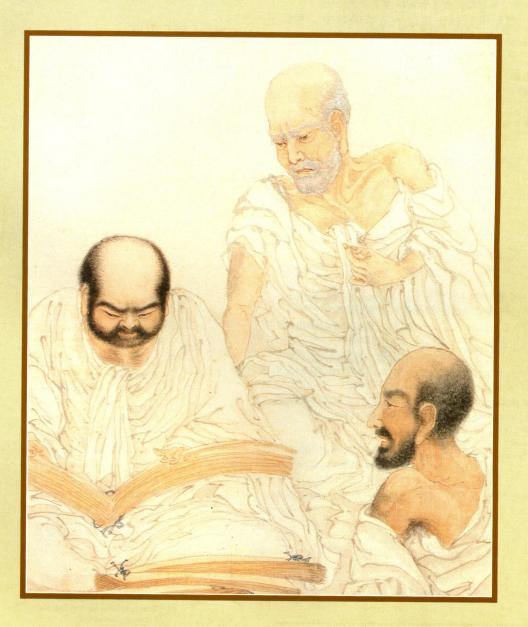
香港藝術館 HONG KONG MUSEUM OF ART



一九九一年五月及六月通訊 NEWSLETTER 5-6 1991

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,恕不另行通告

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

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.

封面

無量壽佛(細部) 鄒芬(一八九二 —— 一九六三) 一九五五年作

一兀五五年作 水墨設色紙本直幅 「太乙樓藏中國近代書畫」展品

Front cover

Buddha of Infinite Life (detail)

Deng Fen (1892 – 1963) Dated 1955 Vertical scroll, ink and colour on

An exhibit of 'Modern Chinese Paintings and Calligraphy from the Taiyilou Collection'

封底

哥德堡號打撈所得瓷器碎片

「瑞典東印度巨輪哥德堡號之 茶貨及珍品」展品

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Sherds salvaged from the Götheborg

Exhibits of 'Tea Cargo and Other Treasures from the Swedish East Indiaman *Göthebora*'

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中國掠影:外銷畫中的商業活動

大會堂高座十二樓 至五月二十六日

外銷畫多以西畫素材,同時也採用西畫技法繪成,與傳統中國繪畫的風格迥異。有好些畫家 具有頗高的藝術修養,以色彩鮮明,畫工精細 爲風格特色。

是次展出六十四幀外銷畫作,是藝術館歷史藏畫的一部份,反映了十九世紀中國各類的商業活動,多幀出自庭呱和周培春畫室的作品亦同時展出。



1

Glimpses of China: Trades in 19th Century China Trade Paintings

Museum Gallery, 11/F, City Hall High Block Up to 26 May

To meet the demand of Western visitors who wanted to take home records of their journeys in China, a trade producing paintings of Chinese common folk and sceneries flourished at Guangzhou within the Factories area in the mid 18th and 19th centuries, during which trade prospered with the West. Like the postcards of nowadays, this special genre of painting became a major vehicle for Western understanding of what China was.

Standing outside the mainstream of Chinese painting, China trade paintings revealed traces of Western impact as seen in its execution in Western media with Western techniques. Some of the painters demonstrated remarkable skill and were distinguished by their use of distinctive colour and meticulous detail.

The display features 64 China trade paintings from the Historical Pictures Collection of the Museum, illustrating a variety of trades active in 19th century China. Selected works of established studios such as the Tingqua's and the Chou Pai-chuen's are represented in the exhibition.

鮮花販 十九世紀 周培春畫室 紙本水彩畫

「中國掠影:

外銷畫中的商業活動」展品

Flower Seller 19th century Chou Pai-chuen Studio Watercolour on paper An exhibit of 'Glimpses of China: Trades in 19th Century China Trade Paintings'

太乙樓藏中國近代書書

大會堂高座十二樓 五月三十一日至九月一日

香港藝術館最近獲贈一批爲數逾千件的「太乙樓珍藏中國書畫」。這次展覽將展出太乙樓珍藏中一百件中國近代名家書畫作品,包括六十幅繪畫和四十幅書蹟。

「太乙樓」主人劉少旅先生爲本港知名藏家及 書畫裝池家,六十多年來致力於推廣中國書畫 藝術,並與各著名書畫家交誼甚深。他曾籌劃 多個書畫展覽,組織書畫團體及出版書畫圖 錄。數十年來與書畫家相交甚殷,因得以收藏 他們代表作品不少。他於今年初將其珍藏捐贈 子香港藝術館作永久收藏,藉以保留前人心血 供各界人士欣賞和研究。

展覽期間,將出版圖文並茂的圖錄,並附全部 捐贈書畫詳目。

輔川詩境

溥儒(一八九六 — 一九六四) 一九六一年作 小歷設色绢本直幅 「太乙樓藏中國近代書畫」展品

Landscape Inspired by a Poem of Wang Wei Pu Ru (1896 – 1964)

Dated 1961 Vertical scroll, ink and colour on silk An exhibit of 'Modern Chinese Paintings and Calligraphy from the Taiyilou Collection'



2

Modern Chinese Paintings and Calligraphy from the Taiyilou Collection

Museum Gallery, 11/F, City Hall High Block 31 May to 1 Sept

The Hong Kong Museum of Art has recently received the donation of the Taiyilou Collection of Chinese Painting and Calligraphy which comprises over one thousand items. This exhibition will feature one hundred items of works by modern Chinese artists selected from the Collection, including sixty Chinese paintings and forty items of Chinese calligraphy.

These exhibits are representative works of modern Chinese artists active in the twentieth century, such as early masters like Qi Baishi, Xu Beihong, Zhang Daiqian and Pu Ru. Works by masters of the Lingnan School like Gao Jianfu, Chen Shuren, Guan Shanyue, Li Xiongcai, Zhao Shaoang and Yang Shanshen; and works by masters active in China like Li Keran, Zhu Jizhan, Tang Yun, Qian Shoutie, Lu Yanshao, Guan Liang and works by wellknown female artists like Tan Yuese, Gu Qingyao, will also be included. In the realm of calligraphy, works by renowned calligraphers such as Shen Yunmo, Yu Youren, Jian Qinzhai, Dong Zuobin, Feng Kanghou and Tai Jingnong will be featured. These one hundred pieces of painting and calligraphy will give a comprehensive picture on the development of Chinese painting and calligraphy in the twentieth century, the artistic accomplishments and the distinctive styles of various masters.

Mr. Lau Siu-lui, master of the Taiyilou is a well-known collector and the proprietor of a Chinese painting mounting studio in Hong Kong. For over sixty years, he has been devoting himself in the promotion of the art of Chinese painting and calligraphy and is well acquainted with many famous artists. He has presented a number of exhibitions on Chinese painting and calligraphy and has also organized a number of art societies and published catalogues. Being a close friend to many painters and calligraphers, Mr. Lau is more accessible to collect representative works by these renowned artists. Early this year, he has donated his Taiyilou Collection of Chinese Painting

and Calligraphy to the permanent collection of the Hong Kong Museum of Art, with the aim to preserve these valuable works for posterity to appreciate and study.

To coincide with exhibition, a fully illustrated catalogue on the exhibits with a complete list of the donated items will be published.

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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,將各種飲茶方法詳加解説。

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.



青花茶盌連托碟

南京貨物,約一七五○年 「中國茗趣」展品

Tea bowl and saucer in underglaze blue Nanking Cargo, c. 1750 Exhibits of 'Chinese Tea Drinking'

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瑞典東印度巨輪哥德堡號之茶貨及珍品

茶具文物館二樓 至六月二十三日

瑞典東印度公司(一七三一至一八一三年)是繼荷蘭及英國之後,規模位列第三的東印度公司。其名下巨輪哥德堡號航行於瑞典哥德堡與中國廣州之間。一七四五年九月十二日,巨輪在將完成其第三次航程,駛進哥德堡港口時沉沒,延至一九八六至九〇年間才進行了大規模的打撈工作。

巨輪上原載有大量貨物,包括三百七十噸茶葉、六十萬件瓷器、一百三十三噸金屬,還有木器、香料及藤器。那些瓷器上飾以中國傳統或外銷圖樣紋飾約一百二十款,其中青花佔全部瓷器的半數。

是次展覽由香港市政局和香港瑞典領事館合辦,茶具文物館、哥德堡海事博物館和瑞典 印度巨輪基金會籌劃,觀眾可從展出的旅航海衛民、有關中國貿易的歷史繪畫,進一步認識體典東印度公司的歷史、哥德堡號的航程,經濟資易各方面的緊密交流。

展覽期間更有英語旁述錄影帶播放,詳述瑞典 東印度公司巨輪哥德堡號的歷史背景,放映時 間爲上午十一時及下午一時三十分,歡迎各界 人士參觀。

4

Tea Cargo and Other Treasures from the Swedish East Indiaman *Götheborg*

 $1/\! F$, Flagstaff House Museum of Tea Ware Up to 23 Jun

The Swedish East India Company (1731-1813) was the third biggest East India Company after Holland and England. *Götheborg*, one of her trading vessels, was running between Gothenburg of Sweden and Guangzhou of China. On 12th September, 1745, the ship ran aground and sank just outside her homeport of Gothenburg after finishing her third voyage from China. It was not until 1986-90 that salvations on a large scale were made.

Götheborg was carrying on board large quantities of tea, porcelain and other cargoes. There were 370 tons of tea leaves, 600 thousand pieces of porcelain, 133 tons of metal, wooden pieces, spices and rattans. The porcelains were decorated with about 120 different designs, either in traditional Chinese style or export motifs. Half of the porcelains were blue-and-white wares.

The exhibition, jointly presented by the Urban Council of Hong Kong and the Swedish Consulate-General, is coorganized by the Flagstaff House Museum of Tea Ware, the Maritime Museum of Gothenburg and the East Indiaman *Götheborg* Foundation. The exhibition features the tea cargo, porcelain, documentation of the ship and of the Swedish East India Company, the ship's log book and China-trade paintings. Through these exhibits, viewers can obtain a better understanding of the history of the Swedish East India Company, the *Götheborg* and her voyages, and also the social, cultural and economic interactions between the East and the West in the 18th century.

During the exhibition period, there will be a video programme at 11 am and 1:30 pm daily on the history of the Swedish East Indiaman *Götheborg* at the Museum. All are welcome.



茶葉、外銷瓷、香料和薑

「瑞典東印度巨輪哥德堡號之 茶貨及珍品」展品

Tea leaves, export porcelain, spices and ginger

Exhibits of 'Tea Cargo and Other Treasures from the Swedish East Indiaman *Götheborg*'

香港早期藝壇回顧——記畫家陳、李、余 張國華 助理館長(現代藝術)

香港藝術館現代藝術部搜羅的藏品從本世紀初二、三十年代開始,並保存了一批文獻和圖片資料,對於了解香港早期的藝術發展至爲重要,還揭露了當年藝壇一段推誠相與的友誼。

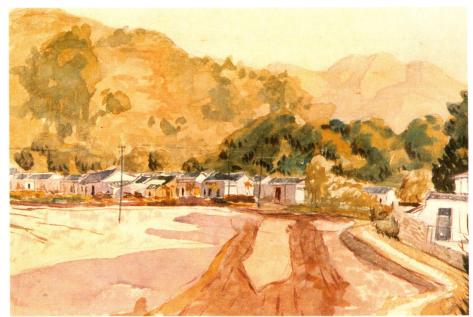
三十年代西書發展

孜孜自學的陳福善

陳福善於1905年在巴拿馬出生。五歲便隨父母移居香港。一生從未進過藝術學院的他,藝術養是從修讀函授課程而得來的。踏入三十一一批旅居海外的藝術家回流成潮,四次一大、王少陵、黃潮寬等紛紛抵港。藝壇因活大、王少陵、黃潮蘭起來,當時最流行每話,新力軍而變得盡養在這氣候中亦養成了每年的,都要完成一幀水彩寫生的習慣。本本館、班前,都要完成一幀水彩寫生的習慣。有一次所藏的一些水彩畫,正是當時的作品。認識氏和王少陵在深水埗山頭寫生時,認識在埋頭工作的青年,這人便是李秉了。

海外歸僑李秉和余本

李秉年紀比陳福善稍長兩歲。1911年便從台山飄洋過海到了加拿大溫尼柏。他在1926年考進溫尼柏美術學校,並在那裏認識了余本。余本生於1905年,祖籍台山。十三歲便隨叔父到了加拿大。輾轉來到了溫尼柏,碰到了李秉,他們一見如故,很快便成了好友。1928年他們同赴多倫多安省藝術學院,主修油畫。



Western Painting in Early 20th Century Hong Kong – In Memory of Painters Chan, Lee and Yee Boniface Cheung Assistant Curator (Modern Art)

The modern art collection of the Hong Kong Museum of Art includes items dating back to the 1920s and 30s. The collection contains a considerable amount of written materials and historical pictures, all of which contribute significantly to the understanding of the development of art in Hong Kong in the early decades of this century. Through the reconstruction of these materials an enduring friendship between three artists of the period can be traced.

Western Painting in the 1930s

In the early decades of this century, local art activities were limited to a few private exhibitions which took place in venues such as restaurants or the St. John's Cathedral. At that time, the Hong Kong Art Club was one of the few art organizations established. Generally speaking, Western painting was mainly promoted by a group of foreigners

who met regularly for social gathering. In view of this, a group of enthusiastic Chinese artists founded the 'Ching Wah Art Club' in 1931. However, due to the lack of funds, it was forced to close after two months. In 1932, another group known as the 'Ching Chung Art Club' was established and again it was closed because of the lack of students. Though early efforts in promoting Western art among the Chinese inhabitants were futile attempts, their implication was indeed significant. The leading figure in these movements was Luis Chan.

Luis as a Self-taught Artist

Luis Chan was born in 1905 in Panama. At the age of five, he came to Hong Kong with his parents. He has never attended any formal art institutions, but received his art training through a correspondence course.

During the 1930s, a group of migrants returned to Hong Kong. Among them were Li Tie-fu, Wong Sui-ling, Wong Chiu-foon and other distinguished artists. Their return brought about the sudden flourish of the local art scene.



1930年李秉到香港尋求發展,而余本亦於 1935年來港與他會合。最先在九龍城,今啟 機場舊址以二十四元租了三個單位當畫室, 開班設教,每月學費高達二十餘元,所以學生 以有錢人爲主。雖然工作未能普及,但在推動 西洋畫發展方面,仍是開了先河。李秉則於 樂戲院任廣告設計,並在戲院六樓闢了一以 室。工餘假日,他便在這裏開班寫畫,可以 亦是桃李滿門。

畫壇三傑三位一體

成立香港藝術社

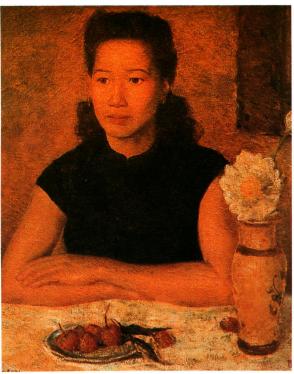
分道揚鑣各奔前程

在娛樂戲院的人事改組下,李秉被迫轉投皇后 戲院,畫室面積大大縮減了,他決意踏上歸 航,就在1955年與家人重回加國。余本亦響應 中國號召,1956年秋便携家眷同赴廣州定居。 留下陳福善一人在港鍥而不捨地工作。他在以 後的著述中,也常常緬懷他們昔日的情誼。

如今「三傑」已是老態龍鍾。陳福善孳孳兀兀的工作了六十載,現已功成身退。李秉現居加拿大卡加利,早已棄筆從商。余本遷居廣州後,效力廣東畫院多年,不幸前年因青光眼而失明了。一個藝術家創作了大半生,到頭來卻失去了視力,回想起來也平添一點唏嘘之感。

圖片

- ①:陳福善寫於三十年代的沙田風光。
- ②:李秉寫於五十年代的粉嶺小村。
- ③:余本寫於四十年代的夫人肖像。
- ④:三人聯展之展覽場刊
- ⑤:攝於1947年之三人聯展(左起:余本、陳福善、李秉)
- ⑥:攝於李秉畫室,右下方爲陳福善。





At that time the most popular activity among the artists was outdoor sketching. As for young Luis Chan, he pursued his artistic endeavour by finishing a watercolour sketch everyday before going to work. (Some sketches from this period are in the Museum's collection.) One day while Chan and Wong Sui-ling were sketching on a hillside in Shamshuipo, they encountered another zealous artist, Lee Byng.

The Return of Lee Byng and Yee Bon

Born in 1903, Lee Byng moved to Canada from Taishan at the age of eight. In 1926, he entered the Winnipeg School of Art and came to know Yee Bon. Yee was born in Taishan in 1905. He followed his uncle to Canada in 1918. When he settled in Winnipeg, he became a good friend of Lee Byng. In 1928, both of them entered the Ontario College of Arts in Toronto, majoring in oil painting.

In 1930, Lee moved to Hong Kong, while Yee came later in

1935. Yee rented three apartments as studios, and started his own classes. He charged about twenty dollars a month for his class fee which therefore limited his students to the well-to-do people. Although his art activities did not extend to a wide public, he was the forerunner in the promotion of Western art. As for Lee, he worked as an advertising artist for the King's Theatre after returning to Hong Kong. He has also started a studio on the sixth floor of the Theatre, and organized painting classes during his leisure time.

Although Luis Chan did not have his own studio at that time, he was active in the contemporary art scene. In 1934, he was introduced into the Hong Kong Art Club, and he founded the Hong Kong Working Artists' Guild two years later. Through his close contact with Lee Byng, he also came to know Yee Bon. He later introduced them into the Hong Kong Art Club.

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Through their common interest, the three artists have developed a memorable and invaluable friendship. During weekends or their free time, the artists always gathered at Lee's studio. They painted, exchanged ideas and participated in the outdoor drawing sessions organized by the Hong Kong Art Club twice a month.

During the Japanese Occupation, many artists fled Hong Kong. Lee Byng escaped to the East River and became a teacher, while Yee Bon went to Macau and continued painting. After a few years, Luis Chan also went to Macau, but unfortunately he had to suspend his painting career for livelihood.

The Establishment of the Hong Kong Artists' Group

After the war, most of the artists returned and activities started to thrive again. In 1947, Luis Chan, Lee Byng and Yee Bon jointly held a memorial show. It symbolized their enduring friendship and also paved the way for the establishment of the Hong Kong Artists' Group. The opening ceremony of the exhibition was officiated by the then Governor, Sir Alexander Grantham and Lady Grantham. During the ceremony, people of eminence arrived, showing vast social support. They were referred to as 'The Big Three' in Western painting. In 1952 they founded the Hong Kong Artists' Group with the aim to promote local art. This organization had attracted other artists like Pau Shiu-yau,



T.P. Chui, Ng Po-wan and S.P. Lee, who joined the Group in 1954. Their enthusiasm and involvement further contributed to the development of local Western art.

Artists Leading Their Own Way and Destiny

As a result of internal reorganization of the King's Theatre, Lee Byng was forced to leave and work for the Queen's Theatre. However, the available studio was much smaller in area. In 1955, he decided to leave Hong Kong for Canada with his family. Yee Bon returned to Guangzhou with his family in the autumn of 1956. Luis Chan was the only one left staying behind, painting and reminiscing the unforgettable friendship which are reflected in some of his publications.

Luis Chan has worked for sixty years, and retired with public recognition. Lee Byng is now living in Calgary, Canada, engaged in business. After settling in Guangzhou, Yee Bon worked for the Guangdong Institute of Art. Unfortunately, Yee was blind two years ago. It is no doubt a tragedy for an artist, who has devoted his entire life for the pursue of creativity, to lose his eye-sight in his old age.



Plates

- ① : Shatin by Luis Chan in the 1930s
- 2 : Fanling by Lee Byng in the 1950s
- ③ : Portrait of Mrs. Yee by Yee Bon in the 1940s
- $\textcircled{4}\,\,$: The catalogue of the joint exhibition
- Photo taken of the joint exhibition in 1947
 (from left to right: Yee Bon, Luis Chan and Lee Byng)
- ⑥ : Photo taken in Lee Byng's studio; Luis Chan is at the lower right corner

巡廻展覽

爲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廻展覽,歡迎各學校或社

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高奇峯的藝術

花園街圖書館:五月一日至二十日 鰂魚涌圖書館:六月一日至十五日

陳樹人的藝術

九龍中央圖書館:五月一日至二十日

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高劍父的藝術

駱克道圖書館:六月一日至二十日

几

中國傳統裝飾紋樣(一)

保安道圖書館:五月一日至二十日

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中國傳統裝飾紋樣(二)

油麻地圖書館:五月一日至二十日

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中國傳統裝飾紋樣(三)

九龍中央圖書館:六月一日至二十日

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宋書翎毛花鳥走獸選集(一)

駱克道圖書館:五月一日至二十日

1

宋畫翎毛花鳥走獸選集(二)

鰂魚涌圖書館:五月一日至二十日

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宋鳥獸畫選(一)

藝術圖書館:六月一日至二十日

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宋鳥獸畫選(二)

生池灣圖書館:六月一日至十五日

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明鳥獸畫選

香港仔圖書館:六月一日至十五日

+=

養蠶與繅絲

牛池灣圖書館:五月一日至十五日

+=

種棉及棉織

保安道圖書館:六月一日至二十日

十四

尤特利奥

花園街圖書館:六月一日至二十日

十五

盧奥

瑞和街圖書館:六月一日至十五日

十六

香港兒童美術(一)

瑞和街圖書館:五月一日至十五日

Travelling Exhibitions

To extend the Museum's educational services beyond the premises of the Museum and to provide meaningful extracurricular 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 526 3743 for advance booking.

1

The Art of Gao Qifeng

Fa Yuen Street Library: 1-20 May Quarry Bay Library: 1-15 June

2

The Art of Chen Shuren

Kowloon Central Library: 1-20 May

3

The Art of Gao Jianfu

Lockhart Road Library: 1-20 June

4

Traditional Decorative Motifs in Chinese Art I

Po On Road Library: 1-20 May

5

Traditional Decorative Motifs in Chinese Art II

Yau Ma Tei Library: 1-20 May

6

Traditional Decorative Motifs in Chinese Art III

Kowloon Central Library: 1-20 June

7

Flora and Fauna Paintings of the Song Dynasty I

Lockhart Road Library: 1-20 May

8

Flora and Fauna Paintings of the Song Dynasty II

Quarry Bay Library: 1-20 May

9

Bird and Animal Paintings of the Song Dynasty I

Arts Library: 1-20 June

10

Bird and Animal Paintings of the Song Dynasty II

Ngau Chi Wan Library: 1-15 June

11

Bird and Animal Paintings of the Ming Dynasty

Aberdeen Library: 1-15 June

12

Production of Silk

Ngau Chi Wan Library: 1-15 May

13

Production of Cotton

Po On Road Library: 1-20 June

14

Maurice Utrillo

Fa Yuen Street Library: 1-20 June

15

Georges Rouault

Shui Wo Street Library: 1-15 June

16

Hong Kong Children's Art I

Shui Wo Street Library: 1-15 May

Travelling Exhibition Venues

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

鰂魚涌公共圖書館

鰂魚涌街38號鰂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

九龍中央圖書館

培正道5號 電話:7157611-2

牛池灣公共圖書館

清水灣道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9號瑞和街市政大廈五至六樓 電話:3435255

油麻地公共圖書館

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

Kowloon Central Library

5, Pui Ching Road. Tel: 7157611-2

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

Yau Ma Tei Public Library

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

大會堂高座十一樓

香港藝術館爲推廣本地藝術的欣賞風氣及支持本地的藝術工作者,於八年五月展開八九年五月展開八九日展開八九日,邀請一九日天山,為賣近二百多件原作品,價格由數量三千元不等。經補充後,作品包括國畫支持、加畫、素描、版畫、書法及雕塑。請親臨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 art works.

連香

陳東平

水墨設色紙本

「藝術品展銷服務」作品之一

Lotus

Chan Tung-ping Ink and colour on paper

A consigned artwork of 'Art Sale Service' 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。

中國繪畫的回顧與前瞻

鄭家鎮先生主講(粤語)

 五月一日
 星期三
 下午六時正

 五月六日
 星期一
 下午六時正

 五月八日
 星期三
 下午六時正

鄭家鎮先生是著名中國書畫家及漫畫家,早年在香港及廣州受教育。六二年以來,其作品先後在香港、新加坡、日本、英國、澳洲及加拿大等地展出。鄭先生現任庚子畫會會長及中國浙江畫院榮譽顧問。

在這三次講座中,鄭先生將會講述中國繪畫的 起源和二千多年來的發展。通過由漢代至二十 世紀期間,各朝代著名畫家的作品,反映中國 繪畫的演變和特色。鄭先生並會討論當代中國 畫家如何承先啟後。 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

Chinese Painting: Past and Future

by Mr. Cheng Ka-chun (in Cantonese)

1 May Wed 6pm 6 May Mon 6pm

8 May Wed 6pm

Mr. Cheng Ka-chun is a well-known Chinese calligrapher, painter as well as a cartoonist. He received his education in Guangzhou and Hong Kong respectively. Since 1962, he has exhibited his works in Hong Kong, Singapore, Japan, England, Australia and Canada. At present, he is the president of the Gengzi Art Association and Honorary Adviser to the Zhejiang Institute of Painting in China.

In his lecture series, Mr. Cheng will discuss the origin and the development of Chinese painting. Works of representative artists will be used to exemplify the characteristics of Chinese paintings from the Han dynasty to the twentieth century. Mr. Cheng will also discuss the challenge that faces contemporary Chinese painters.

時間·裝置藝術/物件——七十年代至八十年 代的藝術邊緣觀

韓偉康先生主講(粵語) 六月十九日 星期三 下午六時正

韓偉康先生,一九七八年畢業於華盛頓路德會 大學,獲藝術學士銜,主修繪畫、素描及 影。於八一年獲華盛頓中部大學碩士學位 於一九八一至八二年間在伊利諾大學攻讀 資士課程。除從事繪畫創作外,韓先生亦 質士課程。除從事繪畫創作外,韓先生亦 一九八三、八五及八六年爲香港城市當代 中 一九八四年主辦之劇場——環境擺設——錄影作 品,導演製作「死水痙攣」。

在 這 次 講 座 中 , 韓 先 生 將 會 介 紹 現 代 藝 術 產 生 的 背 景 , 並 分 析 裝 置 藝 術 由 七 十 年 代 至 八 十 年 代 的 發 展 。 韓 先 生 屆 時 將 會 闡 釋 時 間 與 藝 術 二 者 的 微 妙 關 係 。

2

Time \cdot Installation/Object - A Peripheral Vision of the Art in 70s and 80s

by Mr. Hon Wai-hong (in Cantonese) 19 June Wed 6pm

Mr. Hon Wai-hong received his Bachelor of Fine Arts degree in painting, drawing and photography from Lutheran University, Washington in 1978 and his Master of Arts degree in painting from Central Washington University in 1981. Subsequently, he enrolled in the Master of Fine Arts programme at the University of Illinois from 1981 to 1982. Apart from painting, Mr. Hon has also worked as stage designer for several dance-theatre productions of the City Contemporary Dance Company, Hong Kong in 1983, 85 and 86. He produced and directed a theatre-installation-video performance for a Hong Kong Arts Centre production, "Dead-Water Convulsion" in 1984.

In his lecture, Mr. Hon will discuss the background of modern art and examine the development of installation art from 70s to 80s. He will also elucidate the relationship between time and art.

導賞員名額爲五十名,歡迎本港永久居民,能操流利中英語的,報名參加訓練計劃,費用全免。在職美術教師,更有優先。請填妥右百六表格,附一已前寄交:香港中環大會堂高座七樓香港等術館館長(拓展)啟,信封上註明「導賞」(志願服務)。



工作小組

編輯

館長:曾柱昭

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Design

Senior Technical Officer: Winnie Kwan Technical Officer II: Teresa Luk

藝術館導賞訓練申請表

姓名:(中文)		(英)	文)					
香港身份證號碼:		出生日	月期	日	_月	年		
住址:(英文)								
							詰則	ī近照
電話(日間)								I XL KR
學歷:								
現職:								
(美術)教育及藝術創作								
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一九九一年九月起可提供	導賞服務的	的時間(請√空格) :				
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	星期一	星期二	星期三	星期四	星期五	星期六	星期日	公眾假期
9a.m1p.m. 1p.m6p.m.								公眾假期
9a.m1p.m.								公眾假期
9a.m1p.m. 1p.m6p.m.	,最終希望	成爲藝術	近館導賞員	,爲香港	的美術教	育作出貢具		

香港藝術館編製 香港市政局出版

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