

19 02 2017
28 03 2017

藝術
Art 術
Upon
an Island
島

參展藝術家 Featuring Artists

張志偉 Cheung Chi-wai

尹子聰 Simon Wan Chi-chung

序

在國際的藝術圈裡敘說香港藝術的聲音，一直是微弱沙啞的。對香港藝術的理解與論述，就如這個以香港島為主的島嶼版圖一樣，並不清晰完整。有說香港藝術是一種邊緣藝術，這論述的基礎乃以中國藝術體系為中心立論，故界定香港為邊緣；若換個角度從香港本位出發，以她的地域性格去理解，香港藝術也可以被形容為一種島嶼藝術。香港，一個被稱為東方之珠的小島，給人的感覺雖小卻十分亮眼，她耀眼的能量一方面來自於她連繫著的富沃的中國文化土壤，同時也來自周邊那廣納百川浩瀚的海洋。香港藝術文化的特質一如她的小島性格——紮根土地，胸懷四海；她是穩定的也是流動的，是抽離自我的也是開放包容的；是曖昧的，獨創的，也是靈活綜合的；她內觀自省也充滿探索精神；她冷靜批判卻非常感性。總的來說，她的思想內涵有豐富的包含量，她的精神和個性具極強的獨立自我特質。可是她那兼具中西的多面性，常給人難以掌握的含混感覺。因此，香港藝術仍未被世界充分的理解和重視。

近年各種大小型的藝術博覽會把香港搞得鬧哄哄，滿足了買賣雙方經濟交易的需要，也滿足了市民藝術獵奇的慾望。每年大家以藝術之名聚首一堂，把小島擠得水塞不通。有人因此認為香港終於在世界藝壇上贏得一個席位，一洗「文化沙漠」的稱呼。香港藝術真的因此受到了關注和理解嗎？在星光熠熠的藝術博覽會期間，香港藝術館希望把目光向另一邊廂聚焦，看看兩位在市場以外追逐藝術夢想的香港藝術家。相對於專業藝術生產的集體性，是次展出的尹子聰和張志偉憑著自由意志，設計自己的遊戲規則，可能更充分的演繹出香港藝術獨立自我的個性。相對於藝術作為產業的經濟行為，兩位藝術家更傾向視藝術創作為生活態度，甚至是一種信仰。他們身體力行，藝術不再是煞有介事而是生活日常，是分享和共生，這種態度既務實理性，又浪漫感性。

尹子聰花了約一年的時間實現他的藝術之旅，他用獨木舟連續 16 天遊遍香港 107 個無人居住的離島。由設計航道、試水預航到研究小島歷史和集資……每天的準備都是漫長刻苦的鍛煉。藝術不是風花雪月，它是連著汗水的生活實踐。尹像苦行僧，憑著對藝術的信仰排除萬難，以最廉價的船，最基本的食糧，最地道出產的照相機，為屬於香港卻被遺忘或失焦的島嶼說故事，豐富香港的歷史記憶。他以「人情價」出售島嶼的照片，一方面借集資以避免贊助機構影響其獨立性；一方面藉此讓藝術容易「入屋」，並透過新「島主」的命名，把個人的創作與實踐變成集體的創造與回憶。

張志偉的「作品」是另一個需要更大的時間跨度去完成的計劃。他從 2014 開始，決心以 25 年的時間去運作一個「藝術基金」，所謂的「基金」其實是概念的轉換——他借用樓宇按揭的年期，讓並不富有的自己可以像龐大的基金會一樣為人提供藝術支援。跟一般基金會運作不同，張志偉的「小島靜舍」重視自主性，他從不干預申請者的使用意向。他又重視共享，定期舉行島聚讓大家互動。對他來說藝術並不複雜，它就是生活日常式的禪修。這個簡單的「靜舍」之虛空使它具有龐大的承載含量，能容納不同使用者各自創造新的生活質感，讓生命發揮質的改變。

尹子聰和張志偉以一年甚至一生去投入藝術生活之中，不標榜「藝術家」或「藝術品」的標籤，自由地處身於藝術市場之外經營自己的藝術，自食其力。香港，就是這樣一個多元，充滿藝術個性的小島。我們為這樣的香港，這樣的香港藝術而自豪。

Preface

The narration on Hong Kong art has always been faint and insignificant in the international art scene. Reflected in a centralised map of Hong Kong Island, the discussion and understanding of Hong Kong art demonstrates neither completeness nor clarity. There has been the perception that Hong Kong art is marginal in nature, a discourse based on the proposition that the Mainland's art scene is the core, and Hong Kong art is marginal. Yet, if we take the perspective from Hong Kong, we can refer Hong Kong art, according to its territorial characteristics, to a sort of island art. Hong Kong, an island known as Pearl of the Orient, small yet attractive, her vibrancy emerges from the rich soil of Chinese culture and the vast and extensive seas surrounding her coastline. The characteristics of Hong Kong art and culture reflect her character as an island — founded on the continent but embracing the ocean; stable yet fluid, detached but also liberal and tolerant; she is ambiguous, unique and yet flexibly comprehensive; she is introspective as well as exploratory; she is sceptical and yet very passionate. In summary, Hong Kong's intermingled characteristics being both Chinese and Western render her elusive and obscure. The result of which is that Hong Kong art has not been fully understood nor gained enough concern in other parts of the world.

In recent years, there have been international art fairs of various size and scale in Hong Kong, satisfying people's craving for more artistic pursuits while fulfilling the economic demands of art traders. Every year, in the name of art, Hong Kong is thronged by a full spectrum of people from the global art world. Some people may therefore think that Hong Kong is finally able to earn a place on the international art scene and rid herself of pseudonym "cultural desert". But is Hong Kong art itself being truly understood? At the height of recent star-studded art fairs in Hong Kong, the Hong Kong Museum of Art attempted to shift the limelight to the other side of the stage, taking a look at two local artists pursuing their dreams in art outside the market. Contrary to the unanimity in professional art production, the two featured artists, Simon Wan Chi-chung and Cheung Chi-wai, redefined the rules of the game with their free will and perseverance, and were able to live out a unique and individual spirit representing Hong Kong art. Rather than treating art as an industry, they are more inclined to take art as a way of life, even a faith. They practise what they believe in, art is no longer monumental or an ostentatious show but simply a part of daily life. It is the sharing and symbioses of different kinds that creates an attitude not only pragmatic and logical, but also romantic and sentimental.

Simon spent an entire year on his art journey, kayaking continuously for 16 days to visit 107 uninhabited outlying islands ("No Man Islands") of Hong Kong. From designing the navigation route, testing equipment, researching the history of the islands and raising funds... every day was long, hard training. For Simon, art is not a romantic theme; it is about real physical effort and actions in everyday life. Stoically, adhering to the faith in art, Simon set out on the cheapest boat, with the most basic food supplies and a locally manufactured camera, to speak for all the forgotten islands of Hong Kong, on the way enriching the city's history. He pre-sold his photographs of the 107 No Man Islands at a "friendly" price in an approach resembling crowd funding, so that he could avoid any undue influence from a particular patron; at the same time, this financing method also allowed him to launch art into ordinary households. By "selling" rights to name the islands, he transformed his own individual creation and fulfilment into one collective creation and memory.

The work of Cheung Chi-wai is another project spanning an even longer period of time. In 2014, he decided to spend the next 25 years sustaining an "art foundation". His "foundation" is in fact a concept twist: undertaking a substantial mortgage on an apartment, he provides artists with support similar to that offered by an art foundation, even though he is not wealthy. Unlike most foundations, his apartment poetically named as "Minim", emphasises autonomy. He never interferes with the applicants' intentions. He also emphasises sharing and holds periodic gatherings on the island. Art to Chi-wai is not complicated at all. It is a practice of Zen in daily life. The emptiness of this minimal space greatly increased the apartment's capacity to accommodate the creation of many new life styles by different users, which leads to a change in the quality of life itself.

Both Simon and Chi-wai have invested time, or even an entire lifetime, ploughing their own furrows in pursuit of art, refusing the predefined label "artist" or "works of art", sustaining their pursuits independent of the commercial art market. This is a picture of Hong Kong, an island graced by multifarious diversity and freethinking artistic characters. We should all feel proud of this Hong Kong and this unique Hong Kong art.

Eve Tam
Museum Director
Hong Kong Museum of Art

張志偉 Cheung Chi-wai

15.6 — 創作者的日常生活 自2014起
裝置

15.6 — Creator Daily Since 2014
Installation



關於藝術家

- 劇場人、攝影師、生活設計師
- 1996年獲亞洲文化協會獎學金赴紐約交流深造
- 2000年開始擔任創意攝影工作坊導師和統籌學員結業展覽
- 2007年成立「Moon 9 Image」視藝工作室
- 2010年開始，發展「蛻變3部曲」藝術計劃，包括「交換身份」、「風雨羣像」及「小島靜舍」

從少喜愛香港的表演藝術，繼而成為舞台攝影師，累積二十多年拍攝藝術活動的經驗。近年有感自己及別人生活十分忙碌，將另一個「生活舞台」換在小島上。



靜 — 進入簡約的安靜空間

攝影：易琪

Tranquility — Entering a minimal space of serenity

Photo: Amanda Yik



渡 — 離開城市的指示及風景

磚石裝置 (左)：張志偉 藍印 (右)：鄭珞璋

Crossing — Signs and landscape away from the city sights

Tiles installation (left) : Cheung Chi-wai

Cyanotype (right) : Maximilian Cheng

About the artist

- Theatre professional, photographer and lifestyle designer
- 1996, Received Asian Cultural Council grant for pursuing further studies in New York
- From 2000, Instructor for creative photography workshops and coordinating exhibitions of the works of graduates
- 2007, Established the visual arts studio "Moon 9 Image"
- 2010, Developed the art project "Morph in Trilogy", including "ID Exchange", "Statues amidst a Storm" and "Minim"

Cheung Chi-wai has loved the performing arts in Hong Kong from a young age. He went on to become a stage photographer with more than twenty years of experience in photographing various arts activities. In recent years, he has had the feeling that both his friends and himself have too much toil in their daily hustle and bustle and hence he nurtured the idea of switching the "platform of life" to an island.





關於作品

在繁忙的香港都市環境中，我們的日常生活是怎樣的？在遠離中環 15.6 公里的小島環境中，我們的日常生活又會怎樣？我一直思考，假如人們可以離開城市，無特定目的地逗留在一個空間，專注自己喜歡做的事，這會是一個怎樣的計劃？基本生活與創作靈感有什麼關係？生活是在激發還是壓制靈感呢？

「小島靜舍」是一個近海的簡約小空間，供有需要的人士申請使用。自 2014 年以來，不同背景的朋友，包括藝術行政人員、劇團、作家、社工、老師、學生及父母親等，都親身嘗試過在此生活，而今次展覽亦會分享一些他們的思考和經歷，從遠距離看城市，從近距離觀照自己。

今次展出把啟發自小島的生活靈感及作品帶來城市場

景，經小島靜舍設計師及藝術館團隊重新設計場地以呼應主體，強調海洋及海浪——兩種基本簡約的視覺及聽覺元素。希望你也可在此體驗「渡、靜、感、悟」的感覺。



感 — 舞蹈作品《鄰居》的前期探索

創作者：藍嘉穎、徐奕婕、張志偉

Feeling — Choreographic research of "The Neighbour"

Artists: Blue Ka-wing, Ivy Tsui, Cheung Chi-wai

About the work

What is daily life like in a bustling metropolis such as Hong Kong? What would it be like on a small island that is 15.6 km away from Central? I have always been pondering, if people can leave the city and stay in another space without a specific aim in mind, just focusing on doing what they like most, what would that be like? What is the relationship between everyday life and creativity? Is life inspiring or suppressing our ideas?

"Minim" is a minimalist space at the seaside for any individual or party in need to apply for use. Since its inception in 2014, people of various backgrounds, including art administrators, theatre groups, writers, social workers, teachers, students, parents, and others have all experienced living there. The exhibition will showcase their thoughts and first-hand experience as they watched the city from a distance and reflected on themselves.



悟 — 瞭解靜心想法及休息看海

攝影：練錦順

Enlightenment — Understanding the concept of tranquility and admiring the sea during rest

Photo: Thomas Lin

This display brings the ideas and works that were inspired by life on a small island to a venue in town, rejuvenated by the designers of "Minim" and the Museum of Art to respond to the theme, emphasising the ocean and waves — the two fundamental and yet minimalist elements of visual and audio senses. We hope you can also find out here the multifaceted feelings of "Crossing, Tranquility, Feeling and Enlightenment."

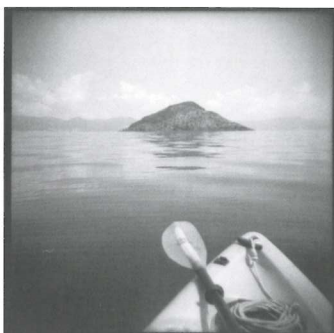
尹子聰 Simon Wan Chi-chung

107 個無人島 2015 – 2017

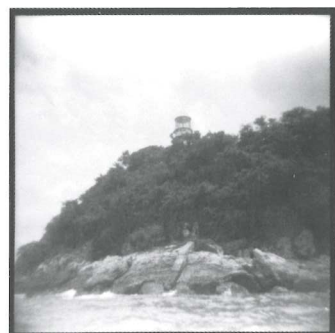
攝影裝置

107 No Man Islands 2015 – 2017

Photo installation



#14 杜玥誼 (白沙洲)
#14 To Yuet Yi (Pak Sha Chau)



#18 Jackboy (青洲)
#18 Jackboy (Tsing Chau)

關於藝術家

- 現為全職藝術家
- 曾任香港大學藝術系兼任導師，致力推動本土攝影教育
- 2000年畢業於英國威爾斯大學紀實攝影學系
- 2006年創立攝影藝術空間「黑點」

尹子聰的作品多以山野為啟發，關著人與大自然的相互間之影響，當中浸透出人的存在價值和意義，成就出他創作的獨特風格。其作品廣為香港及海外機構和私人收藏。

About the artist

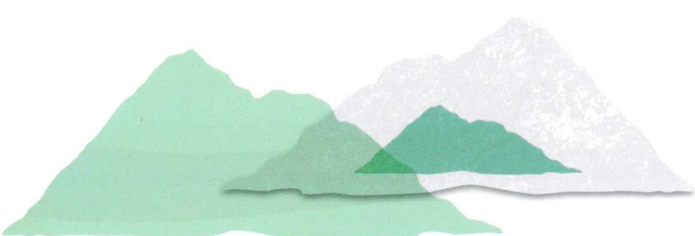
- Currently a full-time artist
- Former part-time instructor at the Department of Fine Arts, University of Hong Kong, promoting photography within the local population
- 2000, Graduated from the Department of Documentary Photography, University of Wales, UK
- 2006, Founded "The Photocrafters", an art space dedicated to photography

The countryside and mountains, reflecting the relationship between humanity and nature and their interaction, evaluating the value and meaning of man's existence, which becomes his signature style, inspire most of Simon's works. Simon's works are collected by individuals and institutions in Hong Kong and overseas.

關於作品

2015年9月22日至10月7日，我獨自划獨木舟，連續16日到訪107個香港無人島，並拍攝107幅作品。

拍攝無人島的起源，是兒時乘坐渡輪前往離島途中，見到大大小小的荒島，心中感到好奇，很想登島一探究竟，但礙於欠缺交通工具，一直沒有實行。近年在香港，對土地使用的爭議不休，有人甚至提出興建人工島，或開發荒島來解決土地供應問題，令廿多年前對這些荒島的一份好奇又再次湧上心頭。多得內地網購平台，我才買到廉價獨木舟，雖沒有高規格，但總算足以展開旅程！



計劃也關乎我所觀察到的藝術市場現象：現今藝術品往往「開天殺價」，一般上班族都不可能負擔得起一件藝術品，更何來享受藝術帶來的快樂。我試圖打破這個「宿命」，改寫現行的「遊戲規則」，將 107 幅由我親手在黑房製作、達博物館質素的無人島黑白銀鹽照片以每幅售價港幣八百元作招徠，買家除了會擁有作品外，也可以為選購了的島命名，成為「島主」。現在，我把這些作品拼曬成一張 30 米長卷軸，與觀眾分享這些鮮見的香港風景。

在藝術創作中，很多時與觀眾的交流都從展覽開始。今次，我卻在實體作品還沒有完成的情況下，已招募觀眾付出及參與，由群眾——你——話事，又是否能夠殺出一條新血路呢？

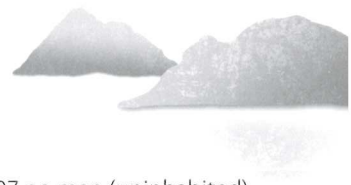
About the work

From 22 September to 7 October, 2015, I canoed alone for 16 days visiting a total of 107 no man (uninhabited) islands in Hong Kong and taking a total of 107 photographs.

What prompted me to photograph those uninhabited islands evolved from a curiosity when I first saw them as a child, big and small, during ferry trips to the outlying islands. There was a persistent yearning to land on one of them to find out what was there that was being stifled due to the lack of a convenient means of transportation. Recently, in Hong Kong where the supply of land is always in acute shortage leading to never ending fiery arguments and contentions, there has been discussion about building artificial islands or developing uninhabited islands. This talk really fanned my urge once again. Thanks to online shopping platforms in the Mainland, I was able to buy a canoe at an affordable price. Basic as it was, it served the main purpose of carrying me around to those islands. I finally came to fulfil a dream of my childhood!

This fantastical project also has a bearing on my observations of the art market: what we see in the current art market is "horrendous pricing" which makes it literally impossible for an average salary earner to buy even one art piece, not to mention have the joy of appreciating fine art. I am making an attempt to break this curse by selling artworks in another way, to rewrite the "Rules of the Game". I am placing all 107 black and white silver gelatin photos of the no man islands on sale at the price of HK\$800 each. They were developed by me in the dark room to museum quality standard. Apart from the photos, the prospective buyers would also have the right to name those islands and hence become the conceptual "owner". This time, I have made these 107 photos in a single 30 metres long paper and put it on display in this exhibition in order to share with the people of Hong Kong the beautiful scenery they seldom see.

In art making, interaction with the audience usually starts at the time of exhibitions. This time, I am "mustering" participation of the audience by way of commitment to pay before the final works are completed, or even before any work was begun. It is up to you — the audience — to decide my fate, can I survive to follow a new quest in life?





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

Organised by the Hong Kong Museum of Art



版權屬康樂及文化事務署所有 © 2017・版權所有，未經許可不得翻印、節錄及轉載。

Copyright © 2017 by the Leisure and Cultural Services Department • All rights reserved

製作小組：香港藝術館現代藝術組及設計組

Production Team: Modern Art Sub-unit & Design Unit of Hong Kong Museum of Art

Special thanks to Ms Susannah Hirst for refining the English text

