

# 香港視覺藝術年鑑

hong kong visual arts yearbook

2010

回到獨木橋，面向眾生 —— 吳冠中先生遺愛香江

Returning to the Single-log Bridge, Facing the World:  
Wu Guanzhong's Bequest of Art Collection to Hong Kong

司徒元傑 Szeto Yuen-kit

萬一鵬的藝術與人生

The Art and Life of Van I-pong

唐錦騰 Tong Kam-tang

「甚麼都可以」和「創造新知識」——論香港的藝術博士學位

"Anything Goes" and "Creating New Knowledge"

- about Doctoral Degrees in Fine Arts for Hong Kong.

韋一空 Frank Vigneron

百年香港設計

A Century of Hong Kong Design

林雪虹 Lam Suet-hung

雕塑・雕塑 —— 香港雕塑

Sculpting Sculptures: The Sculpture of Hong Kong

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1940 至 1959 年香港親中報章刊載的藝術家活動年表

A Chronology of Artists' Activities in Pro-Beijing Newspapers in  
Hong Kong between 1940-1959

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藝術家vs媒體vs政府vs藝術家：以活化工廈作例

Artists vs Media vs Government vs Artists:

Using Industrial Buildings Revitalisation as an Example

林嘉敏 Lam Ka-man Carmi



香港視覺藝術學院

Visual Arts College of the Hong Kong Baptist University

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Hong Kong Visual Arts Yearbook 2010

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序言	006 > 009
Prologue	
唐錦騰 Tong Kam-tang	

凡例	010 > 013
Explanatory Notes	

## 專題論述

### Essays

回到獨木橋，面向眾生——吳冠中先生遺愛香江	016 > 051
Returning to the Single-log Bridge, Facing the World: Wu Guanzhong's Bequest of Art Collection to Hong Kong	
司徒元傑 Szeto Yuen-kit	

萬一鵬的藝術與人生	052 > 101
The Art and Life of Van I-pong	
唐錦騰 Tong Kam-tang	

「甚麼都可以」和「創造新知識」——論香港的藝術博士學位	102 > 125
“Anything Goes” and “Creating New Knowledge” – about Doctoral Degrees in Fine Arts for Hong Kong	
韋一空 Frank Vigneron	

百年香港設計	126 > 143
A Century of Hong Kong Design	
林雪虹 Lam Suet-hung	

雕塑·雕塑——香港雕塑	144 > 165
Sculpting Sculptures: The Sculpture of Hong Kong	
黎日晃 Lai Yat-fong Roger	

1940至1959年香港親中報章刊載的藝術家活動年表	166 > 195
A Chronology of Artists' Activities in Pro-Beijing Newspapers in Hong Kong between 1940–1959	
羅淑敏 Sophia Law	

藝術家 vs 媒體 vs 政府 vs 藝術家：以活化工廈為例	196 > 223
Artists vs Media vs Government vs Artists: Using Industrial Buildings Revitalisation as an Example	
林嘉敏 Lam Ka-man Carmi	

# 視藝記事

## Chronicles

### 公眾議題 | Public Issues

西九龍文娛藝術區 West Kowloon Cultural District	226 > 263
--	-----------

「活化工廈」 “Revitalization of Industrial Buildings”	264 > 280
--	-----------

「博物館公司化」歷年發展 (1998-2010) A Chronicle of the Corporatization of Museums (1998- 2010)	281 > 293
--	-----------

香港攝影節 2010 Hong Kong Photo Festival 2010	294 > 303
---	-----------

イ予——亞洲行為藝術之實踐與檔存 Action Script: Symposium on Performance Art Practice and Documentation in Asia	304 > 308
--	-----------

<http://www.hkvisualartsyearbook.org>

### 藝術論著 | Publications

書籍 Books	展覽圖錄/ 作品集 Catalogues	期刊 Periodicals	學術論文 Thesis	報紙 Newspapers
-------------	-------------------------	-------------------	----------------	------------------

### 藝術展覽 | Exhibitions | 附錄：香港常設展覽場地 Appendix: Permanent Exhibition Venues in Hong Kong

書畫篆刻 Chinese Painting, Calligraphy and Seal Carving	繪畫 Painting	版畫 Prints
雕塑 Sculpture	陶藝 Ceramics	攝影 Photography
電子媒介 Electronic Media	行為藝術 Performance Arts	混合媒介及裝置 Mixed Media and Installation
文物 Antiquities	其他 Others	綜合展 Mixed Art-forms
		設計 Design
		兒童藝術 Children Art

藝術講座 / 研討會 | Talks / Symposiums

講座	研討會	工作坊	藝術家分享	放映	其他活動
Talks	Seminars & Symposiums	Workshops	Artist Sharings	Screenings	Others

藝術獎項 | Awards

比賽	獎項	藝術家留駐計劃
Competitions	Prizes	Artists-in-Residence Programmes

藝術拍賣 | Auctions

藝術教育 | Educations

大學課程	專業及持續進修課程
Tertiary Programmes	Professional and Continuing Education

編後記	
Epilogue	309 > 311
林嘉敏、陳麗娟 Lam Ka-man Carmi; Chan Lai-kuen	

鳴謝	
Acknowledgements	312 > 314



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序言	006 > 009
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凡例	010 > 013
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萬一鵬的藝術與人生	052 > 101
The Art and Life of Van I-pong	
唐錦騰 Tong Kam-tang	

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百年香港設計	126 > 143
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--	-----------

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--	-----------

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--	-----------

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---	-----------

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--	-----------

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書畫篆刻			繪畫	版畫
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電子媒介	行為藝術	綜合展	設計	兒童藝術
Electronic Media	Performance Arts	Mixed Art-forms	Design	Children Art
文物	其他			
Antiquities	Others			

**藝術講座 / 研討會 | Talks / Symposiums**

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大學課程	專業及持續進修課程
Tertiary Programmes	Professional and Continuing Education

編後記	
Epilogue	309 > 311
林嘉敏、陳麗娟 Lam Ka-man Carmi; Chan Lai-kuen	

鳴謝	
Acknowledgements	312 > 314

## 序言

唐錦騰

1999年和2000年兩期《香港視覺藝術年鑑》是蒙香港藝術發展局委約香港中文大學藝術系出版的。後因計劃停止，隨後的兩年便停刊了。2003年，藝發局改以贊助形式，繼續支持《年鑑》的出版，迄今已經出版了九部。《年鑑》面世以來，經過多年的發展，許多架構和運作都上了軌道，筆路藍縷，前任三位主編，實在功不可沒。

《年鑑》一直以來都堅持「研究」和「記錄」作為編纂的兩大方向。《香港視覺藝術年鑑2010》亦是如此，分為兩部份，即「專題論述」及「視藝記事」。前者共收錄文章七篇，其中三篇與是年三個展覽有關：「萬一鵬的藝術天地」、「獨立風骨——吳冠中捐贈展」和「靜觀奇變——香港雕塑雙年展2010」。

萬一鵬為傳統山水畫名家，1949年由國內來港定居至1984年移居加拿大，一直活躍於香港藝壇，其生平與新中國成立後的香港藝術發展息息相關。〈萬一鵬的藝術與人生〉一文，對萬氏的生平和交遊有詳盡的介紹，並對其藝術發展和成就都有深入的分析，讓讀者對這位前輩藝術家有全面的認識。吳冠中為當代最重要的畫家之一，與香港關係密切，近年對香港藝術館屢有捐贈，藝術館舉辦的「獨立風骨——吳冠中捐贈展」不意竟成為吳氏在世的最後一個展覽。司徒元傑的〈回到獨木橋，面向眾生——吳冠中先生遺愛香江〉一文，除記述吳氏幾次捐贈的過程，並對吳氏表達了深切的崇敬和懷念。「靜觀奇變——香港雕塑雙年展2010」也是一個重要的展覽，由多個團體主辦並於多個地點展出。參展者之一黎日晃為香港資深雕塑家，近年移居廣州發展，所撰〈雕塑•雕塑——香港雕塑〉一文，對香港雕塑的發展有簡要的介紹，除是次展覽外，對「城市綠洲•海市蜃樓：2009香港國際雕塑創作營」也有論及；此外，對於香港雕塑藝術發展的空間與機遇等方面亦有一定的關注和討論。

隨著近年藝術學位的增加，對於藝術碩士以至博士學位的教學內容與設立目標等討論已引起較多關注。韋一空〈「甚麼都可以」和「創造新知識」——論香港的藝術博士學位〉一文，除對這課題有所討論外，也對學院中當代藝術作品的評審問題有深入的探討，雖為一家之言，亦可以引起更多的討論。香港成為一個工商業發達的地區，設計起著非常重要的作用，林雪虹〈百年香港設計〉一文，對香港設計由二十世紀初至今的整個歷史和發展，有一全面的介紹。

最後兩篇文章分別以年表和對談記錄形式寫成。前者是羅淑敏的〈1940至1959年香港親中報章刊載的藝術家活動年表〉，這年表無疑對日後香港藝術的研究提供了有益的資料，年表前亦有作者對有關資料的綜合分析。2010年4月香港政府提出的「活化工廈」計劃正式出台，有指此計劃掀起加租及逼遷潮，對各區工廈租用工作室的藝術工作者產生很大的影響。林嘉敏與三位有關人士舉行了座談會，就有關議題交流了意見，〈藝術家vs媒體vs政府vs藝術家：以活化工廈作例〉一文即為是次座談會的紀錄。

基於數碼科技的普及，《香港視覺藝術年鑑2007》開始將「視藝記事」部份改為收錄於光碟出版，並增加網上版本，以便閱覽檢索。然而，根據讀者的反映，發現光碟的使用頻率甚低。當然，這是很容易理解的，讀者進行網上瀏覽，肯定較使用光碟更為便捷。因此，本期《年鑑》，「視藝記事」的資料只放在網上，不另發行光碟。這樣固然可以減少時間和資源的浪費，也可讓我們集中精力把年鑑處理得更好。又因「視藝記事」中的「公眾議題」有一定的重要性，故今年仍然將此欄目的資料重複收入「專題論述」一書冊內，以便閱讀。視藝資料無論在貯存及檢索方面，網上版本確有更大的靈活性，如果能建立一個更好的使用平台，將2007年以前的「視藝記事」資料也補上，並與其他已有的資料打通，肯定是最為理想的做法，相信亦是所有關心香港視覺藝術的讀者所希望見到的。不過這樣的工作，需要大量的人力物力，盼望香港藝術發展局也能一如既往繼續予以支持。

最後，今期《年鑑》得以順利出版，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。



## Prologue

Tong Kam-tang

The 1999 and 2000 editions of the *Hong Kong Visual Arts Yearbook* were published by the Department of Fine Arts of The Chinese University of Hong Kong under the commission of the Hong Kong Arts Development Council (HKADC). The publication of the *Yearbook* subsequently went on a two-year hiatus following the termination of the commission. In 2003, the HKADC resumed its support of the *Yearbook* in the form of grant, resulting in the publication of a further seven editions. Since its launch edition, the *Yearbook* has been thriving on an increasingly streamlined, consolidated structural and operational framework, the credit of which undoubtedly goes to the previous three editors-in-chief, the trailblazers of the *Yearbook*.

Throughout the years of its publication, the *Yearbook* has firmly adhered to two editorial directives: research and documentation. In accordance, *Hong Kong Visual Arts Yearbook 2010* is organised into two main sections, “Essays” and “Chronicles”. Three of the seven essays collected in this volume discuss issues pertaining to the exhibitions in question: “The Artworks of Van I-pong”, “Lofty Integrity: Donation of Works by Wu Guanzhong”, and “Echo — Hong Kong Sculpture Biennial 2010”.

A renowned traditional Chinese landscape painting artist, Van I-pong had been active in the Hong Kong art scene between the years 1949 when he first set foot on the territory and 1984 when he migrated to Canada, leading a life intricately woven into the fabric of arts development in Hong Kong since the founding of New China. The essay, “The Art and Life of Van I-pong”, not only gives a detailed introduction to his life and travels but also offers an insightful analysis of his artistic development and achievements, thereby providing the readers with a comprehensive overview of the art veteran. One of the most important contemporary artists, Wu Guanzhong had maintained an inseparable tie with Hong Kong, having generously gifted his masterpieces to the Hong Kong Museum of Art with several donations. It struck a particularly sad note that the exhibition, “Lofty Integrity: Donation of Works by Wu Guanzhong” organised by the museum was to be the swansong of the artist. In penning “Returning to the Single-log Bridge, Facing the World: Wu Guanzhong’s Bequest of Art Collection to Hong Kong”, Szeto Yuen-kit not only chronicles Wu’s unstinting gifting of his paintings but also pays his utmost respect and remembrance to a great artist. Stamping its mark on the Hong Kong art calendar, “Echo — Hong Kong Sculpture Biennial 2010” being held around an eclectic mix of venues across the territory was the joint efforts of several organisations. Both a participant of the Biennial and a seasoned sculptural artist who has sought new developments in Guangzhou in recent years, Lai Yat-fong Roger contributed the essay, “Sculpting Sculptures: The Sculpture of Hong Kong” to this volume in which he succinctly outlines the course of sculptural art development in Hong Kong while offering critical commentary on the “Oasis . Mirage: Hong Kong International Sculpture Symposium 2009”, an art extravaganza held at the West Kowloon Waterfront Promenade in March 2009. Equal weight was given to the debates concerning the challenges and opportunities presented to the development of sculptural art in Hong Kong.

The popularisation and the increase in the offering of art degrees have generated concerns about the curriculum design and course objectives of master and doctoral degrees in the arts in the territory. In “‘Anything Goes’ and ‘Creating New Knowledge’ — about Doctoral Degrees in Fine Arts for Hong Kong”, Frank Vigneron sheds new light on the issue and delves deep into the controversy surrounding the assessment criteria for contemporary artworks by art colleges. His personal comments are certain to spark

further public discussions. Design has been instrumental in transforming Hong Kong into a commercial and industrial hub. In giving a chronological account in “A Century of Hong Kong Design”, Lam Suet-hung charts the history and development of Hong Kong design since its genesis in the early 20th century.

The last two essays take the forms of a chronology and an interview respectively. With its informative data and a comprehensive analysis on the materials attached as a preface, “A Chronology of Artists’ Activities in Pro-Beijing Newspapers in Hong Kong between 1940–1959” written by Sophia Law has undoubtedly set the foundation for future research on Hong Kong art. Coming into effect in April 2010, the “Revitalising Industrial Buildings” scheme has been held responsible for the subsequent rent hikes and an exodus of artist-tenants from industrial buildings across the territory, impacting the livelihood of artist-tenants in ways more than one. The controversy has prompted Lam Ka-man to hold a roundtable with three individuals who hold the matter close to their hearts. The interview, “Artists vs Media vs Government vs Artists: Using Industrial Buildings Revitalisation as an Example”, has been written as a record of the meeting.

With the advance of digital technology, the “Chronicles” section of the *Hong Kong Visual Arts Yearbook* has been published on CD-ROM since its 2007 edition; an online version was simultaneously launched to facilitate the ease of browsing and accessing the data. However, reader feedback indicated that the CD-ROM version had not been a popular one, a fact easy to understand in view of the advantages the internet browsing has over CD-ROM search. It has been decided that the release of the “Chronicles” section on CD-ROM will be discontinued and will only be made available on the website, thereby affording the editorial team to devote more time and resources to improving the contents of the publication. But because of the importance of the topics addressed in “Public Issues”, an integral part of the “Chronicles” in previous editions, the section will also be published in the section of “Essays” in this volume for easy reading. Indeed, posting visual materials on the web will allow greater flexibility in retrieving and cross-referencing data. The ideal scenario would be the construction of a user-friendly platform which comes complete with materials of the “Chronicles” section contained in pre-2007 editions, thereby enabling the cross-referencing of all published volumes. I believe it too will be good news for all readers of Hong Kong visual arts materials. However, work so massive in scope will cost significant amount of personnel and financial resources, which I earnestly hope will find the support of the Hong Kong Arts Development Council as the organisation has always been so generously pledging.

Lastly, I would like to extend my sincere gratitude to the Hong Kong Arts Development Council for granting the funding to make the Yearbook possible and all the individuals, groups and organisations who have played a part in bringing yet another edition of the Yearbook to our readers. (Translated by Lam Wei-yin Agnes)



## 凡例

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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 2010 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，其餘六類條目則為網上版，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；
    - 按媒介分為 15 類，包括書畫篆刻、繪畫、版畫、雕塑、陶藝、攝影、混合媒介及裝置、電子媒介、行為藝術、綜合展、建築、設計、兒童藝術、文物、其他；

- 「電子媒介」包括聲音藝術；
  - 「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」；
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. 「藝術拍賣」：收錄佳士得及蘇富比兩大拍賣行於香港舉行的藝術拍賣活動及拍賣結果。
  7. 「藝術教育」：列載 2010/2011 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，其中證書課程只列出由香港大學專業進修學院、香港中文大學校外進修學院、香港藝術中心藝術學院、香港中華文化促進中心所開設者。