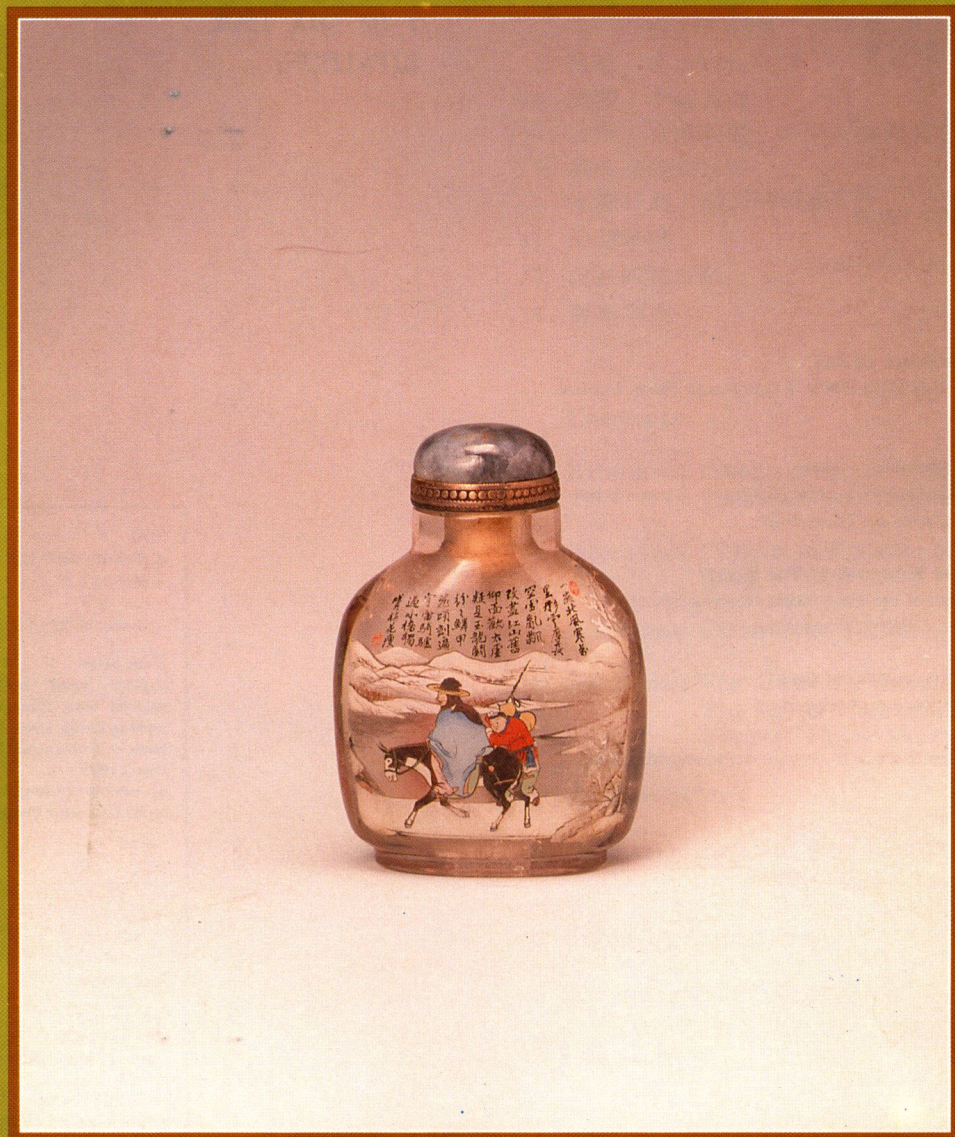




香港藝術館

HONG KONG MUSEUM OF ART



一九九〇年三月及四月通訊

NEWSLETTER

3-4 1990

祇供參閱，請勿取去！

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：5224127

開放時間：週日——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

電話：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，恕不另行通知

Hong Kong Museum of Art

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

Hong Kong.

Tel: 5224127

Opening Hours: Weekdays 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.

Tel: 8690690

Opening Hours: 10 am – 5 pm daily

Closed on Wednesdays

All programmes are subject to change without prior notice.

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

封面

水晶裡畫三顧草蘆鼻煙壺

「葉仲三」款

一九〇五年

「晚清珍玩集粹」展品之一

Front cover

Crystal snuff bottle inside-
painted with Emperor Liu Bei
visiting Zhuge Liang

Mark of 'Ye Zhongsan'

Dated 1905

An exhibit of 'Chinese Antiquities
of the Late Qing Period'

封底

清供果仁

「陳」、「鳴遠」及「鶴邨」印

十八世紀初期

「宜興陶藝：茶具文物館羅桂祥
珍藏」展品之一

Back Cover

Nuts and fruits

Seals: 'Chen', 'Ming-yuan' and
'Hecun'

Early 18th century

Exhibits of 'The Art of the Yixing
Potter: The K.S. Lo Collection from
the Flagstaff House Museum of Tea
Ware'

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人物寫照——二十世紀後期英國人物藝術作品展

大會堂高座十二樓
至三月二十五日

是次展覽由香港市政局與英國文化協會合辦。人物藝術作品在視覺藝術中佔着主要的地位，而一直以來，在英國繪畫史上這一範疇所扮演的角色尤為重要。英國傳統藝術裡，人物繪畫的成就顯著，到了近代，隨着抽象表現主義衝擊的減退，英國人物畫又漸漸復甦起來。無論是人物肖像畫，或是富故事性的人物寫照，又或是以人像為媒介的藝術表現畫作，都愈來愈受到重視。

是次展出的六十多件作品，由英國索塞克斯大學歐洲研究學院院長諾伯特·林頓教授所悉心挑選。通過英國人物畫家敏銳的觀察，作品不但繪出了不同的人物個性、背景及生活面貌，亦展示了豐富多樣的素材。是次參展的畫家計有艾奇遜、奧爾巴克、貝拉尼、布萊克、雷克尼、基夫和斯潘塞等。

自畫像

自畫像能反映出創作者心目中的自我形象和心理狀態。本片介紹十一位英國藝術家如何透過對自我的刻劃將隱藏的思緒表露出來。片中攝錄了這些藝術家在畫室內工作的情況，讓觀眾能更深入瞭解他們的創作歷程。

介紹藝術家包括：

- | | |
|-------------|-------------|
| *1. 湯姆·菲利浦斯 | *7. 喬克·麥克費登 |
| *2. 艾琳·庫珀 | 8. 格溫·哈迪 |
| 3. 格林·威廉斯 | *9. 彼德·布萊克 |
| 4. 伊麗莎白·弗林克 | 10. 勞拉·福特 |
| 5. 哈里·霍蘭 | *11. 安東尼·格林 |
| *6. 羅斯·加拉德 | |

*本展覽的展出藝術家。

藝術中的人體

當藝術家將人體再創造，他已將生命捕捉和凝聚於作品之中。本片探討藝術家如何利用繪畫、雕塑、鑲嵌、雕刻及刺繡去表現人物在工作、運動及表演等活動中的情態。

外貌、肖像與生活方式

本片講述不同藝術型式所採用的觀察人物與營造角色及肖像的方法，並播放各種溝通感情、表達自我形象與人物關係的有趣片段。

正直的婦女 1985-86

阿曼達·福克奈爾

塑膠彩帆布本

艾德里安·弗勞爾斯畫廊借展

「人物寫照——二十世紀後期

英國人物藝術作品展」

展品之一

Upright women 1985-86

Amanda Faulkner

Acrylic on canvas

On loan from Angela Flowers

Gallery

An exhibit of 'Picturing People -

British Figurative Art Since 1945'

電視錄像節目

為配合本展覽，展出期間在
展場放映三套電視錄像帶。

時間：

星期一至六

上午十一時至中午十二時

自畫像

(彩色、六十分鐘、英語)

每日

下午一時十五分至一時四十五分

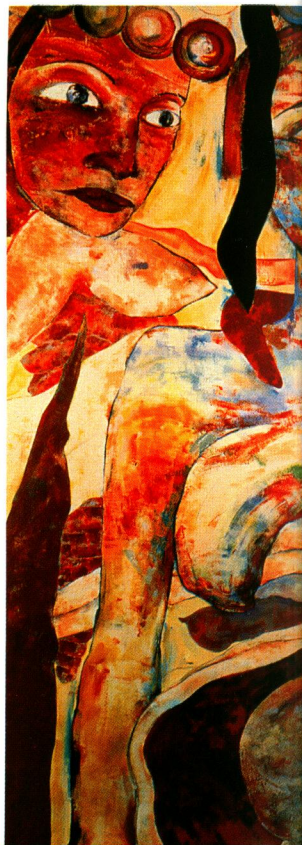
下午五時至五時卅分

1. 藝術中的人體

(彩色、十五分鐘、英語)

2. 外貌、肖像與生活方式

(彩色、十五分鐘、粵語)



1

Picturing People – British Figurative Art Since 1945

Museum Gallery, 11/F, City Hall High Block
up to 25 Mar

This exhibition is jointly presented by the Urban Council, Hong Kong and the British Council. The portrayal of human form constitutes a major part in visual art. This category of work is particularly important in the art history of Britain. In tradition, British art is noted for her figurative paintings. In recent decades, after the surging influence of abstract expressionism, there is a resurgence of interest in figurative art in Britain. Human figures, in the form of portraiture, or in part of story scenes, or as a mode of artistic expression call for attention again.

This exhibition selected by Professor Norbert Lynton, Dean of the School of European Studies at the University of Sussex, features a group of sixty works of art, depicting people of different personalities and origins and their aspects of life as seen through the eyes of British figurative artists. These works demonstrate a wide range of media. Artists featured include: Cragie Aitchison, Frank Auerbach, John Bellany, Peter Blake, David Hockney, Ken Kiff, Stanley Spencer and others.

Self Portrait

A self-portrait reflects our self-image and state of mind. This video presents eleven British artists who explain how their innermost thoughts are revealed through their self-portrayal. It takes us to the artists' studios, providing first-hand experience of how they work in their own environment. The artists are:

- * 1. Tom Phillips
- * 2. Eileen Cooper
- 3. Glynn Williams
- 4. Elizabeth Frink
- 5. Harry Holland
- * 6. Rose Gerrard
- * 7. Jock McFadyen
- 8. Gwen Hardie
- * 9. Peter Blake
- 10. Laura Ford
- * 11. Anthony Green

* – exhibiting artists of the present show.

The Human Figure in Art

Artist captures life when he recreates the human body. The film explores live action – men at work, athletes, entertainers, etc. – relating the activity to the human figure as it is rendered in painting, sculpture, mosaic, carving and stitchery.

Appearances, Portraits and Lifestyles

The video shows how observing and portraying people through the arts reveals interesting ways of communicating feelings, self-image and relationship.

Video Programme

To coincide with the exhibition, three videos will be shown at the museum during the exhibition period.

Time of showing:

Weekdays

11 a.m. – 12 noon

Self Portrait

(colour, 60 min., English)

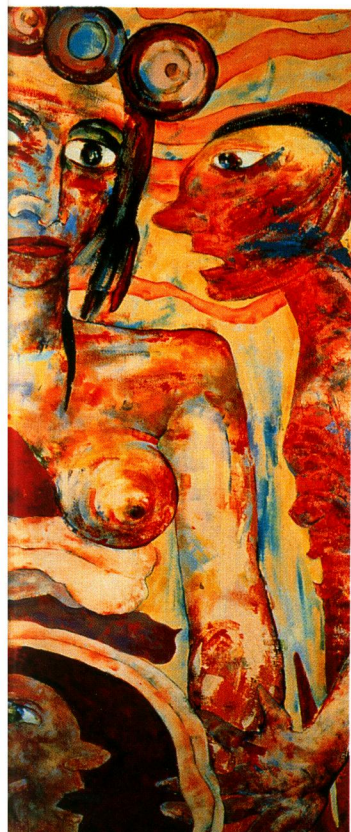
Daily

1:15 p.m. – 1:45 p.m.

5:00 p.m. – 5:30 p.m.

1. The Human Figure in Art
(colour, 15 min., English)

2. Appearances, Portraits and Lifestyles
(colour, 15 min., English)



二

晚清珍玩集粹

大會堂高座十一樓
至六月三日

一直以來，清代晚期在藝術發展歷史之中往往被認為是一個倒退期。可是近十多年來，許多學者却提出不少新的看法，認為晚清是一個大膽創新時期，因而掀起了一次收藏的熱潮。本展覽介紹香港藝術館所藏由嘉慶至宣統的瓷器、竹刻、銅器、象牙、漆器及玉器共一百四十件，並藉此讓觀眾了解到晚清各項工藝的藝術水平。

2

Chinese Antiquities of the Late Qing Period

Museum Gallery, 10/F, City Hall High Block
up to 3 Jun

In the past, the late Qing period was generally considered by connoisseurs and art historians as a declining age in Chinese art. However, the real artistic merit of this period has been focused by a boom of renewed interest and scholarly researches that reveal a new perspective in the development of late Qing art. The present exhibition includes 140 items of ceramics, bamboo carvings, bronzes, ivories, lacquers and jades of the Jiaqing, Daoguang, Xianfeng, Tongzhi, Guangxu and Xuantong eras, all selected from the collection of the Hong Kong Museum of Art. It provides a panoramic view on the art of the late Qing period which is innovative and vigorous.



裡青花外胭脂紅地開光
花卉碗一對

「大清道光年製」款

道光（1821—1850）

「晚清珍玩集粹」展品之一

**Pair of bowls with floral designs
inside panels in fencai enamels
against a rouge red ground**

Daoguang mark and period (1821-
1850)

An exhibit of 'Chinese Antiquities
of the Late Qing Period'

三

中國茗趣

茶具文物館地下

茗飲不單增添了中國人生活情趣，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。

3

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 B.C – 220 A.D.), various methods and customs of tea-drinking have evolved. This exhibition introduces 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.



青釉刻蓮花提梁壺

明代 (1368—1644)

「中國茗趣」展品之一

Teapot with overhead handle and
incised lotus scrolls in celadon
glaze

Ming dynasty (1368-1644)

An exhibit of 'Chinese Tea

Drinking'

四

宜興陶藝：茶具文物館羅桂祥珍藏

茶具文物館二樓

三月十五日起

茶具文物館所藏陶瓷茶具，主要由羅桂祥博士捐贈。其精萃為一批由明代至現今製作的宜興陶器，包括各式茶具、雕塑及文玩。

是次展覽將展出羅桂祥珍藏的宜興陶器逾一百件，充份反映宜興陶藝的卓越成就，並將會出版一本圖文並茂的展覽目錄。

4

The Art of the Yixing Potter: The K. S. Lo Collection from the Flagstaff House Museum of Tea Ware

1/F., Flagstaff House Museum of Tea Ware

From 15 March

The Flagstaff House Museum of Tea Ware houses a collection of ceramic tea ware, named the K. S. Lo Collection after its donor. The core of this collection is a variety of Yixing tea ware, sculptures and objects for the scholar's studio dated from the Ming dynasty (1368-1644) up to the present day.

The exhibition features over one hundred pieces of Yixing pottery selected from the K. S. Lo Collection to illustrate the consummate skill of the Yixing potters. A fully illustrated catalogue is available to supplement the exhibition.



漢方壺

「靜遠齋纖長製（允禮）」印款
十八世紀

「宜興陶藝：茶具文物館羅桂祥
珍藏」展品之一

Teapot in shape of Han *hu* vessel

Seal: 'Jing Yuan Zhai Jichang Zhi
(Yuli)'

18th Century

An exhibit of The Art of the Yixing
Potter: The K.S.Lo Collection from
the Flagstaff House Museum of Tea
Ware'

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，於八八年五月展開了一項嶄新的「藝術品展銷服務」，邀請一九八五、八七及八九年入選當代香港藝術雙年展的藝術家，寄賣近二百多件原作品，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。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 May 1988. Over 200 original works by artists selected from the 1985, 1987, and 1989 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. To own a work of art is to invest in the finer things in life. Please come and choose your favourite artworks.



京華春夢之七

黃矩雄

木版水印

「藝術品展銷服務」

作品之一

Romance of Imperial Capital VII

Wong Kui-hung

Woodcut

A consigned artwork of 'Art Sale Service'

藏品的編號

林廣基（助理館長）

當你參觀藝術館的展覽時，如果你留心觀察，你可能發現展品上是附上一些編號的。這些編號並不是藝術家創作時寫上的，而是藝術館後來加上的。藝術館在收納一件藝術品作為它的永久藏品時，館員便會為它編上一個號碼。這個號碼的作用就像我們的身份證號碼一樣，用來記錄和分別每一件藝術品。根據這個藏品編號，我們便可以找出有關該件藝術品的一切資料。同時它亦可用來統計和點算藏品，幫助我們編製藏品帳目和管理藏品。

藏品號碼是一個獨立和永久性的編號，它不會重複使用和隨意更改。藝術館的藏品與日俱增，如果我們採用連續性的號碼來編號，號碼便會愈來愈冗長，亦不能顯示藏品的概況。所以我們是使用一種由三部份組成的複式號碼來為藏品編號。它的第一部份是英文字母，表示藏品所屬的類別。現時藝術館的藏品一共分為四類，包括中國古物、中國書畫、現代藝術和歷史繪畫。它們分別以英文字母C、FA、MA和HP代表。因此只要我們看見號碼首部的字母，便可以知道它是那一類的藏品。第二部份是一個兩位數字的數字，代表該件藏品收藏入館的年

代，例如89便表示該件藝術品是於一九八九年收入藝術館的。第三部份是從1開始的數字，表示該件藝術品在某一年入館的次序。舉例來說，號碼「C 89 • 101」便表示該件藝術品是一九八九年所收藏的第一百零一件中國古物。藏品編號的組合在需要時亦可伸延下去，加上它的第四部份。組合式的藝術品的組件，如茶壺的壺身和壺蓋，書法對聯的上下聯，便可在號碼的第三部份後加上「a」和「b」來表示。這種極富彈性的複式編號使我們更易辨認藏品。

藏品編號雖然能帶給我們方便，但在書寫號碼時，我們要極為小心，不能損害藝術品和破壞它美麗的外觀。例如一些自動粘貼的貼紙，經過長時間後便會變黃，留下膠質污漬，損壞物品。所以藏品編號都會盡量寫在隱蔽的地方，力求不影響藝術品的外觀。不同質料的藝術品，我們亦會使用不同的方法來書寫號碼。例如陶瓷類的藝術品，我們便使用一種易於溶解的塑膠彩來書寫；紡織品的號碼則會先寫在布條上，然後再縫上，避免書寫用的顏料侵蝕

藝術館職員正在瓷器上書寫藏品編號。

Museum staff is printing the accession number on the ceramic.



紙本藝術品的編號是用鉛筆書寫的。
For paper works, medium lead pencil is used.



The accession numbers



The Accessioning of Museum Collections

K.K. Lam (Assistant Curator)

When you visit our museum, if you observe carefully you may find numbers marked on the exhibits. The numbers are not written by the artists. They are specially inscribed by us. When an artwork enters the museum and becomes its permanent collection, we will assign an accession number to it. The function of this number is similar to our identity card number. It is used to identify and classify the work of art. The accession number will lead us to discover all the information related to the artwork. It also enables us to prepare inventory lists of items and to manage the collection.

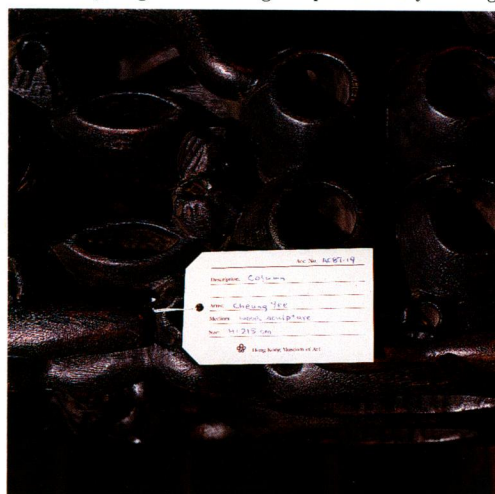
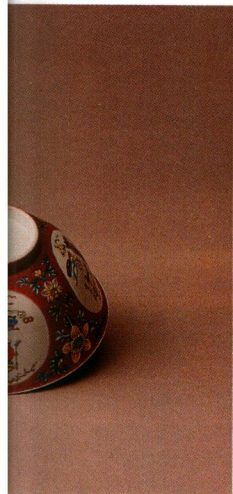
An accession number is a unique and permanent code. It will never be repeated or amended. As the museum collection grows everyday, the numbers assigned will increase accordingly. If a simple number is used to record the museum collection, the figure will become longer and longer and will eventually get very clumsy. Also, a simple number cannot show sufficient information about the artwork. Therefore, a compound number is designed for the accessioning of artworks. The compound number is

made up of three parts. The first part is an alphabetical prefix which represents the category classification of the artwork. Presently, the Museum of Art collection is classified into four categories, namely Chinese Antiquities, Chinese Fine Art, Modern Art and Historical Pictures. They are represented by "C", "FA", and "MA" and "HP" respectively. With this prefix, we can immediately identify the classification of an artwork. The second part of the compound number is a two-digit number which represents the acquisition year. For example, 89 denotes the year of 1989. The third part is a serial number starting from 1, which represents the order of the object acquired in a particular year. For example, the accession number for the one hundred and one Chinese Antiquity object acquired in 1989 is "C89.101". The compound number can further be extended to represent the individual part of a set of artwork. For example, we can add "a" and "b" to the end of the compound number to represent the body and lid of a teapot or the first and second part of a Chinese calligraphy couplet. The flexibility of this compound number enables us to identify the artwork more easily.

作品編號是寫在隱蔽的地方。
are printed in hidden places.

紡織品的編號寫在布條上，然後縫上。 For textiles,
accession numbers are on cloth tags sewn on the object.

大型雕塑均繫上標籤，方便識別。
Paper tags are tied to huge sculptures for easy checking.



紡織品的纖維；紙本類的藏品，如中國書畫，我們便會用HB的鉛筆來書寫標籤，避免墨水滲入紙內；至於一些大型的雕塑品和極為纖巧細小的工藝品，我們則可以繫上標籤，以資識別。這些書寫編號方法均是以不損壞藝術品和能顯示藏品的身份為目的。

上面介紹的編號方法是十分簡單容易的，你亦可以嘗試用來為你的藏書和唱片分類編號。下次當你再來參觀展覽時，可以找找那些藏品號碼是躲在那裡？

The accession number helps us tremendously in the management of the museum collection. However, we have to be very careful when we mark the objects. For instance, some adhesive labels may change yellow after a period of time and leave stains on objects. The accession numbers are therefore always marked on some hidden corners and different marking methods are used for objects of different media. For example, soluble artist's acrylic is used for marking on ceramics; numbers for textiles are first inscribed on cloth tapes and then sewn on the fabric so that the writing ink will not damage the textile fabric; medium lead pencil is used for marking on paper works so that no ink will penetrate into the paper; and paper tags are tied to huge sculptures and very small objects for easy checking. The main purpose of these marking methods is to provide convenient identification without damaging the artworks.

This method of accessioning is simple and easy to apply. You can try to use this method to accession your books or music records. When you visit our museum again, try to locate the accession numbers among our different exhibits and see how many you can find!

巡迴展覽

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，歡迎各學校或社團免費借

用。垂詢或預約請電5263743與嚴惠蕙小組或李婉華小姐聯絡。

一 茶的培植與加工

土瓜灣圖書館：三月一日至十五日
瑞和街圖書館：四月一日至二十日

二 陶瓷

觀塘圖書館：三月一日至十五日
土瓜灣圖書館：四月一日至十五日

三 馬克·夏卡耳

油麻地圖書館：三月一日至二十日
九龍中央圖書館：四月一日至二十日

四 茶壺泥胎製作法（一）

鰂魚涌圖書館：三月一日至二十日
油麻地圖書館：四月一日至十五日

五 種棉及棉織

香港仔圖書館：三月一日至十五日
鰂魚涌圖書館：四月一日至二十日

六 嶺南派早期名家作品

駱克道圖書館：三月一日至二十日
藝術圖書館：四月一日至二十日

七 中國傳統裝飾紋樣（三）

花園街圖書館：三月一日至二十日
駱克道圖書館：四月一日至二十日

八 高奇峯的藝術

保安道圖書館：三月一日至二十日
牛池灣圖書館：四月一日至十五日

九 香港兒童美術（一）

瑞和街圖書館：三月一日至二十日
美孚新邨圖書館：四月一日至十五日

十 茶壺泥胎製作法（二）

美孚新邨圖書館：三月一日至十五日
香港仔圖書館：四月一日至十五日

十一 布魯士：一八四六年的香港

柴灣圖書館：三月一日至十五日
保安道圖書館：四月一日至二十日

十二 盧奧

牛池灣圖書館：三月一日至十五日
花園街圖書館：四月一日至二十日

十三 梵高

藝術圖書館：三月一日至二十日

Travelling Exhibitions

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 5263743 for advance booking.

1

Production of Tea

To Kwa Wan Library: 1-15 Mar

Shui Wo Street Library: 1-20 Apr

2

Production of Ceramics

Kwun Tong Library: 1-15 Mar

To Kwa Wan Library: 1-15 Apr

3

Marc Chagall

Yau Ma Tei Library: 1-20 Mar

Kowloon Central Library: 1-20 Apr

4

Techniques in Fabricating the Clay Body of a Teapot I

Quarry Bay Library: 1-20 Mar

Yau Ma Tei Library: 1-15 Apr

5

Production of Cotton

Aberdeen Library: 1-15 Mar

Quarry Bay Library: 1-20 Apr

6

Early Masters of Lingnan School

Lockhart Road Library: 1-20 Mar

Arts Library: 1-20 Apr

7

Traditional Decorative Motifs in Chinese Art III

Fa Yuen Street Library: 1-20 Mar

Lockhart Road Library: 1-20 Apr

8

The Art of Gao Qifeng

Po On Road Library: 1-20 Mar

Ngau Chi Wan Library: 1-15 Apr

9

Hong Kong Children's Art I

Shui Wo Street Library: 1-20 Mar

Mei Foo Sun Chuen Library: 1-15 Apr

10

Techniques in Fabricating the Clay Body of a Teapot II

Mei Foo Sun Chuen Library: 1-15 Mar

Aberdeen Library: 1-15 Apr

11

Murdoch Bruce: Hong Kong in 1846

Chai Wan Library: 1-15 Mar

Po On Road Library: 1-20 Apr

12

Georges Rouault

Ngau Chi Wan Library: 1-15 Mar

Fa Yuen Street Library: 1-20 Apr

13

Van Gogh

Arts Library: 1-20 Mar

港島區

香港仔公共圖書館

香港仔大道香港仔街市大廈三樓

電話：5557464

駱克道公共圖書館

軒尼詩道225號駱克道市政大廈五至六樓

電話：8322560

鯗魚涌公共圖書館

鯗魚涌街38號鯗魚涌市政大廈四至五樓

電話：5634243

九龍區

藝術圖書館

梳士巴利道10號香港文化中心行政大樓

電話：7342041

花園街公共圖書館

旺角花園街123號A花園街市政大廈五至六樓

電話：7894745

觀塘公共圖書館

牛頭角定安街25-35號

電話：7563221

九龍中央圖書館

培正道5號

電話：7157611-2

美孚新邨公共圖書館

百老匯街120號B二樓第八期

電話：7420271

牛池灣公共圖書館

清水灣11號牛池灣市政大廈五至六樓

電話：3240167

保安道公共圖書館

保安道325-329號保安道市政大廈二樓

電話：7293266

瑞和街公共圖書館

瑞和街九號瑞和街市政大廈五至六樓

電話：3435255

土瓜灣公共圖書館

馬頭圍道165號土瓜灣市政大廈暨政府合署五至六樓

電話：7600547

油蔴地公共圖書館

上海街250號地下及閣樓

電話：7709173

Hong Kong District

Aberdeen Public Library

3/F., Urban Council Aberdeen Complex, Aberdeen Main Rd. Tel: 5557464

Lockhart Road Public Library

4-5/F., Urban Council Lockhart Road Complex, 225, Hennessy Road.

Tel: 8322560

Quarry Bay Public Library

4-5/F., Urban Council Quarry Bay Complex, 38, Quarry Bay Street,

Quarry Bay. Tel: 5634243

Kowloon District

Arts Library

Administration Building, Hong Kong Cultural Centre, 10 Salisbury Road.

Tel: 7342041

Fa Yuen Street Public Library

4-5/F., Urban Council Fa Yuen Street Complex, 123A, Fa Yuen Street,

Mong Kok. Tel: 7894745

Kwun Tong Public Library

25-35, Ting On Street, Ngau Tau Kok. Tel: 7563221

Kowloon Central Library

5, Pui Ching Road. Tel: 7157611-2

Mei Foo Sun Chuen Public Library

2/F., 120B Broadway, Mei Foo Sun Chuen, Stage VIII. Tel: 7420271

Ngau Chi Wan Public Library

5-6/F., 11, Clearwater Bay Road, Urban Council Ngau Chi Wan Complex.

Tel: 3240167

Po On Road Public Library

1/F., Urban Council Po On Road Complex, 325-329, Po On Road,

Sham Shui Po. Tel: 7293266

Shui Wo Street Public Library

5-6/F., Urban Council Shui Wo St. Complex, 9, Shui Wo Street, Kwun Tong.

Tel: 3435255

To Kwa Wan Public Library

5-6/F., To Kwa Wan Market & Government Offices, 165, Ma Tau Wai Road.

Tel: 7600547

Yau Ma Tei Public Library

M/F & G/F., 250, Shanghai Street. Tel: 7709173

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。

一

雕塑的視覺幻象本質

赫布·羅森堡教授主講（英語）

三月十六日 星期五 晚上七時

羅森堡教授早年受業於巴黎藝術學院，其後於紐約州立大學哈珀書院修業，獲學士學位，繼而在紐約普拉特學院深造，獲藝術碩士學位。其作品曾在世界各地展出，獲多項藝術贊助及獎項，並為私人及公共機構收藏。羅氏現任澤西市州立大學藝術系教授，亦為一位註冊藝術治療師。

羅氏會在講座中分享其雕塑創作的經驗。他作品的特色是利用金屬及反射的光線營造視覺效果；當光線或觀者在作品前幌動時便會產生幻象。他的創作溶攝了週圍環境中再樣的形、色、光、影。羅氏的作品被譽為「動感與感性交融，能將人的刹那芳华捕捉」。講座將輔以彩色幻燈片介紹其雕塑作品。

二

繪畫物料的精神性

陳育強先生主講（粵語）

三月廿六日 星期一 下午六時正

陳育強先生八三年畢業於香港中文大學藝術系，其後往美國密西根鶴溪藝術學院深造，主修繪畫，並於八八年獲藝術碩士學位。其作品曾在本地、台灣及美國展出。現任香港中文大學藝術系副講師。

陳先生在講座中會列舉美術史上畫家使用非傳統繪畫物料的事例來說明不同時代對「另類」材料的態度。他亦會探討這些繪畫材料所隱藏的精神上，及文化上的意義，並將當代大師如杜象、博伊斯及基弗的作品一一介紹。

三

陶藝專輯

何麗仙女士主講（粵語）

1. 傳統及現代日本陶藝（一）

四月三日 星期二 下午六時正

2. 傳統及現代日本陶藝（二）

四月六日 星期五 下午六時正

3. 美國現代陶藝（一）

四月廿四日 星期二 下午六時正

4. 美國現代陶藝（二）

四月廿七日 星期五 下午六時正

何麗仙女士七八年畢業於台灣師範大學，後入香港理工學院修讀陶藝課程，並於八五年取得陶藝高級文憑。同年赴美國夏威夷州立大學攻讀藝術碩士學位，主修陶塑。八七年受聘為夏威夷州立大學海明威工藝中心之陶藝講師。

其作品曾多次在本港及海外展出。現任香港理工學院太古設計學院講師。

在第一、二次講座中，何女士會介紹各類傳統日本陶瓷的源流及特色，並討論中國及韓國文化與製陶技巧對日本陶藝的影響，亦會講述五十年代民間陶藝的主流與及現代日本陶藝發展的概略。

在第三、四次講座中，何女士會論述美國藝術陶瓷之淵源、演變、以至今日現代陶藝與前衛藝術的關係，並會將幾位極具影響力的著名陶藝家——羅拔·阿恩遜、斯蒂芬·德·斯特布勒及韋恩·海伊利的作品逐一介紹。

雕塑家注意

本年度的國際雕塑會議，將於六月五日至九日在美國首府華盛頓舉行，申請表格可於藝術館接待處索取。

Attention Sculptors

The International Sculpture Conference will be held from 5-9 June, 1990 in Washington, D.C., U.S.A. Application forms are obtainable at the Museum counter.

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!

1.

The Nature of Illusion in Sculpture

by Professor Herb Rosenberg (in English)

16 March Fri 7 pm

Professor Rosenberg received his training at Ecole des Beaux Arts, Paris. Later he obtained his B.A. degree at Harpur College, New York State University, Binghamton and his M.F.A. degree at Pratt Institute, New York. He has exhibited internationally and has received many commissions and awards. His works have been collected by private and public institutes. He is now a Professor of Art at Jersey City State College and a registered art therapist.

In the lecture Professor Rosenberg will discuss his work as a sculptor. He explains how he uses metal and reflecting light on sculptured surfaces to create illusions as the light or the viewer moves. The imagery created is deeply three-dimensional and holographic. His sculptures have been described as "emotions-in-motion", capturing a glimpse of the human condition and its fragile beauty". The lecture will be illustrated with colour slides.

2.

The Spirituality of Painting Material

by Mr. Chan Yuk-keung (in Cantonese)

26 Mar Mon 6 pm

Mr. Chan Yuk-keung received his Bachelor of Arts degree from the Chinese University of Hong Kong in 1983 and his Master of Fine Arts degree in painting from the Cranbrook Academy of Art, Michigan in 1988. He has exhibited his works in a number of group exhibitions in Hong Kong, Taiwan and the United States. At present, he is an assistant lecturer of the Fine Arts Department, the Chinese University of Hong Kong.

In his lecture, Mr. Chan will illustrate the change of attitudes towards non-traditional painting materials in art history. He will explore the psychological and cultural implications as well as the spiritual concepts hidden in these alternative materials. Works by contemporary masters such as Duchamp, Beuys and Kiefer will be discussed.

3.

A Lecture Series on Pottery Art

by Ms. Ho Lai-sin (in Cantonese)

1. Traditional and Contemporary Japanese Ceramics I
3 Apr Tue 6 pm
2. Traditional and Contemporary Japanese Ceramics II
6 Apr Fri 6 pm
3. Contemporary American Ceramics Art I
24 Apr Tue 6 pm
4. Contemporary American Ceramics Art II
27 Apr Fri 6 pm

Ms. Ho Lai-sin graduated from the Taiwan Normal University in 1978. She studied pottery at the Hong Kong Polytechnic and received the Higher Certificate in Studio Ceramics in 1985. In the same year, she went to Hawaii for advanced study in studio ceramics and received her Master of Fine Arts degree from the University of Hawaii in 1988. Her works have been shown in a number of exhibitions in Hong Kong and overseas. At present she is a lecturer at the Swire School of Design, Hong Kong Polytechnic.

In her first and second lectures, Ms. Ho will give an account of the characteristics and aesthetics of traditional Japanese Wares; and discuss the cultural and technical influences from China and Korea. The development of contemporary Japanese ceramics and the folk art movement in the 50's will also be introduced. In the third and fourth lectures, she will give a brief history of studio ceramics in the United States and discuss the relationship between ceramic art and the art of the Avant-Garde. The works of several influential ceramic artists, like Robert Aronson, Stephen De Stabler and Wayne Highly will be illustrated.

工作小組

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