

香港視覺藝術年鑑

hong kong visual arts yearbook

2011

藝術家上街去！——藝術公民「423藝術公民大聲行」的啟示

Artists Taking to the Streets!

423 Art Citizens March and its Revelations

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出世與入世之間：李研山〈青山無恙圖〉

Between Worldly and Otherworldly: Li Yanshan's *A Land Untarnished*

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A Relational Model to Define Present Art Practices in Hong Kong

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The Rise and Fall of Hong Kong's Artists' Villages:

A Virtual Interview in a Parallel Universe

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序言

唐錦騰

香港是一個國際城市，中西文化藝術都可以同時在這裡有不同發展。因此，《香港視覺藝術年鑑》在收錄有關研究方面都會兼顧不同的類型和範疇。今期年鑑在「專題論述」部份共收錄六篇文章，正體現了這種特色。

香港文化藝術創作有不少「混合」的藝術作品，因此在分類方面往往帶來困擾。韋一空從藝術史論研究的角度，撰寫了〈香港的「皮亞傑群」：一個為當今香港藝術創作定義的關係模型〉，試圖借鑑Rosalind Krauss的皮亞傑群（Piaget group）架構來解決這個複雜的問題。雖為一家之言，相信可以帶起更多的研究和討論。

藝術的政治性和社會性，以至藝術與政治社會的關係，向來都是熱門課題，當代的香港藝術工作者對這方面有具體的關切，藝術界參與和組織遊行，近年便有上升的趨勢。2011年因艾未未事件而觸發2,000名藝術工作者參與的「423藝術公民大聲行」，是香港藝壇一個重要而矚目的事件。魂游所撰〈藝術家上街去！——藝術公民「423藝術公民大聲行」的啟示〉一文對此事件有關種種進行了敘述和評論。

香港地少人多，一直以來即使居住空間也嚴重不足，藝術工作空間所受的壓力自然更大，林嘉敏所撰〈香港「藝術村」的聚散起滅：平行宇宙的虛擬訪談錄〉便是圍繞有關問題所作出的總結文章。

相對於西方藝術，從事中國藝術創作的藝術家顯得較為內斂和低調，尤其是前輩的藝術家。他們一生沉潛藝術，自得其樂，過著與世無爭的生活。對於這些功力深厚，藝術成就非凡，但並不廣為人知的前輩藝術家，我們確實理應加以更多的關注。這也是《年鑑》編輯的重要方向之一。

李研山為山水畫巨擘，對傳統有很深入的研究。內戰後由粵來港定居，直至六十年代才去世。2011年夏，香港藝術館舉辦了「抗心希古——李研山的藝術」，展出其代表作〈青山無恙圖〉。童宇的〈出世與入世之間：李研山〈青山無恙圖〉〉一文，透過對此作的深入研究，對李氏的生平和交遊進行了很好的補充和分析。

曾榮光是學者型的藝術家，擅長書法和篆刻，為人非常低調，故有關他的討論和研究甚少。其學生羅淑敏的〈「游于藝」的境界——曾榮光的藝術追求〉一文，對曾氏生平和藝術均有深入和全面的論述。

唐積聖屬於實幹型的藝術家，是一位默默耕耘、技藝超群的雕刻家，擅長不同物料的雕刻。除篆刻外，亦擅長雕刻文玩。其好友鄧偉雄〈略述唐積聖先生的雕刻藝術〉一文對其生平和藝術都有很好的介紹。

加上今年在內，我們的《年鑑》已經順利出版了十一部。我們再一次對香港藝術發展局的贊助，以及各界人士、機構及團體的支持與協助，致以衷心的謝忱。同時，我們亦期望得到更多的批評和意見，使《年鑑》的出版可以繼續進步！

Prologue

Tong Kam-tang

Hong Kong is a cosmopolitan city where Eastern or Western culture and arts can have different developments at the same time. Thus, the *Hong Kong Visual Arts Yearbook* takes account of different types and categories regarding the collection of related research essays. This edition of *Yearbook* is including six different articles in the section of “Essays”, which embodying this characteristic.

Since there is quite a number of “hybrid” artwork in Hong Kong cultural art practices, it has always brought disturbance in classification. Frank Vigneron writes an article entitled “A Piaget group for Hong Kong: A relational model to define present art practices in Hong Kong” with the perspective of art history research, trying to use the structure of Rosalind Krauss’ “Piaget group” theory for reference to solve this complicated problem. Though it is not a new theory, it is believed that more studies and discussions can be brought up.

The political and social nature of art, and the relationship between art, politic and society have always been hot topics. The contemporary art practitioners in Hong Kong are deeply concerned about the issue these years, and there was an increasing trend in artists participating and organizing parades. The Ai Weiwei incident in 2011 triggered 2,000 art practitioners to participate in the “Art Citizens March”, which was an important and eye-catching event in the Hong Kong art. “Artists Taking to the Streets! 423 Art Citizens March and its Revelations”, an article written by Wen Yau contains the narration and commentary of this incident.

Hong Kong is a place of little land with many people, the living space has always been seriously insufficient. It is doubtless that the art working space is under more pressure. “The Rise and Fall of Hong Kong’s Artists’ Villages: A Virtual Interview in a Parallel Universe”, an “interview” written by Lam Ka man Carmi is an conclusion about this problem.

Compared with Western art, Chinese traditional artists are more introvert and low profile, especially the master artists. They devote their lives in art, feeling content and living a life that holds them aloof from the world. To these master artists who are extremely experienced and talented with extraordinary achievements in art but not well-known by people, we should certainly pay more attention to them. This is one of the important editorial directions of the *Yearbook*.

Li Yan-shan was a leading figure in landscape paintings and he had a very in-depth study of tradition. He moved from Guangdong and stayed in Hong Kong after the civil war until he passed away in the 1960s. In the summer of 2011, the Hong Kong Museum of Art held an exhibition entitled “A Passion for Tradition: The Art of Li Yanshan” and displayed his representative work *A Land Untarnished*. Tong Yu writes an article entitled “Between Worldly and Otherworldly: Li Yanshan’s *A Land Untarnished*”, through an in-depth study towards this painting, he gives a very good supplement and analysis to the life and friends of Li.

Tsang Wing-kwong was a scholarly artist who good at calligraphy and seal carving. As he always maintaining a low profile there were very few discussions and studies about his art. His student Sophia Law writes an article entitled “The Spirit of ‘Taking Recreation in Art’: The Pursuit of Art by Tsang Wing-kwong” which gives an in-depth and comprehensive discussion about Tsang’s life and art.

Tong Chek-sing was a pragmatic artist, a seal carver who works hard behind the scenes with extraordinary skills carving on different materials. Besides seal carving, Tong was also good at carving on scholars' objects. "A Brief Account of Tong Chek-sing and His Seal-carving Art", an article written by his good friend Tang Wai-hung Thomas, contains a very good introduction of Tong's life and art.

Including this year's edition, 11 editions of the *Yearbook* have been published successfully. We would like to extend sincere gratitude again for the sponsorship of the Hong Kong Arts Development Council and the support and assistance of all the individuals, organizations and groups. In addition, we are looking forward for more criticisms and opinions which help the *Yearbook* to improve continuously! (Translated by Leung On-ying Cherry)

凡例

本年鑑為雙語出版物，除下列情況外，內容皆為中英對照：

1. 人名及機構的英語拼寫盡量沿用其本人常用拼法，其他則概以漢語拼音音譯；
2. 活動、作品、文章等，倘本身僅具單語名稱，會視情況需要意譯，其他一律按原文列出；
3. 「藝術論著」參照雙語學術書刊慣例，資料均按原文錄出，不另翻譯。

「專題論述」

以邀請方式收載學者與專家論文。論文中的觀點，只代表作者個人意見。

「視藝記事」 <http://www.hkvisualartsyearbook.org>

記錄 2011 年 1 月 1 日至 12 月 31 日於香港發生或與之相關的視覺藝術活動（包括跨年活動）

- 條目分為七類，包括公眾議題、藝術論著、藝術展覽、藝術講座/研討會、藝術獎項、藝術拍賣、藝術教育；
 - 公眾議題刊於本冊及網站上，其餘六項條目則為網上版，方便搜索瀏覽；
 - 具雙語名稱的活動，於中、英文版面會列出相應語言版本。只具單語活動資料，概以單語列具；
 - 人名及機構名稱的先後排序，以主辦單位提供為準；
 - 因部份活動負責人未能提供資料，有關紀錄從缺。
1. 「公眾議題」：以編年方式記錄香港當年發生的重要視藝事件。
 2. 「藝術論著」：收錄香港出版的視覺藝術書籍、圖冊、展覽圖錄、期刊、報紙、學術論文，並列出相關出版物內的視藝文章題目。
 3. 「藝術展覽」：收錄本地展覽與香港藝術家於外地參與或策劃的展覽活動，並附該年香港常設展覽場地資料。
 - 資料來源主要為主辦機構及個別人士所提供的邀請卡、出版物、活動照片等，亦包括相關機構的官方網站、個人網站、本地報章雜誌、電子媒體等；