

HONG KONG
ART HISTORY
RESEARCH

香港藝術史研究 PROJECT 研究

先導項目

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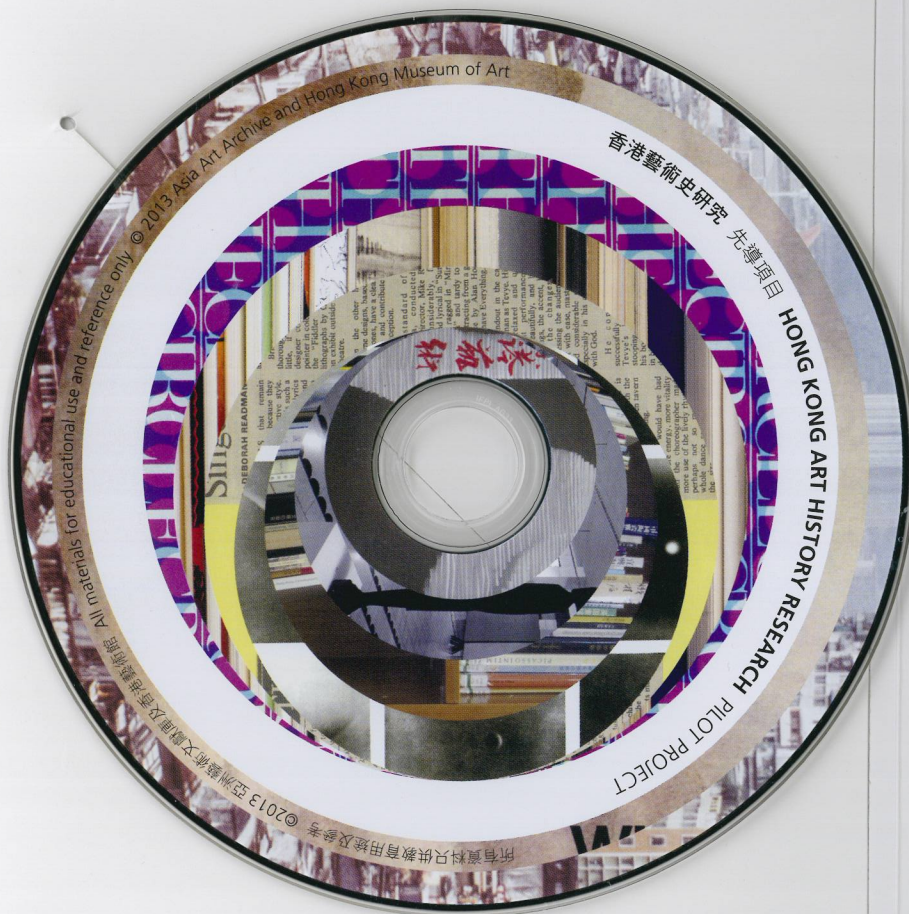
PILOT PROJECT

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亞洲藝術文獻庫與香港藝術館 合作計劃
A Collaboration between Asia Art Archive and Hong Kong Museum of Art



簡介 亞洲藝術文獻庫與香港藝術館於 2013 年 3 月起合作展開「香港藝術歷史研究 - 先導項目」。這項計劃旨在建立一個資源互享的公共平台，匯集現有的資料及支援日後的藝術史研究，並且期望能發展出一個以闡述香港六十年代藝術生態為大綱的研究框架。

這個項目的探索主線包括展覽、藝術教學、藝術文章以及香港與其他地區間的交流 and 互動。除了通過一系列的訪談記錄帶出不同的聲音和觀點，並展示了亞洲藝術文獻庫、香港藝術館資料庫以至受訪者的個人珍藏文獻

此項目的研究成果將於 2013 年 11 月 9 日的座談會上，正式向公眾發佈。隨著這項目的發展，更多的文獻資料將會數碼化，並陸續上載到互聯網，以便公眾查閱。

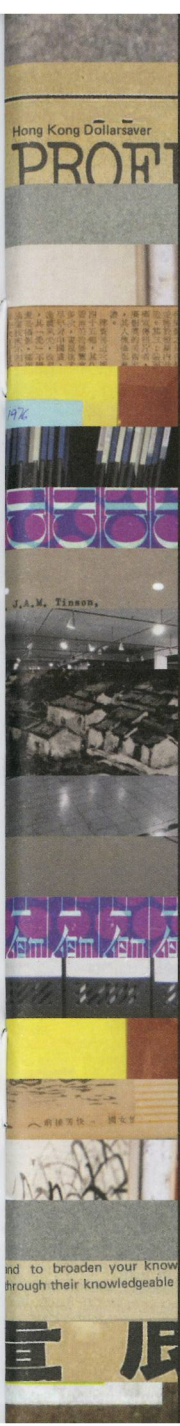
INTRODUCTION In March 2013, Asia Art Archive and the Hong Kong Museum of Art commenced work on the collaborative 'Hong Kong Art History Research - Pilot Project.'

This marks the beginning of a long-term endeavour to develop a publicly available resource platform to support art historical research on recent art in Hong Kong. Building on previous and existing research efforts, this pilot aims to develop a framework for a richer contextual picture of Hong Kong's art ecology in the 1960-70s.

The Pilot pursues strands of inquiry that include exhibitions, pedagogy, art writing in Chinese and English, and modes of exchange between Hong Kong and other geographies. Centered around a new series of professionally documented interviews that include multiple voices and perspectives, the Pilot has also digitised a selection of materials from the archives of Asia Art Archive, the Hong Kong Museum of Art, and the personal collections of leading arts professionals.

A day of panel discussions on 9 November 2013 marks the launch of the Pilot Project. Materials digitised under the umbrella of the Pilot Project will be made available for research online over the next few months.





藝術教學
Pedagogy

藝術文章 中文
Art writing
Chinese

藝術文章 英文
Art writing
English

作品解讀
Interpretation

藝術市場
Art market

策展
Curatorial

展覽
Exhibition



王無邪
WUCIUS
WONG



華圖斯
SANDRA
WALTERS



劉國松
LIU
KUO-SUNG



韓志勳
HON
CHI-FUN



金馬倫
NIGEL
CAMERON



梅創基
MUI
CHONG KEE



關於亞洲藝術文獻庫 亞洲藝術文獻庫為獨立的非牟利機構，致力於記錄和保存亞洲當代藝術史於國際環境下的發展。成立於 2000 年，文獻庫匯編而成的亞洲當代藝術館藏以其重要性而備受推崇。文獻庫的 37,000 多項館藏包含了數十萬件實物和數碼資料，包括參考書籍、展覽圖錄、影音資料、稀有期刊、個人專集等。在進行有系統的研究和蒐集資料的過程中，我們的館藏還在與日俱增。使用者既可親臨我們的圖書館免費瀏覽資料，即使身處世界的任何一個角落，亦可上網查閱文獻庫的線上目錄。剛推出的「館藏在線」進一步把更多的館藏開放給予廣大公眾。

與其說是一個靜態被動的資料庫，其實文獻庫更像一個積極進取的平台，致力於為廣大用戶提供交流與反思的途徑。我們矢志創立一個屬於公眾的館藏，並力圖開闢一個富有成效的開放式（而非封閉式）空間，以催生創意思維和藝術作品，進而不斷地調整重塑文獻庫的定位。

ABOUT AAA Asia Art Archive is an independent non-profit organisation dedicated to documenting the recent history of contemporary art in Asia within an international context. Founded in 2000, AAA is one of the world's leading public resources for contemporary Asian art. The Archive is a community effort that has grown from a single bookshelf to more than 37,000 records, comprising hundreds of thousands of physical and digital items. The collection includes books and catalogues, audiovisual material, rare periodicals, and individual personal archives and it continues to grow through systematic research and information gathering. Accessible free of charge from AAA's physical space and searchable from anywhere in the world via the online catalogue, much of the collection is now also available globally via the Collection Online.

More than a static repository waiting to be discovered, AAA is a proactive platform, instigating critical thinking and dialogue for a wide range of audiences. AAA is committed to creating a collection belonging to the public, existing not in an enclosed space, but in a space that is open and productive, generating new ideas and works that continually reshape the Archive itself.

www.aaa.org.hk

關於香港藝術館 香港藝術館是康樂及文化事務署轄下博物館之一。藝術館創立於 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。藝術館轄下還有茶具文物館分館，位於香港公園之內。

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、古代文物珍品及具歷史意義的畫作。藏品精選部分於長期展覽廳展出，專題展覽則經常舉辦本地及世界各地邀請回來的特備展覽，內容涵蓋古今中外的專題。

將藝術普及於群眾，特別是對香港本地藝術的推廣，向來是香港藝術館的主要工作方針。藝術館舉辦不同類型的教育及推廣活動以配合展覽，藉此加深公眾對藝術創作的認識和興趣。此外，藝術館與大學及其他學術研究機構合作，開展全面而有系統的香港藝術史研究項目，期望透過不同的方式，如出版刊物、庫存資料數碼化和發展網站門戶，建立一個分享資源的平台，鼓勵進一步的研究和深化大眾對香港藝術的理解。

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

The mission of the Hong Kong Museum of Art is to promote art with a local focus, and to preserve the cultural heritage of China. Besides works by Hong Kong artists, its collections include Chinese painting and calligraphy, Chinese antiquities, and historical pictures. The highlights of these are on display in the exhibition galleries. The museum also has an integral international dimension, which it maintains by presenting a wide variety of thematic exhibitions drawn from local and overseas sources.

One of the Museum's main objectives is to promote art - especially Hong Kong art - in the local community, and to enhance its knowledge of and interest in artistic creation. It therefore supports its exhibitions with a broad range of educational programmes that are open to the public. Moreover, the Museum also conducts comprehensive and systematic research on Hong Kong art history in partnership with various universities, research institutions or organisations. It is the Museum's goal to create a platform to share resources and encourage further study and deepen the understanding of Hong Kong art through different tools such as publications, digitisation of archival materials and development of a web portal.

hk.art.museum



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'Hong Kong Art History Research -
Pilot Project' Panel Discussion

探索主線 為有效探討香港 1960 - 70 年代的藝術生態，此項計劃會以幾個不同的方向作為以入點。這些探索主線對於準備訪談以及整理、篩選收集所得的資料，都起着極大作用：

Lines of Inquiry In attempting to map Hong Kong's artistic milieu in the 1960-1970s, the Pilot Project follows several lines of inquiry that function as: entry points; guidelines for research; framing interview questions; as well as assessing and collecting archival materials.

展覽

展覽是向大眾展示藝術作品的平台，亦是建構當代藝術史的元素。這個項目透過了解各種促成展覽的因素，包括社會環境、策展策略、來自機構的要求等等，以及通過蒐集來自香港和海外有關香港藝術的展覽，從而探討個人和機構如何影響展覽的策劃、推廣，以及誰是當時觀眾群。

Exhibitions

Exhibitions are where art works meet their publics but they are also sites of art historical constructions. What were the curatorial strategies, institutional demands, and socio-political conditions. How were exhibitions developed? What were the individual and institutional exigencies that drove exhibition making and circulation? Who were the audiences?

藝術教學

不論是私人或學院式的藝術流派，都有不同的師承和教學方式，對所謂傳統和先鋒也有不同看法。由於教學往往是藝術家賴以維生的其中一個方法，因此，對了解 1960 - 70 年代的藝術生態而言，藝術教學是其中一個非常重要的切入點。

Pedagogy

Art schools are not only sites where artistic techniques are developed and passed on, but also where spheres of influence are formed and ideas exchanged. Teaching is at the same time for some a means to sustain a living. What was (or was not) taught in art schools in Hong Kong in the 1960-1970s? How did such an approach to education shape the art ecology of Hong Kong?

藝術文章

談論藝術的文章在傳播思想和促進交流上起着非常重要的作用。是次研究收集了多種形式的藝術文章，從報紙上簡短的公告到長篇的評論也涵括在內，希望藉此反映文化生態，並開展對讀者群和藝術資訊交流等多方面的研究。

Art Writing

Writing plays a vital role in disseminating ideas and information and generating discourse around art. What forms of art writing circulated in 1960-70s Hong Kong? What was the role of language? In what medium did these writings circulate? How important was writing in building an audience? Who was reading such writings?

香港與其他地區的交流方式

展覽、教學、寫作、個人書信等都是藝術和文化圈內相互交流的方式。透過考查香港在 20 世紀 60 至 70 年代與其他地區互動的情況、不同人士所扮演的角色，以及他們的經驗對當時甚至現今的藝術生態的影響，從而加深公眾對香港及亞洲文化生態的了解。

Modes of Exchange

Exchange between art and cultural ecologies takes many forms. For the purposes of the Pilot Project, we have specifically examined modes of exchange that include exhibitions, teaching posts, and writing. What were the significant exchanges that occurred between the art ecologies of Hong Kong and that of other geographies in the 1960s -70s? Who were the agents, what circuits of privilege enabled such exchanges, and how have these exchanges impacted the art scene?

09_10

基本研究資料_「香港藝術歷史研究 - 先導項目」為公眾提供以下幾項的基本研究資料：

Tools for research A number of tools and resources to facilitate research have been developed and made available as part of this Pilot Project, and they include:

訪談

我們的研究員和客席訪問嘉賓訪問了 5 位活躍於 1960 - 70 年代香港藝術界的人物，期望能通過這些訪談帶出不同的聲音和觀點。5 段 15 分鐘的訪談節錄現已載於隨小冊子附送的光碟內。訪談錄影的完整版本可於文獻庫和香港藝術館的資源中心查閱；而訪談的完整雙語筆錄文稿將陸續於網上發佈。

透過這些訪談，我們希望可以開闢以往未獲深入探討的主題，並且為現有的論述增加深度和廣度，而非著意呈現香港藝術生態的完整面貌。

Interviews

Researchers and guest interviewers conducted five new, long-form, researched, and professionally documented interviews from multiple perspectives. Edited versions are included in the enclosed DVD. Full interviews are available at the AAA and HKMA libraries. Bilingual transcriptions of the full interviews will soon be available online.

The aim of these interviews is not to be comprehensive, but to make more visible elements of practice and the artistic milieu that have not been explored in depth. These interviews also add greater depth and breadth to existing narratives in circulation.

年表

此項目的研究團隊將不斷收集、整理在香港境內和在海外有關香港藝術的展覽資料。現已彙集的展覽資料包括香港藝術館 1962 - 1979 年間所舉辦過的展覽，以及 5 位受訪者舉辦或參加過的重要展覽。此資料將陸續於網上發佈。

Timelines

An expanding list of key exhibitions on and related to art in Hong Kong held in and outside of Hong Kong is continuously being compiled. As of now this list includes exhibitions held by the Hong Kong Museum of Art from 1962-1979, as well as key exhibitions the five interviewees participated in. This information will also be made available on AAA and Hong Kong Museum of Art websites later.

書目

由 5 位受訪者所撰寫以及與他們有關的重要著作將編成書目，讓公眾得以查閱。此資料將陸續於網上發佈。

Bibliographies

Bibliographies of key texts by and about the five interviewees are being compiled as part of the Pilot Project. This list includes any previous interviews of the five interviewees. This information will be made available online.

數碼化資料

亞洲藝術文獻庫、香港藝術館資料庫以及受訪者個人的部分珍藏文獻已經轉換成數碼記錄。這些珍貴資料將陸續於網上發佈，並歡迎公眾指正和提供更多資料。特此感謝金馬倫、韓志勳、梅創基、華圖斯及王無邪慷慨捐贈其私人珍藏。

隨著這項目的發展，更多的文獻資料將會數碼化，方便公眾查閱。

Digitisation of Archival Materials

The Pilot Project has digitised a selection of materials from the archives of Asia Art Archive, the Hong Kong Museum of Art, and the personal collections of leading arts professionals. The process of making digitised materials available online is ongoing. Contribution of further material and the verification of information are highly welcomed.

Individuals who have generously contributed materials for digitisation at this initial stage include Nigel CAMERON, HON Chi-fun, MUI Chong Kee, Sandra WALTERS, and Wucius WONG.

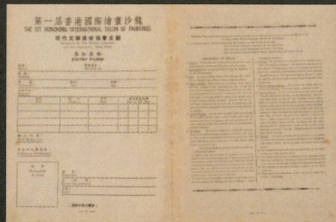
More archival materials will be digitised and made available as this project develops.

1959

呂壽琨師生聯展，聖約翰座堂_韓志勳
Joint Exhibition of Lui Shou-kwan and
students, St. John's Cathedral_
HON Chi-fun

第一次個展，香港英國文化協會_王無邪
First Solo show, Hong Kong British Council_
Wucius WONG

1960



香港現代文學藝術協會第一屆香港國際
繪畫沙龍，聖約翰座堂_劉國松、王無邪
The First Hong Kong International Salon of
Paintings, Hong Kong Modern Literature and
Art Association, St. John's Cathedral_
LIU Kuo-sung, Wucius WONG

1961

巴西聖保羅雙年展_劉國松、王無邪
Sao Paulo Biennale, Brazil_
LIU Kuo-sung, Wucius WONG

1962



今日的香港藝術，香港大會堂博物館
Hong Kong Art Today, Hong Kong City Hall
Museum and Art Gallery

此展覽年表並不包括所有於1960-70年代舉辦的所有展覽，而是經過篩選藉以反映此項目的研究方向。
This is not a comprehensive list of exhibitions of the said time period. Entries are selected to reflect research inquiries of the Pilot Project.

1963

第一次個展，香港雅苑畫廊_韓志勳
First solo show, Hong Kong Chatham
Galleries_ HON Chi-fun

台灣五月畫會畫作聯展，香港雅苑畫廊_劉國松
Salon De Mai Group Show, Hong Kong
Chatham Galleries_ LIU Kuo-sung

1964



香港中元畫會首次展，香港大會堂_韓志勳
Circle Art Group Inaugural Show,
Hong Kong City Hall_ HON Chi-fun

1965

台北國家美術館第一次個展_劉國松
First solo show at National Museum, Taipei_
LIU Kuo-sung

1967

中元畫會聯展，菲律賓馬尼拉盧茨畫廊_韓志勳
Circle Art Group Show, Luz Gallery, Manila,
Philippines_ HON Chi-fun

1968

菲律賓馬尼拉盧茨畫廊個展_劉國松
Solo exhibition, Luz Gallery,
Manila, Philippines_ LIU Kuo-sung

中元畫會繪畫雕塑展，香港大會堂博物館
韓志勳、王無邪
The Circle Group - Exhibition of Paintings
and Sculpture, Hong Kong City Hall
Museum and Art Gallery_ HON Chi-fun,
Wucius WONG

1970



香港青年藝術家展，香港大會堂博物館
王無邪
Young Painters of Hong Kong 1970_
Wucius WONG



樓寶善、梅創基兩人畫展，香港大會堂_梅創基
Joint Exhibition of LOU Bo-sin and
MUI Chong-kee, Hong Kong City Hall_
MUI Chong Kee

1971

香港今日藝術巡迴展，香港、英國倫敦、
愛丁堡、曼徹斯特、布里斯托爾
Art Now Hong Kong, Hong Kong, London,
Edinburgh, Manchester, Bristol, UK

1973

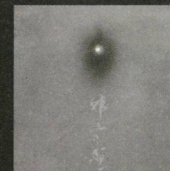


當代中國藝術家版畫，香港大會堂_王無邪
Contemporary Prints by Chinese Artists,
Hong Kong City Hall_ Wucius WONG

香港第一次個展，香港美國銀行_劉國松
First solo show in Hong Kong,
Bank of America_ LIU Kuo-sung

1974

當代歐洲版畫，香港大會堂_華圖斯
Contemporary European Lithographs,
Hong Kong City Hall_ Sandra WALTERS



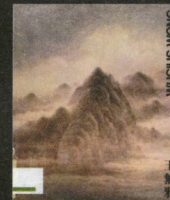
韓志勳 - 畫與版畫 1968-1974，
香港大會堂博物館_韓志勳
HON Chi-fun - Paintings and Prints
1968-1974_ Hong Kong City Hall Museum
and Art Gallery_ HON Chi-fun

1975

當代香港藝術展（第一屆香港當代藝術雙年），
香港大會堂博物館
First edition of Hong Kong Biennial Awards,
Hong Kong City Hall Museum and Art Gallery

1979

第一選擇，香港藝術中心_金馬倫
First Choice, Hong Kong Arts Centre_
Nigel CAMERON



王無邪：繪畫、素描、版畫展，
香港大會堂博物館_王無邪
Wucius Wong: Paintings, Drawings and
Prints, Hong Kong City Hall Museum and
Art Gallery_ Wucius WONG

1982

當代香港藝術，菲律賓馬尼拉大都會藝術館_
劉國松、王無邪
Contemporary Hong Kong Art,
Metropolitan Museum, Manila, Philippines_
LIU Kuo-sung, Wucius WONG



華圖斯 Sandra WALTERS

訪問員

黃浚婷_為亞洲藝術文獻庫研究員。於英國倫敦考陶德藝術學院藝術史系碩士畢業。研究範圍包括地圖勾勒、雜誌期刊以及聲音媒體。

日期：2013年6月19日

地點：華圖斯辦公室

訪談長度：39分鐘

Interviewer

Michelle WONG is a researcher at Asia Art Archive. WONG received an MA in art history at the Courtauld Institute of Art, London, United Kingdom. Her research interests include mapping, magazines, and the medium of sound.

Date: 19 June 2013

Venue: WALTERS' office

Length of interview: 39 mins

1944 年生於美國明尼蘇達州桑伯恩

1969 年移居香港，1973 年創辦 Arts Promotion 畫廊並一直營運至 1984 年。期間主要買賣法國版畫和香港藝術家的作品，並曾於私人住宅、怡東酒店、由藝術家經營的閣林畫廊、中環法國興業銀行以及大會堂等場地舉辦展覽。

華圖斯於是次訪談中分享了她對香港 1970 年代藝術市場發展初期的印象，亦談及她於 1974 年在大會堂佈展的經驗、與不同觀眾群交流的體會以及對英文藝術文章發展的看法。

華圖斯目前於香港和巴黎生活和工作。

b. 1944, Sanborn, Minnesota, U.S.A.

After moving to Hong Kong in 1969, WALTERS opened Arts Promotion in 1973, which as a gallery showed predominantly French lithographs and art by artists in Hong Kong. Throughout its operation (1973-1984) Arts Promotion held exhibitions in various sites and collaborated with various parties, ranging from private homes to the Excelsior Hotel, the artist-run Quorum Gallery, the French bank Société Générale, and the City Hall Museum and Art Gallery.

In this interview, WALTERS shares her experience of the nascent art market of 1970s Hong Kong. WALTERS also reminisces about her experience of setting up an exhibition at City Hall in 1974, her encounters with different viewing publics, and her perspective of the development of art writing in English.

WALTERS lives and works between Hong Kong and Paris.



華圖斯 Sandra WALTERS

訪問員

黃浚婷 為亞洲藝術文獻庫研究員。於英國倫敦考陶德藝術學院藝術史系碩士畢業。研究範圍包括地圖勾勒、雜誌期刊以及聲音媒體。

日期：2013年6月19日

地點：華圖斯辦公室

訪談長度：39分鐘

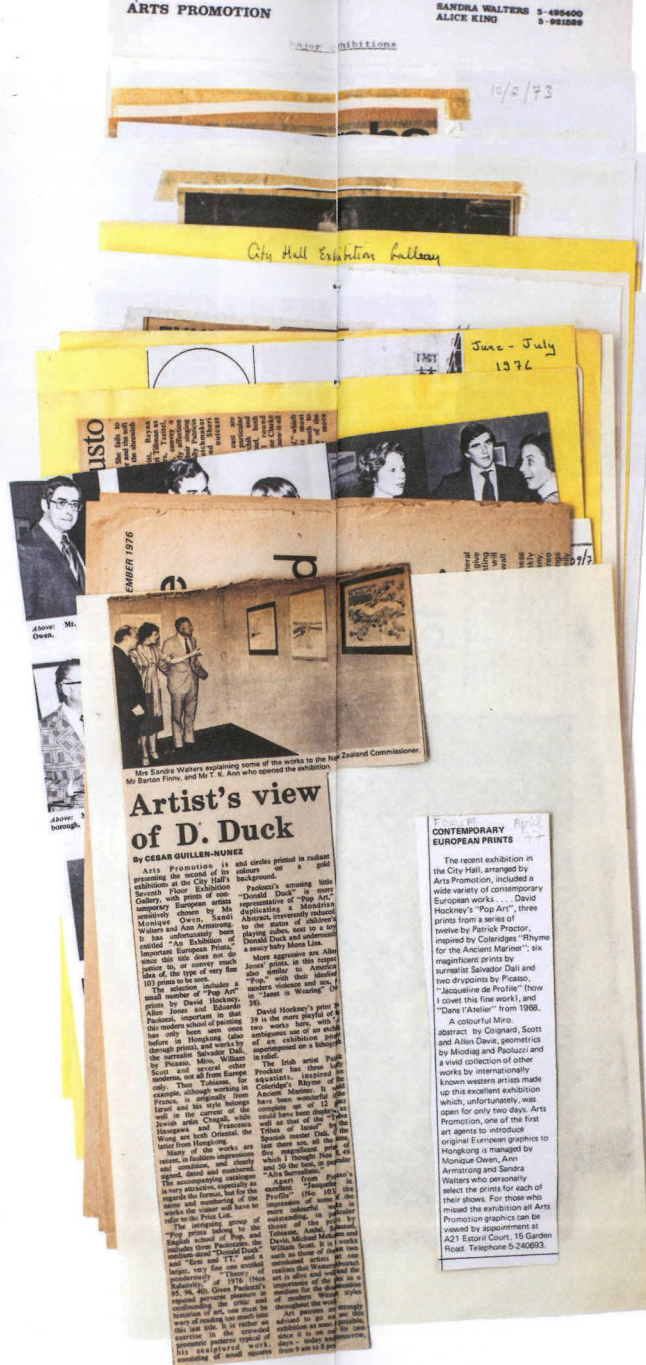
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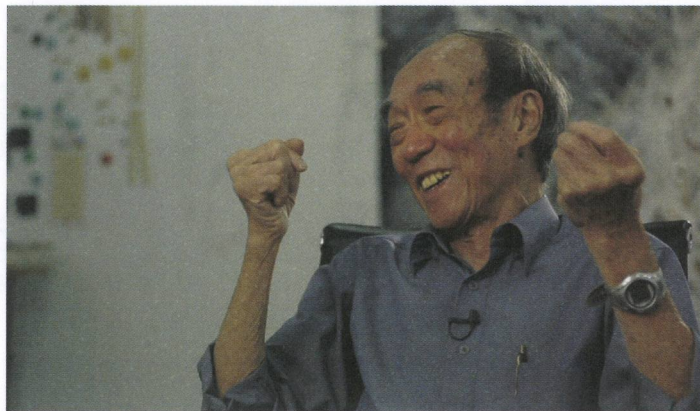
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WALTERS lives and works between Hong Kong and Paris.



王無邪 Wucius WONG

訪問員

趙錦成_於 1988 - 93 年任職香港藝術館離職前為一級助理館長（現代藝術），負責有關現代和香港藝術的展覽。在香港藝術館任職期間，參與策劃《香港藝術家系列》展覽（1990-2），展出的藝術家包括夏碧泉、梁巨廷、鄭維國和王少陵。現職藝坊兒童藝術創作坊項目總監，致力向兒童和青少年推廣美術活動。

日期：2013 年 8 月 1 日

地點：王無邪工作室

訪談長度：1 小時 39 分鐘

Interviewer

Simon CHIU worked in the Hong Kong Museum of Art from 1988 - 1993 and left the museum as Assistant Curator I (Modern Art). During his tenure, he curated various exhibitions, including the *Hong Kong Artist Series* (1990-2) that featured artists including HA Bik-chuen, LEUNG Kui-ting, CHENG Wai-kok, and WANG Siu-ling. CHIU is the programme director of Art Farm, a Hong Kong - based art education institute that collaborates with different partners to provide outreach art activities and training for young people.

Date: 1 August 2013

Venue: WONG's studio

Length of interview: 1 hour 39 mins

1936 年生於中國廣東

現代文學藝術協會（1958 - 64）創會會員之一，並且與當時活躍於台灣的藝術團體關係密切。王無邪的著作甚多，並舉辦和參與展覽活動，是 1960 - 70 年代港台兩地交流的關鍵人物。1967 - 74 年間任職大會堂博物美術館助理館長，負責策劃有關「現代藝術」的展覽。

是次訪談主要探討王無邪於大會堂博物美術館策展的經歷，以及 1960 - 70 年代香港與台灣在藝術上的互動和交流。

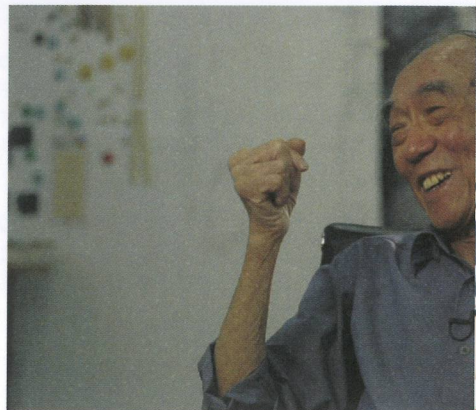
王無邪目前於香港生活和創作。

b. 1936, Guangdong, China

As a founding member of the Modern Literature and Art Association, WONG played a key role as a nodal point in the network of exchange between Hong Kong and Taiwan through exhibitions and writing. From 1967-1974 WONG also worked as Assistant Curator (Modern Art) at the City Hall Museum and Art Gallery where he curated numerous exhibitions.

In this interview WONG shares his experience of curating in the Museum, which was founded in 1962, recounting some of the memorable early exhibitions for a museum in the making. This interview also considers WONG's exchanges between Taiwan and Hong Kong in 1960s.

WONG lives and works in Hong Kong.



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日期：2013年8月1日

地點：王無邪工作室

訪談長度：1小時39分鐘

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WONG lives and works in Hong Kong.



劉國松

LIU

Kuo-sung

訪問員

馬唯中_為亞洲藝術文獻庫訪問研究員(2013年2-9月)，現為美國加州大學聖地亞哥分校藝術史理論批評哲學博士生。她的研究主題為戰後台灣的抽象繪畫。她同時擔任香港 M+ 策展人。

日期：2013年8月8日
地點：亞洲藝術文獻庫
訪談長度：3小時22分鐘

Interviewer

Lesley MA is a visiting researcher at Asia Art Archive from February to September 2013. A PhD candidate in Art History, Theory and Criticism at University of California San Diego, MA's research focuses on postwar abstract paintings in Taiwan. MA is currently a curator at M+ in Hong Kong.

Date: 8 August 2013
Venue: Asia Art Archive
Length of interview: 3 hours 22 mins



1932 年生於中國安徽

1957 年在台灣創立五月畫會，其後於 1971 年移居香港，於香港中文大學新亞書院藝術系任教。1972 至 1976 任職系主任。劉國松從台灣移居香港之後，曾參加多個在香港、海外舉辦的展覽。期間，有部分展覽和出版刊物會把他視為香港藝術家，有些則稱他為台灣藝術家。

是次訪談集中探討劉國松對香港中文大學新亞書院藝術系的看法、其課程對香港藝術發展的影響、以及從劉國松作為由台灣開始創作而其後移居香港的藝術家角度，檢視香港 1970 年代藝術生態的包容力。

劉國松目前在桃園生活和創作。

b. 1932, Anhui, China

A founding member of the Taiwanese painters' group 'Fifth Moon Group,' founded in 1957, LIU relocated to Hong Kong in 1971 to join the faculty of the Department of Fine Arts, New Asia College, Chinese University of Hong Kong. LIU chaired the department between 1972 and 1976. After his relocation to Hong Kong from Taiwan, LIU was categorised as a Hong Kong artist in many of the local survey shows, in publications, and in international exhibitions, but also included in many other exhibitions as a Taiwanese artist.

This interview provides LIU's perspective on the fine art academy, its programming, and its role in Hong Kong, and also probes the inclusivity and ecology of the Hong Kong art world at the time - in particular its receptiveness to an artist whose career started in Taiwan.

LIU lives and work in Taoyuan.



韓志勳 HON Chi-fun

訪問員

朗天_原名為岑朗天，作家、電影評論員。2003 年擔任牛棚書展統籌，2004-2011 年擔任商業電台節目《光明頂》嘉賓主持。現為香港中文大學新聞與傳播學院兼任講師，主講創意媒體寫作。

日期：2013 年 8 月 29 及 30 日

地點：韓志勳家中

訪談長度：2 小時 53 分鐘

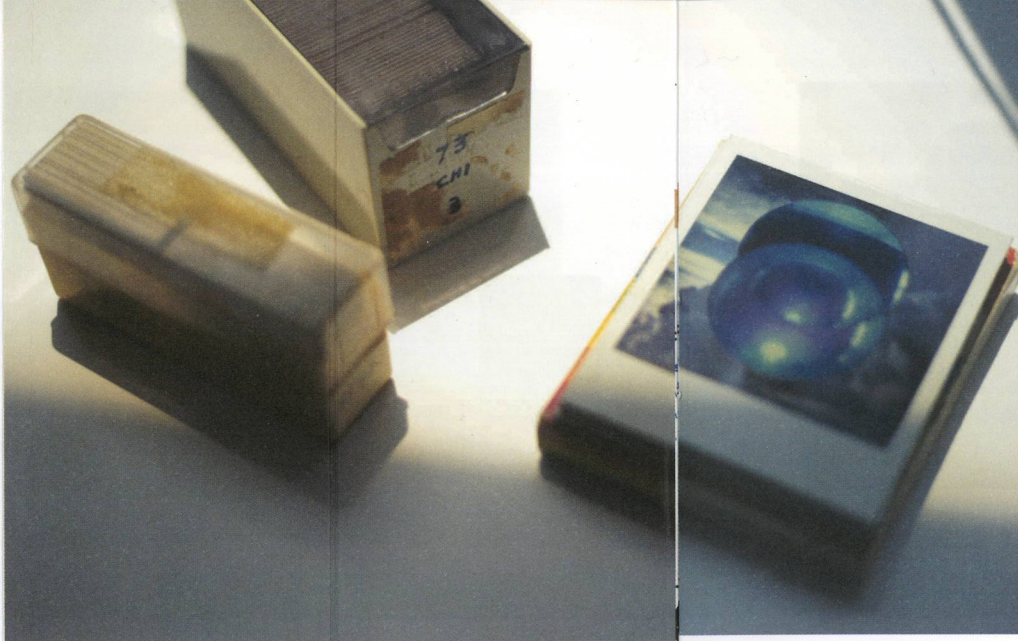
Interviewer

Long Tin (Shun Long-tin) is a film critic and writer. SHUM was the chief organiser for the Cattle Depot Book Fair in 2003, and a guest host on the commercial radio programme "The Summit" from 2004-2011. He also teaches Creative Writing in Media at the School of Journalism and Communication, Chinese University of Hong Kong.

Date: 29 and 30 August 2013

Venue: HON's home

Length of interview: 2 hours 53 mins



1922 年生於香港

現代文學藝術協會（1958-64）和中元畫會（1964-71）的會員，兩會均為香港 1960-70 年代活躍的文化藝術組織。1950-60 年代於郵政局工作。1969 年獲洛克斐勒三世基金（John D. Rockefeller III Fund）獎學金前往美國深造藝術，且走訪世界各地。

是次訪談探討韓志勳在 1950-60 年代的創作脈絡，並嘗試以一個較為罕見的角度——情愛歡愉，來解讀其作品。另外，也討論他在獲得洛克斐勒三世基金後，在美國等地旅居的經歷以及當時旅行的攝影作品。

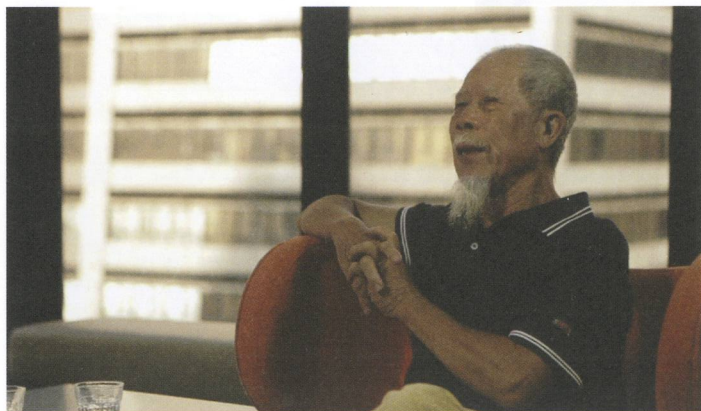
韓志勳目前在香港生活和創作。

b. 1922, Hong Kong

A member of the Modern Literature and Art Association (1958-64) and later the Circle Art Group (1964-1971), HON was one of the artists with highest visibility inside and out of Hong Kong during the 1960s-70s. HON worked as a postal clerk and was Hong Kong's first recipient of the John D. Rockefeller III Fund in 1969. He then traveled to the US, and subsequently other parts of the world.

This interview explores the interpretation of HON's works as erotic, a reading that was not much circulated in the 1960s. The interview also considers HON's travels outside of the US after receiving the Rockefeller Grant and his travel photography from that time.

HON lives and works in Hong Kong.



梅創基

MUI

Chong Kee

訪問員

盧偉力_現職香港浸會大學電影學院副教授和電影、電視與數碼媒體(製作)藝術碩士課程總監。盧氏獲紐約市立大學戲劇系哲學博士。香港電台節目《講東講西》的主持人，並撰寫有關香港、內地戲劇和舞蹈的著作。

日期：2013年9月11日

地點：亞洲藝術文獻庫

訪談長度：1小時43分鐘

Interviewer

LO Wai-Luk is currently an Associate Professor and Programme Director of the Master of Fine Arts in Film, Television, and Digital Media at the Academy of Film, Hong Kong Baptist University. LO holds a PhD in Theatre from the City University of New York. He has written extensively on theatre and dance in Hong Kong and Mainland China, and is the host for the Radio Television Hong Kong (RTHK) programme "Free as the Wind."

Date: 11 September 2013

Venue: Asia Art Archive

Length of interview: 1 hour 43 minutes

1940 年生於中國廣東

1959 年入讀廣州美術學院版畫系，於 1963 年肄業，經澳門逃到香港。抵港後從事電視和電影佈景和道具製作。1970 年開始以中文寫作藝術評論，其後成為台灣雜誌《雄獅美術》特約撰稿人，負責年終香港藝壇大事回顧。梅創基的藝術評論文章於香港、台灣和中國大陸的報章雜誌廣泛刊載，其作品曾於香港、台灣、中國大陸以及東南亞的展覽展出。

是次訪談集中探討梅創基所撰寫有關「被遺忘的藝術家」的文章系列和他的寫作動機。此外，也探討他被視為「左派藝術家」的原因和其對此標籤的看法以及他於中文大學校外進修部的教學活動。

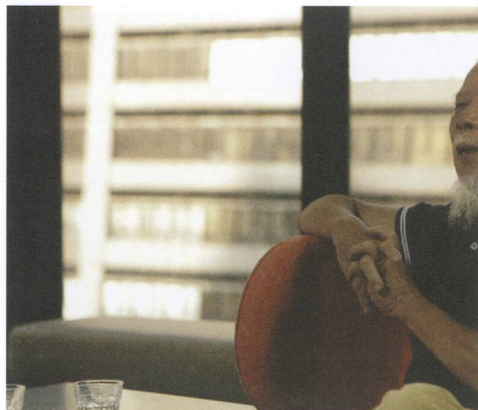
梅創基目前於廣州生活和創作。

b. 1940, Guangdong, China

MUI enrolled in the Printmaking department of Guangzhou Academy of Fine Arts in 1959, and fled China to Hong Kong through Macau in 1963 without completing his education. MUI worked in television and film production, specifically in set design and props. He began writing extensively on art in Chinese from 1970, and was appointed the Hong Kong correspondent for the Taiwanese magazine *Lion Art*, writing annual reviews of artistic activities in Hong Kong. MUI's writings have circulated widely in magazines and newspapers. His artworks have also been shown in exhibitions in Hong Kong, Taiwan, China, and South East Asia.

This interview focuses on MUI as an art writer who writes in Chinese. In particular, this interview looks into a series of writings MUI wrote on Hong Kong's less visible or 'forgotten' artists. It also considers the notion of 'leftist artists,' and MUI's teaching activities in the Extra Mural Studies Department of Chinese University.

MUI lives and work in Guangzhou.



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訪問員

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MUI lives and work in Guangzhou.

金馬倫

Nigel CAMERON

1920 年生於蘇格蘭

歷史家和藝術人。金馬倫於 1940 年為皇家海軍遊遍亞洲，1962 年開始定居香港。

1965 年起成為香港藝術館（中國文物）展覽及收藏名譽顧問。1970-1985 年於南華早報任職藝術評論員，對當時香港所舉辦的展覽發表評論。金馬倫曾策劃多個展覽，其中包括一年一度的《第一選擇》，展出他所挑選的香港優秀藝術作品。

金馬倫於 2006 年將他的個人文獻珍藏捐贈予亞洲藝術文獻庫，其中包括他自 1972-1995 年任南華早報藝術評論員時的手稿和剪報。金馬倫的個人文獻珍藏現已全盤數碼化並由亞洲藝術文獻庫團隊加以整理。是次項目亦會發佈金馬倫提供有關 1972-79 年的文獻資料。

隨著這項計劃的繼續發展，更多關於他的文獻資料將會上載互聯網，讓公眾查閱。

b. 1920, Scotland

Nigel Cameron is a historian and art critic who has travelled extensively in Asia since his first experience of this area of the world while in the Royal Navy in 1940, and has resided in Hong Kong since 1962.

CAMERON has been Honorary Adviser to the Hong Kong Museum of Art on Exhibitions and Acquisitions (Chinese antiquities) since 1965. He was the art critic of the South China Morning Post from 1970-1985, and contributed reviews to the Post during his tenure. CAMERON also curated many exhibitions for artists in Hong Kong, including First Choice, an exhibition that showcased the best of art in Hong Kong each year, as selected by CAMERON.

In 2006 CAMERON donated his personal collection of writing for South China Morning Post from 1972-1995 to Asia Art Archive, including typescripts and newspaper clippings. CAMERON's collection has since been digitised, and is currently being annotated in depth. Materials from 1972-9 are amongst the digitised materials that are being made available online in the initial stage of this Pilot Project.

More materials from CAMERON's collection will continue to be made available as this project develops.

most personal service for in the classical tradition American educated in Paris Walters, telephone 5-47804; Ann Armstrong 5-754622; Monique Owen 5-240693. landscape artists of France today, Papart, Tobiasse and Valade are among the other



「香港藝術史研究 - 先導項目」座談會

'Hong Kong Art History Research - Pilot Project' Panel Discussion

2013.11.9

2:30 - 3:15pm

介紹「香港藝術史研究 - 先導項目」

譚美兒_香港藝術館總館長

Hammad NASAR_亞洲藝術文獻庫研究及項目總監

黃浚婷_亞洲藝術文獻庫研究員

Introducing the 'Hong Kong Art History Research - Pilot Project'

Eve TAM Mei-yee_Chief Curator, Hong Kong Museum of Art

Hammad NASAR_Head of Research & Programmes, Asia Art Archive

Michelle WONG_Researcher, Asia Art Archive

3:15 - 4:30pm

香港藝術史的研究 - 方法舉隅

黎明海_香港浸會大學視覺藝術院副教授

羅淑敏_嶺南大學視覺研究系副教授

李世莊_香港浸會大學視覺藝術院助理教授

香港藝術史研究會共同創辦人及副會長

主持

文潔華_香港浸會大學人文及創作系教授

Approaches to Researching Art in Hong Kong

Victor LAI Ming-hoi_Associate Professor, Academy of Visual Arts, Hong Kong Baptist University

Sophia LAW Suk-mun_Associate Professor, Department of Visual Studies, Lingnan University

Jack LEE Sai-chong_Assistant Professor, Academy of Visual Arts, Hong Kong Baptist University / Co-founder and Vice Chairman of the Hong Kong Art History Research Society

Moderator

Eva MAN Kit-wah_Professor, Department of Humanities and Creative Writing, Hong Kong Baptist University

4:30 - 4:45pm

休息

Break

4:45 - 6:00pm

如何把香港藝術史分期?

黃愛玲_電影評論員及研究員

呂大樂_香港大學社會學系系主任

何慶基_香港中文大學文化及宗教研究系專業顧問

陳智德_香港教育學院文學及文化學系助理教授

主持

官綺雲_香港大學藝術系副教授

Periodisation of Art in Hong Kong

Wong Ain Ling_Film critic and independent researcher

LUI Tai-lok_Head of Department of Sociology, University of Hong Kong

Oscar HO Hing-kay_Professional Consultant, Cultural and Religious Studies, Chinese University of Hong Kong

Chan Chi-tak_Assistant Professor, Department of Literature and Cultural Studies, Hong Kong Institute of Education

Moderator

KOON Yeewan_Associate Professor, Department of Fine Arts, University of Hong Kong

特約撰稿人

馬志恆_獨立電影導演

劉秀儀_獨立策展人及研究員

Respondents

Machi MA_Independent director and filmmaker

Venus LAU_Independent curator and researcher

香港藝術史的研究 - 方法學隅

Approaches to Researching Art in Hong Kong

3:15 - 4:30pm

「香港藝術史研究 - 先導項目」自開展以來，一直借鑒不同單位在研究香港藝術史時所運用的方法。此小組討論將關注香港藝術史研究方法、資料來源和各種研究方法所面對的挑戰。此外，也會論及研究方法的多樣性對建構藝術史的意義。

This panel looks at the various endeavours to research art in Hong Kong undertaken by existing and previous initiatives, on which the current Pilot Project is anchored. What approaches were taken? What sources do practitioners who wish to build art historical narratives look to? What challenges do researchers face with the various approaches? This panel asks such questions and examines the plurality of research approaches vital to the construction of multiple art historical narratives.

講者

Speakers

黎明海_現任香港浸會大學視覺藝術院副教授，亦為香港康樂及文化事務署藝術館榮譽顧問。1990年獲英國皇家藝術學院文學（繪畫）碩士學位，及於2001年獲英國蘭卡斯特大學藝術史哲學博士學位。近年以口述歷史進行有關香港藝術史的研究，近作包括《走讀藝術：香港藝術家工作室（第二冊）》（2008）及《形色線：當代香港繪畫》（2013）。

Victor LAI Ming-hoi is an Associate Professor at the Academy of Visual Arts of Hong Kong Baptist University and an Expert Advisor of Hong Kong Leisure and Cultural Services Department. Lai was awarded a Master of Arts degree in painting at the Royal College of Art, and a Doctor of Philosophy degree in Art History at Lancaster University, UK. Lai has been conducting oral history research on art in Hong Kong. His recent publications include *Oasis: Artists' Studio in Hong Kong (Volume 2)* (2008) and *Form, Colour, Line: Contemporary Hong Kong Painting* (2013).

羅淑敏_現職香港嶺南大學視覺研究系副教授。於2000年獲香港大學藝術系哲學博士學位。主要研究領域包括藝術的治療性以及香港的視覺文化歷史。近年展開有關香港「左派」畫家和書法雜誌《書譜》的研究。

Sophia LAW Suk-mun is an Associate Professor of Visual Studies, Lingnan University. Law received a PhD in art history from University of Hong Kong. Law is interested in the therapeutic nature of art as well as the visual and cultural history of Hong Kong. Law's research spans from circuits and practices of 'leftist' artists in Hong Kong, to the calligraphy magazine *Shupu*.

李世莊_現職香港浸會大學視覺藝術院副教授。於香港大學藝術系獲哲學博士學位，研究十八及十九世紀中國外銷藝術史。1994年與黎健強共同創辦香港藝術歷史研究會，並為該會之副會長。通過對報章期刊的研究，香港藝術歷史研究會致力重組香港自二十世紀初的藝術活動，主要出版包括美術史及評論刊物《左右》（1997-2001）。

Jack LEE Sai-chong is an Assistant Professor at the Academy of Visual Arts of Hong Kong Baptist University. Lee holds a PhD from the Department of Fine Arts, the University of Hong Kong. LEE's research focus is on 18th and 19th century China export art. In 1994 Lee co-founded the Hong Kong Art History Research Society with Edwin LAI, and is vice chairman of the Society. The Hong Kong Art History Research Society has extensively researched the artistic activities of Hong Kong since the early 20th century via publications and newspaper coverage, and published the academic journal *Besides* from 1997-2001.

主持

Moderator

文潔華_現職香港浸會大學人文及創作系教授。1990年獲中文大學中國研究哲學博士學位，並於2004年獲富布賴特獎學金訪問加州大學伯克利分校。文氏的研究領域跨越哲學，性別研究，文化研究，近年主要探討在中國社會境遇中美學和性別與藝術的衝突與發展。

Eva MAN Kit-wah is a Professor at the Department of Humanities and Creative Writing at Hong Kong Baptist University. Man received her PhD from the Chinese University of Hong Kong in Chinese Studies, and was a Fulbright Scholar at UC Berkeley in 2004. While her interests span the fields of Philosophy, Gender Studies, and Cultural Studies, MAN's recent research focuses on the conflicts between aesthetics and sexuality in Mainland China.

如何把香港藝術史分期？

Periodisation of Art in Hong Kong

4:45 - 6:00pm

為歷史分期是任何研究項目不可或缺的一部分。此小組討論邀請來自電影、社會學、文學和展覽策劃等界別的講者，分享不同學科和文化領域在歷史分期上的經驗和見解，並針對藝術史作為一門香港有待開拓的學科，探討可如何向其他學科借鑑。

How have various academic disciplines and cultural fields approached periodisation, an integral step in the research process? What informs judgment in defining an historical period? This panel invites speakers from different disciplines - from cinema to sociology, literature, and exhibition making - to share approaches and insights. It explores how art history in Hong Kong can be informed by the efforts of other disciplines.

講者

Speakers

黃愛玲_電影評論員及研究員。曾任香港藝術中心電影節目部負責人(1987-1990)、香港國際電影節亞洲電影節目策劃(1990-1996)、香港電影資料館研究主任(2001-2009)。著有電影文集《戲緣》(2000)、《夢餘說夢》(2012)，編有《詩人導演—費穆》(1998)、《理想年代—長城、鳳凰的日子》(2001)、《邵氏電影初探》(2003)、《粵港電影因緣》(2005)、《現代萬歲—光藝的都市風華》(2006)、《冷戰與香港電影》(2009)、《故都春夢—朱石麟的電影人生》(2009)、《費穆電影孔夫子》(2010)等。

Wong Ain Ling is a film critic and researcher. Previously Head of Film Programming at the Hong Kong Arts Centre (1987-1990), Programmer of Asian Cinema at the Hong Kong International Film Festival (1990-1996), and Research Officer at Hong Kong Film Archive (2001-2009). Her publications include *Xi Yuan* (2000), *Meng Yu Shuo Meng* (2012), *Fei Mu - Poet Director* (ed., 1998), *An Age of Idealism: Great Wall & Feng Huang Days* (ed., 2001), *The Shaw Screen: A Preliminary Study* (ed., 2003), *The Hong Kong/Guangdong Film Connection* (ed., 2005), *The Glorious Modernity of Kong Ngee* (ed., 2006), *The Cold War and Hong Kong Cinema* (ed. 2009), *Zhu Shilin: A Filmmaker of His Times* (ed., 2009), and *Fei Mu's Confucius* (ed. 2010) among others.

呂大樂_現職香港大學社會學系教授。獲英國牛津大學社會學系哲學博士學位，長期從事香港城市建設和經濟社會研究。近著包括《那似曾相識的七十年代》、《中產心事》、《凝聚力量：香港非政府機構發展軌跡》、《四代香港人》、《香港中產階級處境觀察》、與中文大學社會系教授趙永佳合著的 *Hong Kong: Becoming a Chinese Global City*、*Hong Kong, China: Learning to Belong to a Nation* 等。亦為香港及內地報刊專欄作者。

LUI Tai-lok is a Professor in the Sociology Department, University of Hong Kong and holds a PhD in Sociology from Oxford University. LUI writes extensively on contemporary Hong Kong society, covering topics such as the middle class, civic organisations, social movements, and urban development. He is the author of *City-States in the Global Economy: Industrial Restructuring in Hong Kong and Singapore*, *Hong Kong, China: Learning to Belong to a Nation*, and *Hong Kong: Becoming a Chinese Global City*. He also regularly contributes to newspapers and magazines in Hong Kong and mainland China.

何慶基_現職香港中文大學文化及宗教研究系專業顧問。1988年至2001年出任香港藝術中心展覽總監，並為上海當代藝術博物館創館總監。1996年第二屆和1999年第三屆亞太三年展擔任客席策展人，並為第十三屆卡塞爾文獻展國際委員會成員之一。

Oscar HO Hing-kay is currently the Professional Consultant of Cultural and Religious Studies, Chinese University of Hong Kong. HO was the exhibition director of the Hong Kong Arts Centre from 1988-2001 and founding director of the Shanghai Museum of Contemporary Art. As a curator HO has contributed to many local and international exhibitions, including the 2nd and 3rd Asia Pacific Triennial (1996 and 1999). HO was also a member of the International Committee of documenta 13.

陳智德_現職香港教育學院文學及文化學系助理教授。2004年獲香港嶺南大學哲學博士，致力研究香港文學。曾任香港中文大學中國文化研究所「古文獻資料庫研究計劃」助理編輯(1994-7)、香港中文大學圖書館系統「中國現代文學研究計劃」副研究員(2008-9)等職。近作包括《解體我城：香港文學 1950-2005》(2009)等。

CHAN Chi-tak is an Assistant Professor at the Department of Literature and Cultural Studies, Hong Kong Institute of Education. CHAN holds a PhD from Hong Kong Lingnan University. CHAN worked as assistant editor for Chinese University of Hong Kong's Chinese Ancient Texts Database (CHANT) and associate researcher for CUHK Library System's Modern Literature Research Portal (2008-9). Chan's recent publications include *My City: Hong Kong Literature 1950-2005* (2009).

主持 Moderator

官綺雲_現職香港大學藝術系副教授。就職香港大學前為紐約大都會藝術博物館研究員，主要研究 19 世紀廣東繪畫，包括文人畫、出口藝術以及藝術家、商人、學者和官員之間的跨地區交流。近作包括 *A Defiant Brush: Su Renshan and the Politics of Painting in Guangdong* (2013)。官綺雲目前正就副本作為富創造性的行為進行研究。

KOON Yeewan_is an Associate Professor at the Department of Fine Arts, University of Hong Kong. Formerly a Fellow at the Metropolitan Museum of Art, KOON's research focuses on Qing paintings, and in particular art in early 19th century Guangdong, including elite ink painting, export art, and interregional dynamics between artists, traders, scholars, and officials. Her book *A Defiant Brush: Su Renshan and the Politics of Painting in Guangdong* (2013) examines the work of an unusual artist working at the time of the Opium War. Her new project, looking at art from the Ming to the early 20th century examines different case studies of 'self-knowing copies,' or works that use copying as an expressive act of creativity and individuality.

特約撰稿人 Respondents

兩位撰稿人將會就「香港藝術史研究 - 先導項目」的研究方向、所得資料及座談會三方面作撰文回應。有關文章將會於亞洲藝術文獻庫及香港藝術館網頁上發佈。

Independent filmmaker Machi MA and independent curator/writer Venus LAU have been invited to respond to the Pilot Project. These texts, in English and Chinese, will be published on the AAA and Hong Kong Museum of Art websites.

馬志恆_為香港獨立電影導演及錄像藝術家。香港中文大學藝術學士和哲學碩士。「二樓五仔」之一，早年負責策劃火炭藝術工作室開放活動。近期電影作包括《Y.H.A. 30 + 香港青年藝術家對談錄》(2010)。

Machi MA_is an independent director and video artist living and working in Hong Kong. A graduate of Chinese University's Fine Arts Department, MA also holds an MPhil from the same university. A member of the artist collective 2f5s, MA was responsible for organising the first Fotan open studio event. MA is the director of *Y.H.A. 30+ Young Hong Kong Artist Dialogue* (2010).

劉秀儀_為香港獨立策展人及藝術評論員。2011 年中國當代藝術獎評論獎得主，於香港和中國各地策劃展覽。劉秀儀的研究題目是媒體藝術的幽靈學 (Hauntology) 及外觀的迷思。

Venus LAU_is an independent curator and art writer living and working in Hong Kong. A recipient of the Art Critic Award for 2011 Chinese Contemporary Art Awards (CCAA), LAU has curated exhibitions in Hong Kong and across greater China. Her current research focuses on hauntology and the paradox of appearance in media art.

特別鳴謝
Special thanks客席訪問嘉賓
Guest interviewers

香港中文大學新亞書院錢穆圖書館
New Asia College Chi'ien Mu Library,
Chinese University of Hong Kong

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Department of Fine Arts,
Chinese University of Hong Kong

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Hong Kong Art Archive,
University of Hong Kong

香港大學美術博物館
University Museum and Art Gallery,
University of Hong Kong

香港文化博物館
Hong Kong Heritage Museum

項目團隊
Working team

亞洲藝術文獻庫
Asia Art Archive

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陳靜昕 Janet CHAN

徐文玠 Claire HSU

林亦凌 Elaine LIN

李婉靈 Mary LEE

馬唯中 Lesley MA

Hammad NASAR

危轉鏘 Lydia NGAI

David SMITH

黃綺雯 Hazel WONG

黃漫婷 Michelle WONG

香港藝術館
Hong Kong Museum of Art

譚美兒_總館長
Eve TAM Mei-yee_Chief Curator

吳家倫_館長(現代藝術)
NG Ka-lun_Curator (Modern Art)

吳文麗_一級助理館長(教育)
Noel NG Man-lai_Assistant Curator I
(Education)

楊晉宜_二級助理館長(教育)
Hina YEUNG Chun-yi_Assistant Curator II
(Education)

學術顧問
Academic Advisors

陳育強_香港中文大學藝術系
Kurt CHAN Yuk-keung_Department of
Fine Arts, Chinese University of Hong Kong

祈大衛_香港大學藝術系
David CLARKE_Department of Fine Arts,
University of Hong Kong

何慶基_香港中文大學文化及宗教研究系
Oscar HO Hing-kay_Cultural and Religious
Studies, Chinese University of Hong Kong

羅淑敏_香港嶺南大學視覺研究系
Sophia LAW Suk-mun_Department of
Visual Studies, Lingnan University

黎明海_香港浸會大學視覺藝術院
Victor LAW Ming-hoi_Academy of
Visual Arts, Hong Kong Baptist University

文潔華_香港浸會大學人文及創作系
Eva MAN Kit-wah_Department of
Humanities and Creative Writing,
Hong Kong Baptist University

彭綺雲_香港大學美術博物館
Tina PANG Yee-wan_University Museum and
Art Gallery, University of Hong Kong

顧問的排名按姓氏的英文字母排序。
Listed in alphabetical order by
advisors' last name.

錄像製作
Video Production

NOTRICH MEDIA

設計
Design

andrewwongmingchung_
Going Merry Design co.

受訪者與訪問員的英文名字根據其個人意願拼寫。
English spelling of Chinese names are not
standardised to reflect the preferences of
participants of this project.

NOTES

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香港大會堂藝術博物館
一九六八年印行

Published in 1968 by the
Museum & Art Gallery, City Hall
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Other viewings followed
and in February, 1974, as
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val of Arts celebrations, Sandi

Sanior has plans to present in
the near future, a collection
of young Australian and
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NOTES