



# 香港藝術館

## HONG KONG MUSEUM OF ART



通訊 NEWSLETTER 5-6 1989

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### 香港藝術館

香港中區愛丁堡廣場七號大會堂高座十至十二樓

電話：5-224127

開放時間：上午十時至下午六時

星期日及公眾假期：下午一時至六時

逢星期四休息

### 茶具文物館

香港藝術館分館

香港中區紅棉路

(乘坐巴士第3、12、12A、23、23B、40、103及884號，  
在上紅棉路後第一個站下車。)

電話：5-8690690

開放時間：每日上午十時至下午五時

逢星期三休息

節目如有更改，恕不另行通告

EDUCATION SECTION,  
URBAN SERVICES DEPARTMENT,  
HONG KONG MUSEUM OF ART  
10 SALISBURY ROAD,  
TSIM SHA TSUI,  
KOWLOON.

### Hong Kong Museum of Art

9/F to 11/F, City Hall High Block, 7 Edinburgh Place, Central, Hong Kong.

Tel: 5-224127

Opening Hours: 10 am – 6 pm

Sundays & Public Holidays: 1 pm – 6 pm

Closed on Thursdays

### Flagstaff House Museum of Tea Ware

A Branch Museum of the Hong Kong Museum of Art,

Cotton Tree Drive, Central, Hong Kong.

(Alight at the first stop on Cotton Tree Drive by bus nos 3, 12, 12A,  
23, 23B, 40, 103 and 884)

Tel: 5-8690690

Opening Hours: 10 am – 5 pm daily

Closed on Wednesdays

All programmes are subject to change without prior notice

#### 封面

三枝洋燭 1939

夏加爾

油彩布本

130.2 x 96.5厘米

「讀者文摘藝術珍藏」展品  
之一

Front cover

**The Three Candles** 1939

Marc Chagall

Oil on canvas

130.2 x 96.5 cm

An exhibit of 'The Reader's Digest  
Collection of Modern Masters'

#### 封底

洛神圖

1893年作

愛蓮女史

水墨設色紙本團扇面

直徑：25厘米

「玉臺縱覽：元明清三代女畫  
家作品展」展品之一

Back cover

**Nymph of the Luo River**

Dated 1893

Lady Allian

Fan, ink and colour on paper

D: 25cm

An exhibit of 'Views from Jade  
Terrace: Chinese Women Artists,  
1300-1912'

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## 景德鎮出土永樂宣德官窯瓷器

大會堂高座十一樓

至七月廿三日

景德鎮自古就被譽為中國的「瓷都」。一三六九年，明洪武帝下詔於景德鎮珠山設立官窯，專為宮廷製造陶瓷器具。一九七九年，珠山官窯遺址被發現，並出土了一批極具價值的陶瓷殘器塊片。是次展覽展出九十八件珠山出土的復原陶瓷器，均為永樂及宣德年間的製品，其中不乏傳世遺物中所未見的珍品。部份展品更是同類瓷器年份鑒定的重要參考樣本。

本展覽為香港市政局與景德鎮市陶瓷歷史博物館合辦。為配合是次展覽，一部插圖豐富並附有詳盡介紹的目錄同時出版，只售港幣一百九十九元正。



## 1

### Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen

Museum Gallery, 10/F, City Hall High Block

Up to 23 Jul

Jingdezhen has long been regarded as the capital of porcelain in China. In 1369, the emperor Hongwu ordered the establishment of imperial kilns at Zhushan of Jingdezhen to make porcelain for imperial use. In 1979, the kiln site was discovered and many shards of important type forms were found. This exhibition displays 98 pieces of restored porcelain of the Yongle and Xuande periods unearthed at Zhushan. Some of the exhibits are unique among collections in the world and others provide standard samples for dating similar pieces.

This exhibition is jointly presented by the Urban Council of Hong Kong and the Jingdezhen Museum of Ceramic History. A fully illustrated catalogue with an informative introduction is sold at HK\$199.

#### 永樂青花纏枝寶相花大盃

1984年出土於永樂後期地層

口徑：21厘米

「景德鎮出土永樂宣德官窯瓷器」展品之一

#### Large bowl with underglaze-blue decoration

Late Yongle period; unearthed from late Yongle stratum in 1984  
Dia of mouth: 21cm

An exhibit of 'Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen'



## 二

### 讀者文摘藝術珍藏

大會堂高座十二樓

五月十九日至六月十八日

這是在香港舉行最重要和珍貴的現代藝術展覽之一，展品精選自讀者文摘藝術珍藏的四十二件繪畫及雕塑作品，展覽的大師包括馬奈、莫奈、塞尚、梵高、畢卡索及夏加爾等。他們代表了橫跨十九世紀後期和二十世紀初整個現代藝術的一個橫切面，對藝術愛好者是不容錯過的機會。為配合是次展覽，印有詳盡中英文說明、彩色插圖的目錄，印刷精美。本展覽由市政局及讀者文摘遠東有限公司聯合主辦。

為增加觀眾對現代藝術的認識和興趣，一套長達一小時廿一分鐘之英語電視錄像節目將在展覽期間於展場播放。

#### 放映時間：

星期一至星期六(逢星期四休息)：

上午十時十五分至十一時卅六分

下午十二時卅分至一時五十一分

下午四時至五時廿一分

星期日及公眾假期：

下午一時十五分至二時卅六分

下午四時至五時廿一分

#### 節目內容：

一、印象派畫家(十八分鐘)

二、印象派與新印象派  
(廿二分鐘)

三、印象派與後期印象派  
(廿四分鐘)

四、野獸派(十七分鐘)

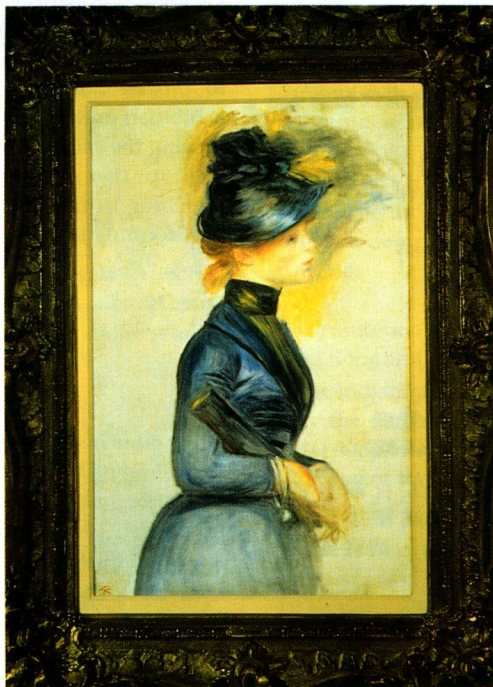
往學院途中的藍衣少婦 1877

雷諾瓦

油彩布本

76.8 x 49.4厘米

「讀者文摘藝術珍藏」展品  
之一



Young Woman in Blue Going to  
the Conservatory 1877

Pierre - Auguste Renoir

Oil on canvas

76.8 x 49.4 cm

An exhibit of 'The Reader's Digest  
Collection of Modern Masters'

## 2

### The Reader's Digest Collection of Modern Masters

Museum Gallery, 11/F, City Hall High Block

19 May to 18 June

This is one of the most significant exhibitions on modern art ever held in Hong Kong. From the Reader's Digest collection, the 42 works of art are by 26 great masters such as Manet, Monet, Cézanne, Van Gogh, Picasso and Chagall. The items represent a cross-section of modern art from late 19th to early 20th century. The exhibition is a rare treat for art lovers. A fully illustrated bilingual catalogue is available. The exhibition is presented jointly by the Urban Council and The Reader's Digest Association Far East Limited.

To enhance the public's interest and knowledge in modern art, a video programme of 1 hr. 21 mins., with English narration, will be shown at the Museum Gallery during the exhibition period.

#### Time of showing:

Mon - Sat (Closed on Thur):

10:15 am - 11:36 am

12:30 pm - 1:51 pm

4 pm - 5:21 pm

Sun & Public Holidays:

1:15 pm - 2:36 pm

4 pm - 5:21 pm

#### Programme:

1. The Impressionists (18 mins)

2. Impressionism and  
Neo-Impressionism (22 mins)

3. Impressionism and  
Post-Impressionism (24 mins)

4. Fauvism (17 mins)

## 讀者文摘藝術珍藏 藝術館教育及推廣活動

### 一 教師研習班

我們誠意邀請全港中、小學老師參加專為上述展覽而舉行的教師研習班。內容包括介紹讀者文摘藝術藏品成立的背景及經過，並對是次展覽所展出的大師及其作品作詳盡的分析及解說，讓老師對是次展覽有清楚的了解，從而可親自帶領及引導學生欣賞展品。

日期：一九八九年五月十三日（星期六）

時間：下午二時至五時

地點：大會堂高座九樓演奏廳

名額：一百一十名（每所學校最多只限兩位老師參加）

### 二 團體參觀及即場速寫

曾參加教師研習班的老師均可為其學生報名參加上述活動。學生首先在老師的帶領下參觀展覽，然後即場選擇其喜愛的展品，嘗試用臨摹方式或重新創作方式繪畫，藉以親身體驗及參與這些現代藝術大師們的創作歷程。

日期：一九八九年五月十九日至六月十六日展覽期間逢星期一至星期五（星期四除外）

每日節數：1. 上午十時至十一時卅分

2. 上午十一時卅分至下午一時

3. 下午一時卅分至三時

4. 下午三時至四時卅分

每節學生人數：五十名

每節負責老師人數：二名

地點：香港中區愛丁堡廣場七號

大會堂高座十二樓香港藝術館展覽廳

交通：免費提供旅遊巴士往返學校與藝術館

如欲參加以上兩項活動，請於五月五日前致電5-268957/5-269049與嚴惠蕙小姐或李婉華小姐接洽。名額有限，先到先得，欲免向隅，請從速預約。

## The Reader's Digest Collection of Modern Masters Museum Education and Extension Programme

### 1. Teachers' Workshop

All teachers are invited to attend this special workshop for the captioned exhibition. This teachers' workshop aims to provide background information on the Reader's Digest Collection and the exhibition; and to facilitate a better understanding of the modern masters and their arts. In turn they could guide their students in appreciating the works on display.

Date: 13 May, 1989 (Saturday)

Time: 2 to 5 p.m.

Place: Recital Hall, 8/F, City Hall High Block

No. of attendance: 110 (each school is limited to 2 teachers)

### 2. Guided Tour and On-site Sketching

Teachers who have attended the teachers' workshop can register their students for this programme. It is designed to provide students an opportunity to appreciate the exhibition under the guidance of their own teachers. After viewing the exhibits, students can experience and participate in the creative process of modern masters by sketching in front of their works and at the same time transforming them into a visual language of their own.

Period: 19 May to 16 June, 1989

Date: Monday to Friday (except Thursday)

No. of sessions for each day: 1. 10 a.m. – 11:30 a.m.

2. 11:30 a.m. – 1 p.m.

3. 1:30 p.m. – 3 p.m.

4. 3 p.m. – 4:30 p.m.

No. of students for each session: 50

No. of leading teachers for each session: 2

Place: Hong Kong Museum of Art, 11/F Gallery, City Hall High Block, 7 Edinburgh Place, Central, Hong Kong.

Transportation: Free bus service will be provided to and from the Museum.

Please make your reservation now by calling Miss Yim at 5-268957 or Miss Lee at 5-269049 no later than May 5th, 1989. Bookings will be made on a first-come-first-served basis.



## 三

### 玉臺縱覽：元明清三代女畫家作品展

大會堂高座十二樓

六月三十日至八月廿七日

在中國繪畫史上，元明清三代不少女畫家都有傑出的成就。本展覽將展出四十多位中國女畫家的畫作共七十多件，均是徵集自北美洲、亞洲及歐洲超過三十個珍藏。通過這批賞心悅目的作品，觀眾可窺見中國傳統繪畫的多種不同面目，追尋中國女性在傳統文化中身處環境的脈絡，縱覽她們卓越的藝術成就。

展覽中大部份的女畫家都是名門閨秀，亦有與當時名士才子交遊的青樓名妓，如馬守貞（1548-1604）和薛素素（約活躍於1565-1635）等。而生於藝術世家或身為名畫家妻子的則有管道昇（1262-1319）及文俶（1595-1634）等；清末的慈禧太后（1835-1908）更是皇室畫家。其他尚有身為姬妾、尼姑、侍妾或身世不詳的女畫家。是次展覽以女畫家作為專題，對中國後期的繪畫發展史，提供了嶄新的探討角度。

本展覽為香港市政局與印第安納市藝術館合辦，由該館籌劃，並荷蒙查布集團保險公司慷慨贊助，美國國家人類文化基金會及國家藝術基金會支持展出。

#### 菊花蚱蜢圖

馬荃（活躍於十八世紀上半葉）

水墨設色紙本立軸

78.5 x 33厘米

「玉臺縱覽：元明清三代女畫家作品展」展品之一

#### Chrysanthemums and insects

Ma Guan (first half of 18th century)

Hanging scroll, ink and colour on paper

78.5 x 33 cm

An exhibit of 'Views from Jade Terrace: Chinese Women Artists, 1300-1912'



## 3

### Views from Jade Terrace: Chinese Women Artists, 1300 – 1912

Museum Gallery, 11/F, City Hall High Block

30 Jun to 27 Aug

Women artists who have contributed to the history of Chinese painting from the Yuan dynasty (1279 – 1368) through the fall of the Qing dynasty in 1911 are the focus of this exhibition. More than seventy paintings by about forty Chinese women artists will be featured and the exhibition will offer the first comprehensive view of their achievements. The paintings, drawn from more than thirty collections in North America, Asia and Europe, show the beauty and diversity of China's long tradition of painting and place the works within the context of the special cultural milieu of women.

Most of the Chinese women artists represented in the exhibition belonged to the gentry families or were courtesans who served gentlemen of this class, most notably were Ma Shouzhen (1548 – 1604) and Xue Susu (active c. 1565 – 1635). Some were wives or descendants of professional painters such as Guan Daosheng (1262 – 1319) and Wen Shu (1595 – 1634), and one was even an empress (Cixi, 1835 – 1908). Others were concubines, nuns, courtiers, and women with unknown biographies. By taking women painters as its unifying theme, this exhibition will offer a variety of new perspectives on the history of later Chinese painting.

This exhibition is jointly presented by the Urban Council, Hong Kong and the Indianapolis Museum of Art; organized by the Indianapolis Museum of Art with generous support from the Chubb Group of Insurance Companies. Additional support has been provided, in part, by the National Endowment for the Humanities and the National Endowment for the Arts.

## 四

### 中國茗趣

茶具文物館地下

茗飲不單增添了中國人生活的情趣，也發展成中國一種風俗。本展覽旨在介紹中國人飲茶的歷史，探索各朝各代飲茶的方法及習慣。是次展覽除展出香港藝術館、茶具文物館羅桂祥博士藏品及私人珍藏之茶具外，還輔以各類圖表、相片、模型等，將各種飲茶方法詳加解說。



## 4

### Chinese Tea Drinking

G/F, Flagstaff House Museum of Tea Ware

Tea has long been a part of the Chinese relish for living. Since the Han dynasty (206 BC-220 AD), various methods and customs of tea-drinking have evolved. This exhibition tries to introduce the major characteristics of the habit of tea-drinking from before the Tang dynasty (618-907) up to the present time. Various kinds of tea wares and related accessories used in the preparation of tea are included in the exhibition. Ceramic wares in this exhibition are drawn from the collection of the Hong Kong Museum of Art, the Dr K. S. Lo Collection in the Flagstaff House Museum of Tea Ware and from other local collections.

德化開光模印人物提梁壺

晚明

高：21.4厘米

闊：16.5厘米

「中國茗趣」展品之一

Teapot with overhead handle  
moulded with figures in panels,

Dehua ware

Late Ming

H: 21.4 cm

W: 16.5 cm

An exhibit of 'Chinese Tea  
Drinking'



## 五 花神

茶具文物館二樓  
至六月十一日

歷代中國陶瓷器常以各種花卉作為裝飾紋樣，工匠不單以花卉美麗形態或其斑斕色彩作為器物的紋飾，更賦與各種花卉一些吉祥意義或信仰表徵。根據民間習俗，農曆十二個月份皆有一種花卉象徵，並配以與這種花卉有關的歷史人物為每月的花神。

是次展覽展出的陶瓷器選自茶具文物館羅桂祥博士珍藏、香港藝術館及私人珍藏。器物皆飾以各類花卉，顯示歷代花卉裝飾技法及造型的發展，與陶工在藝術和技法上的成就。展覽並輔以圖片版畫等解說，介紹十二花神的故事。



## 5

### Floral Deities

1/F, Flagstaff House Museum of Tea Ware  
Up to 11 Jun

Throughout history, Chinese ceramic wares have been decorated with a wide range of floral motifs. Besides being admired for their aesthetic qualities, flowers are invested with symbolic meanings according to religious faith and popular beliefs. In particular, twelve kinds of flowers are chosen to represent the twelve months in a year, and a historical character is honoured as the deity of each month.

This exhibition features a selection of Chinese ceramics decorated with flowers of the months. Drawn from the Dr. K. S. Lo Collection, the collection of the Hong Kong Museum of Art and other local collections. The exhibits will illustrate the development in style and technique with which each type of flower as represented on ceramic wares, and reveal the artistic and technical achievements of Chinese potters. The exhibition is supplemented with illustrative graphics to retell the anecdotes of the deities of the months, and to trace this popular belief in paintings and prints.

#### 琺瑯折枝梅花蓋杯（對）

「大清道光年製」款

高：9.7厘米

直徑：9厘米

「花神」展品之一

Pair of teacups and covers  
decorated with calligraphy and  
prunus sprays in enamels

Mark and period of Daoguang,

Qing dynasty

H: 9.7 cm

D: 9 cm

An exhibit of 'Floral Deities'

# 戶外雕塑設計比賽

位於尖沙咀的香港藝術館新館將於一九九一年初落成啟用，屆時新館內將設有一個“戶外雕塑院”。為了挑選合適的展品，並促進本地雕塑藝術風氣，本館於本年八月將舉辦一項“戶外雕塑設計比賽”。

參加者須為本港居民，所呈交作品須為參加者最近兩年內完成的原作品，並須使用耐久的物料製成，作品基座也須自行設計。作品的純高度最小為二米，連同基座的高度則不得超過三米半。基座大小則不超過四米或三米的正方。

每一參加者最多可呈交兩件作品，可選取任何與比賽目的相符及與環境配合的主題進行創作。

參加者須呈交作品模型一座及作品草圖五張，其中模型須為成品雕塑大小的十分一；草圖則須繪於A2硬咭紙上，明確地顯示作品的四個側面及俯視面，並須上色。

所有參加者須向市政局委任的評選委員會呈交個人資料、完成作品所須時間及支出預算。

參加表格可於一九八九年六月上旬到香港藝術館索取。

所有作品模型及草圖須於一九八九年八月二十日（星期日）或八月二十一日（星期一）上午十時至下午五時三十分送抵大會堂高座十一樓展覽廳。

參加者或其代表須於一九八九年八月二十三日（星期三）上午十時至下午八時前往上址領取入選通知書或取回落選的作品。

作品將由市政局委任的評選委員會負責評選。委員來自世界各地，其所作決定為最後決定。

約三十件入選作品的模型及草圖將於一九八九年八、九月間在大會堂高座十一樓香港藝術館展出。每件展出作品的作者將可獲贈港幣二千元。評選委員會更會從展品中選出優異的作品，向市政局推薦作雕塑製作。

The new Hong Kong Museum of Art at Tsim Sha Tsui will be completed by early 1991 and an open area will be reserved for a Sculpture Court. This design competition is aimed at securing suitable items for display at the Court area and promoting local sculpture art. It will be held in August, 1989.

The artist should be domiciled in Hong Kong, and the works submitted should be original creations, completed not more than two years from the date of entry.

Sculptors may choose to design a special fitting stand for their sculptures and the sculptures should be made of durable material.

The finished sculptures should have a net minimum height of 2 metres. The maximum height of the sculpture including stand (if any) should not exceed 3.5 metres. The sculpture/stand should occupy a floor area not exceeding a 3 metre or 4 metre square.

No more than 2 entries may be submitted by any one artist. Artists are allowed a free choice of themes compatible to the nature of the project and the ambience of the surrounding area.

An entry should include a maquette and 5 sketch drawings:

- (a) The maquette should be one-tenth of the full size of the proposed sculpture.
- (b) 5 sketch drawings on 4 side views and the top view of the sculpture should be done on A2 drawing/card paper. The sketch drawings should be coloured.

Each artist is required to provide the Selection Panel with his biographical data, estimated cost of the full size sculpture, and the time required to construct the sculpture.

Entry forms will be obtainable from the Hong Kong Museum of Art in early June, 1989.



# Open-Air Sculpture Design Competition

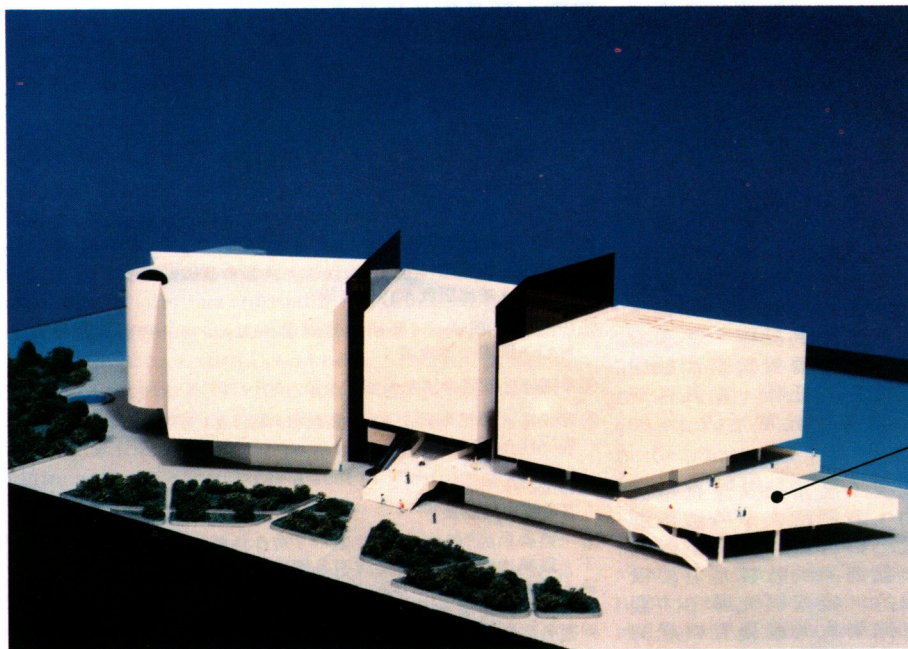
Entries must be delivered on Sunday, August 20, 1989 or Monday, August 21, 1989 between 10 am and 5:30 pm to the Museum Gallery, 10/F, City Hall High Block.

Artists or their representatives must return to the Museum to collect their works on Wednesday, August 23, 1989 between 10 am and 8 pm. If any of the entries are selected for exhibition, they will be so informed by an official form issued at the collection counter on that date.

Selection will be made by a panel of international adjudicators appointed by the Urban Council and their decision is final.

Selected maquettes and sketch drawings will be put on display in August/September 1989 at the Hong Kong Museum of Art.

An award of \$2,000 will be given to each artist for an entry selected for the exhibition. It is expected that about 30 entries will be selected and the selection panel may recommend to the Council the commissioning of some outstanding works from the exhibits.



户外雕塑院

Sculpture Court

興建中的新藝術館模型

Model of the new Museum of Art  
under construction



## 藝術博物館的教育功能

崔媽霞（助理館長）

關於藝術館所擔任的角色問題，自二百年前的博物館運動開始以來，已湧現了衆多不同的言論。藝術館應當偏重於收藏還是偏重教育的方向，往往成為爭論的焦點。一般言論認為藝術館基本的功用是在審美方面的，包括收藏、保存和展覽藝術品。彭濟民於1893-1925年間出任美國波士頓藝術館秘書長時，曾在他的著作中宣稱藝術館的“基本角色應為保存藝術文化的機構，其次才是作為教育的單位”。並重申藝術館的“首要任務是在於審美功能方面而不是在於教誨的”。①

另一方面，也有學者認為博物館負有教育羣衆的責任。美國大都會藝術博物館在1870年成立，兩年後即提供教育性的活動，並依照“傳遞審美意念的最高境界，是去教育和產生潛移默化的作用，並去提高那些踏實和刻苦的人民的品格和修養”②。數十年來，這個論調均被大部份的美國博物館奉為圭臬。最近一項美國國家美術基金會的研究指出，超過九成以上的藝術館館長認為藝術館應以教育為本。③這種堅持藝術館的功用是啟迪大眾的說法，自有其立論的根據。無可置疑，藝術館的責任除了負起保存人類在創作上的重大成果外，還須顧及其對社會的其他貢獻。根據現今學校美術教育的情況來看，藝術館在提供視覺教育上有其重要性的。在我們的社會裡，教育基本上是概念性的，文字被用作學理解審美意念的橋樑，往往卻成為對形象了解的障礙。此外，在現今的教育制度裡，視覺藝術的教育未受同等重視，也沒有被納入為學校的重心課程之內。因此，要使視覺欣賞的本能得到發揮，讓觀眾能夠超脫對數據資料的演譯而發展視覺觀察和敏銳的感覺能力，便成為藝術館的首要任務，尤其考慮到藝術館具備各種可以「促進美化日常生活」④的功能，此項任務更不能旁貸。

一般市民為甚麼要到藝術館去？藝術館又怎樣啟發他們去發揮潛在的觀感能力？我們能否單憑觀眾觀看名家作品，即相信他們已心領神會，而藝術館的責任便已完成呢？事實上，藝術品的欣賞是需要積極的投入和某程度上的訓練的。根據研究顯示，觀眾在欣賞藝術時能體驗到不同層次的視覺資料過濾程序，其中包括由直接投入參與藝術活動而產生的具體層次；涉及資料應用和調協的基幹層次；資料和假設得以組織和肯定的編排及系統化層次；以及事實和基幹得以內涵化的欣賞及感受層次。⑤要重新喚醒羣衆運用眼睛去觀察事物，藝術館可以透過提供豐富的、充滿刺激性的環境去實踐其教育功



能。藝術館的教育活動應是多樣化的，須盡量在同一時間內舉行多樣不同的活動節目，以滿足觀眾在品味、教育和文化背景方面不同水平上的要求。因此，藝術館在執行保存歷史文化的神性任務的同時，其擔負藝術教育以求達到審美民主化的重要使命，也是急不容緩的。

註：

- ① 機利民、彭濟民：《博物館理想的目標及研究法》，劍橋，波士頓藝術館，河畔出版社發行，1988年版。
- ② 湯健士、克爾文：《商人與巨作：大都會藝術館的故事》見53頁，紐約彭富恩出版社，1948年版。
- ③ 巴巴拉·紐森：《美術教育與藝術館》1974年密爾瓦基舉行，NAEA國際小型會議。
- ④ 美國博物館聯合博物館審定小冊，約1974年。
- ⑤ 克拉克·肯尼斯爵士：《欣賞繪畫作品》見15頁，倫敦麥理·約翰出版社，1960年版。

附圖說明

（香港藝術館藏畫）

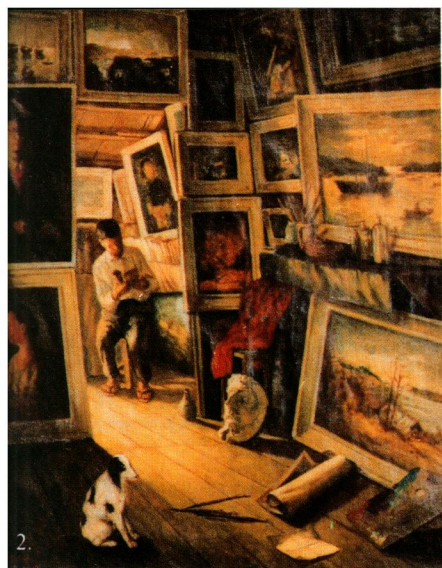
珍·梅森熱的“靜物寫生”（圖一）可作為藝術欣賞之基幹層次的例子。畫家透過抽象的概念說明具體事物，讓觀眾獲得過濾形象的經驗。馬家寶的“畫室”（圖二）藉着一個規整的畫面，引領觀眾走向系統化的領悟層次；而曾慶群“你為什麼思想”（圖三）中之形象，對觀者產生震撼的效果，是內涵化感受層次之欣賞例子。

（圖一）珍·梅森熱“靜物寫生”

（圖二）馬家寶“畫室”

（圖三）曾慶群“你為什麼思想”





## Special Feature

### The Art Museum as Educator

There has long been a difference of opinions on the role of the art museum ever since the launching of the museum movement two hundred years ago. The recurrent theme concerns the dilemma about the un-resolved nature and relation between collection and education within the art museum. The debate stems from the conflicting principles upon which the art museum was formed. An art museum's primary concern was often thought to be aesthetic in nature, its function being to collect, preserve, and display objects of art. Benjamin Ives Gilman, secretary of the Museum of Fine Arts, Boston in 1893-1925, proclaimed that the art museum "is primarily an institution of culture and only secondarily a seat of learning" and that the art museum was "not didactic but aesthetic in primary purpose".<sup>①</sup>

On the other hand, there is a school of thought that feels that the museum has a duty to educate its public. The Metropolitan Museum of Art, which started offering an educational programme just two years after its founding in 1870, has dedicated to its mandate that "the diffusion of a knowledge of art in its higher form of beauty would tend directly to humanize, to educate and refine a practical and laborious people".<sup>②</sup> This proclamation has become the fundamental premise upon which most American

Eliza Wong (Assistant Curator)

museums function throughout many decades in the past. A recent study for the National Endowment for the Arts revealed that a majority of over 90% of museum directors today think of the art museum's purpose as primarily educational.<sup>③</sup>

The many crusades that had viewed the art museum as an instrument for popular enlightenment had a solid ground in its own right. It is no secret that art museums are being forced to prove their public worth beyond their mere responsibility to care for the great achievements of men's creativity. Given the prevailing conditions in art education in the schools today, it would seem that the art museum has a vested interest in the education of visual perception. In our society, education is primarily conceptual. People are trained to perceive through words which often serve as a barrier to the image. The visual arts have not been recognized in the school system as part of the core curriculum, and there has never been equal emphasis on art education. To make looking and seeing an instinctive activity, that the viewer can go beyond the need for constant factual translation to develop refinement of perception and keen sensibility, has become the major role of the art museum, taking into consideration of all its possibilities for "promotion in our daily life that which we call beautification".<sup>④</sup>



Why do people come to an art museum? How can the art museum reach latent sensibilities? Can we satisfy with the belief that everyone can benefit by simply going into the museum, viewing the great masterpieces, and leaves with a proud consciousness that he/she has seen? Looking at pictures requires active participation, and a certain amount of discipline. Research showed that museum visitors experience different levels of visual information processing, namely, the concrete level based on direct activity and experiment in the creative process; the skeletal framework level which involves application and coordination of information; the orderly and systematic level in which data and hypotheses are organized and confirmed; and the appreciative and emotional level in which facts and framework are internalized.<sup>⑤</sup> There is much need for the art museum to re-awaken the public's inborn capacity to understand through the eyes, by providing an environment which is rich in its mix of nourishing stimulations. Its educational programmes should be multi-dimensional, with as many varied activities offered simultaneously as possible, which would meet the requirement of different levels of taste, educational and cultural background. It would deem appropriate for the museum to address itself

to an essential need which is nothing less than satisfying the pressure of "aesthetic democracy", without sacrificing the high values of historical preservation that are the museum's sacred trust.

#### Footnotes:

- ① Benjamin Ives Gilman, *Museum Ideals of Purpose and Method*, Museum of Fine Arts, Boston, Cambridge, Mass: Riverside Press, 1988.
- ② Quoted by Calvin Tomkins in *Merchants and Masterpieces: The Story of the Metropolitan Museum of Art* (New York: Pantheon, 1948), p. 53.
- ③ Barbara Y. Newsom, "Art Education and the Museum", NAEA National Mini-Conference, Milwaukee, 1974.
- ④ American Association of Museum, Accreditation Pamphlet, c. 1974.
- ⑤ Sir Kenneth Clark, *Looking at Pictures* (London: John Murray, 1960) p. 15.

#### Notes on Plates

(from the collection of the Hong Kong Museum of Art)

Jean Metzinger's *Nature Morte a L'ananas* (Plate 1) is an example of the skeletal framework level of appreciation in which the real is transmuted into pictorial form by means of abstraction, to bring the viewer to a state of filtered experience; Ma Jir-bo's *Studio* (Plate 2) highlights the systematic level of perception by means of an orderly representation of subject matter, whereas the image in Tseng Hing-kwen's *Why Do You Think* (Plate 3) which arouses a shocking effect on the part of the viewer is an example of the internalized and emotional level of interpretation.

(Plate 1) Jean Metzinger, *Nature Morte a L'ananas*

(Plate 2) Ma Jir-bo, *Studio*

(Plate 3) Tseng Hing-kwen, *Why Do You Think*

## Contemporary Hong Kong Art Biennial Exhibition 1989

## 當代香港藝術雙年展 1989

本展覽每兩年舉辦一次，展出本地藝術家的作品。參加者須在本港定居，參選作品需於一九八九年七月三日或四日送交本館，參加表格可於本館十一樓展覽廳索取。入選作品將於十月舉行之「當代香港藝術雙年展」中展出。另外，每項目均設一個港幣壹萬元的市政局藝術獎贈予表現優異的作者。本屆共設七個項目，分別為：(1)繪畫-國畫素材，(2)繪畫-西畫素材，(3)雕塑，(4)版畫，(5)中國書法，(6)陶瓷，(7)素描及其他。

The exhibition is a biennial event showing works by local artists. Artists domicile in Hong Kong are welcome to submit their works on July 3 and 4, 1989. Entry forms are available at the Museum Counter, 10/F, City Hall High Block. Selected entries will be shown in the 'Contemporary Hong Kong Art Biennial Exhibition' in October, 1989. An Urban Council Fine Arts Award of HK\$10,000 will be presented to an outstanding work in each of the seven categories, they are: (1) Painting - Chinese Media, (2) Painting - Western Media, (3) Sculpture, (4) Print, (5) Chinese Calligraphy, (6) Ceramics, (7) Drawing and Others.



大會堂高座十一樓

香港藝術館為推廣本地藝術的欣賞風氣及支持本地的藝術工作者，於去年五月展開了一項嶄新的“藝術品展銷服務”，邀請一九八五及八七年入選當代香港藝術雙年展的藝術家，寄賣近二百件原作品，價格由數百元至三千元不等。經補充後，作品包括國畫、陶瓷、油畫、素描、版畫、書法及雕塑。入選一九八九年藝術雙年展的藝術家也將被邀請參加展銷服務。請支持本地年青一代的藝術家，投資美好人生，親臨藝術館挑選心愛的藝術品。



10/F, City Hall High Block

To promote local art and to support creative talents, the Museum of Art has operated an art sale service since late May 1988. About 200 original works by artists selected from the 1985 and 1987 Contemporary Hong Kong Art Biennial Exhibitions are offered for sale at a maximum of three thousand dollars each. Items include Chinese paintings, ceramics, oil paintings, drawings, prints, Chinese calligraphy and sculptures. New works have been replenished. Artists who have their works chosen for display in the coming 1989 Biennial Exhibition, will also be invited to submit art works for the service. To own a work of art is to invest in the finer things in life. Please come and choose your favourite art works.

## 鶴

姜丕中  
水墨設色紙本  
95 x 45厘米  
「藝術品展銷服務」作品之一

## Crane

Keung Pei-chung  
Ink and colour on paper  
95 x 45 cm  
A consigned artwork of 'Art Sale Service'

# 巡迴展覽

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為提供多方面的教育性課外活動，本館特編製了多套富教育性的巡迴展覽，歡迎各學校／社團免費借

用。垂詢或預約請電5-268957/5-269049與嚴惠蕙小姐或李婉華小姐聯絡。

## 一

### 茶壺泥胎製作法（一）

洛克道圖書館：五月一日至廿日

香港仔圖書館：六月一日至十五日

## 二

### 茶壺泥胎製作法（二）

牛池灣圖書館：五月一日至十五日

洛克道圖書館：六月一日至廿日

## 三

### 陶瓷

鰂魚涌圖書館：五月一日至廿日

油麻地圖書館：六月一日至十五日

## 四

### 茶的培植與加工

油麻地圖書館：五月一日至十五日

九龍中央圖書館：六月一日至廿日

## 五

### 廣州十三商館

九龍中央圖書館：五月一日至廿日

土瓜灣圖書館：六月一日至十五日

## 六

### 中國傳統裝飾紋樣（三）

瑞和街圖書館：五月一日至廿日

保安道圖書館：六月一日至廿日

## 七

### 馬克·夏卡耳

香港仔圖書館：五月一日至十五日

鰂魚涌圖書館：六月一日至廿日

## 八

### 保羅·克利

土瓜灣圖書館：五月一日至十五日

瑞和街圖書館：六月一日至廿日

## 九

### 布魯士：一八四六年的香港

保安道圖書館：五月一日至廿日

牛池灣圖書館：六月一日至十五日

## 十

### 印象派及後期印象派畫家素描選

柴灣圖書館：五月一日至十五日

## 十一

### 香港兒童美術（一）

美孚新邨圖書館：五月一日至十五日



To extend the Museum's educational services beyond the premises of the Museum and to provide meaningful extra-curricular activities for school children, sets of travelling exhibitions have been made available for free loan to

schools and institutes upon request. Please contact Miss Yim Wai-wai or Miss Lee Yuen-wah at 5-268957/5-269049 for advance booking.

## **1** **Techniques in Fabricating the Clay Body of a Teapot I**

Lockhart Road Library: 1-20 May  
Aberdeen Library: 1-15 June

## **2** **Techniques in Fabricating the Clay Body of a Teapot II**

Ngau Chi Wan Library: 1-15 May  
Lockhart Road Library: 1-20 June

## **3** **Production of Ceramics**

Quarry Bay Library: 1-20 May  
Yau Ma Tei Library: 1-15 June

## **4** **Production of Tea**

Yau Ma Tei Library: 1-15 May  
Kowloon Central Library: 1-20 June

## **5** **The Thirteen Canton Factories**

Kowloon Central Library: 1-20 May  
To Kwa Wan Library: 1-15 June

## **6** **Traditional Decorative Motifs in Chinese Art III**

Shui Wo Street Library: 1-20 May  
Po On Road Library: 1-20 June

## **7** **Marc Chagall**

Aberdeen Library: 1-15 May  
Quarry Bay Library: 1-20 June

## **8** **Paul Klee**

To Kwa Wan Library: 1-15 May  
Shui Wo Street Library: 1-20 June

## **9** **Murdoch Bruce: Hong Kong in 1846**

Po On Road Library: 1-20 May  
Ngau Chi Wan Library: 1-15 June

## **10** **Drawings by Impressionist and Post-Impressionist Painters**

Chai Wan Library: 1-15 May

## **11** **Hong Kong Children's Art I**

Mei Foo Sun Chuen Library: 1-15 May

大會堂高座九樓演奏廳

免費入場，不收門券。由於場地所限，每次講座只能供一百一十人入座，先到先得！

## 現代藝術講座專輯

為配合市政局與讀者文摘遠東有限公司聯合主辦的讀者文摘藝術珍藏展覽，本館特安排了一系列的講座，邀請本港三位藝評家及藝術家——簡梁以瑚女士、陳偉邦先生及何慶基先生主講。三位講者會從不同角度探討現代藝術的發展及其重要性。屆時每講均輔以彩色幻燈片講解。

### 一 現代藝術的發展——印象派至後期印象派

簡梁以瑚女士主講（粵語）

五月十九日 星期五 下午六時正

簡梁以瑚女士現任香港理工學院太古設計學院講師，同時亦為本港數份刊物撰寫藝術評論方面的文章。簡女士將會在是次講座中探討現代藝術由印象派至後期印象派的產生背景及這時期藝術風格的演變，並對各大師的作品風格作詳盡的分析。

### 二 現代藝術的發展——後期印象派之後的演變

陳偉邦先生主講（粵語）

五月廿三日 星期二 下午六時正

陳偉邦先生為香港理工學院太古設計學院絲網印刷科之兼任講師，又為香港中文大學藝術系兼任講師，講授西洋美術史科目。陳先生將會講述現代藝術自後期印象派以後之風格演變及時代背景。並會評論野獸派、立體派及同時代其他流派的代表畫家的作品。

### 三 印象派的社會、歷史及美學意義

何慶基先生主講（粵語）

五月廿六日 星期五 下午六時正

何慶基先生為本港著名藝術家及藝評家，現任香港藝術中心展覽總監。何先生會在講座中談論印象派畫家的作品如何反映當代社會意識型態和價值觀的轉變，並探討現代藝術的發展所作出的深遠影響。



## 中國畫的色彩

唐錦騰先生主講（粵語）

第一講：六月十四日 星期三 下午六時正

第二講：六月十六日 星期五 下午六時正

第三講：六月廿一日 星期三 下午六時正

第四講：六月廿三日 星期五 下午六時正

唐錦騰先生於一九八二年畢業於香港中文大學藝術系，取得學士學位。隨後留在原系任技術員。唐先生的作品曾在本港多次聯展中展出。唐先生同時亦為香港中文大學校外進修部之導師。

在這四次講座中，唐先生會介紹中國顏料的製造方法、分析傳統中國繪畫及現代中國繪畫用色的異同，並論述中國設色畫的特色。講座將輔以幻燈片講解。



Recital Hall, 8/F, City Hall High Block

Admission Free

Only 110 seats are available on a first-come-first-served basis. Please come early!

## A Lecture Series on Modern Art

This lecture series is organised to coincide with 'The Reader's Digest Collection of Modern Masters' exhibition, presented by the Urban Council, Hong Kong, and the Reader's Digest Association Far East Ltd. Three renowned local art critics and artists, namely Mrs. Evelyn Liang Kan, Mr. Chan Wai-bong and Mr. Ho Hing-kay will each give one lecture on the following topics. The lectures will be illustrated with colour slides.

### 1

#### The Development of Modern Art: From Impressionism to Post-Impressionism

by Mrs. Evelyn Liang Kan (in Cantonese)

19 May Fri 6pm

Mrs. Evelyn Liang Kan is a full-time lecturer at the Swire School of Design, Hong Kong Polytechnic. She is also a writer and art-critic for many local publications. In her lecture, Mrs. Kan will share her views on the historical and stylistic development of Western art from the period of Impressionism to Post-Impressionism. She will comment on the masters' works of this period.

### 2

#### The Development of Modern Art: Changes after Post-Impressionism

by Mr. Chan Wai-bong (in Cantonese)

23 May Tue 6pm

Mr. Chan is a part-time lecturer in silkscreen printing at the Swire School of Design, Hong Kong Polytechnic and a part-time lecturer in Western art history at the Fine Art Department, the Chinese University of Hong Kong. In his lecture, Mr. Chan will talk about the historical background and stylistic development of Western art after Post-Impressionism. He will examine prominent works of the great masters of Fauvism, Cubism and other schools of the same period.

### 3

#### The Social, Historical and Artistic Significance of Impressionism

by Mr. Ho Hing-kay, Oscar (in Cantonese)

26 May Fri 6pm

Mr. Ho Hing-kay is a prominent artist and an art-critic. He is also the Exhibition Director of the Hong Kong Arts Centre. In his lecture, Mr. Ho will talk about the works of the Impressionists, how they served to reflect the many changes in social ideologies and values, and their profound influence on the development of art.

#### Colour in Chinese Painting

by Mr. Tong Kam-tang (in Cantonese)

Part I	14 June	Wed	6pm
Part II	16 June	Fri	6pm
Part III	21 June	Wed	6pm
Part IV	23 June	Fri	6pm

Mr. Tong Kam-tang received his Bachelor degree from the Fine Art Department, the Chinese University of Hong Kong in 1982. Then he worked as a technician in the Department. His works have been shown in many group exhibitions in Hong Kong. He is now an instructor at the Extramural Studies Department, the Chinese University of Hong Kong.

In his 4 lectures, he will introduce the manufacturing of Chinese colours, the method of applying colours on traditional and modern Chinese paintings; he will also discuss the characteristics of Chinese colour paintings. The lectures will be illustrated with colour slides.

## 展品實談

## 讀者文摘藝術珍藏

何弢博士主講 (英語)

五月廿二日 星期一 下午六時十五分

大會堂高座十二樓藝術館展覽廳

憑券入場

爲使觀眾對“讀者文摘藝術珍藏”展覽展品有更深入的了解，本館特別邀請何弢博士主持這次展品實談，在何博士的引導下欣賞展品。屆時何博士將會對展品的風格及藝術性逐一評論。

免費入場券可在大會堂高座十一樓香港藝術館接待處索取。如欲以郵遞方式索取者，請填妥訂票表格，擲寄本館即可。每人每場以兩張爲限，先到先得。



## Gallery Talk

The Reader's Digest Collection of Modern Masters  
by Dr. Tao Ho (in English)

22 May Mon 6:15 pm

Museum Gallery, 11/F, City Hall High Block

Ticket is required for admission

If you want to have a deeper insight and better understanding of the masterpieces in the captioned exhibition, please be sure to attend the gallery talk conducted by Dr. Tao Ho on 22 May. In his talk Dr. Tao Ho will give a stylistic analysis of the exhibits and examine the aesthetic achievements of these modern masters.

Free admission tickets are available from the counter of the Museum of Art, 10/F, City Hall High Block. For postal booking of tickets, please fill in the booking form and return it to the Hong Kong Museum of Art. Each person is allowed a maximum of 2 tickets on a first-come-first-served basis.

## 珍娜·黑伯特奈的肖像 1918

莫迪里阿尼

油彩布本

99.1 × 64.1 厘米

「讀者文摘藝術珍藏」

展品之一

Portrait of Jeanne  
Hébuterne 1918

Amedeo Modigliani

Oil on canvas

99.1 × 64.1 cm

An exhibit of 'The Reader's Digest  
Collection of Modern Masters'



## 大會堂高座九樓演奏廳

為配合「讀者文摘藝術珍藏」展覽，藝術館將於五、六月的錄像帶節目中播放一系列介紹印象派畫家與後期印象派畫家的影片。影片將會探討藝術家的創作生命及追索其藝術發展的歷程。全部影片均以英語旁白。

免費入場券可於大會堂高座十一樓藝術館接待處索取，每人每場以兩張為限，先到先得，派完即止。如欲以郵遞方式索取入場券，請填妥訂票表格，擲寄中區愛丁堡廣場七號大會堂高座十樓香港藝術館。

五月廿七日 星期六 上午十一時

梵高（彩色，六分鐘）

二

馬蒂斯（彩色，廿四分鐘）

三

夏加爾：熱情的色彩（彩色，廿四分鐘）

六月三日 星期六 上午十一時

一

莫奈（彩色，廿五分鐘）

二

畢沙羅（彩色，廿五分鐘）

六月十日 星期六 上午十一時

一

畢卡索——形成期（彩色，卅五分鐘）

二

畢卡索——由立體派至「格爾尼卡」（彩色，卅四分鐘）

## Recital Hall, 8/F, City Hall High Block

To coincide with the exhibition of 'The Reader's Digest Collection of Modern Masters', a video series on the Impressionists and Post-Impressionists will be shown in the May and June Museum video programme. The videos will explore the creative life of the artists and trace their artistic development. All the videos are narrated in English.

Free admission tickets are available from the counter of the Museum of Art, 10/F, City Hall High Block. For postal booking, please fill in the booking form and return to the Museum of Art, 9/F, City Hall High Block, 7 Edinburgh Place, Central, Hong Kong. Each applicant is allowed a maximum of 2 tickets for each show.

27 May Sat 11am

1

van Gogh (colour, 6 mins)

2

Matisse (colour, 24 mins)

3

Marc Chagall: The colours of passion (colour, 24 mins)

3 June Sat 11am

1

Monet (colour, 25 mins)

2

Pissarro (colour, 25 mins)

10 June Sat 11am

1

Picasso – The formative years (colour, 35 mins)

2

Picasso – From Cubism to 'Guernica' (colour, 34 mins)

- 請填妥下列表格，信封面註明「展品實談」或「錄像帶」字樣，寄回：中區愛丁堡廣場七號  
大會堂高座十樓  
香港藝術館
- 每人每場只限索取入場券兩張，先到先得。
- 節目舉行前七日停止接受郵遞訂票。
- 學校團體可來信本館教育及推廣組集體索取錄像帶節目入場券，票數不限。

- Please fill in the following form(s) and return it to:  
Hong Kong Museum of Art  
9/F, City Hall High Block,  
7 Edinburgh Place,  
Central,  
Hong Kong.  
and mark 'Video' or 'Talk' on the envelope.
- Postal booking, on a first-come-first-served basis, terminates 7 days prior to the day of the programme.
- Each applicant is allowed a maximum of 2 tickets per show.
- Booking of 'Video' tickets for schools can be made by writing to the Education & Extension Services Section of the Museum for an unlimited number of tickets.

## 展品實談 GALLERY TALK

請填上所需之入場券數目：

Please insert number of tickets required:-

22.5.89 ☐

Name 姓名：\_\_\_\_\_

Address 地址：\_\_\_\_\_

\_\_\_\_\_

## 藝術錄像帶節目 VIDEO PROGRAMME

請填上所需之入場券數目：

Please insert number of tickets required:-

27.5.89 ☐

3.6.89 ☐

10.6.89 ☐

Name 姓名：\_\_\_\_\_

Address 地址：\_\_\_\_\_

\_\_\_\_\_





伍靜坡館長（古物復修）及黃祖強助理館長（現代藝術）即將離任，本館仝人謹祝他們前程錦綉。

Mr. Bobby Ng, Curator (Conservation) and Mr. James Wong, Assistant Curator (Modern Art) will be leaving the museum service. We wish them every success in their future careers.

## 工作小組

### 編輯

館長：曾柱昭

一級助理館長：陳李淑儀

二級助理館長：嚴惠蕙  
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