

# H K M O A

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## New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s

### 多元視野—— 八、九〇年代香港藝術新象

# 元

「多元視野——八、九〇年代香港藝術新象」策展人語

八、九十年代是香港當代藝術發展的一個重要轉捩點<sup>1</sup>，這個展覽的構思並無採取傳統歷史線性敘事方向<sup>2</sup>，<sup>3</sup>而是希望基於個人策展導向，結合宏觀與微觀歷史<sup>4</sup>，與多元視野轉換，發掘當中一些藝術新象。是次策展和研究團隊（我和研究員盧燕珊及香港藝術館的策展團隊），均是受益於八、九十年代香港藝術進入「新」發展的後輩。研究構思當初，我們從過去二、三十年的生活和工作的個人體驗開始點滴梳理。在一年半時間內，先以藝術家強烈個人主觀經驗的訪談與聊天作為研究基礎。其後，一步步微觀解讀那二十年間不同的人、團體、展覽、事件與物，進一步開展更細緻的探討。

「多元視野——八、九〇年代香港藝術新象」展覽分別展出七組藝術作品及歷史空間的重塑，參展藝術家包括陳晉強、蔡仰姿、馮漢紀、馮美華、鮑麗倫、Para/Site (曾德平、梁志和、黃志恒、李志芳、文晶瑩、梁美萍、以及第二、八零年代，微觀史學為大家提供了一個革命性的新視角……其重點不在於新處在某個時刻的特定人物而言是什麼樣樣……它可以作為線索指引我們找到一個社會的「文化」，以及其各種串連起來的體系。莎拉·瑪札，瑪札 (Sarah Moza)，陳建元譯：《微觀歷史》(台北市：時報文化出版社企業股份有限公司，2018)，頁303-307。

其中一個特別之處是實景再現九十年代的 Para/Site 與我那末多當代攝影中心。觀眾一面觀看藝術作品及歷史文獻，一面於當下與歷史之間游走，時間的界限被消融，形成具體式感的磁場，彷彿進入一段勾勒出多重「想像空間」的旅程，產生別樣的互動體驗與價值聯想。

另一重要部分是由盧燕珊整理出以「再想像香港藝術共同體」為主題的文獻系列項目。她從不同途徑收集與梳理藝術工作者（我們的師長前輩、同儕友人和工作夥伴等）的相關文獻，並展示包括作品、事件、文字、文本、錄像、圖片及歷史實物等資料。而跨界活動部分，則邀請本地藝術家工作者，在當代語境下，以跨界形式在這次展覽以個人策展方向主導，利用多元視野為一個重要起點，梳理香港的當代藝術發展脈絡，以「雲圖」作為概念，探索如何由個人經驗延伸到團體、事件，以至一個大時代中本地文化的發展新脈絡，洞察當代文化和變革與個人之間的歷史關連性，回看歷史，理解當下，並期待以此助力未來當代藝術的發展。

方敏兒  
客席策展人

**New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s**  
**Curator's Words**

The 1980s and 1990s marked a turning point in the development of Hong Kong art. This exhibition does not present it in the form of a historical narrative;<sup>1</sup> rather, it seeks to examine new horizons in Hong Kong art from the perspective of macro and microhistory,<sup>2</sup> with a curatorial approach. The members of our curatorial and research teams (including researcher Lo Yin-shan, the curatorial team at the Hong Kong Museum of Art, and myself) are art and cultural workers, who were nurtured by new developments in Hong Kong art in the 1980s and 1990s. In the planning stage, we took our own personal and work experience over the past 20 to 30 years as our point of departure. Over the course of a year and a half, we interviewed and had conversations with many artists. These dialogues, which embodied profound subjective sensibilities, formed the foundations of our research. They led us into a deeper inquiry into the people, organisations, exhibitions, events and objects featured in the art sphere during those two decades.

As the focal point of the project, the exhibition "New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s" features the works of seven artists and collectives, along with recreations of art spaces and settings from the past. Participating artists include Chan Yuk-keung, Choi Yan-chi, May Fung, Ellen Pau, Joseph Fung, the founding members and the 2nd generation of Para/Site (Tsang Tak-ping, Leung Chi-wo, Sara Wong, Patrick Lee, Phoebe Man Ching-ying, Leung Mee-ping and Anthony Leung Po-shan), and the co-founders of *NuNaHeDuo* (Lee Ka-sing, Holly Lee, Patrick Lee, Lau Ching-ping and Blues Wong Kai-yu). It is a reflection on the creation of the new aesthetic directions, new approaches and concepts, as well as new imagescapes that emerged in Hong Kong art in the 1980s and 1990s.

Another highlight is the rebuilding of two iconic art spaces – Para/Site and the NuNaHeDuo Centre of Photograph – from the 1990s. As they engage with the artworks and archival materials, viewers find themselves shifting between the past and the present, as the blurring of temporal boundaries reveals a multi-dimensional and imaginative journey, where the viewers are immersed in interactive experiences and associations.

The "Discourse of Reimagined Hong Kong Art Communities" archival series, curated by Lo Yin-shan, is also an important part of the exhibition. Through various channels, we collected and compiled works of art by practitioners (including our mentors, friends and colleagues), and information about different subjects, such as artworks, events, video recordings, interviews, images, texts, and the display of historical objects in the exhibition. For the interdisciplinary activities, we will invite Hong Kong art practitioners to discuss their works in various formats during the exhibition period and will document the results of this art project in an e-publication.

Taking the idea of new horizons with a strong curatorial approach as a starting point, we combed through the development of Hong Kong contemporary art and explored the links between personal experience, organisations, events and the development of a local culture. This was a quest to trace the historical connections between the individual and changes in contemporary culture to shed light on the present and to introduce fresh ideas for the future development of Hong Kong art.

Janet Fong  
Guest Curator

**再想像香港藝術共同體**  
**DISCOURSE OF REIMAGINED HONG KONG ART COMMUNITIES**  
ARCHIVAL UNIT A  
再現實體自身一脫私人也公共  
EXPERIMENTATION OF "SELF/SELVES" RE-PRESENTED:  
Not only personal, but also a public history  
ARCHIVAL UNIT B  
世紀末波希米亞放民—我城之游蕩浪蕩  
INTERACTIVITIES OF "COLLECTIVE": COLLECTIVE AND SOCIAL NETWORKING  
ARCHIVAL UNIT C  
全球落地—迷因美學與身份異種  
GLOCALISATION: DNA MAPPING AND REFABRICATION OF LAYERING IDENTITIES



《雲水無疆》、楊偉雄、進念·二十面體，三日電發傳通及現場裝置展覽，香港藝術館中心小劇場，1984年  
Dead Water Condition, Josh Hon and Zuni Icosahedron, 3-day continuous event with an installation piece, Studio Theatre, Hong Kong Arts Centre, 1984

《最後晚餐》，李志超、董志輝，作品結束了圓圓字凡日期的觀念繪畫，香港藝術館，1984年  
Video Shock, Julian Lee and Wong Chi-fai, a conceptual video compilation questioning our everyday existence, Fringe Club, Hong Kong, 1984

《越界》 演藝文化雜誌，1991年6月第8期 (封面裝畫：李志超；攝影：譚怡旻、謝明廷)  
CROSS-OVER a magazine on performing art and culture, no. 8, June 1991 (cover installation by Lee Tim-tshee, photo by Lau Ching-ping and Tse King-chang)

<1997年6月28日在維多利亞港英國領事館樓下> 攝自新美術館的歐戰幻燈片展示 (相片目錄：1994年12月31日至2000年1月1日)  
"Young Performers representing Stock Exchange floor traders, at a rehearsal for the British handover farewell ceremony, 28 June 1997." David Clarke's Flowerpot Side Show Photo Day, 31 December 1994 – 1 January 2000

「香港藝術：客席策展」展覽系列：  
「多元視野——八、九〇年代香港藝術新象」展覽

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**"Hong Kong Art: Co-Creation" Exhibition Series:**  
**"New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s" Exhibition**

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