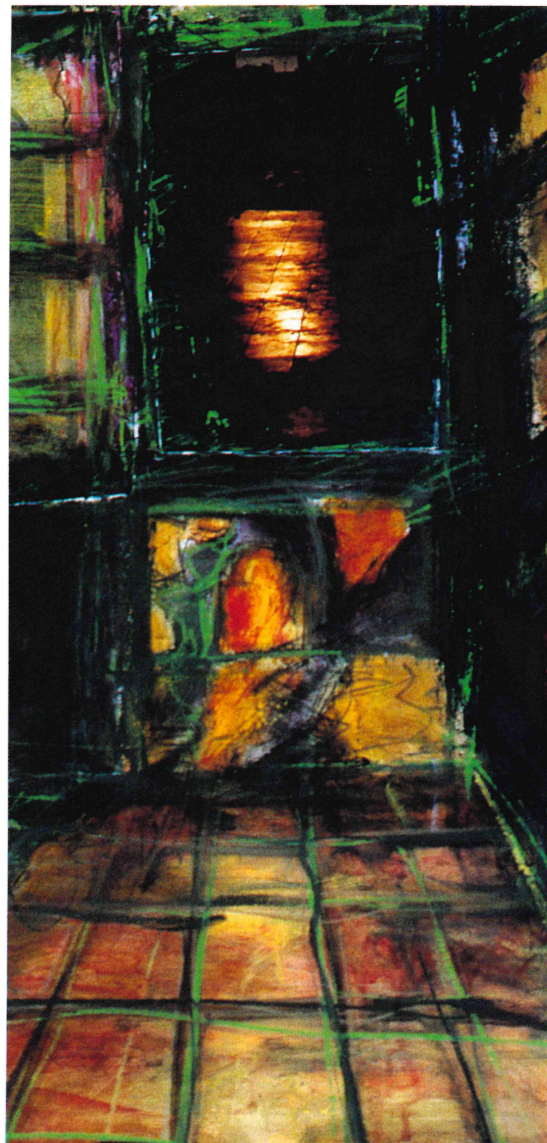


# A SENSE OF PLACE

## 地方之感



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# A SENSE OF PLACE

Chan Chi-Ling and Wong Wo-Bik in  
conversation with David Clarke.

**DC:** The works in your exhibition are unusual in that they are designed to be shown in a particular place, and at the same time they are about that place. Furthermore, some of them were (at least in part) even made in that place. Perhaps, then, we should start by talking about the site itself, the room in which the exhibition is being held. How did you become attracted to this location?

**WWB:** It began when I came to see the David Hockney show. I couldn't help noticing the sink. It is so big, and it sits there right in the middle of the wall. It seemed so out of place. I talked to Annie, and she felt the same thing.

**DC:** Can you explain a little more? Just because the sink looked out of place in the room, why did that inspire you with the idea of having an exhibition there?

**WWB:** Well, it is very unusual. Firstly, it is so big. It's unlike a normal one — for washing hands or whatever — it looks more like what you might find a photographic area. Usually a sink in a room is not as important as this one — it's just placed in the corner. No one will notice it until they find it necessary to use it.

**DC:** When an exhibition is going on in that room it stands out as the only thing in the room which is not a work of art. Some artists who have shows there go out of their way to hide it for that reason. Of course, when the room is being used for its normal function — when teaching is going on in there, when it's full of tables and chairs — it just fades into the background. One of the interesting things about the room is that it has many different functions: As well as being an exhibition space it's also a classroom, and a corridor for access to rooms off the balcony beyond it.

**WWB:** The room always looks so much bigger when it has an exhibition going on. But now, when it's filled with chairs and tables and everything, it looks so different.

**DC:** So you were inspired by the room as it looked whilst it was playing its role as exhibition space. But while you've been working on the show, the room has been a teaching space.

**WWB:** Annie and I have the idea of moving all the chairs and tables away, to clear everything away, except the sink, of course.

**DC:** During the exhibition? Or do you mean before that time, as part of your preparation?

**WWB:** We plan to move the tables and chairs away for a while, maybe a day or two, so that we can take some kind of collaborative pictures together.

**DC:** I'm still not sure that I understand what your original idea was, but perhaps you could explain further by saying how that idea changed and developed during the process of working on the exhibit.

**WWB:** Annie started making some paintings about the room, and in particular the windows. I was interested in photographing the effect of light on furniture. Then we moved outside the room, and even went to other parts of the campus to take pictures.

**DC:** So the room itself became less important as you continued working?

**WWB:** Yes, but it remained a point of reference. We always have to refer back to it.

**DC:** Annie, what first interested you in the room?

**CCL:** I started working for the exhibition by drawing pictures of the window. We always came to use the room in the afternoon. At that time the light was just sitting on the window and it was really very beautiful.

**DC:** So it was something of an accident that you became interested in those particular light effects? It just happened to be that the only time you could get to use the room was when the light was beginning to fade away.

**CCL:** I usually wasn't able to get to the room before 4 p.m., and I would have to be finished by 5 p.m. when evening classes began there.

**DC:** Students also using the space to make art!

**WWB:** Sometimes we used the room on a Saturday or a Sunday as well.

**DC:** When the whole building is empty.

**WWB:** Not exactly!

**DC:** Of Course! Many people from the general public come in to take photographs. And there are other sorts of art activity taking place as well: I've seen people sketching and even shooting movies in the building.

**CCL:** We became fascinated by the shadow and the light, by the windows and the doors — and by the high ceiling. Then we started moving out of the room, becoming interested in the columns and the stairs.

**DC:** Were you always interested in the same things about the room, or did you develop different interests?

**CCL:** Are you asking whether we have been working together or not?

**DC:** Yes.

**CCL:** We always work together. When one of us has an idea, she shows her work to the other. We compare our work and exchange ideas.

**DC:** Can you give some examples of the way in which your separate work has become interwoven?

**CCL:** For example, Wo-Bik will take a lot of pictures and I will use these as reference material for my paintings. I need to look at photographs as a guideline, as reference materials that can help me to remember how the room looks.

**DC:** You've started using photographs not just as reference material, but as part of your paintings.



**CCL:** Yes, and I've started to take my own pictures.

**DC:** So, just to clear up something: The photographs that are used in your own painting are ones you took yourself.

**CCL:** Yes, they're not Wo-Bik's photographs. I will take a photographic image, then Xerox it, enlarge it or try to distort it in various different ways. They may have different exposure times or may be developed differently. I've never used photographic images in my work before, so I must have been influenced by Wo-Bik.

**WWB:** She could be a very good photographer.

**DC:** Wo-Bik, besides straightforward photography, what kind of work have you been doing?

**WWB:** I started doing mixed-media work. That is, using a variety of techniques.

**DC:** What techniques did you end up using?

**WWB:** Well, some very old processes: Cyanotype (sometimes called 'Blue Print') and Van Dyke (sometimes referred to as 'Brown Print').

**DC:** Could you explain something of the technical detail?

**WWB:** All these processes begin with a first generation negative. By that I mean the first photograph I took. Afterwards, I change the photograph or the original negative to a second generation negative, that is, a high contrast graphic arts film (such as Kodalith or Sakuralith). This is just black and white, or rather black and transparent. On the lith film I can add line drawings or other kinds of marks. Then I contact it on a piece of paper or cloth coated with the blue print or brown print chemicals. After contacting it, I then put it under the sun, so this can be called a kind of sun printing process. At this stage I am free to add further marks, and of course they can now be of any colour. The paper might be ordinary water colour paper or print-making paper, not the usual kind of photographic paper.

**DC:** Annie, perhaps you can say something about the techniques or materials you used in your work?

**CCL:** Well, I tend to work from small to bigger sizes in my work. I use enamel paint and mix this with oil and acrylic — which is water based — as well. I also use cattle markers — these are like oil crayons, but in a bigger tube.

**DC:** Are they really used by cowboys to mark cattle?

**CCL:** That is their original use, yes. They are water proof and oil based. I use enamel paint because it gives a more shiny surface than acrylic. With acrylic I sometimes use those colours which have a metallic look. I use a lot of mediums — including pencil — any kind of medium that I can get.

**DC:** Including photography.

**CCL:** And also Xerox images. I glue the photographs onto the painting's surface and paint on top of the photographs. Layers and layers of paint and images.

**DC:** I know that this use of a multiplicity of mediums is something that has occurred in your work before, so there is a continuity in that. Is there however any area you would like to emphasize in which — perhaps because of the nature of the project — we can see noticeable differences from your earlier work?

**CCL:** I think there's a big change in subject matter. I worked in a very abstract way in my previous exhibitions. Colour has changed as well: Compared to my last show, the colours in this one are not bright. There's a very different mood. I'm using a lot more black than before. Sometimes the whole wall will be black, and the floor as well. It might not look like a room at all. I wanted to dramatize it, to convey my sense of it rather than how it actually looked.

**DC:** You're expressing your feeling about the place rather than describing what it looks like. Did you learn anything from the way in which other artists have dealt with interior space?

**CCL:** I think I was influenced first by Beuys and Kiefer, and then by Jennifer Bartlett — by the way she mixed mediums. She did over two hundred drawings on the subject of swimming pools and that helped me realize that someone can take one subject and really concentrate on it. This is what we want to do. I looked at a lot of architectural spaces as well.

**DC:** Do you mean architectural diagrams?

**CCL:** Not diagrams, but sketches, a lot of architectural sketches and a lot of photographs.

**DC:** Wo-Bik, can I ask you a similar question to the one that I asked Annie? Are there any photographers that have been particularly important as an inspiration for your own work?

**WWB:** I like Eugene Smith — his image impact — and Joel Meyerowitz — his sense of place. I also admire Cartier-Bresson for his ability to find the right moment to press the button, and William Larson for his unconventional and innovative approach to photography.

**DC:** Finally can I ask you to say a little about why you asked Sabrina Fung to contribute some taped music for the show?

**CCL:** A little while back Sabrina contributed some music to a mixed-media event that was being held in Hong Kong, so we thought she would be the most suitable person to involve in the project. She often plays the music of John Cage who is a composer well known for his close involvement with visual artists.



# 地方之感

陳志玲，王和壁與靳大衛之對話

**DC：**你們這個展覽中的作品特點在於為展地而作，同時亦與展地有關。是什麼吸引你們為這個展覽地點創作呢？

**王：**在今年五月中我到這裏（即陸佐堂 240 室）觀看 David Hockney 的展覽時，被場地靠牆中央的洗滌

**DC：**你們這個展覽中的作品特點在於為展地而作，同時亦與展地有關。是什麼吸引你們為這個展覽地點創作呢？

**王：**在今年五月中我到這裏（即陸佐堂 240 室）觀看 David Hockney 的展覽時，被場地靠牆中央的洗滌瓷槽所吸引，它看來與場地有些兒脫節，志玲亦有同感。

**DC：**請你詳細解釋這個脫節的感覺怎樣引起你要在此處展出的靈感？

**王：**這個感覺是很特別，這個洗滌瓷槽與在黑房使用的大小頗為相像，同時它通常是擺放在不為人注意的角落而不像這個放在正中，被人注視其重要性。

**DC：**它在展覽藝術品中是唯一的非展品，所以有些藝術家在展覽時要把它收藏起來。當然在平日上課時，這裏擺滿了桌椅，它的注意力自然地褪色了。這個地點的特點是在其多元化的被運用為展覽藝術品場地、課室與及通道至講師的辦公室。

**王：**這地點在展覽期間看來比上課時滿佈桌椅時為大，並不大相似。

**DC：**看來你是被地點在展覽時的角色所吸引。但當你在準備展覽的過程中，她的角色是教室。

**王：**陳志玲與我都有移動桌椅的計劃，當然不包括那洗滌瓷槽。

**DC：**在展覽期間或在準備時期？

**王：**我們只希望在展出之前移開一兩天好讓我們能拍攝一些合作性的照片以為記錄。

**DC：**我仍不大清楚你們創作意念的來源，可否細述這意念在製作過程中的轉變？

**王：**志玲開始時以室內的窗為作畫對象，而我則對光投落在室內裝置發生興趣。慢慢我們離開這裏到室外，甚至到大學內之其他範圍拍攝。

**DC：**你們繼續工作時，這地點是否已失去其重要地位？

**王：**她成為我們參考的對象。

**DC：**陳志玲，你怎樣對這地點發生興趣？

**陳：**我開始對着室內的窗繪畫，而我們常在下午到這裏來，而下午的光線看來特別美麗。

**DC：**這偶然而發現的光質令你發生興趣，而這光源亦在差不多要消失的時份。

**陳：**我們下午四時前是不可能到達的，而五時開始這兒亦要攜出作為上課用途。

**DC：**而學生亦利用這地方作畫。

**王：**我們在星期六、日都會來這兒的。

**DC：**當整座建築物都空無一人時？

**王：**不盡然！

**DC：**這當然，因外界人士常利用這建築物為拍攝背景，我曾見有人在這裏畫素描及拍電影。

**陳：**我們對於光與影、窗與門、高高的天花頂着迷，我們又移師至對柱及樓梯間發生興趣。

**DC：**你們是否同樣對一樣東西發生興趣或有不同意念？

**陳：**你是否向我們是不早一起工作？

**DC：**對。

**陳：**我們開始時一起研究，當一方有所發現即對另一方發表，並作交換心得。

**DC：**請舉例以示作品的交織？

**陳：**比喻，王和壁攝下什多照片，我則以她的一部份為繪畫參考，而照片可助我記憶室內的情形。

**DC：**你開始用照片作為你畫中的元素而不單為參考而已。

**陳：**我亦開始拍攝。

**DC：**我只想弄清楚，你用在畫上的照片是否你自己拍攝的？

**陳：**是。我放大照片後用影印效果放大並使運用不同的曝光令至其變形。我從沒有在畫中用攝影的映象，可能受王和壁影響。

**王：**她有成為好攝影藝術工作者的潛質。

**DC：**王和壁，你在直接性的拍攝外，還從事怎麼類別的作品。

**王：**我用不同的技巧去製作混合媒介的作品。

**DC：**什麼類形的技巧？

**王：**我用攝影發明初期的其中一些技巧如藍印與棕印，即映象會以藍色或棕色出現。

**DC：**可否一述其中的技巧細節？

**王：**所有這些製作都需要依據我所拍攝的映象底片為第一版本，這些版本被複製成第二版本，即以「色盲片」（對比性強的菲林片）制造放大的第一版本。在色盲片上可加上線條或繪圖，然後原大直接的複蓋在已上有藍印或棕印感光劑的布或紙上，上壓以玻璃，放在陽光下曝光，這便是「太陽曬版」法。在這在程序後，我可以自由再加上水彩、粉彩等色素及繪圖。這個方法特別在不用普通的照片紙，而用水彩或版畫紙製作，給予我極高的自由度去創作映象底片的第二或第三版本。

**DC：**陳志玲，你可否描述你的工作過程及物料的運用？

**陳：**我平時以小尺寸的作品開始，越做越大，運用瓷釉混以油彩及水質膠油彩，同時我亦用Cattle Markers，一種油性的粉彩。

**DC：**這些筆是否最初牛仔在牛隻身上劃符號那些？

**陳：**原意是的。它們是防水及油性。而我用瓷釉是因為它比水質膠油彩為光亮，我亦用金屬色彩的膠油彩並混以不用媒介。

**DC：**包括攝影？

**陳：**及影印映象。我把照片膠在畫上，又用油彩蓋過，一層層的油彩與映象交織。

**DC：**我在你從前的作品亦發現這個多元的現像，這次的作品是否一種繼續而已，又或由於這次計劃有異上次的，所以令我們在你作品中發現一些新意？

**陳：**在主題方面，這次是很不同的。以前我以抽象形式作畫，今次的展覽需然以室內為主，但我以極暗的色調去強調地方感而不刻劃地方。

**DC：**你以表現你對這地方的感受而非描繪事實，然則你有沒有在其他藝術家身上得到處理室內的靈感？

**陳：**我想我最先是受到Beuys及Kiefer的影响，及後為Jennifer Barlett的混合媒介方法影响。她以一個游泳池為對象，繪了二百多張與此有關的畫，使我感到專注一個題材可產生一連串的作品，我同時又注意到建築空間。

**DC：**你是否指建築圖？

**陳：**不是圖，而是素描，很多素描與照片。

**DC：**王和壁，我又問同一問題，你在其他攝影家身上有沒有獲到心得而影响你的作品？

**王：**尤金·史勿夫的映象效果、祖爾·梅路斯的對於一個地方的印象描繪、卡地亞·畢遜的決定性時則與威廉·勒遜的多元化攝影藝術表現等等，我並不取材於單一藝術家作品。

**DC：**最後我想知道馮美瑩的音樂對於你們的展覽有什麼幫助？

**陳：**在此之前她曾為香港一個多元媒介表演演出，所人我們覺得她的參與很合適，同時她常演奏約翰機至的作品，而他是一位常與視覺藝術家合作的作典家。

# ART AND PLACE

## The concern with site in art of the last three decades

There are many ways in which a work of art can be said to have a special relationship to a particular place. Most obviously, a work of art can represent or otherwise comment upon a place, as Constable's landscapes do in the case of Suffolk. The images he created evoke such a vivid sense of place that it takes quite an effort of will to begin questioning (as art historian John Barrell and others have done) the narrowly ideological account of the rural scene which they give. His 'Suffolk' may be as fictional as Marlboro Country, but the power of the fiction is such that over one hundred and fifty years later many people visit the sites referred to in his paintings and view them as if through his eyes.

Since Constable's paintings make Suffolk apparently visible to our eyes when we view them, it would not be surprising if a spectator were to assume that Flatford Mill, for instance, was visible to Constable when he painted 'Flatford Mill'. In fact, however, the work was constructed (with the aid of sketches) in a studio. A second type of relationship to a particular place which an artwork can have is for it to be made there. The ritually separate space of the studio is that place in the majority of cases, and although the qualities of that location may be of great importance to the artist's frame of mind and to the creative process, it is usually hidden from view in the final work. Constable's 'Flatford Mill' is typical in this respect. Some exceptions would be: Landscape sketches made wholly out of doors; 'Artist in his studio' self portraits; and studies of studio models posing which do not attempt to disguise them as Venus or Hercules, etc.

A work of art can also refer in an indexical way (rather than an iconic way) to its place of making. This is the case with Serra's 'Casting' (1969), which was made by throwing molten lead into the angle between a wall and floor. The solidified strip of lead was removed towards the centre of the room, and flipped over. The process was repeated a number of times till the space between the first form and the wall against which it had been made was filled with a series of wave-like shapes each bearing the imprint of the wall-floor juncture. The final casting was left in its 'mould'.

'Casting' also belongs in the third category of this simple taxonomy of relationships between artworks and particular places, since it was an sculpture made for a particular location, and not just in one. The importance Serra attaches to site where his works are concerned can be shown by the example of 'Tilted Arc' (installed 1981). When the owners attempted to move the sculpture from its location in downtown Manhattan Serra instigated a US\$30 million lawsuit claiming copyright infringement (relocation is seen as creating a derivative work), violation of constitutional rights to free speech, etc. 'Tilted Arc' is angled so as to cast no shadows at midday, a time when the plaza in which it stands is particularly busy. The curve of its vertical steel sheet is designed to complement pedestrian movement patterns, and its height approximates to the eye level of people exiting nearby buildings.

It could be argued that all art has a relationship to the place of its exhibition. There remains, however, a distinction between those works of art which are created for a place and those which develop a relationship with a location after arriving there. Certainly many works of art from earlier eras were created for particular sites. From the Baroque era we can cite as examples Bernini's sculptural decorations for St. Peters and Gaulli's illusionistic ceiling decoration for the Gesu. There are points of comparison between the artworks of the Baroque and those of the last thirty years in that both these times have permitted a certain theatricality in paintings or sculptures, and have blurred the distinction between artistic genres. The multimedia 'happenings' of John Cage and others can be likened in this respect to the merging of paint, stucco and architecture on the ceiling of the Gesu.

If creating for particular sites is an activity which can be shown to have a long history, this should not lead us to see continuity where it does not exist. Recent site-specific art is a conscious departure from the dominant tendency of modernist art. As represented by its key critical defenders, Greenberg and Fried, modernist art concerns itself with the qualities inherent in the individual medium used. Thus painting since Manet, for instance,

is seen as eliminating 'literary' or 'sculptural' qualities in the search for its own supposed 'essence' as a flat, bounded surface marked with pigment. Not only does such an aesthetic devalue hybrid artworks, but it also condemns as theatrical those artworks which show concern with their environment. For Fried, 'theatricality' is to be opposed to the quasi-mystical value of 'presence', which is attained by the self-contained, self-referential artwork.

Modernist paintings, then, tend to be created with no place in mind, with an obliviousness to what is happening outside their frame. To point out that modernist works are often created for museums (rather than churches, etc.) is not really to fundamentally challenge this statement. This is so not simply because they are created for museum space as a general category of space (and not for a particular museum) but because modernist discourse views the museum as a neutral background for art, as a qualityless non-place.

It is no coincidence that the public art museum is an institution which came into its own in the era of modernism. It appears at a time when the question of art's (metaphorical) place in relation to society was becoming problematic. At a time when art was being marginalized, when it had 'no place' in society, the art museum appeared as the no-place in which it could find asylum. Anxiety that art's audience was no longer a given, that its role was no longer predetermined, is neutralized by modernist theory: Art's autonomy is celebrated as a positive virtue. When early modernist critic Bell asserts that 'to appreciate a work of art we need bring with us nothing but a sense of form and colour and a knowledge of three-dimensional space' he denies the need for a discursive context. The art gallery which exhibits works against bare white walls, isolating its inmates from their neighbours as well as from life at large, is a physical embodiment of the same theory.

I hope I have said enough to indicate that I see the neutrality of the art museum space as fictional. An exhibit is always more than the sum of its parts, it is an argument about the works present (and absent). An argument all the more powerful for being presented



obliquely, disguised as an array of objects rather than revealed as a series of propositions. Modernist art theory claims to be interested in the literal properties of artworks, but in fact inscribes them within a sophisticated and contentious discourse.

A desire to escape the museum space and create art in the environment (which becomes popular in the 1960s and 1970s) was partly motivated by a recognition similar to that which I have been reporting here. Artists felt aht by finding new sites for art they could establish a new (perhaps political) role and relevance for art. Art would survive in the contemporary world by engagement, rather than by withdrawal into a hermetic 'purity'. It could be argued that happenings, along with environmental and conceptual artworks, were primarily concerned with escaping a different kind of place for art — the commercial art gallery — but ultimately the two types of space must be considered together. The commercial gallery space may be one that a work of art seeks to pass through (to a sale) whereas the museum is a place of stasis, a final destination, but as Baudrillard points out there is a link between them. The museum's apparent aloofness from the art marketplace merely enables it to ratify the value of art objects in an analogous way to the Bank of England in its role as guarantor for the currency used by the clearing banks. My feeling is that those artists who saw art's future as lying in engagement rather than isolation were correct. Nevertheless, since the museum didn't create the problem of art's insecurity in modern society, the problem did not simply dissolve when art moved outside its walls during the 1960s and 1970s.

The new physical context for art did help rupture the modernist conceptual context in the case of those artists who were responding to the specific qualities of the site. The boundary between the work and its physical environment is blurred (contrasting with modernist practice) in the case of De Maria's 'Lightning Field' (1976-7). This work consists of a series of steel poles, set in a geometric pattern. The height of the poles is adjusted so that their tips are at almost exactly the same level, despite the unevenness of the terrain. The absolute regularity of the arrangement makes

the question of the internal structure of the work's elements an unimportant one. Their minimal bulk and identical, uncomplicated form prevents the poles being of interest as sculptures when viewed individually. They can only be of significance when viewed in relation to the site, an isolated spot in New Mexico. The interaction with the environment is particularly intense and theatrical when a pole is struck by lightning, a not uncommon experience given the weather patterns of the locality. However, despite its title, De Maria does not regard lightning as a necessary part of the work. The less spectacular interactions with the environment that occur on a daily basis (due to the changing angle of the sun, for instance) are quite sufficient.

Heizer's 'Double Negative' (1969) is a site-specific artwork which like 'Lightning Field' is located in an inaccessible outdoor location, the Nevada desert. It consists of two slots cut 40 feet deep into the top of facing sections of a mesa. The slots are aligned, but are separated by a ravine. If anything this 'earthwork' has a closer relationship to its site than the De Maria piece. There are no elements which could even be mistaken as sculptures in isolation from the setting. Indeed, 'Double Negative' has been created by a subtraction rather than an addition. Andre, another sculptor who concerns himself with place, describes the forms of his sculptures as 'cuts' into the surrounding space (the elements he uses being themselves uncarved). In Heizer's case the cuts are literal ones: He used two tons of dynamite, and over 200,000 tons of rock were removed from the mountain. Clearly this is a different story from that of Baroque murals and other artworks from earlier eras which were created for particular locations. Those works involve materials brought from elsewhere, whereas 'Double Negative' is made not just for but of the site. If we were to look for pre-modern precedents we would have to think of gardens, which share in addition the quality of being artworks that one experiences from the inside. The markings left behind on the landscape by pre-Columbian civilizations might also come to mind, and one can assume that Heizer would also be aware of the parallels since his father is an

archaeologist. Intervention in the landscape seems something of a family tradition: Heizer's grandfather was a mining engineer.

Because of the remote location of 'Double Negative' and 'Lightning Field' few people are able to see them. This is clearly intentional, and De Maria actually imposes a limit of six persons at a time. Solitude and scale operate to invoke a feeling of the Sublime before Heizer's earthworks, and one is reminded of the paintings of Still or even Bierstadt.

The asocial nature of De Maria or Heizer's pieces prevent them fulfilling the political goals which were associated with the move away from gallery space. The rupture with modernist values didn't inexorably lead to a socially engaged art: A retrogressive Romanticism was an equally possible outcome. This mood is certainly felt in the pieces of the English artist Long.

Long creates sculptures through the arrangement of natural materials discovered at his often inaccessible sites. Again one senses a concern with man's relationship to nature, but Long's pieces have a more intimate scale than Heizer's. Whereas that artist's works seem built to outlast the civilization which produced them, Long's are ephemeral. 'A Line in Ireland' (1974) is a grouping of stones, whilst 'A Line Made by Walking, England' (1967) is merely a mark made on the surface of some grass by the method described in the title. Rather than documenting the imposition of human will on nature, Long makes minimal interventions into the landscape, seeking a dialogue with it in an ecological spirit.

One can contrast the asocial character of the art which has just been examined with that of Christo. His 'Running Fence' was as ephemeral as Long's work, since it stood for only two weeks, but it was the outcome of two years of planning. The gaining of permissions, the raising of money, the organization of the work force, and all the other activities associated with the construction of a 24 mile long fence across northern California made Christo's endeavour unavoidably social and led art into an encounter with new audiences. The 20 foot high nylon panels fastened to a total of 2050 steel poles must undoubtedly have enhanced viewers'

awareness of the qualities of the chosen site, but the process of its creation can be seen as being equal in importance to the final outcome. In this respect 'Running Fence' is comparable to a 'happening', a type of art activity where there is no visible art object produced which survives beyond the time and place in which it occurs. A happening is certainly a social activity, with audience participation encouraged to the point where the roles of artist and spectator can become blurred: Indeed it might be argued that the danger with the happening is that the ecstatic merging of art and life may erase the very distance which gives art its critical value.

To describe a happening (or indeed one of Long's sculptures) as ephemeral is perhaps not to tell the whole story. These works, like Heizer's and De Maria's, have become known to a wider audience through documentary photography. Although the works themselves attempted to escape commodification by being ephemeral, inaccessible or immovable, the necessity of earning a living led to photographs replacing them in the art gallery space as non-site-specific, saleable objects. A 'schizophrenic' splitting occurred, demonstrating that the logic of the capitalist (art) marketplace is not so easily avoided. The museum too proved capable of recuperating site-specific artworks, and not only through the display of documentation: Heizer's 'Double Negative' is now owned by the Los Angeles Museum of Contemporary Art.

It would be overly pessimistic to conclude from this brief discussion of site-specificity in recent art that attempts to escape gallery and museum space were a complete failure. The relationship of art to these institutional sites has been successfully rendered problematic by the efforts of artists such as those I have been discussing here. This is the case even though they have been unable to abandon such spaces entirely. Furthermore, the hegemony of modernist ideology has been destroyed, leaving us with an open situation in which a socially critical art could flourish.

Artworks created for particular sites beyond the walls of galleries or museums will, I feel, continue to play a part in this strategy of engagement since they enable art to interact with new

audiences in a direct way. Other approaches, however, will be equally viable. The current tendency of artists to return to gallery space, for instance, should not be seen as a necessarily reactionary one, opposed to the political dynamic of site-specific art. Alongside the many who are willingly submitting to a recommodification of art there are some whose return is motivated by a desire to subvert the institutional spaces of the art world from within.

Former environmental artist Haacke belongs in this latter category. His works explore through images and texts the business interests of museum trustees, the uses to which art sponsorship is put by multinational companies, and other related issues. Despite the content of Haacke's art, many museums do host shows of his work. The hope, of course, is that by doing so they will enhance their reputation for liberal even-handedness. Not all museums perceive this trade off to operate to their advantage, however. On more than one occasion a Haacke show has been cancelled because it threatened to conflict too openly with the depoliticized notion of art being sustained by that institution. The fictional nature of the museum space's neutrality is disclosed most dramatically on these occasions. Rather than being innate, the autonomy of art with respect to life is revealed as something which must be actively created and policed.

**By David Clarke**



# 地方與藝術

一件藝術品可以有很多方法被引用為與一個特別環境有關，最顯著的是它可代表或用來評述一個地方，例如康士丁堡Constable描寫雪霍Suffolk的風景畫。畫中景物栩栩如生，賦與活生生感覺，因此實際上需要頗大的努力，才能使一些人(如藝術史學者如約翰布里 J·Barrell等)質疑他對鄉村生活所作出的狹窄的意識形態上的演繹。康士丁堡的雪霍，可能和萬寶路一樣都是虛構的，但他的作品的力量，令它在一百五十年後，人們探訪畫中地時，仍以康士丁堡的視野為依歸。

康士丁堡使我們看到他的畫時，感到雪霍就如在目前前。同樣道理，當觀眾面對康士丁堡的「Flatford磨坊」時，不難想像那感覺也像是在咫尺般真實。事實上定作品是他在畫室內藉素描的幫助完成的。第二種藝術產生與地方拉上關係的，便是在實地進行的創作。儘管畫中描述的地方，對藝術工作者的心急和心態是相當重要，但畫室傳說來說都是獨立的地方，最後作品往往遠離實地的隱藏在畫室中。康士丁堡的「Flatford磨坊」便是此種創作方法的表表者。但他也有些例外作品：他的野外寫生全在室外進行；「藝術工作者在他的畫室」自畫像；以及那些沒有試圖扮作希臘神話人物如維納斯、希格路斯的模特兒描繪練習。

一件藝術品，除了以圖象方式外，還可以索引指示方式，指示出該藝術品的製作地。撒拉Serra的「鑄」(1969)便是個例子，他以黃溶的鉛擲在晴與地面的交匯處，那硬化後的鉛塊被移放至房子中央，直至房內滿佈波浪般的晴與地面的印跡，而最後的一塊，便留在「鑄模」的原有地。

「鑄件」在定類追求藝術與環境的單純關係的藝術中，可列入第三類，因它不單只是「在」實地裏工作，而是「為」一定地而工作。撒拉的作品與實際環境的緊密關係，可從他的「傾的弧」(1981年裝置)。當物主計劃把這雕塑移離曼哈頓商業區時，撒拉發動三千萬美元的訴訟，控告物主侵犯版權(移動地點被視為更改作品的原意)，破壞憲法中自由言論的權利等等。「傾斜的弧」擺放那形成的角度，在中午最繁忙的時候，不會留下任何影子。那垂直的弧形鋼片，是設計成與路上行人移動的網絡相呼應的，而它的高度，剛好配合從大廈中走來的人的視平線。

當然，我們亦可反辯每一藝術品都與展出地點有密切關係。但一件為某地方而製造的藝術品，與一件當安置在某地方後而能和它的環境發展出獨特關係的藝術品，畢竟仍有所不同。多個世紀前，很多藝術已是特別的地方而製造。巴羅克時代伯里尼Bernini為聖彼得大教堂而造的雕塑裝飾，及哥里Gaulli為Gesù造的天花板立體幻象效果，都是好例子，它們與過去三十年的此類藝用品相比，兩者都畫和雕塑中出現舞台式效果，忽視藝術發現媒介的疆界區別，約翰基爾丁Cage的多元媒介突發表演以及其他類的活動，都可比擬Gesù天花上畫、雕塑裝飾和建築的結合。

如果為特別場地而創作藝術，有其深遠歷史的話，或許我們在看看定傳說與現代藝術中定潮流的不同之處。現代的特定環境的藝術，刻意地擺脫現代主義藝術的雄霸地位正如現代主義捍衛者格蘭堡Greenberg及費特Fried以強調，現代主義藝術關心的，只是以使用的媒介的內在特質。因此，自莫奈開始，已試圖擺脫給亞的「故事性」和雕塑性，找尋他們認為是「基要」的東西，即那塊鋪滿顏料、拉緊而平面的帆布，此藝術觀不單低貶

藝術的美學價值，還對任何試圖配合環境的藝術，譏為追求粉飾誇張的「戲劇效果」。對費特來說，他利用一種藉自我描述、自我存在的平穩秘主義的「體態呈現」藝術價值觀！抗拒這「戲劇效果」。

因此現代主義給畫沒有為特別地定創製藝術品的傾向，對其畫框以外的事物漫不經心。如果說現代主義藝術是為藝術館而設(而不是為教堂等而設)並不表示對上述論點加以質疑。事情並非如此簡單因為它們是為所有藝術館，藝術館定一籠說地歸納成一類的空間(而非為一特定的空間而設)，符合現代藝術編調中視藝術館為中性的「非地方」，為藝術品提供不干攪的背景。

公共藝術館在現代社會得以成立發展，並非事出偶然。它出現於一個當藝術的(隱喻)地位與社會的關係趣益板難難解的年代。在這時代，藝術被推往邊際，在社會中沒有它的地位，藝術館變成那「非地方」藝術可找到的棲息所。藝術觀眾已非先決地存在，他們的角色亦非先決地早已介定，這狀況所引起的焦慮，卻又被現代主義理論所中和：藝術的超然獨立被視為正面、進取的價值。早期現代主義藝評者貝爾Beel強調「欣賞藝術我們只需對形象色彩的感覺和對立體空間的認識」，他否定有在題材範疇流連探索的需要。那將藝術品掛在空白的牆上，把它內裏的囚犯和它們的鄰居，進而與生活隔離的畫廊，其實是主理偏具體化的表現。



我希望我已清楚地說明藝術館的所謂“中性”，其實只是錯覺。展覽所呈現的，性往比它各部份加起來還要多，它為展品（或未被展出的作品）作出爭議，特別是當展品被扭曲了、假扮成只是簡單的作品展示而非一系列意見態度的展示，定爭議變得更加強而有力。現代主義理論聲稱它只对藝術用品的直接特性感興趣，但其實它內裏刻劃看一套精鍊而富爭議性的議論。

渴求脫離藝術館，在特定環境內製造藝術，在六、七十年代漸趨流行，它多少受到一種與我剛才提及的那種對問題的醒覺所催促。藝術工作者相信藉新的展覽環境，他們可以為藝術設立新的（或許政治的）角色和意義。藝術在現代社會中生存之道，足參與而非歸宿至“純靜境界”。我們可以說突發藝術、環境藝術和觀念藝術，基本上足試圖逃避另一種空間—商業藝廊—但最後商業藝廊和藝術館定兩類高間，必須一同加以考慮。在商業藝廊內，藝術品只是銷售過程中的過客，而藝術館則是終點。但正如貝達拿Baudrillard指出，它們兩者有其連繫。藝術館那似乎是置身商業市場以外的身份，能它更合適地評估藝術品的價值，正如英倫銀行作為其他銀行所使用的貨幣的担保者般。

我認為那些認為藝術的將來在於參與而非隔離的藝術家，走上了正確的道路。但藝術在現代社會中的尷尬不安，並非藝術館一手做成，像六、七十年代那樣走越晴壁，仍未能解決困難。

對那些試圖回應獨特環境的藝術工作者來說，新的展示環境切斷了現代主義的一些觀念。在達·馬利艾De Maria的“閃電場”（1976—77），作品與它的環境間的界線相當含糊，剛好和現代主義的一貫方法相反。作品包括一系列依照幾何圖案排列的鋼管。儘管地面高度不一，鋼管都經細心安排以至頂端都是全然屬於同一水平。它們的全然一貫性令作品的內在架構組織，變得無關重要。簡單而一致的形象、細微的質量感，很難令人個別地觀看它們辦個別的藝術品。它之所以能產生意義，是當它和那位於新墨西哥州的荒漠環境拉上關係才行。由於該處的天氣關係，天空不時山現行雷閃電，當閃電擊中那些鋼管時，更加強及戲劇化了藝術與環境間的對話。不過，儘管該作品命名為“閃電場”，達·馬利艾並不認為閃電是作品中必須的部份，那些每天都發生的細微的環境與藝術對話（如太陽位置移動對作品的影響）也便足夠。

像“閃電場”一樣，夏撒Heizer的“雙重虛位”（1969）也是位於荒蕪沙漠，在奈華達州境內。作品是在高原頂掘了兩40呎深的狹縫，兩狹縫由一狹谷分開。這“土地藝術”比達·馬利艾的作品和它的環境的關係更形密切，它根本就沒有任何元素可以被誤認為雕塑或被抽離該處的環境。當然，“雙重虛位”是由抽減的方法而非遞加的方法製成的。另一件關心藝術和環境的雕塑者安迪Andre，形容他的作品削入四周的空間（他用未經雕削的物料創作）。對夏撒來說，他真的削入空間去：他用了兩噸炸藥，從山上移走了超過二千噸石塊。當然是和巴羅克壁畫或其他較早期藝術那樣，藝術品為特別地區而製作有所不同，因為這種藝術製作需要將材料由別處帶來該特定環境，“雙重虛位”不單“為”該環境而製，也是“從”該環境中製造出來。假如我們要在現代藝術以前找尋前例，我們可想想花園，它今人可從中得到藝術的感覺。

在“雙重虛位”該處所留下的前哥倫比亞文化的遺跡，令人想起兩者的關係，因為他的父親是考古家。參與更改環境似乎是來自夏撒的家庭傳統：他的祖父是開鑿工程師。

由於位於偏闊地因，很少人可看到“雙重虛位”及“閃電場”。這是故意的，而達·馬利艾實際上限制着每次只許六人觀看。隔離和巨大的特點，令觀眾站在夏撒作品前，不禁產生既驚復喜的無盡感，令人想起Still甚至Bierstadt的畫。

達·馬利艾和夏撒的原離社會的作品，阻礙了他們達到那試圖搬離畫廊所附帶的政治動機。與現代主義價值決絕並不表示會產生關切社會的藝術：一種倒退的浪漫主義也可以產生。這心態可從英國藝術工作者朗格Long中見到。

朗格在難以到達的地方，在大自然中就地取材，製造雕塑。我們可同樣感覺到那對人與自然的關係的關注，但作品體積較夏撒的為親密細緻。夏撒的作品似乎要與文明比賽持久力，但朗格的作品卻短暫。“愛爾蘭的一條線”（1974）是由石塊堆積而成，而“一條由步行形成的線，英國”（1967）就像題目所顯示，由在草地上步行所形成。朗格不試圖硬將個人意願加諸自然上，他追求最少地干擾景物，在注重環境保護的形態下希望與自然對話。

我們可以用荆士圖Christo的作品來比對上述作品的脫離社會的性格。他的“走動的牆”和朗格的作品一樣的短暫，只持續了兩星期，但那是經過了兩年的籌劃。這計劃所涉及的活動，如申請牌照、籌款、組織工作人員、在北加州籌建24哩長藝術品的工程等，都無可避免地令接觸新的觀眾。那些用尼龍布造成的二十呎高的布條，緊在一共二千零五十條鋼管上，必然會令人想起所選擇的場地的一些特質。製作的過程和製作的成品同樣重要。從這角度來看，“走動的牆”是類似一種“突發”活動，那是一種活動沒有具體產品，而它能繼續在事件的發生的時間和空間以外存在。“突發”是種社會活動，觀眾被鼓勵積極參與，以至藝術工作者和觀眾的界線變得含糊。當然我們也可以說，突發引發出那熱烈地將藝術和生活溶合，會出現一個危險，就是在減小藝術與生活的距離之餘，也減弱了藝術的批判能力。

將突發（當然還有朗格的雕塑）形容為短暫，或許尚未交待整個故事，夏撒和達·馬利艾的作品，藉照中的紀錄，已為廣大觀眾所知悉。儘管那些作品本身試圖利用短暫、偏僻、難移動等特性，去逃避變成商品化的命運，但為了謀生，擺放在藝廊中的照片，取代了原有作品成為脫難展場環境的商品。精神分裂式的破裂於是出現，顯示出資本主義的（藝術）市場是難以逃避的。藝術館証實有足夠的能力，成為為特定環境而製作的藝術的體憩地，所採用的方法，不單止在於展示紀錄照片那麼簡單：夏撒的“雙重虛位”現正為洛杉磯現代藝術館所藏。

如果從這簡短的討論中，便下結論認為為特定環境而製，試圖避開藝廊和藝術館的空間的藝術是個全面的失敗，未免太過悲觀。藉在前述的藝術工作者的努力，藝術與應場制度的關係間的難題，清楚地出現，儘管這些藝術工作者仍未能全然放棄傳統展覽的空間。最重要的，是現代主義在意識形態上的霸權主義，已經面臨崩潰，留下開放的現象，令社會批判的藝術得以蓬勃發展。

我覺得那些為特定環境而製作，試圖走上藝術館的藝術，將會繼續扮演其“參與”的角色，因為它令藝術能更直接與新的觀眾交往。其他的藝術策略也可以是同樣地有生命力。例如現今藝術工作者重新投走向藝術館中，不應一定被視為反動行徑。在芸芸其於投入藝術再度商品化的過程中，也有些卻基於試圖在藝術世界內，推反那制度機構的空間。

前環境藝術工作者赫卡Haacke便屬於此類型。他的作品利用圖象文字揭露商藝術機構董事的商業利益、跨國公司如何藉贊助來利用藝術以及其他有關的問題。儘管赫卡的作品有如期的題材，很多藝術館仍展出他的作品，希望藉此建立它們開放公平的聲譽，但並不是所有藝術館明白是交換可令它們得益，曾經多次赫卡的展覽有被取消的威協，因為它太公然和這些堅持非政治性的文化機構產生矛盾。藝術館的空間是非政治性的中性是神話，在這些情況下明顯暴露。藝術脫離生活的獨立性，並非內在自然的一部份，它是一些東西必須積極地塑造和監管的。

## 新大衛



**ANNIE CHI-LING CHAN**

Mixed Media

1988, Nov. 31" x 40"

"The Sink"

陳志玲

混合素材

1988年11月, 31" x 40"

"洗盆"



**ANNIE CHI-LING CHAN**

Mixed Media

1988, Nov. 31" x 40"

"The Corridor"

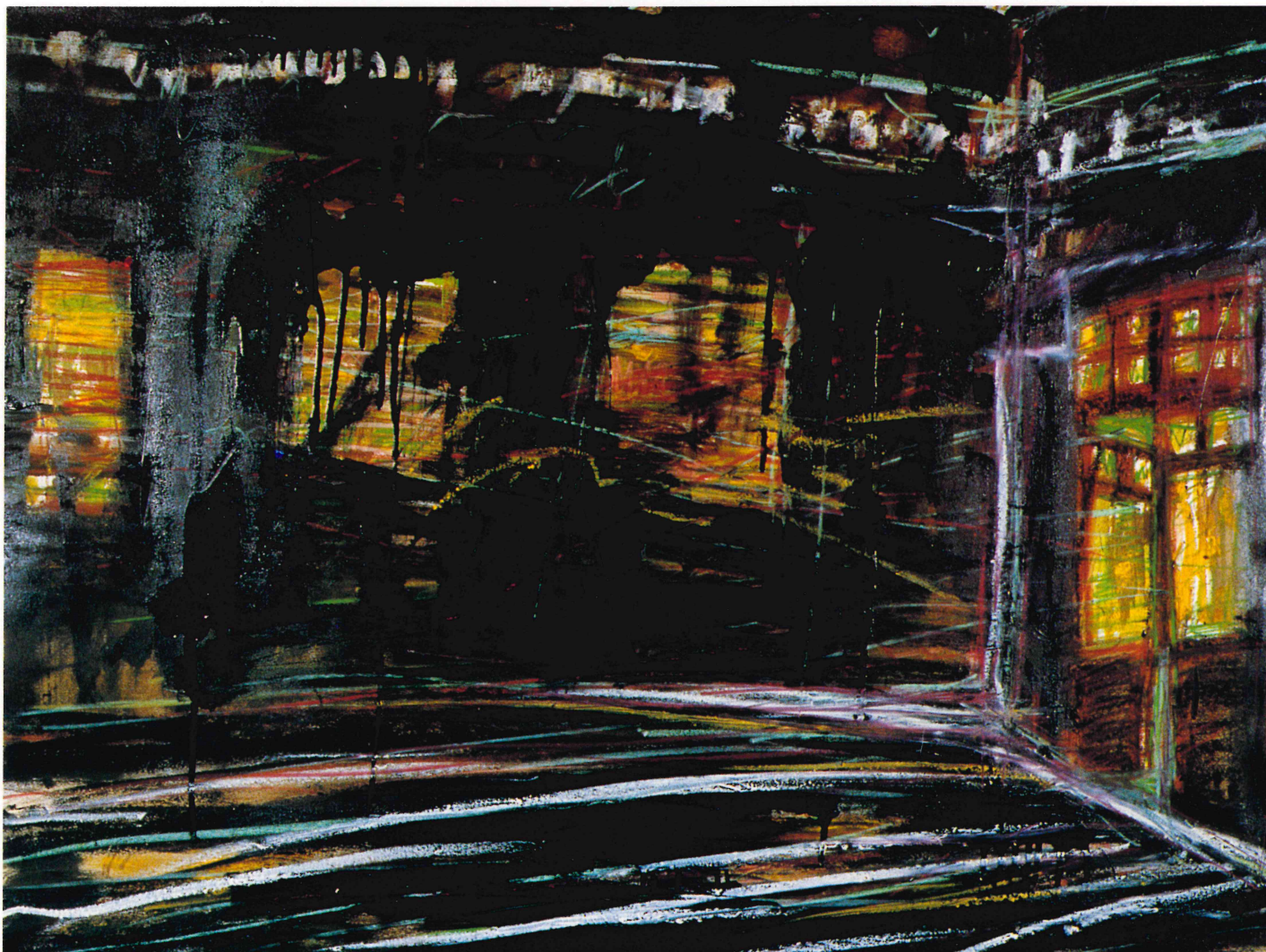
陳志玲

混合素材

1988年11月, 31" x 40"

"走廊"





**ANNIE CHI-LING CHAN**

Mixed Media  
1988, 31" x 40"  
"Room 240"

陳志玲  
混合素材  
1988年31" x 40"  
"240室"



**WONG WO-BIK**

"Vandyke on Paper—Meditation",  
1988, 29" x 40", sun printed, col-  
laged with xerox and drawing with  
oil pastel, acrylic and graphite.

**王和豐**

「棕印上紙—冥想」，  
1988，29" x 40"  
太陽曝光影印拼貼，  
粉彩、膠油彩及炭枝畫







**WONG WO-BIK**

"Cyanotype on Paper—Architectural Transmutation", 1988, 29" x 40", sun printed, collaged with xerox and drawing with oil pastel and graphite.

**王和璧**

「藍印上紙—建築物之變奏」  
1988，29" x 40"  
太陽曝光，影印拼貼，  
粉彩及炭枝圖



**WONG WO-BIK**

"Vandyke on Cloth—Movement", 1988, 28" x 56", sun printed.

**王和璧**

「棕印上市—動感」，1988，  
太陽曝光



# ANNIE CHI-LING CHAN

Born in Hong Kong

## Education

**1975-77** Art Foundation, Kettering Technical College, Northants, England

**1977-80** B.A. Hons in Art, Leeds Polytechnic, Leeds, England

**1982-84** M.F.A., Painting and Drawing, University of Montana, Missoula, Montana, U.S.A.

## Teaching Experience

**1984** Teaching Assistant at the University of Montana, Foundation Program

**1985** Visiting Artist for three weeks at Kentucky Wesleyan College, Owensboro, Kentucky, U.S.A.

Visiting Artist for one month at Kentucky Wesleyan College, Owensboro, Kentucky, U.S.A.

**1986-present** Hong Kong Polytechnic, Swire School of Design

## Exhibitions (selected)

### One-Person:

**1984** University Center Gallery, U of M, Missoula MT, U.S.A.

**1985** "Drawings from Africa", Owensboro Area Museum, Owensboro, Kentucky, U.S.A.

"Drawings from New York", Kentucky Wesleyan College, Owensboro, Kentucky, U.S.A.

**1988** "Mixed-Media", American Library, Hong Kong.

### Group

**1984** Hangchow Acad. of Arts, Hangchow, China. Asian-American Artists Competition (First-Prize), Seattle Art Center, Seattle WA, U.S.A.

**1985-86** "Best of the West '84", Wing Luke Museum, Seattle WA, U.S.A.

**1987** Biennial Exhibition of Contemporary Art, City Hall, H.K.

**1988 Oct.** Exhibition of Hong Kong Modern Art at Beijing, National Museum of Beijing, China

**Nov.** Tsuen Wan Town Hall, Hong Kong.

**Dec.** Mobile Art.

# 陳志玲

生於香港

## 教育

1975—77 英國諾咸頓郡潔達靈書院藝術基本課程

1977—80 英國列斯理工學院藝術學士學位

1982—84 美國蒙坦拿大學藝術碩士，主修繪畫及素描

## 教學經驗

1984 美國蒙坦拿大學基本美術課程助教

1985 美國肯塔基州維斯理亞學院客席藝術家

1986 香港理工設計系基本課程講師

## 作品展覽(摘要)

### 個展

1984 美國蒙坦拿大學大學中心畫廊個展

1985 美國肯塔基州奧雲斯賓區域博物館“非洲素描”個展

美國肯塔基州奧斯露書院“紐約素描”個展

1988 香港美國圖書館個展

## 聯展

1984 中國杭州藝術學院聯展

1984 美國華盛頓州西雅圖藝術中心  
美國華裔藝術家比賽

1985—6 華盛頓州西雅圖榮陸紀念藝術館“八四年西部最佳作品展”

1987 香港藝術館現代藝術雙年展

1988 Oct 香港現代藝術展在北京博物館。

Nov 香港藝術家聯展，荃灣大會堂。

Dec 流動畫展

1989 Apr 香港藝術中心。

# WONG WO BIK

Born in Hong Kong

## Education:

**1977-79** M.F.A. Degree, Tyler School of Art, Temple University, Philadelphia, Pennsylvania U.S.A. (Photography)

**1975-77** B.F.A. Degree, Columbus College of Art and Design, Columbus, Ohio, U.S.A.

## Teaching Experience:

**1980-88** Teaching photography and graphic arts at Temple University in United States and colleges in Hong Kong  
Currently a professional photographer

## Exhibitions (selected)

### One-Person:

**January 1988** "PLASTIC MOTION", an exhibition using motorized photographic sculptures as stage settings for "AUREOLE", a dance performance, held at City Contemporary Dance Company's gallery and theatre

**November 1986** "IMPRESSION", presented by Alliance Francaise de Hong Kong

**January 1985** "PHOTOGRAPHY EXHIBITION BY WONG WO BIK", presented by U.S.I.S., held at American Library

**March 1981** "COLOR IMAGES", an exhibition with courtesy of films and cameras by Polaroid Far East Ltd., held at Hong Kong Arts Centre

## Group:

**December 1988** "MOBILE ART SHOW", an outdoor exhibition, organized by Hong Kong Arts Centre

**October 1987** "CHINESE PHOTOGRAPHIC ART EXHIBITION", organized by Beijing, Hong Kong and Macau Photographic Societies, held in Japan

**January 1987** "INSTANT CREATIVITY — POLAROID SPECTRA IMAGES", A Polaroid 50th Anniversary presentation, held at Hong Kong Arts Centre

**September 1984** "IMAGES OF CHINA BY HONG KONG PHOTOGRAPHERS", curated by Hong Kong Arts Centre

**March 1984** "WOMEN IN ART", organized by Hong Kong Council for Women, held at the I-Club

**August 1983** "COLOUR PHOTOGRAPHY — TWO PHOTOGRAPHERS", organized by Museu Luis de Camoes, Macau

**February — April 1983** "FACES AND PLACES — A COLLECTION OF VISUAL EXPERIENCES", a travelling show organized by RTHK and Fuji Films

**August 1982** "CONTEMPORARY HONG KONG ARTISTS INVITATIONAL 1982", organized by Tangeman Fine Arts Gallery, University of Cincinnati, Ohio, U.S.A.

**March 1980** "ASIAN-AMERICAN CONTEMPORARY PHOTOGRAPHY INVITATIONAL", held at Cameravision Gallery, Los Angeles, California, U.S.A.

## Publication/other Professional Experiences

**Book, 1983** "COLOR & CONSENT", published by Polaroid Far East Ltd.

**Articles 1984-87** Writing articles on photographic trends for Hong Kong Economic Journal and Photoart magazine

**Photographs since 1978** Works published in Quiver, Le Nouvel Economiste, Photoart magazine, Photo Pictorial magazine, The Companion Pictorial, China Travel, Asiaweek, etc.

## Other Experiences

**April 1987** Participated in the theatre production for "THE INN", held at City Contemporary Dance Company and Shatin Town Hall

**June 1984** Co-curator of "PHOTOGRAPHIC ALTERNATIVES — AMERICAN CONTEMPORARY PHOTOGRAPHERS EXHIBITION", organized by Hong Kong Arts Centre

**December 1981** Experimental film-maker for "MONTAGE DANCING", a 16mm colour/sound film shown at Hong Kong Independent Film Exhibition



# 王和碧

香港出生

## 教育程度

**1977—1979年** 獲美國賓夕法尼亞州費城譚實大學泰勒藝術學院頒「純藝術碩士」銜(攝影)

**1975—1977年** 獲美國俄亥俄州哥倫布斯藝術與設計學院頒「純藝術學士」銜。

## 教學經驗

**1980—1988年** 在美國大學及香港專上學院教授攝影及設計課程，最近為專業攝影師。

## 作品展覽(摘要)

### 個展：

**1988年1月** 「塑、舞、動感」展，展出動感攝影雕塑並成為「光環」舞蹈之舞台裝置，由城市當代舞蹈團主辦，分別在畫廊及劇場舉行。

**1986年11月** 「印象」攝影作品展，由法國文化協會主辦。

**1985年1月** 「王和碧攝影作品展」，由美國新聞處主辦，美國圖書館舉行。

**1981年3月** 「彩色映象」，菲林及相機由寶麗來遠東有限公司贊助，在藝術中心舉行。

### 聯展：

**1988年12月** 「流動藝術展」，戶外藝術展，由藝術中心策劃。

**1987年10月** 「中國攝影藝術展」，由中國、香港及澳門攝影學會主辦，在日本舉行。

**1987年1月** 「瞬間的創作：寶麗來百彩攝影錄」，寶麗來機構五十週年紀念貢獻，在藝術中心舉行。

**1984年8月** 「香港攝影家看中國」，由藝術中心主辦。

**1984年3月** 「女性與藝術展」，由香港婦女會主辦，在I-Club舉行。

**1983年8月** 「彩色攝影：兩攝影家聯展」，由澳門賈梅士博物館主辦。

**1983年2—4月** 「人與環境之視覺經驗」，由香港電台電視部及富士菲林主辦之巡迴展。

**1982年8月** 「香港當代藝術家邀請展1982」，由美國申納弟大學唐治文畫廊主辦。

**1980年3月** 「美亞當代攝影家邀請展」，在美國加州羅雀的攝影視覺畫廊舉行。

## 出版及專業經驗

**攝影集：1983年** 「色與尚」，由寶麗來遠東有限公司贊助商協出版。

**攝影文章：1984年至87年** 曾為「信報」及「攝影藝術雜誌」寫當代攝影動向。

**攝影作品於1978年始刊登於** QUIVER, Le Nouvel Economiste, 攝影藝術、攝影畫報、良友畫報、中國旅遊、亞洲週刊等。

## 專業經驗：

**1987年4月** 為「美國飯店」舞台劇製作人員，在城市當代舞蹈團及沙田大會堂公堂公演。

**1984年6月** 與藝術中心畫廊總監共同策劃「攝影的另一面：美國當代攝影家展」。

**1981年12月** 在香港獨立短片展展出個人製作之「蒙太奇舞蹈」16米厘彩色有聲實驗電影。

# SABRINA FUNG

## 馮美瑩

### Avant-garde pianist

Sabrina Fung was born in Hong Kong, where she began her musical studies at an early age. Her formal music education continued at the Vienna State Academy with Professor Alexander Jenner and then the McGill University with Professor Charles Reiner. Ms. Fung's New York debut was presented by the Whitney Museum of American Art in 1981. Her Carnegie Recital Hall debut in 1982 was co-sponsored by the Chinese American Art Council. In 1985, Ms. Fung was invited by the Hong Kong Urban Council for a piano recital of Erik Satie's music. The performance was accompanied by a slide show of drawings for which the music was originally composed. She also performed at the Cage International Festival held in Lyon, France in 1986, where she premiered John Cage's ASLSP. During the last ten years, Ms Fung has given recitals in North America, Europe and Asia. She now resides in New York City.

"A Small Suite for Piano" by Andrew Culver consists of seven short pieces. The music is derived from a series of I Ching chance operations. Because its sounds are non-intentional, the piece welcomes other non-intended sounds, which can be other chance musics, or environmental sounds, or even the sounds of conversation. Thus, the music will encompass a sense of place as well.

### 前衛鋼琴家

馮美瑩在香港出生，自幼學習音樂。她先後在維也納國立音樂學院及麥吉爾大學進修，並於一九八一年在紐約聯邦演奏廳首次公開演出，是次音樂會的主辦機構是韋特尼美國藝術陳列館。翌年，她又得到華美藝術協會贊助，在卡奈基音樂廳舉行個人演奏會。

馮氏於一九八五年應香港市政局的邀請，演奏法國作曲家薩替的鋼琴作品，還以幻燈片配合演出；幻燈片的內容，也就是薩替此曲的內容。一九八六年，她在法國里昂的凱基國際音樂節，為約翰·凱基的《慢之極》作首演。

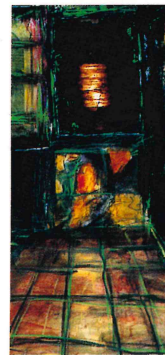
馮氏現居紐約，經常在北美、加拿大及歐洲各地演出。

「小組鋼琴樂曲」包括有七個短章，創自安得魯·高佛。音樂取材自易經由於這些音響是漫無意欲的，所以能夠接受其他類似的聲音例如另一種音樂，或環境聲音，又或是談話的聲響。如此，這音樂自也環繞着地方之感。

**Graphic Design** — Alex Fung  
**Typesetting** — Printing Workshop of Swire School of Design  
**Printing** — Sang Kee Printing Co. Ltd.  
**Music performed by** — Sabrina Fung  
**Exhibition Organiser** — Dr. David Clarke  
**Exhibition Assistant** — Sylvia Cheng  
**Technical Assistant** — Tommy

Thanks also to Oscar Ho, Monica —  
and the Photography Workshop at Swire School of Design





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