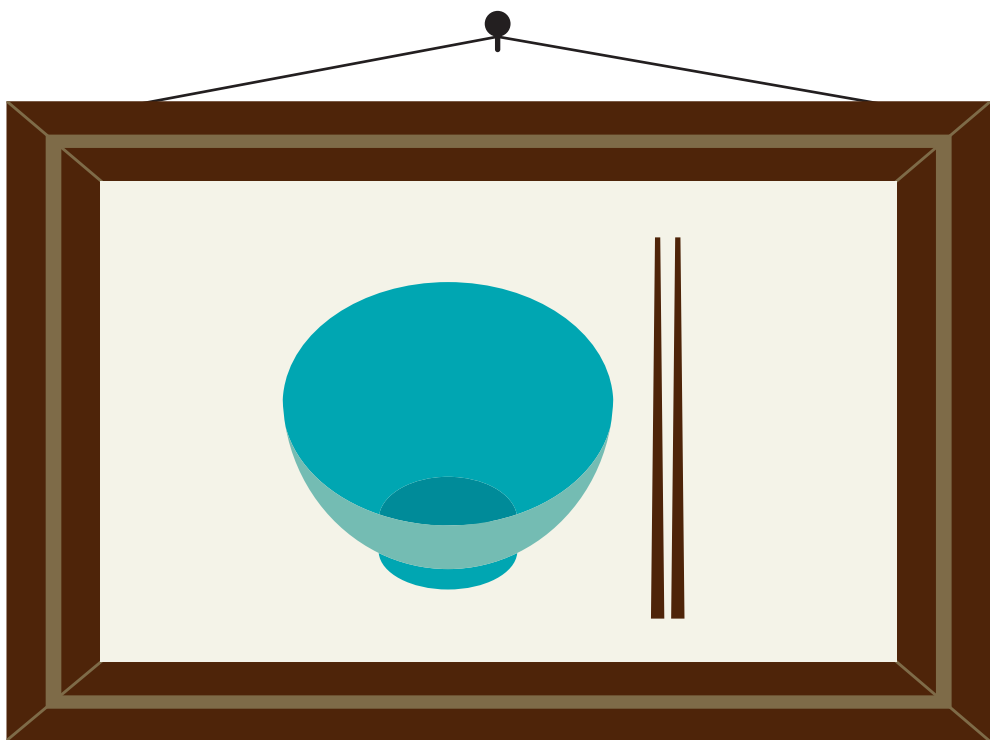


是愛還是責任？兩者皆是！

藝術不是空中樓閣，而藝術家也不能餐風飲露，他們需要實質的支持才可心無掛礙地創作。香港有不少藝術機構或企業家和美第奇家族同樣心懷夢想，因深愛藝術，為推動藝術發展作出巨大的貢獻，履行社會責任。

IS IT LOVE OR RESPONSIBILITY? IT'S BOTH!

Art is not about building castles in the sky, and artists cannot live without the material support that affords them the peace of mind to create freely. Like the Medici family, many art organisations and entrepreneurs in Hong Kong share the same dream and passion for art. They see it as their social responsibility and have contributed enormously to the development of art.



Designed by Thomas Siu

與親愛的一起拍照 一~二~三~笑~

試想像現在跟親愛的來一張合照，你會擺什麼姿勢？

不論是送心心手勢、緊抱對方或是臉貼臉，都是親密的表現方式。看看聖母與聖子的畫作，便會發現親子關係的身體語言，不論年代都是相通的，畫中的母子看起來親切又可愛。

TAKE A PICTURE WITH YOUR PARTNER: ONE-TWO-THREE – SMILE!

If you were to take a picture now with your significant other, what pose would you strike? You can show your affection for each other in many ways, whether it's making heart shapes with your hands, hugging each other tightly or placing your faces up close. Take a look at the painting of the Holy Mother and Baby Jesus. You will notice that the body language of love between a mother and child is the same in any era. This affection is captured most endearingly in this work.



Designed by Thomas Siu

團結一條心，石頭變成金

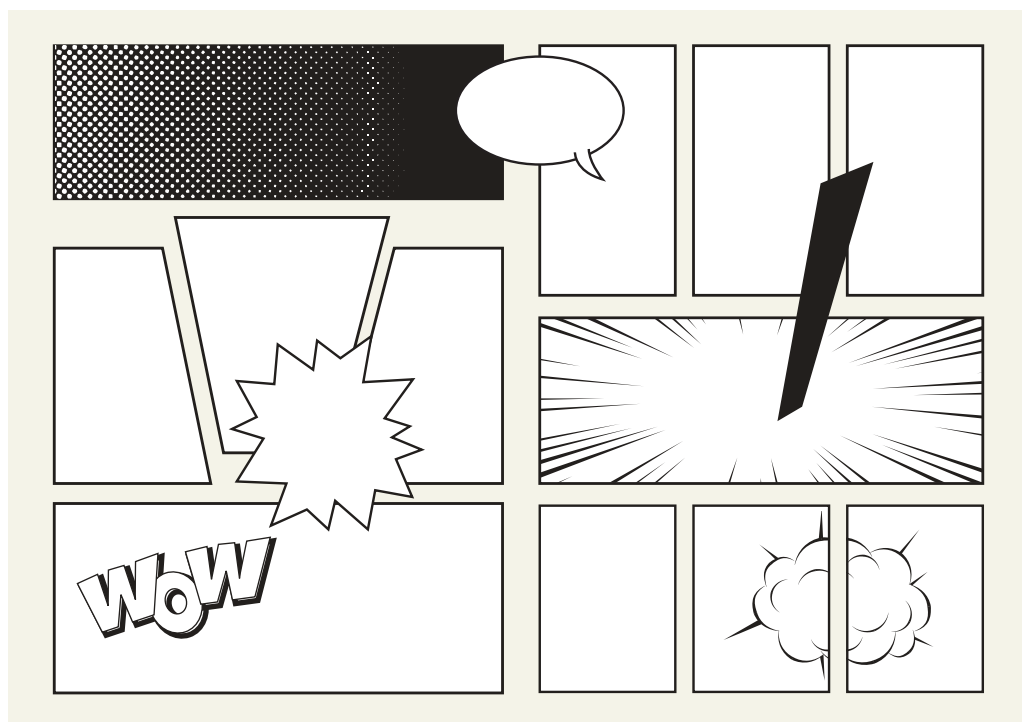
一個人默默畫，還是一班人齊齊畫比較開心？文藝復興時期的藝術家大概會覺得是後者。

當時的師徒制度下，畫作的不同部分會由師傅分配給學徒處理，大家分工合作把畫作完成，是學徒受訓中重要的一環。看看波提切利與利皮的例子便知道，所謂「名師出高徒」也並非無道理，你又能否想到誰是現代的名師與高徒呢？

UNITED WE ARE STRONG

Is it more fun to create a painting alone or to make a collective creation? Artists during the Renaissance might think it was the latter.

Under the system of apprenticeship at the time, a master would assign sections of a painting to his pupil and join forces to complete the work together. It was a fundamental and essential part of the pupil's training. Look at the example of Botticelli and Filippo Lippi. It is true when they say a great master produces fine pupils. Can you think of any similar examples from the modern age?



Designed by Thomas Siu

你懂我嗎？

在《三王朝聖》中，波提切利把自己畫到畫中，顯示他擠身於上流社會和人文圈子，與別不同的身份使他流露出自豪的神情。

五百年過去，藝術變得多元和普及，藝術家又是否有一樣的轉變呢？看看畫家周俊輝的作品，畫中描繪的香港著名行為藝術家——蛙王在鬧市中，因盛裝打扮而遭的士拒載，這是否告訴我們藝術家與大眾在思想和生活上似乎仍有一段距離呢？

DO YOU KNOW ME?

Botticelli painted himself as one of the figures in *Adoration of the Magi*. You can see a proud expression on his face, showing a sense of self-importance by being in the company of the upper class and the elite.

Five hundred years have since passed, and art has become more diverse and accessible. But have artists changed in the same way? Take a look at Chow Chun-fai's work, which depicts Hong Kong's famous artist Frog King being rejected by a taxi driver for his extravagant outfit in the bustling city. Does this suggest that artists still think and behave differently from the general public?



周俊輝 (1980-)

蛙王郭 — 「的士司機見到我這裝束不敢停車」 | 2014

塑膠彩布本四聯屏 | 244 x 488 厘米 | 香港藝術館藏品 | AC2016.0002

Chow Chun-fai (1980-)

Frog King, "The taxi didn't stop when the driver see me in costume." | 2014

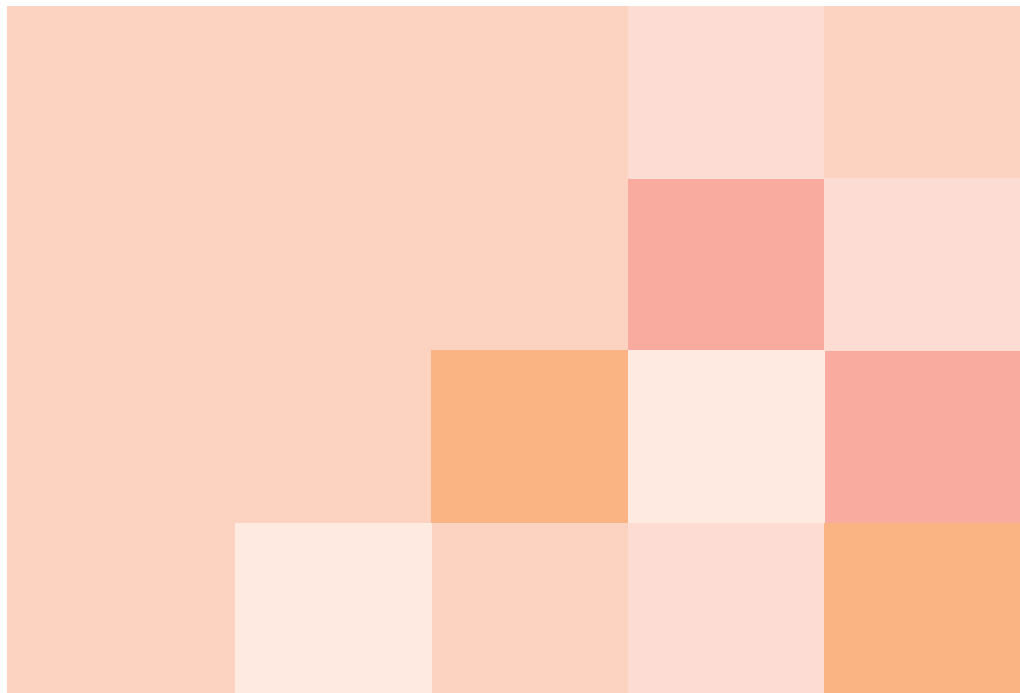
Set of four, acrylic on canvas | 244 x 488 cm | Collection of Hong Kong Museum of Art | AC2016.0002

有什麼比一個維納斯更美？如果有，那是兩個維納斯

早在五百年前，創作與欣賞裸體藝術被視為高雅和富有情趣，提倡人體美伴隨而來的便是鼓舞生命的愛。今天雖然不難接觸裸體圖像，卻很少會在公眾地方展示，一絲不掛的胴體似乎是私密而且禁忌的，我們的時代是保守還是開放呢？

WHAT CAN BE MORE BEAUTIFUL THAN ONE VENUS? IF ANYTHING, TWO VENUSES

Half a millennium ago, the human body was generally considered an appropriate subject for fine art and aesthetic appreciation. In those days society celebrated the beauty of the human form, which inspired a zest for life among the people. Despite being easily accessible these days, nude figures are rarely displayed in public. The subject of nudity has become taboo. Are we living in a more conservative or a more liberal age?



畫家眼裡出西施

不同時代的藝術家都有傾向把仰慕對象選作模特兒，使她們出現在創作中，就像要把那分美好永遠印記在畫中。

曾活躍於華南的喬治·錢納利是19世紀著名的英國畫家，他擅長描繪東方的風貌，當中阿萊和阿蘇兩位漁孃更是畫家的繆斯。他筆下的女孩體態豐滿，笑容可掬，相比起波提切利喜歡的西蒙內塔，你覺得誰比較美？

BEAUTY IS IN THE EYE OF THE PAINTER

Many artists over the ages liked to feature people they admired in their artworks, as though wishing to immortalise their charm and beauty for posterity.

George Chinnery, a famous British painter active in the Guangdong area in the 19th century, was known for his works that portrayed the scenery of the Orient. Most of his depictions of fisherwomen were based on his two main muses Ah Lai and Ah Su. The female subjects in Chinnery's paintings are usually plump and cheerful, with a smiling face. Compare them to Botticelli's Simonetta. Who do you think is more beautiful?



喬治·錢納利 (1774 – 1852)
艇家孃 | 約1852
油彩布本 | 28 x 23.8 厘米
香港藝術館藏品 | AH1964.0217

George Chinnery (1774 – 1852)
A Chinese Sampan Girl | ca. 1852
Oil on canvas | 28 x 23.8 cm
Collection of Hong Kong Museum of
Art | AH1964.0217