

CURATORIAL STATEMENT (2002)

Tam Mei Yee, Eve

(Quoted from pamphlet of the "Woman Wanted" exhibition organized by the Hong Kong Heritage Museum.)

Wong Wo-bik

Through the ages, the major developments in art was dominated by men, and photography is no exception. Early photographic societies excluded female members. When asked if she encountered any difficulties in a male dominant photographic circle, Wong Wo-bik replied that in fact there are no differences between the sexes - what separated them are viewpoints and attitudes, the same as in all individuals.

Wong Wo-bik took all possible opportunities since the 1980s to photograph historical buildings and architectures threatened by demolition in Hong Kong. These included such notable landmarks such as the Eu family mansions, the Lai Chi Kok Amusement Park and the Hong Kong University's Loke Yew Hall. It is the "interesting spaces" of these buildings interested her, she maintained.

Architectures are human attempts at logical planning of their living environments. Wong Wo-bik does not restrict herself to straight forward narrative descriptions of these spaces, and trains her lens to continuously wander round their edges, transforming them into intriguing tableaux, extending the limits of time and space, drifting between the real and the imagined. To put these symbolically poignant images into three dimensionals reconstructions as in this present show make them all the more intriguing.

Although Wong Wo-bik said that she encountered little difficulties in her creative pursuits, sometimes obstacles are very much of an ideological dimension and real challenges lie in breaking away from orthodoxy as much as from mediocrity. Wong's works are exemplary attempts of the opening up of visions in both intellectual and psychological terms.

王禾璧

古今中外，主導藝術發展的多是男性，攝影也不例外。早期的攝影會，更是拒絕接受女會員的。問王禾璧在一個男性主導的攝影圈裏，是否也曾遇上不少困難。她說很多人覺得女性比男性攝影家有所欠缺，其實兩性之間有的只是觀點與角度的分別而已。

自一九八〇年代開始，王禾璧一直抓緊機會拍攝面臨清拆及具歷史性的香港建築物，包括余東旋古老大屋、荔園遊樂場、香港大學陸佑堂等。她強調，她喜歡那些「有趣的空間」。

建築本是對生存環境理性的規劃，對於這些空間，王禾璧並不意圖作純敘事性的描述。她的視點不斷在鏡頭邊緣游移，轉化現實為耐人尋味的場景，創造具延伸性的時空，既真實亦虛幻。把這些充滿象徵意味的空間作立體的重組，更是引人遐思。

雖然王禾璧說她的創作路途並未遇到太大的困難，但困難很多時並不來自外在，而是潛藏在內化了的意識裡。要跳出既定的視點、平庸的思維，尋找自己的角度，建立有深度的觀點，才是真正的難題。王禾璧所攝獵的「有趣的空間」，就是對獨立的、新的思維空間的不斷開拓。

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