Hair Dialogue

裝置藝術作品展 – An Installation Art Exhibition

第 3：你也相信會有玻璃鏡子嗎？ 2005
張勇及王承宇

第 4：And even the very hairs of your head are all numbered 2005
Hair and scale
Globalization has brought great changes on all fronts: economic politics, culture and art. "Hair Dialogue - An Installation Art Exhibition" attempts to promote reflection on the development of globalization through two large scale installations: artworks created with hair. The featured installations are: "United Nations Series - China Monument: Temple of Heaven" by Gu Wenda, and "Memories of the Future", an expressive installation by Leung Mee-ping. American Chinese artist Gu Wenda and local artist Leung Mee-ping choose hair as their material. They used the physical substance from the human body as a collective symbol to interpret their memories and responses to the exponential globalization and to the future of human race. In effect, they have opened up a place for personal experience and reflection.

Gu Wenda became active in the art circles of China in the late 1980s. He is renowned for his avant-garde Chinese brush paintings. After moving to the USA, 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 comprises 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 and politics of different countries. Featured in this 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 "fake text" that resemble vertical ink calligraphy scrolls. While attempting to explore the real meaning of words, Gu also raises the question of how social connections, tradition and modern culture coexist. In this backdrop, hemanifests his search for spiritual space in a changing, globalized world, and a dream to see the world in unison or the dawn of Utopia.

Leung Mee-ping studied art in the USA, 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 "Memories of the Future" in 1999. She knotted 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 fixed and white 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 soft at first sight but deeply enthralling at a closer look. Gu's work has "fake 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 Fung Ying, Ling Ling, Sara (Fig. 1), and Wong Wai Sing, Stella (Fig. 2). A more recent example is Chow Wing Keung, Sik (Fig. 3) who created an art piece by placing students' hair inside a plastic school uniform. Their creative ideas or inspiration 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 that this promotion interaction and exchange between audiences, artists and art galleries in the museum can culminate in 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關。即使離開了身體，它似乎仍具有許多難以抗拒的記憶，以頭髮為創作素材的作品常具有極大的震撼力，因為它每每一被剪裁了那些人與靈魂、生氣、私密、縝密、民族、信仰、文化、身份、情愫等的聯想。很多民族對頭

蓬髪都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，受之父母」；又如印第安人用它作戰爭的象徵，而髪式則以長髪作為反叛的表徵等。以頭髪為藝術創作媒介的作品，所包含的意義既鮮豔且矛盾，既親切又帶點謎樣。難論如何，頭髪的自由，往往能觸動觀眾心靈的深處。

在全球化的衝擊下，經濟、政治及文化活動都面臨極大的變遷。「髮語 — 放置藝術展」將以兩件利用頭髪創作的大型裝置藝術作品，做全球化的發

展作一點反思。兩件作品分別由新加坡委派的《聯合國 — 中國紀念碑：天壇》及新加坡美術館委派的《記錄未來》。兩者的參與藝術家評述中和香港的梁美

萍在其作品中，均以現實中的身體物質—頭髪—作為集體標記，表現他們對全球化潮流和人類未來的願景與回溯，為觀眾開啟視覺及思考的空間。

谷文達在1980年代末起活躍於中國藝壇，以其自創的水墨水墨畫見稱，其後移

居美國繼續創作。並展現其獨特的藝術形式。谷氏於1993年及2004年期間創作

其《聯合國》系列，此系列共有22件裝置作品，安放於20多個國家展出。《聯合

國》系列包含了畫家、人、政治、政策和人的研究創作基礎；而次次

展的《記錄未來》則於1989年創作的《聯合國 — 中國紀念碑：天壇》。在這語言的

中，他以色彩不同國家、民族、文化，特別的頭髪、髪絲為中，「因發字」

而為，仿如水墨畫的線條、畫筆。除了傳統水墨畫以外，對中國源

於傳統的傳統性，以及現代都市生活的共存，提出既理想亦理性的反叛，並藉此啟發他在全

球化變遷下對歷史空間的追尋，以及對世界大同及萬物齊的寬容。

梁美萍於美籍、西班牙及法國修讀藝術，在1991年在法國創作。梁氏的創作意念

常に表現的獨創性與深刻的生活體驗。「記錄未來」的創作始於1998年，梁

氏以收集自不同地點及人物的髪飾精闢地呈現出許多不同重的類型，形成方向

於純空的空間排列。在頭髪被混合及重組的過程中，梁氏頭髪織出一個方向

一致的新生命，與此同時，梁氏亦希望在這個差異萬象的社會，以及身體尋

覓合的時代。觀者可從頭髮的特點及歷史，來感受這位以個人的定位及未來。

谷氏與梁氏的作品中，有着種種相異又相承的元素。他們共同採用來自不同民族

人的頭髪創作，然而谷氏的作品氣勢磅礴而梁氏的作品中則細緻漸進卻又極富

張力；谷氏的作品中有「偽文字」而梁氏的作品則由文字文；谷氏的作品

見其國家的觀念而梁氏則近於個人化地表達。谷氏與梁氏對全球化創作理念，

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，讓觀眾感受脈絡。

香港藝術館在面對全球趨勢的同時亦非常關注本土文化藝術的發展，故希望藉此展覽，開闢

一個對話的平台。藝術館已積極計劃在來年繼續推出一個讓觀眾與香港藝術館聯繫對話的展覽

系列，期望藉此提高觀眾、藝術工作者與藝術館的互動及交流，共同攜手香港藝術館的未來

最後，本人代表香港藝術館感謝香港藝術館的創意凝集，並對 forme香港中心藝術發掘組合之

作品《聯合國 — 中國紀念碑：天壇》所獲創作永久性收藏，亦感謝謝梁美萍女士及梁

美萍女士在籌展落展中所提供的協助。

賴昌明

香港藝術館館長

術中心

兩個藝術家的創作

各自特色

谷氏的作品由著重於藝術家的個性及自主性，他

在80年代末開始創作，其藝術創作以中國為

背景，尤其是中國文字，融合當代的意念，加入現

代元素，引出中國藝術的現代性，同時結合當

代城市的現代性。谷氏的創作特色是將中國文

化與現代藝術結合，將傳統與現代元素融合，

為當代藝術注入新的生命。

梁美萍的創作則為其獨特的風格，特別是

在美籍、西班牙及法國的創作經驗，使她

能夠將異國文化的元素融入當代藝術，

並並以現代性及國際性的視角來探討

當代社會的議題。
梁美萍簡歷


梁氏的創作從個人對生活的感受出發，並從對人類、家園、國家到世界的關注，她的作品透過對個人對周遭生活細節的詮釋和詮釋，呈現出一種通俗與具普遍性的溝通誠意。梁氏善於將生活本身及自然語言和文字的拼合，穿梭於藝術的界限，創作出具力量和氣勢的大件作品，把內核細膩人的訊息，以一股沉穩的力道傳達予觀者。

Biography of Leung Mee-pee

Leung Mee-pee (1961-) was born in Hong Kong and graduated from the École Nationale Supérieure des Beaux-Arts in Paris, France in 1991. She obtained her Master of Fine Arts at the California Institute of the Arts, USA in 2000. Leung has received several local and international awards, including the "Prize of Excellence" at the Hong Kong Art Biennial Exhibition 1991, the Stavros Niarchos Foundation Fellowship by the Asian Cultural Council, USA, 2002, the Freeman Foundation Fellowship, USA, 2004, and the Global Arts Artist Fellowship in 2006. In 2003, ARTiste 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 at 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); the "Hong Kong Contemporary: Water Turn Leung Mee-pee" (2003; Keating Fine Arts Museum, Taiwan); "Shanghai International Biennale" (2003; Shanghai Museum of Art, China); "Art in Asia 2003" (2003; Seoul Museum of Art, Korea); "In Search of Insomniac Sheep: Multimedia Installation by Leung Mee-pee" (2004; i Space, Hong Kong, China); the "Shanghai Biennale" (2004; Shanghai Art Museum, China); "Asian Traffic" (2004; Gallery 4a, Sydney, Australia); "1st Biennial: Contemporary Art of East Asia" (2004; San Diego Museum of Art, USA); "Pavilion" (2005; Harnet T Gallery, Hong Kong, China); and "21st Annual Women's International Video Festival" (2006; Diorama Contemporary Art Gallery, Toronto, Canada). 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'École Nationale Supérieure des Beaux-Arts in Paris, France, Galerie Catherine Flechter in Paris, Faillbeer Treinarte Collection in Germany, and private collectors in various countries.

Leung Mee-pee often begins conceiving her artistic ideas by drawing from life experiences, and then proceeds to pour 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 urge to communicate. Leung is an expert in grasping the natural language.
of materials and in mixing them. With simplicistic materials, she creates large-scale works of great tension and aura. Exerting a strong yet subtle force, she conveys the refined, moving message within.
Gu Wenda (1955--) was born in Shanghai and is a native of Shanning, 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, USA. From 1989 to 1999, he had served as an associate professor of Continuing Education of Studio Arts at the University of Minnesota, USA. 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 Miao Arts Festival for the application of "United Nations World Heritage" in 2003. He was invited to give speeches by different universities and museums in USA, Canada and Australia. Gu is a full-time artist, guest artist and adjunct faculty member of Cooper Union in New York. Currently, Gu lives in New York, USA.


Gu Wenda, a contemporary artist of international acclaim, is rated as one of the most influential Chinese artist of visual art in the 20th century. Since the mid 1980s, Gu has been on a bold quest to create new avenues to develop Chinese brush painting. With text from traditional Chinese painting poems, books, paintings and seals, he restructured conceptualistic brush painting 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.
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Biography of Lai Fung Ying

Lai Fung Ying (b. 1947), born in Hong Kong and now living in the USA, is a prominent contemporary artist. He has been active in the American art scene since the early 1970s. His works are housed in major collections and museums worldwide, including the Metropolitan Museum of Art in New York, the Whitney Museum of American Art in New York, and the Museum of Modern Art in New York. He is also a professor at the University of California, Los Angeles, where he teaches contemporary art.

Lai Fung Ying's works are characterized by their use of traditional Chinese calligraphy and painting techniques combined with modern abstract forms. His unique style reflects a deep understanding of both Eastern and Western cultural traditions.

Lai Fung Ying has received numerous awards and honours, including the Fellowship from the American Academy of Arts and Letters, the Guggenheim Fellowship, and the MacArthur Foundation Fellowship. He has also been elected to the American Academy of Arts and Sciences. His works have been exhibited in major international art exhibitions and biennales, including the Venice Biennale, Documenta, and the São Paulo Bienal.