



與藝術家

同接觸

IN TOUCH
WITH

HONG KONG
ARTISTS



校本藝術賞創先導計劃
A School-based Art Learning Pilot Programme

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香港藝術館簡介

About the Hong Kong Museum of Art

香港藝術館是康樂及文化事務署轄下博物館之一，創立於1962年，最初設於中環大會堂高座，至1991年移遷至尖沙咀香港文化中心的新館現址。香港藝術館轄下有成立於1984年的茶具文物館分館，位於香港公園之內。

香港藝術館致力推廣香港藝術和保存中國文化精髓，藏品除香港藝術家的作品外，還包括中國書畫、中國文物珍品及具歷史意義的外銷畫。藏品部分透過不同策展理念及題材，於長期展覽廳展出。專題展覽廳則經常舉辦本地及世界各地應邀參展的特備展覽，內容涵蓋古今中外的專題。

將藝術普及於群眾，特別是對香港本土藝術的推廣，向來是香港藝術館的主要工作方針，為此我們安排了各種教育及推廣活動，以加深公眾對藝術創作的認識和興趣。

<http://hk.art.museum>

The Hong Kong Museum of Art is one of the museums managed by the Leisure and Cultural Services Department. Established in 1962, it was first housed at City Hall, moving to its present premises next to the Hong Kong Cultural Centre in 1991. The museum also has a branch established in 1984, the Flagstaff House Museum of Tea Ware, located in Hong Kong Park.

The Hong Kong Museum of Art's mission is to promote art with a local focus and to preserve the cultural heritage of China. In addition to works by Hong Kong artists, the museum's collection includes Chinese fine art in traditional painting and calligraphy, Chinese antiquities and China trade historical pictures. The extensive collection is curated in numerous thematic exhibitions throughout the year for display in the museum exhibition galleries. To maintain an essential international character, the museum also presents a great variety of thematic exhibitions drawn from local and overseas sources.

Promoting art to the general public, with a particular focus on Hong Kong art, is one of the museum's main objectives. A wide range of its educational programmes is organised towards this goal of enhancing the public's appreciation and interest in artistic creation.

<http://hk.art.museum>

香港美術教育協會簡介

About the Hong Kong Society for Education in Art

香港美術教育協會 (HKSEA) 於 1992 年成立，屬香港非牟利慈善團體。1998 年起，協會獲香港藝術發展局行政資助至今，為本地最具代表性的美術教育團體。舉辦的活動主要環繞推廣本地藝術文化及美術教育工作，包括：各項美術教學研習班、視覺藝術工作坊、展覽、參觀交流團、專題講座、本港及外國美術教學交流、國際美術教育座談會等。

協會會員包括大專、中小學、幼稚園美術教師、藝術家及藝術行政人員等。歷年來，協會致力推廣美術教育與教師專業的發展；出版的美育書刊，亦成為海內外美育工作者的重要參考刊物。協會曾三奪香港藝術發展局所頒發的「香港藝術發展獎」：2002 年榮獲「藝術推廣獎・優秀藝術教育獎 (非學校組)」金獎；2008 年贏得「藝術教育獎 (非學校組)」銅獎；以及 2010 年榮獲「藝術教育獎 (非學校組)」銀獎，備受業界及社會人士的認同和肯定。

<http://www.hksea.org.hk>

The Hong Kong Society for Education in Art was founded as a non-profit organisation in 1992, and has been funded by the Hong Kong Arts Development Council since 1998. As the most representative art education organisation in Hong Kong, it organises a variety of activities aimed at promoting art and art education, including workshops, visits, topical talks, exhibitions, international exchanges on art education methodologies, and international art education panel discussions.

The association's members include art teachers of kindergartens, primary schools, secondary schools and tertiary institutes, as well as art administrators. Over the years, its publication, the Hong Kong Art Education Journal, has been an important reference for local and overseas art teachers and education professionals. The association has received Hong Kong Arts Development Awards (presented by the Hong Kong Arts Development Council) three times, including: the Award for Arts Promotion: Outstanding Arts Education Award (Non-School) Gold Prize (2002); the Award for Arts Education (Non-School) Bronze Prize (2008); and the Award for Arts Education (Non-School) Silver Prize (2010).

<http://www.hksea.org.hk>

「與藝術家同接觸： 校本藝術賞創先導計劃」簡介

About “In Touch with Hong Kong Artists – A School-based Art Learning Pilot Programme”

由康樂及文化事務署主辦、香港藝術館籌劃及香港美術教育協會協辦之「與藝術家同接觸：校本藝術賞創先導計劃」，旨在通過一系列互動教育活動，向本地學生介紹香港藝術家及香港藝術館的當代藝術藏品，以提升他們對本土藝術的興趣和關注。同時，本計劃亦期望建立一套有系統的教學資源素材，並通過學校網絡為本地藝術培養年輕觀眾群。

已舉行工作坊之藝術家：

朱興華	繪畫（中國）
李慧嫻	陶藝
區大為	書法篆刻
廖少珍	版畫
歐陽乃沾	繪畫（西方）
陳餘生	繪畫（西方）

參與學校：

民生書院小學
浸信宣道會呂明才小學
聖公會聖彼得小學
聖保祿中學
寶安商會王少清中學

“In Touch with Hong Kong Artists — A School-based Art Learning Pilot Programme” is presented by the Leisure and Culture Services Department, organised by the Hong Kong Museum of Art, in collaboration with the Hong Kong Society for Education in Art. The programme aims to introduce local students to Hong Kong artists and the contemporary art collection of the Hong Kong Museum of Art through an array of interactive education activities, thereby raising their interest in and attention to the local art scene. It also seeks to establish a systematic set of education materials and help cultivate a young audience base for local art through the school network.

Artists with workshops launched at participating schools:

AU YEUNG Nai-chim	Painting (Western)
Gaylord CHAN	Painting (Western)
CHU Hing-wah	Painting (Chinese)
LI Wei-han, Rosanna	Ceramics
LIU Siu-jane	Printmaking
OU Da-wei	Chinese Calligraphy and Seal Carving

Participating schools:

Conservative Baptist Lui Ming Choi Primary School
Munsang College Primary School
Po On Commercial Association Wong Siu Ching Secondary School
S.K.H. St. Peter's Primary School
St. Paul's Secondary School



朱興華

CHU HING WAH



朱興華，1935年生於廣東，曾獲市政局藝術獎(繪畫)(1989)、香港藝術家聯盟頒發畫家年獎(1992)等，1993年更獲得亞洲文化協會獎助金前往美國紐約進修藝術。

朱興華為專業精神科護士，早年創作以透視精神病患者的心靈為主，及後延伸至對現代人內在世界的描繪。退休後，他以描繪身邊的人、情、景為主。雖然朱興華利用中國畫傳統工具如宣紙、毛筆、墨汁及顏料進行創作，但作品不是傳統的山水人物，而是現代生活的寫照。他的用墨與用色更為他的作品添上一份和諧和夢幻的感覺，成為作品的特色。

Born in Guangdong Province in 1935, CHU Hing-wah received the Urban Council Fine Arts Award – Painting (1989), Painter of the Year Award from the Hong Kong Artists' Guild Association (1992), etc. He also received an Asian Cultural Council fellowship, which enabled him to study fine art in New York in 1993.

A retired psychiatric nursing practitioner, CHU's early works depicted the mental anguish experienced by his patients, as well as the sense of inner isolation of urban dwellers. After retirement, he focused on depicting the people, landscapes and sentiments within his community. Although he uses Chinese painting materials such as *xuan* paper, brushes, pigments and ink, CHU does not practise traditional landscape painting. Instead, he likes to express the feelings and issues of modern daily life. His extraordinary use of ink and colour adds a harmonious and dreamlike quality to his paintings, which has become a trademark of his artworks.

香港藝術館藏品
Collection of Hong Kong Museum of Art



當我經過美孚 When I Pass Mei Fu / 1999
水墨設色紙本 Ink and colour on paper
AC 2000.0056



在病房裡 In the Ward / 1988
水墨設色紙本 Ink and colour on paper
AC 1988.0096

朱興華：教學計劃概要（高小）

CHU Hing-wah: Teaching Outline (Senior Primary)

教學設計理念 Teaching Concept

提起國畫，總離不開紙、筆、墨，並且令人聯想到傳統的山水、人物和花鳥作品。朱興華擅長以傳統的中國畫物料繪畫他身邊的人、情、事，他的作品題材不單有一份時代感，他在畫背掃墨的獨特繪畫方法，更使作品中的色彩產生和諧。本課程透過朱興華的親身閱歷，帶領學生認識他的創作路向及作品風格，鼓勵他們嘗試為傳統國畫賦予新的創作生命和時代感。

Chinese painting is always associated with paper, brushes and ink, and depicts landscapes, figures, and birds-and-flowers.

CHU Hing-wah excels in using traditional Chinese painting materials to depict the people and their lives around him. With a special touch of modernity, his signature technique of painting in Chinese ink on the reverse of the paper and then integrating subdued colours to the front surface produces a harmonious effect to his work.

This course aims to help students appreciate the creativity and style of CHU's works by understanding his unique personal experiences. It encourages students to breathe new life into traditional Chinese painting with a touch of modernity.

建議時數 Suggested Length

3 小時

3 hours

學習重點 Key Learning Points

1. 透過錄像認識朱興華的創作方法和題材
2. 比較朱興華作品與傳統中國水墨山水及人物畫的異同
3. 探索及掌握筆墨顏色的稀稠在宣紙上的變化
4. 欣賞背繪上墨的視覺效果
5. 以不同稀稠的墨及顏色，以及背繪上墨的方法進行創作

1. Learn about CHU's painting style and themes of his works through his video.
2. Compare CHU's works with traditional Chinese landscape and figures painting.
3. Explore and master the techniques using ink and colours on *xuan* paper.
4. Examine the visual effect of applying a layer of Chinese ink to the reverse of the painting.
5. Create a work using different densities of ink and colour, exploring the technique of painting an outline in Chinese ink on the reverse of the painting.

創作活動 Class Activities

以花卉為主題，利用中國彩墨於宣紙上繪畫花朵，並於宣紙背面塗上一層墨，模仿朱興華的創作風格。

Using Chinese ink and colour to paint flowers on *xuan* paper, imitating the style of the artist by applying Chinese ink to the reverse of the painting.

創作工具 / 物料 Tools/ Materials

畫紙、黑色水筆、宣紙（單宣）、大楷及小楷毛筆、排掃、國畫顏料、墨、墊紙

Paper, black marker, *xuan* paper (raw paper), brushes, brush washer, Chinese painting pigments, Chinese ink, blotting paper

評估 Evaluation

1. 能理解朱興華的創作方法和找尋題材的方法
2. 能列舉朱興華作品與傳統中國水墨山水及人物畫的異同
3. 能以不同稀稠的筆墨顏色及背繪上墨的方法繪畫
4. 能欣賞背繪上墨的視覺效果

1. Be able to understand CHU's style and theme of his works.
2. Be able to differentiate CHU's works from traditional Chinese landscape and figure painting.
3. Be able to master the techniques of using ink and colour on *xuan* paper.
4. Be able to appreciate the visual effect created by applying Chinese ink to the reverse of a painting.

朱興華：教學計劃概要（初中）

CHU Hing-wah: Teaching Outline (Junior Secondary)

教學設計理念 Teaching Concept

提起國畫，總離不開紙、筆、墨，並且令人聯想到傳統的山水、人物和花鳥作品。朱興華擅長以傳統的中國畫物料繪畫他身邊的人、情、事，他的作品題材不單有一份時代感，他在畫背掃墨的獨特繪畫方法，更使作品中的色彩產生和諧。本課程透過朱興華的親身閱歷，帶領學生認識他的創作路向及作品風格，鼓勵他們嘗試為傳統國畫賦予新的創作生命和時代感。

Chinese painting is always associated with paper, brushes and ink, and depicts landscapes, figures, and birds-and-flowers.

CHU Hing-wah excels in using traditional Chinese painting materials to depict the people and their lives around him. With a special touch of modernity, his signature technique of painting in Chinese ink on the reverse of the paper and then integrating subdued colours to the front surface produces a harmonious effect to his work.

This course aims to help students appreciate the creativity and style of CHU's works by understanding his unique personal experiences. It encourages students to breathe new life into traditional Chinese painting with a touch of modernity.

建議時數 Suggested Length

3 小時

3 hours

學習重點 Key Learning Points

1. 透過錄像認識朱興華的創作特色及他對香港藝術界的影響
2. 比較朱興華作品與傳統中國水墨山水及人物畫的異同，並表達對朱氏作品內容的感受
3. 透過觀察周邊的人事景物找尋創作題材
4. 掌握筆墨顏色的稀稠在宣紙上的變化
5. 欣賞背繪上墨的視覺效果

1. Learn about CHU's painting style and themes of his work, as well as his influence on Hong Kong's art scene, through his video.
2. Compare CHU's works with traditional Chinese landscape and figure painting, and discuss students' feelings towards his works.
3. Explore themes by observing the people and their lives around students.
4. Explore and master the techniques in using ink and colour on *xuan* paper.
5. Appreciate the visual effects of applying an outline in Chinese ink to the reverse of the painting.

創作活動 Class Activities

觀察街道上人物、建築物、車輛的造型及佈局，以不同稀稠的墨和顏料及背繪上墨的方法進行街景創作

Observing people, buildings and vehicles on the street and their compositions, create a painted street scene using different techniques of applying ink and colour on *xuan* paper, as well as applying an ink outline to the reverse of the painting.

創作工具 / 物料 Tools/ Materials

畫紙、黑色水筆、宣紙（單宣）、大楷及小楷毛筆、排掃、國畫顏料、墨、墊紙

Paper, black marker, *xuan* paper, brushes, brush washer, Chinese painting pigments, Chinese inks, blotting paper

評估 Evaluation

1. 能理解朱興華的創作特色及他對香港藝術界的影響
2. 能透過觀察找尋創作題材
3. 能以不同稀稠的筆墨顏色及背繪上墨的方法進行創作
4. 能欣賞以不同稀稠的筆墨顏色及背繪上墨的作品

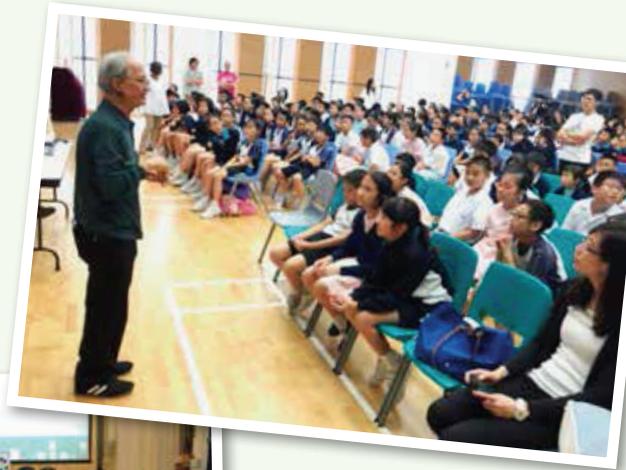
1. Be able to understand CHU's style and themes of his works, as well as his influence on Hong Kong's art scene.
2. Be able to interpret a theme through observation.
3. Be able to master the techniques of using ink and colour on *xuan* paper.
4. Be able to appreciate and evaluate work using different techniques.

藝術家分享會

Artist's Sharing Session



浸信宣道會呂明才小學
Conservative Baptist
Lui Ming Choi Primary School



課堂情況

Classroom Activities

浸信宣道會呂明才小學
Conservative Baptist
Lui Ming Choi Primary School



寶安商會王少清中學
Po On Commercial Association
Wong Siu Ching Secondary School



學生作品及感想

Students' works and feedback

浸信宣道會呂明才小學

Conservative Baptist Lui Ming Choi Primary School



蘇穎琳 (小六)

SO Wing-lam, Lillian (Primary six)

我以為水墨畫多以風景為題，沒有想過創作內容可以是精神病人，覺得非常特別。朱興華先生很有創意，能想出在宣紙背後掃一層墨，技法新穎。我依照他的做法畫了一幅花，將來我仍會繼續留意朱先生的創作。

I expected ink painting to be mostly about landscapes, but to my surprise, it can even be about a mentally disabled patient. The subject matter is very special. It was very creative of Mr CHU Hing-wah to come up with the original idea to apply a layer of ink on the back of *xuan* paper. I painted a flower using this technique. I will continue to pay attention to Mr CHU's works.

蘇穎珊 (小六)

SO Wing-shan, Lisa (Primary six)

我在分享講座中，能近距離看到朱興華先生的真蹟，感到非常興奮。同時，我代表同學們訪問了朱先生，覺得很榮幸。我只在四年級時畫過一次水墨畫，亦沒想過可以在宣紙背後掃一層墨，這種創作手法令我大開眼界。

I was really excited when I was able to see Mr CHU Hing-wah's original work closely at the artist's sharing. I was also honoured to interview Mr CHU on behalf of my classmates. I had only ever painted an ink painting once before, in primary four. I never thought I could apply a layer of ink to the back of *xuan* paper. This was an eye-opening technique.

王樂熙 (小六)

WONG Lok-hei (Primary six)

透過今次藝術家分享講座及工作坊，我第一次認識到香港的藝術家。我以為水墨畫只可用墨來繪畫，但今次用了彩色的國畫顏料，並在宣紙背後掃上淡墨，令背景產生特別的紋理效果，這種創作手法十分新穎，令我留下深刻印象。

Through the artist's sharing and workshop, this was my first time getting to know a Hong Kong artist. I thought ink was the only thing used for ink painting but instead I used Chinese painting pigments to create my work. I tried to apply a layer of light ink wash on the back of *xuan* paper, producing a special effect in texture. This technique was very inventive and I was impressed.

寶安商會王少清中學

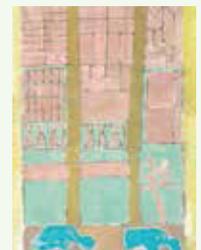
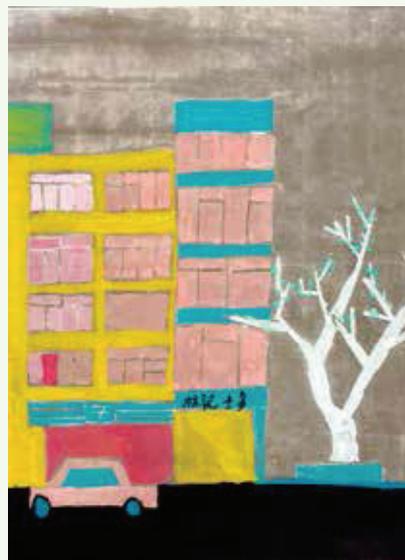
Po On Commercial Association Wong Siu Ching Secondary School

駱昫盈 (中二)

LOK Hui-ying (Secondary two)

我覺得在畫背掃墨這個方式十分特別，既能讓畫面色彩統一，又有特色。看似簡單，做起上來卻不容易。我從沒想過用水墨畫的方式畫出街景，完成後真是別有一番風味。我更體會到細心觀察景物，就能從平平無奇的街道發現不一樣的美。

I think the method of applying a layer of ink on the back of *xuan* paper is so innovative. It harmonises the colours of the painting and creates a special effect. It seemed easy but it was hard when you tried. I never thought that I could present a streetscape in an ink painting and the effect was special. I realised that as long as I observe objects carefully, I can find the extraordinary beauty in the ordinary streets.





李慧嫻

LI WEI HAN, ROSANNA

香港藝術館藏品
Collection of Hong Kong Museum of Art



兩坐像 Two Seated Figures
炻器 Stoneware
AC 1984.0046

李慧嫻，先後於香港及英國修讀陶藝和藝術教育，1990至2010年間任職理工大學設計學院。李慧嫻曾獲市政局藝術獎(陶藝)(1985)、香港藝術家雕塑年獎(1999)等，並為香港當代陶藝協會創會會員。

李慧嫻多以陶塑人物為主題，以反映本地生活、文化及政治等題材，手法輕鬆，寓意深遠。近年，她亦有製作大型戶外雕塑，將其作品帶進社區與觀眾互動。

Rosanna LI first studied ceramics in Hong Kong and further studied art education in the UK. She received the Urban Council Fine Arts Award – Ceramics (1985), Hong Kong Sculptor of the Year Award (1999), etc. LI was a founding member of the Contemporary Ceramic Society (HK) and taught at Hong Kong Polytechnic University's School of Design between 1990 and 2010.

LI uses chubby ceramic figures to explore profound meanings in local lifestyle, culture and politics. Recently, she has created several large-scale outdoor sculptures, which have brought her works closer to the community.



關上了的門 The Closed Gate / 1989
炻器 Stoneware
AC 1989.0089

李慧嫻：教學計劃概要 (高小)

LI Wei-han, Rosanna: Teaching Outline (Senior Primary)

教學設計理念 Teaching Concept

陶藝的形式多種多樣，有實用的器皿，也有裝飾擺件、泥塑人物和動物等。李慧嫻的陶塑人物圓渾可愛，純樸真摯，顛覆了以纖瘦為美的現代標準，表達她那份「肥在心中」的滿足感覺。

本課程透過學習李慧嫻的陶塑人物，讓學生以身邊的人物為創作題材，藉此連繫人與人的關係；同時，亦讓同學認識藝術除了個人創作外，也能帶動人際互動。

Ceramic art comes in various forms, ranging from practical utensils to home decorations and clay figures and animals.

LI Wei-han, Rosanna's chubby, cute and innocent ceramic figurines overturn the modern concept of "beauty is slim," expressing her pursuit of "inner richness."

Through LI's ceramic figurines, this course aims to help students create their own figurines based on people around them, connecting them to interpersonal relationships. Students will learn that art is not just about the creation of a personal artwork, but also about interaction with people.

建議時數 Suggested Length

3 小時
3 hours

學習重點 Key Learning Points

1. 透過錄像認識李慧嫻的創作方法和題材
2. 以中國陶俑的例子作對比，認識李慧嫻的陶塑特色
3. 掌握塑捏、刻刮、壓印等基本陶塑技法
4. 以陶泥塑造圓渾的人物形象

1. Learn about LI's style and themes of her work through her video.
2. Learn about the characteristics of LI's ceramic art in comparison to China's traditional pottery figurines.
3. Acquire basic ceramic making skills including hand building, carving and embossing.
4. Sculpt chubby figurines with clay.

創作活動 Class Activities

以運動為主題塑捏出泥人，學習使用泥漿接駁及用竹簽刻刮五官及頭髮。

Use sports as the subject matter to sculpt a ceramic figurine. Learn the techniques of joining sections with clay slip and incising facial features and hair using bamboo skewers.

創作工具 / 物料 Tools / Materials

鉛筆、畫紙、陶泥、陶藝工具
Pencil, drawing paper, clay, ceramic tools

評估 Evaluation

1. 能理解李慧嫻陶塑的風格及題材
2. 能掌握塑捏、刻刮、壓印等技法，並創作以操場情景為題的陶塑人物
3. 能欣賞同學作品的造形及各種基本技法的運用

1. Be able to understand the style and themes of LI's works.
2. Be able to acquire basic ceramic making skills including hand building, carving and embossing, and create a figurine for a playground setting.
3. Be able to appreciate and evaluate classmates' work and apply basic skills.

李慧嫻：教學計劃概要（初中）

LI Wei-han, Rosanna: Teaching Outline (Junior Secondary)

教學設計理念 Teaching Concept

陶藝的形式多種多樣，有實用的器皿，也有裝飾擺件、泥塑人物和動物等。李慧嫻的陶塑人物圓渾可愛，純樸真摯，顛覆了以纖瘦為美的現代標準，表達她那份「肥在心中」的滿足感覺。

本課程透過學習李慧嫻的陶塑人物，讓學生以身邊的人物為創作題材，藉此連繫人與人的關係；同時，亦讓同學認識藝術除了個人創作外，也能帶動人際互動。

Ceramic art comes in various forms, ranging from practical utensils to home decorations and clay figures and animals.

LI Wei-han, Rosanna's chubby, cute and innocent ceramic figurines overturn the modern concept of "beauty is slim," expressing her pursuit of "inner richness."

Through LI's ceramic figurines, this course aims to help students create their own figurines based on people around them, connecting them to interpersonal relationships. Students will learn that art is not just about the creation of a personal artwork, but also about interaction with people.

建議時數 Suggested Length

4 小時
4 hours

學習重點 Key Learning Points

1. 透過錄像認識李慧嫻的創作方法和題材
2. 以中國陶俑作對比，討論李慧嫻的陶塑特色及所傳遞的訊息
3. 掌握泥件挖空及接合成形的方法
4. 以陶泥塑造圓渾的人物形象
5. 應用基本施釉方法

1. Learn about LI's style and themes of her work through her video.
2. Learn about the characteristics and messages of LI's ceramic art in comparison to China's traditional pottery figurines.
3. Acquire the skills of joining clay pieces and hollowing a ceramic work.
4. Sculpt chubby figurines with clay.
5. Learn about the skills of glazing.

創作活動 Class Activities

在課室捕捉同學不同的神態，作為陶塑人物的題材，組成一個課室場景。

Observe the activities of fellow students in the classroom and make figurines of different postures. Create a group work of a classroom scene.

創作工具 / 物料 Tools/ Materials

鉛筆、畫紙、陶泥、陶藝工具、釉藥
Pencil, drawing paper, clay, ceramic tools, ceramic glaze

評估 Evaluation

1. 能理解李慧嫻陶塑的風格及創作理念
 2. 能掌握泥件挖空與接合的技巧
 3. 能捕捉人物的不同造形和特徵
 4. 能評賞同學作品的造形及上釉效果
1. Be able to understand the style and concept of LI's works.
 2. Be able to acquire hollowing and joining skills.
 3. Be able to capture different styles and characteristics of figures.
 4. Be able to appreciate and evaluate the styles and glazing effects of classmates' works.

藝術家分享會 Artist's Sharing Session

寶安商會王少清中學
Po On Commercial Association
Wong Siu Ching Secondary School



課堂情況 Classroom Activities

民生書院小學
Munsang College
Primary School



寶安商會王少清中學
Po On Commercial Association
Wong Siu Ching Secondary School



學生作品及感想

Students' works and feedback

浸信宣道會呂明才小學

Conservative Baptist Lui Ming Choi Primary School



梁栩瑩 (小六)

LIANG Hui-ying (Primary six)

我最深刻的部分，是李慧嫻女士示範創作肥胖泥公仔的片段，從中看到藝術家示範不同的創作技巧，並完成巧奪天工的作品。希望下次李慧嫻女士能親自到本校大顯身手，指導我們。

The most unforgettable part was to watch a video of Ms Rosanna LI demonstrating how to make chubby ceramic figurines. The video showed different techniques the artist uses to create a masterpiece. I hope next time Ms Rosanna LI will come to our school and teach us in person.

溫子恩 (小六)

WUN Tsz-yan (Primary six)

從影片中我認識到李慧嫻女士創作「肥公仔」的目的、靈感及製作技巧。雖然到我自己創作時遇到很多挫折，不過亦無損我的創作熱情。導師也很熱心地教導我們。

Through the video, I was able to understand the purpose, inspiration and techniques of Ms Rosanna LI's chubby ceramic figurines. When I was making my own figurine, it wasn't easy, but that didn't affect my passion for making my work. The instructors also taught us with great spirit.

寶安商會王少清中學

Po On Commercial Association
Wong Siu Ching Secondary School

林子堂 (中四)

LAM Tsz-tong (Secondary four)

從李慧嫻女士的影片中，我不但認識到她創作那些肥胖可愛陶塑的風格及方法，更深入認識了這位本土藝術家。之後，我們有機會親身體驗陶塑創作，並以學校生活作為創作題材。我很珍惜這次難得的陶塑創作體驗，希望日後可以參與更多這類的活動。

Through the video about Ms Rosanna LI, I was not only able to learn the style and techniques for creating her chubby and cute figurines, but understand more about this local artist. I also had a chance to experience making ceramic figurines, based on a theme about school life. It was a great opportunity to experience ceramic creation and I hope I'll be able to participate in more of these activities.





區大為 OU DA WEI

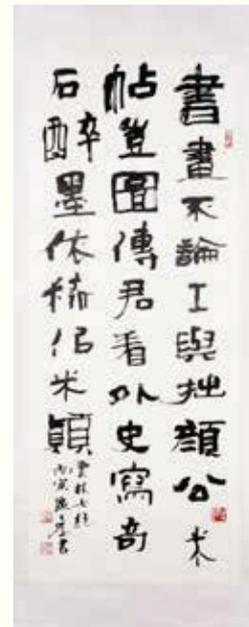
區大為，1947年生於廣州，少年時隨吳子復學習藝術，精通詩、書、畫、印。曾獲市政局藝術獎（書法）(1989)及（篆刻）(1998)等。1998年更獲香港藝術發展局頒發香港視覺藝術發展獎。

區大為早期的書法以稚拙有趣見稱，近年的草書氣韻生動；山水畫著重筆墨的表現；而篆刻刀法厚實樸拙，自成一派。

Born in Guangzhou in 1947, OU Da-wei was a student of Wu Zifu at a young age. Well-versed in poetry, Chinese calligraphy, landscape painting and seal carving, he received the Urban Council Fine Arts Award – Calligraphy (1989) and Seal Carving (1998), etc. He was also awarded the Hong Kong Arts Development Council Award for Artistic Development in 1998.

OU's early calligraphic works are characterised by a natural naiveté, his free-flowing, vivid cursive script catching the eye of his audience in recent years. His landscape ink wash paintings emphasize expressive brushwork, while his signature seal carving is marked by its maturity and simplicity.

香港藝術館藏品
Collection of Hong Kong Museum of Art



雲林詩 A Poem by Yunlin / 1986
水墨紙本 Ink on paper
AC 1987.0085

區大為：教學計劃概要（高小）

OU Da-wei: Teaching Outline (Senior Primary)

中國傳統文人，以精通詩、書、畫、印這四門學問為榮。區大為的詩、書、畫、印，造詣甚高，堪稱為隱於現代都會中的文人藝術家。他對周遭生活有敏銳的觸覺，不論日常事物、個人經歷或時事世態，都成為他的詩文、書法與篆刻的題材，更擅於把時代的趣味與精神融合在中國傳統藝術當中。

本課程透過欣賞及學習區大為的藝術，打破學生對中國傳統藝術的疏離感，並學習以這些素材與形式，創作出與現實生活息息關連的題材。

Chinese literati take pride in excelling at poetry, calligraphy, painting and seal carving. OU Da-wei's profound knowledge of these four types of art is deemed a modern literati artist.

OU is sensitive to his daily life where he finds inspiration for his poetry, calligraphy and seal works from his surroundings, personal experiences and worldwide issues. He excels in infusing modern style and spirit into traditional and ancient art forms.

This course aims to bridge the gap between students and traditional Chinese art through appreciating and studying OU's art. Students will be able to create works related to everyday living using Chinese traditional materials and methods.

教學設計理念 Teaching Concept

建議時數 Suggested Length

3 小時
3 hours

學習重點 Key Learning Points

1. 透過錄像認識區大為的詩、書、畫與印的創作
 2. 認識及欣賞區大為的名字章及閒章
 3. 認識印章中的朱文（陽文或陽刻）及白文（陰文或陰刻）
1. Learn about OU's poem, calligraphy, painting and seal work through his video.
 2. Learn and appreciate OU's name seals and leisure seals.
 3. Learn about the characteristics of *zhuwen* (red character style) and *baiwen* (white character style) seals.

創作活動 Class Activities

利用具黏貼性的彩麗皮剪成朱文字體，以紅色油墨將字體圖樣印製於宣紙上。

Design words in the red character style using adhesive craft foam. Print the words on *xuan* paper with red printmaking ink.

創作工具 / 物料 Tools/ Materials

毛筆、墨、宣紙（夾宣）、具黏貼性彩麗皮（A5/正方形）、剪刀、發泡膠板（A5/正方形）、版畫油墨（紅色）、油墨輥

Writing brush, ink, sized *xuan* paper, adhesive craft foam (A5/square), scissors, styrofoam board (A5/square), red printmaking ink, ink roller.

評估 Evaluation

1. 認識區大為的詩、書、畫、印作品
 2. 能欣賞區大為的名字章及閒章
 3. 能分辨朱文印及白文印
 4. 能以剪貼印的方式製作閒章字體
1. Be able to appreciate OU's poem, calligraphy, painting and seals.
 2. Be able to interpret OU's name seals and leisure seals.
 3. Be able to differentiate *zhuwen* (red character style) and *baiwen* (white character style) seals.
 4. Be able to design the word font of a leisure seal using the "cut, paste and stamp" method.

區大為：教學計劃概要（初中）

OU Da-wei: Teaching Outline (Junior Secondary)

教學設計理念 Teaching Concept

中國傳統文人，以精通詩、書、畫、印這四門學問為榮。區大為的詩、書、畫、印，造詣甚高，堪稱為隱於現代都會中的文人藝術家。他對周遭生活有敏銳的觸覺，不論日常事物、個人經歷或時事世態，都成為他的詩文、書法與篆刻的題材，更擅於把時代的趣味與精神融合在中國傳統的藝術當中。本課程透過欣賞及學習區大為的藝術，打破學生對中國傳統藝術的疏離感，並學習以這些素材與形式，創作出與現實生活息息關連的題材。

Chinese literati take pride in excelling at poetry, calligraphy, painting and seal carving. OU Da-wei's profound knowledge of these four types of art is deemed a modern literati artist. OU is sensitive to his daily life where he finds inspiration for his poetry, calligraphy and seal works from his surroundings, personal experiences and worldwide issues. He excels in infusing modern style and spirit into traditional and ancient art forms.

This course aims to bridge the gap between students and traditional Chinese art through appreciating and studying OU's art. Students will be able to create works related to everyday living using Chinese traditional materials and methods.

建議時數 Suggested Length

4 小時
4 hours

學習重點 Key Learning Points

1. 透過錄像認識區大為的詩、書、畫與篆刻的創作
2. 認識及欣賞印章的篆體字及佈局安排
3. 認識閒章語句的趣味
4. 認識印章中的朱文（陽文或陽刻）及白文（陰文或陰刻）
5. 認識反印原理
6. 掌握刻印的手法

1. Learn about OU's poem, calligraphy, painting and seal work through his video.
2. Learn and appreciate OU's use of seal script and its composition in seal carving.
3. Appreciate the meaning of short text on leisure seals.
4. Learn about the characteristics of *zhuwen* (red character style) and *baiwen* (white character style) seals.
5. Learn about the creation and use of reverse image.
6. Master seal inscription techniques.

創作活動 Class Activities

以篆體書寫短句，刻在石膏柱上，創作一面閒章

Write a short text in seal script, inscribe on a plaster block to create a leisure seal.

創作工具 / 物料 Tools/ Materials

毛筆、墨、宣紙、4x4cm 石膏柱、印泥、雕刻刀

Writing brush, ink, *xuan* paper, 4x4cm plaster block, seal paste and carving knife.

評估 Evaluation

1. 認識區大為的詩、書、畫印作品
2. 能欣賞印章的篆體字及佈局安排
3. 能以篆體書寫短句
4. 能利用文字的線條作佈局，設計成印章
5. 能以刻印的方式製作一面閒章
6. 能評賞同學創作之閒章的佈局安排

1. Be able to appreciate OU's poem, calligraphy, painting and seals.
2. Be able to appreciate OU's seal script and its composition in seal carving.
3. Be able to write an interesting short text in seal script.
4. Be able to arrange the strokes in Chinese words to compose and design a seal image.
5. Be able to make a leisure seal with inscription techniques.
6. Be able to appreciate and evaluate the composition of classmates' leisure seals.

藝術家分享會 Artist's Sharing Session



聖保祿中學
St. Paul's
Secondary School



課堂情況 Classroom Activities

民生書院小學
Munsang College Primary School



聖保祿中學
St. Paul's Secondary School



學生作品及感想

Students' works and feedback

民生書院小學

Munsang College Primary School



王子匡 (小三)

WONG Tsz-hong (Primary three)

我最難忘的經歷是欣賞到區大為先生的精心創作，和跟 Simon 叔叔、潘老師一起創作閒章印畫，我用毛筆寫了「創意新星」四個字，然後用剪貼和印刷的方法把閒章印出來。我第一次做出這新奇有趣的作品，感到十分開心。

It was an unforgettable experience that I had the chance to appreciate Mr OU Da-wei's masterpiece and make a leisure seal print with the help of Uncle Simon and Miss Poon. I used a writing brush to write four Chinese characters that mean "New Star of Creativity." Then I cut the characters and pasted them on a board. Finally, I printed out the characters with ink. This was my first time to make an interesting work of my own. I was really happy with it.

鍾曉晴 (小三)

CHUNG Hiu-ching (Primary three)

在活動中我認識了閒章，最有趣的是可以用自己創作的字體製作閒章，而最困難的是如何把字剪出來然後拼好。雖然步驟比較複雜，最後我都成功了。感謝潘老師、Simon 叔叔和助手的耐心教導，希望下次可以再學習另一位藝術家的創作。

I learned about leisure seals at the activity. The most interesting part was to make a print by using characters I designed. The difficult part was to cut the characters and paste them together. The process was complicated but I made the print successfully. I want to thank Miss Poon, Uncle Simon and the assistants. They taught us patiently. I look forward to learning the work of another artist next time.

鄒卓熹 (小四)

CHOW Cheuk-hei (Primary four)

在活動中我認識了區大為先生，他精通書法、國畫、印章和寫詩。我學會了印章的特色，也嘗試製作了一個兒童版的印章。最難忘的是我因為沒有帶圍裙，只好小心用油墨，以免弄髒校服！最後，十分感謝 Simon 叔叔教了我很多印章知識！

At the activity, I learned about Mr OU Da-wei. He is very good at calligraphy, Chinese painting, seal carving and poems. I also learned about seal carving and tried to make a simple seal for children. Since I forgot to bring my apron, I had to be very careful, because I was afraid the ink could stain my school uniform. Finally, I was very grateful to Uncle Simon. He taught me a lot about seal carving.

聖保祿中學

St. Paul's Secondary School

鄺鑫茹 (中三)

Tashi KWONG (Secondary Three)

我很慶幸學校參加了這個計劃，更請來校外的老師來教我們如何製作一個石膏印章，讓我們從中學到印章的設計和佈局，也認識篆書這種書體。我們更認識到書畫家區大為先生，他對詩、書、畫、印的熱情，我們全班也感受得到，加上導師們的悉心教導，我們終於順利完成石膏印章。我十分享受這個學習過程呢。

I was glad that our school joined this programme. Instructors were invited to teach us how to make a plaster seal and help us to learn the design and composition of a seal. We also learned the calligraphic style of seal script. During the activity, we learned about the life of the artist, Mr OU Da-wei, and we could all feel his passion for calligraphy, Chinese painting, seal carving and poems. With the guidance of the instructors, we successfully made plaster seals. I enjoyed the whole learning process.





廖少珍

LIU SIU JANE

香港藝術館藏品
Collection of Hong Kong Museum of Art



無題 Untitled / 1985
石版 Lithograph
AC 1985.0042



禱告 (一) Praying I / 1979
蝕刻版 Etching
AC 1979.0055

廖少珍，1952年生於澳門，1976年於中文大學藝術系畢業。1979年獲香港柏立基信託基金研究生獎學金，前赴英國倫敦聖馬田藝術學院進修油畫及版畫高級文憑，其後於美國芝加哥伊利諾大學鑽研石版畫並取得藝術碩士。廖少珍曾獲市政局藝術獎（版畫）（1985）、魯迅版畫獎（1999）等。2000年更獲香港藝術發展局頒發藝術發展獎。

她鍾情於石版畫創作，並把中國水墨畫的特色融合於石版畫的製作當中，成功地以石版畫的技巧製作出一系列富中國藝術精神和面貌的作品。

Born in Macau in 1952, LIU Siu-jane obtained a B.A. (Hons.) degree in Fine Arts from the Chinese University of Hong Kong in 1976. In 1979, she earned the Sir Robert Black Trust Fund Postgraduate Scholarship to study painting and printmaking at St. Martin's School of Art, London, and went on to study at the University of Illinois in Chicago, obtaining her Master of Fine Arts in Printmaking. LIU received the Urban Council Fine Arts Award – Printmaking (1985) and the Lu Xun Prints Prize (1999), etc. She was also awarded the Hong Kong Arts Development Council Award for Arts Development in 2000.

LIU specialises in lithography, and her artworks demonstrate touches inspired by the traditional brushwork of ink wash painting, successfully incorporating Chinese art spirit into her works.

廖少珍：教學計劃概要（高小）

LIU Siu-jane: Teaching Outline (Senior Primary)

版畫是可以大量複製的藝術形式，其中的平版版畫可說是最能表現繪畫與印刷的結晶。

廖少珍喜歡以平版版畫作為主要創作媒介，透過傳統的西方版畫技術詮釋傳統的中國藝術。她認為平版版畫是感性的繪畫與理性的製作的完美結合，能如實地重現她在製稿時的水墨筆觸和調子。因為製作平版版畫，可讓她直接在石版或鋁版上，用稀釋的油墨繪畫出她很喜歡的中國水墨畫的表現效果。

本課程透過學習廖少珍的版畫，讓學生認識平版版畫這類少見的媒介，並了解藝術家如何在作品裏融合中西文化。

Printmaking is an art form that can be extensively reproduced; with planography, a form of printmaking that the artist feels best incorporates the beauty of painting into printing.

LIU Siu-jane loves using planography as her art medium, interpreting traditional Chinese art through the techniques of Western printmaking. She believes planography is a perfect combination of sensitive painting and rational production, reproducing her ink strokes and tones from the plate to the print. This art form allows her to directly create the effects of Chinese ink and wash paintings on a stone or aluminium plate with diluted paints.

This course aims to introduce planography, a rare art medium, to students through the study of LIU's works, and understand how the artist integrates Chinese and Western culture.

教學設計理念 Teaching Concept

建議時數 Suggested Length

3 小時
3 hours

學習重點 Key Learning Points

1. 透過錄像認識及欣賞廖少珍的版畫創作
2. 認識版畫是一種可複製的藝術媒介
3. 認識不同類別的版畫
4. 認識平版版畫是利用油與水的排斥原理印成的版畫
5. 認識平版版畫由最傳統的石板演變為操作簡易的聚酯版的過程
6. 掌握聚酯版的定稿及製版方法

1. Learn about and appreciate LIU's prints through her video.
2. Learn about printmaking as an art form that can be extensively reproduced.
3. Learn about different types of printmaking.
4. Learn about the process of mutual repulsion of water and oil for producing planography.
5. Learn how planography evolved from traditional lithography (stone printing) to the easy-to-handle polyester plate.
6. Understand the basic painting and printmaking processes of the polyester plate.

創作活動 Class Activities

以金魚為主題，學習利用油與水的排斥原理，以聚酯版為媒介創作平版畫。

Use goldfish as the subject matter. Learn to use the mutual repulsion of water and oil for producing a print work with a polyester plate.

創作工具 / 物料 Tools/ Materials

版畫用聚酯版、毛筆、廣告彩或水彩、鉛筆、草稿紙、調色碟、影印機、版畫油墨、油墨轆、版畫紙、版畫機或馬連

Polyester plate, writing brush, poster or water-colour, pencil, drafting paper, colour mixing tray, photocopier, printmaking ink, ink roller, printmaking paper, printmaking machine or baren

評估 Evaluation

1. 認識及欣賞廖少珍的版畫創作
2. 能理解版畫的特色及種類
3. 能理解平版版畫是利用油與水的排斥原理印成的版畫
4. 能以聚酯版創作版畫

1. Be able to understand and appreciate LIU's prints.
2. Be able to understand the characteristics and types of print.
3. Be able to understand the concept of mutual repulsion of water and oil for producing planography.
4. Be able to create a print work with a polyester plate.

廖少珍：教學計劃概要（初中）

LIU Siu-jane: Teaching Outline (Junior Secondary)

版畫是可以大量複製的藝術形式，其中的平版版畫可說是最能表現繪畫與印刷的結晶。

廖少珍喜歡以平版版畫作為主要創作媒介，透過傳統的西方版畫技術詮釋傳統的中國藝術。她認為平版版畫是感性的繪畫與理性的製作的完美結合，能如實地重現她在製稿時的水墨筆觸和調子。因為製作平版版畫，可讓她直接在石版或鋁版上，用稀釋的油墨繪畫出她很喜歡的中國水墨畫的表現效果。

本課程透過學習廖少珍的版畫，讓學生認識平版版畫這類少見的媒介，並了解藝術家如何在作品裏融合中西文化。

Printmaking is an art form that can be extensively reproduced; with planography, a form of printmaking that the artist feels best incorporates the beauty of painting into printing.

LIU Siu-jane loves using planography as her art medium, interpreting traditional Chinese art through the techniques of Western printmaking. She believes planography is a perfect combination of sensitive painting and rational production, reproducing her ink strokes and tones from the plate to the print. This art form allows her to directly create the effects of Chinese ink and wash paintings on a stone or aluminium plate with diluted paints.

This course aims to introduce planography, a rare art medium, to students through the study of LIU's works, and understand how the artist integrates Chinese and Western culture.

教學設計理念 Teaching Concept

建議時數 Suggested Length

3 小時
3 hours

學習重點 Key Learning Points

1. 透過錄像認識及欣賞廖少珍的版畫創作
2. 分辨不同的版畫類別
3. 了解平版版畫是利用水油相排的原理印成的版畫
4. 欣賞平版版畫能如實重現繪畫的效果
5. 認識平版版畫由最傳統的石版演變為操作簡易的聚酯版的過程
6. 掌握聚酯版的定稿及製版方法

1. Learn about and appreciate LIU's prints works through her video.
2. Learn about different types of printmaking.
3. Learn about the process of mutual repulsion of water and oil for producing planography.
4. Appreciate how planography reproduces the effects of painting accurately.
5. Learn how planography evolved from traditional lithography (stone printing) to the easy-to-handle polyester plate.
6. Learn about the painting and printmaking processes of the polyester plate.

創作活動 Class Activities

以「集體回憶」為主題，利用香港歷史圖片進行拼貼，並繪上不同濃淡墨色的圖案，創作一幅超現實圖畫。以聚酯版為媒介創作平版畫。

Use collective memories as the subject matter. Create a surreal painting by making a collage with Hong Kong historical pictures and drawing with ink in different tones. Then create a print work with a polyester plate.

創作工具 / 物料 Tools/ Materials

版畫用聚酯版、毛筆、墨、影印機、版畫油墨、油墨輥、版畫紙、版畫機

Polyester plate, writing brush, ink, photocopier, printmaking ink, ink roller, printmaking paper, printmaking machine

評估 Evaluation

1. 能理解廖少珍的版畫創作風格
2. 能分辨版畫的類別
3. 能理解平版版畫是利用油與水的排斥原理印成的版畫
4. 能欣賞平版版畫與繪畫的相似關係
5. 能印製出數張以聚酯版製成具濃淡墨色變化的平版版畫
6. 能欣賞平版版畫能重現繪畫筆觸的效果

1. Be able to understand LIU's prints and her style.
2. Be able to differentiate between types of print.
3. Be able to understand the concept of mutual repulsion of water and oil for producing planography.
4. Be able to understand the similarities between planography and painting.
5. Be able to produce several prints featuring various tones of ink with a polyester plate.
6. Be able to appreciate the effects of painting reproduced in planography.

藝術家分享會 Artist's Sharing Session

民生書院小學
Munsang College Primary School



課堂情況 Classroom Activities

聖公會聖彼得小學
S.K.H. St. Peter's Primary School



寶安商會王少清中學
Po On Commercial Association
Wong Siu Ching Secondary School

學生作品及感想

Students' works and feedback

聖公會聖彼得小學

S.K.H. St. Peter's Primary School

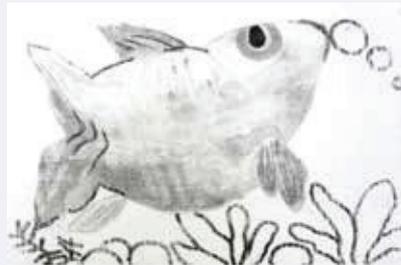


袁得晴 (小六)

YUEN Tak-ching (Primary six)

這次我學習了廖少珍女士的藝術和版畫創作，課程有趣，讓我樂在其中。我亦十分感謝導師的耐心教導，平版畫令我大開眼界，獲益良多。

Through this activity, I learned about the art and prints of Ms LIU Siu-jane. It was an interesting course and I enjoyed it. I was very grateful for the patience and guidance of the instructors in class. Planography really made me think of looking further. I learnt a lot from the course.

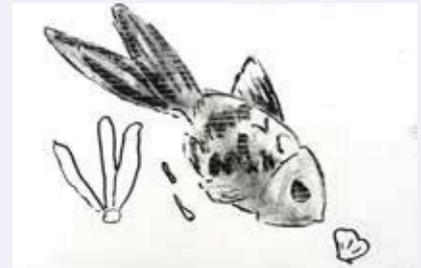
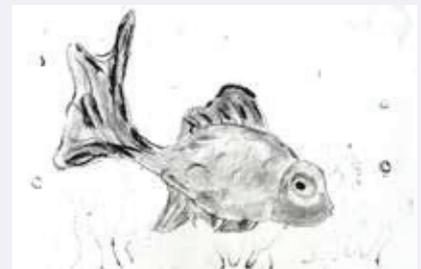
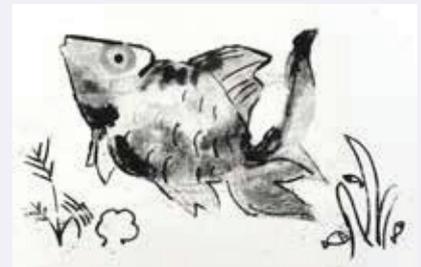


戴綽伶 (小六)

TAI Cheuk-ling (Primary six)

這次活動讓我認識了廖少珍女士，還學會了平版畫的製版及創作過程。原來創作一幅版畫過程繁複，當中有很多不同的步驟，如不小心做錯了一步，便須重新再來，不過亦很刺激有趣，十分好玩。

I learned a lot about Ms LIU Siu-jane at the course, as well as how to create and develop a planography. The making of a planography involves complicated procedures. If you did one step wrong, you had to start all over again. It was fun and exciting.



寶安商會王少清中學

Po On Commercial Association Wong Siu Ching Secondary School

顏嘉樂 (中一)

NGAN Ka-lok (Secondary one)

聚酯版版畫的創作過程雖然簡單，但當中的印刷原理十分有趣。在創作的過程中，我了解到油墨的特性及超現實主義的表達手法。

Printing with a polyester plate is a simple process, but the principle of printmaking is very interesting. In the process of making my print, I learned about the characteristics of ink and the expression of surrealism.

巫銘彥 (中一)

MO Ming-yin (Secondary one)

透過學習移印技巧，我了解到如何營造懷舊的效果，並學懂了平版印刷的原理。

Through learning the skill of transfer printing, I understood how to create a nostalgic effect. I also learned the principle of planography from the course.





歐陽乃沾

AU YEUNG NAI CHIM

歐陽乃沾，1931年生於廣東新會，七歲來港定居。歐陽乃沾自幼喜歡美術，自學各樣繪畫素材，尤喜歡素描、速寫及水彩。其作品曾入選廣州華南美展和北京全國青年美術作品展，並獲獎項。

歐陽乃沾為庚子畫會成員，曾任職出版社美術編輯並於香港多間藝術設計學院任教多年。六十多年來堅持戶外寫生，足跡遍及港九新界至祖國大江南北，九十年代中期曾用五年時間踏足香港每一角落，完成速寫作品近二千幅。歐陽乃沾以其敏銳的觀察力把香港的景物人情盡錄筆下。2008年獲香港特區政府頒授榮譽勳章，以表揚其藝術貢獻。

Born in Xinhui, Guangdong Province, 1931, AU YEUNG Nai-chim settled in Hong Kong at the age of seven. He learned Western painting techniques early in life, specialising in drawing, sketching and watercolour, winning prizes at the Huanan Art competition in Guangzhou and Beijing National Youth Art Competition. He had served as art editor of several publications, and had taught at multiple art and design institutions in Hong Kong.

A member of the Geng Zi Painting Society, AU YEUNG has practised open-air landscape sketching for over 60 years, setting foot over the entire city of Hong Kong and many places in the mainland. In the 1990s, he spent five years visiting every corner of Hong Kong, completing nearly 2,000 sketch works. His artworks reflect his keen observation and sensitivity to the happenings and sentiments of the city. In 2008, he was awarded the Medal of Honour by the HKSAR government, in recognition of his contribution to the field of art.

香港藝術館藏品
Collection of Hong Kong Museum of Art



三代屋與三代人（大埔頭村）
Three Generations (Tai Po Tau Village) / 1998
水彩紙本 Watercolour on paper
AC 2002.0076



灣仔大王廟外望
View from Tai Wong Temple, Wan Chai / 2000
水彩紙本 Watercolour on paper
AC 2002.0094

歐陽乃沾：教學計劃概要（高小）

AU YEUNG Nai-chim: Teaching Outline (Senior Primary)

教學設計理念 Teaching Concept

素描與速寫被視為藝術的入門課，但隨著攝影的普及，照片成為創作的�主要草稿，戶外寫生在香港已成為小眾活動。自五十年代起，歐陽乃沾一直堅持戶外寫生，以鉛筆、鋼筆、水彩和油彩，繪畫香港不同年代的大小角落，作品記述了香港社會發展的歷史進程，以及城市中人、情、事的變遷。他對景物描繪精準，用筆簡約，畫中往往蘊含細膩的人情味。本課程旨在透過學習畫家的創作方法，培養學生的觀察力，並以鉛筆寫生。

Drawing and sketching are fundamental to art study. Yet, with the popularisation of photography today, photos have become a major resource for artistic creation, rendering outdoor sketching a minority activity.

Since the 50s, AU YEUNG Nai-chim has been using different media, such as watercolour, oil paint, pencil and pen, to sketch the many facets of Hong Kong at different periods of time. His works have recorded the historical development of society, as well as the transformation of the city's people, communities and affairs. AU YEUNG's works are realistically rendered with a precise touch, articulating the fragility of human warmth.

This course aims to enhance students' ability to observe the landscape and use pencil to create a sketch, while learning the master's way of sketching.

建議時數 Suggested Length

3 小時
3 hours

學習重點 Key Learning Points

1. 透過錄像認識及欣賞歐陽乃沾的戶外寫生作品
2. 認識戶外寫生的技巧
3. 以取景框取景
4. 運用線條描寫景物
5. 結合創意，在畫面上加上想像物，以豐富作品的意義和趣味

1. Learn about the artist and appreciate landscape sketching through his video.
2. Learn the techniques of outdoor sketching.
3. Learn to use a viewfinder.
4. Learn to draw landscapes using lines.
5. Liven up a sketch with creativity, by adding images from the imagination.

創作活動 Class Activities

以樹木為主題，學習以十字線取景框取景，讓學生能依一定比例及位置描繪景物的線條。

Sketching trees as subject matter. Learn to use a cross-line viewfinder and sketch the objects with appropriate perspective ratio and distance.

創作工具 / 物料 Tools / Materials

白畫紙、鉛筆、膠擦、十字線取景框、畫板

White drawing paper, pencil, eraser, cross-line viewfinder, drawing board

評估 Evaluation

1. 認識歐陽乃沾戶外寫生的方法
2. 能使用取景框取景
3. 能用線條描繪景物
4. 能運用想像力，增添畫作的趣味性

1. Be able to appreciate AU YEUNG's outdoor sketching technique.
2. Be able to use a viewfinder.
3. Be able to use lines to draw a landscape.
4. Be able to enliven a sketch with imagination.

歐陽乃沾：教學計劃概要（初中）

AU YEUNG Nai-chim: Teaching Outline (Junior Secondary)

教學設計理念 Teaching Concept

素描與速寫被視為藝術的入門課，但隨著攝影的普及，照片成為創作的�主要草稿，戶外寫生在香港已成為小眾活動。

自五十年代起，歐陽乃沾一直堅持戶外寫生，以鉛筆、鋼筆、水彩和油彩，繪畫香港不同年代的大小角落，作品記述了香港社會發展的歷史進程，以及城市中人、情、事的變遷。他對景物描繪精準，用筆簡約，畫中往往蘊含細膩的人情味。

本課程旨在透過學習畫家的寫生方法，提高學生的觀察力，運用水筆作實景寫生。

Drawing and sketching are fundamental to art study. Yet, with the popularisation of photography today, photos have become a major resource for artistic creation, rendering outdoor sketching a minority activity.

Since the 50s, AU YEUNG Nai-chim has been using different media, such as watercolour, oil paint, pencil and pen, to sketch the many facets of Hong Kong at different periods of time. His works have recorded the historical development of society, as well as the transformation of the city's people, communities and affairs. AU YEUNG's works are realistically rendered with a precise touch, articulating the fragility of human warmth.

This course aims to enhance students' ability to observe the landscape and use fine line marker to create a sketch, while learning the master's way of sketching.

建議時數 Suggested Length

3 小時

3 hours

學習重點 Key Learning Points

1. 透過錄像認識及欣賞歐陽乃沾的戶外寫生作品
2. 探索水彩乾濕畫法，並在畫面進行色彩渲染的方法
3. 能以取景框取景，學習景物的比例和透視
4. 運用不同的線條來表達速寫意象
5. 結合創意，在畫面上加上想像物，以豐富作品的意義和趣味

1. Learn about the artist and appreciate landscape sketching through his video.
2. Explore wet-on-wet and wet-on-dry watercolour painting techniques and learn the skill of colour wash.
3. Use a viewfinder to set up a composition, working out proportion and perspective.
4. Learn line drawing techniques to convey a certain mood or feeling in a sketch.
5. Liven up sketching with creativity, by adding images from the imagination.

創作活動 Class Activities

以校園景物作為取景對象進行 30 分鐘速寫，然後運用速寫記錄創作水彩畫。

Conduct a 30-minute outdoor sketching session at school and then create a watercolour painting.

創作工具 / 物料 Tools/ Materials

十字線取景框、畫板、速寫簿、水筆、水彩、水彩畫紙、水彩筆

Cross-line viewfinder, drawing board, sketch book, fine line marker, watercolour paints, watercolour paper, brushes

評估 Evaluation

1. 認識歐陽乃沾戶外寫生的方法和風格
2. 能使用取景框取景
3. 能顯示速寫的線條效果
4. 能運用想像力，增添畫作的趣味性
5. 能運用水彩技巧作描繪和修飾景物
6. 能評賞水彩畫的特色

1. Be able to appreciate AU YEUNG's outdoor sketching technique and style.
2. Be able to use a viewfinder.
3. Be able to convey meaning in lines using shape, contour, texture and tone.
4. Be able to enliven a sketch with imagination.
5. Be able to draw and refine objects using watercolour techniques.
6. Be able to appreciate watercolour techniques in an artwork.

課堂情況

Classroom Activities



聖公會聖彼得小學
S.K.H. St. Peter's Primary School



聖保祿中學
St. Paul's Secondary School



學生作品及感想

Students' works and feedback

聖公會聖彼得小學

S.K.H. St. Peter's Primary School



張喬雅 (小一)

CHEUNG Kiu-nga (Primary one)

我起初以為寫生要繪畫眼前複雜的景物，感覺十分困難，但經導師指導後，發現寫生原來也很容易。很開心可以學習到這些繪畫方法，讓我的繪畫技術大有進步。

At first, I thought sketching meant drawing complicated landscapes and it would be very hard. But with the guidance of instructors, I found it was really easy. I was happy to learn these sketching methods and my drawing skills have improved a lot.

梁皓程 (小一)

LEUNG Ho-ching, Ethan (Primary one)

我很開心能學習到以十字線取景框的方法去繪畫戶外的景物，這種方法讓我更清楚眼前景物的大小及位置，增加了我繪畫時的信心，也讓我畫得更立體。原來寫生不是一件困難的事。

I was happy to learn how to sketch outdoor landscapes with a cross-line viewfinder. This method let me understand the size and distance of objects and boosted my confidence in sketching. I can draw the landscape in three dimensions. Now I think sketching is not very difficult.

聖保祿中學

St. Paul's Secondary School

鄭伊琳 (中三)

CHENG Yi-lam, Elaine (Secondary three)

「讀萬卷書不如行萬里路」，歐陽乃沾先生走遍香港，作品不計其數。他每幅精緻細膩的畫不只表現了風景和民情，還有個人的感情，而且寫生時的經歷也讓他更加瞭解香港的時代變遷。他對寫生充滿熱誠，教導了我們雖然繪畫的形式不斷變化，但繪畫的意義卻恆久不變。只要有人欣賞，他便會繼續繪畫，這種樂觀豁達的精神很值得我們學習。

"It's better to travel thousands of miles than to read thousands of books," as a Chinese proverb goes. Mr AU YEUNG Nai-chim has been to every part of Hong Kong and completed many paintings. Each one is delicate and exquisite, representing not just cityscapes and community bonding, but also his personal feelings. From his sketching experience, Mr AU YEUNG also gained a deeper insight into Hong Kong's historical changes. His passion towards sketching teaches us that while the ways of painting vary all the time, the meaning of painting lasts forever. He will keep painting as long as people appreciate his works. His optimistic attitude is worth learning.





陳餘生 GAYLORD CHAN

香港藝術館藏品
Collection of Hong Kong Museum of Art



紅團 Red Lump
塑膠彩布本 Acrylic on Canvas
AC 1988.0075



眼睛的故事 The Story of Eyes / 1996
塑膠彩布本 Acrylic on Canvas
AC 1998.0011

陳餘生，1925年生於香港，1974年創立香港視覺藝術協會。陳餘生藝術成就超卓，曾獲市政局藝術獎（繪畫）（1983）、香港藝術家聯盟頒發藝術家年獎（1990）等。此外，在1986年更獲英女皇頒授MBE勳銜及2013年獲香港特區政府頒授銅紫荊星章，以表揚其藝術貢獻。

陳餘生的塑膠彩繪畫著重色彩的純正與層疊而產生的視覺效果，半具象的造型在平衡穩定中有著微妙有趣的變化。自2004年開始，陳餘生以簡單的電腦應用程式小畫家進行創作，整個過程只透過滑鼠、螢光幕、打印機進行，他稱這系列創作為「虛擬藝術」。

Born in Hong Kong in 1925, Gaylord CHAN was a founding member of the Hong Kong Visual Arts Society in 1974 and holds a well-respected position in the local art scene. CHAN received the Urban Council Fine Arts Award – Painting (1983), Artist of the Year Award from the Hong Kong Artists' Guild Association (1990), etc. He was also awarded an MBE by Her Majesty the Queen in 1986, and BBS by the HKSAR Government in 2013, in recognition of his contribution to the field of art.

CHAN is particularly interested in acrylic painting, especially the effects of pure colours and overlapping; his semi-figurative works show balanced figurative imagery. Since 2004, he has turned his attention to painting with a computer using a mouse, screen, printer and the simple Microsoft Paint software for the entire creation process. He calls this the “virtual art series” of his works.

陳餘生：教學計劃概要（高小）

Gaylord CHAN: Teaching Outline (Senior Primary)

教學設計理念 Teaching Concept

陳餘生從事藝術創作三十多年，憑著其對塑膠彩繪畫的深入探索及精練技術，創作了無數具有強烈視覺效果的抽象或半具象畫作。畫面上不同顏色的協同效應、正負形狀的相互呼應、質感與色彩層次的變化等，都成為陳餘生作品的重點。

本課程希望讓同學透過學習陳餘生的繪畫，認識塑膠彩繪畫的技法及創作半具象畫作的方法。

Gaylord CHAN has been practising art for over 30 years. With his remarkable insight and techniques in acrylic painting, he has created countless abstract and semi-figurative paintings that feature strong visual effects. His works showcase several key elements, such as the synergy of colours, the harmony of contrasting shapes, and the diversity of texturing and layering of colours.

This course aims to introduce students to the skills of creating acrylic paintings and semi-figurative artworks through learning about CHAN's art.

建議時數 Suggested Length

3 小時
3 hours

學習重點 Key Learning Points

1. 透過錄像認識及欣賞陳餘生的繪畫及創作風格
 2. 認識半具象繪畫的創作過程
 3. 探索塑膠彩繪畫的技法，並以塑膠彩創作一幅色彩豐富的半具象作品
1. Learn about and appreciate CHAN's paintings and his style through his video.
 2. Learn about the process of creating a semi-figurative painting.
 3. Learn about the skills of acrylic painting and create a colourful semi-figurative painting with acrylic paint.

創作活動 Class Activities

以工具為主題，學習以局部放大及塑膠彩透疊法完成半具象創作。

Use tools as the subject matter. Learn to create a semi-figurative painting by magnifying a part of a tool with the overlapping effect of acrylic painting.

創作工具 / 物料 Tools/ Materials

物件局部的照片（各式工具如鉗、熱溶膠槍）、白紙、畫筆、畫布連框、塑膠彩

A photo showing part of an object (e.g. various tools, pliers, thermosol gun), white paper, paintbrushes, framed canvas, acrylic paints

評估 Evaluation

1. 能理解陳餘生的繪畫風格及其抽象作品的創作過程
 2. 能掌握半具象繪畫造型的基本方法
 3. 能以塑膠彩創作色彩豐富的半具象作品
1. Be able to understand CHAN's painting style and the process of creating an abstract work.
 2. Be able to create the basic composition of a semi-figurative painting.
 3. Be able to create a colourful semi-figurative painting with acrylic paint.

陳餘生：教學計劃概要（初中）

Gaylord CHAN: Teaching Outline (Junior Secondary)

教學設計理念 Teaching Concept

陳餘生從事藝術創作三十多年，憑著其對塑膠彩繪畫的深入探索及精練技術，創作了無數具有強烈視覺效果的抽象或半具象畫作。畫面上不同顏色的協同效應、正負形狀的相互呼應、質感與色彩層次的變化等，都成為陳餘生作品的重點。

本課程希望讓同學透過學習陳餘生的繪畫，認識塑膠彩繪畫的技法及創作半具象畫作的方法。

Gaylord CHAN has been practising art for over 30 years. With his remarkable insight and techniques in acrylic paintings, he has created countless abstract and semi-figurative paintings that feature strong visual effects. His works showcase several key elements, such as the synergy of colours, the harmony of contrasting shapes, and the diversity of texturing and layering of colours.

This course aims to introduce students to the skills of creating acrylic paintings and semi-figurative artworks through learning about CHAN's art.

建議時數 Suggested Length

4 小時
4 hours

學習重點 Key Learning Points

1. 透過錄像認識及欣賞陳餘生的藝術風格和色彩表現
2. 認識具象、半具象、抽象繪畫的分別
3. 以取景框選取實物作局部放大，創作半具象的圖像
4. 探索塑膠彩繪畫透疊、筆觸、質感等技法
5. 認識及欣賞畫面色塊不同配置所產生的不同視覺效果

1. Learn about and appreciate CHAN's painting style and colour expression through his video.
2. Differentiate between figurative, semi-figurative and abstract art.
3. Magnify a part of an object with a viewfinder and create a semi-figurative image.
4. Explore various acrylic painting skills such as overlapping, different brushstrokes and texturing.
5. Learn about and appreciate the visual effects of variations of colour palettes.

創作活動 Class Activities

利用取景框選取物件的局部，觀察描繪框內的細緻部分，並將之放大。然後，以塑膠彩的透疊法進行創作。

Capture part of an object with a viewfinder, observe details of the part and magnify it. Create an acrylic painting of the part using the overlapping effect.

創作工具 / 物料 Tools/ Materials

取景框、物件（如：各式文具）、白紙、畫筆、畫布連框、塑膠彩

Viewfinder, objects (e.g. various stationery), white paper, paintbrushes, framed canvas, acrylic paints

評估 Evaluation

1. 能理解陳餘生的繪畫風格及其抽象作品的創作過程
2. 能分辨具象、半具象、抽象繪畫的分別
3. 能以塑膠彩創作一幅有透疊、筆觸及質感的作品
4. 能以畫面色塊的不同配置、筆觸和質感所產生的不同視覺效果，對作品進行評賞

1. Be able to understand CHAN's painting style and the process of creating an abstract work.
2. Be able to differentiate between figurative, semi-figurative and abstract art.
3. Be able to create an acrylic painting using overlapping, texturing effects and different brushstrokes.
4. Be able to appreciate and evaluate a work based on its variation of colour palettes, as well as different brushstrokes and texturing effects.

課堂情況 Classroom Activities



浸信宣道會呂明才小學
Conservative Baptist Lui Ming Choi
Primary School



寶安商會王少清中學
Po On Commercial Association
Wong Siu Ching Secondary School

學生作品及感想

Students' works and feedback

浸信宣道會呂明才小學

Conservative Baptist Lui Ming Choi Primary School



鍾詠恩 (小六)

CHUNG Wing-yan (Primary six)

我最深刻的體驗，是學到利用幾重對比色來營造抽象的視覺效果，給了我一個既特別又與我平常作畫風格不同的視覺衝擊。

The part that I found the most impressive was using lots of different colours in layers to make a special abstract effect. It was very different from the way I usually paint and made a very strong look.



陳文靜 (小六)

CHAN Man-ching (Primary six)

陳餘生先生的作品具鮮明的個人風格，猶如畢加索和馬蒂斯的混合品，令人印象深刻。他的小畫家作品，更使我耳目一新。他在創作時，著重抽象的造型和細意塗抹的顏色和肌理，對比明顯，讓主角突出鮮明，令人更容易明白他想表達的情感。我仿照他的繪畫風格來創作，很有滿足感。

The works of Mr Gaylord CHAN show his unique personal style, like a combination of the styles of Picasso and Matisse. It was really impressive. His works in Microsoft Paint are really eye opening. His paintings feature an abstract form with precise use of colours and textures. The strong contrast of colours and textures highlight the main character, allowing the audience to easily understand the emotions of the artist. I imitated this style in my painting and it was very satisfying.



寶安商會王少清中學

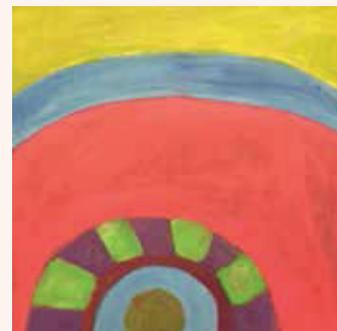
Po On Commercial Association Wong Siu Ching Secondary School

楊利滿 (中一)

YEUNG Lee-mun (Secondary one)

從陳餘生先生的錄像中，我認識到多種繪畫的方法。除了平塗和漸變的繪畫方式外，我還學到利用濃稠的顏色為畫作營造質感，並更有信心地繪畫大型畫作。我亦學到透過發揮想像力來聯想物件，創作了一幅半具象的畫作，很有成就感！原來，香港有這樣有趣的藝術家，我希望能認識更多香港藝術家呢！

I learned many painting techniques from the video about Mr Gaylord CHAN. In addition to the plain and patterned style and colour gradation, I also learned how to use dark and light colours for texturing. My confidence was boosted to work on large-scale paintings. I also learned to create a semi-figurative work by using my imagination, which was a fulfilling experience. I never realized that Hong Kong has such an interesting artist, and I hope I can get to know more about the Hong Kong artists.



老師感想

Teachers' feedback

王家祥老師 (浸信宣道會呂明才小學視覺藝術科科主任)

十分高興見到香港藝術館推動「與藝術家同接觸」先導計劃，將本港藝術家帶進小學，擴闊小學教師們及學生們的藝術視野，同時亦提供人力及物資，令本校的視藝科課程有新的參考資源，進一步發展出包含本地藝術家為題之教學單元，實在是一個很有意義及值得發展的計劃。

胡永德老師 (聖公會聖彼得小學視覺藝術科科主任)

有機會成為是次「與藝術家同接觸」的先導學校，讓學生及老師能接觸較少機會認識的香港藝術家及他們的創作技巧和風格，真是十分難得，在此要感謝香港藝術館及香港美術教育協會的悉心安排。現今香港小學較少機會學習版畫，更不要說需要較複雜工具及技巧的平版畫，但藝術家廖少珍女士讓我們有機會認識一種容易掌握的平版畫物料——聚酯版，讓小學生也能輕易地學習及掌握平版畫的創作技巧。另外，香港藝術館把有關藝術家的資料及其創作過程、技巧等製成影片，成為實用的教材，有助教師把香港藝術家納入教學課程內，推動香港的藝術教育發展。

梁志芬老師 (聖保祿中學視覺藝術科科主任)

很榮幸能夠有機會參加「與藝術家同接觸」這一個先導計劃。透過短片介紹，藝術館把藝術家直接帶進學校，學生可以一睹藝術家的容貌，由他們親身向同學們講述創作的心得、技巧運用，以及解釋創作與生活的關係，打破同學們對藝術的迷思，讓她們明白藝術原來和生活息息相關。

另一方面，推展這項計劃的工作人員充滿熱誠，他們的許多教學方式值得參考。在彼此互動和協助下，從物料的選取、引領學生探究藝術課題到工作坊的安排，都讓我在美術教學上獲益良多。

潘儷文老師 (民生書院小學視覺藝術科科主任)

我很榮幸能獲邀成為是次計劃的其中一間種子學校，進行認識香港藝術家的教學試驗。

在這十年間，「藝術評賞」無疑已成為小學視藝課不可或缺的一環。達文西、畢加索等藝術家，小學生們都耳熟能詳。那麼，已故西方藝術家是否就代表了整個視藝教育？香港沒有本土藝術家嗎？

是次計劃正好釐清了上述誤解，更提供了一個學習平台，讓學生透過藝術家採訪及示範錄像，全面了解藝術家創作的心路歷程。加上本土藝術家與學生亦生活在同一地域、同一時空，不受語言、文化背景的束縛，因此年紀輕輕的學生也能解讀當代藝術，體驗藝術與生活不可分割的關係。我校小學生上課的雀躍反應和他們優秀的作品就是最好見證。

鄺啟德老師 (寶安商會王少清中學視覺藝術科科主任)

是次「與藝術家同接觸」計劃讓我學生能接觸更多的本地藝術家。在參與本計劃之前，我校學生對本地藝術品或多或少也有些印象。有些同學曾於地鐵站或藝術館看過一些藝術品，還以為那些作品來自其他國家；但經過是次計劃，他們才知道那些似曾相識的藝術品原來是出自本地藝術家手筆呢！

本計劃的藝術家訪談影片讓學生能以本地藝術情境了解本港藝術家的創作思路，亦透過一系列的藝術創作活動啟發學生的創造力，不但提升了學生的藝術創作興趣，也豐富了他們的創作靈感。

Mr WONG Ka-cheung

(Panel Head of Visual Arts,
Conservative Baptist Lui Ming Choi Primary School)

We were pleased to see the launch of the "In Touch with Hong Kong Artists" pilot programme by the Hong Kong Museum of Art. The programme introduces local artists into primary schools, widening the artistic horizons of both teachers and students. It also offers substantial resources to the visual arts curriculum for our school with the provision of instructors and materials, so we will be better equipped to develop teaching units featuring local artists. This is truly a meaningful and worthy programme.

Mr WU Wing-tak

(Panel Head of Visual Arts, S.K.H. St. Peter's Primary School)

We embraced this valuable opportunity to participate in the "In Touch with Hong Kong Artists" pilot programme. The programme gives our students and teachers the rare chance to learn more about local artists and their artistic techniques and styles. I would like to thank the Hong Kong Museum of Art and Hong Kong Society for Education in Art for arranging the programme. Printmaking is rarely taught in primary school these days, not to mention the much more complicated tools and skills of planography. But through the workshop of Ms Liu Siu-jane, we had the chance to learn about the polyester plate, an easy-to-handle material that allows our students to easily learn and master the skills of planography. In addition, the videos made by the Hong Kong Museum of Art featuring local artists' profiles, processes of art making and techniques will definitely be useful teaching materials. Through these videos, our teachers will be able to incorporate Hong Kong artists into their curriculum and help promote education of Hong Kong art.

Miss LEUNG Chi-fan

(Panel Head of Visual Arts, St. Paul's Secondary School)

We are honoured to participate in the "In Touch with Hong Kong Artists" pilot programme. Through the videos, the Hong Kong Museum of Art introduced local artists to our schools, so our students could see their faces and watch them share their artistic techniques and insights. They also explained the relationship between their art and their lives, clearing up students' misconceptions about creativity and letting them know that art has everything to do with everyday life.

Furthermore, the instructors operating this programme were very enthusiastic. Their teaching methods have set very good examples for us to follow. Through the interaction with the instructors, I gained invaluable inspiration for my curriculum in terms of choice in materials, guidance for students' exploration in art and the arrangement of workshops.

Miss POON Lai-man

(Panel Head of Visual Arts, Munsang College Primary School)

It was a great honour for our school to participate in this programme and take part in a pilot teaching project allowing us to learn more about local artists.

Over the past decade, art appreciation has become an indispensable part of the visual arts subject in primary schools. Renowned artists like Da Vinci and Picasso are now household names among students. However, do the late Western artists represent the entire visual arts education? Are there no outstanding home-grown artists in Hong Kong?

This programme has cleared up that misconception for our students. It provides a platform for them to learn about these local artists through videos or interviews, in particular their thoughts on creating art. Our students and these local artists live at the same place in the same time, so there are no languages or cultural barriers. This has equipped our young students with the capacity to appreciate contemporary art, and see that art and living are inseparable. The lively atmosphere in our art classes and the students' brilliant works are the proof of this.

Mr KWONG Kai-tak

(Panel Head of Visual Arts,
Po On Commercial Association Wong Siu Ching Secondary School)

Through this "In Touch with Hong Kong Artists" pilot programme, students from our school gained more exposure to local artists. Before our participation, our students only had vague impressions of them, or may have seen their works at MTR stations or museums but thought foreign artists had created them. After this programme, they realised these familiar pieces were actually produced by talented local artists.

The interview video clips allowed our students to better understand the thoughts of Hong Kong artists on the local art scene. Through a series of art activities, the programme boosted student's creativity, enhanced their interest in making art, and provided them with inspiration for art making.

鳴謝

參與教師及學校

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胡永德 聖公會聖彼得小學
梁志芬 聖保祿中學
潘儷文 民生書院小學
鄭啟德 寶安商會王少清中學

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participating teachers and schools

WONG Ka-cheung, Conservative Baptist Lui Ming Choi Primary School
WU Wing-tak, S.K.H. St. Peter's Primary School
LEUNG Chi-fan, St. Paul's Secondary School
POON Lai-man, Munsang College Primary School
KWONG Kai-tak, Po On Commercial Association Wong Siu Ching Secondary School

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