

序言

唐錦騰

今年是本人擔任《年鑑》主編的第四年，一直以來，得到許多學者和藝術工作者的支持，《年鑑》的稿源從沒有缺乏。稿子除邀約外，也歡迎投稿。本期《年鑑》「專題論述」部分，共收論文八篇，較之前多，這是一個可喜現象，證明有更多的學者願意從事關於香港藝術的研究。

今期收錄的文章內容非常豐富，討論的課題多種多樣。三篇是有關某種創作形式的論述，包括陳蓓：〈因墨之名—水墨藝術的論述〉；劉澤光：〈漢隸為本、碑帖兼融—韓雲山的書法藝術〉；及何兆基：〈香港公共雕塑與城市景觀〉。陳蓓梳理水墨作為新興藝術類別如何進入當代中國藝術的論述，以及香港藝術界怎樣界定水墨藝術，倡議藝術界審視「水墨藝術」在當代藝術語境中的定義。劉澤光除記述乃師生平藝事，也探討韓氏如何以漢隸為本，匯通碑學和帖學的藝術途徑。何兆基回顧香港公共雕塑自1980年代到今天的發展，展望以藝術品開創更多「空間的可能性」。

此外，有兩篇文章與藝術教育相關，包括黎明海的〈與香港藝術對話 1842-1960〉及梁崇任的〈新高中學制啟動後的藝術教育〉，分別闡述早期藝術團體及學校在香港的活動情況，以及自新高中學制在2009年推出後香港中學視藝教育面對的問題。

香港藝術市場近年發展蓬勃，大有成為亞洲藝術品交易中心之勢，展覽參觀人數亦甚為可觀，這是否意味藝術在香港市民生活中的地位有所改變？丁穎茵、何翠芬在〈在展覽遇上華荷：香港藝術館觀眾經驗淺析〉一文分析展覽參觀者的藝術經驗，以訪談及實地觀察了解市民參觀展覽的動機和對展品的觀後感；針對本港近年數量繁多的展覽，屈艾瑪（Emma Watts）在〈日益增加的影響：香港的藝術、拍賣及觀眾〉中，探討「展覽」的性質、藝術品詮釋的語話權，以及對相關知識的傳播三者的關係。

藝術知識的傳播有賴紀錄媒介的流通，當中藝術書寫乃主要形式。有關這方面的研究並不多，黃媛婷的〈藝術書寫及其流播：香港三個時刻〉，透過三個個案，思考特定的空間和時間如何主導傳播媒介的形成，這些書寫向誰、傳達甚麼意念、達到甚麼效果。

今期《年鑑》能如期於六月底出版，除了要感謝論文作者準時交稿，也要多謝工作團隊的晝夜辛勞；當然，不能遺漏的是對香港藝術發展局的贊助，以及各界人士、機構及團體的支持與協助，在此一一致謝。期望《香港藝術年鑑》能繼續為香港藝壇作出貢獻，並見證香港藝術的歷史和發展。

Foreword

Tong Kam-tang

It has been four years since I take up the role of Editor of the *Hong Kong Visual Arts Yearbook*. We have been receiving tremendous support from academics and art practitioners who contribute their writing, either on our invitation or by their submission. This year we publish eight Essays, more than the previous issues. It is encouraging to see increasing number of academics devoting their effort to the research of the Hong Kong arts.

The Essays in this issue cover a wide range of subjects. Among them, three focus respectively on three art forms: “In the Name of Ink: the Discourse of Ink Art” by Pedith Chan; “Clerical Script of the Han Dynasty as the Foundation of a Convergence of the Stele and Model-book Studies: The Calligraphy of Han Yunshan” by Lau Chak-kwong Daniel; and “Hong Kong Public Sculpture and the Cityscape” by Ho Siu-kee. By looking into how ink art as a “new” art form has been included in the contemporary Chinese art discourse and how Hong Kong defines “ink art”, Chan appeals to the art circle to evaluate the definition of “ink art” in the context of contemporary art. Lau reveals to us how the convergence of stele and model-book studies has formed the art of Han Yunshan, his much respected teacher. Ho reviewed the development of Hong Kong’s public art since the 1980’s. He wishes that art objects will open up new possibilities of space.

Next come two essays on art education. In “A Dialog with Hong Kong Arts: 1842-1960”, Lai Ming-hoi Victor presents in-depth a comprehensive tally of the situation of art organizations/ schools in Hong Kong during the early-colonial period. Leung Sung-yum looked into the problems of post-2009 visual art classes in “Art Education Following the Implementation of the New Senior Secondary Curriculum”.

The Hong Kong art market has been burgeoning in recent years and seems like it may develop into Asia’s hub of art transaction. The number of exhibition visitors has also been on the rise. Does this mean that art has taken on a different role in Hong Kong people’s daily lives? Among the “Essays” in this issue, “Meeting Warhol in the Exhibition: Visitors’ Experience with art in the Hong Kong Museum of Art” by Ting Wing-yan Vivian and Ho Chui-fun Selina is an analysis of exhibition visitors’ art experience based on the data collected through interviews and ground observation. To Emma Watts, there exists a relationship among the nature of the large number of exhibitions in Hong Kong, the ownership of interpretation discourse and the dissemination of related knowledge. She looks into such details in her essay “Assessing Influence: Art, Auctions and Audiences in Hong Kong”.

The dissemination of art knowledge is dependent on the circulation of art media, among which art writing is one of the commonly employed modes. In “Art Writing and its Circulation: three Moments in Hong Kong”, Michelle Wong contemplates how a particular space and time shape a medium in circulation, and what kind of and to whom were ideas beings sent out.

I would like to show my gratitude to all the essay contributors for their timely submission, and the editorial team who has worked hard so that the *Yearbook* can be published by June as scheduled. I would also like to thank the Hong Kong Arts Development Council for its sponsorship, and all the organizations and individuals who have offered their assistance. I wish that *Hong Kong Visual Arts Yearbook* will continue to contribute to the Hong Kong arts as a witness to its history and development.

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