

# 香港視覺藝術年鑑

## hong kong visual arts yearbook

2014

錄像藝術在香港：一個飄散的歷史存實的內部勾描

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香港專上藝術教育——中國藝術史教學與研究

Higher Art Education in Hong Kong:  
Teaching and Research of Chinese Art History

溫麗娜 Wan Lai-na Nina

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## 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：

- 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；
- 活動、作品、文章等，倘本身僅具單語名稱，會視情況需要意譯，並補以原文，其他一律概以漢語拼音音譯；
- 「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 2014 年 1 月 1 日至 2014 年 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。

- 條目分為六類，包括藝術論著、公眾議題、藝術展覽、藝術講座/研討會、藝術獎項、藝術教育；
  - 公眾議題刊於本冊及網站上，其餘五項條目則為網上版，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、學術論文、圖冊、展覽圖錄、期刊、報紙，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；
  - 按媒介分為 16 類，包括書畫篆刻、繪畫、版畫、雕塑、陶藝、攝影、混合媒介及裝置、電子藝術、新媒體藝術、行為藝術、綜合展、建築、設計、兒童藝術、文物、其他；
  - 「雕塑」包括以雕刻、焊接、鑄造及模塑技巧創作出立體雕塑作品的展覽；
  - 「電子藝術」包括使用電子媒體創作之展覽；
  - 「新媒體藝術」包括互動藝術、互聯網絡藝術、聲音藝術等利用新媒體作主要創作媒介之藝術展覽；
  - 「建築」及「設計」只收錄以視藝創作為重心的展覽；
  - 若同一展覽包含多於兩種媒介的展品，例如院校畢業展，則歸為「綜合展」；
  - 為方便資料搜索，網上版中部分展覽會列有多於一項的媒介分類。舉一例子：如果有一個展覽被歸類為「綜合展」，但其中的「繪畫」作品比較明顯而且容易被分辨，此一展覽的分類便會是「繪畫」及「綜合展」。
4. 「藝術講座/研討會」：列載香港舉行的視覺藝術公開講座、講座系列、研討會、論壇、藝術家分享會、工作坊、作品放映，以及香港藝術家於外地參與的相類活動。
5. 「藝術獎項」：記錄於香港舉行、頒發的視覺藝術比賽、獎項、獎金、獎學金、藝術家留駐計劃等，以及香港藝術家於外地所獲得的視藝獎項。
6. 「藝術教育」：列載 2013/2014 年度視藝課程及由政府資助的學校計劃。
- 除特別註明外，所有資料皆直接由該機構及部門提供，或來自相關教育機構及政府部門的網頁、課程概覽、簡介單張；
  - 課程以博士學位、碩士學位、學士學位、副學士學位、高級文憑、文憑、證書等次序排列；
  - 「大學課程」不包括通識教育中的藝術課程；
  - 「其他專業及持續進修課程」收載學位、高級文憑、文憑、證書課程

## Explanatory Notes

This Yearbook is a bilingual publication in which the English and the Chinese texts are printed in parallel except in the case of:

- For names of people and bodies, Hanyu pinyin is adopted unless alternative Romanization is taken to be official, and;
- Names of activities, artworks and articles which are identified only in one language would be listed in its original language unless translation is needed;
- The section “Publications” where information is given in its original language as in line with the practice of bilingual academic publications.

### “Essays”

Contributions invited from scholars and experts are collected under this section. The views given are unedited.

### “Chronicles”: <http://www.hkvisualartsyearbook.org>

Activities in the visual arts happened in or related to Hong Kong from January 1 to December 31, 2014 are covered.

- Entries are divided into six sections, including Publications, Public Issues, Exhibitions, Talks/Symposiums, Awards, Education.
  - Public Issues is published in Book and Website, while the other will only have the online version which offers diverse and convenient search methods;
  - Bilingual titles of activities are shown respectively in the Chinese and English interfaces of our database. Titles of activities available in only one language are listed in their original language.
  - Names of people and bodies are arranged in accordance with information provided by the organizers.
  - Certain activities are omitted since information is not available from the organizers.
1. “Public Issues”: Major developments in the visual arts in Hong Kong are covered.
  2. “Publications”: Books, thesis, catalogues, exhibition catalogues, journals and newspapers on visual arts published in Hong Kong are covered. Titles of the articles concerned are also listed.
  3. “Exhibitions”: Local exhibitions and those held or curated outside Hong Kong by local artists are covered. Permanent exhibition venues available in Hong Kong are also included.
    - The main sources of information include invitation cards, publications and photographs provided by organizers and individuals, which are supplemented by websites of the bodies and individuals concerned, local newspapers, electronic media and so on;

- Exhibitions are categorized by medium and divided into 16 types. They include “Chinese Painting, Calligraphy and Seal Carving”, “Painting”, “Prints”, “Sculpture”, “Ceramics”, “Photography”, “Mixed Media and Installation”, “Electronic Art”, “New Media Art”, “Performance Arts”, “Mixed Art Forms”, “Architecture”, “Design”, “Children Art”, “Antiquities” and “Others”;
  - “Sculpture” includes exhibitions of three-dimensional artworks in which involve sculptural creation process such as carving, welding, casting & molding;
  - “Electronic Art” includes exhibitions of artworks with the use of electronic media;
  - “New Media Art” includes exhibitions focusing on artworks created by new media technology e.g. Interactive Art, Internet Art, Sound Art ;
  - “Architecture” and “Design” only include exhibitions focusing on creative works;
  - Exhibitions involving art works of different media, such as graduation shows, are listed under “Mixed Art Forms”;
  - For the convenience of online searching, some of the exhibitions may have more than one media categorization. An example would be if the exhibition is classified as “Mixed Art-forms”, but artworks of “Painting” could be easily identified, the media of this exhibition would be “Painting” & “Mixed Art Forms”.
4. “Talks/Symposiums”: Local public talks, lecture series, symposiums, forums, sharing talks, workshops and screening relating to the visual arts are listed. Participation in similar activities outside Hong Kong by Hong Kong artists is also covered.
  5. “Award”: Local awards, such as grants, prizes, scholarships, artist-in- residence programmes, and those given to Hong Kong artists by overseas bodies are recorded.
  6. “Education”: Both visual arts programmes and school projects funded by the Government in the academic year 2013/2014 are covered.
    - Except stated otherwise, the sources of information include official websites, prospectuses, pamphlets, brochures and the institutes or departments concerned;
    - The programmes are listed in order of the qualification to be awarded, namely Ph.D., Master’s Degree, Bachelor’s Degree, Associate Degree, Higher Diploma, Diploma and Certificate;
    - “Tertiary Programmes” do not include art programmes for general education;
    - “Professional and Continuing Education” covers degree, higher diploma and certificate programs.



## 序言

唐錦騰

過往的年鑑在「專題論述」部分，一般收錄文章六至八篇不等。今年收到的文章中，其中兩篇所佔篇幅較長，但考慮到維持文章內容的原整性和論述的深入度，故今年的「專題論述」部分只能收錄文章五篇。

黎肖嫻在〈錄像藝術在香港：一個飄散的歷史存實的內部勾描〉，詳述香港錄像藝術對比其他地區的情況。作者認為香港現在所理解的錄像藝術不是意義太廣泛，就是被概括為次一等；藝評人和策展人以狹義界定錄像藝術，缺乏史學框架引導研究。本文的分析頗為全面，內容涉及錄像藝術的制度體系、運用錄像的過程、藝術家和作品、創作錄像和錄像記錄的地點等等。藝評組織「遊藝說論」，透過〈誰需要藝術評論？藝術寫作、藝術發展與藝術世界〉一文，檢視香港本土藝術界的藝評狀況。組織認為香港之所以缺乏藝評，是因為本地藝術的基建無法培養一個受大眾歡迎的藝術觀點，以致一般意見認為藝術「豪華奢侈、個人至上、多愁善感」。藝評在本地語境中，已儼然成為越來越不吸引的藝術寫作形式。

楊陽的〈還原基本步：如果「國際化」是一種「善」〉則從哲學角度思考何謂「好」從而嘗試梳理例如M+以「帶領香港藝術家走向國際」之為「好」的理據。黎明海及陶穎康的〈審查藝術：難為色情/情色定分界〉，以香港早年的流行文化傾向模糊色情及情色的界線，甚至以藝術包裝色情的情況為切入點，闡釋香港的社會文化語境與情色藝術的鑑賞的關係。第五篇文章〈香港專上藝術教育——中國藝術史教學與研究〉由溫麗娜撰文，梳理自五十年代起香港專上藝術教育相關課程與研究，全面展示本地專上學府在有關中國藝術史的課程和研究的發展和面貌。

「公共議題」方面，今年特別收錄了2014年「雨傘運動」期間在「佔領區」內外出現的藝術品。收錄的雖然以由專業藝術家創作的為主，但亦不乏學生及業餘人士的出色作品，運動激發起強大的創作能量一直持續至佔領結束之後。當然後續的分析和研究是十分重要的，我們期望能邀請到學者對相關課題撰寫文章。藝發局負責分配香港藝術資源的工作已踏進第二十年，〈香港藝術發展局 2000 至 2014 計劃資助分析〉細緻整理 2000 至 2014 年的計劃資助資料，計算視藝相對其他藝術界別獲分配的資源份額，並分析視藝界中各種藝術形式及支援活動的資助情況。此外，一如既往，《年鑑》繼續紀錄「西九文化區」的發展進度。

今年是本人擔任年鑑主編的第五年，一直以來年鑑的出版都十分順利，這裏特別要感謝工作團隊的辛勞；當然，不能遺漏的是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，在此再一次致以衷心的感謝！

## Foreword

Tong Kam-tang

The *Yearbook* has always had six to eight essays in every issue. This year there are two long(er) essays which we believe should be kept intact in terms of their length, so that the comprehensiveness and depth of their respective analysis will not be impacted. Therefore we end up with five essays in this issue.

Linda C. H. Lai, in her essay “Video Art in Hong Kong: Organologic Sketches for a Dispersive History,” presents a tentative portrait of video art in Hong Kong, in contrast with other regions. She argues that the term “video-art” remains muddled in Hong Kong because the efforts to define it has been narrow or hasty, and there is a lack of historiographic framework. Her analysis covers but is not limited to institutional provisions, processes, artists and their works, the locations where video art activities were realized and made visible, and what has been left out. Local art criticism organization “Art Appraisal Club” examines the local art world in Hong Kong as a sounding board to look at the state of art criticism in “Who Needs Criticism? For Art Writing, Art Development, and the Art World.” The article argues that the paucity of local art criticism lies in the inability of local art infrastructures to cultivate a popularist perception of art – one that is posh, individualistic and sentimental. The article also aims to examine some of the less than palatable forms of art writing in the local context.

Yeung Yang takes us onto a philosophical contemplation of what constitutes “good” in her essay “Back to Basics: Trying for the ‘International’ as Good.” What “good” has M+ done for the Hong Kong artists by “internationalizing” them? Ambiguous definition is also a point of discussion in “Art Censorship: The Ambiguous Definitions of Pornography/Erotica” by Lai Ming-hoi, Victor and Tao Wing-hong, Vincent. By tracing back to early 1900s, the essay manifests the appreciation of erotic/ borderline art as closely related to Hong Kong’s socio-cultural context, and attempts to explain how the abundance pool of erotic/ sex-related materials in popular culture mold the sexual attitude of the citizens of Hong Kong. Last but not the least, Wan Lai-na Nina arranges the chronological development of Chinese art history education in “Tertiary Art Education in Hong Kong: Teaching and Research of Chinese Art History”, detailing each step of the development and presenting how far we have come.



A special report in “Public Issues” section is on the visual art objects created during the “Umbrella Movement” in 2014. The collection includes objects presented within and without the “occupation areas”, during and after the “occupation periods.” While the larger share of the collection is artworks of professionally trained artists, one also sees high quality works by students and amateur practitioners. It is our intention to include essays on related academic analysis in the subsequent issues of the *Yearbook*. Into its 20<sup>th</sup> anniversary, the Hong Kong Arts Development Council has been charged with the distribution of arts resources. A detailed analysis on the data between 2000 and 2014 presents us with information of the allocation of visual arts grants compared to other art forms, and distribution by media within the visual arts basket. We also continue our tracking of the press coverage on the West Kowloon Cultural District.

In the past five years I have been the Editor of the Yearbook and have witnessed its successful publication year after year. Again my gratitude goes to my team members for their hard work, the ongoing sponsorship of the Hong Kong Arts Development Council, and the support of the individuals and organizations who made this possible.



