

香港特別行政區康樂及文化事務署出版 香港藝術館編製 2021年2月首次編印 © 康樂及文化事務署 2021 版權所有,未經許可不得翻印、節錄及轉載

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「香港藝術:客席策展」展覽系列:

「多元視野一八、九〇年代香港藝術新象」展覽

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陳明明、陳碧如、陳穎琳、周安曼、傅慧儀、何慶基、韓志勳、詹明慧、江紹祺、鄺佳玲、黎月嫻、 劉茵茵、林茵、吳彥真、吳子昆、孫聯溢、譚怡旖、鄧潔儀、王建賢、黃志輝、黃倩文、蕭文衍、榮念曾

區惠蓮、陳智德、陳鳳珍+張景熊、祈大衛、何慶基、韓偉康、劉清平、梁志和、毛文羽、吳彥真、 蕭競聰、黃志輝、黃小燕、王禾璧、游靜

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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

Janet Fong (Guest Curator), Raymond Tang

Exhibition Management Hong Kong Museum of Art

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Supporting Organisations 1a space, Moving Art Museum, Para Site, Videotage, Academy of Visual Arts, Hong Kong Baptist University

## Acknowledgments

Asia Art Archive, Department of Fine Arts of The Chinese University of Hong Kong, Fringe Club, Hong Kong Economic Journal Company Limited, Hong Kong Standard, Multi-body Arts, Ocean Pounds, Osage Art Foundation, Pointsman Art Creation, Sing Tao Daily, The Catalyst, Zuni Icosahedron

Mandy Chan, Chan Pik-yu, Siriwan Chan, Freya Chou, Winnie Fu Wai-yee, Oscar Ho, Hon Chi-fun, Alice Jim Ming-wai, Travis Kong Shiu-ki, Joel Kwong, Helen Lai Y.H., Martha Liew, Agnes Lin, Fion Ng, Ng Tsz-kwan, Rico Suen, Tan Yiyi, Iris Tang Kit-yee, Wong Kin-yin, Wong Chi-fai, Mandy Wong Sin-man, Xiao Wenyan, Danny Yung

## Acknowledgments (Archival Section)

Au Wai-lin, Chan Chi-tak, V.C. & K.H. (Vera Chan Fung-chun and Cheung King-hung), David Clarke, Oscar Ho, Josh Hon, Lau Ching-ping, Leung Chi-wo, Comyn Mo, Fion Ng, Siu King-chung, Wong Chi-fai, Phoebe Wong, Wong Wo-bik, Yau Ching

**→ 滋 <** 

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

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;¹ 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

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

是策穷當人,

十 於 我 究 強 件 。 、 及 當 偃 一 」 要 工 像 間 覽 , 偃 年偃死構烈與 野桑第代 特面的 部作、進 以探入 代人研思個物 一位二藝 別於版 分者圖行 個索之 7 姿代術 之當程 是(片, 人如間 香展員初主進 八、成在 處下 ,由我及並 策何 泡灣盧,觀一 7. 馮員當是與產鷹們歷將展由縣 心漠梁年 實歷生 燕峨史整 方個史 , 珊 們 驗 開 ② 給 實 開 景 史 郎 珊 阍 圊 向 人 闡 垩ظ 仍從的展 年八山拓 再之樣 整误物項 主經連 合香過訪更 ピ馮)出 現間的 理前等目 簿 鹼性 1. " 與 的 凡 遊 互 出 謂 資 以 , 延 , 向展發,團 能警成 品多 收交界 . 和展先體 家、員 及重 集字形

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https://stedeliikstudies.com/journal/exhibition-history-and-the-institution-as-a-medium/





Stefano Collicelli Cagol, "Exhibition History and the Institute as a Medium", Stedelijk Studies, no. 2 (Spring 2015):

<sup>&</sup>quot;In the 1970s and 1980s microhistory offered historians a revolutionary new perspective: the focus... was not on explaining historical change but on showing what the world looked like to a specific person at a single moment in time. Microhistorical incidents... serve as clues that point us towards a society's 'culture', and its interlocking system of meanings." Sarah Maza: Thinking About History (Chicago: The University of Chicago Press, 2017), pp. 181-185.

香港藝術館一直致力透過藏品研究及展覽,梳理及呈現香港藝術的獨特面貌。為結集 更多藝術界的力量豐富對香港藝術的闡釋,藝術館推出「香港藝術:客席策展」展覽 系列,徵集策展計劃方案,以呼應及配合本館以香港藝術研究為基礎而定下的年度主題。 我們希望透過與客席策展人合作,就其提交的方案以協作及共同策展的形式,廣納不同的 觀點,以深耕研究的成果,多角度呈現當代香港藝術的創作面貌。

這次的徵集計劃獲得評選團委員高美慶教授、劉智鵬教授、林偉而先生、南條史生先生及 鄧凝姿博士提供的寶貴意見及鼎力支持,為展覽系列甄選了兩個方案。而配合2020年度藏品 展,我們首先選用方敏兒提交有關八、九十年代香港藝術的方案,聯手策劃這個「多元視野—— 八、九〇年代香港藝術新象」展覽。

這個展覽深入探討了八、九十年代香港當代藝術發展的重要轉捩點,重塑該年代在香港形成的當 代藝術創作新潮流。展覽以策展人的經歷與體驗,聚焦當年青年藝術家在裝置藝術、新媒體、攝 影等媒介創作上力求突破,從而促成新藝術創作形式興起的一段輝煌歲月; 並從「香港藝術的新 美學取向」——敍述裝置藝術及新藝術空間的冒起、「新方法與新觀念」——展現混合媒介及新媒體 和錄像藝術的促成;以及「香港影像新景」——重構概念攝影及數碼影像的興盛三大面向,透過復刻 當年的七組具代表性的作品及藝術空間,利用相關文獻資料,呈現當日香港藝壇的轉變,讓觀眾從新 角度去體會當年香港藝術家的突破和創建。

香港藝術館衷心感謝方敏兒及其團隊的努力,以及各機構及參展藝術家的支持及協助,促成是次展覽。 我們冀望以更廣泛多元的連結及資源共享,探究和譜寫更豐富的香港藝術史,為香港當代藝術的持續創 作,增添新的參考經驗及力量。

### Introduction

The Hong Kong Museum of Art (HKMoA) is devoted to presenting the unique facets of Hong Kong art through curatorial research and exhibitions. In our quest to foster artistic synergy and enrich the interpretation of Hong Kong art, the HKMoA has launched the "Hong Kong Art: Co-Creation" exhibition series. Through calling for proposals, we searched for curatorial concepts that would coincide with and complement the theme of our annual programme in Hong Kong art, which is based on the museum's research into Hong Kong art. As co-curators, we work closely with our guest curators in turning selected proposals for the exhibition series into successful showcases. The collaboration introduces broader perspectives into the museum's curatorial research, illuminating Hong Kong contemporary art from diverse points of view.

We are honoured to have invited Prof. Kao Mayching, Prof. Lau Chi-pang, Mr William Lim, Mr Fumio Nanjo, and Dr Tang Ying-chi to serve on our selection panel. Providing us their invaluable insights and support, the panellists selected two proposals for the exhibition series. The first selected proposal, "New Horizons: Ways of Seeing Hong Kong Art in the 1980s and 1990s" by Janet Fong, is a remarkable voyage into Hong Kong art of the 1980s and 1990s that is a fitting addition to the HKMoA's 2020 exhibition programme.

This exhibition co-curated by the HKMoA and Janet Fong examines the crucial turning points, new trends and sensibilities in contemporary art in Hong Kong during the 1980s and 1990s. Taking the curator's experiences as a point of departure, the exhibition sheds light on the creative breakthroughs of young local artists in different mediums including installation art, new media and photography, which ushered in the rise of new artistic experimentation and formats. The exhibition illuminates three aspects of Hong Kong contemporary art: 1) "New Aesthetic Directions in Hong Kong Art" — the Emergence of Installation Art and Alternative Art Spaces, 2) "New Approaches and New Concepts" — the Development of Mixed Media Art, New Media and Video Art, and 3) "New Imagescapes of Hong Kong" — the Rise of Conceptual Photography and Digital Images. In addition to the showcase of artworks by seven representative artists and artist collectives, the exhibition features a restaging of iconic art spaces of the time, as well as an archival section. In re-presenting the significant shifts in Hong Kong's art scene during the era, the exhibition invites the audience to look at the breakthroughs and accomplishments of Hong Kong artists in a new light.

The HKMoA would like to thank Janet Fong and her team for their efforts, as well as organisations and participating artists for their support and assistance in making this exhibition a reality. In the future, we hope to unearth an even richer history of Hong Kong art by expanding our connections and resources and our sharing in the community and beyond, while we seek to instil new energy, new visions and new experiences into the development of Hong Kong contemporary art.











