

HKMoA stages Hong Kong art scene in 1980s and '90s co-curated with guest curator Janet Fong (with photos)

The Hong Kong Museum of Art (HKMoA) will stage the "New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s" exhibition from tomorrow (March 5) to present Hong Kong contemporary art from diverse viewpoints.

The HKMoA is devoted to presenting the unique facets of Hong Kong art through curatorial research and exhibitions. In a quest to foster artistic synergy and enrich the interpretation of Hong Kong art, the HKMoA launched the "Hong Kong Art: Co-Creation" exhibition series in 2018. Through calling for proposals, the museum searched for curatorial concepts that would echo and complement the museum's annual theme on narratives of Hong Kong art. The museum hopes to collaborate with guest curators to illustrate an even richer history of Hong Kong art by expanding and sharing connections and resources with the community, while instilling new energy, new visions and new experiences into the development of Hong Kong contemporary art. Endorsed by a selection panel, the proposal by Janet Fong was first selected by the museum for co-curation of the coming exhibition.

The development of Hong Kong art reached a critical juncture in the 1980s and '90s. Numerous young artists, having graduated in Hong Kong or returned to the city after studying abroad, dedicated themselves to exploring new artistic forms and expressions through their creations. This enabled the rise of installation art, new media and contemporary photography, etc, and brought vibrancy to art creation in Hong Kong. Echoing the museum's "Hong Kong Experience—Hong Kong Experiment" exhibition that showcased the breakthrough of artistic creation in different traditional media as well as the creative achievements of local artists over half a century that fused different cultures, the "New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s" exhibition examines the new trends and breakthroughs in contemporary art in Hong Kong during the era. With a two-year project of interviews, research and consolidation, the HKMoA worked closely with guest curator Janet Fong and her team, and invites visitors to look at the breakthroughs and accomplishments of Hong Kong artists in a new light. This was achieved through showcasing artworks by seven representative artists and artist collectives, restaging iconic art spaces of the time, and presenting archives and documents.

The exhibits include a new edition of Chan Yuk-keung's mixed media installation, "Vertical Rye Field", which was presented at the Asia Pacific Triennial of Contemporary Art in Australia in 1996; both 1989 and 2016 versions, as well as a 2021 new version of May Fung's video installation work, "She Said Why Me"; a series of black and white photographic works, "Shenzhen", by Joseph Fung who was among the first group of Hong Kong photographers to enter the Mainland after the open door policy, along with

works that he shot around the globe such as "Boston/Yanggong Series" and a series of 3D digital images, "The Butterfly Dream Series"; Ellen Pau's iconic work, "Recycling Cinema", which was showcased at the first Hong Kong Pavilion at the 49th Venice Biennale in 2001 and is now presented in a 245 degree format for the first time; and Choi Yan-chi's reinterpretation of her installation work "Butterfly Dream as Smoke", as well as presenting her video of an avant-garde art installation performance.

In addition to innovative creations by artists, the exhibition has rebuilt the site-specific project "Coffee Shop", created in 1998 by the founding members of Para Site (formerly Para/Site), including Tsang Tak-ping, Leung Chi-wo, Sara Wong, Patrick Lee, Phoebe Man, Leung Mee-ping and active member Anthony Leung. By turning the art space into a makeshift café, the artists display their experimental works in the venue to invite viewers to interact with the work and the site. The exhibition also has reconstructed the art space of NuNaHeDuo Centre of Photography in the 1990s and showcases the photographic works by the five co-founders members Lee Ka-sing, Holly Lee, Patrick Lee, Lau Ching-ping and Blues Wong.

The exhibition researcher Lo Yin-shan compiled an archival unit entitled "Discourse of Reimagined Hong Kong Art Communities", showcasing records, documents, publications, images and historical objects that she collected from different channels and art participants, as well as a photo diary from 1994 to 2000 presented by Professor David Clarke. The archival unit illuminates Hong Kong contemporary art in the 1980s and '90s from diverse points of view.

The exhibition will run from tomorrow until April 24 next year at the HKMoA (10 Salisbury Road, Tsim Sha Tsui, Kowloon). According to the Prevention and Control of Disease (Requirements and Directions) (Business and Premises) Regulation (Cap. 599F), visitors are required to scan the "LeaveHomeSafe" QR code or register their name, contact number and the date and time of the visit before being allowed to enter museums for necessary contact tracing if a confirmed case is found. Appeals are made to members of the public to download the "LeaveHomeSafe" mobile app in advance and scan the QR code with the app before entering. Members of the public who opt for registering their personal information at the scene are reminded to arrive earlier to avoid delaying their visits as a longer time is required for such registration.

In view of the latest situation of COVID-19, the museum will apply a quota to limit visitor flow. Visitors to the museum will need to use hand sanitiser and will be subject to temperature checks before admission. They also need to wear their own masks. Children under 12 will only be allowed to enter the museum and exhibition facilities when accompanied by an adult. For details of the exhibition and the admission arrangements, please visit the website at hk.art.museum/en_US/web/ma/exhibitions-and-events/new-horizons-ways-of-seeing-hong-kong-art-in-the-80s-and-90s.html or call 2721 0116 for enquiries.

