香港藝術館總館長 鄧海超



前排(坐)由左至右:皮道堅教授、高華文教授、張義先生、黃君實先生、Scott Burnham先生、皇甫秉惠女士、南條史生先生及杜柏貞女士
後排(立)由左至右:鄧海超總館長、王天德教授、曾廣才先生、唐錦騰教授、梁美萍博士、王禾璧女士、卓有瑞女士及費大為先生
Front row (sit) from left to right: Prof Pi Daojian, Prof Norman Ko, Mr Cheung Yee, Mr Wong Kwan-shut, Mr Scott Burnham, Ms Binghui Huangfu, Mr Fumio Nanjo and Ms Jane DeBevoise
Back row (stand) from left to right: Mr Tang Hoi-chiu, Prof Wang Tiande, Mr Tsang Kwong-choi, Prof Tong Kam-tang, Dr Leung Mee-ping, Ms Wong Wo-bik, Ms Cho Yeou-ji and Mr. Fei Dawei

The "Hong Kong Art Biennial Exhibition" was first held in 1975. The aim of this open competition is to provide an open platform for the exhibition of excellent works of art by Hong Kong artists, and surveys the development of the Hong Kong art scene every two years by showing the latest works of local visual artists. From 1975 to 2005, 15 Biennial exhibitions were organized by the Hong Kong Museum of Art. Over a hundred award winners from the past Biennials have become accomplished artists who play a vital role locally. Over the past ten years, many independently curated international Biennales and Triennales have been presented around the world. With the aim to distinguish the unique nature and mission of the "Hong Kong Art Biennial Exhibition", it has been renamed as "Hong Kong Contemporary Art Biennial Awards" (HKCABA) since 2009. The HKCABA carries on the distinctive mission and identity of the "Hong Kong Art Biennial Exhibition". By taking root in the local art scene and incorporating global artistic pursuits, the HKCABA serves as an open platform to showcase Hong Kong art, encourages local talents in artistic creations and showcases their accomplishments; reviews most recent developments in the local art scene as well as explores the uniqueness of artistic creativity and cultural identity of Hong Kong as a cosmopolitan city. HKCABA also serves as a major showcase for local artists both locally and internationally in order to keep pace with the globalization of arts, and to present awards to recognize the outstanding achievements of local artists. The Hong Kong Museum of Art will also continue to cultivate partnership with various local and international institutions and to explore the opportunities of HKCABA participants and award winners to participate in local and international exhibitions.

The HKCABA 2009 refined some of its regulations, judging mechanism and awards in order to perfect and facilitate future development. For example, the former dimensional constraint for entries at 3 X 3 X 3 metres has been removed, so that an unlimited extension has been made possible on creations of various presentations, ideas, media and hardware flexibility. Besides, certain public spots inside the Hong Kong Museum of Art can be reserved for displaying the entries.

In this HKCABA, 1,090 participants have submitted 2,220 entries, and the figures have outnumbered those in the previous Hong Kong Art Biennials. Many of these entries are distinguished from the past entries in terms of their presentations. The awarding mechanism for this HKCABA has also been reformed. The ten Biennial Award winners will receive the Biennial cash prizes, as well as the Study Awards sponsored by the Friends of Hong Kong Museum of Art. Other new awards including the Achievement Awards (sponsored by the Ink Society) and the Young Artist Awards (sponsored by the Take a Step Back Collection) aim to praise the meticulous artists and boost the creative and progressive young artists respectively. Also, visitors will be invited to vote their most-favoured piece and finally the Audience Choice Award will be granted at the end of the exhibition. Visitors' participation will make contribution to this artistic extravaganza of Hong Kong.

Art in Hong Kong is ever-changing and unique. It inherits traditional essences, fuses with contemporary elements, and supersedes itself in terms of creative ideas and media applications. It also subtly manifests and reflects on Hong Kong politics, current issues, social phenomena and daily life, etc., and so it substantially reflects the development and future of visual arts in Hong Kong's cultural habitat, the artistic significance, the contradiction and fusion between tradition and modernity.

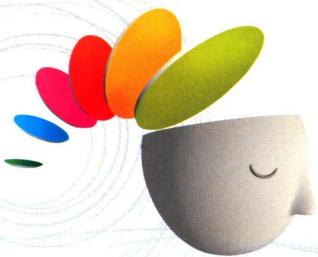
May I heartily thank the 15 highly professional and experienced adjudicators from Hong Kong, China, the UK and Japan for this HKCABA. They spared their precious time from their busy schedules for the screening and commentaries for the exhibition atlas, so that the Biennial has been made more extensive and possible.

I would also like to sincerely congratulate on all the HKCABA participants and the 14 award winners. With the sponsorships for the HKCABA's new awards from The Friends of the Hong Kong Museum of Art, The Ink Society and the Take a Step Back Collection, much encouragement and recognition on artists' dedication and achievement have been accredited. I would also like to express my hearty thanks to our sponsors for their generous and enthusiastic support to art in Hong Kong.

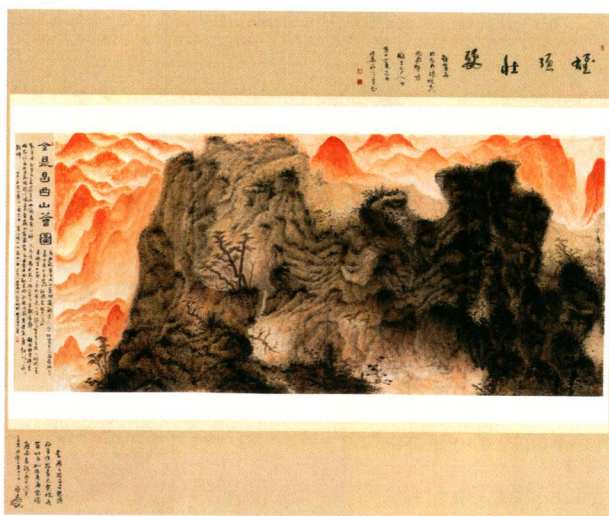
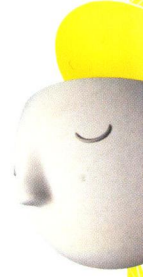
It is grateful that the Hong Kong Diary, Response Exhibition of the 53rd Venice Biennale Hong Kong Exhibition II will be on display at the Museum as well, in which demonstrates Pak Sheung-chuen's talent, unlimited creativity and achievement. May I express my wholehearted gratitude to the Hong Kong Arts Development Council for realizing this show. Last but not least, I feel very grateful for the cultural and artistic organizations, tertiary institutions, as well as public and private organizations in Hong Kong which have been organizing thematic exhibitions and educational publicity of various kinds during the exhibition period. They are the HKCABA's unceasing partners, and together we will endeavour to show the latest faces and successes of art in Hong Kong.

Tang Hoi-chiu
Chief Curator Hong Kong Museum of Art





ACHIEVEMENT AWARDS 成就獎



馮一峰 Fung Yat-fung

在創作此畫時，正值金融海嘯爆發，有感於當時的人心，故取用《易經》裏的哲學思想，作為創作思考……

I was working on this painting when the financial tsunami broke out, I can tell people were frustrated at that time; therefore, I used the philosophic idea in a tradition Chinese literature, called *Yi Jing*, as the motif of this painting...

金鼎昌曲山蒼圖 2008
水墨設色絹本橫幅三屏
Spirit of Nature 2008
Ink and colour on silk, horizontal scrolls, a set of 3

我嘗試把《道德經：第四十二章》內以「一」的概念去演繹道與宇宙的關係。
「道生一，一生二，二生三，三生萬物」
《道德經：第四十二章》

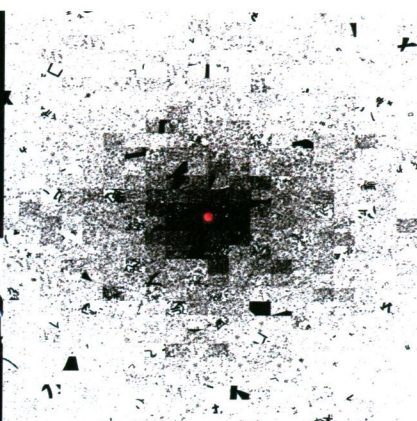
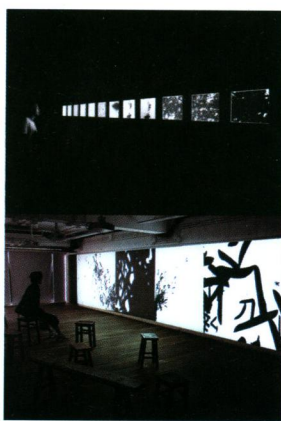
Through video installations, Hung Keung examines the possibilities of a relationship between human beings and *Dao* through Chapter 42 of *Dao De Jing*.

"The *Dao* (道, the "Way") gives birth to One. One gives birth to Two, Two gives birth to Three. Three gives birth to All Things or Thousand Things."

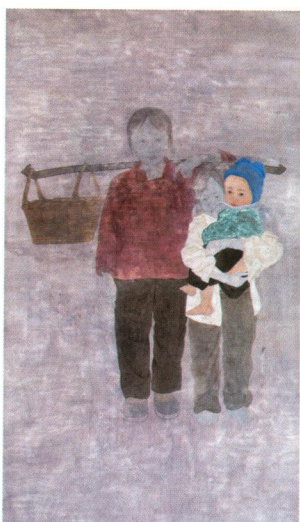
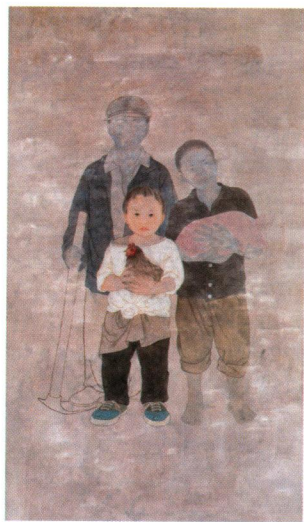
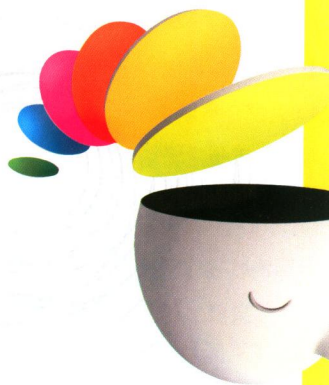
Chapter 42 of *Dao De Jing*

道生一 2009
錄像裝置
Dao Gives Birth to One 2009
Video installation

洪強 + 「燕老米的雅」實驗室 Hung Keung + imhk lab



YOUNG ARTIST AWARDS 青年藝術家獎



賴筠婷 Lai Kwan-ting

此作本來是中國內地山區失學兒童的寫照，……在我完成作品草圖的後一天，四川大地震的消息震撼了我。……所以我選擇了改變作品原本的色調來表達我的感受……我希望透過這改變傳遞我對自然威力的恐懼、對死難者的哀悼及對生還者的祝福。

This was originally meant to be a simple snapshot of the rural China, ...But shortly after finishing the sketch, I heard about the earthquake in Sichuan, ...and I want to express my feelings for the victims by changing the color tone to a heavy palette. I hope that this change can convey my fear to the power of our nature, my sorrow and grief for the dead, but also my best wishes to those who have survived.

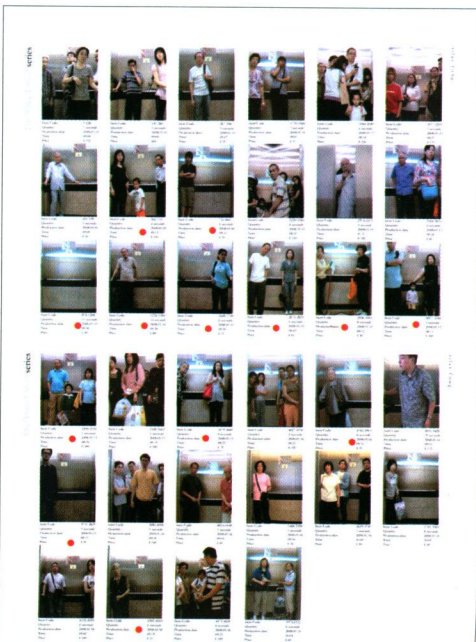
五月 2008
水墨設色紙本立軸二屏
May, 2008 2008
Ink and colour on paper, hanging scrolls, a set of 2

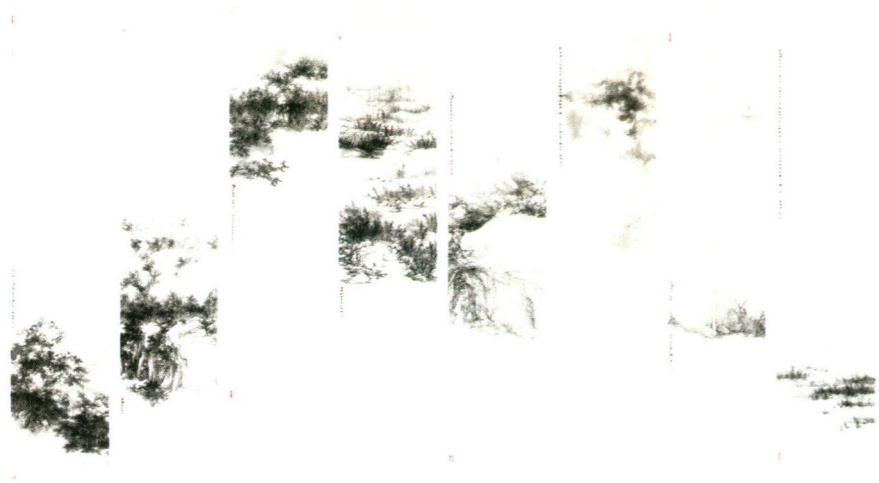
透過升降機的按鍵，陌生人的時間被偷走，這些偷來的時間被攝成錄像在展廳中展出。參觀者可自由選購時間，我將它放進光碟隨顧客帶走。我透過金錢交易把「時間」的概念轉化，質詢不同人對時間的價值觀。

The performer stole time from strangers through pressing the call button of elevators. The stolen times are recorded as video and are being exhibited in a gallery. Visitors can purchase and take away these times, which are extracted on a CD, with money provided by me. I transform the idea of time through money transaction and question the value of time to people.

販賣偷來的時間 2008-2009
錄像裝置及行為表演
Stolen Times for Sale 2008-2009
Video installation and Performance

方琛宇 Fong Sum-yu (Silias Fong)

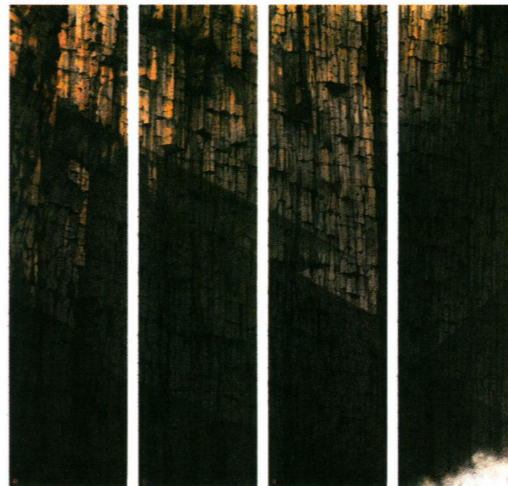




管偉邦
Koon Wai-bong

我挪用了八位大師的視覺語言，以表現出我個人對這些「經典」的演繹，並且透過佈置於精心構圖的安謐景致與明靜筆墨，造成出一種「過去」與「當代」的反差。
I made use of the visual language of eight masters to express my interpretation on these "classics" and created a contrast between the past the present through the tranquil scenery and precise use of ink in a carefully laid out composition.

經典再造 2008
水墨絹本直幅八屏
Reworking the Classics 2008
Ink on silk, vertical scrolls, a set of 8



黃孝達
Wong Hau-kwei

狂風難挫銳氣，駭浪不掩鋒芒。
謹將這件作品獻給有理想、肯承擔，堅韌執着的香港人。
A storm cannot blow away the dauntless courage, and the roaring waves cannot break the pride. This work is dedicated to Hong Kong people who have aspirations, responsibility and endurance.

壁生千刃 2007
水墨設色紙本直幅四屏
Rocky Cliff 2007
Ink and colour on paper, vertical scrolls, a set of 4

人在水中，相隔相望，或浮或沉。
仰面水上，耳邊水聲粘柔，上方天空無限。
Immerging in water, keeping a distance, staring at each other, floating or diving.
Looking up to the sky, listening to the gentle lapping all around and gazing at the boundless sky above.

周晉
Zhou Jin



浮 2009
水墨設色紙本立軸四屏
Fu 2009
Ink and colour on paper, hanging scrolls, a set of 4

鑑古今書論，多如牛毛，妍媸雜糅，若不善抉擇，誤入歧途，必終生無成，乃不揣譏陋，抒述己見，然一己之見，未必有當，藉此求教有識之士。

There are numerous theories on Chinese calligraphy from ancient time to the present, and the standards are so uneven that if a person followed the wrong school, he will not accomplish anything in his life. Therefore, not afraid of embarrassing myself, I will express my opinions even if these opinions may be flawed in ways hard for me to see, in the hope to learn from the experts in the field.

行草書自書文 2007
水墨紙本立軸八屏
My Response towards Chinese Calligraphy 2007
Ink on paper, hanging scrolls, a set of 8

許寶馴
Xu Baoxun

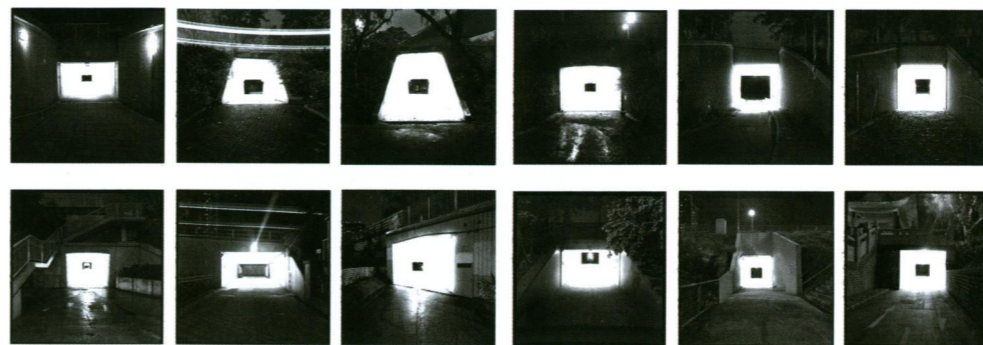




鄧國騫
Tang Kwok-hin

我把於谷歌透過「關鍵詞」搜尋的相片貼於3R的玻璃上並進行雕刻。這是一個谷歌所建構的地方。於我，這些相片像從不同角度描述同一個不存在及矛盾的社會。我稱這地方為「木目島」。
I stuck the printouts of the images that I searched on Google by key words onto 3R size glass plates and carved on them. They are in a world created by Google. To me, these photos describe an unexisted and contradictory place from different angles. I named this place "Mu Mu Dao" (「木目島」) which means Photographic Island.

木目島相簿 2009
紙、木、玻璃、數碼列印
The Photo Book of Mu Mu Dao 2009
Paper, Wood, Glass, Digital Print



何兆南
Ho Siu-nam

我在黑暗的起點，將會穿過光明的通道，我不知道通道會有多長，但只知道在通道的盡頭，再是黑暗。人生的狀態就是在光明與黑暗之中不斷徘徊，在一段段的光通道穿梭的過程中，我們能夠看到甚麼？
I am inside darkness — my starting point. Passing through the tunnel of light, not knowing how long it would take; but I am certain that at the end of the passage, there will be the same darkness. To live is to wander between Light and Darkness. In this endless process of passage, what can we see?

光之道 2008
銀鹽紙基，一組十二件
Into Light 2008
Gelatin Silver Print, a set of 12



香港影像：花園街 2008
攝影
Scene of Hong Kong: Fa Yuen Street 2008
Photography

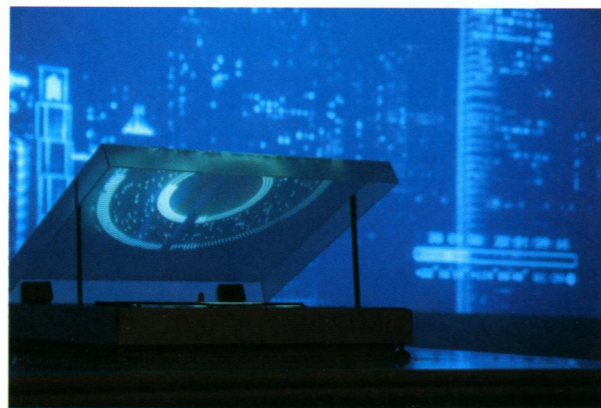
葉家偉 Alexis Ip (Ip Ka-wai)

葉家偉執着地以手工藝模式創作，從多張照片拼貼出本土舊區建築、街角老舖或節慶時光的浮雕，仔細的微縮模型，記載一個個大城裡的小故事。

(節錄《香港攝影與影像香港》黎健強、黃啟裕)

Alexis Ip's creation is hand-crafted from a collage of numerous photographs depicting old neighborhoods, street scenes and the celebrations of festivals. There are trivial stories within a big city in his model of micro-photos.

(Abstracted from *Photography and Images of Hong Kong*, Edwin K.Lai, Blues Wong)

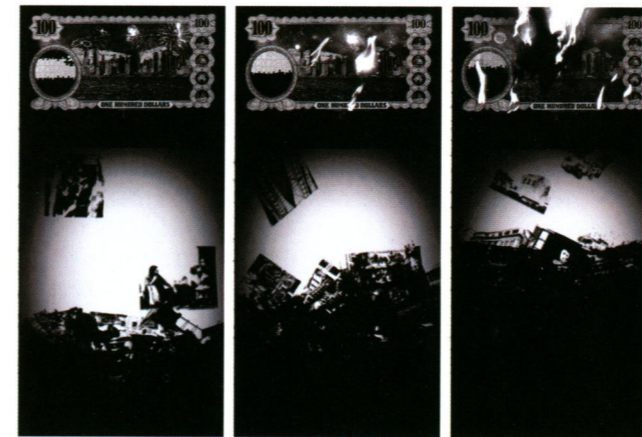


+22° 16'14"+114° 08'48" 光之紀錄 2008
錄像裝置
Record: Light From +22° 16'14"+114° 08'48" 2008
Video installation

伍韶勁 Kingsley Ng

這作品旨在探討公共空間跟市民以及遊客之間的關係，並顛覆公眾「觀光」的感官及意義。……我將每一下從山頂向維多利亞港閃動的相機閃燈刻在光碟上，以特製的唱盤將數據演化，讓觀眾置身一場以光與樂編成的多媒體演奏空間。

To examine the relationship between public spaces and the city's inhabitants and visitors and seek further explore the concept of "attraction"...my work keeps the flashes of light from visitors taking pictures from the Victoria Peak of the harbour and then etched into a disk. Played on a modern version of the Gramophone, we can experience the enchanting visuals and sounds that interpret the symphony of these random bursts of light.

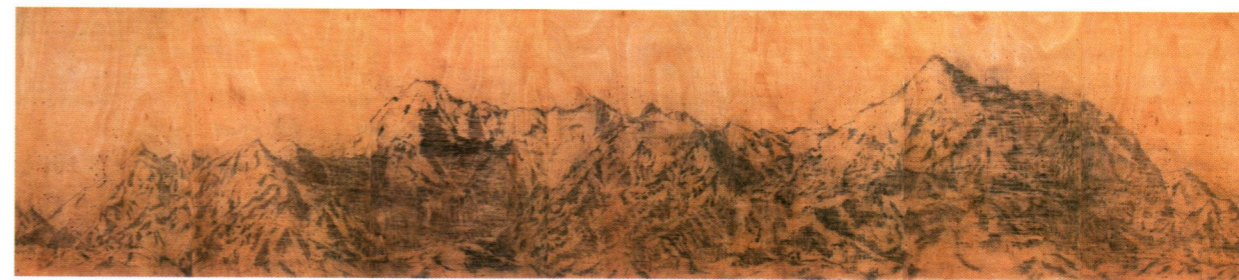


唐詠詩
Tong Wing-size

通過一張舊的香港紙幣和歷史文化圖片，這作品所希望表達的，是作為商業城市，香港展現出的一直是她繁榮發達的一面……而另一方面，對於歷史文化的逐漸消失，往往被忽略掉。This animation is based on the old Hong Kong bank note and historical culture in this city. As a commercial metropolis, Hong Kong always shows its prosperous side to the world... while the gradual disappearance of the history and culture of our city is always being ignored.

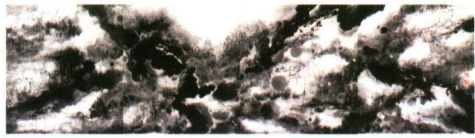
回憶·城市
錄像
片長：5分鐘
City Memory · Memorize Hong Kong
Video

林東鵬
Lam Tung-pang



移山者·愚公也 2008
炭筆木本、照片及文字，一組十件
Faith Moves Mountain 2008
Charcoal on board, photograph and text,
a set of 10

這個計劃的念頭源自將「創作的信念帶到北京」……我在板上畫山，之後用橡皮擦去，並將擦拭過程的痕跡及橡皮屑及塵埃等封住在板上……封存痕跡的油光將餘下的炭粉深深地沉入木板之中，山被柔軟的橡皮「擦去」後仍剩餘清晰的輪廓，移山者，愚公也？
The concept of this piece came from the idea of "Bringing my faith in art to Beijing". I drew a mountain and then erased it by an eraser. The dust and marks made during the process were then sealed on the panels... the shape of mountain was even getting clearer when I was sealing the surface, did Faith Move Mountain...?



44



45



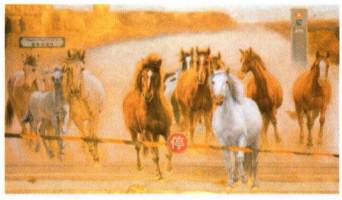
46



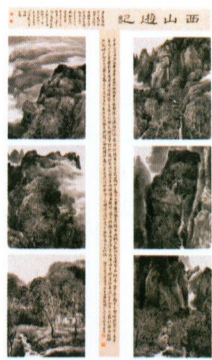
47



49



48



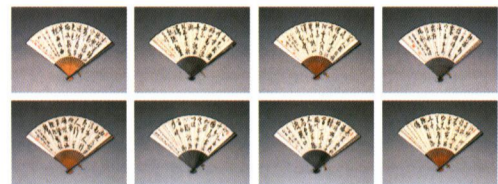
50



51

洛神賦
黃初三年余刺宗陽星
滄海川人先元利為之
神名曰宓妃蓋正對
楚事說神也予亦喜曰
別離之辭曰
本曰洛神賦在漢
曹子建所撰洛神賦
曹子建所撰洛神賦
細字而面中物林
細字而面中物林
細字而面中物林
細字而面中物林
細字而面中物林
細字而面中物林
細字而面中物林
細字而面中物林
細字而面中物林
細字而面中物林

52



53

山色有无中
山色有无中
山色有无中
山色有无中
山色有无中
山色有无中
山色有无中
山色有无中
山色有无中
山色有无中

54

特展十年三月廿七日
早於西子子港府已前生慶慶已個
世界級文藝劇院之意念為其美事
早已于西子子港府已前生慶慶已個
世界級文藝劇院之意念為其美事
早已于西子子港府已前生慶慶已個
世界級文藝劇院之意念為其美事

55

自狂海無代墨
自狂海無代墨
自狂海無代墨
自狂海無代墨
自狂海無代墨
自狂海無代墨
自狂海無代墨
自狂海無代墨
自狂海無代墨
自狂海無代墨

56

龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨

57

龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨

58



59

本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第

60

本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第

61

本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第
本吉羅綿可付第

62

應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列

63

應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列
應進為則列

64

龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨

65

龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨

66

龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨

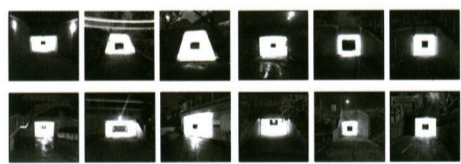
67

龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨
龍洞風雨

68



69



70



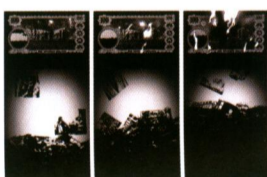
71



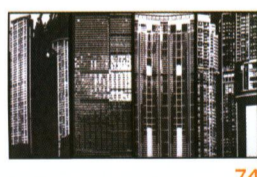
72



73



74



75



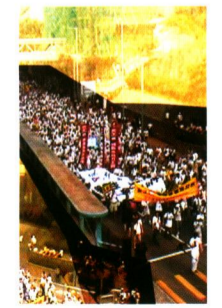
76



77



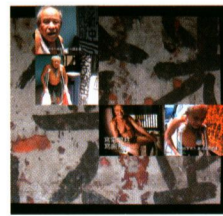
78



79



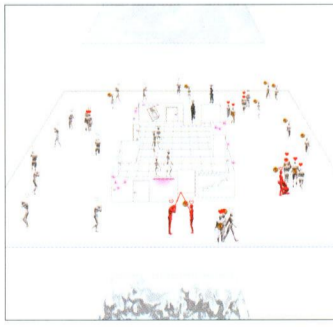
80



81



82



83

- 69 鄧國賽 Tang Kwok-hin
木目島相簿 The Photo Book of Mu Mu Dao
- 70 何兆南 Ho Siu-nam
光之道 Into Light
- 71 葉家偉 Alexis Ip (Ip Ka-wai)
香港影像：花園街 Scene of Hong Kong: Fa Yuen Street
- 72 葉家偉 Alexis Ip (Ip Ka-wai)
香港影像：太平清醮 Scene of Hong Kong: The Bun Festival
- 73 唐詠詩 Tong Wing-sze
回憶·城市 City Memory·Memorize Hong Kong
- 74 張康生 Enoch Cheung
西九龍寨城 - 漾日天靈·君臨旋旋
West Kowloon Walled City
- 75 張康生 Enoch Cheung
不是懼曠症 - 人在香港 Not Agoraphobia- in Hong Kong
- 76 周禮進 Chow Lai-chun
存在 Being
- 77 伍寶琪 Becky Ng
時間 Time
- 78 曾蘊瑜 Apple Tsang
被遺忘的... Forgotten
- 79 蔡世豪 Choi Sai-ho
2012
- 80 朱迅 Birdy Chu
徙字區 Symphony of Ngau Tau Kok Estate
- 81 朱迅 Birdy Chu
皇帝萬歲 King of Kowloon Forever
- 82 林慧潔 Lam Wai-kit
湮沒之地 The Forgotten Land
- 83 黃琮瑜 Wong Chung-yu
所多瑪城 Sodom



二樓專題展覽廳 (1) 及大堂 • Special Exhibition Gallery (1) and Lobby, 2/F



1



2



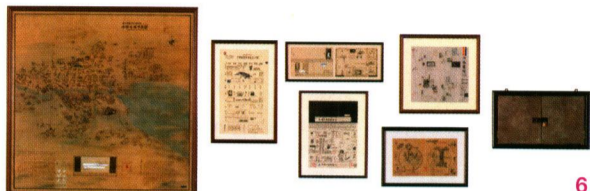
3



4



5



6



7



8



9



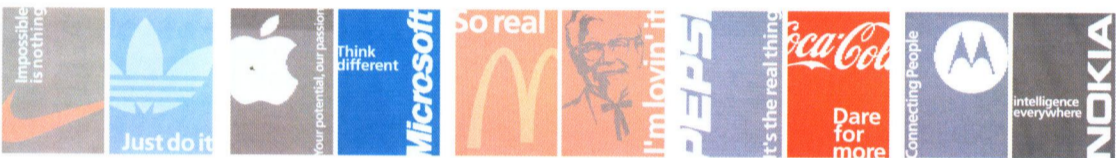
10



11



12



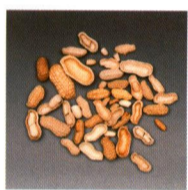
13



14



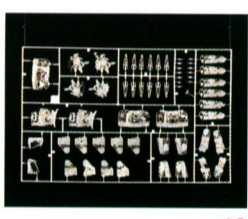
15



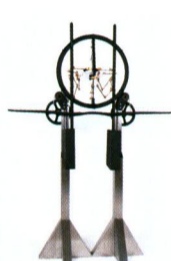
16



17



18



19



20



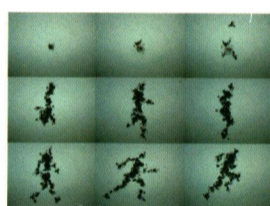
21



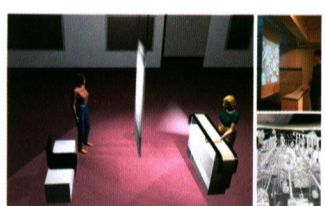
22



23



24



25



26



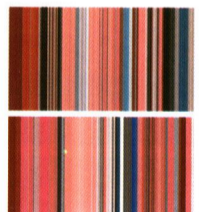
27



28



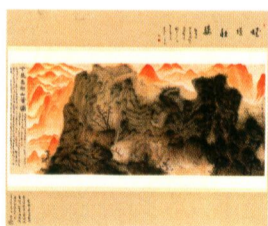
29



30

- 1 洪強 + 「燕老米的雅」實驗室
Hung Keung + imhk lab
道生一 Dao Gives Birth to One
- 2 林東鵬 Lam Tung-pang
移山者，愚公也 Faith Moves Mountain
- 3 伍韶勁 Kingsley Ng
+22° 16'14"+114° 08'48" 光之紀錄
Record: Light From +22° 16'14"+114° 08'48"
- 4 卓曉光 Cheuk Hiu-kwong
淨界 No.3 Work No.3
- 5 周俊輝 Chow Chun-fai
投名狀 - 天下百姓不能被欺負的
The Warlords, "Be Free from Oppression"
- 6 何倩彤 Ho Sin-tung
I map you
- 7 羅美曼 Lo Mei-man
哎，你根香蕉一點也不輕...No.1
Hey, U banana is really not that light...No.1
- 8 潘躍輝 Poon Yeuk-fai
一對布玩偶 A Pair of Cloth Dolls
- 9 司徒愷鈴 Emily Szeto
女兒塾 Girls' College
- 10 譚家榮 Tam Kar-wing
我們的AV女優 IV Our AV Girls IV
- 11 韋一空 Frank Vigneron
Le Songe Creux Album 219
- 12 陳幼堅 Alan Chan
英雄所見略同 A Brand New Game
- 13 盧健勳 Lo Kin-fan
夢像 -280308 Dream-280308
- 14 文志華 Man Chi-wah
自畫像 Self Portrait
- 15 陳祉皓 Chan Tsz-ho
源 Root
- 16 何兆海 Ho Siu-hoi
一地花生 Peanuts Everywhere on the Ground
- 17 梁光耀 Leung Kwong-yiu
兩個棺材：一個給我，一個給恐怖份子
Two Coffins: One for Me, One for Terrorist
- 18 陸貞元 Luk Tsing-yuen
手工藝商品化 Commoditizing Arts and Crafts
- 19 吳志翔 Ng Chi-cheung
黃金比例機 Golden Proportion Machine
- 20 岑允逸 Dustin Shum
啟德導遊圖鑑 Kai Tak: a Guided Tour
- 21 葉旭耀 Ip Yuk-yiu
Meat. Data
- 22 周奧·瓦司歌·拍瓦 Joao Vasco Paiva
Wide Rothko
- 23 麥盛豐 Mak Shing-fung
在那兒 Somewhere
- 24 唐詠詩 Tong Wing-sze
人·墨 Inkman
- 25 黃琮瑜 Wong Chung-yu
遊仙記 A Journey to Phantasm
- 26 梁以湖 Evelynia Liang
臨摹、偷取或只是藝術工？
To copy or to steal, or is it merely artwork?
- 27 黃國才 Kacey Wong
秘密基地 Secret H.Q.
- 28 李寶怡 Bovey Lee
海嘯 II Tsunami II
- 29 方琛宇 Fong Sum-yu (Silas Fong)
販賣偷來的時間 Stolen Times for Sale
- 30 馬浩賢 Florian Ma (Ma Ho-yin)
阿維農的少女 Les Demoiselles de Avignon

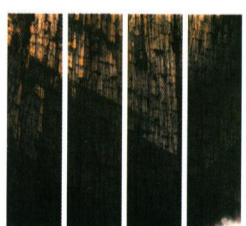
二樓當代香港藝術展覽廳 • Contemporary Hong Kong Art Gallery, 2/F



31



32



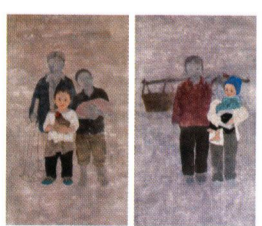
33



34



35



36



37



38



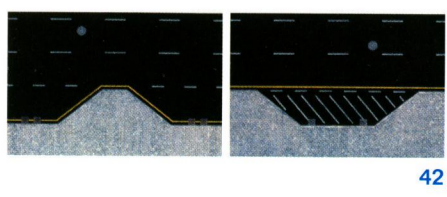
39



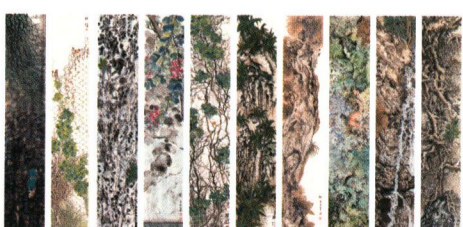
40



41



42



43

- 31 馮一峰 Fung Yat-fung
金鼎昌曲山蒼圖 Spirit of Nature
- 32 管偉邦 Koon Wai-bong
經典再造 Reworking the Classics
- 33 黃孝遠 Wong Hau-kwei
壁生千刃 Rocky Cliff
- 34 周晉 Zhou Jin
浮 Fu
- 35 許寶馴 Xu Baoxun
行草書自書文
My Response towards Chinese Calligraphy
- 36 賴筠婷 Lai Kwan-ting
五月 May, 2008
- 37 張訓芳 Cheung Fan-fong
傷逝 - 似水流年 Fade Away
- 38 張惠文 Cheung Wai-man
三文魚壽司店 Salmon Sushi
- 39 何才安 Ho Choi-on
雨後 After Raining
- 40 熊海 Hung Hoi
華山圖 Mount Hua
- 41 簡志雄 Kan Chi-hung
凝佇 Withstanding Time
- 42 盧君賜 Lo Kwan-chi
跨過山峯渡過湖泊的旅程
Journey through a Peak and a Lake
- 43 莫鑑章 Mok Kam-cheung
牆之十景 Ten Sceneries of Wall

王天德 教授

Prof Wang Tiande

復旦大學上海藝術教育學院教授
Professor of Art Education Centre, Fudan University, Shanghai, China

縱觀本年度書法與水墨畫評選過程判斷，其創作形態與作品風格，尤其是新生代藝術家的崛起，對傳統的書、畫當代性創作，具備融入主流藝術的可能。不少類似水墨作品和書法作品均以當代藝術類方向參選，更具有創造活力，視覺語言更具衝擊力，有待於以後的參評制度。（摘自《高峰壁石——評「香港當代藝術雙年獎2009」》一文）

Summing up the judging process of this year's calligraphy and ink painting competition, in terms of the creative media and styles of the entrants, particularly the rise of a new generation of artists, there is a promising new possibility of guiding the contemporary creative interpretation of traditional calligraphy and ink painting into mainstream art. Many works which can be classified as ink paintings and calligraphy have chosen to enter the competition as contemporary art, they tend to have more creative energy, more impact in the visual language, for which a new adjudication system awaits in the future. (extracts from the essay *Artistry from Great Heights - Review of "Hong Kong Contemporary Art Biennial Awards 2009"*)

黃君實 先生

Mr Wong Kwan-shut

書法家、書畫鑑賞家
Calligrapher, Connoisseur



今屆的獲獎作品中只有一件為書法作品……這位資深的書法家技法與文學修養兼備，而在這獲獎的作品中可見其書法特色及理論的實踐……（節錄自2009年9月18日之記者招待會）

Only one calligraphic work is awarded this year ... This senior calligrapher is well-equipped with calligraphic techniques and literary integrity. This awarded work reflects his distinctive style and manifestation of his calligraphic theories. ... (excerpted from the press conference on 18 September 2009)

曾廣才 先生

Mr Tsang Kwong-choi

書法家、康樂及文化事務署專家顧問
Calligrapher, Expert Adviser of Leisure and Cultural Services Department

是屆「雙年獎」參賽的作品表現形式豐富且多樣化，而參賽者更包括了老、中、青不同年代的藝術家……（此外）香港藝術家接觸祖國與世界比較多，中西融合的理念與技巧亦很好……（節錄自2009年9月17日之訪問）

The entries for this HKCABA are rich and diversified in terms of their presentations. The participants come from artists of all ages. ... (In addition,) artists in Hong Kong are more exposed to China and the world. The ideal and technical fusion between the East and the West is also terrific. ... (excerpted from the interview on 17 September 2009)

南條史生 先生

Mr Fumio Nanjo

日本森美術館館長
Director of Mori Art Museum



我認為藝術是一個詞彙，當你了解它，就能夠理解什麼是表達、什麼是主題，以及其它種種。因此藝術家應該脫離傳統的束縛，創作出最新的作品。我希望香港的藝術家能在視覺文化上創作出一種新的語言。（摘自《香港當代藝術雙年獎評審會議》一文）

I think art is a vocabulary, and once you learned it, you can understand the expression and subject etc. in some ways. So artists can be free from tradition to make new art possibly that I think. And I hope artists in Hong Kong can create such a new language in visual culture. (extracts from the essay *Hong Kong Contemporary Art Biennial Awards and its Jury Meeting*)

王禾璧 女士

Ms Wong Wo-bik

攝影家、藝術發展局藝術支援部經理、康樂及文化事務署專家顧問
Photographer, Manager of Arts Support Division, Hong Kong Arts Development Council, Expert Adviser of Leisure and Cultural Services Department

媒體藝術可以視為科技與藝術的合成，通過不同的介面互動、重新組合、再建構而成的藝術表現模式，理性與感性並存，而這些演繹方式亦未能完全準確地解釋「媒體藝術」。這些詮釋都不重要，最重要是如何使用背後的儀器（機器）從事創作。這次的評審，有幸見到很多具水準的媒體藝術作品，驚嘆新人勇於嘗試，而具一定經驗的藝術家仍能夠保持創作的水平及努力。（摘自《攝影與媒體藝術作品》一文）

Media art can be considered as an integration of technology and art. It is an artistic expression by interaction of different interfaces, restructure and reconstruction with both rationality and sensibility. Still, these interpretations cannot fully and accurately define "media art". But these interpretations are not important. The key is how to use the underlying equipment (machines) to create. It was fortunate to see so many quality works of media art in this adjudication, and I am amazed by the daring attempts by young artists, and the consistent high standard and endeavour by those experienced artists. (extracts from the essay *Photography and Media Art*)

皮道堅 教授

Prof Pi Daojian

廣州華南師範大學美術系教授
Professor of Southern China Normal University, Guangzhou, China



談到中國內地與香港在藝術上的共通之處，就是他們都很好地保存了傳統文化。書法方面，我感到中國書法藝術在香港有繼承和發展，保持得不差於國內。香港的中國繪畫與國內有不同的特點，一方面是香港延續了傳統的技法，也有一些關注現代的生活，也有體現現代新的藝術觀念的作品，整體來說是非常多元的詮釋，所呈現的風貌讓我感到香港中國媒材的繪畫和書法作品，還是有生氣有活力，就與國內一樣。（節錄自2009年9月17日之訪問）

Art in mainland China and that in Hong Kong are common in that they both can conserve traditional culture. In the field of calligraphy, I feel that Chinese calligraphy has been inherited and developed in Hong Kong to a level comparative to that in mainland China. Chinese painting in Hong Kong is a bit different from that in mainland China. On one hand, the traditional techniques have been inherited in Hong Kong. On the other hand, there are also works focusing on contemporary life, as well as works expressing contemporary new artistic ideals. On the whole, they are interpretations of diversity. The works give me the picture that Chinese paintings and calligraphic works by artists in Hong Kong still remains lively and energetic, just like those in mainland China. (excerpted from the interview on 17 September 2009)

梁美萍 博士

Dr Leung Mee-ping

裝置藝術家、獨立策展人、香港浸會大學視覺藝術院講師
Installation Artist, Independent Curator, Lecturer of Academy of Visual Arts, Hong Kong Baptist University

至於創作內容較貼近當下生活面貌視為當代性呈現的話，這兩三年內的本土身份及政治經濟重整，城市作為消費符號和載體的策略，更新了城市硬件而導致城市階層和空間結構急速變遷，拆卸與保育等社會事務，無論個人的或公共的記憶，溫和的或激進的表達手段，這些均以城市作為酵母，植於不同的創作媒介。（摘自《「香港當代藝術雙年獎」的異質和倒置》一文）

If those creative contents that are closer to the everyday life in the present day can be regarded as a display of contemporaneity, then the local identity and political and economic readjustments in these past two or three years, the strategy of making the city a symbol and medium of consumption, the upgrading of infrastructure that caused rapid changes in social strata and spatial structure, the social affairs such as demolition and conservation, whether it is personal or collective memory, moderate or radical form of expression, all used the city as a catalyst and implant it in different creative media. (extracts from the essay *The Incongruity and Dislocation in "Hong Kong Contemporary Art Biennial Awards"*)

杜柏貞 女士

Ms Jane DeBevoise

亞洲藝術文獻庫董事會主席
Chair of the Asia Art Archive



……有關「雙年獎」，有兩個很值得提出的特質，其一是

當代感。是屆許多藝術作品都非以單一媒介創作，而是跨媒介的作品，如雕塑成為裝置，裝置中又包含了錄像，而錄像中又有水墨等。我覺得這是一個非常當代的現象或有趣的趨向。而另一較本土的特質是，……一方面我覺得這是對這獨特的本土文化的禮讚，而另一方面我發現有些藝術家很喜歡歷史或傳統，以回憶或快將消失及須保存之歷史為主題，還有香港的集體回憶。我覺得這是很重要及須要說明的。（節錄自2009年9月18日之訪問）

... There are two characters (of the HKCABA) that worth noting about. One is the contemporary feeling. Many artists do not stay within a single media but cross the borders between media, for example, sculpture became installation, installation includes video and video includes ink, etc. I think it is a very contemporary phenomena and a very interesting trend. For the local characters ..., on one hand, I think it is one of the great celebrations of certain aspects of Hong Kong culture which is unique in this place. On the other hand, I found that some of the artists are interested in the history and heritage, and theme of memory or perhaps disappearing history that need to preserve. Hong Kong collective memory came out from a number of works and I think it is something important to know and identify. (excerpted from the interview on 18 September, 2009)

卓有瑞 女士

Ms Cho You-ji

畫家、香港浸會大學視覺藝術院助理教授
Artist, Assistant Professor, Academy of Visual Arts of the Hong Kong Baptist University

是故「香港當代藝術雙年獎2009」於我觀之，從作品參與的踴躍度上，還是可以看到藝術創作者高度的熱情，也可以看到本地藝術家對新媒材使用的成熟度，但是香港藝術文化生態之打造還有一段很長的路要走，很多事情需要時間，藝術文化尤其如是，讓我們期待一個文化藝術氛圍濃厚的國際金融商業大都會——香港罷!!!（摘自《「香港當代藝術雙年獎2009」後記》一文）

In my opinion, from the huge number of entrant works in Hong Kong Contemporary Art Biennial Awards 2009, we can see the dedicated passion of the artists and their high proficiency of using new media. However, the road for creating a healthy arts ecology for Hong Kong remains long and tough. Many things take time, more so for the art. Let us look forward to an international commerce and finance metropolis endowed with a rich cultural and art ambiance - Hong Kong!!! (extracts from the essay *Afterword to "Hong Kong Contemporary Art Biennial Awards 2009"*)

皇甫秉惠 女士

Ms Binghui Huangfu

獨立策展人
Independent Curator



從是屆「雙年獎」的作品可見藝術家對身份還有國際化方面的關注，對於這些問題的探索，有些作品是非常深刻的，若放到國際重要的雙年展中，也非常能代表香港。……香港比較有利的地方是在國際化的過程中積累了許多探索，在文化方面亦有更深刻的思索，這思索不是把身份作為等同傳統的代名詞，……（因為）國際的東西也可以是很自己的東西，當代藝術是須要反映時代，亦會受身邊周遭的事物所影響。怎樣能夠把這些成為探索香港身份的一個出發點，我想這樣會對世界藝術家一個新的當代藝術的發展方向。（節錄自2009年9月18日之訪問）

The works in this HKCABA have shown artists' awareness of identity and internationalization. Some of these works show a rather deep understanding, and they can really represent Hong Kong if they are included in important international biennials. ... Hong Kong is comparatively advantaged in that as it has been very experienced in the progress of internationalization, and has a very in depth thinking culturally, but this thinking does not mean equating identity with tradition.

... (because) international subjects can also be highly domestic. Contemporary art must reflect its time, and will be affected by its surroundings. The manner in how to convert all these into a starting point for exploring Hong Kong's identity will, in my opinion, lead a new way for artists of the world to contemporary artistic development. (excerpted from the interview on 18 September 2009)

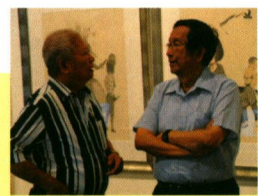
唐錦騰 教授

Prof Tong Kam-tang

書畫篆刻家、香港中文大學藝術系副教授
Calligrapher, Painter and Seal engraver, Associate Professor of Fine Arts Department, The Chinese University of Hong Kong

……藝術是一條很漫長的路，一天有一天的進境……最重要的是投入與熱誠，始終一定會有進步和成功，這對學習中的人或藝術家而言都是十分重要的。（節錄自2009年9月17日之訪問）

... The journey to art is a very long one, on which you progress day by day ... It is important to be involved and enthusiastic, and gradually there will be progress and achievement. This is very important for people studying art or artists. (excerpted from the interview on 17 September 2009)



張義 先生

Mr Cheung Yee

雕塑家、版畫家、康樂及文化事務署專家顧問
Sculptor, Printmaker, Expert Adviser of Leisure and Cultural Services Department

……我的學生參加雙年展是因為藝術館是一比較正統的藝術機構，致於評審公平與否，只因評審的角度之不同，入選與落選亦因人而異，所以實不用為落選而失望……（節錄自2009年9月17日之訪問）

... My students participated in the Biennials because the Hong Kong Museum of Art is a comparatively formal artistic institution. Whether the adjudication is justified at all depends on the various judging perspectives. The personal factor may result in the works getting screened or rejected, so there is no need for dismay if one's work is not selected. (excerpted from the interview on 17 September 2009)

高華文 教授

Prof Ko Wah-man, Norman

雕塑家、香港大學機械工程學系榮休及名譽教授
Sculptor, Emeritus Professor of Department of Mechanical Engineering, The University of Hong Kong

……是屆「雙年獎」中錄像作品的水準很高，頗見心思，亦對社會及本土問題有所反映，讓我感受良多。有一些雕塑作品有較高的藝術水平……在選題及創作意念上，相較過往已頗有進步。（節錄自2009年9月18日之訪問）

The audio-visual works in this HKCABA are of high calibre and sophistication, and they reflect social and local issues, which impress me very much. Some sculptural works are of a rather high artistic level ... In terms of topics and creativity, there has been much progress. (excerpted from the interview on 18 September 2009)

費大為 先生

Mr Fei Dawei

尤倫斯基金會主席、藝術評論家
Dean of Ullens Fund, Art Critic



……有關評選分類的方式，因為在整個當代藝術發展過程中漸漸地會碰到一些模糊點，藝術作品有時未能完全放在某一類別中，所以比較傳統的分類法可能可以再想一想……或許可以不要分得那麼細。另外，香港的本土化、國際化亦是很重要的一個問題，身份認同的特點是否正是傳統的同時，身份是否也可能通過更加國際化來重新發現香港城市的特點？（節錄自2009年9月18日之記者招待會）

... In the aspect of classifying participating entries, since more and more ambiguity will be resulted in the whole developing progress for contemporary art, artistic works may not be discreetly classified or fall into a certain category, and the traditional classification can be reviewed. ... Perhaps it can be made less differentiated. Besides, the issues of localization and internationalization in Hong Kong are also very important. Does the characteristic for identity equal to our tradition? Can it be more internationalized in order to re-discover the urban characteristics of Hong Kong? (excerpted from the press conference on 18 September 2009)

Mr Scott Burnham

獨立策展人
Independent Curator

沉浸在香港藝術作品之中的這幾天，我就想着一個概念：這城市建立了根基和催化環境，使現有的架構能有更多增長及成就。「香港當代藝術雙年獎2009」當中大部份作品都擁有一種強烈的身份標記，……這些作品來自香港、屬於香港、含有香港的基因，仿佛那基因就是顏料一樣。（摘自《香港藝術：當代地適性》一文）

This notion of the city creating the foundation and catalyzing environment for further building and feats performed upon the existing structure carried through as I spent days on end immersed in the artistic output of the city. A vast majority of work in the "Hong Kong Contemporary Art Biennial Awards 2009" had a strength of identity The work was from Hong Kong, of Hong Kong, and carried the city's DNA within as if it were pigment itself. (extracts from the essay *Hong Kong Art: Contemporary Vernacular*)