

香港視覺藝術年鑑

hong kong visual arts yearbook

2012

周綠雲的藝術宇宙

The Artistic Universe of Irene Chou

高美慶 Mayching Kao

周俊輝參選立法會為香港社會寫生

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|----------------|---|
| 出版 Publisher | 香港中文大學藝術系 Department of Fine Arts, The Chinese University of Hong Kong |
| 發行 Distributor | 中文大學出版社 The Chinese University Press |
| 排版 Typeset | DG3 Asia Limited |
| 承印 Printer | DG3 Asia Limited |
| 網站 Website | 藝科創意創作及印刷有限公司 Artech Creative Production & Printing Ltd. |
| 國際標準書號 ISBN | 978-962-7055-22-8 |

2013年9月初版

First Published September 2013

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序言

唐錦騰

香港藝壇與政治社會扯上關係，近年成了一個特別熱門的話題。2012年的香港藝壇，有兩件事頗為重要。第一件是浸會大學視覺藝術院啟德校園事件；第二件是藝術家周俊輝參選立法會。本期年鑑在「專題論述」部分收錄了兩篇論文，分別是黃英琦的〈當專上視藝教育在香港文化政策（或其缺席）面前——浸大啟德校園事件的啟示〉和歐陽櫻的〈周俊輝參選立法會為香港社會寫生〉。黃英琦就浸會大學視覺藝術院啟德校園事件所撰寫的文章，除對事件過程作出報道外，亦回顧了香港自殖民地時代開始一直以來的文化政策。作者最終發現，公民力量在文化政策上有其一定的重要性。歐陽櫻的文章則對藝術家周俊輝參選立法會事件作出評論，從周氏個人的藝術創作，以致其參選理念，並由參選而引發的種種關於當前社會環境與藝術文化的狀況，進行廣泛的討論。

在眾多藝術創作的形式中，行為藝術與政治社會的關係尤其密切。行為藝術家往往在不同程度上投身社會運動，袁建樑、三木和莫昭如的〈香港行為藝術2012年：藝術與存在的行動〉一文，全面介紹和討論香港行為藝術的歷史和發展，並前瞻未來的方向。

2012年香港文化博物館及香港藝術館分別主辦了「深刻人間——黃新波的藝術歷程」和「安迪•華荷——十五分鐘的永恆」畫展。廖少珍的〈版畫的迷思：從2012年兩個版畫展的啟示〉，透過比較兩個展覽的題材和創作方向，探討不同的版畫藝術家如何在其作品中反映他們對政治環境和社會文化的觀點，作者亦介紹香港十多年來版畫藝術在題材與創作形式上的發展方向。

2012年也是香港藝術館成立半個世紀的重要年份。鄧海超的〈故緣人事——香港藝術館五十年〉詳盡而全面地介紹了香港藝術館的歷史和工作，其中更肯定了剛離世的首任總館長譚志成先生的建樹，並表達作者個人對其深切的懷念。

本期也收錄了兩篇專家研究類型的論文，包括高美慶的〈周綠雲的藝術宇宙〉和黃燕芳、劉浩敏的〈動靜樂壽：三不亦堂主人袁鴻樞先生的書畫藝術〉。前者是一篇篇幅較長的論文，文中對周綠雲的生平、藝術發展和成就有非常全面和深入的論述。此文可算是迄今為止在此課題上的最重要研究。另一篇文章是有關袁鴻樞的研究，袁氏為功力深厚的畫家，剛於2012年逝世，得享一百零三歲的高齡，可算是藝壇的壽星公。其學生黃燕芳所撰寫之論文，除介紹袁氏的生平外，亦充分肯定了袁氏的藝術成就。

本人擔任年鑑主編已進入第三年，但今年的工作團隊則另有一番新氣象。新來的兩位成員——李海燕和林君諭，在此特別要感謝她們的勞苦。當然，不能遺留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！

Prologue

Tong Kam-tang

In recent years there have been more and more discussions on the increasing proximity of arts and politics in Hong Kong. Points in case are two rather important incidents in the Hong Kong arts scene in 2012: first being the tenancy arrangement for the “Kai Tak Campus” of the Hong Kong Baptist University, second was Chow Chun-fai’s running for LegCo membership as a practicing artist. Two essays with their respective focuses on these two incidents can be found in this issue: “Visual Arts Education in Face of Hong Kong’s Cultural Policy (or its lack of) – a Revelation from the HKBU Kai Tak Campus Incident” by Wong Ying-kay Ada and “Chow Chun Fai, Hong Kong, election campaign in mixed media, size variable, 2012” by Au-yeung Shing. In her essay, Wong reviews Hong Kong’s cultural policy since colonial times and its relationship with the Incident. She believes that the civic society could exercise considerable influence on the formation of cultural policy. Au-yeung’s essay encompasses a variety of topics related to Chow Chun-fai’s election campaign, from Chow’s art, his vision for running for the election, to the artistic and cultural situation of Hong Kong today, about which Au-yeung shares his comprehensive observations.

Performance art, among all art forms, has its subjects of concern highly related to the society and to politics. Performance artists regularly see themselves involved in social movements. yuenjie, Sanmu and Mok Chiu-yu present to us the history, and project the upcoming development, of Hong Kong’s performance art in “Performance Art in Hong Kong 2012: Art and Action of Being.”

There were two print exhibitions in Hong Kong in 2012, namely “Imprint of the Heart: Artistic Journey of Huang Xinbo” and “Andy Warhol: 15 Minutes Eternal”, presented respectively by the Hong Kong Heritage Museum and the Hong Kong Museum of Art. Liu Siu-jane, by comparing the exhibits and the artistic directions of their creators, studies how print artists incorporate their social viewpoints in their works and reflects on Hong Kong’s print development in the past decade in her essay “The Myth of Printmaking: Revelations from Two Print Exhibitions in 2012.”

2012 was also the year when the Hong Kong Museum of Art celebrated its 50th anniversary. In “People, Encounters, Stories – 50 years of Hong Kong Museum of Art”, Tang Hoi-chiu reports, in great details, the history and achievements of the Museum. He also expresses his recognition and remembrance of Mr. Laurence C. S. Tam, first Chief Curator of the Museum, who passed away in early 2013.

In addition to all the above, we are glad to have in this issue two research essays: “The Artistic Universe of Irene Chou” by Mayching Kao and “The Wise and the Virtuous: The Art of Yuen Hung-shue” by Wong Yin-fong Anita and Lau Ho-man Sam. The former is a substantial, in-depth study of the life, artistic development and success of Irene Chou (Zhou Luyun.) This essay can be considered the most important research on the subject thus far. The latter essay on Yuen, by his student Wong, presents the achievement and chronology of Yuen Hung-shue, a long-lived master calligrapher who passed away in 2012 at the age of 103.

This is the third year I play the role of the Chief Editor of Hong Kong Visual Arts Yearbook and I am happy to be working with Joanna Lee and Pesce Lam, who only joined the team in 2012. Let me express my appreciation to their work and of course, to the Hong Kong Arts Development Council for sponsoring the publication, to the many individuals, corporations and organisations that have provided us their assistance and support.

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 2012 年 1 月 1 日至 2012 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、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。