2005

Hong Kong ART 2 Biennial Exhibition
序言

自1975年开始，香港艺术馆筹划的「香港艺术双年展」经过不断改革，至今已成为香港的艺坛盛事。双年展创办之初，旨在每两年为香港艺坛发展提供一个展示平台。多年来，由实践经验所得和因应时代的要求，双年展在整体规模及运作上均作过很多改进。早期的双年展曾包括邀请展出及公开比赛两部分，而自90年代开始，双年展采用了纯粹公开比赛形式，而有关香港艺术工作者的个展、联展及专题展等则安排在艺术馆每年的整体展览系列中。公开比赛有利于提供一个最开放的艺坛平台，让香港的艺术家在不受主题、媒材及风格的局限，争取展出的机会。在往届的双年展中，艺坛前辈及年青新晋所提供之作品，都能充份展示当时香港艺术的多元化及创新的现况。

双年展一直是展示艺术家的成就以及培育新晋的平台。近年还有很多曾参与双年展的艺术家的作品，更能够利用双年展这个展示平台，得到国际社会人的垂青，继续在国际的双年展及三年展，可见双年展在香港艺术发展上发挥了中介的功能。

作为亚洲地区最早开展的双年展之一，香港艺术双年展的创办宗旨，其持续性及本土性与现时其他城市为构建文化产业及城市地标而举办的大型双年或三年展不一致。历届的双年展都在本地艺坛引发很多讨论，而在各种意见中，我们发觉到双年展被看作是现实机制中最能为艺术工作者提供之最开放的展示平台，而这个特质是不容易为其他活动取代的。

今届的双年展共有763位艺术工作者参加，共收到1,544件作品。其中大部份艺术工作者是本地的艺术家，亦有来自国内及海外的艺术家。十三位本地及海外的评审委员，均察觉到是届双年展的多件佳作里，都流露着本土文化的气息，情感真挚，且触感细腻和敏锐。香港艺术双年展所强调的本地艺术特性，相信很有保留的质。当香港的经济及文化活动渐于全球化趋势中淹没之时，也许双年展所代表的本土艺术特质，可以为突出本地的艺坛身份，不至在全球化文化潮流中淡化。

为了开拓双年展的效应，自2001年起，双年展与不同的艺术团体及机构结成伙伴关系，筹划一系列的配套节目，一起携手缔造全城的艺坛盛事。是次由双年展的艺术家所筹划于香港各区举行的活动，包括了多场特别策划的主题展览，连结国内外艺术家的交流展及于互联网上的展览等等，而「第五十一届威尼斯双年展」香港艺术馆展览「红白蓝西游记」之延展篇及纪录资料，都会同期于本馆展示。如过往一样，双年展与艺术伙伴将一起呈示香港艺坛最新发展的脉络及展望未来。

本人谨向所有参与双年展的获选者及参与的艺术家衷心祝贺。本人也特别要多谢是届双年展的十三位集中具专业经验的本地及海外评审委员，他们百忙中抽出宝贵的时间，辛劳地为我们选出入选的作品，本人谨此衷心致谢。最后，很高興是届双年展获得许多艺术机构、团体、学院、画廊、艺术空间及个人支持，成为艺术伙伴，并为此次筹划了多元化的展览和活动，与双年展一起携手体现香港艺术的成就，共筑全城艺坛盛事，本人谨向他们致以深切谢忱。

香港艺术馆馆长朱锦鰲
Preface

Since 1975, when the Hong Kong Museum of Art organized her first Hong Kong Art Biennial, it has become an establishment of the Hong Kong art scene. The exhibition was inaugurated as a biennial survey of the development of Hong Kong art. The form of organization and presentation have undergone many changes since 1975. The early biennials included invited artists as well as winning entries through open competition. Since the early nineties, the Biennial has become a solely competitive event. The presentation of Hong Kong art such as featured solo artist’s exhibitions or group or thematic exhibitions have since been incorporated into the annual exhibition programming. The aim of this open competition is to provide the widest possible platform for presenting mature and budding artists. The number of known and not so-well-known artists gaining entry into each biennial exhibition serves to provide a full spectrum of artistic creativity and diversity in Hong Kong.

Over the years, the Biennial has been established as a platform for showcasing established artists as well as a nurturing ground for developing artists. In recent years, a number of featured artists have been channeled to the international art biennials or triennials through exposure in this local Hong Kong art showcase. The Biennial, therefore, constitutes a vital component of Hong Kong’s artistic development.

As one of the earliest inaugurated biennials in Asia, the Hong Kong Art Biennial is unique in terms of her continuity and local focus. It stands out amidst the global trends of mega biennials and triennials organized in building up cultural asset of the city and for city branding. There have been intense debates about the future development of the Hong Kong Art Biennial. Amidst the diverse views and preferences, it is recognized that no other option can replace the function served by the Hong Kong Art Biennial in providing the most open platform that the existing mode of organization can offer to Hong Kong artists.

This year, 1,544 entries have been submitted by 763 artists. The majority are native sons and daughters. Others have come from China and other parts of the world and since become local residents. Thirteen members of an international panel of adjudicators have detected intimate sensibilities and sensitivities of local cultural phenomena expressed in some of the best entries in this year’s biennial. The emphasis on locale in the Hong Kong Art Biennial as opposed to the internationality of most biennials and triennials deserves further introspection. While much of the economic and cultural activities in our city are being swept away by global trends, perhaps this feature of locality can help Hong Kong preserve her cultural integrity.

In order to expand the scope of this important local event, the Biennial has, since 2001, established partnership with various art organizations and institutions to create an exciting series of fringe programme with varied activities celebrating the artistic achievements of our city. The programme features curated thematic exhibitions with participating artists from Hong Kong, Mainland China and overseas, as well as an online exhibition on the web. Works and related documentaries from the exhibition “investigation of a journey to the west by micro + polo” presented at the Hong Kong Pavilion of the Venice Biennale this year will also be on display at the museum. The Biennial this year together with our local partners will, as in the past, provoke introspection and inquisition into the present and future development of art in Hong Kong.
I would like to take this opportunity to congratulate the award winners and participating artists in this year’s Biennial. I would also like to extend my heartfelt thanks to the thirteen local and international adjudicators for lending their professional knowledge and insight, and days of hard work in selecting the participating entries. To the many collaborating partners of this year’s biennial fringe activities, the unreserved support from the many institutions, organizations, academies, galleries, studios and individuals that help to make yet another citywide art spectacle, I wish to express my utmost gratitude.

Christina Chu
Chief Curator, The Hong Kong Museum of Art


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

版權屬康樂及文化事務署所有 © 二〇〇五年
版權所有，未經許可不得翻印、節錄及轉載
Copyright © 2005 Leisure and Cultural Services Department
All rights reserved

香港藝術館二樓 專題展覽廳(1)
香港藝術館二樓 當代藝術展覽廳
香港藝術館三樓 專題展覽廳(2)
香港九龍尖沙咀梳士巴利道十號
Special Exhibition Gallery (1), 2/F;
Contemporary Hong Kong Art Gallery, 2/F;
Special Exhibition Gallery (2), 3/F;
Hong Kong Museum of Art
10 Salisbury Road, Tsim Sha Tsui,
Kowloon, Hong Kong

查詢電話 Enquiries : 2721 0116
網址 Website : http://hk.art.museum

製作小組 Production Team
香港藝術館現代藝術組及設計組
Modern Art Sub-unit and Design Section,
Hong Kong Museum of Art
Cédric Maridet
黃浦 2005
錄像
250 x 300 x 200 厘米
片長 20 分鐘
Cédric Maridet
Huangpu 2005
Video
250 x 300 x 200cm
Duration 20 mins

This video is an audio-visual exploration of the Huangpu River flowing northeast past Shanghai into the Chang Jiang at Wusong. It is a major navigational route on which traffic of all sorts is intense. In this piece, the original sound of the video is the main source for the creation of the music. It has been processed to comprise an experimental track with concrete influences. The sounds and images reflect the reality of the environment, and their transformations create another dimension built on a new topological and spatio-temporal perspective.

Cédric Maridet (1973-) was born in France. He has been living and working in Hong Kong since 1999. He is currently a PhD candidate in media art in the School of Creative Media, The City University of Hong Kong. He is also the founder of "The Hong Kong electronic music label monème" and a digital based musician.

鄭波
家庭歷史教材 2005
裝置（錄像及文字）
200 x 200 x 200 厘米

Zheng Bo
Family History Textbook 2005
Installation (Video and text)
200 x 200 x 200 cm
邱穎基 (1979-) 生於香港，2005年考獲香港基督教服務署官塘職業訓練中心應用攝影文憑，現為商業攝影助理。

邱穎基 (1979-) was born in Hong Kong. He obtained his Diploma in Applied Photography from Hong Kong Christian Service Kwun Tong Vocational Training Centre in 2005. He works as a commercial photo assistant at present.

除著都市的發展，香港的集體回憶何時會完全消失呢？我試速將不同
的唐樓部份，重新結合為一座建築物。而結合的每部份，就像香港
這城市的模式。

Yau Wan-kei (1979-) was born in Hong Kong. He obtained his Diploma in Applied Photography from Hong Kong Christian Service Kwun Tong Vocational Training Centre in 2005. He works as a commercial photo assistant at present.

Given the development of the city, when will Hong Kong people discover that their memories are fading? I try to capture different parts of old Chinese buildings and combine them into new ones. Every part of this picture shows the unique character of Hong Kong.

鄭波 (1974--) 生於中國北京，1993年赴美國麻省阿姆荷斯特大學修讀電腦
科學和藝術課程。現居於香港，在香港中文大學藝術系修讀碩士課程 (2003-
2005)。他的作品介於錄像藝術和紀錄片之間，大多關注社會題材。

Zheng Bo (1974--) was born in Beijing, China. He studied in U.S.A. since 1993 and completed his undergraduate studies, majoring in Computer Science and Fine Arts in Amherst College (Massachusetts, U.S.A.). Currently, he resides in Hong Kong and is studying for a Master Degree at Fine Arts Department in The Chinese University of Hong Kong (2003 – 2005). He recently focuses on video and media art creation and his works situate between video art and documentary, and usually explore social issues.

《家庭歷史教材》是一個取材於真實故事的語言教材。作品中的錄像共有六
個章節，是我六個家人每人講述一個童年的故事。透過我的重新配音及書寫
關於每個家庭成員的文章，我試圖加深自己對家人的理解和聯繫。同時，我
亦希望從自己一家三代人的故事中，反映出中國人幾十年來經歷的政治動
蕩、與自然的疏遠、和移民帶來的語言文化差異等等。

"Family History Textbook" is a language and history textbook based on real
stories. The video of the artwork contains six chapters, which are six
childhood stories tell by each of my family members. Through dubbing all
the sounds in the video and writing the articles of my family members, I
wanted to deepen my understanding of and connection to them. Also,
the stories of the three generations in my family reflect the larger political
turmoil, the separation from nature and the emigration of Chinese people
in the last few decades.

Zheng Bo (1974--) was born in Beijing, China. He studied in U.S.A. since
1993 and completed his undergraduate studies, majoring in Computer
Science and Fine Arts in Amherst College (Massachusetts, U.S.A.). Currently,
he resides in Hong Kong and is studying for a Master Degree at Fine Arts
Department in The Chinese University of Hong Kong (2003 – 2005). He
recently focuses on video and media art creation and his works situate
between video art and documentary, and usually explore social issues.

"Family History Textbook" is a language and history textbook based on real
stories. The video of the artwork contains six chapters, which are six
childhood stories tell by each of my family members. Through dubbing all
the sounds in the video and writing the articles of my family members, I
wanted to deepen my understanding of and connection to them. Also,
the stories of the three generations in my family reflect the larger political
turmoil, the separation from nature and the emigration of Chinese people
in the last few decades.
Fung Yat-fung (1960-), originally named Fung Chum-Wah, born in China. He learned Chinese calligraphy from his brother and studied under accomplished calligraphists Fan Yau-sun and Chan Man-kit in 1983. In 1986, he learned the mounting techniques of Chinese painting and calligraphy. Recently, he follows Mr. Huang Jun-shi, the well-known calligrapher to research *The Manual on Calligraphy* (Shu pu).

*The Ode of Hai Ou* was written in classic Chinese style by my dear teacher when he was a university student. I decided to create this calligraphic piece because the poem seems unwittingly to envisage my teacher’s remarkable achievements during the following decades and reflects the strong will of Hong Kong people, who have striven for success for the last 50 years. The emotions of the *Ode of Hai Ou* are expressed solely through the rhythm of the calligraphy, which demonstrates the poet’s traditional training and the fine skills he has developed. The essence of a poem presented in cursive handwriting is also a manifestation of a calligrapher’s expertise.
obtained a Master degree in Fine Arts in 1998. Mixed media is his specialty and he is currently an art teacher.

This is one of a series of artworks in a continuing project called “Room as a Pinhole Camera”. I transform different rooms into pinhole cameras, from which I photograph the scenery. The photographs not only document the particular relationship between architectural spaces and city spaces, but also expose the imprints of the activities of the photographer inside the pinhole rooms.

簡志雄(1950-)生於香港，畢業於加拿大賓州大學土木工程系。回港後從事工程設計及管理之工作，1990年代簡氏曾修讀香港大學專業進修學院之山水畫課程，並在1995年隨畫家潘振華先生研習水墨畫。

創作源於《莊子》一書中，體會廣闊無窮的宇宙自然，遊心於寂靜、幽深和時空交錯的境界，感悟寂寞無為、飄渺無着的意境。我寫心中空明，荒寒之丘壑。

Kan Chi-hung (1950-) was born in Hong Kong. After receiving his professional degree in Civil Engineering in Canada, he returned to Hong Kong to work as a Civil Engineering Consultant and was responsible managerial works in the commercial field. He completed the Chinese Landscape Painting Course in The School of Professional and Continuing Education of The Hong Kong University (SPACE) in the 1990's. In 1995, he studied ink painting under Mr. Poon Chun-wah.

Reading the book Chuang Tze, I further realized the vastness and immensity of the universe and nature. Let the mind meander in a state of simplicity and tranquility, dwelling in the wilderness of time and space; be the one living beyond definitions and let things take their natural course. I try to express the miraculous vitality of nature and its surprising vistas. I give form to the mountains and valleys of my mind with a sense of emptiness, coldness and wilderness.