開放對話

香港藝術‥開放・對話 展覽系列2008-09特刊

Open Dialogue

A Launching Publication for the
"Hong Kong Art: Open Dialogue"
Exhibition Series 2008-09

“香港藝術：開放．對話”

展覽系列 2008 – 09 特刊

“Hong Kong Art: Open Dialogue”

Exhibition Series 2008-09

A Launching Publication

康樂及文化事務署主辦

Presented by the Leisure and Cultural Services Department

香港藝術館

Hong Kong Museum of Art

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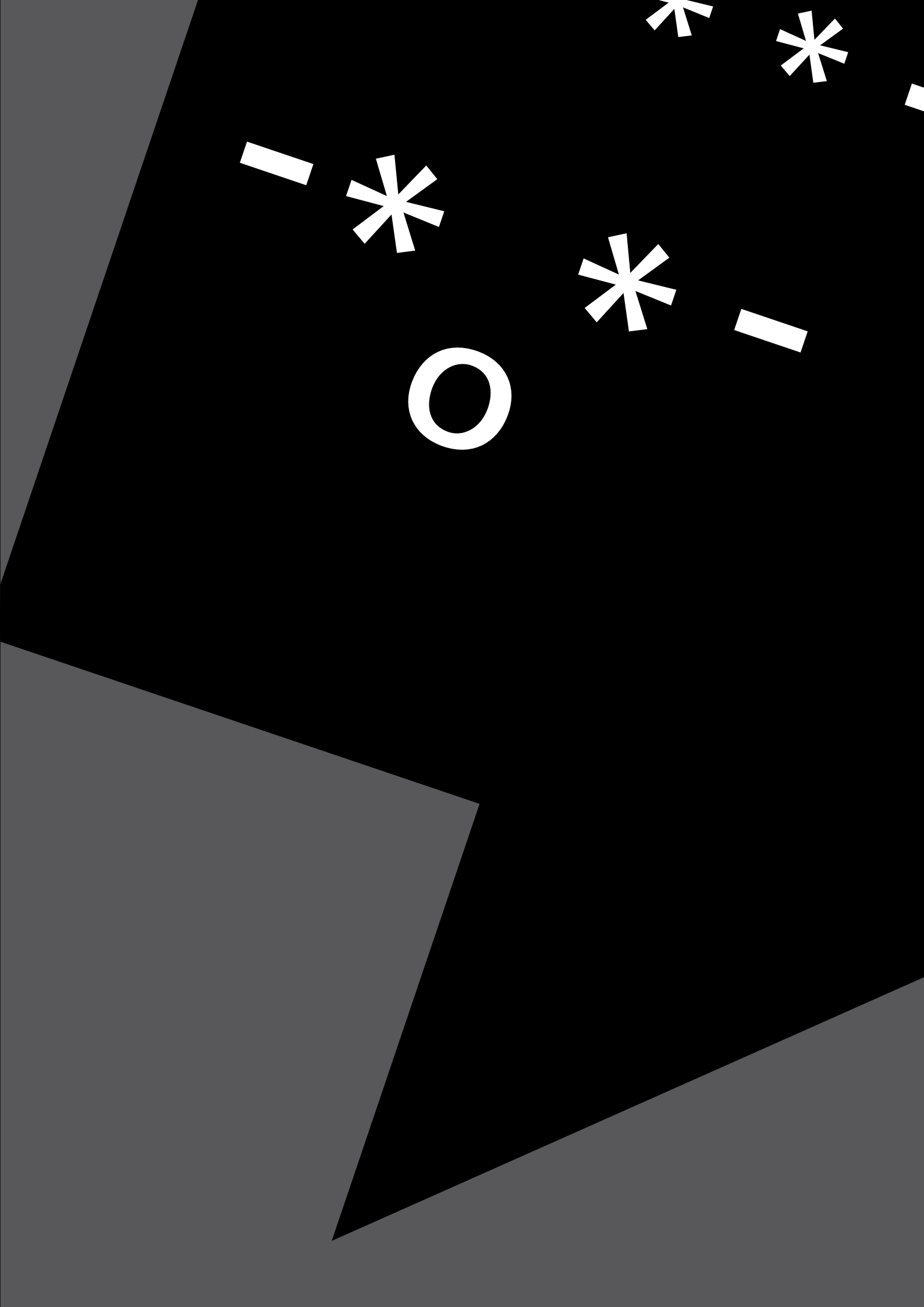

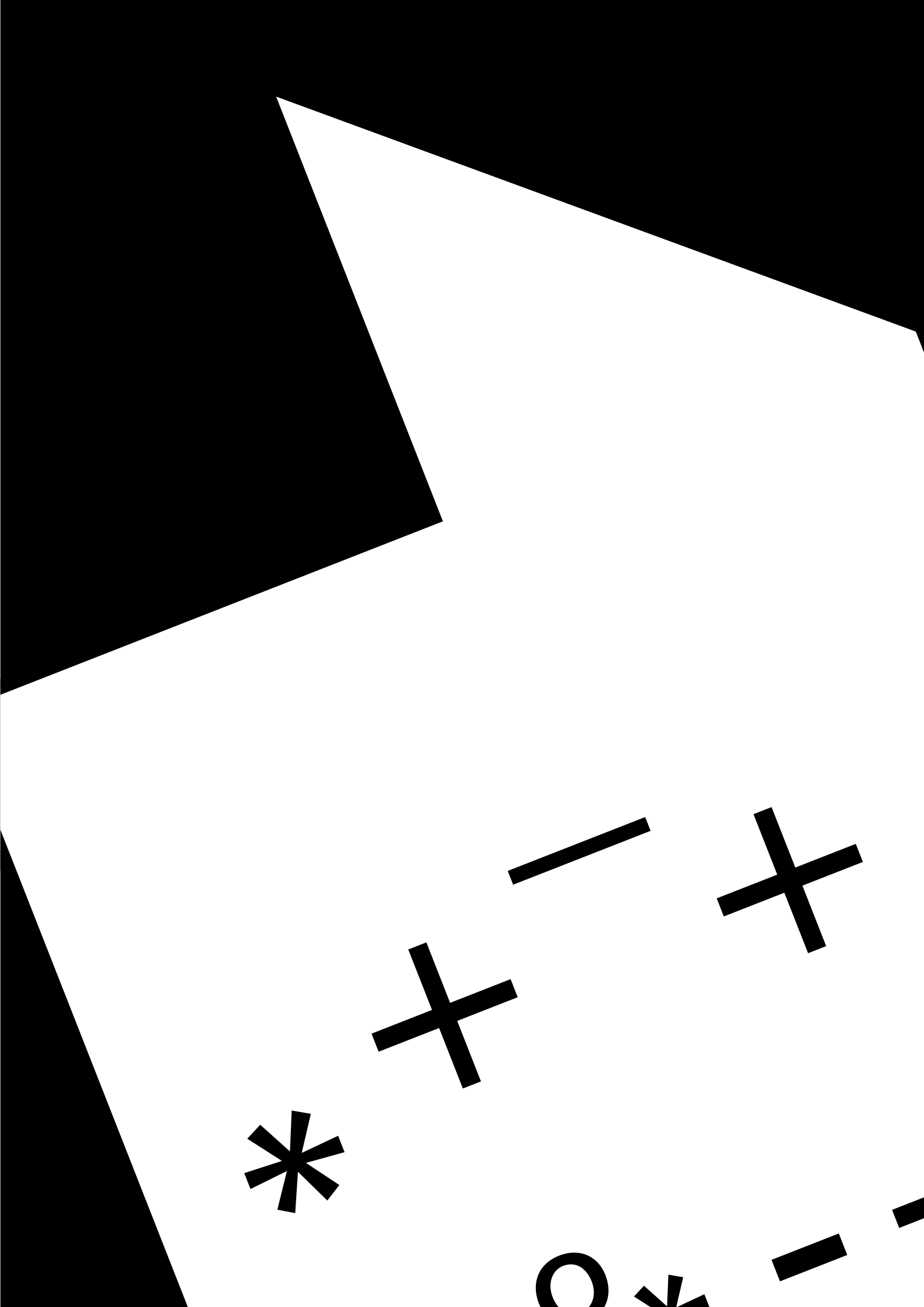

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編者語

2006年，香港藝術館開始構想與文化藝術界合作推廣香港藝術的新形式，其後落實為「開放．對話」展覽系列，邀請了約四十五位本地客席策展人及六位海外客席策展人建議策劃專題展覽的議案。委約的展覽於2008至2010年間在香港藝術館展出。

「開放．對話」展覽系列開展了香港藝術館新的一頁，為配合這里程碑，我們誠意製作此特刊讓新舊藝術館館長來個歷史性的對談。我們非常幸運聯絡到早於1976年退休返回英國的首任藝術館館長約翰．温納先生，並獲得他同意提筆為此刊撰文。温納先生是藝術館工作者的先軀，他在1960年代開始了香港第一個現代藝術藏品，並籌劃本地現代藝術展覽，其後發展成雙年展，為藝術館的工作打下基礎。温納館長的繼任人是譚志成先生。我們也很榮幸邀請到已退居加拿大的譚館長，為我們分享他對博物館教育的見解。譚館長在任期間見證了藝術館兩個分館的成立，分別是1984年和1992年開幕，同位於金鐘的香港茶具文物館及香港視覺藝術中心。1991年，譚館長又完成了藝術館擴展由大會堂遷往尖沙咀現址的任務，啟動了藝術館另一幕重要的發展，成為藝術館的第一任總館長。另一位為我們執筆的，是前總館長朱錦鸞博士。朱博士由2001年開始出任藝術館總館長，接替曾柱昭先生(1993-2000年總館長)。朱博士在任五年間，按香港藝術發展的新形勢，不斷致力在藏品及展覽活動各方面為藝術館拓展定位。朱博士以藝術歷史的研究角度，詳細探討博物館發展的種種問題，為思考未來的路向提供紮實的依據。

除此以外，我們又邀請了王無邪先生及趙錦成先生特別為此刊撰文。兩位先生均曾服務於藝術館，其後離任各自在藝術界不同方面繼續發展及推廣藝術。他們以既是局外人，也是局內人的雙重新份，為我們提供另外的觀點角度。王無邪先生是知名的藝術家，他在全情投身藝術創作以前曾為藝術館服務，這段歷史可能鮮為人知。他對藝術館工作的回憶，為零散的香港藝術館史料作出有效的補充。而曾主管現代藝術部門的前助理館長趙錦成先生現投入藝術教育，為推動兒童藝術的培育盡力；他描述藝術館工作的種種片段，道出了博物館工作中長期要面對的矛盾與抉擇。

去年，香港藝術館慶祝成立四十五周年，搜集了一些歷史資料製作成圖片展，回顧藝術館與香港一起走過的路。展出的圖文現收錄於此刊中，作為眾館長的文章之補白。

此特刊為配合推出「開放．對話」展覽系列製作，希望文章及史料能為未來整體香港文化藝術的發展起參考之用。

Editorial Note

In 2006, the Hong Kong Museum of Art began discussing the idea of implementing new initiatives to promote Hong Kong art in partnership with the art community. These ideas have materialized in the "Hong Kong Art: Open Dialogue" Exhibition Series in which about 45 local independent curators and 6 overseas curators were invited to submit proposals. Those exhibits that were accepted will be presented at the Museum from 2008 through 2010.

Marking a fresh phase of the Museum's development, we have taken the opportunity to invite several past curators of the Museum for an "open dialogue" in launching this new scheme. We were very fortunate to have been able to contact the Museum's first Curator, Mr. John Warner, who has kindly agreed to accept this "challenge" to his "little grey cells" although he retired in Britain long ago. A forerunner to establishing the modern art collection and organizing the art biennials of the 1960s, Mr. Warner left a solid legacy that the Museum has developed over the years. We are also grateful to have with us the first Chief Curator of the Museum, Mr. Laurence Tam, to share his educational vision as a curator. Mr. Tam oversaw the expansion and transformation of the Museum from its embryonic form in the top floors of City Hall to the modernized premises in Tsim Sha Tsui in 1991. Mr. Tam also headed up the opening of the Museum's other branches: the Flagstaff House Museum of Tea Ware (1984) and the Hong Kong Visual Arts Centre (1992) in Admiralty. Much has changed both in terms of public demand for the Museum's services as well as the cultural eco-system since our former Chief Curator, Dr. Christina Chu, took over in 2001 as successor to Mr. Gerard Tsang (Chief Curator 1993-2000). During her service to the Museum, Dr. Chu contributed by rejuvenating the Museum's collection and programmes with bold visions. As an art historian, Dr. Chu was able to provide us with a detailed account of the Museum's history in Hong Kong, hoping that it would serve as a basis for rethinking our way forward.

Apart from the heads of the Museum, we have also invited two former Museum Curators, Mr. Wucius Wong and Mr. Simon Chiu, to give us their views as "outside-insiders" as they both left the Museum to pursue independent careers in the field of art. Few may remember that the well-known artist, Mr. Wucius Wong, served at the Museum before deciding to become a full time artist. Mr. Wong's recounting of stories of the early curatorial staff fills some of the lacunas of the Museum's fragmented history. While Mr. Wong ventured into the making of art, Mr. Simon Chiu devoted himself to art education after leaving the Museum. His narration of a few episodes during his time of service is an apt summary of some of the major challenges facing all museum curators.

Last year, we celebrated the Museum's 45th anniversary. To complement the stories of past curators, we have included a pictorial account of the history of the Museum to revisit the road it has trodden with the people of Hong Kong over the years.

In presenting "Open Dialogue", we hope this launching publication will serve as a preliminary attempt at digging into the Museum's past and serve as a reference for a bright future of Hong Kong's art and cultural development.

「一百年前——一九七零年香港圖片展覽」是我們在1970年舉辦的一個廣受歡迎的展覽。幾乎所有年齡及階層的人士都前來觀賞這大量有關香港在1870年時的圖片，他們的反應叫人難忘。年輕人驚訝地望着那些圖片，認為那不可能是香港。老年人把那些照片看得很仔細，一面想起某時某地的模糊印象。當我在這裡細説從前時，我肯定不同年齡的讀者都會有類似的反應。

馬力非常低的2CV（Deux chevaux）是我們在1957年夏天帶來香港的法國汽車。當我焦急地看着船上的吊臂把車吊下來時，我還不知道這部車將要到達一座藝術設施相當簡陋的城市。我的首要任務就是要把車子駛離碼頭，駛出路面。我給載到九龍倉集團的一個辦公室，在那裡我會見了集團經理杜格拉斯．白連（Douglas Bland）先生。

細説從前

約翰．温訥（館長1962-1976）

讓我感到驚訝的是，他也是個出色的現代畫家。由我首天來港開始，他便成為我的朋友和戰友，直到他於1975年離世。讓他感到驚訝的，就是我試圖運進一輛未付税、未註冊的汽車，還要駕着車離去。這是一種非常不當的行為。不過，我冒着被捕的危險，還是駕着車子沿着彌敦道行駛。

我們的第一天並沒因此結束。我們應同事顧理夫（Michael Griffith）與他朋友史提芬．麥克貝特（Stephen Markbrieiter）的邀請共晉午餐，顧理夫也是畫家，而麥克貝特後來創辦了《亞洲藝術》（Arts of Asia）這本雜誌。同席還有「香港藝術協會」的兩位女士——凌氏姊妹。她們談起會長陳福善，陳氏是個永不言倦的人，長年獻身藝術

圖1：香港雕塑家張義攝於作品前，作品稍後被送往倫敦展出。
攝影：Brian Brake, Magnum，巴黎

界。我們到港幾天，便發現城內根本沒有一個文化中心。沒有公共圖書館，沒有藝術館，沒有劇院。甚麼都沒有！這怎麼可能？經打聽後，發現1920年前這一切都是存在的，可是一幢包羅這一切的建築物被拆毀了，讓路給宏偉的新香港上海匯豐銀行大廈。這使得香港的文化生活長眠下去。

來到香港不久後，我便參觀了一個獨特的展覽，展品包括杜格拉斯．白連及呂壽琨的重要作品，而舉辦那次展覽的一群畫家，都是「香港美術會」的成員。後來我在一個介紹傳統中國水墨技法現代詮釋的非公開示範聚會上，與呂壽琨和王無邪見了面，而那次示範就給我留下很深的印象。

在這裡特別要強調一點，就是當時根本沒有合適的場地舉辦美術展覽，正因如此，英國文化協會便舉辦一年一度的藝術節。即使土地是填海而得的，場所是臨時搭建的，受盡了風吹雨打，這群本地藝術家依然意志堅定，也無損支持者的熱情。不久之後，藝術節移師天星碼頭舉行。這多少反映了五十年前香港視覺藝術的苦況。我相信現在已經有超過二十間固定的博物館及美術館，也有活躍的藝術品經銷商，而公眾對於藝術作品的反應也很熱烈。不過，在1957年往後四年的時間，我就似乎註定了要高興地在一間師範學院任教藝術科，以及在香港大學(專業進修學院)教授一些基本藝術課程。

接着那些年頭，隨着新的大會堂落成，新的希望再次湧現。臨近大會堂開幕的日子，我們還正在放長假。當我獲邀當博物館的首任館長時，我感到憂心忡忡，因我並沒有參與之前的策劃工作。回想開幕前兩個月，情況滿佈陰霾。第一眼看見新場館時，我便認為那兒設施不足、交通不便，總括來說是「不切合需要」的。我想，1869年那座舊博物館肯定更為合適！

新落成的大會堂訂於1962年3月開幕，是香港新的文化活動中心，設備包括演奏廳、戲院、圖書館及博物館──其實這些都是文明生活的基本設施。可是，當這大會堂的館長有個不利之處，就是我們的博物館沒有藏品。稍微誇張一點來說，藏品就放在我的桌子上──一隻鸚鵡及一個蛇標本。是時候作出決定了。共有三個方案：博物館在兩年內不向公眾開放，利用這段時間蒐集館藏；或者向公眾開放，不過只接續舉辦暫時性的展覽；第三個方案就是離開這個似乎無可救葯的困境。不過，我選擇了較為艱辛的第二個方案，並相信那是個會受歡迎的正確選擇。

博物館後來逐漸增添了其他的收藏，最有名的就是「遮打藏品」(Chater Collection)。「遮打藏品」就是「1655-1860年中國、香港與澳門的繪畫」，由保羅．遮打爵士(Sir Paul Chater)早在1924年建立起來的。保羅．遮打爵士也有一批重要的中國及日本陶瓷收藏。1926年他去世時，就把他的藏品跟房屋「雲石堂」一併贈予香港政府。當時，在沒有博物館的情況下，根本沒有安全的地方擺放這批珍貴的捐贈，所以其中一部分就留在屋內。後來房子起了一場原因不明的火，燒剩的多數是畫作，而畫作都被分別送到政府辦公室及高級官員的官邸內。後來受到日本入侵的威脅，這批畫作又趕緊被收集起來，藏在港督府

地庫。日本人後來改建這幢建築物時，發現了這批畫。這批藏品到底有多少流落日本，至今仍然是一個謎，但剩下或尋回的都被掛回政府辦公室的牆上。最後，在1962年到達我的手中。

還有其他在1950年代購藏或其他收藏家送贈的藏品，包括羅氏及沙也氏(Messrs. Law & Sayer)的有關中國的版畫、何東爵士的畫藏、楊銓的陶瓷和馬利安尼神父(Fr. Maglioni)的考古研究。最後兩項在香港大學博物館妥善保存，並已融入其館藏。

我們最初舉辦展覽，目的是要盡我們的能力吸引多些人參與。首先舉辦的是「今日的香港藝術」。到了1963年，我們舉辦了兩年一度、為兒童而設的展覽，而成人的藝術展覽與之交替舉行。公眾反應熱烈，參選作品數以千計，評判忙個不停。最叫人感到興奮的是，這是全新的活動，在香港前所未見。

我們主辦了日本、柬埔寨、印度、奧地利、法國、德國、意大利的展覽，當然還有英國及美國的。其中一個很出色的展覽就展出了英國雕塑家的作品，包括亨利．摩爾(Henry Moore)這世界頂尖的雕塑家的大型作品。讓人更感愉快的是，在展出大師作品後，緊接展出了本地藝術家張義的木、石及金屬的傑出雕塑。張義並沒有被比下去，我們還把他的作品送去倫敦參展。

經過1960年代的遲滯發展，以及受充滿啟發性的呂壽琨先生所影響，新一代的水墨畫家開始冒起。他們深深植根於中國傳統，卻帶着現代視野，開始為香港視覺藝術注入生氣。我們推廣、收藏及展出他們的作品。後來，呂壽琨成為我們其中一位顧問，並在1965年跟我們一起舉辦了一個出色的個展。王無邪從美國返港後，也加入了博物館。他是個才華橫溢的藝術家。自此，博物館進入一個多產的快樂歲月，及至現在已改名為香港藝術館。

圖2：館長約翰．温納正為香港電台節目訪問亨利．摩爾的雕塑「女人」。

在最初幾年內，我們迅速擴大了博物館館藏，但大會堂高座的地方並不足夠，而這個情況就愈來愈明顯。我們成立了歷史博物館，不久後這座博物館就有了自己的館址，能夠自行發展。我們也推行了——或許是有點操之過急——教育及推廣服務，包括為其他場所(主要是學校及圖書館)設計藝術展覽。還有我們的藝術列車，那是幻想之作。列車以紙花覆蓋，從九龍駛至邊境，每個中途站停下兩三天。我一直都喜歡這個構思，覺得它還是蠻有潛力的。

創辦展覽一直是我們主要的挑戰。直至我在1976年退休的日子，我們已經舉辦了逾百個展覽。我的告別作是一個大型展覽，展出關於中國豐富多樣的民間藝術及手工藝，重燃了大家對面臨失傳危機的傳統技藝的興趣。這次展覽非常成功，也實現了長久以來的一個抱負，可說是展覽史上的一個高潮。至於監管尖沙咀新藝術館的籌

備及開幕的工作，就留給我的朋友及繼承者譚志成了。他的確是個大無畏的人。跟現時比較，我們以前的工作帶着業餘性質，但或許更能叫人樂在其中。

雖然這麼說，其實不盡然。我們在市政局轄下運作，與廢物收集、小販和街市一樣被用同一政策管理，這些着實叫我們很懊惱。還有，議員對藝術也未必理解。例外倒是有的，特別是羅桂祥先生。羅先生是個卓越的博學之士，曾送出自己的收藏，使香港藝術館分館茶具文物館得以於旗杆屋成立。我知道舊市政局已經解散，相信博物館在較開明的康樂及文化事務署轄下，運作理當暢順。

細心的讀者或會注意到，早期的展覽名單中，並沒有中國。中國沒有送藝術作品來展出，兵馬俑也沒有。因為三、四十年前的中國大陸幾乎是與世隔絕的。只有一次例外，就是中國京劇院在1963或1964年左右曾訪港。一名來自上海的京劇愛好者守在美國領事館的一個房間內，這就成了隱閉的售票處。這會是文化交流的開始嗎？天哪！不是哩！文化大革命反而來了。

我常常都覺得，香港藝術家多少被孤立，而這情況可能某程度上仍在持續。香港藝術家需要出外察看，他們的作品需要在不同的環境下展示。也許現已出現了像政客所稱的「機會之窗」。儘管看來荒誕，廣州現在卻是英國伯明翰市的「姊妹城市」！我們的第二城市也不差，有出名的管弦樂團、了不起的博物館及藝術館。香港已經上了軌道，文化交流將隨之而來，藝術家將可獲益。

我現在會否享受當一所現代藝術館的館長呢？恐怕未必。因為就我所見，一些因素正在妨礙藝術創作，以及對原創作品的認同。所謂原創作品就是富有意義的作品，必須載有情感及漂亮地完成。收藏家是其中一個因素，另外就是拍賣行，對他們來說，藝術是一項投資，兩者的唯一目的是要創造完全人工化的價值，以及對「藝術」的需求。藝術家及普羅大眾都受着這個市場的宣傳花招所吸引，但這些活動與藝術根本沾不上邊。

當藝術館館長面對這些狀似空洞的廣告板或垃圾堆似的當代「藝術傑作」，他可以做甚麼？我認為，他必須認識藝術史，也要留意文化的傳統；同時必須敢於異議、挑釁及信念明確——要取得平衡並不容易。

最後，本人謹此向「開放．對話」展覽的客席策展人表達由衷的支持，因為他們展示了香港藝術最好的一面。

Back In Time

John Warner (Curator 1962-1976)

"Hong Kong, 100 Years Ago" was the title of a very popular exhibition which we organised in 1970. Visitors of all ages came to see a large display of photographs of Hong Kong in 1870. Their reaction was memorable. The young looked at the images in some amazement and came to the conclusion that this could not be Hong Kong. The elderly studied them closely as they stirred memories of places and events they vaguely remembered. As I go "back in time", I am sure readers will have a similar reaction depending on their age.

Deux chevaux, two-horses (very low power) was the model of the French car which we brought with us to Hong Kong in the summer of 1957. As I anxiously watched the ship's crane lower the car, I was unaware that it was landing in a one-horse town as far as the arts were concerned. My first task was to get the deux chevaux out of the docks and on to the road. I was taken to an office of the Kowloon Wharf Company where I met the Manager, Mr. Douglas Bland. To my amazement he was also a leading modern painter. From my first day he became a friend and ally until his premature death in 1975. To his amazement I was attempting to import an untaxed and unregistered vehicle and drive it away – a highly unorthodox procedure. However risking arrest I did drive it down Nathan Road.

Our first day did not finish there. We were invited to lunch by a colleague, Michael Griffith, also a painter, and his friend, Stephen Markbreiter, who later founded the magazine, *Arts*

Fig 1: The Hong Kong sculptor Cheung Yee with his work before it was shipped to London for his exhibition. Photo by Brian Brake, Magnum, Paris

of Asia. Present were two lady members of the "Hong Kong Art Club", the Ling sisters, who spoke of the doyen of this group, the indefatigable Luis Chan, a dedicated artist. Within days of arriving we realisd that there was no cultural centre to the city. No public library, art gallery, theatre, or museum. Nothing! How could this be? Enquiries revealed that up until the 1920's there were all these things but the building that contained them had been demolished to make way for a grandiose new Hongkong and Shanghai Bank building. This had effectively put the cultural life of the city into a nice long sleep.

Shortly after my arrival, I visited an exhibition by a group of painters called the "Society of Hong Kong Artists", a unique show including major works by Douglas Bland and Lui Shou-kwan. I was later to meet Lui Shou-kwan and Wucius Wong at a private demonstration of a modern interpretation of traditional Chinese ink painting techniques, which made a lasting impression on me.

It is important to stress that there were no suitable venues for art exhibitions at this time – a situation which inspired the British Council to promote an annual Arts Festival. On reclaimed land, in a temporary structure, exposed to wind and rain, nothing could dash the hopes or dampen the fervour of local artists and their supporters. Later the Festival moved to the Star Ferry pier. This was more or less the sad state of the visual arts in Hong Kong fifty years ago. There are now, I believe, over twenty permanent museums and galleries, enterprising art dealers and enthusiastic public response to artists' work. However, in 1957 I was destined to spend the next four years happily teaching art at a Teachers Training College and starting some basic art courses at The Hong Kong University (Extra-Mural Department).

Gradually, over the years, hopes were being raised as a new City Hall was being built. We were taking a long holiday as the date of its opening approached. I had had no part in its planning and when I was asked to become the first Curator of the new Museum, I was, to say the least, apprehensive. Arriving back two months before the opening date the situation was grim. A first glance at the new premises confirmed that they were inadequate, inaccessible and generally "unfit for purpose". I thought the old Museum of 1869 was definitely more suitable!

The new City Hall was to open in March 1962, a new cultural centre for Hong Kong incorporating a concert hall, theatre, library and museum – in fact the basic amenities for civilised living. But there was a downside to being its curator – ours was a museum minus a collection. A slight exaggeration: the collection was sitting on my desk – a stuffed parrot and a pickled snake. It was a time for decisions. There were three options : keep the Museum closed to the public for the next two years while building up collections, or to open it with temporary exhibitions of one kind or another. The third option was to walk away from what seemed to be an impossible situation. However I chose the second more arduous option and believe it was the right popular choice.

There were other collections which would come later, notably the Chater Collection. Described as "*Pictures relating to China, Hong Kong and Macau 1655-1860*", it had been formed by Sir Paul Chater over along period prior to 1924. He also had a spectacular collection of Chinese and Japanese ceramics. On his death in 1926, his collections as well as his house, Marble Hall, were bequeathed to the Hong Kong Government. With no museum there was nowhere safe to keep this valuable bequest. Some remained in the house which later caught fire under mysterious circumstances, and the remainder, mostly the pictures, were distributed around government offices and the houses of senior civil servants. With the threat of the Japanese invasion the pictures were hastily gathered together and hidden beneath Government House where they were later to be found when the Japanese made alterations to the building. How much of the collection ended up in Japan remains a mystery, but

whatever remained or was found went back to the walls of offices and finally came to me in 1962.

Other collections either purchased or given during the 1950's include those of Messrs. Law & Sayer (more prints relating to China), Sir Robert Ho Tung (paintings), Henry Young (ceramics) and Fr. Maglioni (archeology). The last two were firmly in the hands of The Hong Kong University Museum and integrated with its own collections.

Our first exhibitions and displays were aimed at involving as much participation as we could generate, starting with 'Art Now - Hong Kong'. By 1963 we had established a bi-annual exhibition for children, followed in alternate years by the adults. The response was phenomenal. We had many thousands of entries and the judges had their hands full. The exciting part was that it was new and had not been done previously in Hong Kong.

We hosted exhibitions from Japan, Cambodia, India, Austria, France, Germany, Italy and of course, Britain and America. An outstanding exhibition was the work of British sculptors, with larger than life pieces by Henry Moore, then regarded as one of the world's leading sculptors. And an even greater pleasure was to exhibit the marvellous wood, stone and metal sculpture by our own Cheung Yee immediately after the work of the great master. Cheung Yee was not diminished and we sent his work to London.

After a slow start in the 1960's and through the influence of Lui Shou-kwan, an inspired teacher, a new generation of Shui-mo (water – ink) painters began to emerge. Firmly rooted in Chinese tradition but with a contemporary vision they began to dominate and refresh the visual arts in Hong Kong. We promoted, purchased and exhibition their work. Lui Shou-kwan became one of our advisers and had his splendid one-man show with us in 1965. Wucius Wong, by now a highly intelligent and gifted artist, joined the Museum on his return from America. There began a very happy and productive period for the art gallery, by now renamed the Hong Kong Museum of Art.

During these early years we were rapidly expanding the Museum's collections and it became increasingly obvious that our premises in the City Hall High Block were hopelessly

Fig 2: A Henry Moore "Women" being interviewed for Radio Hong Kong by the Curator, John Warner

inadequate. We established the Museum of History which soon had its own location and could develop independently. Also started, maybe prematurely, was our Education and Extension Services which involved designing art displays for outside venues – mainly schools and libraries. And then there was our Art Train, a touch of fantasy. Covered with paper flowers it travelled from Kowloon to the border stopping for a couple of days at stations along the way. I have always liked this idea and still think it has potential.

Originating exhibitions continued to be our major challenge and by the date of my retirement in 1976 there had been over one hundred. My swan song was a huge show devoted to the rich and diverse Folk Art and Crafts of China which stimulated and rekindled interest in traditional skills in danger of being irretrievably lost. The exhibition was an outstanding success and in some ways a climax for it fulfilled a long ambition. It was left to my gallant friend and successor, Laurence Tam, to see the new Museum project through in Tsim Sha Tsui and supervise its opening. In comparison with today our previous work seems amateur but was probably more enjoyable.

Having said that – there is proviso. Much of the joy was diminished by the irksome antics of the Urban Council, under whose banner we operated, along with refuse collection, hawkers and markets. The councillors were philistines in matters of art. There were exceptions, a notable one being Mr. K.S. Lo, a distinguished and scholarly gentleman who gave his collection to found a branch Flagstaff House Museum of Tea Ware which bears his name. I understand the old Urban Council has been abolished and trust the new Museums that now exist operate under a more enlightened Leisure and Cultural Services Department.

Observant readers will have noticed that in the list of countries from which we received exhibitions, China is missing. Nothing ever came, not even a terracotta soldier. We have almost forgotten that thirty or forty years ago the Mainland China was inaccessible to most. There was one momentous and exceptional occasion, the visit to Hong Kong of the Peking Opera Company some time in 1963 /4. A room in the American Consulate manned by an ardent opera fan from Shanghai, became a surreptitious box office selling tickets. Could this be the beginning of cultural exchanges? Alas, not so. We got the Cultural Revolution instead.

I always felt, and it may still be true to some extent, that Hong Kong's artists are somewhat isolated. They need to travel and their work needs to be seen in a wider context. Perhaps now there are signs of what politicians like to call "a window of opportunity". Crazy as it may seem, Guangzhou is now a "sister" city with Birmingham, England! Our second city no less, with its famous orchestra, great museums, art galleries. Cultural exchanges will follow, Hong Kong is en-route, and its artists can benefit.

Would I enjoy being a curator of modern art today? I doubt it as there appears to be several factors which mitigate against the creation and recognition of original and meaningful work – work which is well made and with an emotional content. Chief among them are the collectors, to whom art is an investment, together with the auction houses. Both have the sole aim of establishing a totally artificial value and demand for "art". Artists and the general public are seduced by the hype and publicity that surrounds this market and which of course, has nothing to do with art.

What is the curator to do when he is faced with the latest "sensation", which may resemble a mindless hoarding or a rubbish dump? He has to know his art history and be aware of cultural traditions. At the same time he has to be controversial, provocative and daring and to have conviction – a difficult balancing act.

The guest curators for the "Open Dialogue" exhibitions have my sympathy and support as they present the best of Hong Kong art.

香港在六十年代以前，沒有展示視覺藝術的文化硬體。香港畫家要舉行畫展，會租用酒店的場地，而位於花園道近砲台徑的聖約翰大教堂，其副堂有可觀的面積，常租與畫會或個別畫家舉行展覽。此外，英國圖書館及美國總領事館轄下的美國文化館，間中有在其閱讀室或走廊主辦畫展。我在留學美國攻讀藝術之前，曾以「現代文學美術協會」名義，在聖約翰座堂之副堂舉辦過頗具規模的「香港國際繪畫沙龍」，亦曾獲英國圖書館主辦首次個人畫展。

我與香港
博物美術館

王無邪（助理館長1967-1974）

香港大會堂於1962年3月2日啟用。當時我遠在美國，未能躬逢其盛。大會堂分高低兩座，低座有音樂廳、劇場、大型展覽廳，至今仍然如是；高座有圖書館、演講室、展覽館，更有三層的博物美術館。博物美術館是今日香港藝術館及香港歷史博物館的前身。博物美術館初名為「大會堂博物美術館」，聘約翰・温訥(John Warner)為館長，館長之上是大會堂經理，首任經理是雷・歐必達(Ray Obiltas)。温訥與歐必達都是居港的英國人，温訥曾是中學美術教師，也是畫家。

温訥上任後籌劃的第一個大型畫展，是「今日的香港藝術」，選邀他所認為當時香港藝壇的有代表性的藝術家參加。我不在香港，但有幸成為參展者之一。此展覽似乎沒有包括傳統派的書畫家，頗引起一些不滿的批評。現在回顧之下，温訥為香港藝術定下的方向，畢竟是正確的，傳統派書畫當然有其存在的價值與功能，但不能在香港衝出一條獨特的出路。温訥接着主辦了一系列香港藝術家的個展，包括呂壽琨、張義、鄺耀鼎、杜格拉斯・白連(Douglas Bland)等，他們都是戰後香港冒起的藝術家，也許都可列入香港藝術史殿堂，這證明温訥眼光不錯。

我不知屈志仁(James Watt)何時上任，成為温訥的第一個副手，即助理館長。屈志仁畢業於英國牛津大學，主修物理學，對中國文物有個人興趣，尤專長古玉鑑賞方面。大概温訥自己掌管香港藝術、香港歷史繪畫與圖片，而將中國書畫文物及香港考古交予屈志仁掌管，當温訥回英休假，或因公離港，屈志仁即任署理館長。

六十年代中期，在我加入之前，大會堂博物美術館有館長一人，助理館長一人，博物館助理五人。助理館長相等於今日之一級助理館長，博物館助理相等於今日之二級助理館長。1965年，博物館助理之一是畫家林鎮輝，是「中元畫會」成員，其時辭職移民加拿大。我赴美留學前已認識温訥，曾與他通信，故他知悉我年底將由美返港，有意舉薦我填此空缺。我返港後遞上申請表格，不過當時英治政府對美國學位，尚未充分認許，使此空缺虛懸一段時期。

我沒有耐心等候。新成立不久的中文大學校外進修部，聘我負責策劃及管理藝術課程，職位是非全職的行政助理，並可任教部分課程。我策劃了一個為期兩年的藝術設計文憑課程，開始參與香港的設計教育工作。大會堂博物美術館考慮人材需求問題，結果將出缺的博物館助理一職升格為助理館長，重新招聘，我再次申請，終於1967年入職大會堂博物美術館。

我在大會堂博物美術館負責的範圍，包括香港藝術、現代藝術、展覽策劃、設計、公關、教育等。直接與我有關的展覽，就記憶所及，有1967年的「音樂美術節之香港藝術展」、1968年的「中元畫會展」、1969年的「當代香港藝術展」、1972年的「當代香港藝術展」、1973年「現代中國版畫展」、1974年的「當代香港藝術展等」。「當代香港藝術展」公開徵集作品，設評審制度篩選，及頒獎與收藏優秀作品，此系列展覽後來演變為定期兩年一次的「香港藝術雙年展」。

我宣傳博物美術館主辦的展覽，常發表文章，但在公務之外，亦有撰寫展覽以外的藝術評論文章。博物美術館一般的刊物，展覽的説明，文字的翻譯，印刷品的設計，傳媒的聯系，都成為我日常的工作。公餘之暇，我繼續任教香港中文大學校外進修部的設計課程，更不斷創作，始終希望自己在藝術方面有所建立，時常感到藝術家與藝術行政人員，有角色衝突問題。

1970年，我有機會申請香港政府在職人員培訓計劃，到外國進修博物館管理學科，條件是繼續留在博物美術館不少於五年。我不願終身從事博物館行政工作，結果選擇了申請美國紐約的洛克斐勒三世基金會(John D. Rockefeller III Fund)的助學獎金，停薪留職，到紐約留駐半年，另半年周遊美國各地，並往英國遊覽。我在美國再接受西方現代藝術的衝激，回到香港時，在藝術創作上更雄心萬丈。

當時屈志仁已離職，轉往香港中文大學文物館任館長。温訥休假或因公外訪，我則成為署理館長。屈志仁的空缺由譚志成填補，負責中國書畫文物，其後更有何清顯，負責香港歷史與考古。

王無邪先生示範作畫

七十年代初香港理工學院成立，其前身為香港工業學院，設計系系主任夏德飛（John Hadfield）曾與我於1969年在博物美術館合辦香港設計基礎展覽。1973年香港理工學院設計系遷入太古城臨時校舍，開始招攬人材任教，我在夏德飛邀請之下，辭去博物美術館助理館長職務，於1974年秋就任設計系高級講師。

大會堂博物美術館屬香港市政局管治的文化單位，其職員都是公務員，但所有政策由市政局博物館委員會議定，該委員會亦批核財政開支預算。不過市政局管轄範圍，只限於港九市區，所以博物美術館少有對外的展覽或文化交流活動。大會堂博物美術館於1969年更名為香港博物美術館，得稍顯其獨立地位，其英文名字City Museum and Art Gallery，則反映市立之意。一座完全獨立的博物美術館，已在計劃之中，市政局亦有意將博物館與美術館分為不同個體。

我在離開香港博物美術館之前，曾參與未來新館的設計。香港政府最初考慮將今日金鐘地區的部分英軍營房，稍加改建，作為博物美術館場址。營房佔地寬廣，但如不完全拆建，在陳列、儲藏、管理各方面，畢竟難作博物美術館用途。後來在市政局與香港政府多次磋議之下，定案以九龍尖沙咀南端填海區興建文化中心，既有新的演藝場所，有太空館，包括一專門設計的香港藝術館。香港藝術館只代表博物美術館的美術或視覺藝術部門，而其博物館部門將遷往九龍公園，定名為香港歷史博物館。

我離職兩年後，市政局聘我為名譽顧問，因此對香港博物美術館後來的發展，也有粗略認識。七十年代後期，温訥提前退休，返回英國，館長一職由譚志成接替。八十年代後期，尖沙咀香港藝術館之設計與興建，需專人策劃跟進，擢升譚志成為總館長，辦公室遷入市政事務署總部。稍後何清顯遷入九龍公園之香港歷史博物館臨時館址任總館長。我無意仕途，於1984年辭去香港理工學院教職，做全職畫家。

我參與香港藝壇活動，始於五十年代末。在香港博物美術館工作，不足七年，但以近距離目睹香港在戰後視覺藝術的之關鍵性變化。我常覺得大會堂是具里程碑地位的文化硬件，對香港視藝、演藝發展都有催化作用。我又覺得七十年代，是香港英治時代的黃金時期，香港經濟起飛，視覺藝術萌現香港特有風格，其中水墨畫顯示卓越成就，雕塑和繪畫也有可觀建立。

香港在回歸前後，各方面發展略見遲滯，不過近年先後有牛棚、伙炭之確立，西九龍文化區計劃之落實、石硤尾創意中心之興建、浸會大學視覺藝術院與香港藝術中心視覺藝術學校開始培育新血，加上香港中文大學藝術系多年來人才輩出，瑰麗前景逐漸展開。在另一方面，香港藝術館有四任總館長，不斷耕耘，成果漸見。可以說回歸前香港藝術在是從本土與中國跨向西方，回歸後則從西方跨回本土與中國，此端倪早在香港藝術館多屆的雙年展呈現。香港藝術館繼續成為香港藝術發展的重要動力之一，我仍然有深厚的寄望。

Before the 1960s, there was hardly any cultural "hardware" for mounting art exhibitions in Hong Kong. Hong Kong artists would generally have to rent space to present exhibitions of their works. Apart from hotels, the spacious side hall of the St. John's Cathedral on Garden Road nearby the Battery Path was often a favourite choice. The British Consul Library on the first floor of the Gloucester Building and the American Cultural Centre managed by the Consulate General of the United States on Ice House Street, occasionally sponsored small exhibitions in their reading rooms and corridors. Before I went to the U.S. to pursue formal art studies, I once rented the side hall of St. John's Cathedral for presenting the "Hong Kong International Salon of Paintings" in the name of the "Modern Literature and Art Association", and I held my first solo exhibition under the sponsorship of the British Library.

The City Museum and Art Gallery and Me

Wucius Wong (Assistant Curator 1967-1974)

Hong Kong City Hall was officially opened in March 1962. At that time I was in the U.S. and could not witness its inauguration. The City Hall was a complex comprising a Low Block and High Block with a memorial garden in between. The Low Block housed a concert hall, a studio theatre and a large exhibition hall, which remain still the way they were. The High Block housed the marriage registry, the library, lecture rooms, an exhibition gallery, as well as the Museum and Art Gallery which later became the Hong Kong Museum of Art and the Hong Kong Museum of History in separate new buildings. As the City Hall came into full operation, Ray Obiltas was the Manager overseeing the entire City Hall complex, and under him, John Warner was the Curator in

charge of the what was then called the City Hall Museum and Art Gallery. Obiltas and Warner were both British residing in Hong Kong. Warner was a painter and had been a high school art teacher.

The first large scale exhibition Warner presented was "Hong Kong Art Today" which showed works by Hong Kong artists on an invitational basis. I had the honour to be among the chosen artists, even though I was not in Hong Kong. The exhibition, however, did raise some controversy for not including painters and calligraphers working within the Chinese tradition. Looking back, the direction Warner set for Hong Kong art was not incorrect. Surely the traditional Chinese painting and calligraphy should be given proper esteem, but Hong Kong art should move forward to meet the world. Warner then presented a series of solo exhibitions, featuring prominent Hong Kong artists of the time, including Lui Shou-kwan, Cheung Yee, Kwong Yeu-ting and Douglas Bland. In hindsight, Warner has proven to have a good vision, because these artists could now be seen as towering figures in the history of post-war Hong Kong art.

I do not know when James Watt became Warner's first assistant, working as an Assistant Curator. He was a graduate from the Oxford University, a physics major with a personal interest in the Chinese cultural heritage specialising in the study of archaic jade. In the division of responsibility, it is believed that Warner himself looked after the areas of Hong Kong art, Western art, historical paintings and pictures, and delegated to James areas of Chinese antiquities, traditional paintings and calligraphy, as well as local archaeology. When Warner went to Britain on vacation or left Hong Kong on duty visits, James would act as a Curator.

Before I joined the City Hall Museum and Art Gallery during the mid-1960s, the staff structure consisted of one Curator, one Assistant Curator and a few Museum Assistants. The Assistant Curator was equivalent to today's Assistant Curator I, while Museum Assistant was roughly equal to today's Assistant Curator II and other technical staff on similar grade. In 1965, one of the Museum Assistants, David Lam, who was a painter and a member of the "Circle Art Group", resigned and emigrated to Canada. I had known Warner before I went to study in the U.S., and kept in contact with him. He wanted to nominate me to fill the vacancy when he learnt of my return to Hong Kong at the end of that year. I sent in my application after returning, but at that time the Government did not give full recognition to American degrees and I was not immediately offered the job.

I did not have the patience to wait. The newly established Department of Extramural Studies of The Chinese University of Hong Kong hired me as a part-time administrative assistant, responsible for planning and managing arts programmes as well as teaching part of the courses. I structured a two-year Certificate Course in Applied Design and began to take part in the design education field in Hong Kong. In urgent need for capable candidates, the Government upgraded the Museum Assistant vacancy to Assistant Curator, and started recruiting again. I sent in my application the second time, and eventually joined the City Hall Museum and Art Gallery in 1967.

As an Assistant Curator, I was responsible for various areas such as Hong Kong art, modern art, exhibition planning, design, public relations and educational services. As far as I can remember, exhibitions related to Hong Kong art with my direct involvement included the "Hong Kong Art Exhibition" as part of the "Music and Fine Arts Festival" in 1967, the "Circle Art Group Exhibition" in 1968, "Contemporary Prints by Chinese Artists" in 1973, and "Contemporary Hong Kong Art Exhibitions" in 1969, 1972 and 1974. The "Contemporary Hong Kong Art Exhibition" consisted of works from open entries selected by a judging panel and it later became the "Hong Kong Art Biennial Exhibition" running on a regular basis.

To promote exhibitions, I had to write essays occasionally for the local newspapers and magazines, but beyond my duties, I also wrote art criticisms to express my own views. My daily work included exhibition displays, writing introductory texts and translations, designing of publications and publicity materials, contacts with the media and the public, organisation of lectures and seminars. I still taught the evening design course I initiated at the Extramural Department of The Chinese University of Hong Kong and continued to paint in my spare time. I had always hoped to devote myself fully to art and began to recognise the role conflict between an artist and an art administrator.

A painting demonstration by Mr. Wucuis Wong

In 1970, I had the opportunity to apply for the Hong Kong Government's on-the-job training programme, to go abroad for specialised studies in museum management. The condition was that I would continue to stay in the City Hall Museum and Art Gallery for at least another five years. I did not want to spend my whole life working in a museum; so instead I chose to apply for the John D. Rockefeller III Fund of New York. A year later on one-year unpaid leave I went to New York for half a year and travelled around the U.S. and visited Britain in the remaining months. The grant programme enabled me to observe the latest art developments in the West. By the time I got back to Hong Kong, I found myself more motivated to pursue an artist's career.

James Watt had already left the City Hall Museum and Art Gallery, to become the Curator of the Chinese University's Art Museum. Whenever Warner was on leave or on duty visits, I would be the Acting Curator. James's vacancy was then filled by Laurence Tam, who was responsible for Chinese antiquities, as well as Chinese painting and calligraphy. Later Ho Ching-hin was appointed the third Assistant Curator to take care of Hong Kong's history and archaeology. In the early 1970s, the Hong Kong Technical College was expanded to become the Hong Kong Polytechnic. John Hadfield, Head of the Design Department, had worked with me back in 1969 to organise at the City Hall Museum and Art Gallery an exhibition of design students' work from the Hong Kong Technical College and the Extramural Department of The Chinese University of Hong Kong. He invited me to join the teaching staff in his department in a temporary campus situated in today's Tai Koo Shing. In autumn 1974, I became Senior Lecturer of the Hong Kong Polytechnic.

The City Hall Museum and Art Gallery was under the jurisdiction of the Hong Kong Urban Council while serving staff were all civil servants. The Urban Council had a Museum Committee to decide on policies and financial matters. The authority of the Urban Council, however, was limited to the urban areas of the Hong Kong and Kowloon, and therefore, City Hall Museum and Art Gallery's activities were restricted within the urban areas. It was renamed "City Museum and Art Gallery" in the late 1960s, to give a more distinctive image, but also to emphasise the fact that it was city-based. In fact, a totally independent art museum was already in a planning stage, and the Urban Council also wanted to split the City Museum and Art Gallery into two separate institutions.

Before I left the City Museum and Art Gallery in 1974, I had a small part in planning the new museum. The Hong Kong Government offered army barracks between the Central and Wanchai for conversion into an art museum. The site was spacious, yet if the barracks were only renovated without rebuilding, they would not function properly as a museum. After many negotiations, the Government and the Urban Council , finally reached an agreement that a cultural centre would be built on the reclaimed land at the southern tip of Tsim Sha Tsui to include, among other facilities, a specially designed Museum of Art. The Museum of History would be separately accommodated.

I remained in close contact with the City Museum and Art Gallery for I was appointed Honorary Adviser by the Urban Council two years after my leave. In the late 1970s, Warner took early retirement and went back to Britain, and Laurence succeeded as Curator and was promoted to the new post of Chief Curator a few years later when actual construction work of the new Hong Kong Museum of Art in Tsim Sha Tsui commenced. His office was then moved to the headquarters of the Urban Services Department. Ching-hin headed the Museum of History when art and history sections of the City Museum and Art Gallery split in 1975. He eventually became Chief Curator when the Museum of History officially opened. In the Hong Kong Polytechnic, although I was already promoted to Principal Lecturer, I had no ambition to further my career there. In 1984, I tendered my resignation and began my life as a full time painter.

I started participating in Hong Kong art activities during the late 1950s. For a little over six years, working in the City Museum and Art Gallery, I was able to witness the critical changes of post-war Hong Kong art at a close distance. For me, the City Hall as prominent cultural hardware was unquestionably the key catalyst in the development of Hong Kong's visual and performing arts. I also thought that the decade of the seventies was the Hong Kong's golden age under the British governance, when the visual arts began to acquire unique Hong Kong characteristics as the economy took off. At that time, painting and sculpture showed immense strength, with ink painting in particular achieving significant breakthroughs.

The brief periods before and after the Handover, developments in Hong Kong generally staggered. In the visual arts, with increased activities in the Cattle Depot Artists Village and the Fotan Artist Community, with the consolidation of West Kowloon Cultural District project plans, and with the realisation of Jockey Club Creative Arts Centre in Shek Kip Mei, new energies seem to appear. New talents are expected to emerge from the Hong Kong Baptist University with its new visual arts academy, and from the Hong Kong Arts Centre's semi-independent art school. More and more brilliant artists have come from the Department of Fine Arts of The Chinese University of Hong Kong. All such signal a bright future for the Hong Kong art scene. The Hong Kong Museum of Art has seen four Chief Curators whose work has shown fruitful outcomes. My view of Hong Kong art is that it generally moved westward before the Handover, and is now moving back to China and Hong Kong after the Handover in search of a unique local identity. The is evident in the Biennial Exhibitions. I am sure the Hong Kong Museum of Art will continue to play a significant role in developments to come.

香港藝術界的朋友一般會認為，位於尖沙咀的新香港藝術館落成啟用，理應給我的博物館生涯帶來最大滿足；但我每次均以搖頭回應。眾人想我只是謙虛，儘管我沒有當場糾正這誤會，而事實卻並非如此。任職香港藝術館期間，1991年開幕的新香港藝術館，的確是我監督策劃的三個新館興建項目中規模最大的。（其餘兩項為茶具文物館及香港視覺藝術中心，分別於1984及1992年啟用。）然而，龐大的新香港藝術館項目並沒有帶給我最大的滿足感。首先，建造新香港藝術館的構思並非由我倡導。意念是來自市政局博物館事

藝術館與教育之一脈相承

譚志成（館長1976-1985，總館長1985-1993）

務委員會，孕育於1965年，是我加入博物館服務之前的六年。即使沒有本人參與，計劃還是會落實的。我的責任，是要確定建築物設計得宜，可以發揮藝術館應有的教育功能，館內工作人員質與量要適當，藏品質素要高，可以作有效的藝術教育展示。職責還包括策劃一個盛大的開幕典禮，並在當日迎接主禮嘉賓港督夫人進入新藝術館，及引領她在嘉賓冊內題名（圖1）。這些職務，任何在其位者均可勝任，甚或比我做得更好。至於把舊三軍司令官邸改建為茶具文物館，一切皆是機緣巧合。當香港政府將該歷史

建築撥歸市政局作公共用途之際，正值羅桂祥博士欲為其所藏的一批中國茶具尋覓一個收藏和展出的地方。於是乃有一個新茶具文物館的設置。其目的是藉此推廣和培養香港市民建立一個健康品茗的習慣。我的工作就是負責監督策劃該歷史建築的改建，讓它成為一個可以發揮該特別教育功能的一個活動中心。同時，我要確保簽訂的捐贈協議，會令羅博士與市政局雙方同感滿意。而其中一個令市政局議員滿意的方法，是連續報告該館的工作進展，讓計劃能使局方獲得適度的宣傳(圖2)。這些，任何擔當同樣職務的人均可辦到。至於香港視覺藝術中心的設立，對我來說，卻有完全不同的意義。它是我策劃各新館中最關注的焦點所在。不單是因為視覺藝術中心的構思來自我本人，更因為這個計劃直接關係到本地藝術家工作上的實際需要，而香港的藝術形象正是建基於藝術家們在工作上的表現。我所建議的視覺藝術中心，一方面可以發揮持續藝術教育的功能，同時亦可提供眾多有需要的本地藝術家，實踐創意藝術工作的需要。這個公共藝術建設項目雖較新香港藝術館的規模小得多，但其落成啟用帶給我的滿足感，遠超以上兩者的總和，其實真是得來不易。

加入博物館之前，我是一個美術教師兼創意藝術工作者，很清楚大部分本地藝術家，特別是年輕新進的一群，均受到工作空間不足的困擾。上世紀七十年代，香港人多居於環境十分擠迫的空間，更有數戶人家同居於多層大廈內的一個單位內。即使地方狹窄，某些創作如繪畫等，有時仍可在檯面、大夾板或畫架上完成；但某類創意藝術活動卻需要特別設備及適當的工作場地。考慮到可能造成的噪音、特別能源要求以及空間限制，身居斗室的人要完成金屬或石材雕塑、版畫或陶器製作等創意活動，壓根兒是困難重重，甚或不可能。結果導致香港當時只有為數極少的雕塑家、版畫家以及陶藝家。我是否該讓情況延續

圖1：1991年11月15日，香港新藝術館開幕儀式主禮嘉賓港督夫人，開幕前在嘉賓冊內題名以誌開幕盛事。站立者，左起：香港藝術館總館長譚志成先生，市政事務署署長鮑文先生，市政局主席梁定邦醫生，博物館委員會主席黃秉槐議員。

圖2：1984年1月13日，由市政局及市政事務署新聞組發出的題名為「市政局議員視察茶具館裝修情況」新聞稿。附照片。

圖3： 1992年4月，香港視覺藝術中心開幕後不久，市政局議員們參觀中心內設施。作絲網印示範者為鄭煥棠先生。圍觀者，左起：袁景煜議員，黃秉槐議員，市政事務署署長鮑文先生，市政局主席梁定邦醫生，潘祖堯議員，蔣世昌議員，臉向後者佚名，香港藝術館總館長譚志成先生。

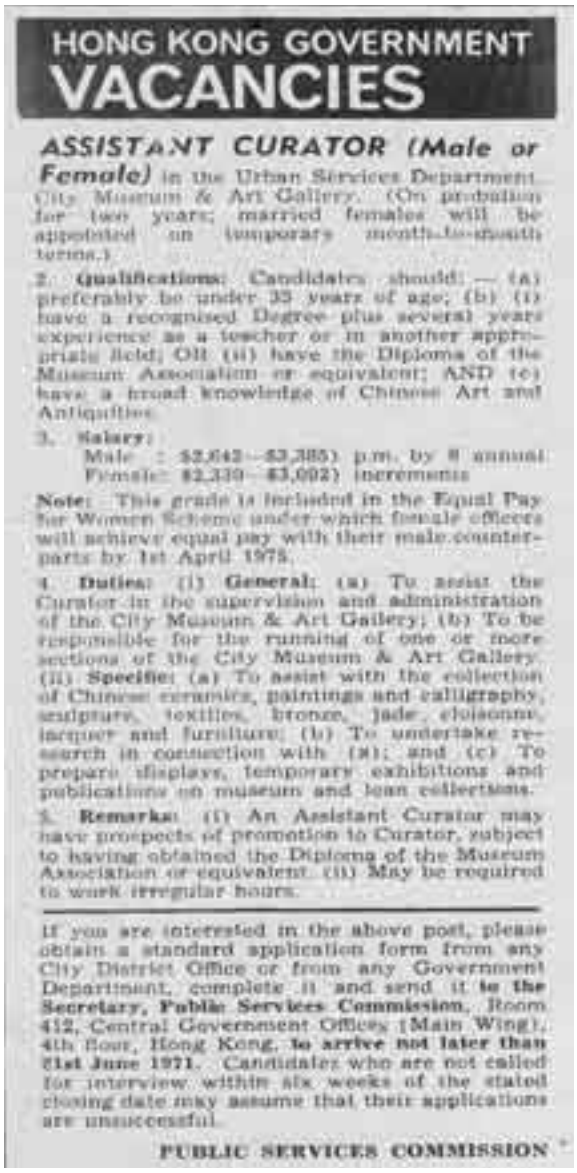
下去？又或，作為香港藝術館的主持人，是否應該幹點實事來幫助香港的藝術家？約於七十年代中期，我在加拿大多倫多大學完成博物館學碩士課程回港後，曾計劃向市政局提議設立一所創意藝術活動中心，讓藝術家聚會、展出，並在內進行藝術創作。建議中的藝術工作中心，設有配備齊全的工作室，適合雕塑、版畫及製陶等藝術創作活動。最初的構想是讓經篩選的藝術工作者免費使用工作室，並利用工作室的空間和設備提供相關藝術主題的工作坊課程。我認為這是香港政府促進本地藝術發展應採取的實際方式。其後得知，除非有舊建築物可供使用，否則這個建議，如要由零做起耗資實在太多，香港政府是不會支持的。到了1980年左右，英軍棄置的數座兵營正待清拆。我馬上抓住其中一座名為「卡素樓」的，並建議把它改建成為藝術工作室。由於計劃成本不只是改建兵房及購置儀器設備所需金額，還包括未來多年的營運與維修等支出。市政局議員對我一向支持，倒較易說話。我要努力說服的是一眾部門高層，那是極重經濟效益的一群。其後建議計劃中斷，給擱置了一段時間。我堅持下去，終於找到適當的機會。其時香港經濟高速強勁增長，而我剛巧遇上一位新上任的高層官員，他較喜歡發展藝術推廣計劃，讓我重提建議，並對原來建議作適當的修改。

從內容方面而言，修訂後的建議比原先的更為進取。中心共設九個現代化藝術工作室。其中三個為雕塑室，分別供金屬、陶土/ 石膏及木/ 石材料的製作，備有先進的電動及氣動工具，方便雕、鑿、切、割各類金屬與岩石。兩個陶瓷室設有站立式和坐式電動轆轤、先進的電窯、壓縮噴釉器、黏土攪拌機等。版畫室共有四個，分別為凹版畫室、凸版畫室、平版畫室和孔版畫室。各有不同的設備和工具，包括氣動噴鎗、氣壓式張網機、吸氣式手動印刷機、電熱板、飛塵箱、真空曝光枱、凹版印刷機、凸版印刷機及平版印刷機等，方便大型版畫製作。除了上述工作室外，新建議的中心還附設一個中型的展覽廳、一間可放電影的演講廳、數間會議室、一間藝術品商

圖4： 1979年12月，香港藝術館仝寅，拍攝於香港大會堂高座九樓設計工作室及辦事處範圍內舉行之聖誕節聯歡大會。攝影：歐陽偉雄先生。前排蹲下者，左起：關慧芹女士，曾柱昭先生；站立者，左起：林廣基先生，Betty Wong女士，丁新豹先生，Angela Leung女士，伍靜坡先生，寧雄斌先生，林秉輝先生，鄧海超先生，Catherine Lee女士，佚名氏，佚名氏，何清顯先生，許愛蓮女士，何金泉先生，譚志成先生，蔡澍基先生，Palmela Fu女士，吳繼遠先生，何華先生。

店以及營運辦事處等。要容納這些新增設施，便須在舊兵房旁加建新翼。所有修改、財務細節和理據，我都非常用心處理，以免提案再被否決。當中耗費的精神和心思，包括游説工作等，比較制訂新香港藝術館的策劃更多。在這過程中，我作了無可奈何的一大讓步，那就是同意向使用工作室的藝術家收取象徵式的費用，而非免費提供給他們使用。但我堅持收費要低，要在藝術家負擔範圍之內。這樣，對香港藝術家們還是有幫助的。修訂建議最終得到部門支持及市政局核准。1992年4月28日，香港視覺藝術中心正式開幕啟用。開幕後不久，我陪同市政局議員等參觀中心內各項設施（圖3）。我當時的喜悅心情是難以言喻的。

我在香港藝術館的時光，總體是愉快和值得懷念的。當初入職時，有幸遇上一位很好的上司。當時的館長是約翰・温訥（John Warner）先生。他引導我逐步掌握館內的工作事務。其後還推薦我往加拿大多倫多大學進修博物館學碩士課程。我可能就是當時公務員中獲此專業資歷的第一人。後來約翰・温訥先生退休，由我接任。其時香港博物美術館已改名為香港藝術館。同樣幸運的是，館中有一班卓越且專業的同事們分擔日常事務，應付所有館務需要，為市民提供專業服務，減少了很多我在館務方面的負擔。當時的香港藝術館是設在大會堂高座的最頂三層內。其實我倒十分懷念當年在「空中藝術館」（比喻公元前二千年古城，巴比倫的「空中花園」）工作那段日子。館中同事們儼如一家人。館內仝寅，從管理階層到展覽廳助理，都出乎意外地自律。公營機構常見的嫌隙或晉升爭鬥，這裡欠奉。因為要在全港唯一的小規模和專業的香港藝術館升職，機會實在很少。為了應付一些重要展覽開幕，館內為數不多的同事們一起辛勤工作，往往直至夜深。我們也會於職員野餐時玩個痛快，於季節性聚會上分享歡樂及輕鬆時刻（圖4）。自遷往較「空中藝術館」大十倍的尖沙咀新藝術館大樓後，職員人數自然倍增，職務體系亦有所改變。員工糾紛隨着晉升機會增多而相應增加。雖然大家庭的氣氛消失了，但我卻樂意見到新藝術館終於配備我渴望多年的各項教育設施。這是因為我一直相信



HONG KONG GOVERNMENT
VACANCIES

ASSISTANT CURATOR (Male or Female) in the Urban Services Department City Museum & Art Gallery. (On probation for two years; married females will be appointed on temporary month-to-month terms.)

2. **Qualifications:** Candidates should: — (a) preferably be under 35 years of age; (b) (i) have a recognised Degree plus several years experience as a teacher or in another appropriate field; OR (ii) have the Diploma of the Museum Association or equivalent; AND (c) have a broad knowledge of Chinese Art and Antiquities.

3. **Salary:**
Male : $2,642—$3,385) p.m. by 8 annual
Female: $2,339—$3,092) increments

Note: This grade is included in the Equal Pay for Women Scheme under which female officers will achieve equal pay with their male counterparts by 1st April 1975.

4. **Duties:** (i) **General:** (a) To assist the Curator in the supervision and administration of the City Museum & Art Gallery; (b) To be responsible for the running of one or more sections of the City Museum & Art Gallery. (ii) **Specific:** (a) To assist with the collection of Chinese ceramics, paintings and calligraphy, sculpture, textiles, bronze, jade, cloisonne, lacquer and furniture; (b) To undertake research in connection with (a); and (c) To prepare displays, temporary exhibitions and publications on museum and loan collections.

5. **Remarks:** (i) An Assistant Curator may have prospects of promotion to Curator, subject to having obtained the Diploma of the Museum Association or equivalent. (ii) May be required to work irregular hours.

If you are interested in the above post, please obtain a standard application form from any City District Office or from any Government Department, complete it and send it **to the Secretary, Public Services Commission**, Room 412, Central Government Offices (Main Wing), 4th floor, Hong Kong, **to arrive not later than 21st June 1971.** Candidates who are not called for interview within six weeks of the stated closing date may assume that their applications are unsuccessful.

PUBLIC SERVICES COMMISSION

圖5：刊登於1971年的南華早報，由公務員敘用委員會發出的香港政府職位空缺，招聘助理館長啟示。

「博物館是教育機構，否則便微不足道」這個道理。其實，假如當年我初進入博物美術館工作時不能開創機遇，讓我找到發展和推廣藝術教育的方向，可能我早已辭去香港博物美術館助理館長一職。說到這裡，我倒要回溯我進入博物美術館工作之前的一段時光。

加入博物美術館工作之前，我在羅富國師範學院（選修美術）畢業後，曾於九龍華仁書院當了十六年美術教師。該中學由耶穌會神父主辦，而耶穌會士乃是世界知名傑出的教育家。他們對教育採取的開明態度，影響我敢於參與當年的香港前衛藝術活動。該項藝術活動，最終演化成香港的「新水墨畫運動」。時為上世紀六十年代末七十年代初。只有在華仁書院那種開放的教育制度下，我才會在校內教授學生以完全脫離傳統的創新方法學習中國水墨畫，詳見拙作《新水墨畫運動的搖籃》（香港，2006年，九龍華仁書院出版）。我在授課之餘頗勤於繪畫創作，是當年一個頗活躍的藝術團體「元道畫會」的會長。我繪寫個人風格的水墨畫作也漸開始吸引藝壇的注意，並於香港，以至亞洲、歐洲及北美等地展出。公營及私人機構均有蒐集我的作品。作為一個業餘畫家的我，目睹香港藝術家由於缺乏社會支援，贊助本土藝術的人又少得可憐，要當專業藝術工作者殊不容易。當時的職業藝術家之中，除了極少數外，大多是迎合贊助人喜好的藝術工匠。而我則希望能夠成為一個真正有創意的畫家，敢於在作品中表達個人的情懷和內心感受。

正當我在內心掙扎，究竟應該繼續在學校執教，還是冒險栽進專業創意藝術家行列之際，偶然看到香港政府為博物美術館招聘助理館長的啟事（圖5）。多年以來，我一直致力使學校當局把美術科納入高中課程，而非只讓初中一、二年級學生修讀，可惜徒勞無功。曾經讀過關於博物館的書籍，認識到其主要功能是教育。自忖：學校既然視美術為次要科目，也許在博物館我會有更佳機會發展藝術教育工作吧。就在這樣的心態下，我遞交了申請書。當收到市政總署署長寄來的聘任書時，一方面高興求職成功，另一方面則猶豫我應否接受這一新職位。與九龍華仁的同事參詳之下，各人都支持我接受助理館長一職。至於那位常常鼓勵我參與校外藝術活動的校長黎烈德神父(Rev.Fr.Derek Reid, S.J.)，更道出他的意見：「學校絕不可能提供跟博物館同樣的空間，給你發展藝術事業機會。」他還這麼說：「如果你一旦發

現新工作不合適，華仁書院永遠歡迎你回來。」他甚至特別批准我於學期中離任，兼得所有退休福利，實非尋常。就是這樣，在九龍華仁書院校長和同事們全力支持下，我於1971年12月1日踏上博物館之路。

我在博物美術館任助理館長的職位初期，非常愜意。關於新職位及博物館工作機制，要學的挺多。為了裝備自己迎接挑戰，乃閱讀不少有關博物館內容和運作的書籍。以下是從一本博物館期刊中看到有關博物館的定義：

> 「博物館乃一非牟利永久機構，主要非為舉辦臨時展覽而存在，可免除政府所得稅，對公眾開放，為公益經營，從事維護、保存、研究、闡釋、裝置和展示具有教育與文化價值的物品和標本，包括藝術、科學、歷史以及技術材料，並以傳承知識教育及大眾消閒為目的。」

如此看來，博物館是一所廣義的教育機構，與大、中、小學有着緊密的互相裨益關係。雖說是教育機構，但博物館既非如大學是為成人學者而設，亦非如中、小學一般為兒童青年而設。博物館是「開放給所有人的教育中心」，不論年紀學識，都可齊來共享找尋和發現新知識的樂趣，以及「讓各人按照各自的方式，學習自己所想學的事物」。

當年的香港博物美術館原屬綜合性的博物館。館藏涵蓋三大範疇：考古與本地歷史，中國藝術與文物，以及香港藝術。每一範疇分別各由一位助理館長主理。基於我的藝術傾向，以及持有中國藝術史碩士學位，乃委派我負責中國藝術與文物部門。很高興知道，館方當時投入不少精力和時間去籌辦兒童藝術展覽，為的是在校園推廣藝術教學。那正是我極感興趣的課題；可是，我當時的職責主要是協助館長蒐集中國藝術與文物藏品，組織展覽及相關活動。博物館每年的採購總預算，只有三十萬港元。如此微薄的數目，卻要應付館內三大範疇的購藏，為館藏增添中國藝術精品的機會非常有限。當時中國藝術與文物組的核心藏品是楊銓捐贈的藏品，主要包含中國陶瓷及古青銅器等中國文物。館藏的中國繪畫數量不多，而我的個人強項正是中國繪畫。我應如何利用我的知識，以及我轄下組別的資源，使博物館發揮其教育功能？既然館內中國書畫資源不足，唯一出路是依靠外界資助。可是，應往哪裡找此類支持和援助呢？

經過兩年的見習期，我開始領會到助理館長職責的梗概。同時也更清楚看到，放棄當教師工作來接受博物館新職的利弊。九龍華仁書院校長和舊同事鼓勵我選助理館長一職，說博物館會較學校有更大空間讓我發展藝術事業，畢竟是錯了。某程度上，我後悔作了這個選擇。首先，博物館工時較學校長得多。因為博物館也屬於社會群體的活動中心；對於無數與館中事務有關的聚會與活動，作為管理階層不能置身事外。這樣一來，便餘下極少時間讓我做自己的工作，即繪畫；而藝術創作又只能於閒暇的心情中進行。還有另一嚴重的問題呈現。在此之前，我從未想過利益衝突。博物美術館是主導推廣香港藝術和藝術家的公立機構。在群眾眼中，館長及其直屬助理乃此等推廣工作的執行者。若我繼續從事繪畫創作，並參與由館方舉辦的展覽及其他藝術活動，屆時我便既是推廣人又同時是推廣目標。雖然從沒有人如此相告，但我總是感到身份不應重疊。我是否應辭去助理館長一職，重拾教鞭，以便擁有更多時間和空間從事繪畫創作？還是應該暫且把繪畫放下，利用博物館作為平台，做一些向大眾推廣藝術教育的事？數夜難眠，反覆思量，決定不易。

大概就在那時，文化事務署（博物美術館的上級機構）助理署長要求我去看一批齊白石的畫，收藏家是日本駐港總領事須磨未千秋先生，其官邸位於太平山頂。那次觀畫之旅竟影響了我其後的事業路向。須磨先生向我展示他的收藏，俱是屬於齊白石的佳作；數量之多，為我前所未見，給我留下深刻印象。其後，我向助理署長作匯報之外，並建議館長温訥先生，以須磨先生的精品為基礎，加上其它本港收藏家的藏品，籌辦一個大型的齊白石畫展。建議隨即獲館長接納。其後，又得到博物館事務委員會核准。

為展覽四出尋找合適展品，這才是我人生的第一次。通過這次搜羅行動，讓我接觸到不少香港重要的收藏家；也令我開始明白，本地收藏家手上的藝術珍品，遠較館藏為多，而且更具代表性。籌辦展覽過程中，我跟很多位本地中國藝術品收藏家成了好友。當中包括：劉作籌先生，他後來把中國書畫藏品捐贈與市政局，使新香港藝術館內的虛白齋藏中國書畫館得以成立；葉義醫生，號豐樂主人，他後來把收藏的中國竹刻珍品捐贈給香港藝術館，令本館現擁有世界上最優秀的中國竹刻藝術品；范甲先生，他後來聯同葉義醫生推薦我加入敏求精舍，成為該舍會員。敏求精舍是當時全球頂級的中國文物藝術品收藏家協會。隨後數年，香港藝術館得到敏求精舍的支持，合辦了多項大型中國藝術展覽，香港藝術館才開始在國際博物美術館行列中建立聲譽。這些展覽包括1977年的「明清單色釉瓷展覽」、1978年的「中國竹刻藝術展覽」、1980年的「中國陶瓷雅集展覽」，以及1983年的「中國玉雕展覽」等等。

曾經接受過師資訓練，我很自然便會從教育觀點來處理一件工作。要把展覽辦得真正具有教育意義，就須要向公眾傳遞一個明確、易懂、有益社群的信息。是次展覽主題為「齊白石」。民眾知

圖6：《齊白石》展覽圖錄封面，香港市政局1973年出版，香港博物美術館印製。封面設計：許愛蓮女士。

道齊白石是著名畫家，作品可以賣得好價錢，但這並不足以成為展覽的教育信息。我得把齊白石當作中國畫壇的超級英雄來看待，然後利用這個英雄形象作為楷模，來鼓勵大家努力工作，定下人生目標，不怕面對挑戰和困難，學習做個有用的人；同時鼓勵群眾，追求創意人生。換句話說，希望藉着展覽，勉勵香港人要勤奮、有向上心和具創意。為了達到此一目的，我讀了很多關於齊白石的書籍，寫了多篇長短文章，描述齊白石其人其事。內容敘述他如何由卑微的木匠奮鬥成為畫家；如何跟隨一位又一位老師，學習中國書畫的不同流派；如何善用智慧學識把自己從傳統中國繪圖的陳規套調中釋放出來；如何確立自我風格，運筆迥異前人；以及，如何繼續努力工作，即使已經聞名於世。

展覽的教育功能，不能完全依賴展品。展品的陳列方法，介紹展品的宣傳單張及展覽圖錄，以至

配合展覽而舉辦的教育活動，均十分重要。由於博物美術館只佔用大會堂高座最頂數層，其中一層為職員辦公室、展覽預備工場及藝術品貯存庫，一層是中國藝術品及考古展覽廳，一層用作展出香港藝術品以及專題展覽。甚至天台及低層的後室都要被利用作為木工工場和攝影室；根本沒有其它地方可供舉行博物館教育活動。在人力資源嚴重不足的情況下，能夠做到的是組織學校團體參觀。於是，我唯有運用自己對中國繪畫史的知識，專注製作一本有教育意義的展覽圖錄。

《齊白石》這本展覽圖錄，是我為博物館展覽執筆的第一本展覽特刊製作(圖6)。這是我首次嘗試透過中國藝術家的作品和生平事跡，向公眾傳遞有教導意義的訊息。我在該圖錄的開端寫了一篇介紹齊白石的文章，長達十六頁，中英對照，試圖呈現畫家一如前述的種種優點，以強調這位二十世紀畫壇大師的特色和成就。圖錄包羅所有展出的書畫作品。每幀圖片均附詳盡説明，標示名稱、日期、材料、尺寸、題跋、簽名和印文，以及出處。由於齊白石也是篆刻家，而他的印章又常被用作鑑定其藝術品真偽的參考証明，展品上所有印章都給複製到圖錄中的特別章節裡。書末附有跟其他中外傑出藝術家相對照的齊白石年表，和參考書目。用意是使這展覽圖錄成為簡明的研究齊白石的參考工具，以供學生、學者和藝術愛好者使用。這本共一百四十六頁的《齊白石》展覽圖錄，在當年傲然挺立，是香港博物美術館方自開館以來至1973年所印製的，篇幅最大、內容最豐富的中國藝術展覽圖錄。此乃館方首次以彩照刊載部份展品。彩色印刷當時尚未成熟，色彩效果顯得粗劣。現在試回頭看，跟館方其後出版的刊物相比，這展覽圖錄實在是小製作，甚至微不足道。

記起籌備「齊白石」展覽期間，我每天平均在美術館辦公室工作十二小時。當時我幸好有一位能幹熱誠兼備的博物館助理。即使與我一起超時工作無數小時，從未口出怨言。「齊白石」是大會堂高座博物美術館早期最成功的展覽之一。展覽開幕後，參觀人數之多，博物美術館展場容納不下。很多人要在高座迂迴的樓梯間排隊等候進場。在展覽期間的第一個週末，參觀人潮令大會堂經理措手不及，發生小事故，導致大會堂高座地面入口的一扇玻璃門遭受破壞。自此，香港大會堂的保安設施乃作進一步的加強。

經由我籌劃的藝術展覽不下二百多個，「齊白石」是第一個。對當時在博物館仍屬新人的我是一項莫大的挑戰。該展覽讓我體驗到，博物美術館蘊藏着各式各樣發展藝術教育的可行性。在某程度上，是次展覽的籌備工作，開拓了我對博物館工作範疇的視野。只要工作有助向社會大眾推廣藝術教育，我會感到滿足。當我發現在博物館工作對我是一個有意義的新方向時，我決定留任助理館長，把當藝術家的念頭暫時擱下，留待日後或再有機緣吧！

Museum of Art Is An Educational Institution

Laurence Tam (Curator 1976-1985, Chief Curator 1985-1993)

My friends in the Hong Kong art world often referred to the opening of the new Hong Kong Museum of Art at Tsim Sha Tsui as an achievement that had given me the greatest satisfaction in my museum career. I shook my head every time when I heard such a remark. They thought that I was just being humble, but, in fact, they were wrong, though I did not try to correct them on the spot. It was true that during my service as the Chief Curator of the Hong Kong Museum of Art, the new Hong Kong Museum of Art was the biggest of the three museum projects that I oversaw, namely, the Flagstaff House Museum of Tea Ware which was opened in 1984, the New Hong Kong Museum of Art in 1991, and the Hong Kong Visual Arts Centre in 1992. However, I did not get the greatest satisfaction out of the mammoth project of the new Hong Kong Museum of Art. In the first place, the building of the new Hong Kong Museum of Art was not an idea initiated by me. The idea of building a new Museum of Art started in 1965, six years before I joined the museum service. It was a beloved baby of the Museums Select Committee of the Hong Kong Urban Council. It would be built even if my humble self was not there. I was there to make sure that the building was properly designed to fulfill the educational functions of an art museum, and that it was properly staffed and filled with quality art collections for educational displays. Also, I needed to plan for a grand ceremony to mark its opening, and then on the day of the opening to escort Lady Wilson, the guest of honour to meet the platform party and to sign the guest book (Fig. 1). Any person in my position would have done a similar or even better job. As for the conversion of Flagstaff House into a Tea Ware Museum, it all happened as a coincidence, when the historical building which was the former office and

residence of the Commanders of British Forces of Hong Kong was transferred to the Urban Council for public use at a time when Dr. K. S. Lo was looking for a home to house his vast collection of Chinese tea wares. I was there to oversee the establishment of a new Tea Ware Museum to fulfill a special educational function in publicizing and nurturing a healthy drinking habit in the Hong Kong populace, and above all, to make sure that a donation agreement was signed so that Dr.z Lo and the Urban Council were both happy. One of the ways to make the Councillors happy was to keep them informed of the progress of the project and give the project and the Council due publicity (Fig. 2). Again, any other officer in my position could have done that. However, the Hong Kong Visual Arts Centre was different. It was my real concern, not only because it was an idea initiated by me, but also because it was a project directly related to the practical needs of the Hong Kong artists, on whom the foundation of the art image of Hong Kong was built. The place, if established, could serve as a continuing creative art education centre, as well as studio space for many needy Hong Kong artists. Although it was a public art project much smaller than the new Hong Kong Museum of Art, its opening gave me far greater satisfaction than the other two projects put together. In fact, it was not easy to come by.

Being an artist before I joined the Museum, I knew quite well that most of the Hong Kong artists, especially the young and budding artists, had working space problem. In 1970's, many Hong Kong people lived in a very congested environment, often in a small cubical, or several families sharing one apartment in a multi-storey building. While most paintings could be executed on a table or on a large plywood board, or on an easel within a confined space, certain other types of creative art activities need special equipments and workshop areas. In consideration of possible noise created, special power source requirements and space limitation, it was difficult or practically impossible for people living in a congested area to carry out such creative activities as metal or stone sculpture, print making, or pottery. Hence, there were few sculptors, print makers and ceramic artists in Hong Kong at that time. Should I leave the situation as it was? Or, as the head of Hong Kong Museum of Art, I should do something to help our artists in a more practical way. Around mid-1970's, on my return to Hong Kong after completing my Master Degree Course in Museology at the University of Toronto, I tried to propose to the Urban Council to establish a Hong Kong creative art activities centre in which artists could meet, exhibit and perform their creative art work. What I proposed was an art studio centre with fully

Fig. 1: The new Hong Kong Museum of Art opening ceremony guest of honour, Lady Wilson, wife of the governor, signing the guest book to mark the event on 15 November, 1991.
Standing from left to right: Chief Curator of Hong Kong Museum of Art, Mr. Laurence C. S. Tam; Director of Urban Services, Mr. Haider Barma; Chairman of Urban Council, Dr. Leung Ding Pong; Chairman of Museums Select Committee, The Honorable Samuel P. W. Wong.

Fig. 2: A media release with photo on the Urban Councillors' visit to the Museum of Tea Ware, issued by the Public Information Unit of the Urban Council and Urban Services Department, dated 13 January 1984.

Fig. 3: Hong Kong Urban Councillors visiting studio facilities soon after the opening of the Hong Kong Visual Arts Centre in April, 1992.
Silkscreen printing demonstrator: Mr. Cheng Woon Tong.
Observers, from left to right: Councillor Yuen King Yuk; Councillor Samuel P. W. Wong; Director of Urban Services, Mr. Haider Barma; Chairman of Urban Council, Dr. Leung Ding Pong; Councillor Poon Cho Yiu; Councillor Cheung Sai Cheung; unidentified person with head turning back; Chief Curator of Hong Kong Museum of Art, Mr. Laurence C. S. Tam.

equipped studios for artists to carry out sculpture, print-making, as well as pottery work. My original proposal was to provide the use of these studios free of charge to selected artists as well as for running workshop courses on related art subjects as a practical way to promote Hong Kong art by the Hong Kong Government. I was told that unless some old buildings were available, it would be too expensive a project to pursue from scratch. It happened that around the year 1980, there were some barrack buildings deserted by the British army, waiting to be demolished. I quickly grabbed hold of one of them, the Cassels Block, and suggested that it should be used for future artists' studios. Since the project would involve not only the cost of renovating the barrack building into art studios and furnishing them with valuable equipments, but also many years of future operational and maintenance costs, I had to fight hard to convince (not so much the Urban Councillors as they had been all the time supporting me) the senior departmental officers who were more finance conscious. The project was dropped and put aside for some time. However, I persisted and put up my proposal again, duly modified, at a time when I had a new senior departmental officer who was more sympathetic to art promotional projects, while Hong Kong finance was growing fast and strong.

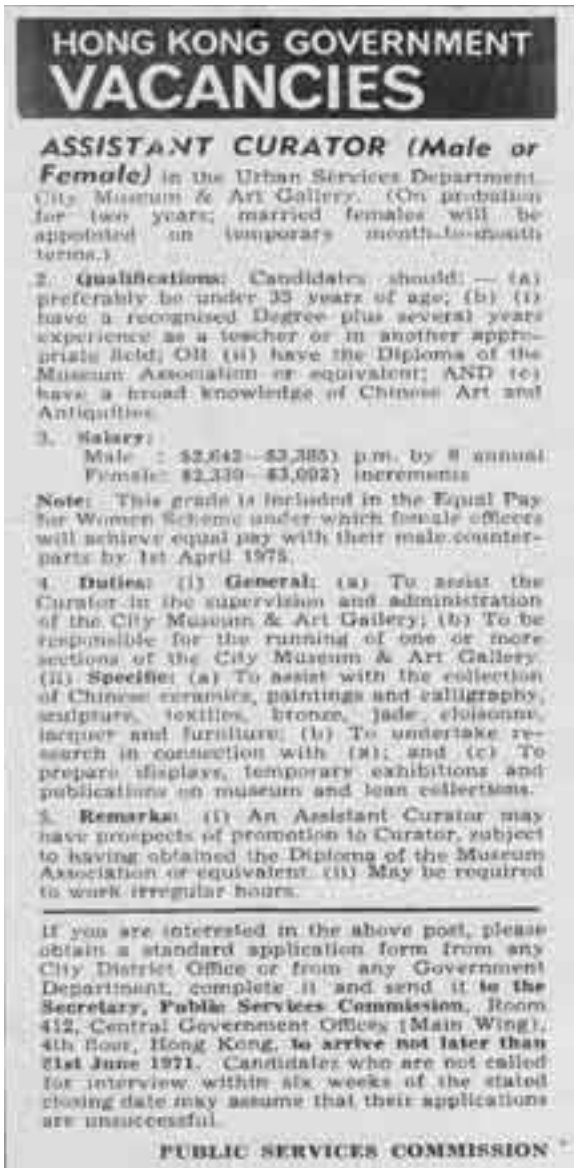
The modified proposal was in a way more ambitious. It would include nine fully equipped modern studios. Three of them are equipped with advanced power tools and motorized cutting tools for three dimensional shaping and cutting of different metals and stones for sculptural work of different materials, including metal welding and casting, clay and plaster modeling, and wood and stone carving. The two ceramic studios for creating different kinds of ceramic works would be fitted with standing and seated electric potter's wheels, advanced electric kilns of three different sizes, an electric clay mixer, and spraying equipment. There would be four studios for four different kinds of printmaking, namely etching, lithography, silkscreen and woodcut printing. They are fitted with an aquatint chamber, a hot plate and fume chamber, a jet cleaner and shower, suction hand printers, a vacuum exposure frame, a lithographic press and woodblock printing press for making large sized prints. Besides the above-mentioned studios, the centre would also include a medium size exhibition gallery, a lecture hall, meeting rooms, an art shop, and operational offices. To accommodate these added facilities, a new wing attached to the old barrack buildings would need to be built. All the modifications, financial details with justifications had to be very carefully planned to make sure that the proposal would not be shot down again. The amount of brain work, including lobbying work, involved on my part was in a way more than that for the planning the new Museum of Art. One big concession I had to make was that instead of providing the studios free of charge to selected artists for their use, I had to agree to the charge of a nominal fee for the artists' use of the studios. I insisted that the fees charged had to be low. If the fee was not high and within the range affordable to the artists, the centre would still be a bonus to them, as it would provide them an opportunity to create their art work in a suitable working environment which they could not find in their living quarters. The revised proposal was finally supported by the Department and approved by the Urban Council. I hope with this little background provided above, you would share the joy with me when I escorted the Urban Councillors to view the Centre's facilities, soon after the opening of the Hong Kong Visual Arts Centre in April 1992 (Fig. 3).

My working experience in the Hong Kong Museum of Art was on the whole a pleasant and a memorable one. I was very fortunate, when I first joined the Museum, to have a very considerate boss, the Curator Mr. John Warner, who had the patience to guide me along to pick up the curatorial work from the start, and later recommended me to pursue a Master Degree Course in Museology which laid the foundation for me to develop my museum career and to

Fig. 4: Group photo of staff of Museum of Art at a Christmas party held inside the 9th floor design workshop and office area, December, 1979. Photograph taken by Mr. Oliver Auyang. Crouching in front, from left to right: Miss Winnie Kwan, Mr. Gerard Tsang. Standing, from left to right: Mr. K K Lam, Mrs. Betty Wong, Mr. Joseph Ting, Mrs. Angela Leung, Mr. Bobby Ng, Mr. Gary Ning, Mr. Robert Lam, Mr. Tang Hoi Chiu, Ms. Catherine Lee, unidentified person, unidentified person, Mr. Ho Ching Hin, Ms. Irene Kho, Mr. Ho Kam Chuen, Mr. Laurence C. S. Tam, Mr. Henri Choi, Ms. Palmela Fu, Mr. Ng Kai Yuen, Mr. Ho Wah.

take up the three museum planning projects as mentioned above. (I was told that I was the first Hong Kong candidate receiving such a professional qualification in the Government service.) Later, when I took over the charge of the Museum at the retirement of Mr. John Warner in 1976, soon after the Museum acquired her new name Hong Kong Museum of Art, I was as fortunate to have an excellent working team providing all the operational needs and expert services required for the daily running of the Museum without much worry from me. I did miss the time when we were at the "Hanging Museum" (comparable to the Hanging Garden of Babylon some 4,000 years ago) on the top three floors of the Hong Kong City Hall High Block, when all of us working in the Museum were just like one big family. Self discipline was miraculously maintained among our working team, from the curatorial staff to the gallery attendants. There was no grudge or struggle for promotion, which was common among public offices, because the chance for promotion in a small museum setup was so slim. While our limited number of staff worked hard together and often toiled till late in the evening to fulfill the needs of major exhibition openings, we also played hard at our staff picnics and share the fun and relaxing moments at seasonal parties (Fig. 4). The office system had changed since we moved to the new Museum of Art Museum building which is ten times larger than the "Hanging Museum", and the number of staff has increased many folds. Staff complication accelerated in proportion to the rate of increase of promotion prospect. Although the family atmosphere was lost, I was glad to see that the new Museum of Art did come up with all the educational facilities which I had been dreaming to see in the Museum for years. It is because I always believe that "if a museum is not an educational institution, it is nothing". If the work in the museum did not open up opportunities for me to develop or promote art education, I might have quitted my curatorial job long time ago. For that, I need to go back to the time just before I took up my first job in the Museum.

After graduated from the Northcote College of Education, I had been an art teacher at Wah Yan College, Kowloon for sixteen years, before I joined the museum service. Wah Yan College was a secondary school run by the Jesuit Fathers. The Jesuits are great educators. It was under the influence of their liberal attitude in education that I ventured into avant-garde art activities which developed into a New Chinese Ink Painting Movement in Hong Kong in late 1960's and early 1970's. It was also at Wah Yan College that I taught my students Chinese ink painting with a new method completely deviated from the traditional practice as detailed in my book "*The Cradle of New Chinese Ink Painting Movement*" (published by Wah Yan College, Kowloon, 2006, Hong Kong). I spent a lot of time painting after school, and



HONG KONG GOVERNMENT

VACANCIES

ASSISTANT CURATOR (Male or Female) in the Urban Services Department City Museum & Art Gallery. (On probation for two years; married females will be appointed on temporary month-to-month terms.)

2. **Qualifications:** Candidates should: — (a) preferably be under 35 years of age; (b) (i) have a recognised Degree plus several years experience as a teacher or in another appropriate field; OR (ii) have the Diploma of the Museum Association or equivalent; AND (c) have a broad knowledge of Chinese Art and Antiquities.

3. **Salary:**
Male : $2,642 - $3,385) p.m. by 8 annual
Female: $2,339 - $3,092) increments

Note: This grade is included in the Equal Pay for Women Scheme under which female officers will achieve equal pay with their male counterparts by 1st April 1975.

4. **Duties:** (i) **General:** (a) To assist the Curator in the supervision and administration of the City Museum & Art Gallery; (b) To be responsible for the running of one or more sections of the City Museum & Art Gallery. (ii) **Specific:** (a) To assist with the collection of Chinese ceramics, paintings and calligraphy, sculpture, textiles, bronze, jade, cloisonne, lacquer and furniture; (b) To undertake research in connection with (a); and (c) To prepare displays, temporary exhibitions and publications on museum and loan collections.

5. **Remarks:** (i) An Assistant Curator may have prospects of promotion to Curator, subject to having obtained the Diploma of the Museum Association or equivalent. (ii) May be required to work irregular hours.

If you are interested in the above post, please obtain a standard application form from any City District Office or from any Government Department, complete it and send it **to the Secretary, Public Services Commission**, Room 412, Central Government Offices (Main Wing), 4th floor, Hong Kong, **to arrive not later than 21st June 1971.** Candidates who are not called for interview within six weeks of the stated closing date may assume that their applications are unsuccessful.

PUBLIC SERVICES COMMISSION

Fig. 5: Hong Kong Government vacancies announcement on post of Assistant Curator, issued by Hong Kong Public Services Commission, a newspaper cutting, South China Morning Post, 1971.

was Chairman of one of the most active art groups, the In Tao Art Association. My personal style paintings began to catch attention in the art arena, and they had been collected into public and private institutions. They were exhibited not only in Hong Kong but also in other parts of Asia, Europe and North America. Because Hong Kong artists lacked support from the community, and there were very few patrons of local Hong Kong art, it was not easy to be a professional artist. Of the professional artists, with the exception of only a few, most were craftsmen who catered for the interest of their patrons. I was thinking of becoming a genuine creative painter to be able to express my personal interest and feeling in my own paintings.

I was just struggling within myself whether I should continue to be in the teaching career or venture into the course of becoming a professional creative artist, when I saw the advertisement of the Hong Kong Government calling for applicants to the position of Assistant Curator in the City Museum and Art Gallery (Fig. 5). For a number of years, I had been trying to get the school authority to include art as a subject of study in the higher forms other than just in Form 1 and Form 2, but in vain. I had read some books on museums and learnt that the main function of a museum is educational. I thought to myself: Since art is being treated as a minor subject in schools, perhaps, there might be better opportunities for me to pursue art education in a museum. In such a state of mind I submitted my application. When I received a letter of appointment from the Director of Urban Services, I was happy on the one hand that my application was successful, and on the other hand, I hesitated if I should accept the appointment. I discussed the matter with my colleagues at Wah Yan College, Kowloon. They all encouraged me to take up the post as the Assistant Curator. The college principal, Rev. Fr. Derek Reid, S. J., who had given me much encouragement to take part in art activities outside the school, told me that in his opinion, the school could never provide sufficient scope for the development of my artistic career as in a museum. He said that he would always welcome me back to Wah Yan if I found my new job not suitable for me. He even gave me special permission to leave my post as a teacher in the school in the middle of a school term with the full benefits of retirement, which was rather unusual. Thus, I joined the museum service on 1st December 1971 with the full support of the principal and staff of Wah Yan College, Kowloon.

In the first few years working as an Assistant Curator in the City Museum and Art Gallery, I enjoyed my work tremendously, while there was so much for me to learn about my new job and about the working system of a museum. To prepare myself to meet the challenge, I began to read a lot of books on the meaning of a museum and its operation. I came across the definition of a museum, not that from the dictionary but from one of the museum journals. It says:

> "A museum is a non-profit permanent establishment, not existing primarily for

> the purpose of conducting temporary exhibitions, exempt from government income taxes, open to the public and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, assembling and exhibiting, to the public for its instruction and enjoyment, objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate) historical, and technological materials."

So, a museum is indeed an educational institution, with intensive mutual interest existing between museums and schools or universities. As an educational institution, a museum is not meant (as universities are) for adults and scholars, nor (as schools are) for children. A museum is "an educational centre open to all people", young and old, specialists and laymen, to share the joy of discovery and "to learn what they wish to learn in their own ways".

The Hong Kong City Museum and Art Gallery was by nature a kind of general museum covering three main areas: archaeology and local history, Chinese art and antiquities, and, Hong Kong art, each of which was headed by an Assistant Curator. Being more artistically inclined and the holder of a Master Degree in Chinese Art History, I was posted to look after the Chinese Art and Antiquities Section of the Museum. I was so glad to learn that our Museum at that time devoted much energy and time to organize children's art exhibitions to promote art education in schools, and that was in fact the subject I was very much interested in. However, my job in the Museum was mainly to help the Curator in building up the collection of Chinese art and antiquities and to organize exhibitions and related activities with the collection. The total annual budget for acquisitions for museum collections for all sections was a meager HK$300,000. With such a small budget, there was very little hope of acquiring major items of Chinese art for the museum collection. The core collection of the Chinese Art and Antiquities Section was the Henry Young collection consisting mainly of Chinese ceramics and some other Chinese antiquities such as ancient bronze wares. The museum collection at that time was very weak in Chinese paintings. My personal strong area was Chinese painting. How could I make use of my knowledge to fulfill the educational function of the museum with the resources of the Section under my care? If the resources on Chinese painting in the Museum were limited, the only way out was to rely on support from outside the Museum. But, where could I find such support and resources?

After two years on probation as the Assistant Curator, I began to grasp the gist of my duties. At the same time, I also saw more clearly the pros and cons in taking up my new post in the Museum in place of being a teacher. The advice of my former principal and colleagues of Wah Yan College, Kowloon that I would have a wider scope to develop my capacity as an artist at a museum than at a school had turned out to be wrong. To a certain extend I regretted that I had made such a move. In the first place the working hours were much longer at the museum than at school. Because the museum was a kind of social activities centre, there were innumerable functions and activities that I as a curatorial officer of the museum would need to be involved, thus leaving me very little time to do any creative work which could only be done at leisure. Another serious issue cropped up. Before that, conflict of interest had never entered my mind. The City Museum and Art Gallery was the leading public institution in Hong Kong responsible for the promotion of Hong Kong art and Hong Kong artists. In the eyes of the public, the Curator and his immediate assistants were the executives of such promotional responsibilities. If I continued my painting activities and took part in art exhibitions and other art promotional programs organized by the Museum, I would be in the position of being promoted and in that of a promoter as well. I felt that I should not be in both positions simultaneously, although no one had ever told me so. I struggled in my mind: Should I quit the post of Assistant Curator to return to my former teaching profession which would provide me with more time and freedom to do my creative painting? Or, should I leave my own painting activities alone for the time being till some other time, and make use of the museum as the venue to perform something constructive for the promotion of art education in general? It was not an easy decision to make. I had a number of sleepless nights over it.

It was around then that I was asked by the Assistant Director of Cultural Services Department (the Museum being part of

the Cultural Services) to go to study a collection of paintings by Qi Baishi owned by Mr. Mikiaki Suma, the Consulate General of Japan. This visit to Mr. Suma's residence on the upper level of the Victoria Peak to study his collection of painting had affected the rest of my career. I was very much impressed by the collection of paintings that he showed me, as they represented some of the best paintings by this modern Chinese painting master, and I had never seen such a large collection of paintings by Qi Baishi in one lot before. I reported my findings to the Assistant Director and suggested to my boss, Mr. Warner that we could organize an exhibition of the paintings of Qi Baishi based on the collection of Mr. Suma plus those in the collections of other local collectors. My suggestion was accepted by the Curator and later approved by the Museums Select Committee which was the governing body overseeing the operation of the Museum.

For the first time in my life, I had to go out to search for suitable exhibits for an exhibition. This exhibit-search exercise brought me in touch with quite a number of major Chinese art collectors in Hong Kong. Through this exercise, I began to realize that the art collections in the hands of the local collectors were far bigger and more representational than those in the Museum. It was through the course of preparing for this exhibition that I made good friends with many Hong Kong Chinese art collectors, including Mr. Low Chuck-tiew who later donated his collection of Chinese paintings to the Urban Council to form the Xubaizhai Gallery of Chinese Painting and Calligraphy in the new Hong Kong Museum of Art; Dr. Ip Yee, alias Fengle Zhuren, who later donated his gem collection of Chinese bamboo carving to our Museum, making our Chinese bamboo carving collection one of the best in the world; Mr. Fan Chai, who together with Dr. Ip Yee later recommended me to join the Min Chiu Society, the leading Chinese art collectors club in the world at that time. With the support of the Min Chiu Society, the Hong Kong Museum of Art began to make its mark in the international museum world through some major Chinese art exhibitions jointly presented with the Society. Such exhibitions included "Monochrome Ceramics of the Ming and Ch'ing Dynasties" in 1977, "Chinese Bamboo Carvings" in 1978, "An Anthology of Chinese Ceramics" in 1980, and "Chinese Jade Carving" in 1983, just to name a few.

Having been trained as a teacher, it was natural that I looked at my work from an educational point of view. To make an exhibition educational in a positive way, we need to have a clear and understandable message which when sent to the public would have a positive effect for the good of the community. In this exhibition, the subject was Qi Baishi. The public was aware that Qi Baishi was a famous painter and his paintings could fetch good prices. However, that was not good enough for an educational message of the exhibition. I would have to treat Qi Baishi as a super hero in the Chinese painting world, and then make use of this hero image as a model to encourage people to work hard, to have a goal in life, to be ready to face challenge and hardship, to learn to lead the life of a useful individual, and, above all, to be creative in one's life long pursuit. In other words, I wanted to make use of the exhibition to encourage Hong Kong people to work hard and to be good and constructive citizens. To do that, I read a lot of books on the artist, and then wrote long and short articles about the artist, on how the artist struggled his way up from a humble carpenter to a painter, how he followed one master after another in pursuit of the different schools of Chinese painting and calligraphy, how he made use of his intelligence and wisdom to release himself from the stereotyped formats of traditional Chinese painting, how he established the painting style of his own, and wielded the Chinese brush to paint in a way different from his predecessors, and how he continued to work hard to improve himself even when he had become a famous painter.

The educational function of an exhibition relies much, but not entirely, on the exhibits. It also depends much on the way the exhibits are presented to the visitors, the information materials that go along with them, and the educational activities that are organized in conjunction with the exhibition. As mentioned earlier, our Museum occupied only the top three floors of the Hong Kong City Hall High Block, of which one floor being our staff's offices, exhibition preparation workshop and art storage, one floor as the gallery for the display of Chinese art and archaeological finds, and one floor as the gallery for the display of Hong Kong art and temporary exhibitions. We had to push our carpentry workshop to the roof top and photographic studio into a back room on a lower floor. There was practically no space available for organizing

museum educational activities. Besides, our staff resource in the Museum was indeed very limited. Not being able to organize other educational activities besides conducting a few school group visits, I concentrated my attention in the production of an educational exhibition catalogue.

The catalogue of the Qi Baishi exhibition under the title *Ch'i Pai Shih*(which was the Wade's system of romanization prevalent at that time) was the first museum exhibition catalogue written by me (Fig. 6). It was my very first attempt in trying to pass a didactic message to the public through the work and life story of a Chinese artist. I wrote a 16-page article in English and Chinese on the artist, trying to bring forth the long list of merits of the artist as stated earlier in order to highlight the characteristics and success of a great painting master of the twentieth century. The catalogue contains full illustrations of all the paintings and calligraphic works in the exhibition. Each illustration is accompanied by a full caption which includes its title, date, media, measurements, colophon and inscription, signature and seals, provenance, etc. Since Qi Baishi was a seal-carver and the seals used by the artist are often used as a reference or a form of identification for the genuineness of his artwork, all the seals of the artist found on the exhibits are reproduced in a special section in the catalogue. A chronology of the artist in relation to the other great artists in China and the western art world plus a list of references was appended to the end of the catalogue. The idea was to make the catalogue into a simple reference tool on Qi Baishi for students, scholars and art lovers. It was also the first catalogue produced by our Museum with selected exhibits reproduced in colour. However, colour printing was not yet popular and the colours were poorly rendered. *Ch'i Pai Shih* with 146 pages stood up proudly in 1973 as the largest and the most ambitious exhibition catalogue on Chinese art produced by the Museum since her opening till then. Looking back, this publication was in fact a small potato (or even peanut) in comparison to the publications produced by our Museum in later years.

I recalled that I worked an average of twelve hours a day in the Museum office during the exhibition preparation period. The Museum had a small team of curatorial staff at that time. I was very fortunate to have a very capable and dedicated Museum Assistant who never uttered a word

Fig. 6: *Ch'i Pai Shih*, an illustrated painting exhibition catalogue, published by the Urban Council, Hong Kong for an exhibition presented in the Hong Kong City Museum and Art Gallery, 1973. Cover design by Ms. Irene Kho.

of complaint in spite of the fact that he did uncountable number of hours of overtime work together with me. The exhibition *"Ch'i Pai Shih"* turned out to be one of the most successful exhibitions presented by the Museum at the Hong Kong City Hall High Block. There were so many people coming to see the exhibition that the City Museum and Art Gallery was too small to hold the crowd. Many intended visitors had to queue up all along the winding staircase of the City Hall High Block to wait for their turn for admission. During the first weekend in the showing period, the crowd of visitors was so big, and the City Hall Manager was taken totally unprepared that there was a small incident leading to a broken glass door at the ground floor entrance of the City Hall High Block. It was since then the security system of the City Hall complex was further improved.

"Ch'i Pai Shih" was the first of the over two hundred art exhibitions that had been organized through me, and it offered me the greatest challenge when I was still a green horn in the museum field. It was also through this exhibition I came to see the wide range of possibilities for a member of curatorial staff to develop his interest in art education. I began to find satisfaction in doing something which could really help promoting art education in the community. In a way, it opened up a new venue for me to pursue my career in museum service. That was a meaningful new attraction for me. I decided to stay in the post of Assistant Curator and put aside my aspiration to be an artist which I thought I could further develop later.

香港的第一間博物館(1869 -1933)

黃遵憲(1848-1905),字公度,他出身廣東嘉應州商人致富的官僚家庭。黃氏出生時,中國已捲入與西方列強的政治軍事衝突。他在1876年(光緒二年)中鄉試舉人。1842年中國在鴉片戰爭慘敗,落得割讓包括香港以內的領土(1842年)予英國。在軍事、政治和經濟勢力極度不均衡的維艱時局中,黃遵憲肩負上困難的外交事務。他曾任駐日本使館參贊(1877年)、美國三藩市總領事(1882年)、駐英國使館參贊(1890年)及新加坡總領事(1894年)。在國外十六、七年的外交生涯中,他為西方社會的政治、文化和科學文明所吸引。他的思維起了深刻的變化,體會到要抗衡西方列強,中國就不能不變舊法。

散落的回憶:一個博物館故事

朱錦鸞(總館長2000-2006)

黃遵憲一生曾五度途經香港。首次在1870年,其時這小島淪為英國殖民地已二十八年。回顧鴉片戰爭以來的民族屈辱史,愛國詩人寫下《香港感懷十首》,抒發旅途所感。[1]

詩中,黃遵憲看到香港的洋風西語,社會上層有「酋長虬髯客」(香港總督)和「豪商碧眼胡」(洋大班)。城中遍地鴉片、盜賊藏匿、妓院林立。然而,市區秩序井然、海陸交通頻繁,以

1 黃遵憲著、錢仲聯箋註:《人境廬詩草箋註》,上海:上海古籍出版社,2007。上冊,卷一,第63-75頁。

至街道兩旁矗立的建築，都給詩人留下深刻的印象。他近距離感受到殖民者對中國的威脅。除了教堂和跑馬場外，其中一首詩，特別提及當時座落大會堂的博物館，這座大樓於黃氏到港前一年才竣工。黃遵憲在詩中所提及的銅像、大鳥和長鯨標本，是有關博物館啟用初期，對館內陳列展品的最早描述。宏偉的古典建築及寬敞的內部空間，令黃遵憲感到如此堂皇的建構，背後的支持者是強大的財政和穩健的政府。[2]

香港首座大會堂，位於港島中環皇后大道中一號，為熱心公益的香港會會員發起籌建，於1867年奠基。大樓屬維多利亞式，是通過國際比賽而選出的法國人所設計，並由政府撥地興建，費用則來自市民捐款，及公開發行每股一百元的股票募集。渣甸洋行（1832年創辦，現名怡和洋行）認購額高達五萬元，總計共籌得款項十萬元。大會堂於1869年由訪港的愛丁堡公爵正式揭幕。大樓內設有本港第一所公共博物館、劇院、圖書館，以及一組會議室。這座大會堂是香港早年的重要地標。同年啟用的蘇彝士運河，更加速香港成為東西交通的樞紐。

黃遵憲初訪博物館，對博物館的正面看法，卻與後來的其他的文獻大相逕庭。

1933年，博物館協會應紐約卡內基基金會要求，到港進行考察。報告形容香港代表着「整個（大英）帝國中，除了位處太平洋的更小島嶼，以及一些更落後的非洲領土外，其博物館所提供的設施，位於最低水平。此雖為概括陳述，卻不足以說清楚該殖民地博物館的落後情況。」

1938年，另一份由一個委員會起草，並呈交政府的報告，進一步指出：「1874至1933年間，大會堂大樓內的確有一所存在於岌岌可危的狀態中的小型博物館，但它現時經已消失無蹤。」此外博物館乃：「貯存來自全球每個角落、零碎雜物的倉庫……藏品包括澳洲鸚鵡、威爾斯礦物標本、古老大鐘等。」報告繼而指出「以上摘錄可以為香港博物館作出結論。也許絲毫藏品的痕跡都未能留存下來，在惡夢中纏擾我們，是對我們的恩賜。」

從黃遵憲於1870年第一次到訪大會堂內的博物館的描述至1933年的報告書，相距六十多年。受到全球性經濟大蕭條的影響，對博物館的財政支持大概已不如啟用初期，導至其岌岌可危的存在狀態。我在香港公營博物館發展的回顧中，選擇了以黃遵憲對博物館的感受說起，因為他是屬於中國第一代推動維新思潮的人物。晚清時代，現代化成了救國關鍵和強化政治、社會、文化機制的基本原則。黃遵憲初訪博物館，看到這種西方的社會設施，自然會聯想到西方博物館對推動群眾教育、啟發對自然界的科學探索等社會功能。在推動中國在政治和社會走向現代化時，這些建構都是改革派所要參考的西方社會體制和設施。

與西方歷史悠久的博物館相比，大會堂內首間博物館當然相形見拙，在西方人眼中顯得落後，不足為怪。然而對黃遵憲來說，博物館引起他不同角度的思考。在他眼前的，是以自然科學的角度所呈示的宇宙觀：人類學、人種誌、昆蟲學等等，象徵人類對物質世界的科學探索，縱使力有不逮，但展覽原意是給訪客帶來體驗世界的廣博知識。館中陳列的雕塑和繪畫，頌揚人類的創意成就，乃西方文明中人本主義為基礎的人文精神表現方式。

博物館是一種向公眾開放的公共設施。博物館跟當時大會堂內其他文娛設施一樣，雖然附帶一些規則，但都是鼓勵公眾參與的教育機

2 同上，第71-72頁“《博物》張華志，千間廣廈開。摩挲銅狄在，悵望寶山回。大鳥如人立，長鯨跋浪來。官山還府海，人力信雄哉！”

構。[3]十九、二十世紀歐洲崇尚的公民美德，可追溯至羅馬帝國時期。西方觀念中的公德，可與儒家倫理比較，但中國概念範圍內的公德，只在符合皇權階層秩序，奉天子為至高無上時，才算是美德。儒教的道德規範中，公德的其中一個目的是致力鞏固權力階層。然而西方人眼中的公德則關乎權力分享。理性與公德代表黃遵憲渴望探究的兩個要素：科學與民主。黃氏就公共博物館功能的言論，確認此類機構在公民社會的重要角色。

黃遵憲留日期間，也曾以公共博物館為題詠詩。外交任命讓他得以近觀明治維新。他在《日本國誌》一書中，詳盡分析了明治天皇治下的日本。東瀛憲政改革有成，令黃氏相信並支持康有為的憲制改革。君主立憲需要與人民分享一定程度的權力，但仍保留一定的君權。戊戌政變失敗之後，黃氏的政治立場改變，他轉為支持孫中山先生鼓吹的共和國體制。黃遵憲到香港時，看到樹立在大會堂外的維多利亞女皇銅像，是殖民地宗主國的權力象徵，也是明治時期日本仿傚的憲制原型。憲政改革和博物館設施，同樣是黃遵憲等晚清革新派人士所要推動社會改革設施中的項目。

除了資金短絀之外，香港首座大會堂，受到急劇的城市建設衝擊而被淘汰，於1933年開始被拆卸，大會堂內的博物館也隨之消失。原址供香港上海匯豐銀行重建並擴充新總部。該集團自十九世紀六十年代起便成為本地金融巨擘，而新建的總部，代替了舊的大會堂，成為維多利亞港的地標。

3 博物館的開放時間是早上十時至下午一時及下午一時至五時。上午的時段為華人開放，下午為非華人開放。每月參觀人數平均為29,321人及844人。星期六的早上只限華人婦女和兒童參觀。亞諾．瑞伊，《二十世紀香港印象：歷史、人物、商業、工業與資源》，新加坡，1990。161-162頁。(Arnold Wright, ed., *20th Century Impressions of Hong Kong: History, People, Commerce, Industries, and Resources, Singapore*, Graham Brash, 1990. pp. 161-162。)

昔日大會堂博物館館藏的消失，雖不至令人婉惜；而更令人婉惜的是隨着大會堂和博物館所失去的城市記憶。上面引述的評論，來自1965年由市政局轄下「博物美術館委員會及博物館諮詢小組」成員起草的《博物美術館服務及發展建議報告書》。報告書內容提及一所小型博物館於「1874至1933」年間運作，此說顯然有所偏差，但正好反映香港對歷史記憶處理的草率態度。

大會堂博物美術館(1962-1975)到香港藝術館(1975-1991)

自舊大會堂於1933年拆卸至1962年，期間本港並無任何公共博物館設施。直到1962年，矗立愛丁堡廣場新填海地的多層式多用途大會堂啟用，撥出高座最頂三層空間，作為博物美術館的臨時展館。1965年那份報告書，是於博物美術館開幕不久，當局委託上述人士草擬的，顯示臨時設施的不足。不幸的是，六十年代末七十年代初的經濟下滑，導致興建永久專屬博物館大樓的計劃暫停。1975年，博物美術館的歷史及考古類別藏品遷移到尖沙咀的香港歷史博物館。博物美術館從此更名為香港藝術館。

我的博物館生涯始於愛丁堡廣場的大會堂高座展覽廳。我生於香港，在本地接受教育。1969年中學畢業後，由於香港各大專院校並無藝術系，惟有遠赴美國，進修藝術創作。1972年大學畢業回港，卻找不到相關的工作崗位。事實上，當時連所謂相關的專業領域也未出現，我決定返回美國，繼續進修藝術史。

1977年再度回港時，政府財政嚴冬已過。六個月後，我看到報章廣告，香港藝術館招聘助理館長。雖然當時我所持美國學位不獲港府承認，但卻一試無妨。由於香港各大學沒有開設藝術學位課程，我於是得到錄用，自此展開藝術館助理館長工作，時為1978年10月2日，直到2006年

1869年建成的香港首間大會堂

香港大會堂高座

1991年香港藝術館開幕

離任，二十八載藝術館生涯，恰恰構成我半生回憶。

我就職三天便協助陳列中國竹刻藝術展覽。其後，我有機會參與組織的展覽，題材非常多樣化。亞洲藝術節一向是年中最繁忙的工作時期，為配合藝術節，多項展覽要於兩週內相繼開幕。

在中環大會堂上班期間，最難忘的展覽要算是1986年和香港英國文化協會及亨利摩爾藝術基金合辦的「亨利摩爾的藝術」（The Art of Henry Moore）。那次展覽是介紹亨利摩爾藝術前所未有的龐大展覽。資源和技術上的要求，多方面挑戰我們的極限。展覽場地分佈市內多處，包括大會堂高座兩層展覽廳、低座紀念花園、香港藝術中心畫廊、康樂廣場以及尖沙咀海濱長廊。超過三百件展品從海空兩路運抵香港。陸上運送特大雕塑，牽涉分段封鎖機場往外的道路，因此需要在深夜進行。此前及之後，從未有藝術展覽得到如此多的政府部門給予的海陸空支援。英國皇家空軍表現最為壯觀，三架直昇機從皇后碼頭運送大型展品到尖沙咀海濱長廊裝置。參與其中的成員都情緒高漲，個個興高采烈；成功的揭幕讓所有人興奮萬分。展覽期間，專用的天星小輪和巴士，把參觀人士送到不同展覽場地。團隊精神是那次展覽的成功關鍵，而背後動力則來自共同的目標。

當年的藝術館由市政局轄下的博物館委員會管理，市政局主席為沙理士先生（Mr. Arnaldo de Oliveira Sales），其時博物館委員會主席先後由張有興先生和郭志權先生擔任，市政總署署長則先後是惠柳新先生（Mr. B. D. Wilson）和霍士傑先生（Mr. Gerry Forsgate）。當時政府已有構思在尖沙咀舊火車站原址興建文化中心，而藝術館是規劃中的一個項目，於是藝術館開始進入擴展階段。建議中的新大樓有七個常設和專題展覽廳，展出空間為舊址的十倍以上。當時聘任我和幾位同事是為配合原有的博物館管理層建立博物館管理專業體制，為正在籌劃的新藝術館作準備。專業團隊的規模就是於新藝術館籌建期間建立。多年後，即使新藝術館的展覽面積和服務需求大增，專業編制的人數和營運，卻未能得到相應的資源增撥。

在新館策劃期間，博物館委員會成立特別策劃小組，由市政局議員蘇琪先生（Mr. Walter M. Sulke）擔任主席。博物館策劃小組決議把採購藝術藏品的預算，從三百萬增加至一千三百萬，讓館方在本地藝術品市場蒐集到優質和價格合理的藝術品，對提升館藏質素起關鍵作用。館藏珍品也來自本地拍賣行蘇富比及佳士得。當年出席於倫敦舉行的國際古董展覽，是每年一度的朝聖之旅，也是訓練館長鑑定眼光的大好機會，亦藉此得以瞭解市場趨勢和價格。最令人驚訝的，是看到流

失海外的大量中國文物。

藝術館的典藏質素及數量，因增撥資源得以提升。豐富的中國文物、書畫以及香港藝術藏品，為專題展覽廳提供陳列內容，並為本地學校的中國歷史課程，提供具體的補充教材。中環大會堂的博物館時期標誌着香港公營博物館的快速增長和發展時期。

香港藝術館(1991-)

香港藝術館於1991年遷入尖沙咀文化中心的新大樓，展覽規模和內容大大提升，珍貴展品來自中國及世界各地。

藝術館在1995年策劃的「二十世紀中國繪畫—傳統與創新」展覽，為二十世紀中國水墨畫大型回顧展，同時亦舉行三天的國際研討會。展覽內容包括逾百位中港台及海外畫家於1900年以後創作的作品，以吳昌碩作序幕，以谷文達壓軸。雖然位列二十世紀畫家之末，谷氏作品代表他早期對中國傳統視覺語言內容與結構的探究。其後展覽於新加坡美術館、大英博物館及德國科隆東亞美術館巡迴展出。在三天的國際研討會期間，每天參與的人士來自香港及世界各地，雖為收費項目，但每天的參加人數高達八百，實屬空前。由於報名人數太多，研討會舉行的場地，需由原定的的藝術館演講室轉移到旁邊的文化中心大劇院。策劃展覽和研討會的原意是希望從二十世紀中國繪畫開始，再往前探索中國藝術的未來發展，預示中國書畫即將要迎接的後現代文化思潮。

機緣巧合，「傳統與創新」展覽結束之後，由高名潞策劃、亞洲協會主辦的「蛻變突破 — 華人新藝術」於2000年來港展出。此為國際上首個中國當代藝術展覽，展示中國內地、台灣、香港、以及於八十年代末移居西方藝術家的嶄新藝術創作。「蛻變突破」的作品焦點，是探討現代/後現代時期多元發展的多樣型態。在這樣的背景下，藝術家借用並變換中國常見的美學風格及當代西方語彙，回應過去與現在、自我與他者之間的文化差異。這項展覽為展示中國當代作品，迄今最具野心及啟示性的策展嘗試。

除了超級展覽之外，館方也籌辦規模較小的展覽。「一個老紅軍的私人生活」(2003)和「戰線後的越南：1965-1975」(2003)，展示看似卑微的視象，但箇中隱含高尚和動人的故事。在現今膜拜「宏大視覺現象」的年代，藝術館有責任為弱勢社群提供表達平台。

回看本地，週期性舉行的「香港藝術雙年展」屢屢出現爭議和批評，但展覽引起的爭議和批評，最能帶出這類展覽的正面意義。「香港藝術雙年展」是本地的藝壇盛事，每屆均令參觀者對展品所反映城市轉變及跳脫的創意，留下深刻印象。

香港藝術館的中國書畫收藏

在近代中國連串政治紛亂中，香港吸收了大量離開祖國的人才和藝術瑰寶。香港雖淪為英國殖民地，但文化發展一直承傳中國傳統，直至現時為止，中國書畫仍是本地藝術發展的主流。

中國書畫在中國現代化過程中備受質疑，中國畫家也接受極大挑戰。文化大革命後，國畫創作即前所未有地蓬勃發展起來。過去百多年，中國繪畫在風格和技巧上經歷了最多樣的變化。

從上世紀八十年代擔任中國書畫館館長至2000年接任總館長至今，我視香港為展示二十世紀中國當代藝術的理想窗口。中國近代史為本地藝術發展提供最佳的論述背景。多年來，香港藝術館對於中國書畫的蒐藏不遺餘力。已故收藏家劉作籌先生於1990年捐贈虛白齋藏中國書畫作品及虛白齋藏中國書畫館的揭幕，兩項盛事令香港藝術館

登上珍藏古典中國名畫的博物館之列。虛白齋的明清書畫藏品成為館藏中國書畫的珍貴寶庫。館藏亦包括了二十世紀早中期最傑出的水墨大師作品。張鈺女士於1980年捐贈的逾八百件畫作，展現文化大革命結束後，水墨傳統在大陸再現的活力；在改革開放的新時期，新文人畫以新的型態出現，再度開拓中國文人文化深邃的精神內涵。

香港在一百多年的政治的分割和文化隔閡後回歸中國，它獨特的政治文化體驗亦是探討中國現代化過程的重要研究個案。香港將會以中國一部分的身份面對世界。香港藝術反映本地當代藝術家如何自我定位，以及透過創意陳述，顯示各人對香港身份的不同演繹。

劉少旅先生於1980年捐贈逾千件中國書畫予香港藝術館，成為研究香港戰後繪畫的重要資料。六十及七十年代，文化大革命席捲中國大陸，導致一段時期，香港跟中國文化形成了鴻溝。其時香港藝術家如陳福善(1905-1995)、呂壽琨(1919-1975)和劉國松(1932-)等轉向西方，吸收西方現代主義的概念和形式，試驗諸如抽象主義、簡約主義、行動繪畫等技巧和概念。呂壽琨和他提倡的新水墨運動，為香港藝術史編寫下了燦爛篇章，更成中國繪畫史上一個重要章節。這時期的香港水墨畫家如丁衍庸(1902-1978)等向世界展示中國繪畫美學高度以及內在更新的潛能。文化大革命結束後，本地藝術家所創的新水墨畫風，也啟迪了內地畫家的創作靈感。

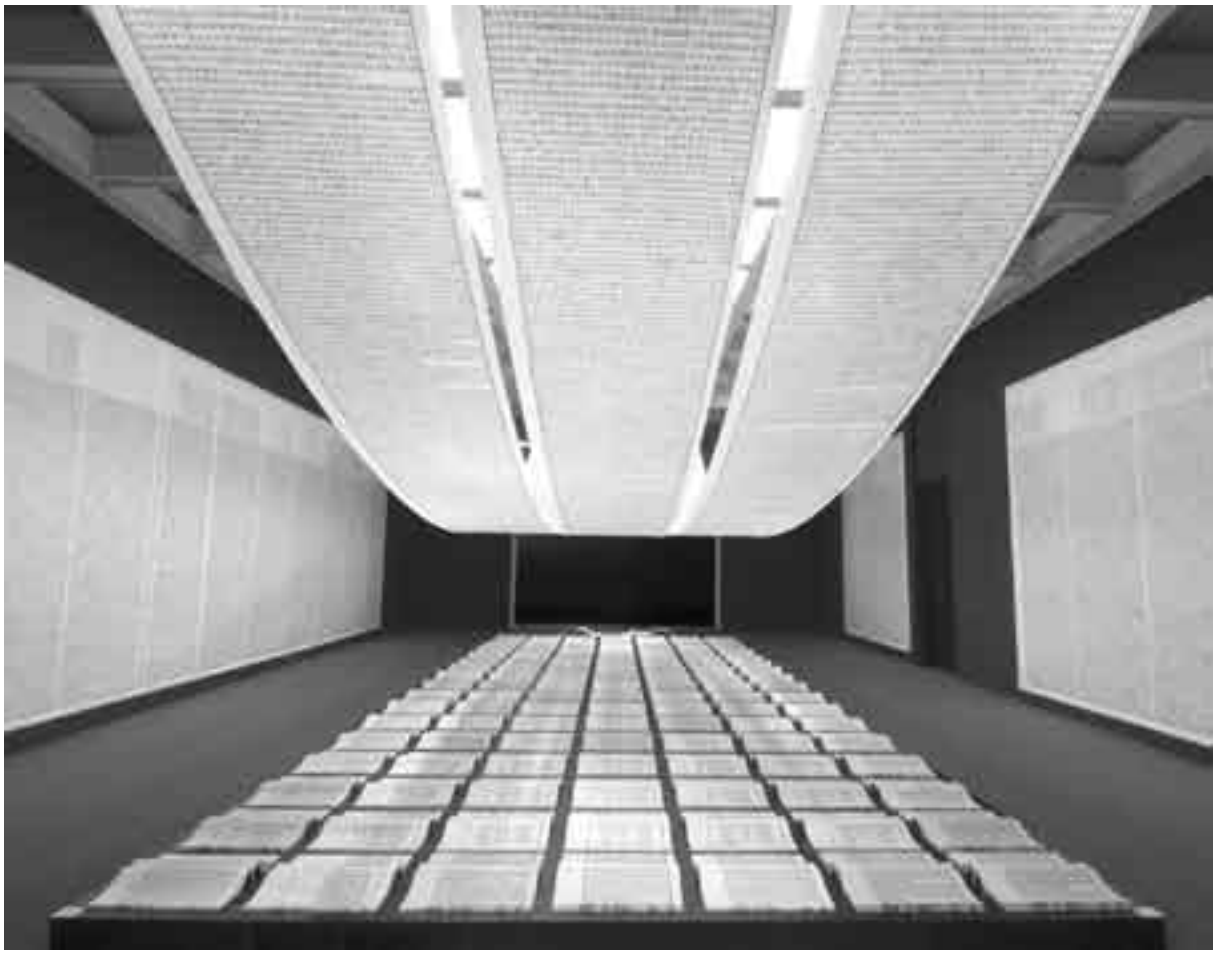
後現代的概念藝術催生觀念水墨創作，再進一步發展成為水墨裝置及數碼水墨。香港藝術館的藏品，也着力充實香港和中國的當代藝術品庫存。趁着「蛻變突破」展覽之契機，館方購藏多件展品。又得到慷慨人士捐資，購買價值數百萬元的當代名作，如徐冰(1955-)的《天書》及谷文達(1955-)的《天壇》。吳山專(1960-)、林天苗(1961-)、張曉剛(1958-)、王天德(1960-)的作品相繼進入藝術館典藏。其中多件卓越的後現代創作，是中國傳統書寫及圖象的延伸。從外觀到內涵，作品都對自身和外來的文化資源作出深刻的內省，並與當代國際藝壇趨勢互為參照。

香港藝術家梁巨廷(1945-)、石家豪(1970-)的近作，呈現中外文化資源對流和互相沁透。他們的視覺語言及畫中蘊含的文化徵象，植根本土，但語境跨越地域和時間界限，是香港與世界文化相遇擊蕩而產生的文化想像。藝術館的現代水墨典藏，完整地展示中國近現代時期的藝術發展。中國要在國際上展示這個古老大國的文化個性和藝術成就，一定要通過本身的藝術語言與外來的文化平等交流，水墨藝術最能體現漢文化的最高精神境界。

結語

市政局於世紀之交解散，公共博物館的管理工作就由民政事務局轄下的康樂及文化事務署接手。原意是好是壞，理據是否充分，都未能反映在公共博物館事務的發展上。博物館事務出現強勢的行政主導，專業操作成為數字管理，官僚架構未必有助於專業發展。每年購藏和策劃活動的撥款，給削減至少於十年前的三分之一。近年，購置藝術藏品的專項撥款更被刪除，最大的影響是令到藝術館不能進取地蒐藏本地藝術家的作品，為香港美術史存照。這個任務當屬香港藝術館責無旁貸的使命。

現時政府聲稱有最大的決心，推動香港的文化事務。個人最關注的，是當局在整合全港的文化生態時，避免損害過往多年建立起來的基礎。畢路藍縷，公營博物館發展到今天，蒐藏了豐富的文物，每年參觀人數高達四百萬，成績得來不易。香港歡迎西九龍文娛藝術區興建的機遇。但現時當局採取「聚光燈」策略的文化規劃，焦點只於在新的建施，卻沒有作出通盤考慮，同時提供的



徐冰（1955-）
天書（1987-1991）
裝置
北山堂基金贊助

足夠的資源，讓已經建立起來的設施得到優化和發展，這樣顧此失彼，不利於文化的全方位發展。

關注香港公共博物館未來的同時，我也關注到政府對公營博物館公司化的意向。本地企業過去表現於社會事務上的參與和力度，不足以令我相信把公共博物館企業化，會給香港市民和博物館發展帶來最大利益。經過多輪諮詢討論，會不會成立法定機構？如何成立？該管理機構怎樣保證未來博物館服務的質和量？藏品的法定擁有權誰屬？是否有充裕的資金保證持續的發展？很多管理、財政及專業水平等種種考慮，仍有待釐清和慎加考慮。

如果政府視博物館為教育的重要環節，就有必要考慮投放恰當的資源，使博物館能配合學校的課程需要，充份發揮博物館的教育功能。若與正規教育相提並論，當局是否會在博物館投放與正規教育系統成合理比例的資源？政府每年投資在公共教育的支出，超過全港全年財政預算的百分三十，而在公共博物館、圖書館、地區會堂等的資源加起來，總數不到一個百分點。對照政府對發展創意教育、推動文化的承諾，反映在財務承擔上所表現的誠意，實在不能令人鼓舞。

作為社會機構，推動公共博物館服務，背後有很多堅定不移的信念和精力以及勞動的故事。在急速變化的社會環境中，在多元族群有多樣的服務需要，不同的期望，博物館和所有的公營機

構一樣，會受到市民的監察和批評。本地博物館背負着文化發展與傳承的重要任務。過去政府的財務支持，令藝術館能夠建構本地美術史的陳述框架，這個陳述框架在現在和未來都會受到質疑或重寫。如果政府認為博物館帶來的財務負擔太重，香港市民是否願意讓保存城市記憶而書寫這個故事的責任，將來落在承擔公共博物館管理、唯利是圖的公司企業手中？

從1869年至1933年，香港首座大會堂內第一所博物館維持了六十四年，在香港城市建設的歷史中佔的份量不輕。現今它幾乎已經在城市記憶體中被刪除，成為政府檔案的黑洞。尖沙咀文化中心旁的藝術館於1991年開幕，至今已經十七年。回顧本地第一所博物館的下場，以及政府重新規劃文化設施的雄心壯志，從出賣土地獲取最大量的金錢的政策方面，現時的藝術館很可能會被接管，重新發展為甲級酒店和辦公室。

多少人還記得徐氏藝術館？此乃香港商人徐展堂所創立的私人博物館。其管理專業、展品豐富，館內收藏及展示超過三千件中國文物珍品。1991年成立之初，設館於荔枝角道，1992年遷往香港皇后大道中舊中國銀行大廈內，於1997年再遷往皇后大道中五號衡怡大廈。高昂的營運費用和社會高速的發展步伐，使私人財力不勝負荷，藝術館不得不宣告關閉。如果有人還有這個藝術館的記憶，請謹記感謝徐先生付出的誠意和努力。

香港海事博物館成立於2005年，是本地船務及航運團體新近的努力成果，值得稱許。位處極具歷史價值的建築物－赤柱廣場美利樓，該館揭幕三年，管理和營運的財務是一個重擔。現時館方正積極向政府尋求撥款，繼續為香港輝煌的航運歷史作見證。

起草於西九龍文娛藝術區籌劃階段的文化委員會政策建議報告（2003年）業已塵封，被更多後來的報告壓倒。西九龍文娛藝術區預算會在十至二十多年後才分階段完成。其不斷上升的造價，給規劃中博物館的未來帶來很多變數。現階段具前瞻性的建議，即使不被建築費用、地價升值拖垮，剩餘的先見之明將會變成明日黃花。屆時我們將要迎接的是再來一次或多次的檢討和多輪的公眾諮詢。

藝術館請我為「開放．對話」撰文 。我從歷史的角度，回顧和前瞻香港公營博物館服務的發展。我相信，恰當的歷史觀會為文化願景提供紮實的框架。循着歷史發展的軌跡去預示未來，歷史提供的經驗，讓我們反思過去，盤算未來。我們不希望我們的城市失去記憶，我們也不願意看到人為的選擇性失憶，使我們的視野出現盲點。為了未來，當前的對話應該包含過往的種種。博物館故事是這個城市文化記憶的重要部分，我們一定要珍惜。

Scattered Memories: A Museum Story

Christina Chu (Chief Curator 2000-2006)

The First Museum in Hong Kong (1869 -1933)

Huang Zunxian (黃遵憲) (1848-1905) is more popularly known for his writing and poetry. His success in the civil service examination marked the beginning of his bureaucratic career in the Manchu court of the Qing Dynasty. At the time when Huang was born, China was already embroiled in political and military struggle with the Western powers. China suffered humiliating defeat in the Opium War resulting in the cessation of Chinese sovereign territories including Hong Kong (1842). China's engagement with the West became irreversible, though reluctant.

Huang Zunxian began his civil service career with a series of diplomatic assignments. His diplomatic duties took him to Japan (1877), the United States (1882), England (1890) and Singapore (1894). To Huang, an emissary from the Heavenly Dynasty, the exposure to modern practices and institutions of Western countries was a momentous cultural clash in modern-day terms. The experience inspired him to become one of China's first generation of modern reformers.

Huang passed through Hong Kong five times during his life time. His first visit took place in 1870, then under British rule for twenty-eight years. Recalling the indignity of the defeat of the Opium War, the heavy-hearted, yet curious patriot wrote ten poems as reflections of his thoughts during the visit.

In these poems, he expressed his distaste for the conspicuous presence of opium traders, prostitutes, rogues

and renegades who took refuge in the city. He made observations of the people: the "green-eyed" *taipans*, the greedy compradors, the "long-haired chieftain" (governor), the Western manners and the foreign tongues being spoken, the image of the queen on the coin, etc. He could feel the British threat to China at close range. Yet he was also impressed by the order of the busy traffic both in the city and the harbour and the grand edifices that lined the city streets. Other than the cathedral, the racing course, one of the poems made particular reference to the museum. The museum was then housed in the City Hall, the construction of which was completed just one year before Huang's visit. The mention of bronze statues, specimens of large birds and long whales remains the earliest description of the display in the museum in the first year of her opening. Huang was obviously impressed by the grandiose classical architecture and the spacious interior. He concluded by saying that such a grand institution was possible only with the support of a strong and well-off government.[1]

The construction of the City Hall was conceived in 1867 as an initiative from the public-spirited members of the Hong Kong Club. Completed in 1869, the building was designed by a Frenchman selected through open competition. The Victorian-style architecture was built on land provided by the Government and with financial support from the public which included donations and subscription of shares at $100 each. Jardine Matheson & Co. (founded 1832) took up $50,000 in shares. A sum totalling $100,000 was collected.

Situated at Number 1, Queen's Road Central, Hong Kong's first City Hall was formally inaugurated by the visiting Prince Alfred, the Duke of Edinburgh (1844 – 1900), in 1869 - the year which marked the opening of the Suez Canal. The first public museum in Hong Kong was housed in the City Hall where a theatre, a library and a suite of assembly rooms were accommodated.

Huang's description of the objects on display in the museum concurs with references in later documentation but in a rather less complimentary manner.

1 Huang Zunxian (with commentary by Qian Zhonglian), *Renqinglu Shicao Jianju* (*Renqinglu Anthology of Poetry with Commentaries*), Shanghai: Shanghai Guji Chubanshe (Shanghai Antique Book Publishing House), 2007. pp. 63-75).

In the survey carried out in 1933 by the Museums Association at the request of the Carnegie Corporation of New York, Hong Kong was described as representing "the low-water mark in museum provision throughout the whole of the (British) Empire excepting only the smaller islands of the Pacific and some of the more backward African territories, but his statement, sweeping as it is, is not sufficient to give a general idea of Museum backwardness of this Colony." The report went on to say: "It is true that there was a small museum in the City Hall building which existed precariously from 1874 to 1933, but even this has now disappeared." In another report which was prepared by a Committee and presented to Government in 1938, the museum was further described as "a repository for odds and ends from every corner of the globe..... a collection of Australian parrots, mineralogical specimens from Wales, old clocks, etc. From these extracts, conclusions can be drawn as to what kind of museum this was and it is perhaps merciful that not a trace of its collections remains to Huang us today."[2]

My reflection on public museum service in Hong Kong began with Huang because he belongs to the first generation of Chinese who encountered "modernity" and engaged in the introspection of the concept of humanity in new lights. Towards the end of the Qing Dynasty, modernization was the key to China's national preservation. It was the basic tenet in China's effort to strengthen the nation's political, social, cultural institutions and the restructuring of her relationship with the outside world.

As a Western institution, the first museum in the City Hall was a meagre model after her established Western counterparts. It is not surprising that Western visitors would find it unworthy. But for Huang, his marvel at the Museum concerns two aspects. Firstly, the Museum revealed to him a new world view and a new priority in the humanistic order. Anthropology, ethnography, entomology, etc. represent the scientific exploration of the physical world. Sculpture and painting celebrate the attainment of man's creative mind, the humanistic manifestation of Western civilization. Inadequate as it was, the display in the Museum was intended to give her visitors encyclopedic knowledge of the empirical world.

Secondly, the Museum was part of a civic centre open to

2 *Ibid.*, pp. 71-72.

the public despite certain restrictions.[3] Like other cultural amenities in the City Hall at the time, the museum was an organ of public education and participation. The civic virtues celebrated in Europe during the 19th and 20th century can be traced back to the Roman Empire. The Western idea of civic virtue can be compared to the public ethics of Confucianism which upholds cultural virtues and traditions. However, in the Chinese concept, civic virtues are considered virtuous only when they conform to the imperial hierarchical order of power with the emperor at its apex. In the Confucian code of ethics, one of the goals of civic virtues should contribute to the consolidation of this hierarchy of power. Yet, civic virtue in the Western sense has to do with power sharing. Rationality and civic virtues represent the two elements of science and democracy that Huang was keen to explore. Huang's observation of the functions of public museum is an acknowledgement of its important role in civic society.

The public museum was also the subject of another poem Huang wrote during his stay in Japan. Huang's diplomatic commission in Japan enabled him to take a close look at the Meiji Restoration. His views on the success of Japan's model of modernization was published in *A record of Japan* (*Riben Guozhi*日本國誌) which was an extended analysis of Meiji Japan. The success of the constitutional reform in Meiji Japan enabled Huang to rationalize and support Kang Youwei's constitutional reform for China. Constitutional monarchy necessitated a degree of power sharing with the people yet preserving the supremacy of Imperial power. Towards the end of his life, he came around to the full-fledged republicanism advocated by Dr. Sun Yat-sen. But at the time of this visit to Hong Kong, the bronze statue of Queen Victoria just outside the City Hall was represented the constitutional prototype that Meiji Japan emulated. Huang's view of the museum in Hong Kong was part of the institutional reform program that Huang and reformers of his generation would like to introduce to China.

Feeble as it was, the first museum in Hong Kong did not survive the pace of development. In 1933, demolition began to facilitate the Hong Kong and Shanghai Banking Corporation, Hong Kong's financial giant since the 1860's, to build its new and enlarged headquarters.

Indeed, not a trace of its collections remains to haunt us today, but what is more haunting is the loss of memory. The comments quoted above appeared in the *Report on Museum and Art Gallery Service with Recommendation for their Development* prepared by the Museum and Art Gallery Select Committee of the Urban Council and Members of the Museum's Advisory Panel in 1965. The reference to the existence of a small museum "from 1874 to 1933" is obviously incorrect. This is just a small indication of Hong Kong's callous treatment of her past.

From the City Museum and Art Gallery (1962-1975) to the Hong Kong Museum of Art (1975-1991)

In the years between the demolition of the old City Hall in 1933 and 1962 there existed no public museum facilities in Hong Kong. In 1962, a multi-storey and multi-purpose City Hall by Edinburgh Place on newly reclaimed land opened and provided the top three floors of space in the High Block as a temporary accommodation for a City Museum and Art Gallery. Apparently, the 1965 Report was commissioned shortly after the City Museum and Art Gallery opened as an acknowledgement of the inadequacy of the interim facilities. Unfortunately, the economic downturn of in the late 1960s and early 1970s halted the plan to build a permanent and dedicated museum building. In 1975, the historical and archaeological collections were moved to the newly established Hong Kong Museum of History. The City Museum and Art Gallery was renamed Hong Kong Museum of Art.

It was in the City Hall High Block Galleries where I began my museum career. I was born and educated in Hong Kong. When I finished my secondary education in Hong Kong in 1969, there was no Fine Arts department in the tertiary educational institutions in Hong Kong. I went to the United States to study as an aspiring artist. Graduating in 1972, I found no job to be had in the relevant field when I return to Hong Kong. In fact, there is no such a field to speak of. I went back to the U.S. for post-graduate studies in art history.

3 The Museum was open from ten till one and from one till five, the mornings being reserved for Chinese and the afternoons for non-Chinese. The number of visitor averaged about 29,321 and 844 respectively each month. On Saturday mornings Chinese woman and children only are admitted. Arnold Wright, ed., *20th Century Impressions of Hong Kong: History, People, Commerce, Industries, and Resources*, Singapore, Graham Brash, 1990. pp. 161-162.

The first City Hall in Hong Kong in 1869

High Block of Hong Kong City Hall

Grand opening of Hong Kong Museum of Art in 1991

When I returned to Hong Kong again in 1977, the government's financial freeze was over. Six months after my return to Hong Kong, I saw an advertisement in the newspaper recruiting Assistant Curators for the Hong Kong Museum of Art. Although my American degree was not recognized by the Hong Kong Government at the time, I applied anyway. An exception was made for me because there was no Fine Arts degree offered by Hong Kong universities. That was how I started working at the Museum as an Assistant Curator on 2 October, 1978. By the time I left the Museum in 2006, the 28 years I spent in the Museum constituted exactly half of my life-time memory.

Three days on the job, I assisted in the display of the *Bamboo Carving* exhibition. I also had the opportunity to work on exhibitions of different subjects. The Asian Arts Festival was always the busiest time of the year because up to three exhibitions had to be opened within two weeks to coincide with the Festival program.

The most memorable exhibition of the period was *The Art of Henry Moore* (1986). Our small team of young professionals was undaunted by the scale and complexity of logistics. The exhibition venues were dispersed around the city including two floors of the City Hall High Block Galleries, the Low Block Memorial Garden, the Arts Centre Galleries, the Connaught Place and the Tsim Sha Tsui promenade. Over three-hundred exhibits were shipped in by sea and airplanes. Land transport of the large sculptures took place late at night as roads from the airport had to be closed. On land and at sea, never before and after have so many government departments assisted in an art exhibition. The Royal Air Force performed the most spectacular feat by flying three helicopters to take the large exhibits from Queen's Pier for installation at the Tsim Sha Tsui promenade. Everyone involved in the exhibition was in high spirits and the successful opening was consummate elation for all. Team spirit was the key to the success of the exhibition and the driving force behind it all was shared goal.

The Museum was then under the management of the Museums Select Committee of the Urban Council. The Chairman of the Urban Council was Mr. Arnaldo de Oliveira Sales. The successive Chairmen of the Museums Select Committee during that period were Mr. Hilton Cheong-leen and Mr. Philip Kwok. The Director of the Urban Services was Mr. B. D. Wilson who was succeeded by Mr. Gerry Forsgate. As a new museum was in the planning, I and a few others were recruited in anticipation of the professional challenges of the new museum. The size of professional team of the Museum was established during those formative years. There was little change since then despite the much more spacious building and greatly increased demand for museum service.

In the proposed building, the exhibition space will be more than ten times larger with seven permanent and temporary galleries. The new challenge necessitated the formation of a special Museum of Art Planning Sub-Committee under the Chairmanship of Mr. Walter M. Sulke to monitor progress of the interior design. An important decision made by the Sub-Committee was to increase the acquisition budget from three million to thirteen million. The increase was vital in refining the existing collection. The local art market still yielded affordable yet good quality pieces for museum acquisition. The local auction houses, Sotheby's and Christie's were sources of some the museum's prized pieces. The annual pilgrimage to the International Antique

Fair in London offered the best opportunity for the training of curators' eyes for authentication. It was also important for curators to be in tune with art market trends and prices. The most eye-opening experience was to get to see the astounding amount of Chinese relics in exile.

The increased acquisition budget was instrumental in enhancing the quality and quantity of the museum collection. Collections of Chinese antiquities, painting and calligraphy and Hong Kong art were augmented and supplied the content for the thematic exhibition galleries to be outfitted as material supplement to the Chinese history curriculum in local schools. In anticipation of the move to new premises in the Cultural Centre complex in Tsim Sha Tsui, the years prior to the removal of the Museum to Tsim Sha Tsui saw a period of rapid growth.

The Hong Kong Museum of Art (1991-)

After we moved into the new premises in 1991, we were able to stage large-scale exhibitions from China and from all over the world. Other than traditional Chinese and international exhibitions, exhibitions that kept in step with new development in the contemporary art scene also form an important component of the exhibition program.

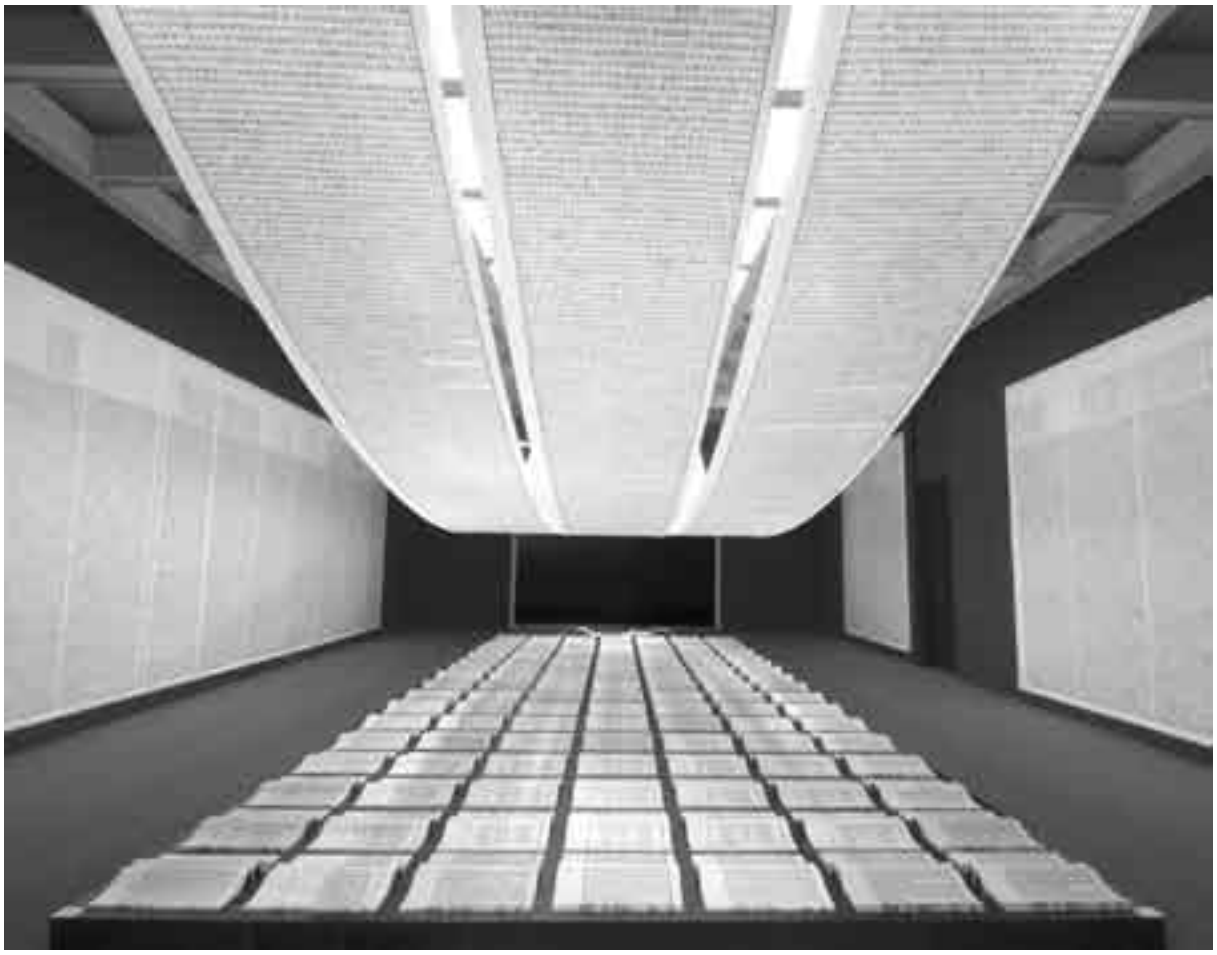
In 1995, the Museum of Art organized an international symposium and a major retrospective exhibition of twentieth century Chinese ink painting entitled *Tradition and Innovation: Chinese Painting of the Twentieth Century*. After the opening in Hong Kong, the exhibition traveled to the Singapore Art Museum, the British Museum and the Museum für Ostasiatische Kunst, Germany. Featuring over one hundred artists from China, Taiwan, Hong Kong and overseas, all the works were executed after 1900. The chronological order of the exhibition began with Wu Changzhuo and Gu Wenda's work was placed at the end of the display. Though coming last in the line-up of twentieth century artists, his work represents a new beginning and the early stage of his inquisition into the content and structure of the traditional visual language in China. The exhibition was opened together with two other thematic exhibitions on two twentieth century masters: Huang Binhong and Wu Guanzhong, respectively demonstrating the tradition and innovation aspects of twentieth century painting. The three-day symposium that accompanied the exhibition was so overly subscribed that the venue had to move from the 150-seat Museum Lecture Theatre to the 1500-seat Concert Hall at the Cultural Centre next door. Each day, around 800 people attended the symposium. It was the most well-attended symposium on Chinese painting that I have seen in and outside Hong Kong.

By happy co-incidence, the end of the narrative of the *Tradition and Innovation* exhibition was, after a few years, followed by the exhibition *Inside Out: New Chinese Art* curated by Gao Minglu and organized by the Asia Society. It opened in Hong Kong in 2000. As the first major museum exhibition to present the dynamic new art being produced by artists in Mainland China, Taiwan, Hong Kong, and by selected artists who emigrated to the West in the late 1980s, it was a world debut of China's contemporary art. *Inside Out* focused on works of art that explored the complex relationship between culturally specific issues of a modern/post-modern age. Within this context, artists are appropriating and transforming both conventional Chinese aesthetic idioms and contemporary Western vocabularies.

Besides block-buster exhibitions of Chinese and international art, the Museum also organized smaller exhibitions. Some of them, though low-budget, were intimate and touching. Exhibitions such as *The Private Life of A Red Army Man* (2003) and *Vietnam behind the Lines: Images from the War 1965-1975* (2003) reveal the muted power of the voices of the humble and neglected. In the age of spectacles, the Museum provides a platform for voices that would otherwise be unheard.

The Chinese Painting and Calligraphy Collection

Other than movement of people from China, Hong Kong offered refuge to a large amount of art treasures that have left China during the succession of political turmoil that took place in her recent history. The unique political and cultural experience of Hong Kong is a case study of China's experience of modernization. Segregated and re-united with China, Hong Kong has the modern history of China providing the best context for the story of her art development. Hong Kong has and will converge with the world as a part of China.



Xu Bing (1955-)
The Book of Heaven 1987-1991
Installation
Sponsored by Bei Shan Tang Foundation

Through the years, the Hong Kong Museum of Art has been able to sustain a continuous narration of the revered tradition of Chinese painting and calligraphy through her collection and exhibition strategy. The donation of the Xubaizhai Collection of Chinese Painting and Calligraphy from Mr. Low Chuck-tiew in 1990 established a firm foundation of the classical tradition of Chinese painting and calligraphy.

As Curator of the Chinese Painting and Calligraphy section in the 1980s and as Chief Curator since 2000, I consider Hong Kong an ideal window to showcase the contemporary development of ink art in the twentieth century and beyond. Moreover, the Museum should build on her strength with a more forward looking plan to extend the collection into the future.

Traditional Chinese painting underwent rigorous questioning as artists endured severe ordeals in China in the last century's struggle for reform and Westernization. The Museum collection catalogues the best and most illustrious ink masters of early and mid-twentieth century. Since the founding of the People's Republic of China in 1949 and through the Cultural Revolution years (1966-1976), art in China has seen extensive transmutation and transformation of style and technique. After the Cultural Revolution, the genre has evolved as vigorously as never before. In 2003, a donation of over 800 paintings from Mrs. Linda Mak demonstrated the vital energy of the ink tradition as the artists recovered from the chaos.

In Hong Kong, traditional painting has always been in the mainstream of the local art scene. Over one thousand pieces of Chinese painting and calligraphy donated by Mr. Lau Siu-lui in 1980 form the core of a valuable archive of early Hong Kong art when Hong Kong, though a British colony, claims close kindred to her mother culture.

The Cultural Revolutionary years marked a period of Hong Kong's temporary cultural segregation from China. While China closed her doors to the rest of the world, Hong Kong artists like Luis Chen (1905-1995), Lui Shou-kwan (1919-1975) and Liu Guosong (1932-) looked outwards and experimented with modern techniques and concepts of abstraction minimalism, action painting, etc. Lui Shou-kwan and his New Ink Movement represented a glowing chapter in the history of Hong Kong art. Lui and other artists like Ding Yanyong (1902-1978) showed to the world the inherent dynamics of Chinese painting and potential for change and renewal. After the end of the Cultural Revolution, new ink painting styles created by Hong Kong artists were important sources of inspiration for artists in China.

After the return of Hong Kong's sovereignty to China, her art reflects how the present generation of artists position themselves and assert their Hong Kong identity through their creative narration. Despite controversy and criticism, The Hong Kong Art Biennial Exhibition, a recurrent yet at times interrupted event, never failed to impress viewers with the vibrant creative impulse reflective of changes in the city.

Conceptual and technological development in the 21st century led to the emergence of conceptual ink painting and its re-incarnation into ink installation and digital ink painting.

Effort was stepped up to develop the collection of contemporary art of China and Hong Kong. We took the opportunity of the *Inside Out* exhibition and used the funds that we had to acquire some of the exhibits. We also gained the support of generous donors who contributed millions to fund the purchase of pivotal contemporary pieces from the collection including *The Book from the Sky* by Xu Bing (1955-) and the *Temple of Heaven* by Gu Wenda (1955-). Works by Wu Shanzhuan (1960-), Lin Tianmiao (1961-), Zhang Xiaogang (1958-), Wang Tiande (1960-), etc. successively entered the museum collection. Some of the most powerful pieces of post-modernist creations were extrapolation of the Chinese tradition of painting and calligraphy. They are products of introspective re-examination of indigenous cultural reference and cross-referenced with contemporary trends in the international art scene.

In Hong Kong, the latest works of Leung Kui-ting (1945-) and Wilson Shieh Ka-ho (1970-) demonstrate trans-cultural references and symbolism that best illustrate how Hong Kong culture intertwines and cross-fertilizes with the world around them. The language never ceases to be native but the vocabulary crosses boundaries and time frames. The whole spectrum of twentieth century ink art is superbly represented in the Museum as one of the most comprehensive collections within and outside China.

Conclusion

The Urban Council was de-established at the end of the last century and the management of public museums was taken over by the Leisure and Cultural Services Department under the administration of the Home Affairs Bureau. Whether the intention was good or whether the rationale was sound, it was not reflected in the development of the public museum service in Hong Kong. Professionals were muted, statistics ruled, bureaucratic red tape stunted efficiency and funding was cut to a level that is lower than one-third of that received ten years ago.

We are standing at the threshold where the government claims the greatest determination to develop the cultural sector in Hong Kong. My major concern is how much consideration has been given to what has been built up in the past, to reconfigure and optimize the resources and efforts already expanded. The West Kowloon Cultural District is a welcome opportunity for Hong Kong. Yet, in the planning of cultural facilities in Hong Kong, a "spot-light" strategy of focusing only on the new facilities without thorough consideration of co-energizing existing facilities will not yield the best result for Hong Kong.

Concerned with the future of public museums in Hong Kong, I am also wary of the prospect of the government's intention for the public museums to be corporatized. Corporate performance in civic contribution and participation in Hong Kong in the past do not provide the evidence to convince me that it would be for the best interest of the public museums and the people of Hong Kong. After many sessions of consultation and discussion, there is no clear picture as to how a statutory body will be formed, if there is to be one, and how effectively it will fund and manage public museums.

If the government acknowledges that the museum is an important venue for the education of our young people, is she willing to invest in the museums the same amount of resources as she does in public education? The government is now investing over 30% of her annual budget on public education and less than 1 % in total on public museums, libraries, town halls, etc. It would not be unfair to say that the government commitment to the development of museum education is reflected poorly in her financial commitment.

As a social institution, the public museum has a story behind it, a story of passion and labor. At times of change, museums may have her conceptual or methodological inadequacies. Yet, museums in Hong Kong have existed and served to convey a continuous narrative of important aspects of the city's cultural development. The financial support by the government has enabled the art museum to construct that framework of narrative in order that it would be challenged and re-written now and in the future. If the government considers public museums as a financial burden too heavy to shoulder, would the people of Hong Kong want to leave the future writing of the city's narrative in the hands of the free-wheeling world of corporate enterprise?

The first public museum in the City Hall subsisted for 64 years between 1869 and 1933. It contributed a sizable portion of Hong Kong's history of city building. It is now a dark hole in the government archive. The present museum at the Tsim Sha Tsui Cultural Centre opened in 1991 and this year is her 17 years in existence. In the foot-step of the fate of her predecessor and the ambition of the government's reconfiguration of cultural facilities in Hong Kong, the present museum could easily be taken over by re-development to provide precious prime hotel and office space.

How many people still remember the Tsui Museum of Art? It was the creation of Hong Kong businessman Mr. T.T. Tsui. It was an exemplary model of a well-endowed and professionally managed small private museum with a superb collection of over 3000 pieces of Chinese antiquities in Hong Kong. Opened in Lai Chi Kok Road (1991), it was then moved to the old Bank of China building on Queen's Road Central (1992). It was then moved again to the Henley Building at 5 Queen's Road, Central (1997). After struggling with the high cost of maintenance and the pace of development, the Museum had to declare a pre-mature closure. If the Museum is remembered at all, we will be reminded to congratulate Mr. Tsui for his gallant effort.

Opened in 2005, the Hong Kong Maritime Museum in historic Murray House at Stanley Plaza is another recent and commendable product of the effort of members of the Hong Kong ship-owners and shipping community. Three years since her opening, the heavy financial burden of management and operation is casting a shadow over the museum's future. Government's financial support is urgently needed to ensure its continued survival to bear witness to Hong Kong's glorious history of mercantile shipping.

Prepared in the run-up to the construction of the West Kowloon Cultural District, the *Policy Recommendation Report of the Culture and Heritage Commission* (2003) has since gathered dust and overtaken by more reports. The sky rocketing value of the West Kowloon Cultural District casts an even more ominous shadow over the future of the proposed museum which, when realized, will be more than ten years away. The current forward-looking proposal, if not already overtaken by land-value, will have its residual foresight easily becoming hind-sight. It will then be time for yet another review and more rounds of public consultation.

I was asked to write a piece for "Open Dialogue". As a historian, I have dwelled in the past at length because I believe that a proper historical perspective provides a sound framework of cultural envisioning. If we allow ourselves to be too forgetful or selectively forgetful, there will be blind spots in our vision. If change is on the agenda, we have to take stock of the present and the past. We do not want our future short-changed by short-term memory. Dialogue at the present should engage the past for the sake of the future. The museum story is an important part of the memory of our city.

「繆斯庵（MOUSEION）昔日希臘藝術女神的殿堂，千百年後，這些女神要化身為民女，與社會上不同階層人士共舞，自此她們居住的殿堂，改稱為藝術館，繆斯庵不再是小眾的俱樂部，而成為有社會文化使命的公共場所。」

香港藝術家的創作是香港文化的重要部份，我們有責任保存、紀錄這些本地文化產物。多年來，香港藝術館是唯一的公共機構肩負起這文化責任。但自從六十年代開館以來，香港藝術部門只是香港藝術館四大部門中的一部份，這四大部門分別為中國文物、中國書畫、香港歷史繪畫與現代及香港藝術。可以說，香港藝術只佔藝術館整

藝術館五記（1989-1993）

趙錦成（助理館長1983-1993）

體運作的小部份，但是以上的責任就得由有限的人手及資源肩負，再者本地藝術家亦寄望香港藝術館是推動香港藝術發展的機構。在這設想下，香港藝術館既要沉澱歷史又要拓展將來，這樣的角色也充滿着矛盾。

自從杜象(Marcel Duchamp)用他的尿缸把傳統的藝術形式砸碎，而波依斯(Joseph Beuys)再將藝術家的身份再定義後，藝術館工作的對象：藝術品與藝術家就變得模糊，不再容易拿捏。到八十年

「香港藝術雙年展1989」

代，後現代的多元、曖昧、跨界在香港必漸漸取代主流意識、地方色彩、主義潮流。藝術作品的解讀，藝術家身份的定義，他與觀者的角色界限等都起着變化。這段期間香港藝術是百花齊放或是迷走於不自覺間？

以上的現象都使現代的藝術館工作充滿着難度、挑戰甚或無奈。

八、九十年代香港藝術的發展如何總結，還待學者作個定論。於我，在這段期間在香港藝術館工作的一員，只能從記憶中的幾個片段來反思一下這轉變年代中藝術館工作的矛盾。

片段一

1989年香港藝術館舉辦兩年一度的「當代香港藝術雙年展」。在徵集作品期間，很多藝術愛好者送交作品參加評選。除一如往屆的中國書畫、繪畫、雕塑、版畫等作品外，還有一批批的創作者帶着熱騰騰的、回應當年中國政治風波的作品參選。雙年展的評選過程是公平客觀的，部份有關的作品因着其藝術水平被選參展。展覽後還記得有一兩件作品被藝術館收藏。

藝術是個人的經驗，也是集體的經驗。藝術館的收藏政策是要紀錄香港藝術的發展。縱向地看，從不同年代的收藏可窺見到香港藝術潮流的更替；橫向地看，在同一年代的收藏可反映藝術家與當時社會的互動關係。但是，往往在定規何為藝術館水平作品時，則難免有其選擇性。如單從藝術水平作準，藝術品的社會性、時代性元素就會被淡化，藝術館的藏品就只成為藝術發展的紀錄，而不能觸及藝術與社會發展的相互關係。1989年雙年展結束後，這集體的藝術與社會互動產物四散，也就只得褪到個人的回憶空間，在藝術館也只留了一個歷史的空洞。現代的藝術館是繆斯翩翩起舞的地方，還是有着社會使命之地？

片段二

1991年位於尖沙咀的新香港藝術館開幕。館內的展覽廳以中國文物、中國書畫、虛白齋藏中國書畫、歷史繪畫和香港藝術為五個長期展覽主題。這次亦是香港藝術館成立三十年來首先有系統地整理香港藝術的發展史及其藏品。

在籌備香港藝術展覽廳的展示時，我們翻閱了大量有關香港藝術的書籍、圖書館的微型幻燈片、舊報刊，亦走訪了一些藝術前輩，藉以將香港藝術的發展和現況展示於香港藝術的展館。當我們建立好香港藝術發展年表的框架後，便要在藏品室尋找作品，為這框架附上實體。

在整理藏品的過程中，有一個現象是明顯的：早年香港藝術家如李鐵夫、李流丹、余本、李秉、伍步雲等的作品甚缺，寥有一二的，亦非這些藝術家的代表作。1961年香港藝術館成立之前，並沒有任何機構紀錄或購藏香港藝術家的作品。這一輩藝術家離世後，要搜尋他們的作品及資料是頗困難的，香港藝術發展中的紀錄缺漏，還望香港的藏家或藝術家的後人補遺。還記得於開館後，李秉及伍步雲的家人曾捐贈這些前輩藝術家的作品予香港藝術館，這種無私的精神，是香港藝壇的一份福份。

追溯歷史不是易事，但是緊貼時代亦有其難處。從香港藝術的藏品中，我們看到第二個現象，就是在館藏中，有部份作品與香港藝術整體的發展方向沒有什麼緊密關係。這些作品有一些是外地過客的創作，亦有一些是本地的創作。這些本地創作有一定的水平，但是它們的作者卻是香港藝壇中的流星，熱誠地創作幾年後，便在本地藝壇消聲匿跡。這些作品好像孤兒般隱匿在冰冷的藏品庫，控訴着香港藝途上的荊棘。

片段三

1991年雙年展出現了小風波。評審後，在中國書法項目的得獎作品被外界評為臨摹之作，有指評審的決定傳遞了不鼓勵創新的信息。

中國書畫皆以臨摹為基礎，但臨摹不單是一種學習手段。在臨摹中寫出前人的精神也可算是一個很高的境界。這與中國文化中尚古的精神有關。後來者皆以前人的修行、造詣、理念為圭臬。所以在評鑑中國藝術的臨摹本意時，不能與創作中的抄襲混為一談。就是現今傳世的清明上河圖、喪亂帖、快雪時晴帖等也許是摹本，但卻享有中國書畫史上最高的藝術地位。西方藝術的革昨日的命而前進與中國藝術的承古時之尚而立位是兩種截然不同的藝術取向。

香港藝壇是中西藝術並茂的地方。當代香港藝術家以國畫素材的創作，不論書畫，只要放在香港現代藝術發展的平台上研究？還是依從中國源遠流長的藝術傳統品評？香港藝術館如何為香港的中國書畫藝術定位呢？

片段四

1991年新的藝術館開幕後，香港藝術有自己永久的展覽空間，但是只能展示部份藝術家的一兩件作品。於是有提出用展館的一部份作為舉辦香港藝術家系展覽，使觀眾能更全面了解一些本地藝術家的成就，更可讓本地藝術家展示其最新的創作取向。

在決定香港藝術家系列名單時，最大的考慮是評選的標準。最終的決定了以曾經獲得雙年展中獲得「市政局藝術獎」者為首批個展人選。

當時的藝術館為市政局管轄的公營機構，議會的取向當然是以公平、公正、公開為處事原則。這原則拿到藝術館的運作上可不這般簡單：為何購買這位藝術家的作品？價格是否合理？有限的資源是要用來多買不同藝術家的作品還是有系統地收藏一些藝術家不同時期風格的作品？這等等都是專業顧問團或館長們也不容易解決的問題。這比在威尼斯商人身上割下一磅不多不少，只有肉不沾血的事情不相伯仲。為一位藝術家辦個展，不論規模有多少，如何選，為何選？在當時只得拿「曾否得過市政局藝術獎」為客觀原則。在這樣的問責制度下，藝術館可有眼光、膽色，在這客觀原則外推薦、押注於其他本地藝術家身上，為他們舉辦個展嗎？

這難處不單是當日在議會下因問責而生，最終結的是香港的藝壇是存在於一個不成熟的環境。香港沒有藝術學院、缺乏藝評人、缺乏藝術市場、缺乏展場、缺乏民間策展、缺乏觀眾，這等等都使香港的藝壇未能全面發展。藝術家、觀眾、機構、展館、藝術市場間互動不足，藝術家缺乏磨練、出路、資源、市場。香港藝術家既沒有社會主義國家般的培育支持，也沒有資本主義社會的自由市場機制調節，何為藝術家？何為出色的藝術家？如果以上的各因素運作成熟，藝術館的責任就是收割、展示，而非播種、栽種、施肥、除草。

片段五

1993年離開藝術館前，我有機會負責羅丹(Auguste Rodin)在香港的雕塑展，有感的不在於可以親手處理這位大師的作品，而是展場中一幕情境。展覽期間館方安排弱視人士帶上手套親手觸摸羅丹的雕塑。一刻間，碩大、剛硬、冰冷銅塑上的肌膚，變得有血有肉，與觀者突破了時空的隔閡。這一刻我不禁問：藝術與觀者有多少關係，藝術館與群眾有多少距離？

藝術與觀者最大的感通是美，美感經驗是人類的同通語言，藝術通過美的表達能喚起人心靈的共鳴。但自從印象派畫家以後，為藝術而藝術成為藝術發展的主流，藝術家主觀的意念跨越物象的限制，色彩、造型、筆觸等不再托附於客觀事物的描繪，而成為表達藝術家主觀情感意念的媒體。似與美在藝術世界中退為次要，抽象藝術的出現使觀者不能再從認知層面理解藝術的意義；美的退減除掉了觀者與藝術品間最容易產生的共鳴，如何幫助觀者解讀藝術品成為藝術館工作者的挑戰。當我走訪歐美的大型藝術館時，最深印象的不是當中的藝術大師的作品，而是一位位滿頭白髮的長者，站在大師的作品前面。流暢的、自若的向不同年紀的觀眾解說這些作品的背景、歷史、創作意念。這些公公婆婆輩的導賞員，顯示了這些國家的人民文化修養，顯示了這些國家的藝術滲透在每個國民的生活中。

1993年「羅丹雕塑展」開幕

藝術館在我的年代還似一個象牙塔，在尖尖的角內有不少紛亂的聲音、不少投訴的聲音、不少自賞的聲音、有不少讚嘆的聲音。但是這些聲音不容易明白，它好像是一種鮮為人知的方言。在這塔內必有不少藝術珍品，香港藝術家的結晶。這些與香港市民有多少關係？一般人與它有何感通？

我想在藝術館繼續發展作為一個館長的專業，在建制內把香港藝術的研究與展覽做得更好是一個選擇。

在最基層的藝術教育，尤其是兒童藝術教育投資，為香港培養新一代藝術家，或是新一代觀眾，藉以貢獻香港藝術的發展，也是一個選擇。

在羅丹雕塑展上弱視人士在雕像上的一摸，叫我選擇了後者。

Five Partial Recollections of Hong Kong Museum of Art 1989-1993

Simon Chiu (Assistant Curator 1983-1993)

"In ancient times, MOUSEION was the palace of the muses. After hundreds and thousands of years, the muses turned into mortal souls, to dance with people from all walks of life. From then on the palace they lived in was renamed 'museum'. It became no longer a club for a small circle, but a public place with a social-cultural mission."

The creative works of Hong Kong artists are an important part of Hong Kong culture. We have the responsibility to preserve and record these local cultural products. For many years, the Hong Kong Museum of Art has been the only public organisation to shoulder this cultural responsibility. But since its opening in the 1960s, the Hong Kong Art section has been only one of its four main sections: Chinese Antiquities, Chinese Painting and Calligraphy, Historical Pictures, and Modern and Hong Kong Art. It can therefore be said that the Hong Kong Art section only accounts for a small part of the museum's overall operations, and only limited

manpower and resources are available for shouldering the responsibility of preserving and recording local cultural products. Additionally, many local artists count on the Hong Kong Museum of Art as an organisation that promotes the development of art in Hong Kong. Given this assumption, the Hong Kong Museum of Art plays conflicting roles – both consolidating history and building the future.

Ever since Marcel Duchamp smashed the traditional art format with his urine jar, and Joseph Beuys redefined the identity of artists, the targets of art museums - works of art and artists - have become blurred and difficult to define. During the 1980s, the diversity, ambiguity and mixed disciplines of post-modernism in Hong Kong gradually replaced the mainstream ideology and local colourism. There were changes in the interpretation of works of art, the definitions of artists' identities, as well as the roles and boundaries of artists and the audience. During that period,

was art in Hong Kong prospering with diversity, or was it getting lost?

As a result of these transformations, the job of post-modern art museums is laden with difficulties and challenges, and there may even absurdities.

Professional scholars are yet to summarise the development of art in Hong Kong during the 1980s and 1990s. Being a staff of the Hong Kong Museum of Art, I have only partial recollections through which to reflect upon the dilemmas facing the art museum during that age of transition.

Partial Recollection I

In 1989, the Hong Kong Museum of Art organised the Contemporary Hong Kong Art Biennial Exhibition. During the submission period, many entries from local art lovers were received. As well as entries similar to those in previous years, such as Chinese paintings and calligraphy, paintings, sculptures and prints, there were also submissions from artists who responded to the political disturbance in China that year. The selection process of the Biennial Exhibition was fair and objective, and some of those entries were selected due to their high artistic achievements. I remember that one or two of those entries were even collected by the museum after the exhibition.

Art is about personal as well as collective experiences. The Museum of Art's collection policy is to record the development of art in Hong Kong. To look at it from a vertical perspective, collections from different periods represent the changing art trends in Hong Kong. To look at it from a horizontal perspective, collections from a given period reflect the interactive relationships between artists and society during that time. But there will inevitably be some selectivity when defining what constitutes a work of art that can be kept in a museum. If we define it based on artistic level, the work's relevance to society and a particular era will be diluted. Then, the collections in the Museum of Art will be only a record of the development of art, instead of showing the interactive relationship between art and the development of society. After the Hong Kong Art Biennial Exhibition in 1989, this collection of the products of interactions between art and society scattered to many places – returning to the space of personal memory, leaving only a historical gap for the Museum of Art. Are modern museums of art places for the Muse to dance, or places with a social mission?

"Hong Kong Art Biennial Exhibition 1989"

Partial Recollection II

The new Hong Kong Museum of Art in Tsim Sha Tsui was opened in 1991. There are five permanent themes in the exhibition halls: Chinese Antiquities, Chinese Fine Art, Xubaizhai Collection of Chinese Painting and Calligraphy, Historical Pictures, and Contemporary Hong Kong Art. This was the first time since its opening 30 years previously that the Museum of Art produced exhibits showing the history of art development in Hong Kong, through showing collections systematically.

While preparing the Hong Kong Art Gallery, we had done an extensive research on Hong Kong art. We read many books and magazines, and viewed microfiches in libraries, regarding art in Hong Kong. We also interviewed a lot of senior artists to recall the history of Hong Kong art development. After forming the framework for the chronology of art development in Hong Kong, we had to seek physical works of art from storage, and fit them into the framework.

While arranging the collections, we discovered a marked phenomenon: the collections of some Hong Kong artists in the early days, such as Li Tiefu, Li Liudan, Yu Ben, Lee Byng and Ng Po-wan, were scarce, and the few items that were found were not their most representative works. When the Museum of Art was established in 1961, there was no organisation recording, purchasing or keeping the works of Hong Kong artists. After the artists of that generation passed away, it became quite difficult to search for their works or information. We hope that art collectors in Hong Kong and the descendants of Hong Kong artists could fill in the missing details in the record of art development in Hong Kong. I still remember that the families of Lee Byng and Ng Po-wan donated some of their works to the Museum of Art

after its opening. Such selflessness is a real blessing to the art scene in Hong Kong.

Retracing history is no easy task; nor is keeping up with the times. The second phenomenon we can observe from the collections of Hong Kong art is that in the Museum's collections, some works are not closely related to the overall development of art in Hong Kong. Some of these works are by travellers from elsewhere; and surely there are also some local productions. Although these local productions are up to a certain artistic level, the artists who made them are like shooting stars in Hong Kong's art industry: after several years of working enthusiastically, they left the local art scene without a trace. These works are like orphans hidden in icy storage, complaining about the obstacles on artists' career paths.

Partial Recollection III

A small dispute took place at the Biennial Exhibition in 1991. After the judging process, the winner of the Chinese Calligraphy Category was criticised as being a piece of imitation. Some people said that the judges' decision sent a message discouraging creativity.

Imitation lays the foundation of skills in Chinese painting and calligraphy. But imitation is more than a learning method. Being able to imitate the spirits and styles of our predecessors can also be regarded as reaching a high level of achievement. This has something to do with the primitivism in Chinese culture: later generations tend to treat their predecessors' practice of moral teachings, attainments and ideals as their standards. Therefore, we should not confuse imitation in Chinese art with plagiarism in creating a work of art. Those famous works like *Up the River On the Ch'ing Ming Festival*, Sang Luan Tie and *Timely Clearing After Snowfall* that were handed down for generations may also happen to be facsimiles, but they have the highest artistic level in the history of Chinese painting and calligraphy. The Western art development is about revolutionising the things of yesterday and making progress, while Chinese art is based on past trends. They are two totally different artistic orientations.

The art scene in Hong Kong is a blend of Chinese and Western art. Contemporary Hong Kong artists using Chinese media in their creative work, no matter if they are paintings or calligraphies, are they to be studied only at the

Opening of "Rodin Sculpture Exhibition" in 1993

platform of the development of modern Hong Kong art? Or do we judge them according to the long-standing and well-established Chinese art tradition? How does the Hong Kong Museum of Art position Chinese painting and calligraphy in Hong Kong?

Partial Recollection IV

After the opening of the new Museum of Art in 1992, art in Hong Kong began to have its own permanent exhibition space, but only one or two of some artists' works can be showcased there. Therefore, some people proposed using part of the exhibition hall for holding individual exhibitions for Hong Kong artists, so the audience can fully understand the achievements of each of them. The artists can also make use of this opportunity to show their latest artistic approaches.

When deciding the name list of Hong Kong artists for the exhibition series, our biggest concern was the selection criteria. We finally decided to have the recipients of the Urban Council Fine Arts Award in the Biennial Exhibitions as the candidates for the first exhibition series.

At the time, the Hong Kong Museum of Art was a public organisation managed by the Urban Council. The working principles of the council were fairness and openness. However, it was difficult to apply these principles to the operation of the Museum of Art. Why do we purchase works by a particular artist? Is the price reasonable? Should we use the limited resources to buy works by different artists, or for collecting works by the same artists, to systematically show their styles in different periods? Such questions are difficult even for some expert advisory panels or curators to answer. They are no less difficult than cutting one pound of flesh from a Venetian merchant without a drop of blood! When we are organising an exhibition for an artist,

be it a small-scale or a large-scale one, how do we make selections and why do we choose? At that time, the only viable objective principle was whether or not the artists had received the Urban Council Fine Arts Award. Under such an accountability system, does the Hong Kong museum of art have the insight and courage to recommend and bet on other local artists, and organise exhibitions for those who are outside the realm of this objective principle?

The difficulties were not caused only by the council's accountability system. They mainly arose from the immature environment of the art industry in Hong Kong. In Hong Kong, we do not have an art academy, and we lack art critiques, an art market, exhibition spaces, non-governmental curators and a large audience base. All these factors have led to Hong Kong's art industry developing in a non-comprehensive manner. There is not enough interaction among artists, audience, organisations, galleries and art market. Artists also lack solid experience, good career prospects, resources and markets. Hong Kong artists do not have nurture and support like that of a communist country; neither do they have the free market mechanism adjustment of a capitalist society. What makes an artist? What makes an outstanding artist? If the above factors become sufficiently mature, the museums of art just need to pick the cream.

Partial Recollection V

Before I left the Museum of Art in 1993, I had the opportunity to be in charge of Auguste Rodin's sculpture exhibition in Hong Kong. What most touches me is not that I could handle this master's works with my own hands, but a scene in the exhibition hall. The museum made arrangements for the weak-sighted to put on gloves and touch Rodin's sculptures during the exhibition. At such moments, those huge, hard and cold sculptures seemed to turn into people with flesh, and broke the barrier of time and space with the audience. I could not help but ask myself: what is the relationship between art and the audience? How far is the distance between a museum and the audience?

The largest emotional connection between art and the audience is an aesthetic experience, which is the common language of all human beings. Art can evoke empathy from people's hearts through the expression of beauty. But since the emergence of impressionist artists, producing art for art's sake has become the mainstream of art development. Artists' subjective ideas transcend the limitations of physical objects, while colours, shapes and strokes no longer serve to depict objective things. Instead, they serve as a medium through which artists express their subjective emotions and ideas. Likeness and beauty become less important in the art world. Because of the emergence of abstract art, the audience has become unable to understand the meaning of art in a cognitive way. The falling of beauty eliminates empathy, which is the easiest way to generate affinity between the audience and works of art. Finding how to help the audience understand works of art has become a challenge for staff at the museum of art. When I was visiting the major museums of art in Europe and America, what impressed me most was not the works of some art masters, but a senior with grey hair standing in front of masterpieces and explaining to an audience of different ages the background, history and ideas of these works in an eloquent and self-possessed manner. From these elderly museum guides, we can see the cultural sophistication of people in these countries, and the fact that art has become a part of their lives.

The Hong Kong Museum of Art was like an ivory tower in my generation. At the pointy top of the tower, there were considerable stirrings, noises of complaints, sounds of self-admiration and praise. But like a dialect that few people know, these sounds were difficult to understand. In this tower, there were sure to be many artistic treasures that were the fruits of Hong Kong artists' hard work. But what did it have to do with Hong Kong people? How would these treasures influence ordinary people?

Here, I see an option for me to develop my professional role as a curator of the Hong Kong Museum of Art, and improve the research and exhibitions of Hong Kong art within the institutional framework.

Another option is to focus on the most basic art education, especially the investment on art education for children, and nurture the new generation of artists in Hong Kong or a new generation of audience, to contribute to the development of art in Hong Kong.

That touching of sculptures by the weak-sighted during the Rodin's sculpture exhibition tells me to choose the later.

Mandarin

香港藝術館歷史回顧

Historical Review of the Hong Kong Museum of Art

舊日足跡
The First Version: An Old Story

香港舊大會堂由市民集資在1869年建成，位於現今中國銀行大厦及匯豐銀行大厦之間。是一座法國文藝復興式風格的建築，內設劇院、圖書館、博物館及集會廳，是當時本港外籍人士及上流社會的文化中心，亦是香港第一間博物館。舊大會堂正座在1933年因香港上海匯豐銀行興建新總行而被拆卸，其餘部份亦於1947年因興建中國銀行大厦而被拆去。

Built in the French Renaissance style, the old City Hall was made possible by public contributions and was inaugurated in 1869. Located between the sites of the present day Bank of China and Hongkong and Shanghai Bank buildings, it housed a theatre, a library, a suite of assembly rooms and Hong Kong's first museum. The old City Hall soon became the cultural centre for foreigners and the upper class. In 1933, the main block of the old City Hall was demolished to make way for the new and enlarged headquarters of the Hongkong and Shanghai Bank. The last remnant of the original building was eventually demolished to clear space for the construction of the Bank of China building in 1947.

1927年大會堂東向面外貌。最左為皇后大道中之起端，
右方是德輔道中及最高法院大樓（即今立法會大樓）
鳴謝香港歷史博物館允許複製圖片
City Hall, eastern view, 1927. Queen's Road Central runs on the left while Des Voeux Road Central and the Supreme Court (today's Legislative Council Building) can be seen on the right.
Courtesy of the Hong Kong Museum of History.

十九世紀末香港大會堂
鳴謝香港歷史博物館允許複製圖片
The Hong Kong City Hall in the 19th century
Courtesy of the Hong Kong Museum of History

香港舊大會堂博物館收藏及展出世界各地奇珍異品，包括澳洲的鸚鵡、威爾斯的岩石標本、古老的時鐘等等。自1933年拆卸後，其收藏的異地文物，相信亦未能保存，僅有於1915年在上水一帶，被當時的助理警察總監當奴寶靈翰擊斃的老虎頭標本現仍於警隊博物館內陳列。

The Old City Hall collected and displayed treasures from every corner of the globe. Its collection included Australian parrots, rock specimens from Wales, old clocks and other unusual items. Since its demolition in 1933, it is believed the old Museum's exotic collection perished. The only surviving item appears to be the head of the tiger shot in Sheung Shui by Donald Burlingham, Assistant Superintendent of Police, in 1915. Its mounted head is still on display at the Police Museum.

在1915年3月被助理警察總監當奴寶靈翰（穿制服者）所射殺的「上水之虎」
鳴謝香港歷史博物館允許複製圖片
The 'Sheung Shui' tiger which was shot in March 1915 by Donald Burlingham (seen here in uniform), Assistant Superintendent of Police.
Courtesy of the Hong Kong Museum of History

香港舊大會堂博物館內的陳列，約1875-1880年
鳴謝香港歷史博物館允許複製圖片
Museum displays in the old City Hall, c. 1875-1880.
Courtesy of the Hong Kong Museum of History

回首當年
The Early Years

舊大會堂完全被拆除後，香港在1947年至1962年間完全沒有特定文化建築。及至五十年代末，政府才落實興建一所為市民提供文化藝術的大會堂。

After the demolition of the old City Hall, Hong Kong had no public cultural facilities or buildings. This situation persisted from 1947 to 1962. It was not until the 1950s that plans were drawn for the construction of a new City Hall that would house cultural and artistic exhibitions for the people of Hong Kong.

興建中的香港大會堂
Worksite of the new Hong Kong City Hall

香港大會堂全貌 1962
Full view of the Hong Kong City Hall, 1962

香港新大會堂於1962年3月2日正式揭幕，位於香港中環愛丁堡廣場，分為高、低座，是當時一座功能設計的新式建築物，內設音樂廳、劇院、演奏廳、展覽廳、圖書館等。新大會堂成為了香港文化的地標。

The Hong Kong City Hall, located at Edinburgh Place, was officially opened on 2nd March 1962. This new functional building's design was divided into a High Block and a Low Block. It houses concert, recital and exhibition halls as well as a theatre and a library. The new Hong Kong City Hall instantly became a local cultural landmark.

用心灌溉
Sowing the Seeds

香港大會堂於1962年3月啟用時，高座最頂的三層撥作香港博物美術館展覽廳及辦事處之用，總面積一萬五千平方英呎，它就是今日位於尖沙咀香港藝術館的前身。

When the new Hong Kong City Hall was opened in March 1962, the top three floors of the High Block were used as museum galleries and offices with a gross total area of 15,000 sq. ft.. The forerunner of the Hong Kong Museum of Art, its name at the time was the City Museum and Art Gallery.

香港大會堂高座
High Block of the Hong Kong City Hall

廣州十三商館
約1820
佚名
油彩布本
35 x 57厘米
遮打爵士捐贈

Foreign Factories in Guangzhou
Circa 1820
Anonymous
Oil on canvas
35 x 57 cm
Donated by Sir Catchick Paul Chater

除舉辦展覽外，蒐藏及保存藝術珍品亦是香港博物美術館主要工作。博物館建館的蒐藏包括1949年購得楊銓珍藏中國瓷器及青銅器、遮打爵士遺贈的省、港、澳歷史繪畫、1951年購得收藏家羅文咸及塞耶的一批以中國沿岸風貌為題材的油畫、素描及版畫，以及1955年何東爵士捐贈藏畫。博物館由是開始確立其藝術收藏。

Apart from exhibiting art, acquiring and conserving art were also main functions of the City Museum and Art Gallery. Early collections included the Henry Yeung Collection (Chinese ceramics and bronzes), the donation of Sir Catchick Paul Chater (historical paintings of old Hong Kong, Canton and Macau) in 1949, the Law Collection and the Sayer Collection in 1951 (oil paintings, drawings and prints of subjects along the China coast) and the Hotung Collection received from the late Sir Robert Hotung in 1955. All of these collections formed the basis of the museum's overall collection that helped elevate the cultural profile of the City Museum and Art Gallery in Hong Kong.

萌芽成長
Blossoming and Growth

香港博物美術館成立後，開始較有系統地搜集及整理中國及香港的歷史文物、進行研究工作，並舉辦多樣的展覽。在1962年3月開幕時，展出香港政府收藏十八及十九世紀初期的歷史性圖畫、英國雕塑家巴巴拉．希活茲的雕塑及霍夫農的漫畫。為香港廣大市民接觸中西文化藝術揭開序幕。

After the foundation of the City Museum and Art Gallery, systematic works in research and collecting of Hong Kong and Chinese artifacts gradually became established. Various exhibitions were organized for the public's enjoyment. At the opening in 1962, the museum exhibited historical pictures of the early 18th and 19th centuries from the Government collection in addition to modern sculptures of Barbara Hepworth and some cartoons by Hoffnung. This proved to be an auspicious beginning for Hong Kong citizen to come into further contact with Western and Eastern Art.

香港博物美術館開幕展覽 1962
Opening Exhibitions of the City Museum and Art Gallery, 1962

香港政府藏畫展覽 1962
Painting from the Government Collection, 1962

巴巴拉．希活茲的雕塑展 1962
Modern Sculptures of Barbara Hepworth, 1962

霍夫農漫畫 1962
Hoffnung Cartoons, 1962

享利摩爾展覽 1970
Henry Moore's Sculpture Exhibition, 1970

其後二十多年，香港博物美術館舉辦了多次本地及海外展覽，包括本地藝術家張義、呂壽琨、梁巨廷、王無邪、文樓等作品展，還有世界知名的享利摩爾雕塑展、畢卡索版畫展及法國版畫、英國攝影、德國繪畫、美國工藝等海外展覽。此外，香港博物美術館在推動中國文化藝術方面也不遺餘力，曾舉辦蘇六朋、蘇仁山、傅抱石、趙少昂、齊白石、高劍父等書畫大師的作品展；亦展出過明清青花、石灣陶藝、景德鎮瓷器、中國鼻煙壺、漆器等文物展。香港博物美術館不單是當時中西文化藝術的交滙處，亦是本地藝術家搖籃，推動本土藝術發展。

張義的雕塑、版畫、素描展 1978
Cheung Yee's Sculpture, Printmaking, Sketch Exhibition, 1978

In the twenty years after its opening, the City Museum and Art Gallery held numerous exhibitions featuring local artists such as Cheung Yee, Lui Shou-kwan, Leung Kui-ting, Wucius Wong and Van Lau. In addition, there were exhibitions from overseas such as Henry Moore's sculptures, Picasso's original graphics, French prints, English photos, German paintings and American Handicrafts. Moreover, the museum also showed masterpieces of Chinese artists like Su Liupeng, Su Renshan, Fu Baoshi, Chao Shao-an, Qi Baishi, Gao Jianfu, and many others. There were also displays of Blue and White Porcelain of the Ming and Ching Dynasties, Shiwan Pottery, Jingdezhen Wares, Chinese Snuff Bottles, and Chinese Lacquers.

趙少昂的藝術 1979
Chao Shao-an Exhibition, 1979

明清青花展覽 1977
Blue and White Porcelain of the Ming and Ching Dynasties Exhibition, 1977

努力拓展
Further Development

大會堂開幕後三年，香港博物美術館設施已不敷應用。博物美術館事務委員會有見及此，建議興建一所面積達九萬平方英呎的新博物美術館，可惜未被接納。在1965年至72年間，曾提交多份擴充大會堂博物美術館的建議，亦未能成功。1974年，市政局通過將香港博物美術館分拆為香港博物館（現香港歷史博物館）及香港藝術館。香港博物館於1975年遷往九龍尖沙咀星光行，而香港藝術館則保留在大會堂高座頂層。

位於尖沙咀文化中心興建中的香港藝術館
Hong Kong Museum of Art in Tsim Sha Tsui (under construction)

興建中的香港藝術館
Worksite of Hong Kong Museum of Art

Three years after its establishment, the facilities at the new City Hall were deemed to be inadequate. As a result of a report prepared by the Museum and Art Gallery Select Committee, the construction of a new, 90,000 sq. ft. museum was recommended. The proposal, however, was turned down. Between 1965 and 1972 several proposals were made but were also rejected. In 1974, the Urban Council approved the division of the City Museum and Art Gallery into the Museum of History and the Hong Kong Museum of Art. In 1975, the Museum of History moved to commercial premises in Star House and the Hong Kong Museum of Art remained atop the new City Hall building.

In 1978, the Urban Council's Museums Select Committee decided to relocate the Museum of Art to the Cultural Centre site in Tsim Sha Tsui and recommended that the Museum of History be moved to its current location on Chatham Road East next to the Hong Kong Science Museum. Construction on the new Hong Kong Museum of Art began in 1988.

夢境實現
A Dream Comes True

1991年11月15日香港藝術館由衛奕信港督夫人隆重揭幕
The Opening Ceremony of the Hong Kong Museum of Art by the Lady Wilson on 15th Novmber 1991

1991年尖沙咀香港藝術館工程完成，該年的11月15日由衛奕信港督夫人隆重揭幕。藝術館總樓面面積為17,530平方米，除了常設展廳展出當代香港藝術、中國文物、歷史繪畫、中國書畫等香港藝術館所收藏藝術珍品外，同時亦有專題展覽介紹西方藝術，中西文化滙粹，百花齊放。

The present building was completed in 1991. The Hong Kong Museum of Art was officially opened by Lady Wilson on 15th November 1991. The current premises boast a gross floor area of 17,530 m^2. Besides having galleries dedicated to the display of the museum's permanent collections — Contemporary Hong Kong Art, Chinese Antiquities, Historical Pictures and Chinese Fine Art — it also has a gallery for special exhibitions dedicated to the meeting of Western and Eastern cultures.

當代香港藝術展覽廳
Contemporary Hong Kong Art Gallery

中國文物展覽廳
Chinese Antiquities Gallery

歷史繪畫展覽廳
Historical Pictures Gallery

中國書畫展覽廳
Chinese Fine Art Gallery

名書畫鑑藏家劉作籌先生(1911-1993)於1989年捐贈了為數近500件中國書畫與香港藝術館。這批書畫所涵蓋的年代由5世紀之六朝下達至20世紀。特設「虛白齋藏中國書畫館」展示這批珍貴的藏品。

In 1989, a renowned collector and connoisseur, Mr. Low Chuck-tiew (1911-1993) donated the museum approximately 500 magnificent Chinese paintings and calligraphies dated from the 5th century Six Dynasties period to the 20th century. A special Xubaizhai Gallery of Chinese Painting and Calligraphy is dedicated to exhibiting this valuable collection.

「虛白齋藏中國書畫館」開幕典禮 1992
The Opening Ceremony of the Xubaizhai Gallery of Chinese Painting and Calligraphy, 1992

虛白齋藏中國書畫館
Xubaizhai Gallery of Chinese Painting and Calligraphy

穩步向前
Stepping Forward

自1991年開館以來，香港藝術館舉辦了近三百個展覽，當中有鼓勵本土藝術發展，如夏碧泉、馮永基、饒宗頤等以介紹本港藝術家系列的展覽；有介紹中國文化藝術，如李可染、吳冠中、齊白石等大師作品展及「國寶」、「戰國雄風」、「國之重寶」展覽等。推動中西文化交流的專題展覽則有藝術大師羅丹、夏加爾、米羅等個展；以及大英博物館藏埃及珍寶展、法國印象派繪畫展、巴黎龐比度中心珍藏展等等。這無數舉辦國際性展覽的機會和寶貴經驗，使香港藝術館奠定了國際性博物館的專業地位。

香港藝術家系列：夏碧泉 1992
Hong Kong Artists Series: Ha Bik-chuen, 1992

大英博物館藏埃及珍寶展 1998
Egyptian Treasures from the British Museum, 1998

The Hong Kong Museum of Art has held over 300 various exhibitions since 1991. Among these have been the *Hong Kong Artist Series* of local artists; masterpieces of Chinese painting and calligraphy of Chinese artists and gems of Western modern art including works by Rodin, Chagall and Miró; exhibitions of treasures such as the National Treasures, the Warring States Treasures from China, The Pride of China, Egyptian Treasures from the British Museum, Impressionism: Treasures from the National Collection of France as well as Masterpieces from the Centre Pompidou, Paris. Valuable experiences from these international exhibitions have helped to cement the professional status and reputation of the Hong Kong Museum of Art as an international art museum.

國寶 — 中國歷史文物精華展 1997
National Treasures - Gems of China's Cultural Relics, 1997

無涯惟智 — 吳冠中展覽開幕 2002
The Opening Ceremony of Wu Guanzhong: A Retrospective, 2002

1975年「當代香港藝術展」於香港博物美術館舉行
"Contemporary Hong Kong Art Exhibition" 1975 at the City Museum and Art Gallery

第49屆威尼斯雙年展：中國香港展覽
開幕典禮
The 49th Venice Biennale: China - Hong Kong
Exhibition Opening Ceremony

香港藝術館自1975年起至今，共舉辦了15屆香港藝術雙年展。這是香港大型的藝術公開比賽及展覽，不僅展示香港藝術最新發展，同時亦為市民提供欣賞本地藝術創作的機會。

雙年展每屆均會邀請評審協助挑選展品，並會選出優秀作品頒予獎項，鼓勵本地藝術家創作。得獎者曾獲邀代表香港參與1998悉尼雙年展及2001威尼斯雙年展，把香港藝術展現於國際平台。歷屆的參加者及獲獎者，其中不少已成為現今香港藝壇的精英。

2005香港藝術雙年展
Hong Kong Art Biennial Exhibition 2005

There have been fifteen Hong Kong Art Biennial Exhibitions since 1975. A territory-wide open art competition in Hong Kong, these exhibitions show not only the most recent developments in Hong Kong art but also provide the public an opportunity to appreciate work by local artists.

The panel of adjudicators of these biennial exhibitions awards outstanding works from different categories of competition to encourage artistic creativity among local artists. Award winners of the Contemporary Hong Kong Art Biennial have represented Hong Kong by participating in the Sydney Biennial of 1998 and the Venice Biennale of 2001. All these excursions abroad have helped establish the image of Hong Kong art in the international arena. Many distinguished artists in Hong Kong had been entrants and award winners of past Biennials.

香港故事館

近十年來，「策展人」(Curator)成為藝術圈中的熱門名詞，策展也成為風靡一時的專業；各類型國際和地區性展覽相繼湧現，策展人的名字堂皇地標示於圖錄、印刷品、宣傳品和展場內，成為「品牌」的象徵。事實上，英文「Curator」（館長）一詞，源自「Cure」，包括了保管、維護、照顧的意味。在博物館專業中，管理各部門的專責主管，便稱為「館長」，除策劃展覽活動外，其責任也涵蓋了保管、照顧和維護館藏，令其存之久遠，並得到充份利用，以達到其作為公器的效能。因此博物館的「館長」(Museum Curator)的職能，比起狹義性的「策展人」(Curator)更為廣泛和肩負更大責任。

香港藝術館：何策何從

鄧海超（總館長2006 -）

館長如何去策劃(Curate)一所博物館，而不祇是去策劃展覽，便是策劃理念(Curatorship)的關鍵所在。館長的專業範圍、尚好取向也影響着其所管理的場館或部門的視野、使命和價值觀。在推動「香港藝術：開放對話」的新策展路向之際，我們趁此機會來對唯一全方位發展的香港藝術館的策劃及營運理念作一概括檢視。

首先讓我們簡略回顧香港藝術館發展史上的幾個里程碑：

驀然回首

香港博物館前身座落於香港大會堂，於1869年由一群有心人士集資建成，位於現今中國銀行大廈及匯豐銀行大廈之間，為文藝復興式的建築，

香港視覺藝術中心外貌。

除博物館外，還包含劇院、圖書館等。其時的博物館如一般舊式博物館一般，搜集和展示各類型文物、奇珍標本等。舊大會堂正座於1933年被拆卸，其餘部份亦於1947年被拆卸。此後數十年間，香港完全沒有特定和獨立的文化用途建築，直至五十年代末，政府才開始計劃興建一座為香港市民提供文化藝術活動的大會堂。

位於香港中環愛丁堡廣場的大會堂於1962年3月2日正式開幕，內設音樂廳、劇院、演奏廳、圖書館等，而位於高座最頂的三層撥作香港博物美術館之用。當時的博物館，包括歷史和藝術，是一所綜合性的博物館。博物館開幕後三年，設施已不敷應用。當時的博物美術館事務委員會遂建議興建新館，但未被即時採納。此後在1965至1972年間，曾提交多份擴充博物美術館的建議，但仍未獲通過。直至1974年，香港博物美術館分拆成為香港博物館（先遷往九龍星光行，後再遷往九龍公園，位於尖沙咀東部的新香港歷史博物館於1995年落成啟用），而香港藝術館則保留在大會堂最高三層。

1978年當時市政局的博物館事務委員會通過於尖沙咀文化中心興建香港藝術館新館。經過多年研究、考察和計劃，新館於1988年動工，1991年11月15日正式開幕。新館根據藏品範圍而設立多個常設展覽廳，並同時設有一個面積一千平方米的專題展廳，作為臨時專題展廳之用。

此外，由於曾任市政局議員和本身為著名收藏家的羅桂祥基金主席羅桂祥博士慷慨捐贈收藏的中國歷代茶具及宜興茶器，遂將位於現今香港公園內，前身為英國三軍總司令官邸的歷史建築改建為茶具文物館，並於1984年正式開幕，成為香港藝術館的分館。

隨着時代演進，博物館的功能也邁向多元發展，教育功能為其中重要一環。1980年代初，當時館長譚志成先生已有感到這種需要，開始爭取建立一所具有教育和培育藝術創作功能的建築。經過多年努力，爭取到現位於香港公園內一座當時駐軍營房，並加建新翼，改建為香港視覺藝術中心，兼備展覽廳和不同用途的工作室，供藝術工作者租用從事創作，也舉辦與視藝有關的教育活動和藝術展覽。其後香港視覺藝術中心改歸轄於2001年成立的藝術推廣辦事處。

香港藝術館是一所綜合性的藝術博物館，縱然喬遷新址，但不久便發覺在時代躍進下，其地方很快便會不敷應用，而分工方面亦應該更專門化。在因應社會和藝術界的訴求，而香港歷史博物館也進行建設新館計劃的環境下，在九十年代本來有一難得契機，在位於九龍公園的歷史博物館原址興建當代香港藝術館。計劃芻議曾進行諮詢和研究，同時獲得當時市政局支持，可望在2002年建成。其後惜由於各種原因及兩個市政局在1997年改為臨時市政局及臨時區域市政局，並於2000年解散，於是計劃擱置，否則香港現在已經有一所專門性的當代香港藝術館。

香港藝術館成立自今，已成為公營博物館群中旗艦之一，但亦由於其遷至現址已有十七年，無論其展覽場地、藏庫面積及配套設施均不敷應用，實有擴充的需要。政府委任的博物館委員會，

已對公營博物館的營運和服務模式作出研究和建議，兼將面對將來西九龍文娛區的M+芻議，藝術館的未來發展方向和模式，當有作出檢討、重新定位和調合的需要。

自藝術館於1962年建立至今，已歷四十六年寒暑，其間共經歷五位館長及總館長的策劃和管理，他們包括：

約翰・温訥先生（John Warner）	1962 - 1976
譚志成先生	1976 - 1993
曾柱昭先生	1993 - 2000
唐朱錦鸞博士	2000 - 2006
鄧海超先生	2006 -

如前所述，作為博物館的館長，並不是單純地祇負責策展，而是要兼顧多方面策劃和營運工作，包括建立藏品、制訂展覽政策、財政策劃、教育及推廣策略、人事管理、對外關係等。如果我們審視在各位館長和總館長的策運下，藝術館在使命、價值和視野的調整和發展，當有助於瞭解「Curatorship」的定義和性質。

藏品何策

1962年成立的香港博物美術館，是歷史和藝術兼備的綜合性博物館，當時市政局的政策，是將其定性於以香港為本位，並涵蓋其淵源所在的廣東和華南文化，從而擴展至中國文化和與中國有關的其他地方的文化藝術。館藏範圍也是歸納於此大框架之內，而並不包含西方文化藝術收藏。為彌補這方面的不足，當藉着引入西方和亞洲文化藝術的展覽和交流，令市民有機會瞭解和欣賞世界文化藝術。

香港博物美術館肇始之際，其藏品包括來自一位廣東的著名收藏家庋藏的一批中國瓷器及青銅器、遮打爵士捐贈的廣東、香港、澳門的歷史繪畫、1951年購藏收藏家羅文咸及塞耶的一批以中國沿岸風貌為題材的油畫、素描及版畫，1955年何東爵士捐贈的歷史繪畫等，成為館藏的基礎。

首任館長約翰・温訥是一位英國人，他對藝術抱有濃厚興趣，居港後亦關注香港藝術生態和發展，並與當時一群在香港推動現代藝術的藝術家相交，其中包括白連（Douglas Bland）、新水墨大師呂壽琨、致力於推動西方藝術的畫家陳福善，以及將西方藝術潮流引入香港的藝術家如林鎮輝、張義、韓志勳等。此外，也許由於本身是外籍人士的關係，他也結交了不少在香港活躍的外籍藝術工作者。在任期間，他收入了不少這些早年在港推動現代藝術的藝術家如韓志勳、陳福善、張義、潘汶諾、鄺耀鼎、文樓、呂壽琨、郭孟浩和稍後一輩的藝術家如鄭維國、周綠雲、梁巨廷、呂豐雅等作品；一批旅港外籍畫家描繪香港的畫作，以及嶺南派和傳統書畫作品。由其建立館藏的策略看來，他實在以本地藝術為本位，並以其前瞻的眼光，認識到當時一批推動當代藝術，並為後來在香港藝術發展史上影響非淺的藝術家拓開新的視野和未來發展，奠下館藏香港藝術的基調。

1974年香港博物美術館分拆成為香港藝術館和香港歷史博物館，香港藝術館的館藏策劃框架已大致形成，其核心收藏包括香港藝術、中國書畫、中國文物及歷史繪畫，當然其藏品細目，會不斷隨時代改變和館發展路向而有所調整。1976年温訥退休，由譚志成接任。

譚館長本為教師及水墨畫家，曾隨新水墨畫大師呂壽琨習畫，又在九龍華仁書院主持水墨畫課程。他的專業是中國藝術和博物館學。在入館工作後，他放棄了藝術家的身份，而專注於館務行政。然而由於他對香港新水墨畫發展具有敏銳觸角和愛好，令藝術館成為收藏和推廣香港新水墨的重鎮，由呂壽琨以至王無邪、梁巨廷、鄭維國、周綠雲、靳埭強等代表作品均歸入館藏，

反映香港新水墨發展的脈胳。譚館長上任後三年，市政局開展了新藝術館籌建計劃，資源也開始增加，配合上社會經濟發展、中西藝術融合的趨勢，在館藏的大框架下，各項目藏品也趨於多元化。例如前輩書畫家和西畫家包括馮康侯、簡經綸、李秉、王少陵、陳福善、伍步雲等作品相繼透過捐贈或收購而入藏，令館藏香港藝術作品可以追源溯流。在六十至九十年代活躍於香港藝壇，為香港藝術拓展新境的藝術家包括文樓、張義、韓志勳、鄺耀鼎等代表作也有系統地入藏。自1975年起正式命名為「當代香港藝術雙年展」比賽及展覽已制度化，成為收藏本地具有卓越成就藝術家和新進藝術家作品的重要平台。

在廣東和嶺南文物方面，館藏也趨向策略性發展，如在二十世紀影響深遠的嶺南畫派方面，便收入了不少嶺南派啟導者居廉、居巢，以及嶺南派大師高劍父、高奇峰、陳樹人和第二代大師趙少昂、楊善深等精作，令館藏成為嶺南派畫作收藏重心之一。自明代晚期以來以至二十世紀的廣東書畫作品，也是館藏策略的重點，汲納了不少精審作品，包括透過收購入藏的清代蘇仁山、蘇六朋精作。已故收藏家劉少旅先生捐贈的一批為數逾千幀的「太乙樓藏中國名家書畫」，均為近現代中國、廣東和香港知名書畫家的典型風格作品，令館藏近、現代粵、港書畫更具完整性。文物方面，館藏專注於建立具有代表性和教育性的中國歷代陶瓷收藏和其他相關文物如袍服、晚期銅器等，而最具策略性的成果，是著名收藏家葉義醫生捐贈的一批極具代表性的精湛明清竹刻；為成立首個專題性茶具文物館而由羅桂祥基金會捐贈的一批極具完整性的中國茶具及茗飲器物；以及石灣陶瓷收藏家胡錦超先生、郭安夫人捐贈的石灣陶塑和器物。此外，最令人鼓舞的是著名劉作籌先生捐贈的虛白齋中國書畫珍藏，涵蓋晉唐至二十世紀，尤以明清各主要名家和流派為核心的慷慨捐贈。這些珍藏令館藏得躋身於中國書畫、華南文物中庋藏中重要席位。

藝術家楊善深先生與兩位藝術館館長譚志成先生及鄧海超先生於1981年「楊善深的藝術」展覽中合照。左起：譚志成先生，楊善深先生，鄧海超先生。

藝術館新館於1991年落成啟用，而譚總館長於1993年退休。他的繼任者曾柱昭先生的專業訓練亦是在中國藝術和博物館學方面。他是一位專業行政人員，秉承了館藏路向和繼續拓展，如加強了中國文物、廣東文物方面的庋藏。1995年羅桂祥基金會捐贈一批明清以至二十世紀的中國篆刻和歷代陶瓷珍品，令茶具文物館加建新翼，作為展示這批珍貴之用，是其時館藏策略的成果之一。

香港藝術館外貌。

2000年市政局取消，藝術館歸於現今康樂及文化事務署管理。2000年曾總館長調任新職，由朱錦鸞博士接任總館長。朱博士留學美國，隨國際知名學者李鑄晉教授研習，本身是一位學者，專注於中國書畫研究。她以開放態度和前瞻性眼光放眼於水墨藝術和當代藝術，特別是華人新藝術，在館藏範疇之中開闢新路向。在此期間，不少重要的當代中國藝術作品入藏，包括現在是國際藝壇的矚目人物如朱銘、谷文達、徐冰、王天德、張曉剛的精心傑作；也收入了張鈺女士慷慨捐贈的大批當代中國中青年一代的著名畫家畫作，令館藏當代畫家收藏得以大幅度提昇。香港藝術庋藏方面，她也積極關注香港新一代藝術家的發展，收藏不少雙年展得獎者的多幀作品和年青藝術家的新媒體、新風格作品。

展覽何策

香港博物美術館成立之始，是一所藝術與歷史並容的綜合性博物館，因此在展覽策略方面，也是包含各類型的展覽，如兒童藝術、歷史圖片、錢幣、民族物品、照片、剪紙、考古文物等，然而其整體性展覽策略仍是以視覺藝術為主。在建館之初舉辦的展覽包括「香港政府藏畫」，展出香港政府轉移給館藏的歷史繪畫，此後的四十六年來，均不斷以各種專題來展示這批香港獨有的藏品和作用研究、出版圖錄，成為館藏品展覽策略的一條脈絡。

值得注意的是在建館首年，便舉辦了名為「今日的香港藝術」展覽，在當時尚未建立較完整香港藝術館藏時，温訥館長便以其觸角和本土歸屬感確定應反映、展示和保存香港藝術的使命。直至其退休之前，館方共舉辦了「當代香港藝術1960-70」、「當代香港藝術1971」、「今日的香港藝術」、「當代香港藝術1972」等展覽，以審視本地藝術的發展。這些展覽便是1975年正式定名為「當代香港藝術雙年展」的濫觴。自該年開始，藝術館定期舉辦「當代香港藝術雙年展」，藉着比賽和頒發獎項形式來反映香港藝術的最新發展和鼓勵藝術家從事創作。館方亦按時代發展和參考藝術界意見，將雙年展機制不斷完善。自75年舉辦以來，已頒發超逾一百一十個獎項，成為展示和推廣香港藝術的重要平台。

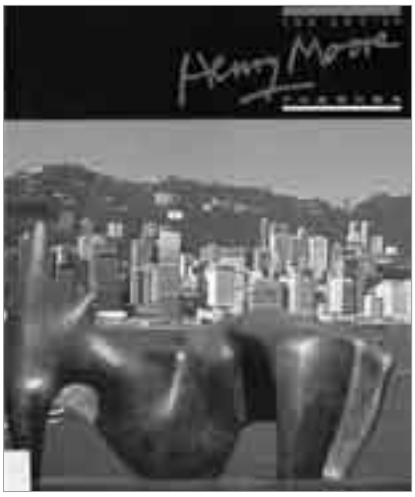
除了雙年展外，香港藝術的展覽策略分為幾個方向。一是藝術家的個展，已舉辦包括已故和仍活躍的前輩藝術家如馮康侯、簡經綸、呂壽琨、劉國松、韓志勳、王無邪、文樓、張義、孫星閣、林建同、劉秉衡、趙少昂、楊善深、方召麐、何漆園等。二是三屆的「香港藝術家系列」展覽，以邀請和顧問推選形式為老、中、青輩藝術家於藝術館及其他文娛場地舉辦個展。三是專題性展覽，如「城市變奏」、「香港水墨」、「香港視藝：城市活力」、「香港風情」、「水墨變奏」、「不中不英」、「香港製造」等。這些展覽是以不同策展理念的形式來探討檢視今昔香港藝術的發展和香港藝術的特質和定位。

中國文物館藏逐漸建立，而館亦設有中國文物常設展廳，長期展出館藏。這範疇的展覽，包括歷史回顧式的歷代陶瓷展、歷代茶具展和專題性器物包括石灣陶器、玻璃等。中國書畫方面，以廣東歷代書畫、二十世紀中國書畫和虛白齋藏中國書畫為重心。歷年以來，舉辦了以歷史角度為策展意念的展覽包括「廣東歷代名家繪畫」及「明清廣東繪畫」；廣東、嶺南派及近現代書畫家個展，包括蘇仁山、蘇六朋、「嶺南三傑」高劍父、高奇峰、陳樹人；趙少昂、楊善深、方召麐、黃賓虹、齊白石、謝稚柳、陳佩秋、吳

1982年「廣東歷代名家書法」展覽 。

1994年「人間寄情 - 方召麐回顧展」展覽圖錄 。

1999年「香港藝術 - 紅塵夢覺 鄧芬繪畫選萃」展覽圖錄 。



1986年「亨利摩爾的藝術」展覽圖錄 。

冠中、黃永玉等。專題展覽方面，藉着館藏專題展，尤其是善用虛白齋收藏中國書畫定期舉辦各類型特展，並出版多本圖錄專著，在策展、研究和出版策略方面殊具連貫性，以促進市民對中國藝術的廣泛認識。

由於館藏不包括西方藝術及其他國家藝術，為彌補這方面的不足和提高市民對西方、亞洲藝術的認識及教育功能，館方在創始期間，已開始引入一些小規模的外國版畫、攝影等，而在引介西方藝術在香港展出的里程碑，當屬1986年與英國文化協會及英國亨利摩爾基金會合辦的「亨利摩爾」展覽，展出場地除在當時的大會堂館址外，還擴展至其他公共場所，和動用了海陸空運輸，造成一時轟動。另一次重要的展覽，則是1984年舉辦的「伯明翰博物館珍藏拉斐爾前派作品展」，其時因為香港是英國的殖民地，所以合作也較多，之後相對減少，直至1998年才與大英博物館合作，舉辦「大英博物館藏埃及珍寶展」，吸引了逾三十萬人次觀眾參觀，成為最受歡迎的展覽。2007年為誌香港特別行政區成立十周年，再與大英博物館合作舉辦「大英博物館藏世界文明珍寶展」，成為另一矚目盛事。

策略性夥伴關係，早於開館初期已經開始。館方在早年曾與法國多個文化藝術單位舉辦多次版畫、攝影展等。1991年新藝術館開幕，首個大展之一是「太法國了」。1993年，法國駐港總領事館舉辦首屆法國五月節，藝術館與巴黎羅丹博物館舉辦「羅丹雕塑」大展，極受歡迎。此後十六年間，與總領事館及法國多個著名博物館及藝術機構合作無間，舉辦多位藝術大師大展，包括夏加爾、巴爾蒂斯、趙無極、傑克梅蒂等；以及多個專題展如「大師風範」、「尼斯運動」等，而最膾炙人口的，當屬2005年與奧塞博物館合辦的「法國印象派繪畫珍品展」和2006年與巴黎龐比度中心合辦的「大師對象 — 巴黎龐比度中心珍藏展」。這些世界級大展在香港舉行，不但擴闊和提高市民欣賞藝術的視野，也印證了藝術館的國際專業地位。

藉着與各國駐港領事館的支持和取得贊助，令西方藝術大展得以來港展出，是館方主要展覽策略之一。館方嘗與瑞士駐港領事館、德國駐港總領事館、美國駐港總領事館、意大利駐港總領事館、葡萄牙駐港總領事館、日本國駐港總領事館等在各層面上通力合作，多次將各類展覽引入香港，提昇了香港作為國際文化都會的地位。

考慮到香港是中國的一部份，肩負着弘揚中華文化和提昇市民對中國文化的認知，將重要的中國文物書畫展覽帶入香港，也是館方重要策

1983年「上海博物館珍藏中國青銅器」展覽圖錄。

1997年「國寶 — 中國歷史文物精華展」展覽圖錄。

2006年「大師對象 — 巴黎龐比度中心珍藏展」。

略之一，其路向有二：一是與本地藏家建立夥伴關係，共同策劃展覽，將其珍藏的文物借展。專題展覽如「明清壹色釉瓷」、「明清景德鎮瓷器 — 趙氏基金珍藏」、「中國竹刻」、「廣東歷代名家繪畫」、「廣東歷代名家書法」、「中國玉雕」、「天民樓藏瓷」等均為例證；而其中系列性展覽是與香港著名收藏家團體敏求精舍合辦的專題性展覽，自1980年開始，每五年舉辦一次，將其中國文物書畫放出；以及從多位香港收藏家借取展品作長期展出的「金木水火土系列」展。二是與國內和國外的著名博物館合作辦展。早於喬遷新館之前，館方已與美國三藩市亞洲藝術博物館、鳳凰城美術博物館等合辦了多次重要展覽如1983年的「中國珍貴文物 — 舊金山亞洲美術博物院布倫德基氏珍藏」、「乾隆時代繪畫展」等。與國內著名博物館合辦的展覽，最早的是1983年與上海博物館合辦的「上海博物館珍藏中國青銅器」，以及其後的「戰國雄風 — 河北省中山國王墓文物展」、「華夏文明之源 — 河南省文物精華展」、「上海博物館藏過雲樓書畫展」、「山東青州龍興寺出土佛像展」等；這些展覽均是由館方策略性地向國內博物館主動建議舉辦的，其中最令人矚目是1997年為慶祝香港回歸而主辦的「國寶 — 中國歷史文物精華」展，徵集來自各省的珍貴文物以及2007年為慶香港特別行政區成立十周年而主辦的「國之重寶 — 故宮博物院藏晉唐宋元書畫」展，展出王珣《伯遠帖》、唐閻立本《步輦圖》、宋張擇端《清明上河圖》等禁出國寶級文物，可謂空前。四十六年來舉辦這些重要中國文物書畫展，貫徹了館方在弘揚中國文化藝術的使命和策略。

以前瞻性視野調整策展方向，也是館方着眼的重點之一。中國當代藝術發展日新月異，逐漸成為全球性關注的範疇。早於2000年，館方承辦了由國際知名華籍策展人高名潞博士策劃的「蛻變突破 — 華人新藝術」展，展出前衛的華人新藝術，殊富爭議性，也挑戰了港人的藝術視

2006 - 2007年「髮語」。

1992年「虛白齋藏中國書畫—古萃今承」展覽圖錄。

1982年「中國竹刻」展覽圖錄。

野。在此展覽中，館方也得到贊助，購藏了徐冰、谷文達、王天德等經典性精作。此後館方舉辦了「一個老紅軍的私人生活」、「雙重時間 — 多媒體藝術展」、「髮語」、「不中不英 — 香港藝術展」、「香港製造 — 當代藝術展」，展示了當代中國、香港和海外華籍藝術家的創作新貌和前衛藝術，啟動了館方策展的新路向。

系統性建立館藏，策展和辦展是藝術館貫徹其使命，視野和價值的原動力。四十六年來，歷過了四代前任總館長和其屬下館長、助理館長苦心孤詣的努力，以其專業和獨特視野作策略性經營，藝術館才得以建立其定位和國際專業地位，並與時並進，與香港共同邁進，豐富其文化藝術生態。有一些時候我們會聽到一些評論人說香港的博物館祇懂得舉辦「罐頭」展，沒有一己的路向。其實如何將一個罐頭重新包裝，令其成為美食，就如同將罐頭「豆豉鯪魚」配合苦麥菜一樣，成為吸引人的地道美食，是一種創造和藝術。在與海內外博物館、文博單位合作時，雖然未必完全由我們自行釐定策展意念和展品，但我們會從香港的角度，加入我們的意見，在策展方式、佈展、舉辦教配套活動時，重新包裝，令其就香港市民的訴求而發揮更大的功能和作用。除了建立館藏和策展外，館方還需要在其他方面制訂策略，以促進館的發展，例如人際關係的策略，也是其中重要一環。藝術館與個人藏家的關係也是不容忽略的，我記得在加入藝術館不久，便與前任館長譚志成先生與香港著名藏家葉義醫生合作，將其竹刻藏品策劃為「中國竹刻」展覽。我們通宵達旦，選取展品，撰寫説明，期間有着不少的溝通和交流。「中國竹刻」是首個有關中國竹雕藝術的全面展覽，而葉義醫生也深為藝術館仝寅對藝術的真誠和投入而感動。他雖然英年早逝，但早已立下遺囑將其所藏竹刻悉數捐贈館方，令館藏中國竹刻成為有數的代表性珍藏。另外一例是已故劉作籌先生的「虛白齋藏中國書畫」捐贈，譚志成先生、曾柱昭先生、唐朱錦鸞博士、現任館長(虛白齋)司徒元傑先生，均與之交誼極深。我猶記劉先生在世時，常邀請我們到其銀行和家中觀畫。在其晚年，他的興趣轉移至中國陶瓷，常邀請我到他的家中與他分享經驗和交流意見；正是由於數代館長與他建立的深摯感情，他才會在星加坡、上海希望獲取其珍藏的競爭下，決意將珍藏捐贈予藝術館，並成立專館展示令館藏中國古代書畫在世界性珍藏中佔一重要席位。

今次展覽由鮑藹倫女士策展的「數碼演義」是藝術館策展新猷「香港藝術：開放對話」的首個展覽。早於2000年，館方已與客席策展人文樓先生、王無邪先生 、靳埭強先生及梁巨廷先生共同策劃「當代香港藝術2000」展覽，檢討香港藝術在過去的發展，而今次這個展覽系列是館方與策展人進一步拓展夥伴合作關係的新嘗試。其一大特色是策展人需利用館藏來建立其策展理念，從而檢視香港藝術的今昔和未來發展，並作出藏品與展品、策展人與藝術館館長、策展人、館長與觀眾的多方位對話。館方邀請香港多位策展人提案，並由遴選委員會選出其中四個提案作展覽。「數碼演義」之後，繼之的是由金董建平女士策展的「新水墨藝術—創造、超越、翱翔」、任卓華女士(Ms. Valerie C. Doran) 策展的「尋找麥顯楊」和鄭嬋琦女士策展的「尋樂・經驗」。這四個展覽將從不同角度出發，探視香港當代藝術，並針對不同觀眾族群。除了「香港藝術：開放對話」展覽系列外，自1975年開始正式舉辦的「香港藝術雙年展」亦會更名為「香港當代藝術雙年獎」展覽，並在機制和獎項上有所改動。此外，館方已邀請三位國際策展人提案，利用館藏和從當代藝術的視野，邀請其他藝術家參與，在2010年舉辦另一次大型的展覽，來探究當代藝術思潮、中國當代藝術和香港當代藝術的視野和生態，我們希望這一系列的新嘗試，能進一步拓展策展的理念和予以市民新的藝術體驗。

Hong Kong Museum of Art: On the Crossroads of Curatorship

Tang Hoi Chiu (Chief Curator 2006 -)

Hong Kong Museum of Art: What is curatorship

Over the last ten years, "curator" seems to have become prestigious profession commonly heard in art community circles. Various types of international or regional curated exhibitions have been held, with the names of curators credited conspicuously on catalogues, promotional materials and the exhibition venues, as if these names were brand names. In fact, the English word "curator" originates from the word "cure", which means keeping, conserving and caring. In the case of museum, the person overseeing a curatorial department is known as the curator, and they are responsible for organising exhibitions, as well as keeping, conserving and caring for museum collections to make sure that they are sustained and fully utilized for the benefit of the public. Therefore the functional responsibilities of a museum curator are broader and more extensive than that of a curator of exhibitions in the narrow sense.

How to curate a museum, rather than just curating exhibitions, is the core essence of museum curatorship. The specialty and preference of a curator affect the visions, missions and values of the venues or departments that they manage. In the course of materializing the new curatorial

The Hong Kong Visual Arts Centre.

approach of the "Hong Kong Art: Open Dialogue" Exhibition Series, we would like to take the opportunity for a general review of the curatorship and management rationale of the Hong Kong Museum of Art, a comprehensive art museum in Hong Kong.

Firstly, let us take a survey on the milestones in the history of the Hong Kong Museum of Art.

Looking back

The first public museum in Hong Kong, built in 1869 by a group of art devotees who raised funds, was originally at the old Hong Kong City Hall and located between today's Bank of China building and HSBC building. A renaissance-style structure, the old City Hall housed a museum, a theatre and a library. The museum was no different from typical old-style museums at that time, mainly focusing on collecting and displaying all kinds of cultural relics, curio objects and rare specimens. The main building of the old City Hall was demolished in 1933, while the remaining parts were pulled down in 1947. In the decades that followed, there was simply no designated or independent cultural-purpose building in Hong Kong, but at the end of the 1950s the Government began to think about building a city hall designated as a venue for cultural and arts activities for local citizens.

The City Hall in Edinburgh Square was opened on 2 March 1962. It housed a concert hall, a theatre, a recital hall and a library. The three upper floors of the high block were reserved for the City Museum and Art Gallery. The Museum at that time was comprehensive in nature, encompassing history and art. Three years after the opening, the facility already could not cope with its functional requirements. The Committee which overseen the City Museum and Art Gallery therefore proposed building a new museum, but the idea was not immediately adopted. Thereafter from 1965 to 1972, a number of proposals on the expansion of the Museum were submitted but did not receive positive address. When it came to 1974, the Museum was split into two, namely the Hong Kong Museum of History (relocated initially to Star House in Kowloon, and then to Kowloon Park. The new Hong Kong Museum of History in Tsim Sha Tsui East was opened in 1995.) The Hong Kong Museum of Art continued to stay on the three top floors of City Hall.

In 1978, the Museum Committee of the Urban Council approved the reprovisioning of the new Hong Kong Museum of Art at the Cultural Centre Complex in Tsim Sha Tsui. After years of researches, study visits to overseas museums and planning, construction work began in 1988, and the building was opened on 15 November 1991. A number of permanent exhibition galleries were provided to accommodate various collections, and there was also a 1,000 square metre gallery for holding temporary, thematic exhibitions.

Moreover, with a collection of Chinese teaware from various dynasties and Yixing teawares donated by Dr. K. S. Lo, a former Urban Councillor and a renowned collector, a historical building in today's Hong Kong Park, formerly the residence of the British Commander-in-Chief of armed forces, was renovated to form the Flagstaff House Museum of Tea Ware. It was opened in 1984 and became a branch of the Hong Kong Museum of Art.

As time passed, the functions of the museum became diversified, with the educational function gaining in significance. In the early 1980s, the curator of the City Museum and Art Gallery, Mr. Laurence Tam, called for a building serving educational functions with the mission of fostering creativity. After years of effort, a former barrack situated in today's Hong Kong Park was renovated with a new wing to become the Hong Kong Visual Arts Centre. It provides an exhibition gallery and multi-purpose workshop facilities for rental among the arts community, and holds educational programmes and exhibitions related to visual arts. It was transferred to the management of the Art Promotion Office which was set up in 2001.

The Hong Kong Museum of Art is a comprehensive art museum. Despite its relocation, the facility soon fell far from meeting the demand which arose as a result of rapid social development. In light of the pressing demand from society and the arts community, and as the new building of the Hong Kong Museum of History was in the pipeline, there came a chance in the 1990s for a Museum of Contemporary Art to be built at the former location of the Hong Kong Museum of History in Kowloon Park. Consultations and researches on the proposal were conducted, and the Urban Council gave its support. It was initially hoped that the building would be completed in 2002, but for various reasons including the change of the Urban Council and the Regional Urban Council into the Provisional Councils in 1997, and the subsequent dissolution of the two Councils in 2000, the proposal was shelved. If not for these reasons, Hong Kong would already have had a purpose-built Museum of Contemporary art.

Today, the Hong Kong Museum of Art has become one of the flagships of local public museums. However, as 17 years have passed since its relocation, expansion needs have arisen in the exhibition and storage areas as well as in the ancillary facilities. The government-appointed Museum Committee has already conducted intensive reviews and commented on the future mode of management and services of public museums. Facing also the M+ proposed for the future West Kowloon Cultural District, the museum's further development and mode of governance and management have to be carefully considered in terms of its roles, missions and realignment.

It's been 46 years since the establishment of the old museum in 1962, and it has been under the stewardship and management of five curators or chief curators. They are:

Mr. John Warner	1962 – 1976
Mr. Laurence Tam	1976 – 1993
Mr. Gerard Tsang	1993 – 2000
Dr. Christina Chu	2000 – 2006
Mr. Tang Hoi Chiu	2006 –

As mentioned before, a curator of a museum does not only have to organise exhibitions, but has to handle a multitude of planning and operational tasks, including building up collections, developing exhibition policy, financial planning, education and promotional strategies, personnel management and the cultivation of multi-faceted relations. If we scrutinise the missions, values and visions of the museum under the leadership of each curator or chief curator and look at their achievements, we can understand more about the definition and nature of museum curatorship.

Collection Strategy

The City Museum and Art Gallery established in 1962 was a comprehensive museum encompassing history and art. The Urban Council policy at that time was to make it a museum focusing on Hong Kong, tracing its roots in Guangdong and southern China, and further reaching out to the overall Chinese culture and other cultures and art in places related to China. The museum collections also lay within this framework, and do not include Western cultures or art. To make up for this discrepancy, exhibitions or exchange programmes relating to Western and Asian culture and art are held to provide citizens with opportunities to understand and appreciate arts of the world.

Just after the opening of the City Museum and Art Gallery, the collections included a group of Chinese porcelain and bronze wares from a renowned collector in Guangdong; historical paintings of Guangdong, Hong Kong and Macao donated by Sir Paul Chater; a group of oil paintings, drawings and prints on the coastal scenery of China donated by Mr. Wyndham Law and Mr. Geoffrey Sayer in 1951; and the historical paintings donated by Sir Robert Ho Tung in 1955. These collections were in the Government's collection and they were transferred to form the foundation of the museum's collection.

Mr. John Warner, the first curator, was a Briton who had a fervent interest in art. After taking up residence here, he paid close attention to the ecology and development of art in Hong Kong, and made friends with artists devoted to promoting modern art in the territory. Among them were Douglas Bland; Lui Shou-kwan, the master of new ink painting; Luis Chan, the painter endeavouring to advocate Western art; and artists such as Lam Chun-fai, Cheung Yee and Hon Chi-fun who introduced Western art trends into Hong Kong. Being a foreigner himself, Warner also associated with a number of overseas artists active in Hong Kong. During his tenure, he enriched the museum's collection with works by Hon Chi-fun, Luis Chan, Cheung Yee, Poon Man-lok,

Kwong Yeu-ting, Van Lau, Lui Shou-kwan and Kwok Mang-ho, the driving force behind modern art in Hong Kong in early years; and creations by artists of the later generation including Cheng Wei-kwok, Irene Chou, Leung Kui-ting, Eddie Lui Fung-ngar and others. Paintings depicting Hong Kong by foreign artists residing in the territory, as well as traditional and Lingnan School of painting and calligraphy, were also collected. Looking at his direction for building up the museum's collection, one of his primary focus was in local art. A man of vision, Warner met a group of artists dedicated to promoting contemporary art at that time, and later became influential in the development of Hong Kong art. His pioneering insight set the keynote for the museum's Hong Kong art collection.

In 1974 the City Museum and Art Gallery was split into the Hong Kong Museum of Art and the Hong Kong Museum of History, and the strategic framework of the former museum's collection came into being. Its core collection covered Hong Kong art, Chinese fine art, Chinese antiquities and historical pictures. Of course focus areas of collection were adjusted in keeping with the times and the museum's development direction. Warner retired in 1976, and was succeeded by Mr. Laurence Tam Chi-sing.

Mr. Tam was originally a teacher. Under the tutorship of the master of new ink painting Lui Shou-kwan, he practiced the art as well as conducted relevant courses at Wah Yan College, Kowloon. His specialties were Chinese art and museology. Upon joining the Museum, he put aside his art, and concentrated on curatorial work. Because of his vision and keen taste for new ink painting, the museum evolved into a bastion for the housing and promotion of new ink painting in Hong Kong. From Lui Shou-kwan to Wucius Wong, Leung Kui-ting, Cheng Wei-kwok, Irene Chou and Kan Tai-keung, their representative works were collected to reflect the development of new ink painting in the Hong Kong context.

Three years after Tam took office, the Urban Council launched a project to build a new art museum. With resources beginning to increase, and in line with the wider trend of social and economic development and the integration of Chinese and Western art, the museum's collection in every category tended towards diversification. Creations by senior calligraphers and painters as well as Western painters such

The artist Mr. Yang Shen Sum and the two museum curators Mr. Laurence C. S. Tam and Mr. Tang Hoi-chiu at the exhibition "The Art of Yang Shen-sum" in 1981. From left: Mr. Laurence C. S. Tam, Mr. Yang Shen-sum, Mr. Tang Hoi-chiu.

as Feng Kanghou, Jian Jinlun, Lee Byng, Wong Siu-ling, Luis Chan and Ng Po-wan were acquired either by donation or purchase, thereby making the development of local art traceable. Representative works by artists active in Hong Kong between the 1960s and 1990s who managed to break new ground in local art were also systematically collected. They included Van Lau, Cheung Yee, Hon Chi-fun, Kwong Yeu-ting and others. Ever since receiving its official name in 1975 and with the mechanism of its competition and exhibition came into being, the "Contemporary Hong Kong Art Biennial Exhibition" has become a major platform for collecting works by local outstanding and budding artists as well.

Outlook of the Hong Kong Museum of Art.

The museum's collection of southern China artefacts has also expanded. The 20th century highly-influential Lingnan School of painting has shown exquisite works by its inspirers Ju Chao and Ju Lian; masters Gao Jianfu, Gao Qifeng and Chen Shuren who were collectively known as the *Three Masters of the Lingnan School*; and masters of the second generation Chao Shao-an and Yang Shen-sum. This has made the museum's collection one of the focuses of the Lingnan School of painting. Calligraphy and paintings from Guangdong dating from the late Ming to the 20th century also constitute a key area of the collection strategy. The many refined works of art include those by Su Renshan and Su Liupeng of the Qing Dynasty which were acquired through purchase. Over 1,000 works from the Taiyilou Collection of Modern Chinese Painting and Calligraphy, donated by the late connoisseur Mr. Lau Siu-lui, are pieces demonstrating the quintessential style of modern and contemporary renowned calligraphers and painters from Mainland China, Guangdong and Hong Kong, thereby enhancing the completeness of the museum's relevant collection. As for Chinese antiquities, the museum focuses on establishing a representative collection boasting educational value, which comprises Chinese ceramics spanning all dynasties and other related cultural relics such as costumes and bronzes of later periods. The most strategic achievements include representative masterpieces of bamboo carving of the Ming and Qing dynasties donated by the famous connoisseur Dr. Ip Yee; Chinese teaware and related brewing vessels of utmost completeness donated by the K.S. Lo Foundation, which comprise the founding collection of the first thematic museum of teaware; and Shiwan figures and ware donated by collectors of Shiwan wares Mr. Woo Kam Chiu and Mrs. Kwok On. In addition, the most heartening news was the generous donation of the Xubaizhai Collection of Chinese painting and calligraphy made by Mr. Low Chuck-tiew. The collection embodies representative art works from the Jin and Tang Dynasties to 20th century, and is particularly strong in works by the masters of major schools of the Ming and Qing Dynasties. These treasures have contributed to the museum's collection in gaining an important position among the collections of Chinese calligraphy and painting as well as cultural relics from southern China.

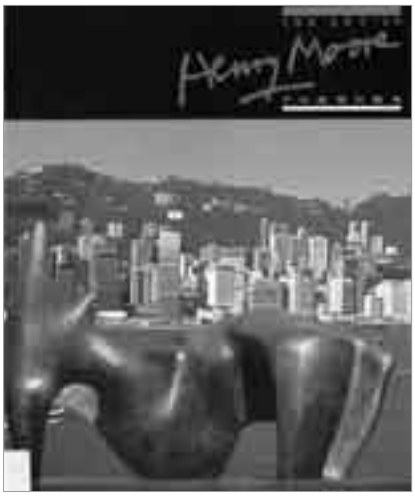
The new Museum of Art was inaugurated in 1991, and the Chief Curator Mr. Tam retired in 1993. Mr. Gerard Tsang Chu-chiu, his successor, also received professional training in the fields of Chinese art and museology. A proficient administrator, he followed his predecessor's acquisition direction and continued to expand the museum's collections in many ways, such as enhancing those of Chinese antiquities and Guangdong artifacts. In 1995, the K. S. Lo Foundation donated fine Chinese stone seals and ceramics dating from the Song to the 20th century. A new wing to the Flagstaff House Museum of Tea Ware was constructed to showcase this valuable addition. This was one of the accomplishments as a result of the collection strategy at that time.

The Urban Council was dissolved in 2000, and the Museum of Art has been under the management of the Leisure and Cultural Services Department since then. In 2001, the Chief Curator Mr. Tsang was transferred, and his post was taken up by Dr. Christina Chu Kam-leun. Dr. Chu is also a scholar, having studied in the US under the guidance of the internationally acclaimed Professor Li Chu-tsing, specializing in the research of Chinese painting and calligraphy. She adopted an open attitude and forward-looking judgment towards ink painting and contemporary art, in particular new Chinese art, setting up new horizons for the museum collection. During this period, many contemporary Chinese artworks of importance were acquired, including some monumental pieces by renowned artists in the current international arena, such as Zhu Ming, Gu Wenda, Xu Bing, Wang Tiande and Zhang Xiaogang. A large number of Chinese paintings by well-known contemporary artists of young-to-middle age were donated by Ms. Linda Chang, thereby significantly strengthening the museum's collection of contemporary paintings. In the area of Hong Kong art collection, Dr. Chu also paid great attention to the development of the new generation of local artists, collecting a number of works by award-winners at the Hong Kong Art Biennials as well as works by young artists employing new media with creative originality.

Exhibition of "Guangdong Calligraphy" in 1982.

Exhibition catalogue of "The Passionate Realm – Retrospective of Fang Zhaoling" in 1994.

Exhibition catalogue of "Hong Kong Art - A Dream of the Red Dust-Selected Works by Deng Fen" in 1999.



Exhibition catalogue of "The Art of Henry Moore" in 1986.

Exhibition policy

When the City Museum and Art Gallery was first founded, it was identified as a comprehensive museum in which art and history coexisted. Accordingly, the exhibition policy embodied various kinds of subject matter and themes including children's art, historical pictures, coins, folk crafts, photos, paper-cuttings and archaeological relics, but the overall exhibition focus remained on visual arts. Exhibitions launched in the early days of the museum included the "Hong Kong Government Collection of Paintings" showcasing the historical pictures handed over to the museum by the colonial government. For the following 46 years, this exclusive historical Hong Kong collection had been constantly put on display under a range of themes, and used as research resources or materials for collection catalogues. An exhibition policy for the museum's collection could thus be traced.

The noteworthy point was that an exhibition titled "Hong Kong Art Today" was held in the museum's first year. With his keen sensitivity and sense of belonging towards Hong Kong, Curator Warner decided that he had a mission to reflect, showcase and preserve local art at a time when the museum collection was not yet fully formulated. Prior to his retirement, the museum had already organized several exhibitions to reflect local art development, which included "Contemporary Hong Kong Art 1960-70", "Contemporary Hong Kong Art 1971", "Hong Kong Art Today", and "Contemporary Hong Kong Art 1972". These were the origins of the Contemporary Hong Kong Art Biennial Exhibitions. Since 1975, the museum has regularly hosted the Contemporary Hong Kong Art Biennial Exhibitions which reflect the latest developments in local art and encourages creativity among artists by way of competition and award presentation. The museum will also grow with the times and consider the aspirations from the art sector to constantly enhance the mechanism of the Art Biennial Exhibition. Since its inception, over 110 awards have been presented, and it has become an major platform for showcasing and promoting Hong Kong art.

Besides the Art Biennial, the exhibition policy for Hong Kong art was divided into several directions. The first was artists' solo exhibitions. Past displays have been held for deceased as well as senior artists still active including Feng Kanghou, Jian Jinlun, Lui Shou-kwan, Liu Guosong, Hon Chi-fun, Wucius Wong, Van Lau, Cheung Yee, Sun Xingge, Lin Jen-tong, Lau Ping-hang, Chao Shao-an, Yang Shen-sum, Fang Zhaolin, He Qiyuan and others. The second was the Hong Kong Artist Series conducted for three series. It was a solo exhibition series held for individual artists either by invitation or recommended by advisers. The artists might be of any age, and the exhibitions had taken place at the Museum of Art and other civic centres. The third was focused thematic exhibitions, such as "City Vibrance", "Ink Paintings by Hong Kong artists", "Hong Kong Visual Arts: Vibrant City", "Hong Kong Cityscapes – Ink Painting in Transition", "Chinglish", and "Made in Hong Kong". Through different curatorial approaches, these exhibitions were to explore and examine the development of local art, then and now, as well as the characteristics and identity of Hong Kong art.

Exhibition catalogue of "Ancient Chinese Bronzes in the Collection of the Shanghai Museum" in 1983.

Exhibition catalogue of "National Treasures - Gems of China's Cultural Relics" in 1997.

"The Pride of China: Masterpieces of Chinese Painting and Calligraphy of the Jin, Tang, Song and Yuan Dynasties from the Palace Museum" in 2007.

Chinese antiquities and fine art collections were gradually built up, and permanent exhibitions were held to display those treasures. Displays included retrospective exhibitions showcasing ceramics and teawares of all periods. Exhibition subjects might also be thematic such as Shiwan pottery and glassware; paintings from Guangdong; 20th century Chinese painting, and Xubaizhai Collection of Chinese painting and calligraphy.. Over the years, exhibitions from historical perspectives have been held, including "Kwangtung Paintings", and "Guangdong Painting of Ming and Qing Dynasties". Solo exhibitions organized for Guangdong, Lingnan School, and modern and contemporary calligraphers and painters included Su Renshan, Su Liupeng, the *Three Lingnan School Masters* Giao Jianfu, Gao Qifeng and Chen Shuren; Chao Shao-an, Yang Shen-sum, Fang Zhaolin, Huang Binhong, Qi Baishi, Xie Zhiliu, Chen Peiqiu, Wu Guanzhong and Huang Yongyu. The museum holds thematic exhibitions on the museum's collections, in particular making good use of the Xubaizhai Collection of Chinese painting and calligraphy to regularly present special displays, and publishes academic catalogues. Continuity in the strategies for planning exhibitions, research and publications helps the museum's efforts to boost citizens' general knowledge about Chinese art.

The museum's collection does not cover western art or art of other countries. To make up for this deficiency, to enhance the public's awareness of western and Asian art, and to fulfill its educational missions, the museum in its early years introduced various shows of woodblock prints, photographs and others in small and moderate scales from other countries. The milestone for bringing in Western art for display in Hong Kong was undeniably the "Henry Moore's Sculpture Exhibition" in 1986. The event was co-hosted by the British Council and Henry Moore Foundation of the United Kingdom. This large-scale exhibition extended its exhibition venues beyond the City Hall museum premises to other public areas and land, sea and air transportation were all mobilized for its materialization. Another early attraction was the exhibition "Pre-Raphaelite Art from the Birmingham Museum and Art Gallery" from Britain. There were a number of joint ventures with British establishments at that time because Hong Kong was under the British colonial rule. Collaborations with British museums and institutions gradually reduced in the subsequent years and not until 1998 did the museum jointly organized the blockbuster "Egyptian Treasures from the British Museum" with the British Museum. This exhibition had become the most popular show with over 300,000 attendances. In 2007, the Museum again presented another blockbuster "Treasures of the World's Cultures from the British Museum" which was a highlight to mark the 10th Anniversary of the Establishment of the HKSAR.

The Museum had begun to establish strategic partnership in her early years of development by organizing a number of exhibitions of prints, photography and others with French institutions. The inaugural exhibition to mark the opening of the new museum premises in 1991 was "Too French". In 1993, the Consulate General of France in Hong Kong presented the first annual Le French May Festival in Hong Kong and the Museum collaborated with the acclaimed Rodin Museum in organizing a very popular exhibition "Rodin Sculpture". In the fifteen years to follow, the Museum had developed close partnership with various prestigious French museums and art institutions to bring masterpieces of various great

"Artists and Their Models - Masterpieces from the Centre Pompidou, Paris" in 2006.

artists, including Chagall, Baltus, Zao Wou-ki, Giacometti and others and thematic exhibitions, such as "Masterpieces – The Origins of Modern Art in France", "Nice Movements", etc to Hong Kong. In particular, the two blockbusters "Impressionism: Treasures from the National Collection of France" jointly organized with the Musée d'Orsay and "Artists and Their Models – Masterpieces from the Centre Pompidou, Paris" had left unforgettable memories in the mind of our citizens. Materialization of these world-class exhibitions not only broadened the artistic horizon of the Hong Kong public, it also testifies the professional status of the Museum in the international arena.

Building up partnership and obtaining support and sponsorship from different Consulate-Generals in Hong Kong are our long-term exhibition strategies. We have been collaborating with the Consulate Generals of Switzerland, Germany, the United States, Italy, Portugal, Japan and others from different prospectives in bringing major art exhibitions here and strive to make Hong Kong an international hub of art and culture.

We would not forget Hong Kong is part of China and to bring significant exhibition of Chinese painting, calligraphy and cultural relics to showcase the myriad Chinese culture and enhance the public's appreciation of these treasures is our mandatory mission and strategy. Two directives are pursued. The first is to build up close partnership with local art collectors in organizing thematic exhibitions, such as "Monochrome Ceramics of Ming and Ch'ing Dynasties", "Ming and Ch'ing Porcelain from the Collection of T.Y. Chao Family Foundation", "Chinese Bamboo Carving", "Chinese Jade Carving", "Chinese Porcelain from the S.C. Ko Tianminlou Collection", etc. The Museum also joins hands with collectors' societies, such as the Min Chiu Society in organizing thematic exhibitions every five years since 1980, and the recent "Metal, Wood, Water, Fire and Earth" series with long-term loans of exhibits from private collections. The second is to build up partnership with various major Mainland and overseas museums to show their prestigious collections. Notable examples prior to the opening of the new museum premises include exhibitions such as "Gems of Chinese Art from the Asian Art Museum of San Francisco, Avery Brundage" in 1983, "The Elegant Brush: Chinese Painting under the Qianlong Emperor 1735-1795" jointly organized with the Phoenix Art Museum, USA, etc. The earliest collaboration with Mainland museums was marked by the exhibition "Ancient Chinese Bronzes" jointly organized with the Shanghai Museum in 1983. Subsequently various significant exhibitions from Mainland museums were staged, including the "Warring States Treasures: Cultural Relics from the State of Zhongshan, Hebei Province", "Origins of Chinese Civilization-Cultural Relics from Henan Province". "Selection from the Guoyun Lou Collection of the Shanghai Museum", "Buddhist Sculptures - New Discoveries from Qingzhou, Shandong Province" etc. The Museum had actively initiated these exhibitions and had them successfully materialized. Among those exhibitions from the Mainland, two were unprecedented in terms of popularity and importance. They included "National Treasures – Gems of China's Cultural Relics", which featured first-class national treasures gathered from different provinces and regions, to celebrate the Reunion of Hong Kong with China in 1997, and "The Pride of China – Masterpieces of Chinese Painting and Calligraphy of the Jin, Tang, Song and Yuan Dynasties from the Palace Museum" in 2007 which featured the masterpieces "Letter to Boyuen in Running Script" by Wang Shun, "Emperor Taizong Receiving the Tibetan Envoy" by Yen Liben of the Tang Dynasty, "Along the Riverside During the Qingming Festival" by Zhang Zeduan of the Song Dynasty and others which were for the first time displayed outside the Mainland. These significant exhibitions presented in the last forty-six years reflect the Museum's continuous pursuit of her mission and strategy in promoting Chinese art and culture.

The Museum also focuses in modulating her exhibition strategy from time to time from a visionary perspective. Contemporary Chinese art developed rapidly in recent decades and draw attention from art circles all over the

"Hair Dialogue" in 2006 - 2007.

world. As early as 2000, the Museum had staged the exhibition "Inside Out: New Chinese Art" curated by the acclaimed international Chinese curator Dr. Gao Minglu. The exhibition featured avant-garde works that were artistically controversial and posed new challenges in the appreciation of new Chinese art. With sponsorship obtained, the Museum was fortunate enough to acquire some monumental pieces by Xu Bing, Gu Wenda, Wang Tiande and others from this exhibition. In subsequent years, the Museum pursues to stage contemporary art exhibitions from experimental and fresh perspectives. These include "The Private Life of an Old Red Army Man","Parallel Time: New Media Art","Hair Dialogue", "Chinglish – Hong Kong Art Exhibition" and "Made in Hong Kong – Contemporary Art Exhibition" which showcased the new visions of artistic creations by contemporary Mainland and overseas Chinese artists as well as Hong Kong artists. Initiation of these exhibitions marks a new direction of exhibition strategy of the Museum.

The strategic planning in strengthening collections, developing curatorship and organizing exhibitions provides vital forces for the Museum to realize her mission, vision and value. Throughout the past forty-six years, four generations of former curators and chief curators dedicated their life-long efforts with unique vision and strategic planning to enhance the identity and international professional image of the Museum. The Museum steps forward with the progressive development of the Hong Kong society and enriches the cultural ecology of our city. Sometimes, we come across that there are critics saying that the public museums in Hong Kong are only able to bring "canned" exhibitions without their own initiatives and curatorship. I tend to think that how to re-packaging and making the canned foods into delicious dishes is really an art, just as Hong Kongese creates a famous and unique dish by cooking together the canned soya bean dace with fresh oil sow thistle. We respect the curatorship of our partners of Mainland and overseas museums and cultural establishments, but we also input our ideas from a Hong Kong perspective in re-packaging these loan exhibitions by means of curatorial interpretation, display and provision of education and extension services with local appeal. Such a joint partnership and curatorship would make these exhibitions more effective in meeting the aspirations of our audience. Other than collections-building and curatorship development, the Museum has to pay attention to other relevant strategies, such as building up relationship with people, in particular collectors and art lovers. I remember that shortly after I joined the Museum, I

Exhibition catalogue of "A Gift of Heritage Selection of Chinese Painting and Calligraphy from the Xubaizhai Collection" in 1992.

Exhibition catalogue of "Chinese Bamboo Carvings" in 1982.

worked closely with the former Curator Mr. Laurence Tam and the well-known collector Dr. Ip Yee overnight in preparing the exhibition "Chinese Bamboo Carving". We enjoyed those moments of communication and idea exchange, and Dr. Ip was much impressed by the Museum's staff full-hearted dedication and enthusiasm. Though he passed away at his middle age, it was such an impression that moved him to donate his whole bamboo carving collection, which is one of the most comprehensive collections of its kind, to the Museum. Another significant example was the memorable late collector Mr. Low Chuck-tiew who generously donated his famous Xubaizhai Collection of Chinese Painting and Calligraphy" to the Museum. All the former curators, including Mr. Laurence Tam, Mr. Gerard Tsang, Dr. Christina Chu and the present Curator Mr. Szeto Yuen-kit have built up close relationship with him. I remember that Mr. Low often invited us to share his experience and joy in viewing the collections at his Bank. In his late years, his interest had turned to Chinese ceramics and he often invited me to his home to see his acquired ancient ceramics and we exchanged our views and experience. It was such personal cultivations that motivated him to decide to give his whole collection to the Museum, despite the fact that there were some prestigious museums in Singapore and Shanghai competing to get his collection. The collection is one of the finest assemblies of ancient Chinese painting and calligraphy in the world and is now on display at the Xubaizhai Gallery of the Museum for the appreciation of our patrons.

The current exhibition "Digit@logue", guest curated by Ms. Ellen Pau, is the launching show of the new initiative "Hong Kong Art: Open Dialogue" exhibition series. In 2000, the Museum had invited Mr. Van Lau, Mr. Wucius Wong, Mr. Kan Tai-keung and Mr. Leung Kui-ting to serve as guest curators for the show "Contemporary Hong Kong Art 2000". The present series mark a new curatorial attempt by exploring new partnership with guest curators in Hong Kong. One of the distinctive features of this exhibition series is that curators have to make use of the existing museum collections to develop curatorial ideas with the aim at building up multi-layered dialogues between collections and commissioned exhibits, dialogue between guest curators, museum professionals and the audiences. The Museum invited various guest curators to provide proposals and finally short listed four proposals by the selection panel for exhibitions. The forthcoming exhibitions include "New Ink Art - Innovation and Beyond" (Guest Curator : Ms. Alice King), "Looking for Antonio Mak" (Guest Curator : Ms. Valerie C. Doran) and "Charming Experience" (Guest Curator : Ms. Grace Cheng).

With different perspectives and curatorial approaches, the four exhibitions would review and explore the future development of contemporary Hong Kong art and target at different audience groups. In addition to the "Hong Kong Art: Open Dialogue" exhibition series, the Museum would also introduce new changes to the mechanism and the awards of the Contemporary Hong Kong Art Biennial Exhibition held since 1975. On the other hand, the Museum has invited three well-known international curators to utilize the Museum collections and develop fresh curatorial themes from a contemporary vision. International artists would also be invited by the guest curators to participate in this large-scale exhibition to be selected from the three proposals and scheduled for 2010. This exhibition will aim at survey the current state of contemporary art trends, recent artistic cultivations and the ecology of contemporary international, Chinese and Hong Kong Art. We hope that these exhibitions with different visions would further open up new directions of curatorship and provide fresh experience in artistic experience for our audience.

為未來考古

譚美兒（館長2006 -）

1992年我加入博物館工作，當時香港的博物館只是寥寥可數。十六年後的今天，各式各樣的博物館和藝術空間比比皆是，數目並不斷增長，單單由政府營運的已有近二十間之多。1990年代或以前的博物館從業員多修讀藝術或藝術史，間有少數主修藝術教育的同事，而修讀博物館學或藝術行政的則極為少有，因為本地大學或大專學院均無此等科目；反觀現在，各大專院校開辦的相關學位和文憑課程，幾如雨後春筍。當年可謂屬於「冷門」的工作，今天竟成為如此「吃香」的行業，這是自己萬萬沒有料想過的事情。我有幸快人一步走在前頭，實在不是因為自己有先見之明，洞悉先機；相反地，這純因為當年剛畢業的我思想簡單，未經社會歷煉，一心只想從事與文化有關的工作，就糊裡糊塗的踏進了博物館。由於沒有受過任何學院訓練，只得靠前人引路，一邊摸着石頭過河。正因為沒有理論框架可以因循，所以更需要建立自己的想法；也幸虧那時對於何謂博物館，何謂策展並未有太多的論述，故此我可以有更大的空間去思考自己的答案，從經驗總結思想。儘管我對博物館和策展工作的理解未必與學院教授的理論對等，我希望我的分享能作為一種另類的參考。

誰是策展人?[1]

在現代藝術的世界裡，藝術不斷在界定自己；同樣博物館和她的從業員也在不斷審視自己的身份和功能。我認為博物館是一個討論社會問題、生命意義的場所，討論由藝術家帶動，由策展人提出。當藝術家走在社會的前方，積極地表達時代和人類的訴求時，策展人則以展覽、出版、活動等不同的手段，企圖引起社會對這些議題的關注，並嘗試把大眾引進這種種的討論當中，刺激大家對世界、對生命的反思，共同參與社會文化、人類文明的發展過程。

每個策展人對自己所扮演的角色可以有不同的理解和演繹，有些策展人從史學出發，整理歷史；有些從教育出發，春風化雨；有些創作力豐富的，開拓種種新猷；更有些實驗性強的，喜歡突破框框…對我來說，策展人的基本功能是一個鑑賞家和翻譯家，他一方面作為時代的眼睛，鑑識文化圖騰；另一邊廂，他要作為時代的橋樑，讓不同時空的人與人發生關係，為未來歷史的打造搜集材料。為我而言，搜羅文化概念跟收集文物同樣重要，而展覽和出版就是概念思維可以被具體閱讀的文本。藉着這些手段，本來零碎的片段得以組合為某種邏輯，為閱讀提供了特殊的角度和框架。無論是展覽或刊物出版，過程均需要編輯、剪裁和整理，才能深化思維，使知識有效地產生。就展覽而言，策展人游走於文字與圖像之間，他必須能充分掌握這兩種不同的語彙，在兩種語境中間鑽進鑽出。塑造一個展覽跟塑造一件藝術品相似之處，在於兩者均需要理性的思維和感性的能量；而兩者的強弱，也取決於它是否能深刻地打動人的思維情感。

1 「Curator」一詞在博物館的範疇裡一般譯作「館長」，亦作「策展人」，在博物館以外工作的一般稱作「獨立策展人」（Independent curator）。博物館策展人的工作除策展外，還包括收藏、出版、策劃活動、教育、推廣、藏品管理等等。「策展人」一詞只突出策劃展覽的部份，未能概括其工作的多樣性，難免易生誤解，但為方便與時下的討論對應起見，這裡仍沿用「策展人」之譯名。

2007年「香港製造」展覽開幕。

不同性質的藝術作品和文物種類需要不同的策劃方法和對應模式。比方在策劃當代藝術時，策展人需要把觀眾與身處的時空和語境拉開距離，由遙距的角度重新審視身邊的問題，跳出狹窄的視野和思考的盲點。相反，在策劃古代的文物藝術時，策展人則需要把過去拉近生活，使觀眾與古代的人與物產生關係，發生與當代對應的對話。然而無論那種情況，策展人必須把藝術和觀眾兩者同時放於策劃的中心。只側重作品而忽略了人的策劃，展覽便成為死物，因為作品只是創作過程的沉澱，它的基本還是人，最人性的東西被忽略，展覽便欠缺與人互動的動力與根基。[2]

作為一個翻譯，策展人不可無中生有，他必須紮根於已存的文化遺產(即「過去」)，在當代提供他的演述(即「現在」)，觀點被觀眾所吸收後再各自發展(即「未來」)。如此，策展人永遠站在過去與未來之間。策展人從不為文物或藝術作品解說它們「真正」的意思，而是就當代的情況和語境，在當下提出具當代的意義的解讀。每一個展覽的選材和組合，是構建新認知的框架，是建立某種觀點的脈絡。隨着時代的轉移，我們需要新的知識系統和思維邏輯去解讀問題，對世界和生命本質問題需要有另類的想像，更需要新的方法把個人的生活和社會、人類整體的命運和歷史有效地聯繫。因此，我認為任何一位策展人其實都在邊學邊做，都不得不像摸着石頭過河般一步一步的走。

誰是博物館策展人?

在博物館工作的策展人，永遠不是孤立獨存的。博物館有別於獨立運作的空間，她的系統性和傳統性較強。博物館策展人與獨立策展人的根本分別正在於此。就是說，作為一個博物館工作者，他必須在前人已開墾的土地上耕耘、灌溉，也必須為後人的土壤施肥，並開發新的土壤。他的工作在前人的基石上建築，亦盡力為後人的建設打好穩固基礎。他既要按歷史的路線出發，又必須帶備自己的方向儀，準備修正和繪畫新的路線圖。博物館策展人要堅守架構本身的使命和目標、她的文化與財產，還有她的工作模式和遊戲規則。

一如任何的公共機構一樣，香港藝術館的傳統和歷史，是很多前人辛勞的成果，是我們前輩留給我們珍貴的禮物。藝術館的藏品和展覽、活動以及出版，都是前人耕耘的結晶，是他們集體思考的紀錄，見證着他們一路摸索的痕跡。無視他們的經驗，不去從他們走過的路學習、領會，就無法對我們今天身處的狀況作深刻的判斷。其實任何人都不是孤立的個體，都不能在空中建築樓閣，任何人都必須面對歷史。而為博物館策展人而言，這種歷史感尤其重要，他必須把自己的工作與博物館和社會的歷史發展連接，繼往開來。沒有適當的歷史觀和時間觀，他的工作就會如同沙上的建築，在時間長河的洗禮中無法站穩，也無法把經驗累積沉澱成為可持續發展的土壤。

對問題思考的積累，其中一種形式就是透過博物館館藏。博物館的藏品並不是一個偶然的產物，它是歷代博物館策展人經營的結晶，它呈現了不同時代人的思考方向，透露了不同年代人的思維模式。這些結聚的歷史遺痕，見証了地方文化的發展軌跡，指示出不同年代藝術文化游歷的路線；它雕塑着社會的個性、集體的身份和地方的傳統面貌。博物館藏品把社會無形的文化遺產以有形的實體流傳，把不可觸摸的思維以可見的形式呈現於不同的時空。藏品為未來的路徑提供可追尋的線索和參考，不同時代的人對藏品不同的

2 據我的關察，近年在當代藝術策展的領域中，一些策展人擔當了「超級藝術家」的角色，展覽成為另種形式的藝術創作品。我個人認為這種身份容易引起角色衝突，因為策展人必需與作品保持適度的專業距離，否則其藝術理念難免凌駕於藝術家之上，令藝術家淪為策展人思想的插圖。在這關鍵上，策展人必需有高度的敏感度和能力，在堅守整全的展覽概念同時，要能保持和尊重藝術家的觀點與其作品的完整性。

解讀，更為雕塑未來提供豐富的想像和更多的可能性。因此，博物館藏品是一個文明社會不可或缺的部份。

除了一個地方和機構的承傳，作為一個公共博物館的策展人，他還須承擔對公眾的責任，遵守公共領域的規則，向公眾問責。他不能單以個人愛惡出發，而必須以客觀、開放的思維審訂館藏、展覽和活動，規劃方向。他亦不能以某些專業人士或利益團體的考慮作價值判斷，而必須顧及沉默的大多數、各階層人士的利益，以全體社會的宏觀出發思考問題。在滿足個別專業人仕的需要同時，要兼顧社會大眾的訴求，這絕對是一項艱巨的任務，為香港的博物館策展人而言，這更是高難度的挑戰，因為香港社會長期對文化冷漠，大眾普遍對藝術缺乏興趣或認識，以致長久以來藝術與社會關係割裂，處於各不相干、互不理解的孤立狀態，令博物館推廣文化藝術的工作舉步為艱。正正為此，博物館策展人作為公共服務的一環，在排解各方利益衝突和矛盾，消融藝術與社會的鴻溝上，他的角色尤顯關鍵；也正因為此，博物館策展人的工作跳出了純文化學術探尋的範疇，而引伸成一種具體改善生活質素，建設共融團體的社會運動。

誰是未來的博物館策展人?

為使博物館持續在文化發展上有效地產生作用，博物館策展人在繼承並維持歷史及傳統之餘，必須不斷對博物館發展的策略和定位作出修訂。因此，博物館策展人的工作永遠是一個取與捨的過程。

去年，香港藝術館慶祝其成立四十五周年。這些年間，藝術館與香港社會走過不少崎嶇的路途，亦共同面對過不少考驗。展望將來，更多的挑戰迎在前頭。其中一個對博物館界的衝擊，將會來自具香港特殊性的商場文化。本港的商場比世界任何一個地方多而密集，它的展銷方式所衍生的文化特質及其對視覺經驗的影響，可謂無遠弗屆。近年更有不少商場舉辦展覽活動，也有個別商户或旗艦店陳設藝術品，還有著名品牌舉行大型展出。如此種種的展覽行為，加上其他各式各樣極具視聽享受的消閒娛樂事業，包括主題公園等，對社會的視覺薰圍、對大眾的美感教育起着革命性的影響，公眾對傳統博物館的展示形式及活動類型的需求，亦會因此產生巨大的變化。已見的影響包括博物館更傾向於大型的展出，在陳列展品上追求具視覺震憾性的設計，以吸引觀眾；又博物館更講求寓教育於娛樂，在學術性的層面中滲透更多趣味性的演繹等。

除了內部的衝擊，外來的挑戰還包括國際間不斷湧現的大型國際性展覽，如雙年展、三年展等。這些超級大展續漸形成一種全球性的力量，勢將把各地的展覽機制同化，使展覽類型變得平面化。為求引起更廣泛的注意，近幾年開始有不同地方的雙年展、三年展聯結成網絡，宣傳攻勢更見凌厲，它們把世界變成一個「超級博物館」。這些大型國際展不但製造出一種文化旅遊的風尚，更為藝術市場打開商機。大型國際性展覽的策展人變成另類文化買辦，為藝術速銷；展覽亦成為變種的展銷手段，瘋狂的藝術市場將進一步影響藝術和博物館生態。

面對此種形勢，我認為未來博物館策展人要思考的主要有兩方面。一方面，策展人應有開放性、世界性的學術視野，思考如何參與全球性議題的討論，而與此同時，他必須保持對本土問題的關懷。另一方面，他必須重新認清博物館與整體世界藝術生態的關係和位置，在汲納商業贊助及合作伙伴以擴展及提升服務水平同時，要持守學術自主及捍衛公眾利益。

除了在文化藝術範疇發生的變化外，我們的社會所面臨的重大轉變，亦對博物館的運作及展示模

式起着重要的影響，其中包括不斷普及的教育和日益發達的資訊科技。這些方面的高速發展造就了强大的的民間力量及民間創作，昔日沉默不語、被動的大多數，今天在方方面面都開始打破沉默，表達發聲。社會續漸產生一批積極參與討論及建設的公民力量，這批新一代的觀眾以及他們這股文化力量，對博物館的發展大致可理解為兩方面。首先，這新生代的思維會偏離單向的維度，而以散向、多重的觀點理解世界；他們不會滿足於一次性、單一性、靜態的、以接收為主的參觀經驗，他們會尋求更動態、更互動、更具自主性和參與性的參觀體驗。要滿足這種需求，未來博物館的策展人在展示及活動的設計上，就要思考如何提高大眾參與互動的部份，强化公共博物館作為自我學習、自我發現的平台，並促進公共領域作為互動討論的空間，讓個人的財富變成社會的財富，共同參與建設社會。換言之新一代博物館策展人的任務，是思考如何從由上而下的被動「教育」模式，轉向為以啟動個人潛能、帶動觀者的主動「學習」；並思考如何把展覽、活動脱離以主導性展示的視覺文本，改為更具解放性、流動性的能量交換場所，把視覺經驗作為趨化劑，刺激和帶動觀者自由的交流，從而容許更多向、更豐富的文化想像。

其次，當世界走出線性的階級架構，而發展成網絡式的社會時，人與人的關係自然起了關鍵性的變化。在網絡世界裡，高與低的分野顯得不太現實，專業的門戶將會陸續被打開，藝術文化將不再限於一班藝術家、文化人等所謂精英的活動。如此，當代藝術的策展亦不能再局限於傳統精緻藝術的門限，而將含蓋所有視覺媒體，展覽要走向跨學科、跨媒介的維度，與生活各方面的文化元素有機地連結，才能更立體地反省生活和生存的議題。博物館不會再是一所陳示狹義的「藝術」物品的地方，而是一個孕育對藝術的反思、讓創意得以實踐的園地。

隨着二十一世紀世界急速的發展，可以預見博物館必會經歷翻天地覆的轉型。到底哪一種營運和展示策略會更有效地維繫博物館與社會發展的互動關係，回應社會訴求，我相信並沒有一個絕對、唯一的答案。不同的模式，不同的取向都必須給予共存的空間，社會才會均衡、健康地發展。在思考香港博物館未來種種的可能性上，我們希望透過開放對話與大家更好地交換意見、交流經驗。

説到底，博物館策展人只是博物館的托管人；博物館是下一代托管給我們的，最終，她要回歸她的主人。

圖右：2007年「不中不英 — 香港藝術展」。

不中不英

香港藝術展

Chinese English

Hong Kong Art Exhibition

23.3.2007 – 3.6.2007

康樂及文化事務署主辦　香港藝術館籌劃　九龍尖沙咀梳士巴利道10號　香港藝術館二樓　當代香港藝術展覽廳　查詢電話：2721 0116　網址：http://hk.art.museum

開放時間：每日上午10時至下午6時　星期六上午10 時至晚上8時　逢星期四(公眾假期除外：5.4.2007及24.5.2007)休館

藝術館入場費：$10(標準票)、$5(殘疾人士、全日制學生及六十歲或以上人士)　20人或以上團體參觀可享有七折優待 (購標準票者)　持博物館入場證者免費　逢星期三免費入場

Presented by the Leisure and Cultural Services Department　Organized by the Hong Kong Museum of Art　Contemporary Hong Kong Art Gallery, 2/F, Hong Kong Museum of Art　10 Salisbury Road, Tsim Sha Tsui, Kowloon　Enquiries : 2721 0116　Website : http://hk.art.museum

Opening Hours : 10am – 6pm daily　Saturday 10am - 8pm　Closed on Thursdays (except public holidays : 5.4.2007 & 24.5.2007)

Admission Fee : $10 (standard), $5 (people with disabilities, full-time students and senior citizens aged 60 or above)　30% discount for groups of 20 people or more (standard rate)　Free admission for Museum Pass holders　Free admission on Wednesdays

When I first joined the museum service in 1992, only a handful of museums existed in Hong Kong. Today, we have near to 20 government-run museums, not counting numerous private galleries and art spaces. While there were no arts administration or museum studies courses available when I started my career, we now have a growing number of departments offering such diplomas or degree programmes. My having entered the trade was not a matter of foresight. It began with the all-too-simple idea of working on something related to the field of culture in my area of interest. As a fresh graduate who was not trained for his trade, I learnt my craft through on-the-job training and forged my own way as many of my predecessors had also done. In this way, my quest of becoming a curator may be different from those who started in the classroom. For me, practice has formulated theory.

Between Past and Future

Eve Tam (Curator 2006 -)

What is a Curator?

In the world of contemporary art, the medium is always redefining itself; likewise, so does an art museum and its keeper. I believe curators are those who put viewers in contemporary debates by means of exhibitions, publications and other public programmes while artists are the ones who actively respond to the urgency of the place and its people. In so doing, curators provide viewers with alternative ways of looking at the world and life under a contemporary light.

Every curator may see his role differently. Some function as historians or educators, while others may consider themselves producers or even experimentalists. In my view, a curator is fundamentally a connoisseur and an interpreter. On the one hand, he is the mental eye thinking and collecting

for his time; on the other, a curator acts as a bridge between art and people that enables their interaction. In terms of collecting, a curator needs to decide what visual materials should be preserved for future generations. For my part, I collect ideas as much as objects. To me, publications and exhibitions are sites where ideas find expression as text. It is where collected ideas and objects are organized under a curatorial perspective so that visual experience may take place within a certain framework. An exhibition involves as much editing as a publication. Curating resembles rendering edited thoughts into a visual orchestration. It is an intellectual activity where new knowledge comes into being. During the process, a curator has to translate between literal and abstract visual languages, establishing a connection between the conceptual and the perceptual. Crafting ideas into visual form in an exhibition is akin to crafting materials when making art. Like the process of creating art, the curatorial process requires rational reasoning as well as affective power. Like a piece of art, a good exhibition is one that makes something "visible" and creates insight.

Different collections or genres of work may take dissimilar curatorial approaches and methodologies. Thus, they find their respective solutions and strategies by way of presentation. When curating contemporary art, a curator must draw his viewers from their existing temporal and spatial dimensions and facilitate a better "view" of their own condition. On the contrary, when curating antiquarian relics from an ancient culture, a curator may need to bring the past to the present to achieve modern-day relevancy. In any case, a curator has to keep both of his subjects in mind – the artefacts and the audience.[1]

As an interpreter, a curator does not create out of nothing; he must work with given visual materials (the past) and interpret their perception in the moment (the present) for the viewer's further elaboration (the future). A curator never interprets the "true" meaning of an object; he only interprets the object from the perspective of the here and now, in real time, for a contemporary public. In a certain fashion, each arrangement and selection in an exhibition forms part of a construct of new knowledge. As time goes by, shifting epistemology would stipulate a new ordering of objects

1 In recent years, as far as I have observed, there has been a tendency to see the curator as a "mega-artist" where curating is perceived as a creative process, a kind of artistic practice in a different form. In such cases, knowing when to step back in the creative process while keeping a professional distance is essential for the creative vision of the curator that may otherwise conflict with that of the artists. Exceptional sensibility and skills are required on the part of the curator to engage and disengage himself throughout the process, otherwise his curatorial vision could be so overwhelming that it overshadows the creative integrity of individual artists.

"Made in Hong Kong - Contemporary Art Exhibition" in 2007.

"Chinglish - Hong Kong Art Exhibition" in 2007.

and presentations and new logic in making localized and historical contextual connections. For this reason, a curator is continually learning on-the-job.

What is a Museum Curator?

When working in a museum, one is never alone. A museum curator is different from an independent curator in that he has to work on something that someone else has already worked on and that someone else will continue to work with in the future. A museum curator needs to be able to relate to the legacy of the establishment, including its institutional vision and tradition as well as its body and culture of work. Like any public museum, the legacy of the Hong Kong Museum of Art is a valuable bequest that has been passed on to us by earlier generations. Its collections and programmes are evidence of the rocky road that our predecessors travelled. If we disregard this history and inheritance, wee may fail to fully understand our position today. Nothing happens in a vacuum. A sense of history is always important for museum curators. They have to see themselves as an extension of an existing body of thought. Without such a sense of time and history, museum work would comprise piecemeal happenings and incoherent actions that evaporate with the passage of time.

One way of perpetuating knowledge and understanding takes the form of a museum collection. A collection is not only a pool of accidentally gathered objects; it is cultural evidence of the community's personality and its collective identity. In this regard, a museum collection is a crucial domain preserving a place's tangible and intangible cultural traditions. It enables history to take shape by connecting memories and knowledge— distilled in different times—for sustainable development. A museum curator, as custodian of this significant cultural province, acts as gatekeeper at the crossroads of the past and the future.

Apart from accountability to a public institution's traditions, a museum curator also shoulders public responsibilities and must answer to public liabilities. He cannot act solely according to his own tastes. He has to be fair and open in the institution's collection and programming. Neither can he work for a narrow range of specific interest groups. He often needs to bear in mind the anonymous public, the silent majority made up of different constituents. It is exactly here that a museum curator finds his greatest challenge. In speaking to this diverse audience, how can he address and engage people of various levels, needs and interests in one unifying undertaking? This assignment is especially difficult in Hong Kong as there is a general disinterest in art. The split and alienation between art and the community cripples the possibility of any meaningful museum work. Consequently, the responsibility of a museum curator to mediate the distance between art and people, to resolve tension between the secular and the spiritual, becomes all the more vital. It is also on such grounds that museum work transcends the realm of elitist intellectual or academic endeavours and takes art to the field of political action for social wellbeing.

What is a Future Museum Curator?

While there is always the need for a museum curator to hold on to institutional history and identity, there is also a constant call to revisit and redefine its position and strategy. In this regard, working as museum curator involves a process of continuous learning and unlearning.

The Hong Kong Museum of Art celebrated its 45th anniversary last year. In the years ahead, numerous new challenges are envisaged. Internally, one of the major competitive forces is Hong Kong's overpowering mall culture and entertainment industry. Recent years have seen a rise in the number of cases of exhibiting art in shopping malls, spectacular flagship store art displays and other guerrilla fashions of art shows. Together with the boom in amusement businesses such as theme parks, the combined impact on people's visual experience will certainly revolutionize the traditional paradigm of museum exhibition practices. We actually witness their effects when museums gradually turn their

exhibitions into spectacular displays of abundance and when they shift their service orientation to "info-tainment" or "edu-tainment".

Externally, the rise of international exhibition systems, like the international biennials and triennials, is bringing about an escalating global levelling in exhibition practices. These international exhibitions can be considered a crucial part of the spectacle of showbiz, one that benefits not only cultural tourism but also creates new values in art markets. In the last few years, there has even been a trend to network biennials in different countries making the world a big museum. In this way, international exhibition curators become a kind of cultural comprador paving the way for art merchandisers.

In the face of such developments, the renewed task for a museum curator, as I perceive it, is basically dual. On the one hand, he has to ride the trends and strike a balance between an international narrative and relevancy with local speech and specificity in his scope of collection and programming. On the other, he has to find a delicate position in the new ecosystem: to open up the museum to commercial and corporate partnerships so as to combine services, expertise and resources. In the meantime, however, he has to negotiate without compromising scholarly independence and the public interest.

Apart from these ongoing changes in the cultural sphere, our society is also facing a cultural tsunami that requires a correspondent paradigm shift in museum practices. With the democratization of education, the popularization of creative industries and with advances in media technology, we see a mounting power of the masses and of mass creativity. Again, I see the impact as twofold. First, the future population will not be satisfied as passive recipients in a one-off museum-going transaction; they want to be engaged as active participants. The future undertaking of a museum curator is therefore to enhance an audience and a public participatory model to utilize its programmes as discursive platforms for mutual development and enrichment. In this respect, the museum curator ceases to be a service provider. Rather, he will be a facilitator who acts an agent liberating the creative energies of individuals for self-empowerment. Replacing the curator's monologue and the museum's master-narrative, we are to engage more people in dialogue to find new possibilities of expanding cultural narratives and discourse.

Second, when society is transformed from a hierarchical order to a networked world, creativity can no longer be restricted to a narrow group of specialists called artists. In the coming decades, contemporary curating will not be just for art practices in the traditional sense. We shall be curating for a total visual experience that is cross-media and multi-disciplinary. An effective exhibition narrative will be one that relates all creative visual practices with living our daily lives. By that time, a museum will cease to be a building with "art" inside. It will become a space for a new understanding of "art" to take place. All the same, the function of a museum in promoting a single, dominant meta-narrative of "art" will be played down. Instead, it will operate as a breeding ground for alternative and multiple narratives. In short, a museum will not be a cabinet of curios, it will be a curious cabinet.

In the call for a renewal of museum services in the 21st century, no single model fits all eventualities. To maintain the museum's role of providing a dynamic learning system for the creation of new knowledge, a diversity of exhibition and programming models will be crucial in ensuring equilibrium and cultural wellbeing. We open up this dialogue in the hope of a higher level of energy exchange and interaction among the art community.

Open dialogue is not the solution; it is the beginning of possibilities.

靜夜絮語

曹韻雯（助理館長1989-）

夜，是上蒼給人們的另一個世界。靜夜，容思索的空間何其廣遠。靜夜裡，我有時也幻想藝術館會發生電影「翻生侏羅館」（2007）的情節。

盼望在藝術館工作的意念萌芽於初中之時，就只是本着「很喜歡便想更貼近」這簡單的原因。幾許時移轉逆、抉擇和經歷，有些思想及問題不復再存，但總喜歡一再為兩個問題尋找答察，那是「甚麼是藝術?」和「藝術館可以做甚麼?」，因為答案那麼豐盛，且不斷的變化與更新，饒有趣味又極富挑戰性，而重要的是，我相信這是藝術館存在之本。很高興過去有機會在館內任職不同的崗位，包括展覽籌劃、館藏及服務推廣等，而可能因為是唸藝術的原故，所以對其中一些「沒前例可循」的新鮮事宜很是雀躍，如首屆「香港國際博物館日」（圖1）及配合不同展覽的教育角（圖2,3）之籌劃、不同屆別「香港藝術雙年展」（圖4）作品的脈絡梳理與佈展等，亦很喜歡聽藝術家談自己的創作、理念與人生，挺欣賞在策展上探索得較深層及在觀眾層面多思索的展覽，有時還甚至偶然希望人們尊重珍愛藝術作品如己出。這行政工作頗另類。

自然、愉快、持續

博物館學者胡德的研究顯示，博物館的參觀者希望能夠有被重視、被欣賞、舒適及像在家的感覺（Marilyn G. Hood, 1983）。二十世紀以來，博物館

圖1. 2001年首屆「香港國際博物館日」。

對市民大眾在博物館參觀時的需要非常關顧及重視，而「博物館休閒」(陳媛，1995)便是其中一個我很欣賞的理念或理想模式。

在藝術館的整體協調與合作下(如展覽計劃、研究的課題、教育活動、推廣行銷策略及其他服務等)，參觀者「休閒」地懷着開放的態度、沒有負擔地去欣賞藝術品，不會因未能完全了解而困惑，只會在沒有壓力下自由選擇自己最佳的接收方法與適合的份量，從而獲得知識與樂趣，進而讓參觀者一步步去思索及調整對藝術館及對自身與藝術的關係之看法。相信這就像啟動了第一個齒輪一樣，參觀經驗的積累能讓觀眾參觀藝術館的模式與內容不斷更變。另一方面，近代藝術作品的新模式亦越來越重視觀眾與藝術作品之間的互動與參與，讓這經驗進一步深化。

作、藝術史、藝術評論、美學、博物館學、教育理論，以至社會學和哲學等等。以不同時代或社會背景、美術教育及博物館學的理念和角度、自身的角色和層面、立場和態度，以及抱負和期望等等而撰寫的中外有關論着實在多如繁星，研究結論及建議亦有南轅北轍的情況。然而，要把理念去實踐，就是一種充滿變數的實戰。

藝術館有別於正規的或單向的知識傳遞，而是着重透過實物去引起參觀者的興趣和學習動機，在自主參與中獲得知識與啟發。這些觀眾體驗藝術的取向，學術上大致可分為「形式主義」、「分析主義」、「學習主義」及「建構主義」，並互聯組成一個整體綜合的經驗，由參觀者踏進藝術館所經歷的每一件事開始，例如他們對展覽鋪陳的整體感覺、展覽所營造出的氣氛、他們對藝術品的視覺閱讀體驗、文字說明給他們所帶出的思考、以致導賞員講解為他們引帶出的語言意義、教育角裡互動遊戲中他們在觸覺、聽覺和視覺上多感觀的經驗，以及其後他們所帶出的多元智能潛力的發揮，所發展出繼續探索的動力和「藝術館素養」(Art Museum Literacy)的建立及培養等等。不過，藝術館經驗之所得的不易於衡量，亦會因不同類別和背景的參觀者而衍生出各種效果及影響。

圖2. 1996年「珠江風貌 — 澳門、廣州及香港」的教育角首次採用電腦遊戲。

圖3. 2000年「尼斯運動 — 法國現代藝術」展的教育角「尼斯大街」。

圖4. 2005年的「香港藝術雙年展」。

參與、互動、關係

藝術/博物館的學習和經驗其實是一個複雜而微妙的課題，所涉及的相關學術範疇包括藝術創

藝術館教育角或可作為一個例子。因為遊戲與藝術都是以人的創造力為基礎的，所以教育角的非傳統藝術館環境讓參加者由被動變為主動或互動，在自由愉快的氣氛下按自己的興趣自由參與，引發出大小朋友的探索動機。許多教育角都

圖5. 2001年「山東青州龍興寺出土佛教造像展」的教育角「天外飛仙下凡記」。

曾令參觀者留下深刻印象，更廣受家長、小朋友和學生歡迎，改變了不少人心目中藝術館嚴肅的形象。為展覽而特別設立的教育資料遊戲站的形式及規模，通常都會因應展覽主題及內容、教育理念和目標、對象及資源等因素而演化出不同的面貌。猶記得多年前為青州佛像展製作教育角（圖5），拜訪了志蓮靜苑主持並請教有關所設計近乎天馬行空的遊戲可合佛教教義，當時那「面試」般的心情很是難忘。還有很值得一提的是香港藝術館之友對藝術館教育活動的支持，歷年來他們的熱誠贊助就為多個專題展覽帶來廣受參觀者歡迎的教育角、研討會及講座。

由藝術作品內容及特質、作品之間的關連、展示上的策劃及理念等等組成的展覽的鋪陳，往往會成為觀眾的第一印象，包含着策展的視野、對藝術作品的解讀以致頗形而上的感覺如誠意或野心等，其重要性是不能忽視的。展覽的策劃與藝術的發展有着相互的影響，而當代藝術作品中互動的元素、交流的過程以及藝術家與群體或社會的關係在今天變得越來越重要，這也許為觀眾提供了欣賞的不同層次或較個人化的體驗。這種「關係藝術」（Relational Art）（尼古拉斯・波瑞奧德[Nicolas Bourriaud], 2002）帶出了一種展覽策劃的新理念，藝術作品要求觀眾的互動參與過程方能完成它的意義，所以展示的方式要營造出合適的環境以開放和容納觀眾的需要及更廣濶的演繹。例如本地行為藝術家郭孟浩的《蛙王流動博物館》（2007）（圖6）邀請觀眾嘗試融合於蛙王的世界；伍韶勁的《輪》（2008）以多元電腦音樂結合數碼影像等媒體回應觀眾的參與；Cédric Maridet的聲音裝置《I/O Flow》（2006）、白雙全

圖6. 郭孟浩的《蛙王流動博物館》（2007）。

圖7. 靜夜裡藝術館三樓大堂的觀音像 (C1990.0016)。

圖8. 香港藝術館藏尤紹曾之《少女》（1990）（AC1990.0096）。

的《給路人的一朵小花》（2005）及近期在香港展出的「流動藝術展」（Mobile Art, 2008）中，大野洋子（Yuko Ono）的《許願樹》，就須要有觀眾的投入了。

夜裡離開藝術館前，總喜歡駐足靜觀藝術館三樓大堂盡處的一尊觀音（圖7）。「幻彩詠香江」的繽紛光影過後，昏暗過道的夜明燈下觀音依舊那麼慈祥寧靜，常讓我想起已故畫家尤紹曾晚年時只要在畫中畫下了人物，便不期然會覺得他們是自己的朋友，因此晚上他總給畫室亮一盞燈，為免畫中人寂寞（圖8）。看着看着，彷彿還能細聽到水月觀音千百年來的故事……

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Museum Murmurs

Mimi Cho (Assistant Curator 1989 -)

Night is another world, mysterious and silent, that evokes numerous thoughts. By night, I would imagine what could have happened if the Museum of Art had become the site in the film *Night at the Museum* (2007).

The desire to work in a museum nurtured during my early secondary school years, out of the simple belief: "Love it and want to get closer". Time passed with a number of crossroads and choices. Questions come and questions go, but I am still interested in exploring the answers to two questions. They are "What is art?" and "What could an art museum do?" Answers to these questions are numerous, and are constantly changing, making the attempts to answer the questions even more interesting and challenging. Most importantly, I believe that the rationale for an art museum to exist lies in the answers to those questions. I am glad that I have been able to work in different sections in the Hong Kong Museum of Art: exhibitions, museum collections and extension services, etc. Probably due to my background in creative art, I have been particularly excited about anything new that followed no rules, such as the organization of the first "Hong Kong International Museums Day" (fig. 1), creating education corners for different exhibitions (fig. 2,3), and the research and display of the Hong Kong Art Biennials (fig. 4). I like very much to listen to artists talking about their creative work, ideas and lives. I particularly enjoy those exhibitions with deep thoughts and care for their visitors. Sometimes I even hope that people would treasure artworks as if they were the artists themselves. I think I am in a sense far from a normal administrator.

Fig 1. The first "Hong Kong International Museums Day" in 2001.

Natural, Happy, Continuous

Museum studies expert Marilyn G. Hood concludes from her studies that a visitor to a museum hopes to be respected, appreciated and made to feel comfortable, like being at home (1983). Since the 20th century, museums have cared much about the needs of the visiting public and "Museum Leisure" (Chen Yuan, 1995) is one of the values or ideal modes that I much appreciate.

Under the collaborated efforts within an art museum (such as exhibition plan, study topic, educational activity, marketing strategy and other services), a visitor can readily appreciate artworks lightheartedly with an open attitude, in a carefree environment and at their own pace. They are free to choose the reception method and the amount of information they find suitable without any pressure, to acquire knowledge and fun. In this way, they would be more motivated to further inquire, and further review and modify their concepts about a museum and the relationship between themselves and art. Once started, the experiences of museum visitors would accumulate and enable a variety of visiting modes and contents. On the other hand, the participation of the audience and interaction with the artwork are becoming more and more important in new forms of contemporary art and thus further enrich the audience's experiences and enjoyment.

Participate, Interact, Relate

Art museum/museum learning is a sophisticated discipline that involves a number of academic subjects ranging from artwork creation, art history, art critics, aesthetics, museum studies and education theory to sociology and philosophy. Relevant writings, from different times and social backgrounds, values and approaches of art education and museum studies, writers' social identities, attitudes and aspirations have been abundant. The conclusions and suggestions drawn from them also vary a lot. Nevertheless, putting theory into practice is essentially a process of coping with the complexities and variants in the real world with perseverance.

Learning in a museum is different from the formal or unilateral mode of knowledge transfer. It focuses rather on how to arouse learning motivations and interest through first-hand experiences. The ultimate objective is to promote an active inquiry of knowledge and to inspire through independent participation. Academically, the approaches of experiencing art can be classified into "Formalism", "Analyticism", "Active Learning", "Constructivism", etc. An integrated learning experience will begin to form; starting from the first step of a visitor coming into a museum. For example, the exhibition arrangement and display of the museum, the atmosphere created by the exhibitions, the visual experience with the artworks, the inspirations from the textual descriptions, the verbal explanation of the museum guide, and the tactile, audio and visual experiences gained in the interactive

Fig 2. Computer game was firstly used at the Education Corner of the exhibition "Views of the Pearl River Delta – Macau, Canton and Hong Kong" in 1996.

Fig 3. The Education Corner "Main Street in Nice" of the exhibition "Nice Movements – Contemporary French Art" in 2000.

Fig 4 The "Hong Kong Art Biennial Exhibition" in 2005.

Fig 5. The Education Corner "The Tale of a Fairy" of the exhibition "Buddhist Sculptures – New Discoveries from Qingzhou, Shangdong Province" in 2001.

games at the education corner, all of which leading to the employment of multiple intelligences, the formation of the learning motivation and the development and cultivation of "Museum Art Literacy". However it is not easy to measure the outcomes of the museum learning experience as they can be very much diversified and the effects unquantifiable.

We may take the education corner at the museum as an example. Games and art are closely related to each other, for they are both based on human creativity. An education corner is an informal learning environment that allows participants to take part actively in the activities according to their own interest in a carefree atmosphere. The motivation to learn is thus triggered. According to experiences, education corners leave deep impressions on the minds of visitors, and are extremely welcomed by parents, children and students. Also, it has changed the solemn image of a museum as in the eyes of many people. The scale and mode of an educational game space specially set up for an exhibition is dependent on the exhibition theme and content, educational objectives, target audience and available resources. I still remember I once helped to set up the education corner for the exhibition on Qingzhou buddhist sculptures several years ago (fig. 5). I had to visit the Head of the Chi Lin Nunnery with an anxious and worried state of mind, to consult her about whether our imaginative games designed were in line with the doctrines of Buddhism. It is also important to note that the Friends of the Hong Kong Museum of Art has been providing a lot of support to our museum educational activities. For many years they have enthusiastically sponsored many education corners, seminars and talks that were widely welcomed in a multitude of thematic exhibitions.

The audience's first impression of an exhibition should be a combination of the contents and characters of the artworks, the relations between the works and the curatorial concepts and arrangement behind the display. Besides the interpretations of the artworks by the curatorial team, their vision, sincerity or ambition are all factors not to be easily overlooked. There is a close relationship between curatorship and art development. In contemporary art, more and more

Fig 6. "Frog King Mobile Museum" (2007) by Kwok Mang-ho.

Fig 7. Guanyin at 3/F lobby of the Hong Kong Museum of Art at night (C1990.0016).

Fig 8. "The Young One" (1990) by Mr. Jackson Yu at the collection of the Hong Kong Museum of Art (AC1990.0096).

concerns are rendered to the interactive elements, the process of exchanging, the relationships of artists to the society or different community groups, and the participation of the audience. Different views and layers of meaning of the artworks to be provided to or by the audience are much encouraged. This new form of "Relational Art" (Nicolas Bourriaud, 2002) calls for the interactions with the audience as well as the process of their participation so as to fulfill the meanings of the artworks. Thus, suitable environments are to be created and opened up for the audience, for their participation, interpretations and enjoyment. For examples, the audience are invited to participate actively in the world of Frog King at the "Frog King Mobile Museum" (2007) by local performance artist Kwok Mang-ho (fig. 6); the "Musical Wheel" (2008) by Kingsley Ng interacts with the participants through a mix of computer music, digital images and spatial movement; the sound art installation "I/O Flow"(2006) by Cédric Maridet, "A Little Flower for the Passer-by"(2005) by Tozer Pak, and the "Wish Tree" by Yuko Uno that recently shown at the "Mobile Art" (Hong Kong, 2008), all require the inputs of the visitors in order to have the works realized.

Before leaving the museum at night, I always like to look with wonder at the Guanyin statue at the end of museum's 3/F lobby. After the spectacular light show "A Symphony of Lights" outside the windows, the Guanyin, though only lit by a dim night lamp, would still be as kind and calm as always. It always reminds me of the late painter Jackson Yu, who often kept a little light shining in his studio, just because he treated his painted characters as friends, and simply did not want his friends to feel lonesome at night. Through my eyes, it seems that I can hear the Guanyin whispering the stories from hundreds of years ago….

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關於
「開放・對話」展覽系列

是次計劃廣獲藝術界人士的關注及支持，在2006年推出後收到二十份各具特色及風格的計劃書。本館邀請了十位不同藝術界別的人士共商議。經過兩輪討論後，選出四份最合適的計劃書於2008年至2009年間展出。

在保存固有傳統使命之餘，香港藝術館同時着重開拓新領域及審視當代藝術狀態的工作。鮑藹倫女士的「數碼演義」展覽構想建基於香港藝術館、「錄影太奇」及香港藝術中心過去二十年的數碼產品展覽、收藏和文件。藝術館希望藉此展覽加深觀眾了解本地的多媒體藝術及其歷史發展，整理本地「活動影像」的傳統文化及審美論調，並引發更多對現今科技主導生活的討論及研究。

在延續有悠久傳統的水墨並使其發展成當代藝術形式的歷程上，香港藝術館一直扮演重要角色。金董建平女士的「新水墨藝術 — 創造、超越、翱翔」展覽試圖以藝術館的水墨收藏及藝術家新作，把水墨藝術的探索超越媒材範疇，進一步思考水墨美學與精神的新詮釋及在其當代文化的涵義和定位。這展覽與「數碼演義」正好為本地藝術傳統作了一個承先啟後的平衡。

除了大傳統的延續與更新，個別藝術家的發展也是締造多元及健康藝術生態之重要環節。任卓華女士的「尋找麥顯揚」展覽以香港藝術家麥顯揚(1951-1994)為起點，從藝術館館藏出發，再透過幾位當代藝術家利用作品與麥顯揚的對話，以多層次檢視藝術家作品對今天的意義，展覽提供了在群展宏觀的角度以外，一個由微觀出發去思考香港藝術發展狀態的角度，別具意義。

藝術不只屬於有閒階級，藝術館作為公營機構應如何推動藝術的社會責任？鄭嬋琦女士的「尋樂・經驗」展覽提供了一個很好的方向。展覽計劃透過藝術家與不同特殊社群互動後的創作，讓觀眾跳出視覺框框，以觸覺、嗅覺、聽覺等去「感受」藝術品，分享社群的「生活經驗」，從而打破不同社群「生活及藝術」的距離。藝術館亦希望藉此展覽引起大眾對文化平權關注的機會。

About the "Hong Kong Art: Open Dialogue" Exhibition Series

This new initiative attracted a total of 20 exhibition proposals from local guest curators that featured a variety of styles and approaches towards the viewing of Hong Kong art. After discussions with 10 guest art professionals, the Museum selected 4 proposals to be exhibited from 2008 to 2009.

The first exhibition to be presented is "Digit@logue", curated by Ms. Ellen Pau. The exhibition is conceived on the basis of the digital works held by the Museum as well as from the archives of "Videotage" and the digital collection of the Hong Kong Art Centre. "Digit@logue" aims to scrutinize local media art by establishing an inquiry into the interpretation and appreciation of art in the technological age. Furthermore, it aims to provoke greater discussion and studies of the contemporary inter-relationship between technology and daily visual experiences.

Apart from its cutting-edge approach to forward-looking traditions, the exhibition "New Ink Art: Innovation and Beyond", curated by Ms. Alice King, strikes a perfect balance to "Digit@logue" by venturing into various temporal and spatial dimensions of local traditions. The exhibition continues to expand the Museum's regional role in developing new ink art. Based on the Museum's collection of ink art and some of the very latest artworks by contemporary ink artists, this exhibition seeks to define a new horizon for the interpretation of traditional ink art, in terms of the medium itself as well as in terms of its aesthetic application.

In shaping our meta-narratives in the interpretation of our art and culture, we believe that the development of individual artists is also crucial to this discourse. In this respect, "Looking for Antonio Mak", curated by Ms. Valerie C. Doran, takes a unique perspective among the other proposals. As a point of departure, she utilizes the work of the significant Hong Kong artist, Antonio Mak (1951 –1994), and then launches a multi-layered approach towards the examination of Hong Kong art and its distinct history.

Last but not least, "Charming Experience", curated by Ms. Grace Cheng, sets itself apart from the other proposals with its strong mission to curate for the people. The works in this exhibition will be created by artists through their interaction with several special needs groups. The exhibition aims to provide the audience an appreciation of art using those senses other than just the visual. By sharing the experience of art among diverse community groups, we hope to enhance the Museum's role in increasing understanding among its various sectors and in fostering equal rights for people in a universal appreciation of the arts and culture.

策展人簡歷

鮑藹倫活躍於本地和國際媒體藝術圈，是國際有名的錄像創作者和媒體藝術展策展人。

展覽簡介

展覽的構想建基於香港藝術館、「錄影太奇」及香港藝術中心過去二十年的數碼產品展覽、收藏和文件。希望加深觀眾了解本地的多媒體藝術及其歷史發展，整理本地「活動影像」的傳統文化及審美論調，引發更多討論及研究。

「數碼演義」
"Digit@logue"

鮑藹倫女士策劃 Curated by Ms. Ellen Pau

展期：二〇〇八年五月至七月

Exhibition period: 2008.05 – 07

Biography of Ellen Pau

Ellen Pau is a well known media artist and curator. She is extremely active in the field both locally and internationally.

Introduction of Exhibition

The exhibition has been conceived on the basis of the digital works held by the museum as well as archive from "Videotage" and the Hong Kong Art Centre's digital collection that it has built up over the past 20 years. It aims to deepen the understanding of local art in new media and its historical development, put in place a standard for the interpretation and appreciation of "moving image", and provoke greater discussions and studies on the subject.

策展人語

如果把Wii(遊戲機)與中國水墨畫融合在一起會是怎樣的一回事？

我們不大知道，但你可能會有一套見解。媒體藝術一直把無邊的想像潛在價值與科技的合理性結合， 創造出啟發想像力的領域。

「數碼演義」是建基於香港藝術館、藝術空間「錄影太奇」及香港藝術中心在過去二十年的展覽館收藏品和文件之數碼產品而構想出來的。這些收藏品代表着本地和國際媒體藝術家的實驗發展歷程：由最初單一畫面的數碼作品，到多重畫面的裝置，再到最近的富互相性及具生產力的作品。

現代新科技的發展迅速地重新塑造我們的生活。即使我們留在同一時間及同一地點，我們都可以是在不同的「時間」及不同的「地點」。看着現代建築取締了古代的山水風光，會是何等感覺？有了新科技，我們就可以達到從前不可能達到的體驗。你有試過在有二百五十年歷史的舊織布機上編制音樂和火花嗎？可以參與創作在展覽館陳列的藝術品會是怎樣的一種感受？

展覽分成兩個部分：文化發展(cultural evolution)及文化革命(cultural revolution)。每個部分旨在於總體性背景裡並列出我們動態影像的傳統文化及審美論調。除了新進的本地藝術家，我們亦邀請了明星雲集的中國及台灣藝術家。由於很多的活動都富互動性，愛好者將有機會參與創作藝術。

媒體藝術徹底改革了我們的文化交流：一種不只單一回憶或發明的交流，而是一種具參與性及前進性的交流，因此展覽名為「數碼演義」。展覽作品將引發討論，從而塑造我們的文化科技領域。我們希望透過這次展覽促進超越技術決定論的了解以及邀請你們投入可能不可能發生的事和理性的想像之交流。

Statement of Guest Curator

What would happen if you crossed Wii with Chinese ink painting?

We don't really know, but maybe you would. Media art has always combined the infinite possibilities of imagination with the rationality of technology to create a whole new creative realm.

"Digit@logue" is conceived by basing on the digital works from the museum collection and archive from Videotage and the Hong Kong Arts Centre within the last 20 years. These collections represent the development of local and international media artists' experimentation: from its beginning with single screen digital work, to multi screen installations, to the latter interactive and generative work.

The development of the new technologies nowadays reshapes our lives rapidly. We can be at different "times" and "places" even though we remain at the same time and place. What would it be like to watch modern architecture take over traditional mountain and stream scenery? With new technology, we can have experiences never before achievable. Have you ever tried weaving music and light on a 250-year-old loom? What is it like to take part in an art work being exhibited at a Museum?

The exhibition is divided into 2 parts: Cultural Evolution and Cultural Revolution. Each part aims at juxtaposing the cultural and aesthetic discourse of our heritage of moving images within the global context. Apart from budding local artists, we have also invited a star-studded group of Chinese and Taiwanese artists. The audience will play a part in creating art during their visit as a lot of the works are interactive.

Media arts have revolutionized our cultural dialogue: a dialogue that is not only one of memory or invention, but one that is participatory and forward moving, therefore the exhibition is called "Digit@logue". The works exhibited will generate discussions that will shape our cultural technosphere. Through this exhibition, we hope to foster an understanding that reaches beyond technological determinism and invite you to plunge into our dialogue of possible impossibilities and rational imagination.

策展人簡歷

金董建平現為香港水墨會主席，致力推動中國藝術。二十多年來，為海外、大陸、香港和台灣的中國藝術家舉辦及協辦超過一百多個畫展。

展覽簡介

在延續有悠久傳統的水墨並使其發展成當代藝術形式的歷程上，香港一直扮演重要角色。此展覽試圖以香港藝術館的水墨收藏及藝術家新作，把水墨藝術的探索超越媒材範疇，進一步思考水墨美學與精神的新詮釋及在其他當代文化的涵義和定位。

「新水墨藝術 — 創造、超越、翱翔」

"New Ink Art: Innovation and Beyond"

金董建平女士策劃 Curated by Ms. Alice King

展期：二〇〇八年八月至十月

Exhibition period: 2008.08 – 10

Biography of Alice King

Alice King is the Chairman of the Ink Society, who devoted herself to promote Chinese art. Over the past 20 years, she has organized and exhibited more than 100 shows for Chinese artists from overseas, the Mainland and Hong Kong.

Introduction of Exhibition

Hong Kong has been playing a vital role in the development of ink art, which has evolved into an art form that is both contemporary yet strongly rooted in tradition. This exhibition seeks a new horizon for the interpretation of traditional ink art, in terms of the medium and aesthetic application, based on the Museum's collection of ink art and some of the very latest artworks by contemporary ink artists.

策展人語

水墨畫擁有數千年歷史的藝術傳承，風格獨特，是中國傳統文化的重要一環。歷朝以來，隨着社會、經濟和文化觀的演進，水墨藝術生生不息，在大師筆下變化層出不窮。時至今日，藝術家對水墨畫的詮釋仍持續不斷，更在表現形式和媒體應用上更跨越界限，拓境開新。

「新水墨藝術—創造、超越、翱翔」展覽旨在展示有三千年悠久歷史傳統的水墨的演進過程，至今仍延續不斷，具發展成為富於現代氣息的當代主要的藝術形式。

此展覽將自呂壽琨、陳福善、劉國松等先行者啟航，探究水墨畫在香港的發展，顯現它在香港獨特文化下演變的過程。展覽亦會試圖把水墨藝術的詮釋推展至更廣闊層面：水墨不僅僅是創作媒介，也可擴延至蘊含美學與水墨精神內涵的昇華。展覽分六個主題包括：「拓荒者」、「傳統外象」、「城市人文的變奏」、「文字非文字」、「水墨新時空」及「水墨：是耶？非耶？」。

展出的作品主要是香港藝術館的藏品，同時會加入館藏以外的混合媒體、雕塑及裝置藝術。除了香港水墨畫家的重要作品外，展覽選擇性地展出旅外和國內水墨畫家的創作。他們的水墨裝置、解構和重構文字，跨越媒體的創作和源自水墨觀念的作品，將與香港水墨畫家的作品進行對話，呈示國際性和本土性，水墨材質和非水墨材質的多元性並行的發展路向及未來拓境創新的可行性。

是次展覽由香港大學專業進修學院協辦，並將出版圖錄。在香港藝術館的展覽結束後，展覽將繼續於學院的教學中心內進行第二階段的展出。

Statement of Guest Curator

Ink painting is a unique, ever-changing form of traditional Chinese art. Over the years, it has continued to grow and flourish in the hands of great masters from different dynasties, shaped by social, economic and cultural values of the times. This continuous re-interpretation relates ink art to our present-day society and keeps it alive. The re-interpretation of ink art, shown in the use of new medium, opens up new vistas for the art form.

The exhibition "New Ink Art: Innovation and Beyond" aims to raise the question on how ink painting with its 3000 years of history has evolved through time to become an art form that is contemporary yet strongly rooted in tradition.

This exhibition will exhibit works by the early masters including Lui Shou-kwan and Liu Guosong, to highlight the development of and changes in ink-painting in Hong Kong under the influence of the city's unique culture. The exhibition will focus on the development of ink art in Hong Kong and will also strive to understand "ink" in its broadest sense, seeing it not merely as a medium but rather to highlight its aesthetics and essence. The exhibition will be divided into six themes: *Innovators to be Remembered, Beyond Tradition, Evolving City Life, Transformed Text, New Frontier & Is it Ink Art?*.

The exhibits will be predominantly from the Hong Kong Museum of Art's collection and will also include mixed-media works, sculptures and installations. Aside from works by local artists, which are the main emphasis, the exhibition will also exhibit works by Overseas and Mainland China. These works come in different modes of expressions such as installations or multi-media. They complement ink paintings and facilitate a meaningful "dialogue" between local and international ink art and non ink art, leading to infinite possibilities for the future development of ink art.

The exhibition is co-organized by The University of Hong Kong School of Professional and Continuing Education (HKU SPACE). An exhibition catalogue will be published. After the exhibition held in the Hong Kong Museum of Art, the exhibition will continue to show at one of the HKU SPACE Campus.

策展人簡歷

任卓華（原名：Valerie C. Doran）身兼評論人、策展人及專門於中國藝術範疇的翻譯家等職務，為香港獨立策展人協會（HKICA）創辦成員及國際藝評人協會（AICA）副會長。

展覽簡介

展覽以香港藝術家麥顯揚（1951–1994）為起點，從藝術館館藏出發，再透過幾位當代藝術家利用作品與麥顯揚的對話，以多層次檢視藝術家作品對今天的意義，以及其中引發對香港藝術發展狀態的思考。

「尋找麥顯揚」
"Looking for Antonio Mak"

任卓華女士策劃 Curated by Ms. Valerie C. Doran

展期：二〇〇八年十一月至二〇〇九年一月
Exhibition period: 2008.11 – 2009.01

Biography of Valerie C. Doran

Valerie C. Doran (Chinese name: Ren Zhuohua 任卓華) is a critic, curator, and translator specializing in the field of Chinese art is a founding member of the Hong Kong Independent Curators Association (HKICA) and vice-president of the International Association of Art Critics (AICA), Hong Kong chapter.

Introduction of Exhibition

Taking the work of the significant Hong Kong artist, Antonio Mak (1951 –1994) who passed away at an early age, as a starting point, this group exhibition will utilize a multi-layered approach to examine the questions of where and how the art of this Hong Kong artist exists today, physically, psychologically and metaphorically; and of how our perceptions might be changed by re-encountering his art and his history in our own time.

策展人語

是次聯展的核心主題是一位英年早逝的卓越香港藝術家—麥顯揚（1951–1994）的藝術作品。麥顯揚的雕塑及繪畫往往喚起觀眾內心的思緒，令人久久不能忘懷。他的銅鑄作品造形優雅，風格西化卻又蘊涵中國文化的神髓，寓意深遠，呈現一種麥顯揚獨有的圖像。在很多人心目中，麥顯揚是一位非常有代表性的香港藝術家。然而，在過去十年，他的作品幾乎絕跡於公眾領域。

今次展覽會以麥顯揚的藝術作品作為起點，運用一種多層次手法去檢視這位傑出藝術家的作品。在何處和如何在物質上、心理上及隱喻意義上顯存於今天；並探討在我們這個時刻，重遇他的藝術作品和其歷史時，會否使我們對他的作品，和對我們自己的觀感帶來改變。

展覽的第一層次是一個「展覽中的展覽」，將會展出公共機構及私人收藏的麥顯揚藝術作品。於第二層次，策展人邀請了七位來自香港的藝術家（馮明秋、林嵐、李文生、盧燕珊、Simon Birch、關尚智及龔志成），及以上海為基地的概念藝術家吳山專，以不同媒體創作，回應麥顯揚的藝術作品及其歷史。至於第三層次，策展人將會邀請公共機構及私人收藏家在同一天拍下他們所收藏的麥顯揚的藝術作品，以這些照片展示他的藝術作品當時的位置及狀態。

策展人希望透過是次展覽，建立不同層面的對話 — 麥顯揚的藝術作品與香港公眾、麥顯揚與個別香港藝術家、及集體歷史與個人回憶之間。

Statement of Guest Curator

The starting point for this group exhibition is the artwork of the significant Hong Kong artist, Antonio Mak (1951-1994). Antonio's sculptures and paintings have made a deep and enduring impression on many who have encountered them. His figurative cast-bronze works, visually evocative and beautifully crafted, present a uniquely Mak-ian iconography that is stylistically Western yet integrally Chinese. To many, he is a quintessentially Hong Kong artist. Yet, over the past ten years Antonio Mak's artworks have all but disappeared from the public arena in Hong Kong.

Taking the work of Antonio Mak as a starting point, this group exhibition will utilize a multi-layered approach to examine the questions of where and how the art of Antonio Mak exists today, physically, psychologically and metaphorically; and of how our own perceptions of his work and of ourselves might be changed by re-encountering his art and his history in our own time.

The first layer will comprise an "exhibition - within - an exhibition" of Antonio Mak's works from both public and private collections. For the second layer, the curator has invited the participation of a group of seven Hong Kong artists working in a variety of media (Fung Ming-chip, Jaffa Lam, Lee Man-sang, Lo Yin-shan, Simon Birch, Kwan Sheung-chi and Kung Chi-shing) as well as Shanghai-based conceptual artist Wu Shanzhuan, to create new works in response to Antonio Mak's art and history. For the third layer of the exhibition, both private and institutional collectors of Antonio's works will be invited to photograph the exact placement of his art within their own particular spaces on a given day in the year. The resulting photographic exhibition will thus create a picture of precisely where and how Antonio Mak's works exist physically in a specific time frame.

In this way, the exhibition hopes to create many new encounters: between Antonio's works and the Hong Kong public, between Antonio and individual Hong Kong artists, and between collective history and personal memory.

策展人簡歷

鄭嬋琦現為獨立策展人及藝術在醫院總監，並於2001年至2005年在香港藝術中心擔任展覽經理，累積多年策劃藝術活動經驗。

展覽簡介

展覽透過藝術家與不同特殊社群互動後的創作，讓觀眾跳出視覺框框，以觸覺、嗅覺、聽覺等去「感受」藝術品，分享他們的「生活經驗」，從而打破不同社群「生活及藝術」的距離。

「尋樂．經驗」
"Charming Experience"

鄭嬋琦女士策劃 Curated by Ms. Grace Cheng

展期：二〇〇九年二月至四月

Exhibition period: 2009.02 – 04

Biography of Grace Cheng

Currently works as an independent curator and the Director of Art in Hospital, Grace Cheng was the Exhibition Manager of the Hong Kong Arts Centre from 2001 to 2005. She has been curating and presenting exhibitions and different art projects showing the diversity of her interest.

Introduction of Exhibition

Creating works of art through interaction with different special needs groups, the artists behind this exhibition aim to provide the audience with an appreciation of art forms that are not only visual in nature but also appeal to other senses, such as touch, sound and smell. By sharing the experiences they gained in the creation of this art, they seek to bridge the gap between different community groups in "Life and Art".

策展人語

透過「尋樂經驗」是次展覽，我們希望能夠為普羅大眾提供一次特別的藝術展覽經驗。因為是次的作品不單只靠視覺來欣賞，而且還可以運用別的官能感應如：觸覺、嗅覺、聽覺等等來感受藝術品。是次展覽將會讓普羅大眾經歷多源感官意識，並且適合不同年齡及不同能力人士參與。展覽將邀請本地藝家參加展覽創作，他們將會拜訪不同能力人仕(如視障、聽障、活動障礙人士等等)，跟他們進行工作坊或不同形式的交流，從而了解他們的生活來啟發靈感來創作一件與「官能感應」有關的作品。這不單只是藝術品闡述的層面，而且更達至社區藝術及生活拓展計劃的意義。

展覽中的作品，驥望能夠激起觀眾們對自身身體觸覺的敏銳度，從各式以生活經驗為骨幹的展品中領略箇中所帶來不一樣的感受。觀眾們在全方位開發自身感應的同時，我們將會猛然發現身體的官能感應是何等的細膩及甚至乎超越我們一直所領悟的。展覽中六件新委約的作品，藝術家們會通過研究及建議，帶領觀眾嘗試運用自身的官能感受不一樣的世界。目的是令到大眾學會欣賞及更容易了解不同能力人士的需要。

這次是一個全面的分享機會，展現出一個適合各界人士經歷的展覽，以日常生活為平台，尋找形形色色的「生活經驗」，打破「生活及藝術」當中存在的間隙及距離。頃刻間展覽意義已經能夠延伸到不同階層人士身上，包括不同的年齡、性別、教育、種族、背景、以及不同能力的人士等等。

歷時誠邀大眾親身蒞臨，彼此分享着箇中的趣味及意義，開發更多感官意識領域，領略更多存在中的感知根源。

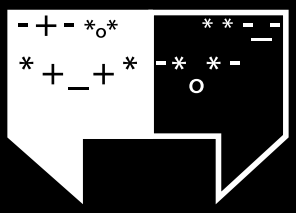
Statement of Guest Curator

Through "Charming Experience", we hope to bring a different museum experience for audiences. Artwork is not just for SEEING: audiences can touch, feel and smell everything in the exhibition. The exhibition will bring in a multi-sensory art experience where audiences of all ages and different abilities can appreciate. Six local artists are invited for this exhibition project. They will be working with different ability groups (visually impaired, hearing impaired, mobility impaired, etc.) to create artwork related to senses. The exhibition will not merely be an artwork presentation, but a community related art and living project.

Our aim is to minimize the gap between Artwork and the Experience, and find the balance between them. The true appreciation of Art through our heightened senses will be achieved through the synergy of Artwork, Environment and the Audience. The newly commissioned artworks will study and suggest our senses in different levels and meanings. And by placing these in the context of Life Experience, the Audience will appreciate more and easily. What we hope to achieve is the Universal Exhibition, something that could reach everybody and something that could be shared by all. Through this exhibition, we hope to eliminate the distance and the gap between people's daily lives and arts.

By suggesting to fully explore our senses, the audience will be able to discover that our senses are more complicated and sometimes beyond our comprehension. The audience will be able to use all of their senses to experience the artworks and at the end discover the true meaning of holistic sense of being. Also the audience with different abilities will make the best use of more heightened senses to experience the exhibition.

Also through our senses, we try to reach for the Perfect and Charming Experience in Life. What people try to find in their daily lives is the moment in which you truly appreciate being alive and enjoying life itself. This exhibition is for "everybody". Literally everybody: people of different age, education, race, gender, background and even people with different abilities.

Please come and enjoy the true meaning of Life!

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