The constant of the development of contemporary art is flux. The development of the electronic media and its impact on artistic production has infused unprecedented dynamics to the act of artistic creation to an extent that has reoriented habits of looking, evaluation and expectation in general.

Much of these changes are being reflected in the Hong Kong Art Biennial 2001. The most radical change took place on the organization of the event itself. In taking on a proactive role in the promotion of Hong Kong Art, the Leisure and Cultural Services Department is collaborating with the Hong Kong Arts Development Council as a major partner in this year’s presentation.

The Hong Kong Art Biennial in the past was basically an exhibition of works selected from an open competition. This year, the scope of organization has expanded to include a number of collateral events and activities organized in conjunction with other local organizations and institutions. The Hong Kong Art Biennial 2001 will open with two exhibitions at the same time: an exhibition of works selected from the exhibition itself and a rerun of the exhibition “Magic at Street Level” which is a Hong Kong artists’ debut at the international exhibition, 49th Venice Biennale.

During the exhibitions period, associated art events will be presented by the Hong Kong Heritage Museum, the Art Promotion Office, the City University of Hong Kong, the Hong Kong Baptist University, The Polytechnic University of Hong Kong, The Hong Kong Institute of Education, School of Professional and Continuing Education, The University of Hong Kong, The Alumni Association of Fine Arts Department, the Chinese University of Hong Kong, the Hong Kong Arts Center and Art School, Fringe Club, the Confederation of Hong
Kong Visual Artists, the ArtMap, the Videotage, the Jiazi Society of Calligraphy, the Chun Feng Art Club, the Trigram, the Pottery Workshop, the Locus Studio and various colleges, galleries and art groups, which join as art partners. The participation of these many local organizations and institutions provide the residents and visitors to the city with a feast of art exhibitions and art activities focused on local art and artists.

I would like to take the opportunity here to congratulate the award winners and the artists featured in the Hong Kong Art Biennial 2001. I would also like to express my sincere gratitude to the Hong Kong Arts Development Council for their co-operation and the Bei Shan Tang Foundation that has graced the event with their generous sponsorship. Many institutions and the individuals have come together to form an alliance with the Hong Kong Museum of Art to promote of Hong Kong art. With shared goal and a spirit of camaraderie, each and everyone in this partnership have contributed in unique ways to make this year's Hong Kong Art Biennial an event of the community and for the community.

Christina Chu
Chief Curator, Hong Kong Museum of Art

簡介

香港藝術館前身香港博物美術館於1962年成立，設於香港大學堂高座頂層，其後於1975年改組為香港藝術館及香港博物館，1991年遷至文化中心現址。一直以來，推動本地藝術是其使命之一。

香港藝術館不斷汲取過往的經驗及各方的意見，其间雙年展的機制亦因而作出調適，務求雙年展能更貼合社會的需求。


The City Museum and Art Gallery, the former Hong Kong Museum of Art, situated at the City Hall High Block, was founded in 1962 and was restructured into the Hong Kong Museum of Art and the Hong Kong Museum of History in 1975. In 1991, the new Museum at the Cultural Centre complex was inaugurated. Far from the beginning, to promote local art is one of its missions.

With the experience accumulated and taking into consideration the valuable advice and opinions from different sectors, the mechanism of the Hong Kong Art Biennials is improved from time to time to meet the aspirations of the community.

As the first Biennial of the new millennium, we explore a new horizon and open up more possibilities. For details of other fringe exhibitions and activities, please refer to the Hong Kong Art Biennial 2001 Program Guide or visit the Museum’s website at http://www.lcsd.gov.hk/hkma/
Skiff  2000
Ink and colour on paper
285 x 60 cm

輕舟 2000
水墨設色紙本
285 x 60 厘米

梁氏這幀《行草五言絕句》，
以潤筆濃墨書寫，字體結構正
奇相生，通篇疏朗緊密互為相
襯，令整體書風別有一種靈動
縱逸的氣韻。

LEUNG Chau-pak writes the
work “Poem in Running
Cursive Script” with wet ink
tones. The modulation of
character forms and sizes
conveys a sense of dynamic
movement. The placement
and treatment of the scripts
also create an aura of
harmony that enhances the
spontaneous and naturalistic
visual impact of the whole
passage.

WONG painted the work
“Skiff” on a long vertical
pictorial plane about three
meters, and depicts sails
crossing the swift stream
along myriad mountains
and peaks. The majestic
resonance of mountain
rocks contrast with fluidity
of small sails to produce a
destructive visual effect
whereas the placement of
the pictorial elements
generates a unique vision
of perspective, showing
the originality and
creativity of the painter.

Poem in Running
Cursive Script 2001
Ink on paper
170 x 46 cm

行草五言絕句 2001
水墨紙本
170 x 46 厘米
KWOK Ying

"Mr Tiger Wong" by KWOK Ying is a work depicted with simple media and pictorial mode. The artist repeatedly depicted the texture of the tiger skin on the pictorial plane to reveal the image of a tiger in her mind. With her skilful manipulation of textural presentations, the artist successfully invites viewers to create their own distinctive visions of "Mr Tiger Wong" from their own imaginations.

SO Hing-keung

Chinese 1-5  1996-2000
Colour prints, a set of five
Each 90 x 90 cm

中國人 1-5  1996-2000
彩色照片，一套五幀
各 90 x 90 厘米

In the photo series "Chinese 1-5", SO Hing-keung captures images of layman in China with a rather realistic approach. With his sensitivity, So captured these figures with the background elements carefully selected and locking their own stories within a designated space and time frame.
CHOW Shun-keung

The work “Chess” by CHOW Shun-keung is a group of sculptures inspired by the game and forms of chess and the unique feelings of matters and experiences of daily life, a variety of imagination and visions such as good wish for an Utopia, impression of social violence, male lust complex and self reflection etc., showing the artist's fond sensation of life in reality.

CHEUNG Wai-sze, Rachel

In the work “Equilibrium III”, CHEUNG Wai-sze assembles thin ceramic slips of different lengths on brown clay blocks. The curves and the seemingly instable placement of the ceramic slips create a tense sense of vibration as well as dynamism, suggesting the fragile human relationship in a city overcasted by information technology.
TSANG Kin-wah

Small Things, Big Issue  2000
Inked stoneware plaque, a set of two
Each 187 x 23 x 5 cm

On the work “Small Things, Big Issue”, TSANG Kin-wah, the artist mocks the problems and issues that everyone has to face in daily life with a comic approach. The thick and heavy pottery plaques coated with ink, the archaic colour tints and the humorous mundane themes perfectly match to inspire viewers to look at the issues of daily life from different angles and perhaps they would find a balance between colloquium and elegance.

HUI Chui-hung

Umbrellas  2000
104 x 207 x 119 cm

The work by HUI Chui-hung does not have a designated thematic title, the artist sewed umbrellas with floral patterns together and thus created an irregular shaped organic form that fully deviated from the function and usage of the original object. The choice of media and the distinctive artistic form create an open and free space for the viewers to interpret according to their own imaginations.
HUNG Keung

"Human Being & Moving Images" by HUNG Keung composes of five thematic groups of digital images: movement, voice, spirit, energy and body (eating and growing) of human beings. Through viewing the different combinations of these images and outcomes, viewers may acquire different experiences from which they will look at oneself from new angles other than the usual perceptions of daily life.

LEUNG Mee-ping

The work "So Near Yet So Far (Mongkok Version)" by LEUNG Mee-ping is an installation made up of mailboxes collected from Mongkok, in which records of the sounds encountered in daily activities are placed. When viewers walk near these mailboxes, sensors inside will activate the pre-recorded tapes to broadcast various sounds of people, cars, chopping vegetables, quarrelling, etc. Viewers then may get the experience that they are mixed with the sophisticated human relationship in a busy city and tend to re-think what should be the paths of spiritual communication between people under the great pressure of information technology.
香港藝術雙年展簡略年表 (1975 - 2001)

**1975**

Between 1962, the year the Hong Kong Museum of Art was set up, and 1972, it had organized all together four contemporary Hong Kong art exhibitions, which were the predecessors of the Contemporary Hong Kong Art Biennials.

1975年2月所舉辦的當代香港藝術展覽為首屆的雙年展。作品主要以媒介分為六大組別：繪畫、雕塑、水墨、素描/水彩、版畫及書法，評審團在各組中選出優秀作品頒予藝術獎，以此鼓勵本地藝術家創作。同時雙年展展覽亦為市民提供欣賞本地藝術創作的機會和顯示香港藝術的最新發展。

The Contemporary Hong Kong Art Exhibition held in February 1975 was the first Biennial. The panel of adjudicators select outstanding works from each of the six main categories of Painting, Sculpture, Chinese Ink Painting, Drawing/Watercolour, Printmaking and Calligraphy for granting awards. It aims at encouraging local artists for artistic creatives. The Biennial exhibition also gives the public an opportunity to appreciate art works by local artists and shows the most recent development of Hong Kong art.
Both the Biennials in 1969 and 1972 were a programme of the Hong Kong Arts Festival. In 1977, the Biennial became a programme of the Asian Arts Festival. Its aim was to promote Hong Kong Art and enhance cultural exchange between Hong Kong and overseas, with emphasis on both recreational and educational aspects.
1979

香港的正規美術教育始於六十年代，隨着1961年柏立基教育學院開辦美術課程，1964年香港中文大學成立，並設立藝術系，1967年香港理工學院設立設計系，與及香港大學及香港中文大學的校內進修部相繼開辦美術課程，均培育了不少藝術人才。藝術家經過多年的努力，至七十年代風格發展成熟，在雙年展中嶄露頭角。

Formal art education was introduced into Hong Kong in the 60's. Art courses were opened at the Sir Robert Black College of Education starting from 1961. In 1964, the Chinese University of Hong Kong was founded and the Department of Fine Arts was set up. In 1967, the Hong Kong Polytechnic founded the Swire School of Design. The University of Hong Kong and the Chinese University of Hong Kong also began to offer extramural art courses. These courses nurtured many artistic talents. After years of hard work, the artists' style matured in the 70's and they have and show their brilliant talents on art creation.

六、七十年代由呂壽琨啟動的新水墨運動發展蓬勃。許多水墨畫家秉承了傳統中國藝術的精神，又參考了西方的藝術形式，創造別樹一格的水墨作品。這些作品強調西方現代主義的創造精神，注重視覺元素的表達和安排，充份反映社會上中西文化薈聚的特色。而雙年展中水墨作品入選的數量亦逐漸增加。

In the 60’s and 70’s, the New Ink Painting Movement initiated by LUI Shou-kwan developed vigorously. Many ink painters combined the essence of traditional Chinese art with western artistic vocabulary to create unique style of ink works. These works emphasize the innovative spirit of western modernism, placing importance on the expression and manipulation of visual elements. They reflect the fusion of Chinese and western culture that characterized our community. More Chinese paintings were also selected for the Biennial.
80年代，很多年輕藝術家從海外接受藝術訓練回港，為香港藝術注入新養份。這些藝術家大多留學美國，其次是加拿大、歐洲國家和台灣，促使香港藝術邁向多元化的國際風格。

In the 80's, many Hong Kong-born young artists returned after completion of their art training abroad and brought new nutrients to the Hong Kong art scene. Most of these artists studied in the United States and a number of them in Canada, Europe and Taiwan. With these works, Hong Kong art developed towards a pluralistic, international style.

Submissions for the Biennial exhibition this year marked a new height, showing that it had won recognitions from the art community. Entries of the Biennial also show a more prosperous development of Hong Kong art.

CHU Hon-sun “Family”
CHU Hon-sun studied sculpture at the Academy of Fine Arts, Carrara, Italy in 1980.

LUI Chun-kwong “Backyard Turns Green Again”
LUI Chun-kwong was graduated from The National Taiwan Normal University, Taipei. He brought back with his vivid realistic watercolours, and founded The Hong Kong Modern Art Society of Watercolour for promoting and encouraging creativities of watercolour painting.
1983

In this year’s Biennial, the Urban Council Centennial Special Award was granted and the winner had the opportunity to visit famous overseas art institutions and meet internationally renowned artists.

There were 1,200 entries by 590 artists in this year’s Biennial. Many of these entries were by young artists who strove for unique forms of expression and pursued their own artistic ideals. Some artists carried out artistic pursuit back to the Chinese tradition, while others explored western forms of expression, and still others sought to break through the differences between Chinese and western art and assimilate Chinese and western elements. This could be seen in the complex and subtle form and content of the works of award winners in this year’s Biennial, including foreign artists living in Hong Kong and local artists. They created a dialogue between Chinese and western culture.
七十年代後期，先後有多位藝術家遠赴海外深造陶藝，學成返港，及後從事教育及創作活動。除教育學院外，前香港理工學院於1981至91年間開設夜校高級陶藝證書課程，亦培育了不少陶藝創作者。陶藝活動繁昌，香港藝術館亦於1984年舉辦「今日香港陶藝」展覽，並於1985年雙年展中新增陶瓷項目，體現雙年展與當代香港藝術的同步發展。

In the late 70's, a number of local artists completed their ceramics studies overseas and returned to Hong Kong to teach and work. Apart from the colleges of education, the former Hong Kong Polytechnic offered evening courses of Advanced Ceramics Certificate between 1981 and 1991, in which many ceramics artists have been cultivated. In the prospect of the popularity of ceramics in Hong Kong, the Hong Kong Museum of Art organized the exhibition of "Hong Kong Pottery Today" in 1984. A new category of ceramics was introduced in the 1985 Biennial, demonstrating the simultaneity of the Biennial and contemporary Hong Kong art.

The United Nations declared the year 1985 as the International Youth Year and the Biennial presented an Urban Council International Youth Year Award for the occasion, sponsoring the winner to visit famous overseas art institutions in order to further pursue interest and widen the scope of knowledge.
1987

The participants of this year’s Biennial tended to be younger. One of the winners, TSENG Hing-kwan, was just 16 at the time. This showed that art was increasingly practised by the young people.

Following the motto “art is a creative process”, the participant CHAN Ching-wah distributed an artistic declaration at the opening and sprayed black paint on her work, stimulating a public discussion about the relationship between work of art and the creative process.

This year’s Biennial presented two International Year of Shelter for the Homeless Awards. Ms Edmund CHAI and Mr CHEUNG Woon-tong won the awards. There was no winner for the Urban Council Fine Arts Award for Chinese painting.
1989

隨着中國大陸政制改革開放，八十年代有大批內地藝術家移居香港，他們獨特的創作風格和形式為本地藝術帶來了新衝擊和動力。

With a more open policy and subsequently reforms in China, many Mainland artists migrated to Hong Kong in the 80’s. Their distinctive style and modes of expression brought new challenges and fresh inspirations for the local art circle.

1989年的六四民運風潮席捲藝壇，藝術家對社會、政治的關懷，可以從是年雙年展的入選作品中反映出來。

In 1989, the art world was hit by the June 4 Incident in China. The selected works in the Biennial reflected social and political concerns of local artists.

王維杰《際會》
WONG Shun-kit
"Meet by Chance"

胡海《江山勝景》
HUNG Hoi “Abundant
Beauty of the Mountain”

朱達誠《天地之舞》
CHU Tat-shing “The Dance of Heaven and Earth”

王兵
《香港歷史系列（部分一）》
WANG Hai “Cultural Relics Hong Kong History Series (Section 1)”

陳健榮《人權宣言》
CHAN Kin-wing
“Declaration of Human Rights”

吕振光《緋無名英雄》
LUI Chun-lui
“To the Unknown Heroes”

黃家信《六月》
WONG Yek-sun “June”
1992

1991 Year of the new Hong Kong Museum of Art of the Cultural Centre complex in Tsim Sha Tsui was a milestone in the development of Hong Kong art. The large exhibition venue gives artists more space to explore and enables them to make large scale works. The Hong Kong Museum of Art then strode forward towards professionalism and internationalism. More artworks were selected and exhibited for the enlarged space and gave a more complete picture on the development of Hong Kong art in the Biennial.

A new category of photography was added in the Biennial. Photographic art went beyond "Salon Photography" and became more experimental and exploratory.

Installation art gradually became popular. However it was not until 1992 that installation art works won an award for the first time in the Biennial. This mode of creation combines the art of ready-made objects, mixed media with reference to space and environment.

Photography and installation art also provided new perspectives in the creative work of artists. This Biennal was the time when "Shang-pai" (textile) was first presented in Hong Kong. More artistic works in a wide range of media were selected for the Biennal. As a result more cross-media works were included in the Biennal.
The Artistic Director of the Venice Biennale, Mr Achille BONITO OLIVA was invited to Hong Kong as an adjudicator of the Biennal 1994. His critical attitude towards the level of art creativity in Hong Kong stimulating a heated discussion in the community about local identity and international taste. Only 28 entries of western media were selected from over seven hundred submitted works in the Biennal 1994. And none of the installation works had been selected.

Instead of granting awards by categories, the judging criteria mainly concentrated on originality, creativity and technical competence of works without reference to any designated media this year.

Chief Curator, Gerard TSANG and adjudicators: Prof. Herb ROSENBERG (U.S.A.), Mr. Gaylord CHAN. Mr Achille BONITO OLIVA (Italy), Mr KAN Tai-keung, Ms Sonia LAWSON (U.K.), Prof. ZHOU Shien (Canada), Mr. FAN Chai, Mr. LIU Yi (China), Mr. TSANG Wing-kwong and Mr. DING Ding (China) (From Left to Right)
社會上各階層對香港九七回歸祖國抱持不同的意識形態取向，而雙年展的部份作品正反映了藝術家對社會、國家以至政治的關注。

In 1997, Hong Kong reunion with China. People from all walks of life had a different ideological towards this issue. Some of the entries of the Biennial in this year reflected artists’ concern for the society, national identity and politics.

維多女皇像遭藝術家潘星霖塗漆毀鼻。
The nose of the Victoria Queen statue at Victoria Park was damaged and the statue was splashed with red paint by artist PUN Sing-lui.

從混合媒介及裝置藝術的參加數量及入選比例，顯示出這兩項創作形式漸為香港藝術家廣泛採用。

The proportion of entries and selected works of mixed media and installation art showed that these two media had become increasingly popular among artists.

何秀基《倒置漆廠》
HO Siu-kee
"Gravity Hoop"

YU Tsz-man, Ray
“Enjoy the Fine Menu Tonight”
1998

時近世紀之末，社會上經歷了回歸前後的種種起伏，各界的關注點轉向回顧和展望。從雙年展入選作品中看到藝術家創作時的政冶性較為淡化。社會和個人的切身問題成為藝術家的新焦點，作品的本土意濃亦趨深化。

With the end of the century drawing near and after experiencing the ups and downs in society before and after the reunion with China, people turned their attention to review the past and aspires for the future. Works became less political, while social and personal concerns became the new focus of artists. The local identity also became a dominant issue for artistic creation.

1998年雙年展評審之一悉尼雙年展藝術總監來港挑選了1996年市政局獲獎者甘志強代表香港參與了98年悉尼雙年展，令香港藝術亮相於國際雙年展。

The Award Winner of the Contemporary Hong Kong Art Biennial 1996, Mr KUM Chi-keung, was selected by the Artistic Director of Sydney Biennial, an adjudicator of the 1998 Biennial, representing Hong Kong to participate in the "Sydney Biennial 1998" and marked the appearance of Hong Kong art in International Biennials.

多元發展的潮流，使媒介的定義和分野模糊，藝術家探討的不單是作品的內容，也試圖拓展媒體的各種可能性。

With the pluralistic development, the definition of the media became vague and their distinctions blurred. Apart from focusing solely on the artistic content, artists also tried to develop different possibilities of media.

Puk Yuk-chun
"The Conclusion of an Era (Post Royal in H.K.)"
Biennials spreading like wildfire are held in many countries in the 21st century. Hong Kong, first participated in the Venice Biennale, which had an acclaimed history of hundred years, under the banner of China. Hong Kong to enhance her image as a cosmopolitan city. The art community also expresses their deep concerns on the future development of the Hong Kong Art Biennial.

With reference to the mechanism of international art competitions, adjustments were made in the Hong Kong Art Biennial 2001 to allow submissions of entries and entrants for selection. Entries were judged by slides in the first round selection and then original works of selected items were collected for final selection. Number of submission marked a break record this year.

The Museum joins hands with the Hong Kong Arts Development Council, Hong Kong Arts Centre, universities, various art institutes and art groups to organize a variety of fringe exhibitions and activities during the period of the Hong Kong Art Biennial 2001 for exploring a new horizon and open up more possibilities. The Biennial becomes a spectacular event of the city.

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