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HONG KONG ART SCHOOL 20TH ANNIVERSARY 香港藝術學院二十周年

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ABOUT HONG KONG ARTS CENTRE

關於香港藝術中心

Hong Kong Arts Centre (HKAC), founded in 1977, is a multi-arts centre that fosters artistic exchanges locally and internationally, bringing the most forward creations to Hong Kong and showcasing homegrown talents abroad.

HKAC stimulates innovation and promotes creativity. Being Hong Kong's first independent non-profit multi-arts institution, HKAC offers exhibitions, screenings and performances, connecting the arts of Hong Kong to the rest of the world through unique programmes and collaborations.

- The relevant destination for arts and creative inspirations in Hong Kong
——彰顯多元藝術、薈萃創意靈感

In the past four decades, HKAC has been dedicated to building the local art ecosystem as well as facilitating cultural exchange between Hong Kong and the rest of the world. Aiming to make art accessible to wide public audiences, HKAC has presented over 2,000 programmes covering performing arts, visual arts, film and video arts, public art projects, art conferences, art festivals and more.

HKAC's education arm, Hong Kong Art School (HKAS), was founded in 2000, it is an accredited institute staffed by a group of dedicated artists for the fostering of new talents for the local art scene. Its award-bearing curriculum focuses on fine art, with four specialisations: ceramics,

painting, photography and sculpture. HKAC also diligently builds platforms at home and overseas to showcase potential local talents through measures such as curating exhibitions and commissioning projects.

Stepping forward to its fifth decade, HKAC gathers its strength in preserving the intangible cultural heritage (ICH) of Hong Kong by putting forward the concept of "ICH+" which aims at revitalising our cultural heritage and hence making it relevant to contemporary life.

Art is found to be a powerful key to unleash creativity which reinforces mental strength and empowers people with problem-solving ability, especially during challenging and difficult times. HKAC continues to serve as an important hub and fountain of creativeness in Hong Kong and Asia.

香港藝術中心是一所多元藝術創意中心，自一九七七年成立以來，積極將創新前瞻的當代藝術引進香港，同時亦努力將本土藝術家介紹給海外觀眾。

作為本地首個非政府、獨立自主的非牟利多元藝術機構，一直致力鼓勵、推廣創意，竭力促進本地與國際的藝術交流；透過舉辦不同形式的藝術活動及跨界合作，把香港和世界聯繫起來。

過去四十年間，香港藝術中心致力於推動本地藝術與國際文化交流，籌辦逾兩千個以上節目包含視覺藝術、表演藝術、影像與數位藝術、公共藝術、講座論壇、藝術節等等，介紹並推廣多元藝術類型給廣大公眾。

香港藝術中心旗下的「香港藝術學院」則於二零零零年成立，是一所經政府認可的學術機構，由充滿熱誠並擁有卓越成就的藝術家負責當中之教學工作。學院的學歷頒授課程集中在藝術範疇（包括陶藝、繪畫、攝影及雕塑）；提供的課程包括高級文憑、學士及碩士學位。另外中心也透過策展展覽、委約等模式，為本地有潛質的藝術家提供機會在本地，甚至國際平台展示作品。

中心以四十周年為契機，中心重塑品牌，修繕大樓，強化其「藝術在中心」的核心概念；繼續推動亞洲當代藝術發展，將本地藝術推廣至全世界，迎接豐盛的五十周年。



hkac.org.hk

 [Hong Kong Arts Centre](https://www.facebook.com/hongkongartscentre)

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ABOUT HONG KONG ART SCHOOL

關於香港藝術學院

Hong Kong Art School (HKAS), founded in 2000, is a division of the Hong Kong Arts Centre (HKAC). Closely associated with HKAC's environment of cultural venues, client art groups and creative enterprises, HKAS offers a unique setting for students to draw on a vast spectrum of artistic practices.

HKAS is an accredited and a self-financing post-secondary institute. It is staffed by a group of dedicated artists and art educators, who are active and distinguished practitioners in the fields. The School's award-bearing curriculum focuses primarily on the area of Fine Art (Ceramics, Painting, Photography and Sculpture). Its scope covers programmes with academic levels ranging from Higher Diploma to Bachelor Degree and Master Degree. The short programmes and the outreach projects of the School that run parallel to the award-bearing curriculum span a wide variety of artistic disciplines, genuinely bridging art and the broader community.

The collaboration between HKAS and RMIT University on the offering of the first non-UGC-funded Bachelor of Arts (Fine Art) programme in Hong Kong commenced in 1998, when the School was then still the Education Programme Department of the HKAC. Over the years, the artistic and academic accomplishments achieved by the School and its alumni have shaped the art ecology and impose intriguing impacts on the art education landscape in Hong Kong.

香港藝術學院於二零零零年創辦，是香港藝術中心的附屬機構。一直以來學院與藝術中心的場地及創意產業保持緊密的聯繫，為學生提供獨特的學習環境與氛圍，讓他們在浩瀚的藝術領域上有更多的探究。

學院是政府認可的學術機構及自資專上院校，由一群充滿熱誠、活躍於藝術界並擁有卓越成就的藝術工作者負責教學工作。學院的學歷頒授課程集中在藝術範疇（包括陶藝、繪畫、攝影及雕塑）；提供的課程包括高級文憑、學士及碩士學位。此外，香港藝術學院更舉辦短期課程及其他外展活動，作為藝術融入社區的重要橋樑。

學院自一九九八年起跟澳洲皇家墨爾本理工大學合辦香港首個非教資會資助的藝術文學士課程，合作開始時學院仍是香港藝術中心的課程部。這些年來，學院及其校友在藝術及學術上的成就逐步改寫本地的藝術生態，並為香港的藝術教育面貌帶來微妙的轉變。



This is a publication commemorating the 20th Anniversary of Hong Kong Art School, and it also serves as the catalogue for the 20th Anniversary exhibition, XX.

此為紀念香港藝術學院二十周年的刊物，亦是學院二十周年紀念展覽 XX 的展覽冊刊。

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PREFACE

前言

Dominica YANG

楊余夏卿

**Chairman, Board of Governors
Hong Kong Arts Centre
香港藝術中心監督團主席**

Providing quality art education has been part of the mandate of the Hong Kong Arts Centre (HKAC) since its establishment in 1977. Over the past 43 years, we have witnessed the development of a humble education department that provided art courses for leisure to an officially registered art school that offers accredited art degree programmes and the undivided attention and devotion of our colleagues which made what the Hong Kong Art School (HKAS) is today.

In the last 20 years HKAS has played a notable role in grooming generations of art talents in Hong Kong and proudly our graduates have made their mark at home and internationally. HKAS is more than just a school but a community and family of creativity in which our

students and teachers bond without boundaries – a true embodiment of the spirit of “Art for All”.

I would like to congratulate and applaud our generations of School Council members and staff for their dedication and diligence, without whom we would not be celebrating the 20th anniversary of HKAS today. I would like to give our special thanks to Ms. Winnie CHIU, our current Chairman of the School Council, whose leadership and dedication have taken HKAS to new heights. Last but not least, my most sincere gratitude to all patrons, donors, sponsors and collaborators for their tremendous support to our art education. Together we shall embark on another twenty years of exciting journey in art.

自一九七七年成立以來，提供優質的藝術教育一直是香港藝術中心的使命之一。於過去的四十三年中，我們見證着一個起初只提供藝術興趣班的教育部門，發展成一所能開辦經評審專上課程的藝術院校；同事們不懈的努力和貢獻，成就了今天的香港藝術學院。

香港藝術學院在過去二十年間，在培育藝術人才方面扮演着重要的角色，我們的畢業生在本地和國際上都獲得驕人的成就。香港藝術學院不只是一所學院，它更是一個集合創造力的社區和大家庭。我們的學生和老師之間的連繫無間，真正體現出「Art for All」的精神。

我希望藉此恭賀並讚揚歷代的學院督導委員會成員，以及一眾員工的貢獻和付出，沒有他們，我們此時不會慶祝學院二十周年。特別鳴謝我們現任的督導委員會主席，邱詠筠女士，其領導及貢獻，為學院帶來新的發展。最後，我衷心感謝所有贊助人、捐助者，以及合作伙伴對學院藝術教育的大力支持。讓我們一起走上振奮人心的藝術旅程，邁向另一個二十年的里程碑。

FOREWORD

引言

Winnie CHIU

邱詠筠

Chairman

Hong Kong Art School Council

香港藝術學院督導委員會主席

Art has the power to bring people together – to inspire, comfort, share, unite and connect. These are all things that matter more than ever during this difficult time. While all of us have felt the effects of this global pandemic, artists and art institutions across the world have been out of employment and income for months.

And yet art and creativity has still been flourishing. It has spread hope and made us more resilient. There are artists donating their talents to show their support and love for those on the frontline and neighbours in lockdown have sang to each other from their balconies and rooftops. Art has been used in creative ways to share and spread health guidelines and even GIFs and

stickers to connect us and remind us all that we're in this together.

Twenty years ago, the Hong Kong Art School (HKAS) was established as the education arm of the Hong Kong Arts Centre, which has always believed in the integral part art plays in life. All of our professional and formal Fine Art degrees are offered in parallel with art enrichment programmes to highlight how art operates in the everyday 'real world' setting.

In these twenty years, we have nurtured some of Hong Kong's best art talent and helped to foster a greater appreciation of art within the general public of Hong Kong which in turn has inspired many young people to believe that they can pursue a career and life through art.

I commend the dedication and hard-work of the generations of School Directors, we have been lucky to have at HKAS. It is no easy task to run a self-financed art education institution in Hong Kong, yet their passion and determination have truly allowed us to fulfil our mandate. For this I would like to thank our current Acting School Director, Mr. Kurt CHAN, who has brought the School to a new level. His dual role as both a renowned artist and art educator enables him to bring new insight to HKAS along with a brand-new Professional Art Studies series which further emphasises the connectedness of art within all walks of life. It is truly my honour to be able to serve this unique institution and I hereby express my most heartfelt

thanks to our loyal HKAS team for their contributions. HKAS is Hong Kong's only self-financed art school and now more than ever we need the continued support from the Hong Kong society to carry on with this meaningful venture. I believe that in the next twenty years, HKAS will make even greater contributions to Hong Kong.

OVERVIEW

概述

藝術有一種力量能夠將人們凝聚在一起——激發靈感、慰藉人心、分享成果、團結和聯繫。在如今艱難時期，這一切更見重要。我們都感受到這場瘟疫的影響，而世界各地的藝術家和藝術機構亦同時在生計和營運方面都受到嚴重的打擊。

即使如此，藝術和創造力依然發展蓬勃，不斷散播希望，使我們越戰越強。一些藝術家慷慨獻技，向前綫工作人員表示支持，一些被居家令所限的市民則在陽台和屋頂與鄰居互相獻唱。藝術亦被廣泛使用於創作中，由健康指引至動態圖和貼圖，凡此種種也讓大眾知道我們並不孤單。

二十年前，香港藝術學院作為香港藝術中心的附屬教育機構正式成立。中心堅信藝術是生活中不可或缺的一部分。為此學院提供的所有專業和正式的藝術學位課程，都重點強調藝術如何在日常「現實世界」中運作。

二十年間，我們培養了一群香港最優秀的藝術人才，並致力提升大眾的藝術欣賞水平，這一來激發了許多年輕人相信他們可以通過藝術追求理想職業和生活。

我想借此機會讚揚過往至今的學院管理層，感謝他們對香港藝術學院的奉獻和努力。在香港經營一個自負盈虧的藝術教育機構並非易事，然而他們的熱情和決心讓一切變得可行。為此我要感謝我們的現任署理院長陳育強教授，他將學院的發展帶到另一層面。他在藝術創作和藝術教育界別的雙重身份有助於為學院注入新的元素，正如學院全新的藝術專業進修課程，它進一步強調藝術在各行各業之間的聯繫。

能夠為這間獨特的機構效力，我深感榮幸。在此，我衷心感謝香港藝術學院全體職員的貢獻。香港藝術學院是香港唯一一所自負盈虧的藝術教育機構，現在我們比以往任何時候都更需要香港社會持續的支持，讓學院能夠持續發展。我相信在未來二十年，香港藝術學院會為香港作出更大的貢獻。

I still remember the excitement I felt for Hong Kong's tertiary art education sector when I learned that a new Art School was established under Hong Kong Arts Centre around the year 2000; I believed the School would bring a fresh look to the industry. Just a few years later, the first graduate exhibition was held, and friends from the industry were all surprised by the outstanding and professional performance of the graduating students of the School. At that time, I was still working for the Department of Fine Arts of the Chinese University of Hong Kong (CUHK). I found it utterly amazing

that a self-financing art school was running successfully in Hong Kong, and I was happy to see its success. After all, it had been nearly half a century since the Department of Fine Arts was founded by the New Asia College of the CUHK in the 1950s. We were indeed a bit behind in terms of building up new art schools, especially when comparing with neighbouring regions.

The time when the Hong Kong Art School (HKAS) was founded, it was also the time when the development of the local art scene took a big leap forward: emergence of the

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Acting Director
Hong Kong Art School
XX Chief Curator
香港藝術學院署理院長
XX 總策展人

creative industry, establishment of art museums, development of the Academy of Visual Arts of the Hong Kong Baptist University, opening of foreign galleries, flourishing of local NGOs, and so on. Hong Kong is still in the ascendant as the centre of art exhibitions and artwork trading in Asia. At the same time, the challenges HKAS is facing become more and more severe... If we don't have our own vitality and belief, it would be quite difficult for our School, a self-financing institution, to survive in such a competitive environment.

I have joined the School for merely two and a half years. It still amazes me whenever I visit the students' exhibitions. With the existing resources, how do the students make artworks reaching this high level? What should the School, as an incubator for new artists, do in order to bring out the potentials of the students, encouraging them to keep on thriving in the future? Here are the features of the School in my observations:

i) Students' background: Secondary school leavers who have seen little of the world but are with huge enthusiasm for art, and working adults who possess knowledge and talents in other fields; each group takes up about half of the total number of students. Such a combination is not commonly seen in Hong Kong. When those who are merely 20 years old or less meet with

the degree holders who have already been reaching 30 or 40 years of age – the collision between those with mature social experience and those with passion for new knowledge, can be the spur and encouragement for each other.

ii) Close connection between the School and the Royal Melbourne Institute of Technology (RMIT University). The art and design programmes offered by the RMIT University rank high in the world. The syllabus closely keeps up with the contemporary ideas and operations of art education and the exchange of knowledge, allowing the deepening and interaction of different art professions. As far as I am aware of, programmes with such features are rarely available in Hong Kong.

iii) The programme diversity of the Hong Kong Arts Centre and its self-financing operation mode also act as factors prompting the School to keep pace with social changes and to respond swiftly. From the School's perspective, there are no other institutes in Hong Kong that have the back of such a strong and diversified programme operation team. The interaction and support between the School and the Hong Kong Arts Centre can create more than what we can expect from other colleges and universities.

Throughout these 20 years, HKAS has experienced various phases of development; changes were necessary to cater for social needs. Despite the stress and difficulties, the School has continued to thrive because of the strong belief and the flexibility of its staff members and that cannot be concluded by just a single sentence or two. Generally speaking, it is about passion, independence, diversity, adaptation and balance, amongst which passion may be the most important part. Engaging in the art field is not quite similar to other professions. Art education in a society that emphasizes utilitarianism and efficiency is something tiring and not pleasing. Education itself is a long-term investment, and together with the uncertainties in art, it is meant to be given a cold shoulder in a society paying huge attention to the return on investment. Nevertheless, we are obliged to share art knowledge with others, especially when they understand the significance of art and are able to connect it with their other life experiences. All the art educators I am acquainted with are willing to devote unlimitedly for the pursuit and inheritance of art. Great artists are also perfectionists; they always strive to do better for their own pursuit.

The School has gone through various changes in these 20 years, a majority of which was in correspondence with the development of the Hong Kong

tertiary art education sector and the competition. Since I have been on board, all the design-related courses have completely faded out of the School's programme list, and the main focus is now on the four traditional art mediums, namely painting, sculpture, ceramics and photography. Although it seems out of place to learn by mediums in today's concept-driven and idea-oriented art scene, I see something new when interacting with the teachers and students. I can see that students are building up personal connections with a certain medium; when they continue to practice and refine their skills to a certain level, the materials and skills are able to shape their temperament, sensitivity and intuition. At the same time, the material handling techniques preserved from history can help connect the perceptions of our ancestors with us – this is a concrete and clear approach to art. While mainstream art education is dominated by knowledge and creativity, the traditional approach of HKAS appears to be a solid base. The School adopts the traditional mediums as the foundation and gradual approach to art, yet we also pay a great deal of attention to the width of each medium and its linkage with contemporary art, i.e., the practice of traditions in the contemporary context, which includes the broadening of the definition of traditional mediums with other knowledge and methods. This can be proved by the works of our

graduates – a student with painting major could choose to present the learning outcomes in the format of art installation; while the installation itself brings out the unique attitude of a painter. Such practice has been inspiring me a lot.

Education is about the growth of people. When we run a private school, we have to take the operation mechanism of a society into consideration. It is not either the reality or the ideal; they can be the two sides of a single coin. I even think that the market mechanism can be a reminder, reminding us to keep reviewing the timeliness and legitimacy of what we do and insist on. I believe that all my colleagues, both former and current, understood the challenge and the opportunity that came with it, and have been working hard to improve the School no matter what. This is why the School has been standing for 20 years, and it is still here.

The teachers from HKAS are all active artists whose persistence and pursuit of art are shown in their ways of teaching. It is truly incredible to be able to teach about the things we love. At the School, I see great passion, devotion and energy. Every artist is probably also a perfectionist who tirelessly pursues his or her dreams; and it is the job of artist teachers to nurture many others who would also do the same. I am honoured to be one of them.

To celebrate the 20th anniversary of the School, there are a series of celebratory events. The art exhibition to be held towards the end of the year is definitely a highlight. Four subject coordinators are the curators of the four major streams; alumni and former teachers invited as participating artists are the backbone of the exhibition. It is worth mentioning that the four subject coordinators from the time when the School was founded are also invited, they are Dr. HO Siu Kee, Dr. Francis YU, Mr. TSE Ming Chong and Ms. Fiona WONG. It is a once in a lifetime experience to see former and current teachers, together with alumni, participating in one exhibition.

I would like to express my gratitude to all the participating artists for allowing us to sell their works through the exhibition, the fund being raised will be donated to the School for its development, non-recurring expenditures and the scholarships to students.

Huge appreciation also goes to the great work of the School's administration teams. Without their support, this publication and the event would not be possible. Last but not least, I would also like to thank the support of the senior management team of the Hong Kong Arts Centre and the assistance of the venue support team, they help us to bring our plans into life despite limitation on resources.

還記得在千禧年左右，聞說香港藝術中心建立了新的藝術學院，直覺上已知道香港專上藝術教育會有一番新氣象。不出幾年，看了第一屆的畢業展，同業對藝術學院學生出色而專業的表現，莫不感到驚訝。當時還在中文大學藝術系任職的我，對於香港能出現一所自資藝術學校感到不可思議，但也樂見其成，因為香港自五十年代新亞書院創辦藝術系之後，要到差不多半個世紀，才見到另一所以創作為主的藝術學院終於建立，比起鄰近地區的發展，確實有點遲緩。

香港藝術學院成立的時段也可說是碰上香港藝壇發展的大躍進：創意產業、藝術博覽、浸會大學視覺藝術院成立、外國畫廊進駐、本地文化藝術 NGO 開始蓬勃等等都在往後幾年內發生……香港作為亞洲藝術品展示交易重鎮至今方興未艾……同時，香港藝術學院所面對的挑戰也愈益嚴峻……如果不能在這氛圍中有自內的活力和信念，將很難在競爭相當大的環境用自資的方式生存。

我加入學院的時間只有兩年多，每次看到同學展覽的時候，仍有一種不可思議的感覺，在我所知道的資源下，學生如何可以做出這種水平的作品？學校作為一個藝術新晉的孵化器，它應該有些什麼條件可以推動同學的潛力？讓同學在往後的日子持續發展？我所看到的學院的特色是：

一) 學生的來源：傳統中學入世未深但對藝術充滿熱誠的中學生，與已在社會工作一段時間，擁有其他知識及才能的成人，所佔學生比例約各佔一半。這種學生來源的組合在香港並不多見，二十歲不到的青澀少年有機會在這裡和三、四十歲，已擁有大學學位的追夢人在這裡相遇——成熟社會經驗和新生代的求知熱情可以在這裡碰撞、互相砥礪、相濡以沫。

二) 學院的課程骨幹和澳洲皇家墨爾本理工大學 (RMIT) 互相扣連。RMIT 這所大學的藝術及設計課程在世界排名相當高，課程的內容和編排方式都能緊貼世界藝術教育前沿的想法和操作，在內容上很能貼近與不同知識的交換，在編制上容許不同藝術專業的深化和互滲。據我所知，這種特色在香港並不多見。

三) 香港藝術中心的節目多元化的基因，自負盈虧的生存方式，也促使藝術學院要和社會的變化同步，並迅速作出回應……再者，從學院的角度，香港應該沒有一所大學可以有像香港藝術中心如此強大的、多元化的節目運作團隊作後盾，可以與學院互相灌溉、互相支持。學院和中心互相作用下所能發揮的協同效應當可超越我們對一般大專院校的期望。

香港藝術學院的傳統在二十年來的發展經歷了很多不同階段，其變化都是因應社會需要，生存條件而作出反應，這種要延續下去的緊張感對學院同事上上下下都產生相應壓力，所以大家必須有一種強烈的信念和適應力才能繼續下去；這種投入和能力不是可以由一兩句說話可以概括，但總的來說是熱情、獨立、多元、適應和平衡，而其中熱情可能是最重要的一環。從事藝術不同於其他專業範疇，在講究功利和效率的社會中做藝術教育相當吃力而不討好，教育本身已是一種長遠投資，再加上藝術的虛無性，在講究投資及回報效率比例的社會中注定飽受冷待。但是，當大家能瞭解藝術的重要性，並能拓展它和其他生活經驗的連繫時，我們亦責無旁貸地去和他人積極分享這些並不顯眼、難求即時的知識。以我所認識的藝術教育同工來說，都可以為藝術的追求和承傳毫不計較地付出更多。好的藝術家不可能不是完美主義者，因為永遠能為自己的追求做到最好。

ON SCHOOL DEVELOPMENT

學院發展

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林翠怡

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香港藝術學院教務長

我們的學院在二十年間經歷了很多課程變革和合作者，當中的變化大抵都和香港專上美術教育的板塊離合和競爭環境有關。就我上任以來，學院已經完全淡出設計的課程的範疇，轉而專注傳統媒介藝術的四個範疇，分別是繪畫、雕塑、陶藝和攝影。在今天觀念和意念為主導的藝術潮流下，以媒介入手的學習方法看似不合時宜，但透過不斷和同事和學生的交流，我看到一些從前忽略了觀點，我看到當學生對某種媒介投入並產生個人聯繫，並在不斷的操作並精練到一定程度後，物質和技巧可以塑造一個人的相應氣質、敏感度和直覺力；同時，歷史所留存下來的處理物質的技術，可把不同時空所累積下來的不同藝術家的感悟，和現在的學習者連接——這是一種具體的、清晰的、明白的和漸進的藝術進路。在知識和創意所主導的主流藝術教育趨勢中，藝術學院的傳統反而顯得確切堅實。在實際的教育實踐中，香港藝術學院雖然仍以傳統媒介為基礎和藝術進路，我們亦注重媒介的開放性以及和當代藝術方法的結合，即是傳統媒介在當代的實踐，這包含了用其他知識和方法打開和擴展傳統媒介的定義。這種看法可在歷屆的畢業生的作品得到明證——繪畫專業學生可以在畢業展中以裝置的形式展示他的學習成果，而所做出來的裝置作品所關注的元素又往往可能顯示了一種「畫家的態度」；這種既堅實又開放的教育實踐對我也帶來不少啟示。

教育是有關人的成長的事業，我們往往不得不以關顧社會運作的種種必需條件來營運一所私營學校，在現實和理想之間，我並不覺得是一種非此即彼的選擇，而是如何用柔軟的心把兩者揉合。我甚至覺得市場機制可時常提醒我們不斷思考我們所作所為的適時性、考驗我們所堅持的東西的正當性。我相信學院能在香港屹立了二十年，歷任同事都

明白這種挑戰和契機，非常努力使用這自由市場的壓力來自我修補、自我完善。

藝術學院的老師都是香港相當活躍的藝術家，他們對藝術的執着和追求都直接反映在他們的教學中，我常覺得能從事喜愛的事，並把這些美好的東西傳授給人是很美麗的事。在學院內我看到很多熱情、投入與活力，大概每位藝術家都無可避免地是追求理想的完美主義者，而他們的職志也是培養一批又一批追求理想的人，我能參與其中，實在十分榮幸。

就慶祝香港藝術學院二十周年，我們籌劃了一連串盛事，其中年底的藝術展覽更是重點項目，我邀請了四位學科統籌擔任不同媒介項目的策展人，幫忙邀請了歷屆校友和老師參展，是展覽的主要骨幹；值得一提的是我們也邀請了創校時期的四位學科統籌，何兆基、余偉聯、謝明莊、黃麗貞（現任）參展，新舊老師能聚在一起，和校友同場展出，實在十分難得。

另一我要鄭重致謝的事，我們也徵得參展者的同意，讓我們可以把作品在展覽期間義賣，其中部份收益會捐給學院，作為支持學院發展、非經常性支出和獎助學生等用途。

今次幕後策劃、出版和支援，也要感謝學校行政團隊，有了他們鉅細無遺在後台的支持和把關，大家都可以放心向前爭取多走幾步。最後也要向香港藝術中心領導層，和駐場展覽團隊的用心協助致謝，很多事情都主動籌謀及提出意見，得使我們的期望在有限的資源內一一實現。

A decade has passed since I compiled the publication commemorating the 10th Anniversary of the School in 2010. I still recall that “Time and Distance” was the theme of the publication back then. Signifying the essences required for artistic cultivation, the theme highlighted the patience (and time) that are necessary for the art-making process and the cognitive depth (and distance) that are essential for conceptual development. It also carried a notion that goes quite contrary to the common value prevailing in the 21st century, which tends to embrace the celebration of speed and acceleration. Until this day, this theme is still

standing as a truth for all time in terms of artistic nurturing. The publication this time serves both as the publication commemorating the 20th Anniversary of the School and the catalogue in association with the 20th Anniversary exhibition, XX, which stands for Roman numerals indicating 20 and implies the ideas of crossover as well as variables. Turning twenty, the School is taking the opportunity to revisit the experiences accumulated and consolidated throughout the past two decades, and at the same time, giving additional thoughts to explore and to reassure the most feasible way to stay sturdy and move on.

2020 is definitely a memorable year, apart from commemorating the 20th Anniversary of the School, it marks the year of a pandemic. Driving people away in physical sense but drawing people together in virtual ways, the pandemic smears existing frameworks and infrastructures, while giving rise to new standards and habits. When returning to the “past normal” appears to be no longer possible, people are now being prepared to cope with the presence and are gradually migrating to a “new normal”. We are all at a juncture to re-evaluate, re-shape, re-design and re-define all possible values as well as interpersonal and transnational relationships. The 20th Anniversary of the School hence runs not only into a time of a pandemic, but also a time when changes are unprecedented, inevitable, and are sweeping widely and vigorously across the globe.

Over the past two decades, the curricular focus of the School has been evolving with the times and the changes thereby implied, and as of this point, incorporation of artistic as well as creative thinking and methodology into daily life has become increasingly and particularly crucial. The art curriculum offered by the School has in fact been paving the way for students to sensibly devise new lifestyle, flexibly make do with whatever available in hand, open-mindedly explore their surroundings, and survive unfavorable conditions. These all turn out to be critical and essential for human beings to cope

with the “new normal” that is taking shape. Art education is therefore also taking on a particularly special role and meaning here and now.

Twenty years may be considered as a short period of time in view of the long history of art education, however it is a prominent period of time in terms of the development and the survival of a self-financing art institution in Hong Kong. The development pathway of the School has been meandering and the upcoming road will possibly continue to be bumpy. However, at twenty, the School is proud to have already nurtured around 4,000 graduates through our award-bearing programmes, over 33,000 enrollees through our short courses and customized courses, and over 1.3M beneficiaries through our various school projects and community work. Our pride also lies in our alumni, many of them are now taking up different teaching and executive positions at our School (and other artistic institutions across town), contributing to the wellbeing of the School as well as the artistic community on the whole, and passing on their precious knowledge and the artistic tradition of the School.

The School is currently the only locally accredited self-financing institution specialising in art education in Hong Kong (it survives in a competitive landscape and retains to be the only one). It is also one of the most aspiring institutions

with uttermost distinctiveness and unique impacts on the society. Our programmes and courses at the same time cater for the needs of audiences with a wide range of backgrounds, including secondary school leavers, working adults, mature students and retirees. Merely throughout the past decade, there have already been over 1,300 entries of community activities which are in connection with our students and alumni. Amongst them, many are associated with achievements that came in different forms of awards and recognitions.

Besides, the School has long been aware of the transformative power of art education. “Art is transformation” has become the motto of the School in recent years especially when featuring the stories of our alumni. Art study is likened to a self-discovery journey which is meant to transform students’ life and thoughts. It also brings forth mindful experience and spiritual enhancement, encouraging students to always pay more attention to their surroundings, their families and friends as well as themselves.

Striding into a new decade, the School anticipates changes of various scales and natures worldwide and will continue to get ready to react and respond to the changing world. We are after all living in an era in which art elements are increasingly and intriguingly being incorporated into almost every aspect of our everyday

life. This may also be quite novel and unprecedented to the history of human beings, and it is a time that may be exceptionally or unexpectedly favorable for artistic developments. Therefore, instead of feeling anxious or forlorn, we (or art lovers) should be pleased to become witnesses of the ongoing and upcoming changes as well as transitions. Whenever we feel lost or confused among the changes and challenges, we may also look back on history and take reference from there. Representing a wealth of human wisdoms and experiences, history seldom fails us. Making a creative, artistic and contemporary twist to historical reference and modifying that to suit today’s needs may enhance our wisdom and help generate smiles, hopes and comfort. Just see what the motif of Amabie (a historical and legendary creature in the appearance of a mermaid that is derived from literary sources of the Edo period) has brought to the contemporary Japanese society in warding off the pandemic. Let us continue to move on and see how art education would evolve, offering ways to counter with changes, and further enriching life as well as spirituality in the coming decade.

自我編寫學院十周年的紀念刊物，轉瞬又已十個年頭，猶記得十周年刊物的主題為「時間與距離」。「時間」令人聯想到藝術創作過程所需的時間和耐性；「距離」則指在藝術研習上的思想深度。這主題蘊藏著一種與廿一世紀那崇尚速度和快感的價值觀截然不同的概念。然而時至今日，它仍然含藏培育藝術的真理。是次出版的刊物除為紀念學院二十周年，亦是學院二十周年紀念展覽 XX 的展覽冊刊。XX 可以看成是羅馬數字二十，它亦暗示了「聯乘」及「變數」等的意念。踏入二十歲，學院在重溯並檢視過去二十年所累積的經驗之時，亦正格外認真地思考如何探索最可行的方案，使學院得以維繫及進一步發展。

二零二零年是難忘的一年，除了是學院成立二十周年的紀念，亦是疫病肆虐的年頭。疫病使人們在現實世界分隔，但又令仍他們在虛擬網絡世界相聚；它抹去故有的框架及基礎，但造就了嶄新的模式及習慣。當回復過去的「正常生活」看似愈來愈渺茫，人們不得已作好準備適應現時的環境，迎接並過度到「新常態」。人類正處於一個關口，預備重新評估、重塑及重新設定人與人之間，甚至國與國之間的關係和價值。故學院的二十周年不僅碰上了一場席捲全球的疫病，也遇上了

一個變幻莫測的大時代，箇中變化史無前例，牽連範圍亦甚廣。

過往二十年裏，學院的課程一直與時並進，此時此刻，把藝術創意思維及方法融入日常生活更見重要。學院的課程正正讓學員學習如何透過藝術創意締造新生活、靈活運用手上的資源、豁達地探索週遭環境，並克服困難。凡此種種對人類面對及適應正在形成的「新常態」有微妙幫助。藝術教育不僅在這時代擔當重要角色，同時也肩負特別的使命。

二十年在漫長的藝術教育歷史中只是一段片刻的時光，但對一間位處香港而又自負盈虧的藝術學院而言是一段不簡短的日子。學院的發展道路可說一直也是迂迴曲折、險阻滿途的，未來的道路亦不見得康莊；然而學院以其今日的成就及孕育出來的校友為榮。迄今，學院已藉其學歷頒授課程培育了逾四千位畢業生，另外曾報讀學院短期課程的人數高達三萬三千人，亦有超過一百三十萬人透過學院對外籌劃的項目及社區活動受惠。而不少學院的校友亦於學院（及城中其他院校）從事不同的教學或行政工作，協助學院的成長及藝術教育在社區的發展，亦令他們的藝術知識及學院的傳統與精神得以傳承。

香港藝術學院是香港現存唯一專注於藝術教育的本地經評審自資專上院校，亦是其中一所最獨特而又對社會有特別貢獻的院校。學院為社會上不同背景的人士包括中學畢業生、在職人士、成年學員及退休人士等提供不同程度及種類的藝術課程，成就了他們在藝術方面的夢想。而就過去十年，學院的校友便參與或籌組了超過一千三百個有關社區的活動，或獲得獎項等殊榮。

此外，學院一直相信藝術的轉化能力，“Art is transformation”更成為學院近年的標語用以訴說校友在學習藝術途上的經歷和故事。藝術學習有如自我探索的旅程，能改變並轉化學員的生命和思想。藝術創作有助帶來正念，提升專注力及精神狀態，亦能促使學員留意其週遭事物、進而以新的角度認識家人、朋友及自己。

進入另一個十年，學院預計將繼續面對不同程度和種類的轉變，亦會盡量準備及適應突如其來的變動及持續變幻的世界。我們活於一個藝術和日常生活逐漸互融的年代，藝術正與生活上的不同層面交織著，漸漸變得密不可分。這也是前所未見的狀況，我們可能正處於一個有利於藝術發展的獨特年代。因

此，我們也許無需感到特別徬徨或沮喪，而應為能見證著這樣的一個充滿變化的年代感欣慰。當我們在大時代中感到迷失或疑惑時，不妨回看歷史，參考歷史案例，從中找尋答案。歷史盛載著人類的智慧和經驗，亦為人類的難題提供各種答案。為歷史案例注入當代想法，提出修改並令它回應今日所需，這往往能為人排難解紛，給人意想不到效果和慰藉。且看 Amabie(アマビエ，相傳源自日本江戶時代的妖怪，呈人魚形態)近月在日本社會「疫病退散」文化中所扮演的有趣角色。相信在未來的日子，藝術教育將會隨年代繼續演變，它會為人帶來更多應對變遷的方法，令人的生活更豐盛；它同時亦會發展成為安撫心靈的法門，助人提升精神生活。

ON CERAMICS

陶藝

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黃麗貞

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XX 陶藝學科策展人

In the 1980s, pottery studios started flourishing in Hong Kong, which later on led to the establishment of courses and programmes with specialisation in the area of ceramics at Hong Kong Art School, facilitating the cultivation of ceramics enthusiasts from all walks of life.

Focusing on the exploration of ceramic language, Hong Kong Art School promotes both traditional and contemporary skills and knowledge, advocating in-depth study of ceramic art with a wide range of methodologies. Teachers who come from various backgrounds, including

fine art, making of functional objects, product design and art history, are able to offer students a solid foundation of knowledge, skills and interpretation. Throughout the learning process, students can also develop and enhance their pathways by overcoming the challenge and accommodating the new ideas coming from the artistic perspectives generated from different disciplines.

Apart from academic programmes, there were research and projects initiated by teachers and students, which brought inspiration to the School and the entire ceramics ecology

in Hong Kong. “Timeless Wonder” and “The Missing Parts” reviewed on the connection between the primitive nature of ceramics and contemporary living, and proposed the strength ceramics has in each aspect. “My Soil, My Land” was the pioneer of community art projects with profound impacts. The project rediscovered the quality of natural soil and opened up a whole new world for ceramics in cultural and regional developments.

Since ten years ago, we have begun inviting graduates of the School to come back and teach. With fresh ideas in various fields, these young artists have brought new insights to the programmes and further broadened the scope of teaching and learning methodologies. Teachers and students stand side by side, studying the development of ceramics in this ever-changing world and getting it across different fields of contemporary art, such as sound and performing art.

In recent years, students tend to put more attention on their own perspectives, starting from personal emotions, and expanding to social, political, cultural and historical issues. How can ceramics, often being regarded as a medium existing outside the framework of contemporary art, continue to bring out its uniqueness and nourish mankind, has become the new challenge for teaching and learning in the future.

ON PAINTING

繪畫

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XX 繪畫學科策展人

八十年代本地陶室發展蓬勃，成為香港藝術學院陶瓷專修課程成立的契機，培養出來自不同背景和年齡的陶藝愛好者。

藝術學院以陶瓷藝術語言的探索為核心，推展傳統和當代的技巧和知識，以寬度的開拓為方法，對陶瓷藝術作出深度的發掘；來自不同背景的老師，包括純藝術、器物創作、產品設計和歷史研究，為在知識、技巧和詮釋上提供穩健的基礎。在學習過程中，學院各個專修科目所建立不同的藝術角度，又為同學帶來挑戰與衝擊，為自己創立更穩固的路向。

在學術課程以外，過往一些自發性的師生研究和計劃，對學院以至整個香港陶藝生態帶來啟發，例如《造物忘年》、《拾遺補闕》等器物研究計劃，在陶瓷進入當代藝術的同時，再次檢視其初始性與當代生活的連繫，提出陶瓷兩條腿走路的優勢；《天水泥》是陶瓷社區藝術計劃的先導者，影響至深，重

新發現自然泥土，讓陶瓷在文化和地域的範疇打開了一片新天空。

約十年前，我們開始邀請畢業生回校任教，這些在不同領域擁有嶄新思維的年輕藝術家，將新視野帶入課程，更廣泛開拓了上文提及的寬度，師生又並肩研習陶瓷在瞬息萬變的時代中之發展，讓陶瓷與聲音和表演藝術等當代藝術領域互相滲透。

近年同學傾向關注以自身出發的觀點，從個人情感宣言推展至社會、政治、文化、歷史議題。陶瓷這種經常被評論為存在於當代藝術以外的、側重於媒介的語言，如何繼續在時代中發揮其獨特性，滋養人類，成為未來教與學的新挑戰。

In 1999, I enrolled in the Bachelor of Arts (Fine Art) programme jointly presented by the School and the RMIT University, with a major in painting. During my studies, I crossed path with a number of great teachers, such as Terry BATT, Francis YU, Jerry KWAN and Stella TANG. Their teaching broadened my artistic vision and led me through the threshold of painting. Later on, I was given the opportunity to become a teacher here. Entering the same studio yet with a new role, I was able to reinterpret the nature of painting, the idea of passing on the painting tradition and the position of an art school.

Great paintings allow us to see the world differently and rediscover issues in daily life that we have normally not been paying attention to. Apart from delivering painting techniques, the School also guides students to observe and to explore their own thoughts. Through the process of researching and art-making, as well as the experimental learning approach, students are able to go into depth of the painting medium. At the same time, students can also go beyond painting and try other forms of expression when they are working on different topics and concepts. Starting with the

colours, the layers and strokes on two-dimensional surfaces; and then, transforming them into the different materials and images required in three-dimensional installations. Painting is the starting-point and works that are splendidly presented in diverse forms is the end-point. This also shows how painting can penetrate into and intertwine with other art forms, like prints, installations, photography, videos, and animations, etc.

There are countless ways of interpreting painting, in terms of pictorial or abstract context, techniques or concepts, as well as narration, documentation and emotional expression, etc. It seems that painting is not just a medium, but also a thinking process; it is a way to see the world, a window, a mirror, and a language that are constructed by eyes and hands. When we are not able to express something clearly with words, we paint it with brush.

Perhaps, whenever we pick up a paintbrush, we are responding to a fundamental question – What is painting? When we open an art history book, we see Edward HOPPER connecting lonesome with mid-night cafes, Pablo PICASSO disassembling the three-dimensional world and reassembling it on two-dimensional surface, and Rene MAGRITTE removing the equal sign between images and texts while disrupting the concept of time and space. These artists were responding to the world in their own ways. As an Art School, we are not just teaching students about the masters' ways, but also guiding them to explore possibilities from their own perspectives, and to develop their own ways, techniques and languages throughout the process of study and retrospection.

一九九九年我報讀了藝術學院與皇家墨爾本理工大學合辦的藝術文學士課程，主修繪畫，當時遇上了一些很好的老師，如 Terry BATT、余偉聯、關晃和鄧凝姿等，他們在教導繪畫的同時，也開闊了我對藝術的視野，引領我進入繪畫的門階，隨後機緣巧合，有幸回到學院任教，再次步入繪畫工作室，熟悉的氣味卻帶著不同的身份，讓我有機會回到原點去重新檢視，繪畫、傳承與藝術學院的關係。

好的繪畫往往能改變我們看世界的角度，把我們日常忽略了的東西從新喚醒。故此學院在訓練繪畫技法之餘，更讓同學去學習觀察、發掘自己的看法、著重通過研究、創作過程和實驗的學習方向，引領同學探索繪畫的深度。另一方面，同學會因應不同的主題和概念，由繪畫開展到各式各樣的表現形式，從平面上的色彩、層次、筆觸，轉化為立體空間裏的不同物料、影像與裝置，那種在同一起點出發到最後多姿多彩的呈現，正正展示出如何以繪畫的思維介入如版畫、裝置、攝影、錄像、動畫等不同媒介中所產生的寬度。

由具象到抽象、技巧到概念、敘事、紀錄、情感表現等無數關於繪畫相關的方式，似乎繪畫不只是一個媒介，也是一種思考過程，是觀看世界的方法，是一個窗戶，一面鏡子，一種眼和手建構的語言，在文字不能清晰表達時，讓那不能言說的用畫筆繪畫出來。

也許，當我們每次拿起畫筆創作時，都在回應一個根本的問題——什麼是繪畫？打開厚厚的藝術史書，會見到霍普 (Edward HOPPER) 把深宵的咖啡店連繫上寂莫的符號，畢加索 (Pablo PICASSO) 把立體世界拆開再重組在平面上的遊戲，馬格利特 (Rene MAGRITTE) 在擾亂時空概念的同時並拆去影像與文字之間的等號，不同的藝術家用他們的方法去回應各自對世界和繪畫的看法，作為一間藝術學院，我們的重點不只在教授這些偉大前人的方法，而是引導同學用自己的角度去嘗試探索不同的可能性，在不斷研究與反思中開拓屬於他們自己的創作形式、技巧和語言。

ON PHOTOGRAPHY

攝影

Edwin K. LAI

黎健強

Senior Lecturer / Subject Coordinator (Photography)

Hong Kong Art School

XX Discipline Curator (Photography)

香港藝術學院 高級講師 / 學科統籌 (攝影)

XX 攝影學科策展人

Nicholas MIRZOEFF, pioneer of visual culture studies, once wrote that for two decades after the 1970s, "social art history and visual culture studies worked closely together before visual culture became a separate area of study around 1990, largely due to the rise of digital media."

Digital media have also caused great changes in photography which as a significant component of contemporary art, therefore on the one hand responds to the contemporary trends and debates in arts, and on the other studies and reflects on the various uses and conceptions of photographic images in our society and history.

Furthermore, the teaching of photography at Hong Kong Art School pays special attention to academic training: although there should not be any formal rules or methods in art making, when we study art in an academy it is really our duty to investigate with academic approaches. We have on several occasions cited the 'heuristic' approach that Victor BURGIN, British scholar of photographic studies, has put forward, " ... aiming to provide students with a wide range of facts and data, as well as numerous tools for critical interpretation, in order to enhance their intellectual capacity and the development of their individual thoughts."

圖像文化學的先驅者尼古拉斯·米爾佐夫 (Nicholas MIRZOEFF) 有次寫道：自一九七零年代以來圖像文化研究都是與社會藝術歷史學緊密合作的，直到約一九九零年時主要因為數碼媒體興起，圖像文化就「不得不」成為了專門的學科。

數碼媒體也令攝影術發生了很大的變化，故此攝影作為當代藝術的重要一環，既呼應著藝術的當代整體發展和討論，也注意和反射攝影圖像在社會和歷史上的各種使用和想法。

除此之外，藝術學院的攝影課程也特別重視學院式的教育訓練：藝術製作固然沒有需要是學院式的，但學院教育探索學術性模式則屬必務的事。我們常常引用的是英國攝影學者域陀·貝爾根 (Victor BURGIN) 在一九八二年時提出過的「啟發式」(heuristic) 教育理念：「目標是向學員提供廣闊範圍的資訊，以及多種明辨批判的工具，從而使他們增加識見能力，發展出獨立的思想。」

ON SCULPTURE

雕塑

Jaffa LAM

林嵐

Academic Head / Subject Coordinator (Sculpture)

Hong Kong Art School

XX Discipline Curator (Sculpture)

香港藝術學院 學術總監 / 學科統籌 (雕塑)

XX 雕塑學科策展人

Sculpture was the last launched major discipline in the fine art area of Hong Kong Art School. In Hong Kong, where land is always as precious as gold, we tend to be more cautious towards disciplines that highly require space. In 2008, we moved our Sculpture Studio to the Jockey Club Creative Arts Centre (JCCAC) and expanded its scale by covering four studio units, around 3,300 square feet at JCCAC; at the same time, we launched the Sculpture major of the Bachelor of Arts (Fine Art) programme for the first time. There were rooms for metalworking, woodworking and moulding. Most of the students in the first cohort were

graduates from our School's diploma programme and individuals from the related fields, all of them had long aspired to the discipline. In 2013, we further moved our Sculpture Studio to the Pao Haung Sue Ing (PHSI) campus in Shau Kei Wan, where we had two new outdoor experimental areas. Students often make works that challenge the gravity and the sun. There are ferry berth and old Hong Kong style community nearby; students make use of these resources to make environmental-friendly works and community research projects. Our courses are also designed to keep up with the time: Metalwork can be for

creative jewellery design; and sound elements are added into the teaching of traditional copper casting, while students are encouraged to do medium research with personal features. From cement and steel to needlework, from handcraft to ready-made objects, from touchable objects to invisible sounds and even digital videos; the teachers have always been offering students learning advices.

The teachers themselves are active practitioners in the field of sculpture or multimedia. When they join the School, they understand well about the core value of the discipline: The curriculum is flexible and diversified, compatible with students' personalities; it is designed to encourage the connection between students and the community, and creativity as well as self-reflection are also indispensable.

We learn the traditions and vitalise them, but we are not conventional. We start teaching woodwork from using manual tools; copper casting lessons begin with basic concepts. When the lessons come towards the end, we challenge the students with questions: Sculpture and art are not simply decorations or functional objects, what else are they? Who are the audiences? Who do they serve? When contemporary sculpture has become a challenge to sculpture or art itself, what exactly is sculpture? How do we define the boundary?

Sculpture, not only something built by hands, but is also a language to communicate with the 'others', a concept, a way of thinking, a process, a life journey.

雕塑，是香港藝術學院最遲開辦的科目。時也命也。在惜土如金的香港，大家都害怕這種需要空間的課目帶來的麻煩。二零零八年，我們在「賽馬會創意藝術中心」打通了四個單位，佔地約三千三百多尺，開始了第一屆的雕塑學士班。內有金工，木工、製模室。第一屆學生大多數是渴望此科已久的雕塑文憑畢業生和相關業界人士。二零一三年，搬到筲箕灣包黃秀英校舍，多了兩個室外實驗場，學生經常做些挑戰地心吸力和陽光的作品。街船碼頭和貼地的舊香港社區都在附近，學生們利用這些社區資源做環保創作，社區研究。我們的課程也設計得更貼近時代了：金工可以是創意首飾，傳統鑄銅教學內增加聲音元素，學生的畢業年被鼓勵製作具個人特色的媒介研究。從水泥、鋼筋到針線織物，從手工製作到重置現成物，從可觸碰到的物件到無形的聲音以至錄像數碼網絡，老師都會從旁協助。

雕塑科的老師們本身都是雕塑行內／多媒體界內的活躍份子。他／她們加入時，已清楚地知道本校的雕塑核心：課程安排具彈性及多元化，兼容學生的個性，鼓勵學生與社區、社會接軌，當然作品的手工創意和自省能力，缺一不可。

我們學習傳統，活化工藝，但不守舊。木工由全手工工具教起，金工由小錫焊教到大電焊，鑄銅在課室由概念做起，研製形狀，製造臘模，在本地鑄銅工場學習沙模，接駁澆道，澆銅實習，上色等等。但每個傳統課程的後部份，我們都會挑戰學生們，除了這些，還有甚麼？雕塑、藝術，不只是裝飾，也不止於功能，觀眾是誰？為誰服務？當代雕塑本身就是對「雕塑」或「藝術」的挑戰，甚麼是雕塑？甚麼不是？灰色地帶和邊界在哪里……

雕塑，不只是靠一雙手來建立的，那是和「其他」溝通的語言，是一個概念，一個思考方式，一個過程，一段人生。



PARTICIPATING ARTISTS

參展藝術家

Joe CHAN Kiu Hong 陳翹康
Man CHAN 陳正文
Ray CHAN See-kwong 陳思光
Tap CHAN 陳沁昕
Ryan CHENG 鄭禮仁
Enoch CHEUNG 張康生
Rachel CHEUNG 張焯詩
Rivian CHEUNG Wing-yan 張穎欣
Szelit CHEUNG 張施烈
Argus FONG Tsz Leong 方梓亮
Alex HEUNG Kin Fung 香建峰
Jerry HO Chun Yu 何鎮宇
HO Siu Kee 何兆基
Edwin K. LAI 黎健強 x Drew PETTIFER
Jennifer LAI Cing Yan 黎靖欣
LAM Chi Kwong 林志光
Jaffa LAM 林嵐

Carol LEE Mei Kuen 李美娟
LEE Suet Ying 李雪盈
Jakie LEUNG Koon-ming 梁冠明
Lily LEUNG 梁山丹
LI Ning 李寧
Virginia LO 盧文謙
Ivy MA 馬琮珠
MAN Mei To 文美桃
Rebeka TAM 譚曉怡
TANG Kwong San 鄧廣樂
Matthew TSANG Man Fu 曾敏富
TSE Ming Chong 謝明莊
Fiona WONG Lai Ching 黃麗貞
June WONG Siu Ling 黃小玲
Francis YU Wai Luen 余偉聯
Magus YUEN 袁錦華

Joe CHAN Kiu Hong

陳翹康

I often wonder what making ceramics should or could be like nowadays. People's current lifestyle, technology and cultural phenomena are so different from those of a hundred years ago, what was it like then? What exactly is it now? Or... perhaps something has never changed.

我經常思考在這個時代，創作及製作陶瓷應該 / 可以是怎樣。當人們的生活方式、科技、文化（處境）跟百年前有那麼大的差異，究竟從前是甚麼？現在又會是甚麼？或是……有些東西是恆久不變的。

Joe CHAN Kiu Hong was graduated from the Bachelor of Arts (Fine Art) and the Master of Fine Art co-presented by RMIT University and Hong Kong Art School. CHAN has been exhibiting his works in Chicago, Italy, Taiwan, Australia, Japan, Macau and China. His ceramic work includes sculptural, installation, environment, and sound elements. CHAN's work 'Jing Ting' was selected by Hong Kong Contemporary Art Awards 2012 (HKCAA). CHAN had been invited to be the resident artist of Art camp Tango, Japan in 2014. CHAN's recent awards include MTR Tiara Sculpture Competition -Bronze Prize, 21st ifva festival (Media Art Category) - Gold Award and Hong Kong Human Rights Arts Prize 2020 - 2nd Runner Up.

陳翹康畢業於澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士及藝術碩士課程，作品曾展出於芝加哥、義大利、臺灣、澳洲、日本、中國及澳門。他的陶瓷作品包含雕塑、裝置、環境和聲音等元素。二零一二年，其作品「靜聽」入選香港當代藝術獎。二零一四年，他參與日本丹後聆聽營藝術家駐留。近年獲港鐵·天頌雕塑藝術大賞銅獎、二十一屆 ifva 媒體藝術組金獎，以及香港人權藝術獎 2020 季軍。

Sang Ming Dik Long 生命的浪

2020
Porcelain
白瓷
200 x 200 x 10cm
60units 件



Man CHAN 陳正文

I love expressing my ideas through humorous ways. I like modifying or combining ready-made objects for my work, and materials have become important mediums for me to express my mind.

我愛用玩味和幽默的手法去表達自己的想法。我喜歡改裝或組合現成物來製作作品，所以物料對我來說就是幫助我拼湊故事的媒介。

Born in Hong Kong in 1986, Man CHAN received a degree of Bachelor of Arts (Fine Art) co-presented by RMIT University and Hong Kong Art School in 2013. He performed a kind of invasion into the underlying nucleus of matters, transforming them into an inviting experience and questioning one's established perception of things. His playful transformation of objects reflects his comment on critical issues of current state of affairs. He is particularly interested in dealing with arms.

一九八六年於香港出生，陳正文於二零一三年畢業於澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程。他慣常以玩味的手法侵入事物的核心，將之轉化為批判性的經驗，藉此審視我們身處的時間，同時亦邀請觀眾在經驗的參與中審問我們存有的目光。他尤其喜歡處理軍械。



Home Defense 2020
家居防線 2020

2020
mixed media
混合媒介
62 x 4.5 x 15cm

Ray CHAN See-kwong 陳思光

Ray CHAN See-kwong regards himself as a 'clay experimentalist' who enjoys exploring the characteristics of clay from various perspectives. His eclectic works are imbued with historical, cultural and everyday elements; he is eager to challenge the status quo of ceramic art through unconventional processes and collaboration.

陶藝家陳思光稱自己為「泥土實驗家」。他喜歡用多角度探索陶泥的特性，在作品中滲入歷史、文化和日常生活元素，並運用非常規的方式創作多變的藝術品，以挑戰人們對陶藝的固有概念。



Ray CHAN See-kwong received a Bachelor degree and a Master degree from the University of Cambridge, UK; a degree of Bachelor of Arts (Fine Art) and a degree of Master of Fine Art co-presented by RMIT University and Hong Kong Art School in 2002 and 2007 respectively. Over the years, he has participated in artist-in-residence programmes in Japan, Korea and Estonia. CHAN is currently a part-time lecturer at Hong Kong Art School and Hong Kong Baptist University, a member of the International Academy of Ceramics (IAC) and the Chairman of the Contemporary Ceramic Society (H.K.). His artworks are in the collections of the Hong Kong Heritage Museum.

陳思光先後於英國劍橋大學取得學士及碩士學位，二零零二年完成香港藝術學院與澳洲皇家墨爾本理工大學合辦之藝術文學士課程，主修陶藝，並於二零零七年取得藝術碩士學位。他曾獲選到日本、韓國及愛沙尼亞參與藝術家駐場計劃。陳思光是現任香港藝術學院及香港浸會大學的兼職講師、國際陶藝學會會員及香港當代陶藝協會會長，作品為香港文化博物館收藏。

Clay Con Moto

2017
Porcelain, magnet, iron sheet
白瓷、磁石、鐵片
150 x 150 x 5 cm
196 porcelain pieces
白瓷 196 件

Tap CHAN 陳沁昕

Contemplation on the materiality and the physicality of a medium forms my process of art-making. I construct or transform meanings for those specific materials that I have chosen, according to the context, notion, circumstance, location, state of mind and innumerable other internal and external factors. For example, a velvet conveys a muted and less reflective sound in a visual way and sometimes physically provides functionality.

反覆思考媒介的物質性和物理性是我藝術創作的過程。我會根據藝術作品的概念、展示環境及位置、心境以及無數其他內部和外部因素，為我選擇的那些特定材料構建或轉化含義。例如：天鵝絨以視覺方式傳達靜音或反射性較小的聲音，有時具有物理功能。

Tap CHAN was born in Hong Kong, she currently lives and works in Hong Kong. She obtained a degree of Bachelor of Arts (Fine Art) from the Hong Kong Art School and RMIT University in 2011 and a degree of Master of Arts in Visual Arts from the Hong Kong Baptist University in 2014. Her works mostly appear in the form of installations, videos and sculptures. She is interested in exploring the idea of liminality that is embedded in daily life, where the boundaries between fiction and reality are often blurred, like the undefined psychic and emotional ruptures experienced during bouts of insomnia. To construct a narrative of the subterranean mind that rumbles beneath the facade of modern existence.

陳沁昕出生於香港，現工作並居住於香港。她於二零一一年獲得香港藝術學院及澳洲皇家墨爾本理工大學合辦的藝術文學士學位，並於二零一四年在香港浸會大學視覺藝術學院視覺藝術碩士科畢業。作品多以裝置、錄像及雕塑的形式出現。她愛好探索日常生活中處於意識邊緣的狀態，彷彿在失眠發作後經歷了的不確定空間以及無止境的現實和虛擬的交錯。構建著她對現代社會的不安，悄悄的呈現出虛無的現代人生活。



Two Fold Consciousness
對摺

2020
Tyvek, Sponge, Wood, Paint
杜邦紙、海綿、木、油漆
Approx. 約 110 x 90 x 25 cm /Set 每對

Ryan CHENG

鄭禮仁

My art is an aesthetic pursuit. I believe in ideals, truth, and beauty, and my work is an ongoing process of refinement. Art exists to replenish the mind. In an increasingly chaotic world, it is a means of seeing and experiencing the ideal.

我的藝術是我對美學的追求。我的作品代表著一個不斷完善我的理想，真理和美的過程。在現今不斷混亂的社會，藝術是一個可以讓你看到及實踐理想的渠道，從而注滿你的靈魂再從新出發。



Ryan CHENG is a ceramic artist living and working in Hong Kong. He was graduated with a degree of Bachelor of Arts (Fine Art), majoring in ceramics, co-presented by RMIT University and Hong Kong Art School in 2016 and was awarded the Jerry KWAN Memorial Scholarship (2015/2016).

鄭禮仁是在香港生活及工作的陶藝家。二零一六年獲取澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術文學士學位（主修陶藝），並獲得「關冕先生紀念獎學金」。

Standing Still

2020
Terracotta
赤土
35 x 35 x 21 cm

Enoch CHEUNG

張康生

Looking back at the course of my creative career and teaching, even though I have been touching upon different media and disciplines, I have never given up on 'Painterly'. My understanding of the term is my starting point, which has extended to affect my attitudes, concept and vision.

回望創作及教學歷程，即使涉獵不同媒介、科目，但離不開對 Painterly 的堅持。我對該詞的理解，並以此為出發點，再伸延至態度、觀念及視野。

Enoch CHEUNG obtained Bachelor of Arts (Fine Art) and Master of Fine Art degree (majoring in Painting) co-presented by RMIT University and Hong Kong Art School. He also received a Master degree of art from the UK and a Master degree in interactive media from the Netherlands. He has been involved in many multi-disciplinary projects and is interested in exploring the new perspectives of different mediums and their concepts. For instance, he initiated *Pseudo Collection – What do artists collect* in 2016 – a curatorial project to investigate the idea of 'Artists as collectors' and the meanings of collecting in the field of art.

CHEUNG is currently a PhD candidate in Translation, Interpreting and Inter-cultural study. His research is focusing on intersemiotic relations in contemporary art and art writings.

張康生分別取得澳洲皇家墨爾本理工大學藝術文學士及碩士學位，並於英國和荷蘭取得藝術碩士及互動媒體碩士。熱衷參與跨媒介創作，並思考展覽與藝術的創意去探索不同媒介的可塑性，例如發起《偽·集藝——藝術人的收集物》展覽去討論收集與收藏行為對藝術家的意義。他現為翻譯、傳譯及跨文化研究系的博士研究生，研究當代藝術作品與藝術書寫的符際關係。



Dreaming
發夢

2020
Digital print, charcoal on paper
數碼打印照片、碳筆畫
120 x 150 cm

Rachel CHEUNG

張煒詩

How can one illustrate his/her own ideas through ceramic medium, which is incorporating both traditional and functional elements, in the context of contemporary art? This is the question that I have been keeping in my mind since I started studying fine art, and up till this day, I am still trying to find the answer.

在當代藝術的背景下，如何以傳統而帶有功用性的陶瓷媒介詮釋自己的想法，這是我由念藝術開始至今漸漸衍生出來所給自己的提問，並不斷嘗試回答。

Rachel CHEUNG was born and is based in Hong Kong. After graduating from the Bachelor of Arts (Fine Art) programme jointly presented by RMIT University and Hong Kong Art School in 2001, with a major in ceramics, she obtained a Master degree in Fine Arts (Glass) from the University of Sunderland and another Master degree in Fine Art from the Middlesex University in the UK. Her artworks are collected by Hong Kong Museum of Art, Hong Kong Heritage Museum and Taiwan Yingge Ceramics Museum.

Rachel was a winner of the 'Hong Kong Art Biennial Exhibition 2001'. In 2002, she won the 'Artists in the Neighbourhood Scheme II' award. Rachel was invited to participate in the International Biennale of Contemporary Ceramics 2006 in Vallauris, France; and the Setouchi Triennale 2016, Japan, Fukutake House Project.

Through the interplay between ceramics and different materials for years, as well as in recently years through community projects, Rachel's art practice focuses on the exploration of "equilibrium" and "relationship". She believes that the state of equilibrium among relationships can be interpreted from various perspectives, including physical, philosophical and spiritual ones. Equilibrium is also in close connection with changes among relationships. Changes give rise to subtle transformation, different forms of energy, and the formation of new relationships, which then lead to other prominent impacts.

張煒詩於二零零一年獲澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術文學士學位（主修陶藝）後，獲英國新特蘭大學藝術碩士學位（玻璃）及倫敦密德薩斯大學藝術碩士學位。張氏於二零零一年獲「香港藝術雙年展」獎及於翌年獲香港「藝遊鄰里計劃 II」藝術家獎。張氏於二零零六年獲邀參加法國 Vallauris 國際當代陶瓷雙年展。二零一六年獲邀參加日本瀨戶內藝術三年祭 Fukutake House Project。作品為香港藝術館、香港文化博物館及台灣鶯歌陶瓷博物館所收藏。

張煒詩作品藉著陶瓷和不同物料探討「平衡」和「關係」。她認為平衡關係的意義涵蓋物理、哲學及精神性。平衡是關於關係和改變，新的關係影響深遠，創造引領出更美好的未來故事。



*An Answer-in-Progress to a Question: From
Functionality to Abstraction*
探索一個問題的答案：由實用至抽象

2020
Ceramics
陶瓷
Dimensions variable
尺寸不定

Rivian CHEUNG Wing-yan

張穎欣

In terms of materials, I often refine and rebuild the combinations of different elements, seeing and exploring senses of touching with my hands.

I review the connection among the materials, the surrounding and myself from a different perspective.

我常把物料的元素組合不斷重新的製煉，重新構築，

在手中探索不同的觸感和視覺。

在另一種角度思考物料和我與外在的關係。



Rivian CHEUNG Wing-yan, a sculptor who explores the development of natural materiel to create different possibilities of the primary material, showing various characteristics of materials. She obtained her Bachelor of Arts (Fine Art) degree co-presented by RMIT University and Hong Kong Art School in 2017, majoring in sculpture. She is specialised in developing different materials and exploring the relationship between raw materials in three-dimensional creation.

張穎欣，以雕塑作為媒介，作品著重探索物料的研發、製作及其可能性，呈現物料各種特質。二零一七年畢業於澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程，主修雕塑。擅長於開發不同物料，探索原料於立體創作中的關係。

沿路 部件

2020
Fibers of plants, wood
植物纖維、木
30 x 60 x 50 cm
2 pieces 共兩件

Szelit CHEUNG

張施烈

An invisible and intangible existence.

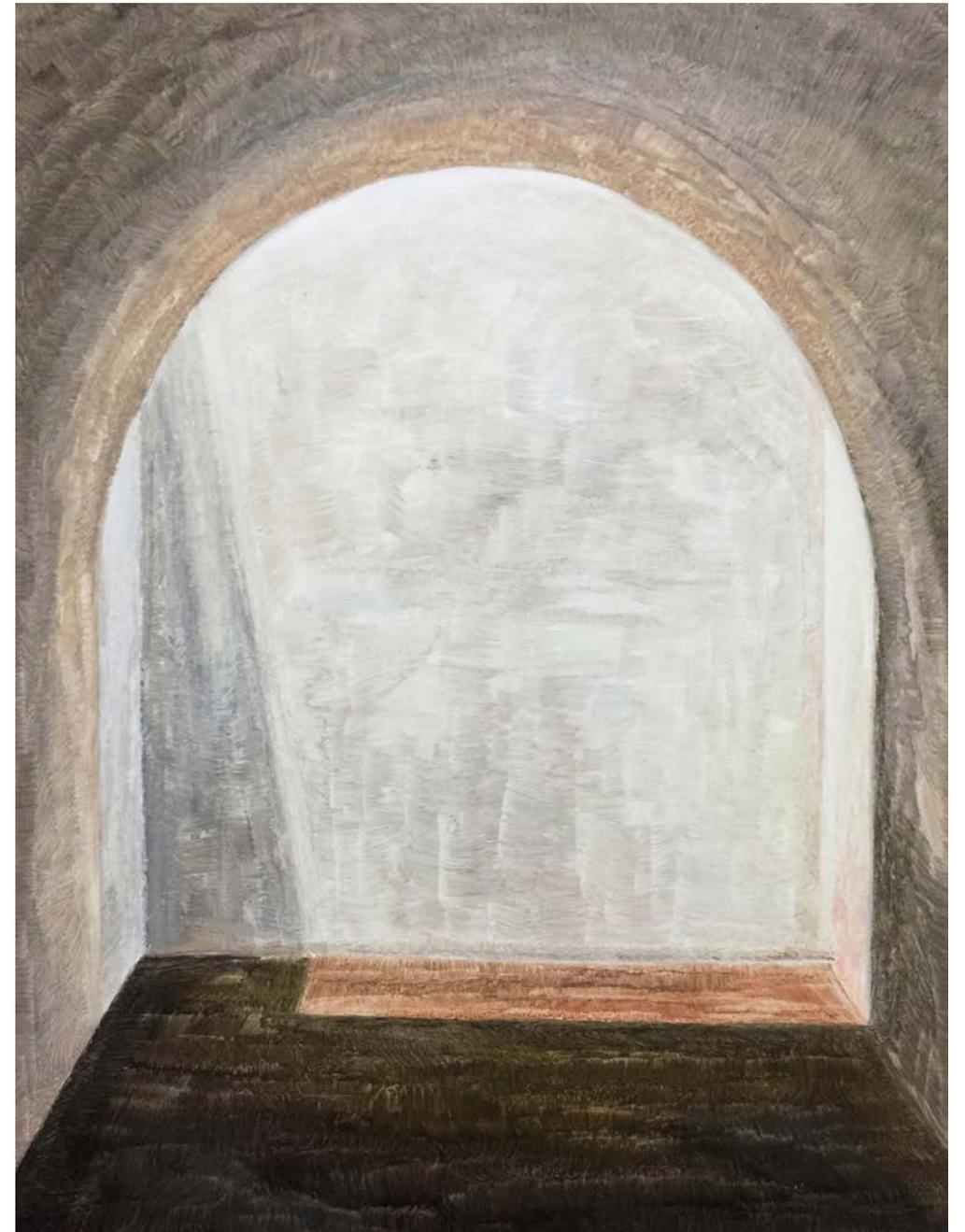
一種無影無形的存在。

Szelit CHEUNG obtained his Bachelor of Arts (Fine Art) degree co-presented by RMIT University and Hong Kong Art School, majoring in painting, in 2012. He is a Hong Kong-based artist, engaging in cross-disciplinary practice which involves painting, drawing and photography. His current practice investigates the essence of void, exploring the connection between presence and emptiness by utilizing simple forms, light and colours as a means to echo and amplify the intangible yet powerful feelings and expressions.

香港當代藝術家張施烈從事跨媒體創作，包括繪畫、素描和攝影。二零一二年畢業於澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程，主修繪畫。他的創作風格多以探討事物的「虛無」本質，透過簡約的手法探索及加以放大「形態」、「光線」和「顏色」三個重要藝術元素，並徘徊於「存在」與「空虛」之間的關係，形成強大的張力，讓觀察感受其中深刻的情感。

Light_3
光_3

2019
Oil on paper
油彩紙本
24 x 18.3 cm



Argus FONG Tsz Leong 方梓亮



In the process, I observe and experiment with the flexibility of the linear form, in order to express some thoughts. Feeling lost, I pick up the painting tools and paint; it feels good, but I cannot tell which part is actually good. Seemingly feeling good about myself, I continue to paint in a daze, but I am aware that my technique is still green.

過程中，觀察和試驗繪畫媒介的線性形態的可塑性，來說一些看法。但往往不知所措，拾起可畫的工具，畫一會，好像不錯，而不知哪裡不錯。像這樣自吹自擂般，迷糊地畫著，技巧仍稚嫩。

Argus FONG Tsz Leong received his Bachelor of Arts (Fine Art) degree co-presented by RMIT University and Hong Kong Art School in 2015, major in painting. Argus' work is like a collection of piecemeal fragments in his everyday life - a collection of seemingly unrelated bits and parts as in a photomontage. The work reflects his interpretations on identities and human natures. Inspired by the traces on the objects, most of his works are oil paintings on wasted materials, and are characterised by his expressive linear brushstrokes.

方梓亮於二零一五年獲澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士學位，主修繪畫。他近年的創作從散步中開始，眼前視野與個人的理解拼湊著，疊成影格，有時候在影格中會停靠著游離的記憶。作品呈現他對身份和人性的理解。他的作品常以線性的油彩筆觸速寫，探求速寫形態。他亦會透過拾來的舊物創作，留在舊物上的痕跡引導著他速寫。

*A Cloud of Smoke
on Playground*
操場的一縷煙

2020
Graphite, pastel,
oil on linen
鉛筆、粉彩、油彩布本
120 x 320 cm

Alex HEUNG Kin Fung

香建峰

Sometimes, I find the moving gestures on a canvas articulate better than words. At times when words do not suffice, I paint to express and attempt to grasp the meaning.

有時，發現手在畫布上移動的感覺遠遠比語言能表達的更清晰，在不能言說之時，我會用繪畫去表達，也嘗試用繪畫去理解。



Alex HEUNG Kin Fung received his Bachelor of Arts (Fine Art) degree (majoring in painting) and Master of Fine Art degree co-presented by RMIT University and Hong Kong Art School in 2002 and 2007 respectively. He is currently a lecturer of Hong Kong Art School. His works are frequently exhibited in Hong Kong and abroad and he has been involved in various art projects. His painting became the selected entry at the Hong Kong Art Biennial Exhibition 2003, and his works are collected by the Hong Kong Museum of Art as well as private collectors.

香建峰，於二零零二年及二零零七年獲澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術文學士及藝術碩士學位，現為香港藝術學院講師。曾參與多個本地及海外展覽、藝術活動，其繪畫作品入選二零零三年香港藝術雙年展，並獲香港藝術館及私人收藏。

To the Soaring Birds
給自由飛翔的小鳥

2020
Acrylic, charcoal on linen
塑膠彩、炭筆布本
122 x 183 cm

Jerry HO Chun Yu 何鎮宇

From 'How to take photos', to 'Why take photos' and 'What is photography', then back to asking 'How to take photos'. Asking repeatedly, I teach and learn along the way. Teaching is like this, creation is also like this.

從問「怎樣拍照」開始，到「為了甚麼拍照」，再到「甚麼是攝影」，然後再重新探問「如何拍照」。週而復始，教學相長。教學如此，創作如此。

Jerry HO Chun Yu was born in Hong Kong. He obtained his Master of Fine Art degree and Bachelor of Arts (Fine Art) degree from RMIT University and Hong Kong Art School, with a major in photography, and his graduation project, *Intimacy*, was shown at Adelaide's Seedling Art Space Gallery as a solo exhibition. He has studied philosophy at Lingnan University and The New Asia Institute of Advanced Chinese Studies, his research focuses are aesthetics and Contemporary Neo-Confucianism.

Ho's artistic practice focuses on camera-less photography and the relation between photography and other art forms. In 2016 and 2019, he curated two exhibitions, 'EXPOSURE: Camera-less Photography' (Comix Home Base, HK), and 'Existential Dialectic' (JCCAC, HK), to inquire into these areas.

Recent exhibitions include 'Long time no see, Victoria' (Hong Kong Heritage Museum, 2014), HK ID (The Museum of Chinese Australian History, Melbourne, 2013), 'Post Straight: Contemporary Hong Kong Photography' (Hong Kong Heritage Museum, 2012) and 'DIASPORA - Joint exhibition of TANG Ying Chi & HO Chun Yu' (A. Lift Gallery, Shenzhen, 2011); and he was co-curators of Hong Kong International Photography Festival exhibition, 'Twin Peaks' (Hong Kong Heritage Museum, 2014). Ho's works are collected by the Hong Kong Heritage Museum.

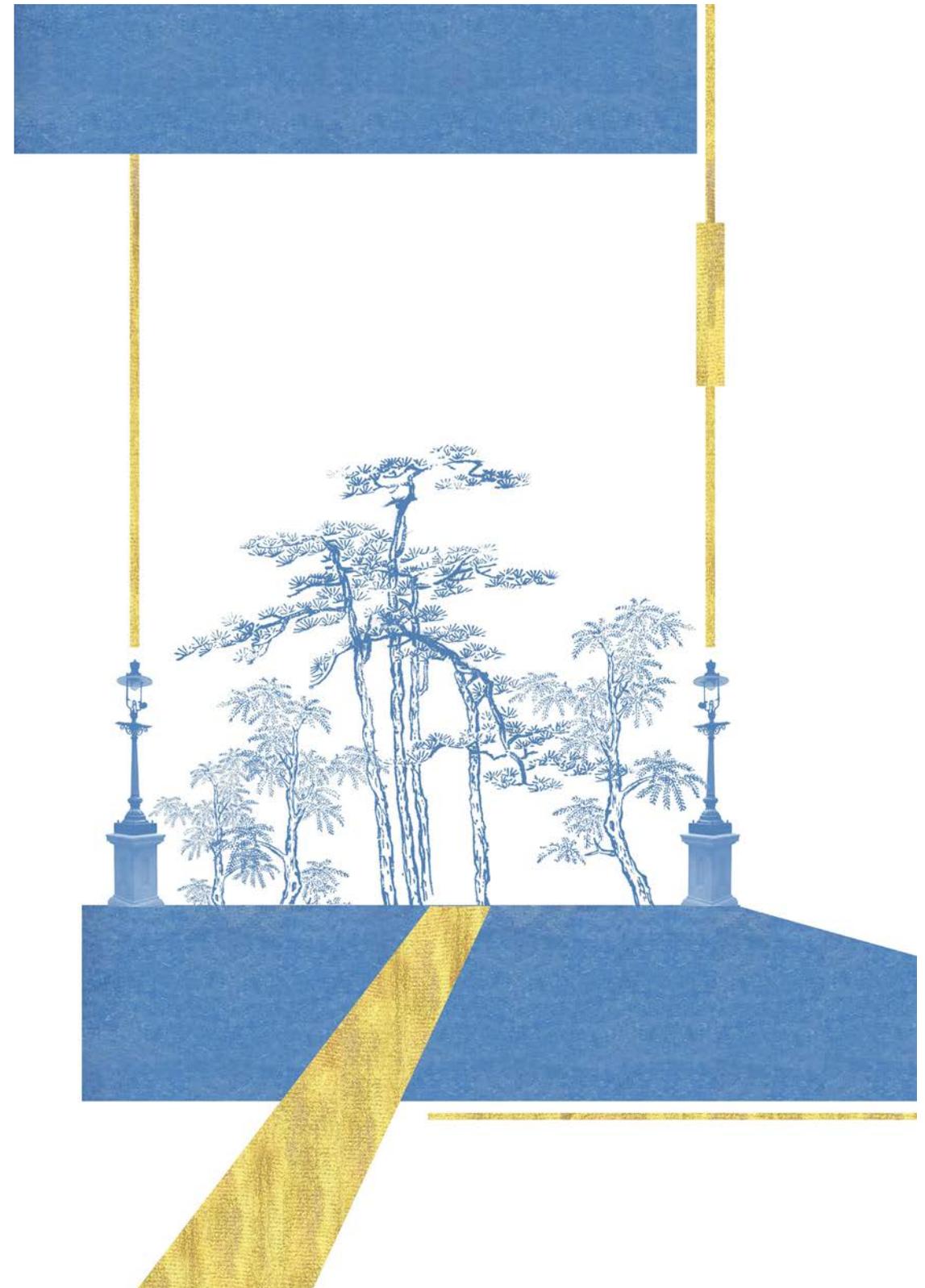
何鎮宇，香港出生。獲澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術碩士及藝術文學士學位，主修攝影，其畢業作品《親密·關係》獲邀於澳洲阿德萊德 Seedling Art Space Gallery 以個展形式展出；曾先後於香港嶺南大學及新亞研究所修讀哲學，以美學及當代新儒家為主要研究範圍。

何氏近年的藝術實踐專注於「相機次要」攝影的各種可能性以及攝影與其他藝術媒介間的關係，曾就此分別於二零一六年及二零一九年策展兩個展覽《光至景亡——相機次要攝影》（香港動漫基地）及《存在的跳躍》（賽馬會創意藝術中心）。

曾參與展覽包括二零一四年的《很久不見了，維多利亞》（香港文化博物館）、二零一三年《HK ID》（墨爾本澳華歷史博物館）、二零一二年《後直：當代香港攝影》（香港文化博物館）及二零一一年《旅動—鄧凝姿，何鎮宇作品展》（深圳提畫廊）；二零一四年策展香港國際攝影節展覽《岫》（香港文化博物館）。其作品為香港文化博物館收藏。

*Who the Fxxx
Cares #1*
帝力於我何有哉

2020
Cyanotype,
gold ink on paper
曬藍法、金墨紙本
53 x 38 cm



HO Siu Kee 何兆基

Sculpture focuses on three-dimensional forming and the relationship between spaces, which involve various material processes. However, material process is not simply a means for realising ideas. Through the bodily involvement of the sculptor, it is a way of experiencing the world itself, which is closer to the essence of art for me.

雕塑著重處理立體造型與空間關係，當中涉及不同的物料工序 (material process)，但物料工序又不單純作為實現意念的中介，透過製作者直接的身體參與，物料工序本身就是一種體驗世界的方式，這對我來說更接近藝術的本質。

HO Siu Kee was graduated from The Chinese University of Hong Kong with a degree of Bachelor of Arts (Fine Arts) in 1989. He then received his Master of Fine Arts degree, majoring in Sculpture, from Cranbrook Academy of Art, U.S.A., and his Doctor of Fine Art degree from RMIT University, Australia, in 1995 and 2003 respectively. He participated in various prestigious exhibitions worldwide including the 23rd International Biennial of Sao Paulo in 1996 and the 49th Venice Biennial in 2001 as official Hong Kong representative. Ho's artistic and academic research focuses on exploring bodily perception as a means and process of aesthetic expression both in contemporary sculptural practice and in traditional handicraft.

何兆基一九八九年本科畢業於香港中文大學藝術系；一九九五年獲美國鶴溪藝術學院藝術碩士，主修雕塑；二零零三年獲澳洲皇家墨爾本理工大學藝術博士。他的作品常見於國際大型藝術展覽，包括曾代表香港參與第二十三屆巴西聖保羅國際雙年展（一九九六）及第四十九屆威尼斯雙年展（二零零一）。何氏的創作與研究集中探討身體知覺經驗作為一種藝術媒介與美學呈現，涵蓋範疇包括當代雕塑與傳統手藝的實踐。

Making Mountain
No.3
造山三號

2000
Wood
木
46 x 36 x 30 cm



Edwin K. LAI x Drew PETTIFER

黎健強

Edwin K. LAI 黎健強

Art making is one of the artistic activities that I do: besides this I also teach, write, curate, watch and consume. My motivation for art making is not always the same: generally, it is my thoughts of and participation in the imaging world.

做作品是我的藝術活動之一，之外主要的是教學、書寫、策劃、觀看和消費。我做作品的動機很不固定，總的來說是對於影像的思考與參與。

Drew PETTIFER

For me, art is an important site of communication and exchange. I am particularly interested in the ways that art can both reflect and influence our social context. As a non-practicing lawyer, my motivation for making art often relates to issues of social justice and equality. Through art I hope to encourage people to reflect more deeply on the world around us.

於我而言，藝術是溝通與交流的重要場景。我對藝術如何同時間反映及影響我們的社會景況尤感興趣。作為一名非執業律師，我從事藝術創作的動機，經常來自社會的公義和平等議題。我希望透過藝術，鼓勵人們更深入地反思我們週遭的世界。

Edwin K. LAI 黎健強

Edwin K. LAI is a Senior Lecturer and Subject Coordinator (Photography) at the Hong Kong Art School, and an internationally recognised scholar of Chinese and Hong Kong photography. He has published more than one hundred essays and articles, and his photographic works have been exhibited in the U.K., Japan and Hong Kong. Starting from 2008, LAI has curated a number of exhibitions about Hong Kong photography and art, including 'Imaging Hong Kong' (2008), 'The Earliest Photographs of Hong Kong' (2010), 'Faking It' (2010), 'Post-Straight: Contemporary Hong Kong Photography' (2012), 'Colour Hong Kong 40s-60s' (2014), 'Twin Peaks: Contemporary Hong Kong Photography' (2014), 'Rare Encounters: Nancy Sheung's Portraits of Hong Kong Women in the 1960s' (2015), and 'Synchronic' (2018).

黎健強是香港藝術學院高級講師及攝影學科統籌，也是國際知名的中國及香港攝影學者。他曾經發表文章超過一百篇，攝影作品在英國、日本及香港展出。二零零八年起黎氏策展過多個攝影及藝術展覽，包括《影像香港當代攝影展覽》(二零零八)、《香港最早期照片 1858-1875》(二零一零)、《藝術造假》(二零一零)、《後直：當代香港攝影》(二零一二)、《彩色香港 40s-60s》(二零一四)、《屾：當代香港攝影》(二零一四)、《珍影集：常惠珍鏡頭下的 1960 年代香港女性》(二零一五)、《此時這地 — 香港學苑攝影》(二零一八)等。

Interlocation
Drew at the Lion Rock,
2 October 2020.
互聯遊
Drew 在獅子山，2020 年
10 月 2 日。

2020
Photography
攝影
80 x 50 cm/ each 件
2 pieces 共兩件



Drew PETTIFER

Drew PETTIFER is an Australian artist, academic, curator and lawyer. He is currently a lecturer in the School of Art at RMIT University and Program Lead of the Bachelor of Arts (Fine Art), Hong Kong. Based in Melbourne, PETTIFER is interested in photographic theory, sexuality, power, the archive and contemporary social politics. With a practice that often interrogates questions of social justice and social change, he works across photography, video, printmaking, performance and installation. He has held recent solo exhibitions in Perth, Melbourne, Taipei, and Tokyo and been included in group exhibitions in Melbourne, Sydney, Christchurch, New York, Berlin and Phnom Penh. In addition to his art practice, PETTIFER also hosts the Australian contemporary art podcast FIELD WORK and regularly works as an independent curator and writer. His artworks are held in major public collections in Australia, including the National Gallery of Victoria, as well as private collections globally.

Drew PETTIFER 是一位澳洲藝術家、學者、策展人及律師。他是澳洲皇家墨爾本理工大學的講師及藝術文學士香港課程主任。PETTIFER 長居墨爾本，對攝影理論、性別、權力、檔案及當代社會政治感興趣。他的藝術經常詰問社會公義和社會變革等課題，媒介上跨過攝影、影片、版畫、表演及裝置。他最近在珀斯、墨爾本、台北及東京舉行了個人展覽，並在墨爾本、悉尼、基督城、紐約、柏林及金邊參與群展。除了從事藝術創作，PETTIFER 亦主持澳洲當代藝術廣播節目 FIELD WORK，並定期擔任獨立策展人和作家。其作品為維多利亞國立美術館及全球私人收藏。

Jennifer LAI Cing Yan

黎靖欣

The use of derivative work with solely digital manipulation in my recent work allows me to break through the preconceived definition of photography, which does not necessarily have to be a work created by an artist or any use of a camera. The originality of an artwork should be identified by its idea. Besides, rather than limiting myself to a specific medium, I tend to consider different means for the best representations of my concept.

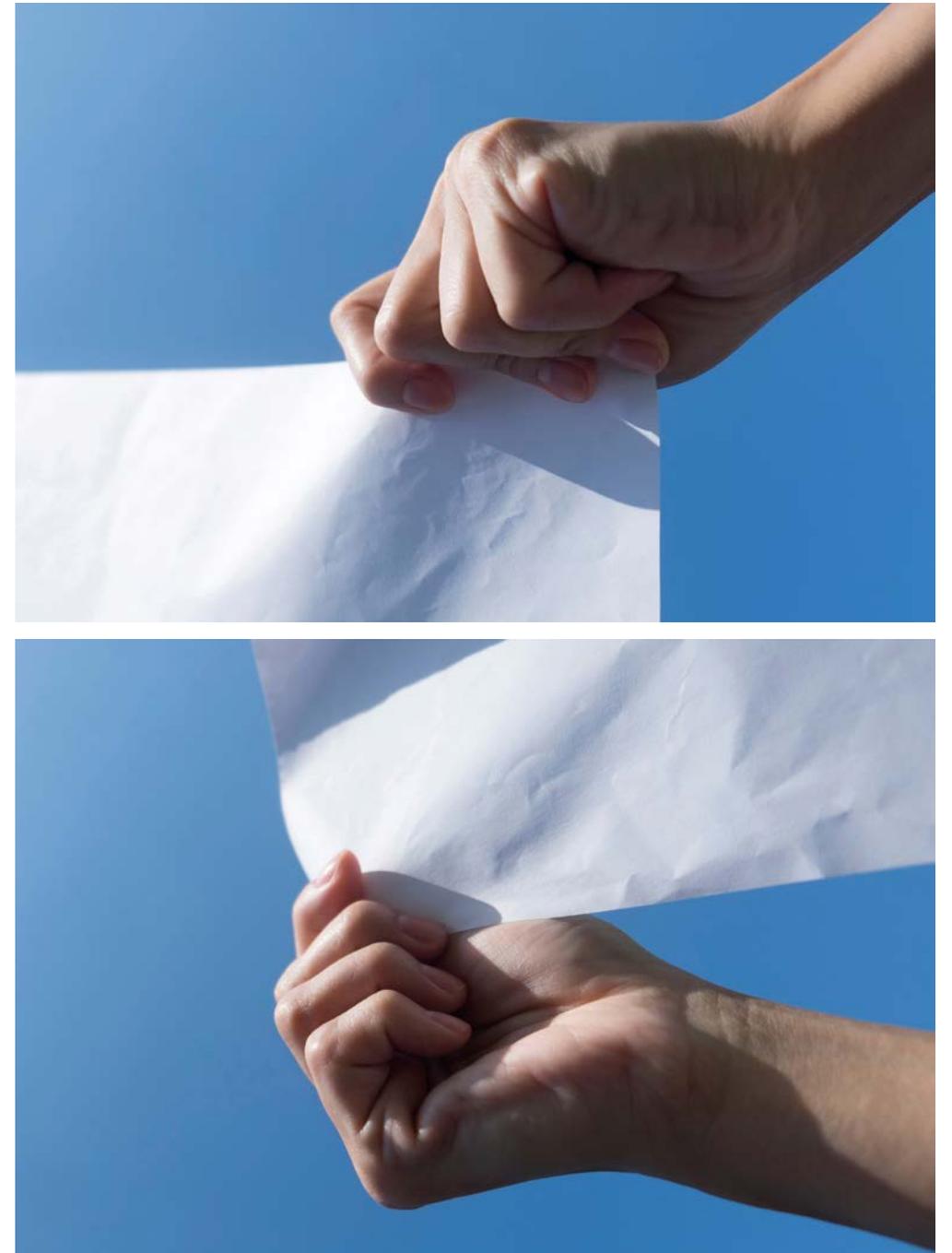
最近我的作品揉合了數碼產物，這使我一改對攝影先入為主的定義 — 攝影作品不一定是由藝術家或使用相機創作出來，作品的原創性應該由其概念來定義。此外，比起局限自己使用特定的媒介，我傾向選擇能夠表現我的想法的任何表達手法。

Jennifer LAI Cing Yan was graduated from the Bachelor of Arts (Fine Art) programme, majoring in photography, co-presented by RMIT University and Hong Kong Art School in 2019. Jennifer was born and is currently living in Hong Kong. Her creative concept is strongly rooted from the local social context. "Art for Society's Sake" is the core value in her art practices. Her intention is to arouse the awareness of public on different social issues. Through the presentation of her work, audiences were prompted with questions instead of deliberating a definite answer, providing a chance for audiences to reflect on themselves and widen their perspectives.

黎靖欣於二零一九年畢業於澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術文學士課程，主修攝影。於香港出生及生活，她的創作理念建基於本土社會背景。“藝術造就社會”是她藝術實踐的核心價值。她的目的是喚醒公眾對不同社會議題的認知。通過展示她的作品，向觀眾提出問題，為觀眾提供了一個反思自己並擴大視野的機會。

***Emptiness is
Always the Empty
of Something***
《空》

2020
Cyanotype
藍印
60 x 40 x 2 cm



LAM Chi Kwong 林志光

History is the documentary of life, the extension of time and the contact we have with our ancestors.

When it comes to history and creation, I always recall what Professor JAO Tsung-I often said when I was still at postgraduate school, "If we do not start with history, how could we inherit the past and create the future?" Teacher's insightful words benefit me for life, and I shall never forget.

Since we learned to stand on our own feet, our distance with the earth has been widening along the flowing stream of time. Through ceramics, a different connection is found between the earth and us. Captivating us to immerse in the world of artistry and to embrace the law of cosmos, our mediator awakens us from the lost humility towards nature.

歷史是生活的記錄、時間的延伸、前人與我們的聯繫。

每當談到歷史與創作，我總會憶起唸研究院時，饒公（饒宗頤教授）常言：「不從歷史入手，怎能承先啟後、破舊立新？」老師精闢的指導叫我終身受用，不敢忘懷。

自人立地而起，隨時間流逝，與地的距離也越來越遠。陶藝是人與地關係的另一種聯繫，讓人遊於藝、法自然，同時喚起人面對自然時的謙卑。

LAM Chi Kwong was born in Hong Kong. He obtained the Bachelor of Arts (Fine Arts) degree and Master of Philosophy in History of Chinese Art from the Chinese University of Hong Kong. Presently, LAM is a member of the Contemporary Ceramic Society (H.K.). LAM is also serving as a Studio Supervisor (Ceramics) and a part-time lecturer at Hong Kong Art School.

林志光，於香港出生。先後在香港中文大學獲取文學士（藝術）及哲學碩士（中國藝術史）學位，現為香港當代陶藝協會會員。林氏現任職香港藝術學院陶藝室主管及兼職講師。

Exhibition Space
展覽空間

2020
Ceramics on pallets
陶瓷、卡板
200 x 120 cm



Jaffa LAM

林嵐

Sculpture is not only something built by hands, but is also a language to communicate with the 'others', a concept, a way of thinking, a process, and a life journey.

雕塑，不只是靠一雙手來建立的，那是和「其他」溝通的語言，是一個概念，一個思考方式，一個過程，一段人生。

Jaffa LAM, born in 1973, is a Hong Kong based artist who is known for her mixed-media sculptures and site-specific works that inquire into Hong Kong culture and history. She received her Bachelor of Fine Arts degree, Master of Fine Arts degree and Postgraduate Diploma in Education at the Chinese University of Hong Kong. She specialises in large-scale, site-specific, mixed-media sculptures and installations, which are mainly made with recycled materials like crate wood, old furniture and recycled fabric.

Her works and projects often explore issues relating to local culture, history, society and current affairs, some of the topics include art in public, the loss of craftsmanship in the city, and the regeneration of art making cycle, reflecting views and thoughts of ordinary people through the non-narrative and dialogical installations.

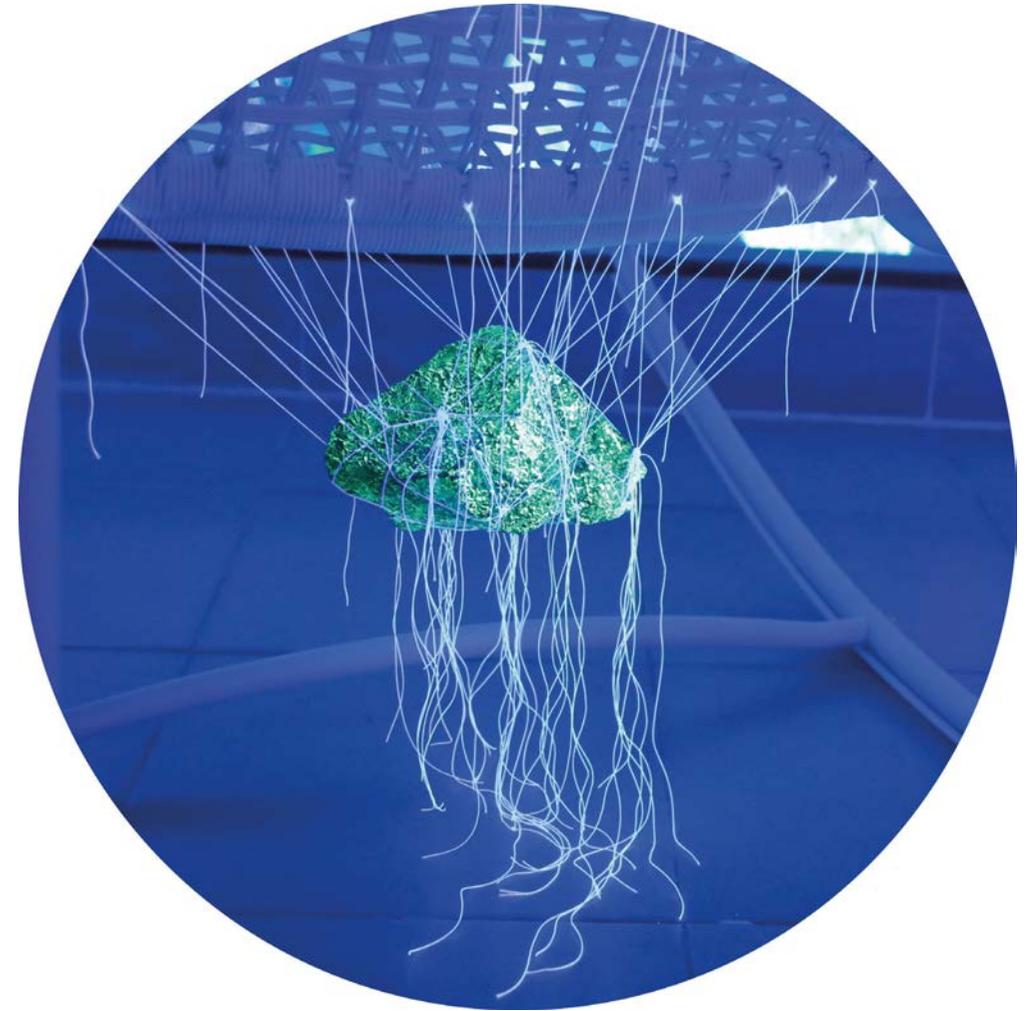
LAM has been involved in various public art and community projects in Hong Kong and overseas, including the Fukutake House Project of the Setouchi Triennale (2013) in Japan, Hong Kong Week (2015) in Taiwan, China 8 (2015) in Germany, Wuzhen International Contemporary Art Exhibition (2016) in China and Lyon Lumières (2018) in France. She received the Desiree and Hans Michael Jebsen Fellowship (2006) from the Asian Cultural Council and the commendation award (2017) from the Secretary of Home Affairs for her contributions to the promotion of arts and culture.

She is currently Academic Head of Hong Kong Art School and Chairperson of Hong Kong Sculpture Association. She was the founder of former Hong Kong International Artist Workshop (2004–2010), guest host of a weekly art programme on Metro Radio (2014–2020) and column writer for Delta Magazine (2014–2020).

林嵐，於一九七三年出生，是一名雕塑及混合媒介藝術家，精於創作大型跨媒介場地特定雕塑裝置，常運用回收物料，以非述事、對話形式的裝置，探討本地歷史、文化與社會時事，反思公共藝術、傳統工藝的失傳和復興藝術創作循環等議題，為城中的小人物寫下大時代的注腳。

她多次獲邀參加本地及國際展覽，其中包括二零一三年日本瀨戶內國際藝術祭之「Fukutake House 亞洲藝術平台」、二零一五年台灣的「香港週」、二零一五年德國的「China 8」、二零一六年中國烏鎮國際當代藝術邀請展和二零一八年法國「里昂燈光節」等。她於二零零六年獲得亞洲文化協會捷成漢僑獎助金，並於二零一零年獲得「40 under 40」藝術家獎。二零一七年，她更獲香港民政事務局長頒發嘉許獎，表揚她對推廣文化藝術的貢獻。

林嵐現為香港藝術學院學術總監及香港雕塑學會主席，亦為前國際藝術家工作坊（香港）（二零零四——二零一零）創辦人，曾為新城電台藝術節目主持人（二零一四——二零二零）和三角誌專欄作家（二零一四——二零二零）。



As Light as Feather
輕於鴻毛

2020

UV light, rock from quarantine district,
luminous paint, thread, steel rack
紫外光、來自隔離地區的石、螢光顏料、線、鋼架
Dimensions variable
尺寸不定

Carol LEE Mei Kuen

李美娟

'Time Painting' refers to the images formed on paper through the passage of time with the element of light. It involves time and light, the two abstract and intangible elements, as well as the constantly changing variables in the creating process; this kind of direct and simple expression is an experiment with and an extension of painting.

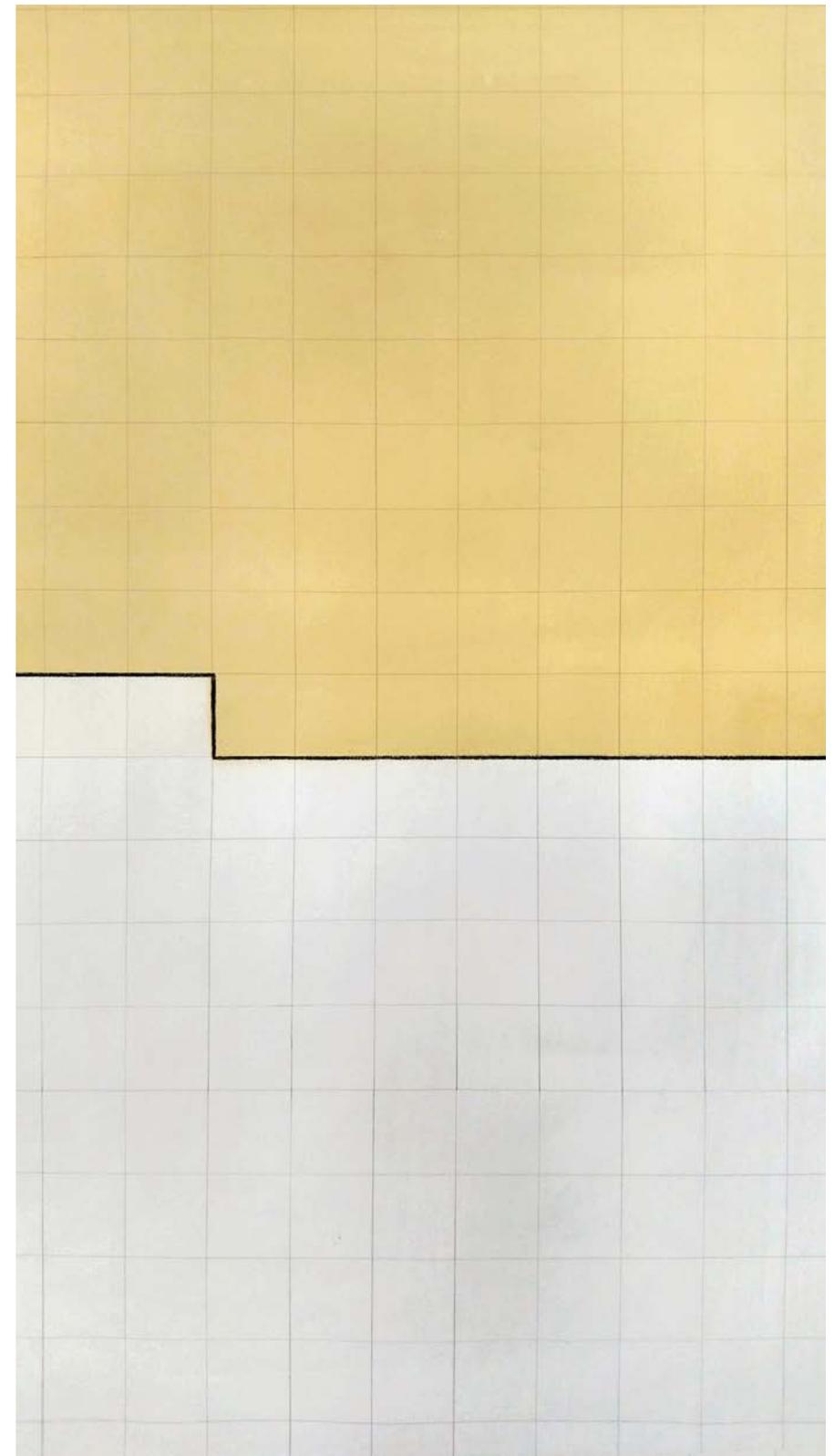
「時間繪畫」是時間和光兩種非物料的抽象自然元素，把時間的存在和流逝，纏結在記憶中的關係。透過不確定的持續變化過程，在紙上形成圖像，這種簡單又直接的表達語言是繪畫的實驗和延續。

Carol LEE Mei Kuen received a Bachelor of Arts (Fine Art) with distinction from RMIT University (co-presented with Hong Kong Art School) in 2001, and a Master of Fine Art in 2008 with Outstanding MFA Achievement Award. She was elected a member of the Golden Key International Honour Society in 2001, and was one of founding members of the MIA (Mere Independent Artist Group). Her painting and installation works were selected for the Hong Kong Art Biennial Exhibition and awarded in the Philippe Charriol Foundation Art Competition. Her glass works were also selected for the Corning Museum of Glass Review in New York for three years. In 2002, LEE organised the open studio activities and talks titled "Kai Zha" in Chai Wan. In 2004, she opened "Too Art", a private gallery in the Hong Kong Arts Centre, to promote art and collection culture in Hong Kong. She was the Vice-Convenor of the Art Container Project in 2008. LEE has participated in many local and overseas exhibitions, such as those held in German, Ukraine, USA, China, Japan, Singapore, South Korea, Malaysia and Australia. In 2016, "The Postcard project" was exhibited at the Setouchi Triennale in Sodoshima, Japan. Her works are collected by the Philippe Charriol Foundation, Alexander Tutsek-Stiftung Foundation of Germany, Lviv Glass Museum in Ukraine, Hong Kong Heritage Museum, Hong Kong Arts Centre, M+ Museum and other private collectors.

李美娟於二零零一年以優異成績畢業於香港藝術學院與澳洲皇家墨爾本理工大學合辦的藝術文學士學位課程，其後於二零零八年獲藝術碩士學位，並獲頒發碩士傑出成就獎。她在二零零一年獲選為金鑰匙國際榮譽協會（Golden Key International Honour Society）會員，也是純粹獨立藝術家群（Mere Independent Artist Group）創辦委員之一。她的繪畫及裝置作品曾入選香港藝術雙年展及在夏利豪基金藝術比賽獲獎，而其玻璃系列作品，更三年入選美國紐約康寧玻璃美術館年刊。二零零二年，李美娟策劃名為「開闢」的柴灣工業區藝術家開放工作室活動及研討會。二零零四年，她在藝術中心開辦「二樓原作」畫廊，推動本地藝術收藏文化。她在二零零八年參與策劃及籌組藝術貨櫃計劃，為計劃副召集人。李美娟多次在本地及德國、烏克蘭、美國、中國、日本、新加坡、韓國、馬來西亞、澳洲...等海外舉辦展覽，二零一六瀨戶內國際藝術祭於日本小豆島展出「明信片計劃」。其作品為夏利豪基金會、德國 Alexander Tutsek-Stiftung Foundation、烏克蘭 Lviv 玻璃博物館、香港文化博物館、香港藝術中心、M+ 博物館及私人收藏。

From the Day 從那天起

2019
Time, light, crayon
on paper
時間、光、蠟筆紙本
140 x 46.5 cm



LEE Suet Ying

李雪盈

Sculpture as a medium to me is more about the process. At the beginning, there is a process of intimacy between different materials and me. The materials respond/ react to my actions and are converted into different forms and shapes that contain particular moments or emotions. The outcome of the creation is then installed in an actual time and space. The representation of the work allows me to reassess the work and its relationship with the substantial space in a rather detached distance, the work keeps transforming and emerging, and may continue to expand and develop into a new possibility during the process of installation.

雕塑對於我來說是著重於過程的媒介。開始時，物料與製作者之間會有一段親密的過程，物料回應製作者的行為及動作而轉化成載有某特定的時空與情感的形式或形狀。而當作品裝置在真實空間時，展現的過程容許我抽離地再審視作品與實體空間的關係，作品在這過程中或因不同的時空而轉變，從而意念得以延伸及發展。

LEE Suet Ying received her master degree in visual art from Hong Kong Baptist University. Her recent works show her interest in how people create the sense of place in different kinds of space. She tries to extend the spirit of humanity by "generating experience" based on the daily observations of places and objects. Using art as a medium, LEE presents what she feels about living in this city, thereby creating in the urban space the meaning of life/living.

李雪盈畢業於香港浸會大學視覺藝術碩士課程。自身創作與空間、地方和人有關，探討人在空間裡如何製造「歸屬感」。藉日常觀察到的不同地方或物件，李雪盈以「製造經驗」來延續一種個人的人文情懷，呈現身處在這個城市中的感受，嘗試借藝術在香港這個城市空間中製造生命／生活的意義。

Stairs
梯

2020
Latex
乳膠
480 x 53 cm



Jakie LEUNG Koon-ming

梁冠明

The making of ceramics is my conversation with clay, in which a kind of communication is achieved ... When I am on the right path, I am as one with the clay I am moulding.

做陶，是我與泥土的一段對話，我們有所溝通……摸對了路的時候，心意相通，物我共融。



Jakie LEUNG Koon-ming was born in Hong Kong. He was graduated with a Bachelor degree in 1985, from the University of Manchester, England, majoring in wood, metal and ceramics. Then he received his Master degree in 1987, from North Staffordshire University, specialising in Industrial Ceramics Design. He founded JL Ceramics Workshop after returning to Hong Kong in 1988. He currently serves as a part-time lecturer for the Bachelor of Arts (Fine Art) programme co-presented by RMIT University and Hong Kong Art School. He is the founding member of the Contemporary Ceramic Society (H.K.). His works are collected by the Hong Kong Museum of Arts, Hong Kong Heritage Museum and overseas.

梁冠明出生於香港。他於一九八五年畢業於英國曼徹斯特大學，獲得文學學士學位，主修立體設計。之後，他於一九八七年獲得英國北斯塔福特郡大學陶藝工業設計系碩士學位。他在一九八八年回到香港，創立了 JL Ceramics Workshop。他目前擔任澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程兼職講師。他是當代陶瓷協會的創始成員。他的作品被香港藝術館，香港文化博物館和海外收藏。

Incubation
孵化

2020
Porcelain
白瓷

150 x 120 x 4 cm

Lily LEUNG

梁山丹

Having lived under both British and Chinese Hong Kong, I believe that my art is heavily influenced by both the East and the West; in particular Chinese philosophy, poems and Shan Shui on one hand, and Western contemporary art on the other. I bring together the contrasting cultures and express these through new medium of art.

我的藝術誕生於中西合璧的香港，故深受中西文化影響，特別是中國的哲學、詩歌和山水，以及西方的當代藝術。我嘗試將這兩種截然不同的文化融合為一種新的藝術媒介。

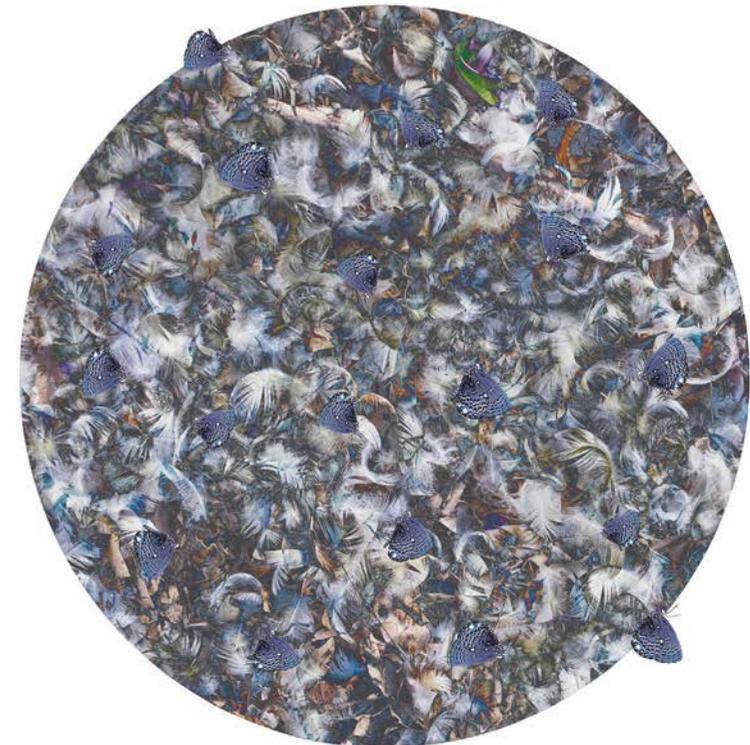
Lily LEUNG was born in 1972 and was raised in Hong Kong through the colonial era. She was a fashion model before working in advertising campaigns. These experiences came together for nurturing an aesthetic sense that melded the cultures from the East and the West. Lily is a self-taught photographer, beginning with taking snapshots in her working environment and working alongside professional photographers.

Having created several works that drew attention locally, Lily became a full-time visual artist in 2016. She amalgamates topics such as history, literature, feminism and life, using images that are poetic and ingenious. Her media of choice are photography, video and installation.

She graduated from Bachelor of Arts (Fine Art) co-presented by RMIT University and Hong Kong Art School with Distinction in 2018. Her graduate work, "Eileen Chang: Tierce of Life", was conferred the WMA Lens-based Art Award.

梁山丹出生於一九七二年，在香港殖民地長大。早年她是一名時裝模特兒，後來從事廣告活動。這些經驗培養了她擁有東西方文化的審美觀。她自學攝影，最初喜歡在她工作環境中拍攝快照。

後來，她創作了一些有關香港歷史為主題的作品而被受大眾關注，於二零一六年正式當全職視覺藝術家。她將歷史、文學、女權主義和生活等主題融合在一起，作品風格富詩意和樸實。她選擇的媒體是攝影、錄像和裝置。在二零一八年她以優異成績獲得澳洲皇家墨爾本理工大學藝術文學士學位，作品“三度：張愛玲”獲得了 WMA 鏡片藝術獎。



Mankind: Longevity
萬物：千歲

2020
Rice paper
米紙
88 x 88 x 5 cm

LI Ning

李寧

My creation comprises of interchanges among various mediums, and this is also related to my tattoo career. From the chosen words to a sketch, then an image on the transfer paper, and finally a tattoo, tattooing is a process that requires interchangeable skills.

Similarly, I incorporate the skills and process into my creation, which includes sketching, transferring the image onto a printing plate, carving the plate, printing the image on paper, and creating a collage on fabric. (Recently, I have also been transforming my finished works into animation).

This era may be the best time to come up with obscure mixture of different mediums. I pick and highlight the best part of each medium in the process, creating a new value out of the mixture, and making it resonate with others.

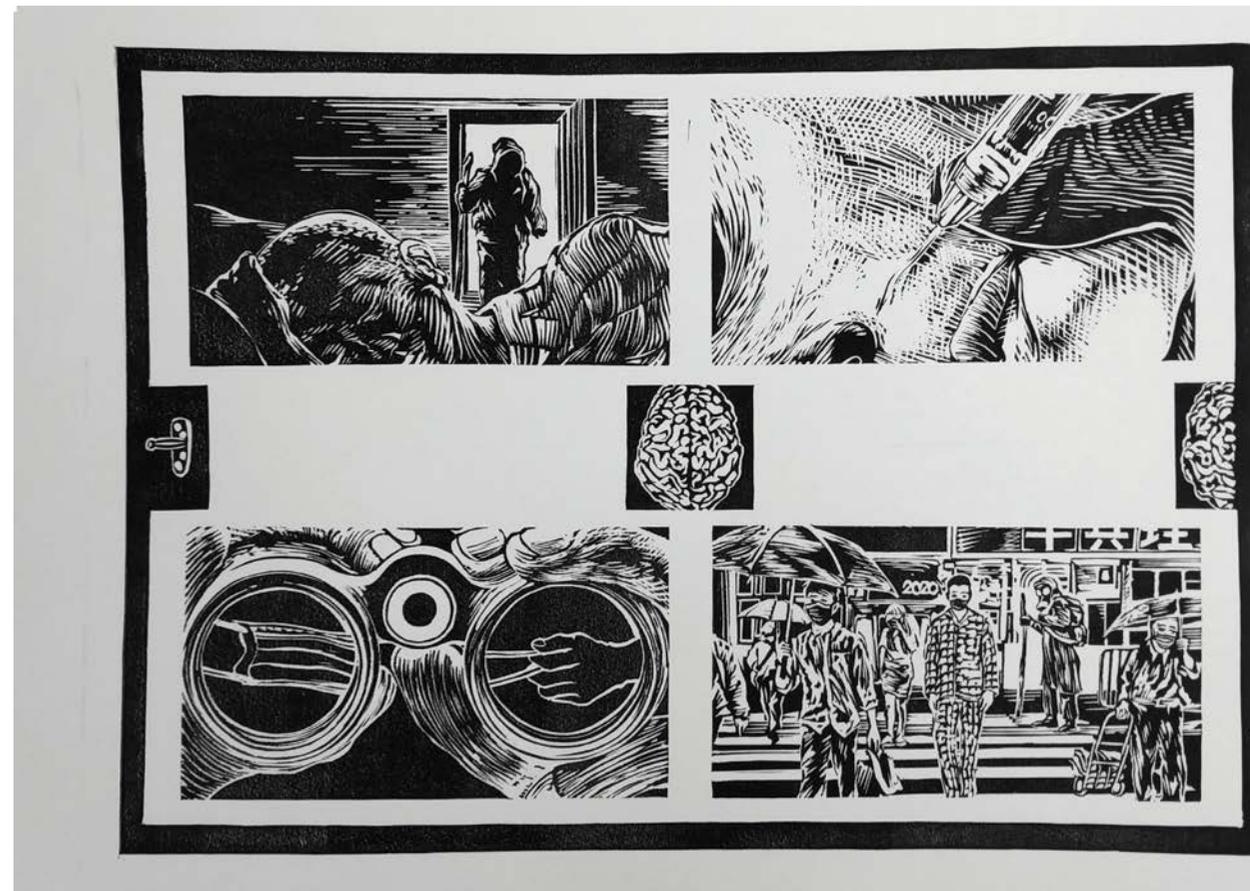
我的創作包含很多媒介的轉換，這個和紋身工作有關。從客人的文字轉成線稿，到轉印紙印上身，到成為一個紋身。

我把整套直接變成平面創作，稿轉印上版，雕刻，印上紙上，紙 collage 上布，（近來正在把完成了的畫面做動畫）。

我覺得這時代適合製作定義模糊的 mixture，重點是選取每個媒介只有你才看得見的美，其他的不要，再結合幾層只有你發現的美，然後讓人產生共鳴。

LI Ning was born in Hong Kong in 1992. He was graduated from the Bachelor of Arts (Fine Art) programme co-presented by RMIT University and Hong Kong Art School in 2019, majoring in painting. LI's work tells his personal stories and imagination through lines and structure, inspired by his tattoo techniques and his experiences as a tattoo artist. Participated exhibitions include solo exhibition, 'Flipped Trip' (Hong Kong Open Printshop, Hong Kong, 2020), group exhibitions, 'The Blazing World' (Gallery EXIT, Hong Kong 2020), 'Art Basel' (Hong Kong, 2020), 'Art 021 Shanghai Contemporary Art Fair' (Shanghai, 2019), 'HKFOREWORD19' (10 Chancery Lane Gallery, 2019) and 'Hot Off the Press' (HKOP, Hong Kong, 2019). LI currently lives and works in Hong Kong.

李寧一九九二年出生於香港，二零一九年畢業於澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程。李氏是一位紋身師，其作品靈感來自其多年研究紋身的技巧與經驗。他通過線條和結構講述自己個人的想像故事。參加個展包括《迴光》（版畫工作室，二零二零，香港），聯展包括《The Blazing World》（安全口畫廊，二零二零，香港）、《巴塞爾藝術展》（香港，二零二零）、《上海廿一當代藝術博覽會 2019》（上海，二零一九）、《HKFOREWORD19》（10 號贊善裡畫廊，二零一九）及《Hot Off the Press》（HKOP，香港，二零一九）。李氏現居於香港。



Looker
屋企

2020
Mixed Media
混合媒介
80 x 120 cm

Virginia LO

盧文謙

Painting is more than seeking a visual language to express myself deeply and thoroughly, it represents my existence within this time. Our time.

It is a creative process loop that maintains a balance between not-knowing and having the "answer".

繪畫於我而言，不僅是在探索一種可以完整而深入地表達個人思維、情感的視覺語言，它同時意味著我的存在；於此時、此刻，屬於我們的年代。

在繪畫創作經驗中，我嘗試平衡畫面中「已知」與「未知」的元素。這是一個反覆向前推演的歷練過程。



Virginia LO was born in Hong Kong. She received her Master of Fine Art degree and Bachelor of Arts (Fine Art) degree, co-presented by RMIT University and Hong Kong Art School, in 2005 and 2002 respectively. In 2001, LO received the membership of Golden Key International Honor Society. She is currently a part-time lecturer at Hong Kong Art School.

盧文謙出生於香港，先後於二零零五年及二零零二年獲澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術碩士及藝術文學士學位。二零零一年，盧氏成為金鑰匙國際榮譽協會會員。她現於香港藝術學院擔任兼職講師。

Tai Po Road - Ma Liu Shui
大埔道 - 馬料水段

2020
Oil on linen
油彩布本
71 x 102 cm

Ivy MA 馬琮珠

In 2007, I held a solo exhibition at the studio of my late teacher, Mr. Jerry KWAN. I still recall that he advised me to start working on artworks with big scale and big topics, in that way my works could get better chance to be exhibited and collected by the M+ which was coming on the way. Although my works has not been collected by M+ till now, I still go on creating works of larger scale whenever the conditions allow; or else, I work on small scale and I dig deeply into the details. Horizontally, I work across mediums and topics; while vertically, I go straight into the materials and collect my thoughts. In the process of artistic creation, there is perhaps no need to rely too heavily on theory; instead, we should trust our bodily senses and time.

記起在 2007 年，我在已故關晃老師的工作室做了個個展。那時，他說將來有 M+ 了，叮嚀我要做大作品、大題目，才有機會被展出及收藏。雖然至今我没有被 M+ 選中過，但我一直在做作品，一有條件時就做大的，無條件時就在細處鑽深。橫向地去跨越媒介和涉足題材，和直向地去研習物料和理清思路；我想，在創作過程中，不用把藝術太理論化，反而相信把一切交給身體與時間，就可以了。

Ivy MA is a Hong Kong artist working in drawings, paintings, photography and mixed-media installation. Having studied fine art in Hong Kong and the United Kingdom, she has held a number of solo exhibitions in Hong Kong. She was an Asian Cultural Council grantee in 2007 and she received Hong Kong Contemporary Art Awards, Young Artist Award in 2012. Her series of works 'Last Year' (2015) has become the collection of San Francisco Museum of Modern Art (SFMOMA) since 2020.

馬琮珠從事繪畫、攝影及裝置藝術。在香港和英國接受藝術教育，曾在香港舉辦多個個展。二零零八年，取得亞洲文化協會利希慎基金獎助金。二零一二年，獲香港當代藝術獎青年藝術家獎。二零一五年系列作品《去年》於二零二零年為美國三藩市現代藝術博物館所收藏。

Lily, gaze.
百合花，凝望。

2011
Pastel, pencil on
archival inkjet
print
粉彩、鉛筆於收藏級
噴墨打印
179 x 163 cm



MAN Mei To 文美桃

My works tell the stories on the basis of the materials, with the employment of different techniques and mediums. I often see the exhibition space as my canvas, the materials as the colours, for executing my cross-media and experimental works. Part of my creative process is documented with photos.

我的創作以物料出發來講述事件 / 事情，並應用在不同媒介技術層面，常以展覽空間作為畫框場域、物料作顏色及訴說物，實行跨媒體實驗性空間與物料創作，部分創作會以攝影作記錄。

MAN Mei To, born in 1990, obtained her Bachelor of Arts (Fine Art) degree, co-presented by RMIT University and Hong Kong Art School in 2017, majoring in painting. Her artworks incorporate various media such as painting, photography, video, sound, installation and mixed media.

MAN's artworks typically engage the "the body" and "the city". She consciously carries her sensitivity of searching body intimacy to explore the landscape in city, urbanized life, fading scenario and vanishing objects around the cityscape. Her works aim at raising awareness on 'his' existence, and the dialogue between 'his' fragility and 'his' silence by objectifying, cloning, reconstructing and quantifying found objects around; and reconstructing the trace of existence from the fragments of the objects. She hopes to find a closed relationship between the land and our body through her art practice, until reaching a natural state for both to exist.

MAN had her first solo exhibition at A walk with A3, Hong Kong in 2016. She also participated in Primitive Sense Art Festival at Omachi City, Nagano, Japan in 2016, 'Ensemble' (VT Artsalon, Taipei, 2017), 'Zoo as Metaphor (2)' (Hong Kong Museum of Medical Sciences, Hong Kong, 2018), and Gwangju International Art Fair 2018 (Gwangju, Korea, 2018) etc.

文美桃，生於一九九零年，二零一七年獲澳洲皇家墨爾本理工大學及香港藝術學院藝術合辦之藝術文學士學位，主修繪畫。她的作品混合多種媒介，包括繪畫、攝影、錄像、聲音、裝置及混合媒介等。

文氏作品多涉及「城市」及「身體」兩種不同探索命題。由身體的親密性游走到城市的景觀，探究城市化的生活，消逝的事件與物件。用物化，複製，重塑，以及量化的方式，令你重新注視到他的存在，他的脆弱與沉默之間的對話。在脆弱、零碎的物件中尋找他曾存在的重量。把身體與土地拉得更近，帶到最自然的狀態。

文氏在二零一六年舉辦了首個個人展覽《洗衣店》（A walk with A3, 香港），其他作品亦曾於國外展出，如《原始感覺藝術祭》（大町市，日本，二零一六），《類聚集》（非常廟藝文空間，台北，二零一七），《像是動物園 2》（香港醫學博物館，香港，二零一八）及《光州國際藝術博覽會》（光州，韓國，二零一八）等等。

Pickpocket 扒手

2020
Black iron,
oil pastel, wax
黑鐵、油粉彩、蠟
Dimensions
variable
尺寸不定



Rebeka TAM

譚曉怡

I love the corporality of ceramics; I hate it at the same time
I am fascinated by the flexibility of the experimental materials
While sometimes the excess of corporality and technical aspect is frowned upon
From time to time, it fills the moments when thoughts are floating in the void

Paradoxically, the corporality of ceramics is exactly what connects people and work
To me, ceramics making is a process going through time
Wandering and conversing between corporality and void
Facing the turbulent and uneasy social situation
I choose to communicate with myself through the process of ceramics making
In fact I am also seeking for self-redemption

對於陶瓷的物質性，我又愛又恨
我陶醉於
實驗物料的可塑性
但有時
卻略嫌它太具物質性和技術性
實在得有時，填塞了思想在虛空浮游的瞬間

而吊詭地，陶瓷的物質性
又恰恰是連結人與作品最直接的橋樑
做陶，對我來說，是一種時間的沉澱
從踏實的物質性與虛空之間反覆游走、對話
面對紛擾難安的社會現況
我選擇以造陶的過程去作沉澱、對話
其實同時也在尋找自我的救贖

Rebeka TAM was graduated from the Bachelor of Arts (Fine Art) programme, co-presented by RMIT University and Hong Kong Art School in 2008, with a major in Ceramics, and completed Master of Arts in Cultural Management at the Chinese University of Hong Kong in 2013. Rebeka has been working as an art educator for more than 12 years, and active in leading several community arts projects for years. She believes that if an artwork could relate to "human experiences", the dialogues, the reflection and feelings of the creative process would feed back to life.

譚曉怡，二零零八年完成澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程，主修陶藝；並於二零一三年於香港中文大學完成文化管理碩士課程。一直從事藝術教育及社區藝術相關工作多年，近年積極參與策劃多個社區藝術計劃及展覽，相信藝術就如一條紅線，創作若能回應「人的經驗」，便能把創作過程的對話、感受及反思回饋生活當中。

A Cleaned Wall #3 清潔的牆 #3

2020
Stoneware clays,
papers
陶土、紙
37 x 21 x 1 cm



TANG Kwong San

鄧廣燊

I use mechanical pencil as my tool to sketch, and I transfer the image of the reality onto the paper by hardly scratching the paper. I want to do it fast but realise that the process takes time.

我選擇鉛芯筆這個機械，盡力地在紙本刮上現實的投影，想快但很慢。

TANG Kwong San was born in China and now lives in Hong Kong. He received his Bachelor of Arts (Fine Art) degree, co-presented by RMIT University and Hong Kong Art School, in 2019, major in painting. His practice combines photographs, drawings, objects and video that trace intergenerational family memories and social history. Through reorganising and reinterpreting old belongings, family photo albums and documents in a range of media, TANG explores the subtle, intricate and complex connections between the notions of longing, loss and belonging.

鄧廣燊在中國出生，童年時移居香港。二零一九年取得由澳洲皇家墨爾本理工大學與香港藝術學院合辦之藝術文學士學位，主修繪畫。作品結合照片、素描和錄像來追索家族記憶與社會歷史。透過錯置的手法重組不同時序的物件，記錄與家人的緊密聯繫和自身的缺失與渴望。



'1987 12 22

2020
Graphite on paper,
mounted on wood, acrylic, gypsum
石墨紙本、木框裝裱、塑膠片、石膏
207 x 124 cm

Matthew TSANG Man Fu

曾敏富

Developing ways to use materials and techniques is often challenging in the context of adopting sculpture as the core medium for art creation. Through observing the routines of craftsmen such as carpenters, cementers, plumbers, and electricians, I often find pleasant surprises when I integrate their wisdom and experience into my artwork.

創作媒介以雕塑或裝置為主，如何發展物料運用及製作技巧往往是難題。從觀摩學習木工、水泥、油漆、水、電等工匠的工作日常，到把他們的智慧及經驗融入作品中，我常有驚喜的發現。

Matthew TSANG Man Fu is a Hong Kong visual artist. He completed his Bachelor of Arts (Fine Art) degree, major in Painting, in 2009 and Master of Fine Art degree in 2016, both are co-presented by RMIT University and Hong Kong Art School. His works investigate the relationship between time, change, process and materiality. He works mainly with a variety of natural materials including wood, ice and charcoal and utilises processes including burning, melting and freezing. His artworks are presented in installation, video, photographs and sculptural objects. Since 2012 he has been a part-time lecturer at Hong Kong Art School. TSANG's works are exhibited in Hong Kong and overseas and are collected by private collectors. In 2018 he was awarded Austronesian International Arts Award-Grand Prize and invited to participate in Harbour Art Sculpture Park.

曾敏富，香港視覺藝術家，分別於二零零九年及二零一六年獲頒澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術文學士（主修繪畫）和藝術碩士學位。曾氏從作品中探索時間、轉變、過程和物質之間的關係，主要運用不同的天然物料，例如紙、木、冰、炭，利用火燒、融化和凍結等過程來創作，並以裝置、錄像、攝影和雕塑等方式來呈現。於二零一二年開始成為香港藝術學院兼任導師。曾氏作品在多個香港和海外展覽展出及獲私人收藏，於二零一八年獲邀參加《藝遊維港》雕塑展，同年榮獲南島美術獎 - 首獎。



From Tree to Charcoal
樹生炭

2020
Carbonized object
炭化物件
42 x 40 x 18 cm

TSE Ming Chong

謝明莊

Photography is the tool I use to observe and to narrate what I see: it is a manifestation of the way I want to give of myself to the world.

攝影是我用以觀察和訴說，並呈獻自己給這世界的方式。

TSE Ming Chong, co-founder of Lumenvisum. TSE has practiced as a photographer and a photography educator for more than 30 years. He received his master degree in Imaging and Communication from Goldsmiths College, University of London in 2004, after finishing his bachelor's degree in Communication from Hong Kong Baptist University in 2003. TSE is not only a photographer, he is interested in every image-making media, time media and theatre art. His works focus on how individuals behave in relation with history and society.

TSE's photographic installation 'Hong Kong Diary '94' was shown at the Tokyo Metropolitan Museum of Photography in the exhibition "-ism '95: The 1st Tokyo International Photo-Biennale". He was awarded "Fellowship for Artistic Development" by the Hong Kong Arts Development Council in 1997. In 2003, he received the British Chevening Scholarship from British Council Hong Kong. In 2017, he received Award for Arts Promotion from Hong Kong Arts Development Awards 2016 and the Professional Achievement Award from The British Council Hong Kong Alumni Awards 2017. His works are collected by the Hong Kong Museum of Art, Hong Kong Heritage Museum and Hong Kong Film Archive.

謝明莊，光影作坊創辦人之一，從事攝影及攝影教育工作超過三十年。二零零四年畢業於英國倫敦金匠學院影像及傳播碩士，二零零三年畢業於香港浸會大學新聞系學士。謝氏不單是一個攝影師，他亦有興趣於其它製作影像的媒介、時間媒體、舞台藝術和互動媒體。他的作品關注個人在歷史和不同時空下的狀況。他於二零一七年獲香港藝術發展局頒發「藝術推廣獎」及英國文化協會頒發英國傑出校友獎二零一七「專業成就獎」、二零零三年獲香港英國文化協會「志奮領留英獎學金」，一九九七年「馬照跑 - 場外投注站攝影計劃」獲香港藝術發展局頒發「視藝發展獎」，一九九五年獲香港專業攝影師公會頒發「九五攝影年獎 - 出版」。作品為香港藝術館、香港文化博物館及香港電影資料館收藏。

Sleepless
無眠

2020
Color photograph
彩色相片
150 x 100 cm



Fiona WONG Lai Ching

黃麗貞

Ceramics taught me to think with my hands; making things has gradually become a vital part of my life. Day after day, working, observing, studying and looking from afar allow me to learn that everything has its own rhythms, and amid the capricious events of this world, such rhythms become the rules of living.

This experience that has brought me infinite joy may have already transcended art itself.

陶瓷教我以手思考。漸漸，造物成了生活中無可取替的部分。日復日，勞動、靜觀、鑽研、遠望讓我看到萬物皆有其節奏，而永恆的變幻規律即是存在的法則。

這種為我帶來無限喜悅的體驗，或許已經超越了藝術本身。



Fiona WONG Lai Ching was graduated from the University of East Anglia and later obtained her Master of Fine Arts degree at the Chinese University of Hong Kong. She received a Starr Foundation award from the Asian Cultural Council in 2000 and was elected as a member of the International Academy of Ceramics in Geneva in 2007. She has been an expert advisor for Hong Kong Museums since 2014. In 2017, she was granted an Outstanding Contribution to the Development of Arts and Culture award by Home Affairs Bureau, and was named Hong Kong Arts Development Award Artist of the Year. Her work, *Blue Wings*, was acquired by The British Museum in 2018. WONG is a Senior Lecturer at the Hong Kong Art School.

黃麗貞畢業於英國東安基亞大學教育學士及香港中文大學藝術碩士，於二零零零年獲亞洲文化協會獎助；自二零零七年起獲選日內瓦國際陶藝學會會員；二零一四年起獲邀擔任香港博物館專家顧問；二零一七年獲頒「民政事務局局長嘉許計劃——推動文化藝術發展傑出人士」，同年獲「香港藝術發展局藝術家年獎」。二零一八年大英博物館購藏其作品《Blue Wings》。黃氏現為香港藝術學院高級講師。

This Sky
這天

2018
Porcelain, lithographic
image of stain and oxide
白瓷、石版畫影像
75 x 135 x 0.5 cm

June WONG Siu Ling

黃小玲

Drawing is not only a still image, but is also a connection between the present, the past and the future. Each drawing does not occupy more than one second in an animation, no matter how much time I spend on it. However, they are not negligible. Once they are connected with rhyme, they will become a notable drawing.

畫不只是靜止圖像，它能出現於現在、過去或未來。無論我花了多少時間在繪畫每一張畫，它們在動畫中都不會出現多於一秒。但由它們與節奏結合開始，每一幅畫都成為作品中不可或缺的角色。

June WONG Siu Ling was born in Hong Kong. She explores the theme of daily life through stop motion animations and drawings. She was graduated in 2018 from the Bachelor of Arts (Fine Art) programme co-presented by RMIT University and Hong Kong Art School, major in Painting, and received a Higher Diploma in Fine Art in 2014. Also, she obtained her Bachelor of Nursing in 2010.

黃小玲生於香港，主要以繪畫和動畫為創作媒介探討日常生活。二零一八年於澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程畢業，主修繪畫，並於二零一四年獲香港藝術學院藝術高級文憑，二零一零年完成護理學理學士。

The Waves 飄搖

2020
Graphite on paper
鉛筆、紙本
180 x 120 cm



Francis YU Wai Luen

余偉聯

Painting is characterised by the development of hand skills and the exploration embodied in the action of art making. Hand skills can be broad, as they encompass an understanding of the world with a sense of knowing and awareness.

繪畫的特性在於通過手作技藝去建立，從創作行為中去發現。手作技藝並不狹隘，它包含着對世間萬物的一種知道，一種領悟。

Born and raised in Hong Kong, Francis YU Wai Luen went abroad to study art and received his Bachelor of Fine Arts degree in Visual Arts from York University, Toronto, an Master of Arts degree in Painting from the Royal College of Art, London, and a Doctor of Philosophy degree in the theory and practice of painting at the China Academy of Art in Hangzhou. YU taught at Hong Kong Art School between 2000 and 2008. He is now working as an Associate Professor at the Academy of Visual Arts of Hong Kong Baptist University. YU's artistic practice revolves around painting. He takes an interdisciplinary approach, developing his paintings through the synthesis of different art forms, and working with texts, images, objects and spaces in a continual interrogation of the painting process. He has undertaken a series of research projects to examine his conception of 'total painting'. His creative outputs have been featured in twelve solo exhibitions and more than sixty group exhibitions over the last twenty years.

余偉聯出生及成長於香港，畢業於多倫多約克大學藝術系，其後於倫敦皇家藝術學院獲取繪畫碩士，之後於杭州中國美術學院研習，獲取繪畫創作實踐與理論研究博士。曾任教香港藝術學院，現職香港浸會大學視覺藝術院副教授。二十多年來一直從事繪畫創作，曾舉辦合共十二次個展，並參與六十多個本地及海外聯展。近年以「總體繪畫」為主軸，整合不同媒介和領域，探索繪畫與跨學科藝術實踐的更多可能。

Orange Bubble Milk Tea

2019
Performance, video on
TV with stockings
表演、錄像、電視機及絲襪
TV 電視機 : 56 x 33 cm
6-minute video
extracted from 30
minutes performance
6 分鐘錄像
(撮取自片長 30 分鐘
的表演)

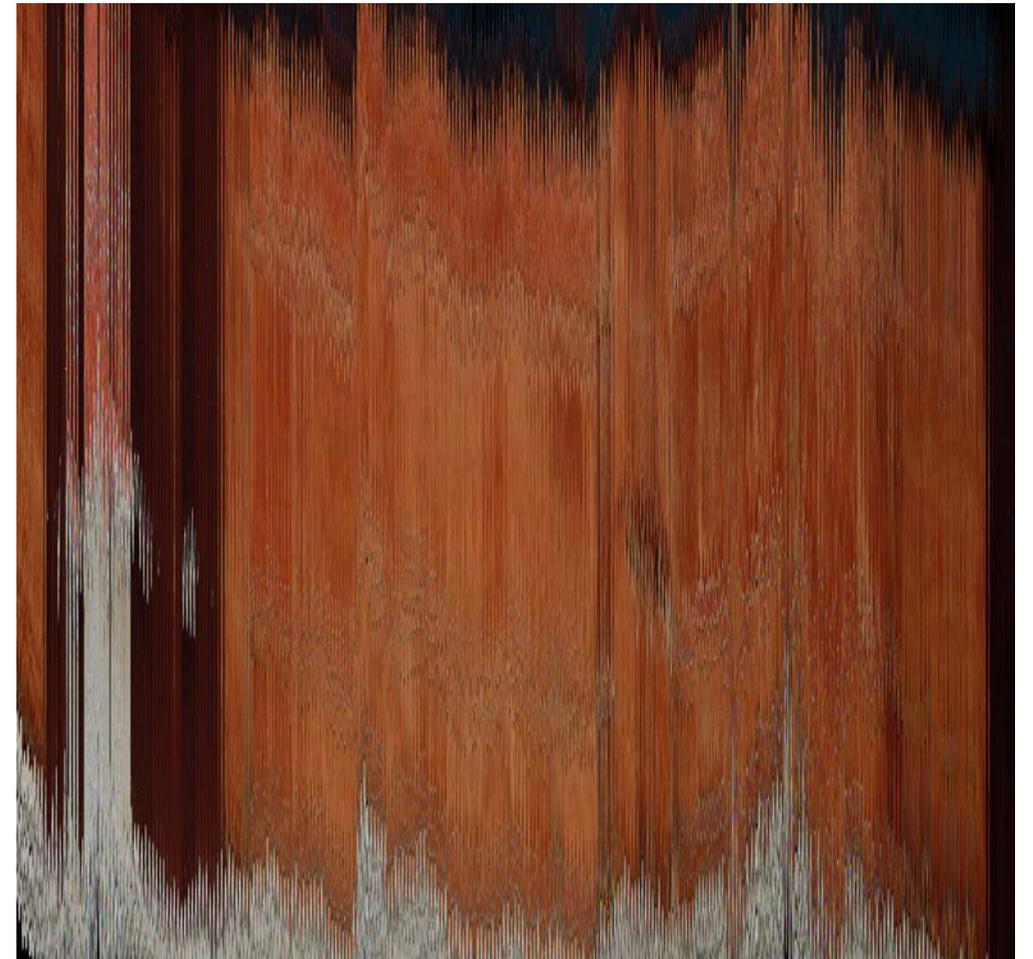


Magus YUEN

袁錦華

With the distorted images of our city, and the abstracted marks, I express my drastic emotion that was triggered by the current situation.

以扭曲的影像描述現時社會景貌，並以不同的痕跡抽象書寫對現況感到鬱悶或激憤的情緒。



Magus YUEN received his Bachelor in Arts (Fine Art) degree, co-presented by RMIT University and Hong Kong Art School, in 2018, with a major in Photography. He mainly uses photography as a mean to explore issues on social minorities, politics and emotional disorder illness. His works have been shown in exhibitions in Hong Kong Arts Centre, Blindspot Gallery, Hong Kong City Hall, etc., and were awarded prizes in Hong Kong Human Rights Art Prize by Justice Center Hong Kong. He is currently a part-time lecturer in Hong Kong Art School and a member of a local art group "2M07".

袁錦華在二零一八年獲得由澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術文學士學位，主修攝影。作品主要以攝影作為媒介，探討不同香港社會問題如性小眾、政治及情緒病等議題。作品曾於香港藝術中心、刺點畫廊、香港大會堂等展出，並分別於二零一七年及二零二零年獲得香港人權藝術獎的獎項。現為香港藝術學院兼職講師及藝術團體 2M07 一員。

Door of Exile

流亡者之門

2020

Aluminium composite panel

鋁塑板

Approx. 225 cm x 110 cm

2 pieces 共兩件

WORDS FROM FRIENDS
友人語

Friends of the School are all over the globe, they include our former and current partners, practitioners in art and education fields, art lovers and our alumni etc., and we are always blessed to have their care and support. For this occasion, we are delighted to share with you words from some of them.

香港藝術學院的友人遍佈全球，包括過往和現今的合作伙伴、無數的教育及藝術工作者、藝術愛好者及校友等，學院一直很珍惜他們的支持和關懷。學院亦很慶幸能藉此機會分享一些來自他們的感想。

20TH ANNIVERSARY OF HKAS

香港藝術學院二十周年

Professor Kit WISE
Kit WISE 教授

BFA Hons (Oxon.) MA (RCA) PhD
Dean, School of Art, RMIT University
澳洲皇家墨爾本理工大學藝術學院院長

We are delighted to acknowledge this exhibition that commemorates the 20th anniversary of the Hong Kong Art School at the Hong Kong Arts Centre. The collaboration between Hong Kong Arts Centre (HKAC) and RMIT University is the second longest transnational education partnership in RMIT. The standing and reputation of HKAC is exemplary and so this partnership has been cherished by staff and students alike.

Together we have produced over 850 graduates who have been taught by 150 staff from both RMIT and Hong Kong Art School. Graduates

from these programmes have gone on to be amongst the most well-known and admired fine artists in Hong Kong. Our alumni are influencing the art landscape through teaching at prestigious universities and participating in national and international exhibitions; including through reciprocal exchange between HKAC and Melbourne, where we have been honoured to welcome colleagues and alumni, learning from them in turn.

As Associate Professor Grant HANNAN commented in the introduction to the 'RMIT Fine Art at the Hong Kong Arts Centre' staff exhibition in 1998:

[we select] students who are seen as inquiring, developing individuals who are committed to producing art, and who are prepared to experience a balanced blend of intellectual growth, the making of art objects and the development of conceptual and aesthetic awareness.

In 1998, the Hong Kong cultural landscape was dormant, even subdued. The dynamic partnership between HKAC and RMIT has helped transform it into the vibrant, diverse and expansive environment we all enjoy today. This exhibition of outstanding works curated across the 850 graduates in Painting, Sculpture, Ceramics and

Photography demonstrates that the value of art has never been more important. We look forward to watching the successful careers of our graduates flourish even further, as well as the positive impact they have on those around them.

是次展覽為紀念香港藝術學院創立二十周年，假香港藝術中心舉行，意義非凡。香港藝術中心聲譽卓著，是澳洲皇家墨爾本理工大學 (RMIT) 歷來第二悠久的跨國教育合作夥伴，而我們一直也很重視這段合作關係。

迄今，我們合作的課程孕育了超過八百五十名畢業生，參與其中教學工作的亦有一百五十多名來自 RMIT 和香港藝術學院的教職員。不少畢業生已經成為香港知名且優秀的藝術家。我們的校友有的選擇在著名學府從事教學工作，有的活躍於本地及海外的展覽，各人以不同方式為藝壇作出貢獻。而兩所院校所合辦的交流計劃，亦促成了兩校教師和校友互相從對方身上學習的機會。

正如 Grant HANNAN 副教授在一九九八年“RMIT Fine Art at the Hong Kong Arts Centre”教職員展覽的簡介中提到：

[我們挑選的]學生都是具好奇心，並熱衷於藝術創作的，他們正準備迎接一個提升智慧、培養審美概念和意識、及發展藝術創作的多元學習體驗。

香港的文化藝術活動在一九九八年的時候較為沉寂和冷清。當時，香港藝術中心與 RMIT 積極展開合作，以綿薄之力造就了今天活躍、廣泛、多樣化而又被大眾接受的文化藝術環境。是次展品橫跨繪畫、雕塑、陶瓷及攝影等主修媒介，彰顯了藝術那非比尋常的意義和價值。我們期待校友的發展更上一層樓，同時為周遭的人和事帶來正面的能量。

ART IS NOT THE ONLY REASON

藝術不是唯一的
理由

Prof. MAN Kit Wah Eva
文潔華 教授

Chairman, Academic Committee
Hong Kong Art School
香港藝術學院學術委員會主席

I have come to know about Hong Kong Art School not long after its establishment in 2000.

I learned of the School by its people first. Those people, whether they were teachers or students, deeply impressed me. They had some expressions in common; in short, they were all very grateful to the art school which brought them together.

Hong Kong has always been considered as a snobbish city, where qualification and profession determine the way a person lives; the ranking of an institution determines

the value of the qualification one attains. Nevertheless, the learning motives of people in Hong Kong are vigorous and extensive. Some are about improving themselves, while some are simply due to the interest they have. Students of Hong Kong Art School are generally looking for the solid foundation that art education can provide them with which would allow them to pursue peace of mind, balance and dedication. To the teachers, teaching art is their ultimate career goal, while making and appreciating art is the way for spiritual communication. Both teachers and students have

developed fond memories about the School, and art is obviously not the only reason or building block.

My good friend, American esthetician Noel CARROLL always says, 'Art is rooted in human nature and responds to the cognition and emotion of life, which is indispensable to our society.' Hardware is not the top concern to Hong Kong Art School; the School is instead committed to the cultivation of exploring oneself via the art-making process, and letting everyone breathe and stretch freely. We cannot help but wonder why art study is always leaning towards shabby or abandoned spaces in this city? As if saying that art always exists with love and pain, madness and

civilization. This is something that has not yet been resolved.

Despite the unfavourable conditions, Hong Kong Art School, with its unwavering enthusiasm towards art education, has been witnessing the growth of students; many of them are now established and well known in the field. This is also why Hong Kong Art School is still standing firmly after all these years. I would like to sincerely thank the teachers who taught and are now teaching at the School, as well as those who have never left.

LEARNING AND PASSING ON AT HONG KONG ART SCHOOL

學院的學習與傳承

Shirky CHAN

陳瑞琦

Chairperson

Hong Kong Art School Alumni Network

香港藝術學院校友會主席

對香港藝術學院的認識，早於二零零零年代初，也就是學院成立了不到幾年的那段日子。

認識的開始是因為人而並非課程。這些令我印象深刻的人物不論是老師或學院的同學，都有共同的表達；簡單說來，就是非常喜歡使他們能聚在一起的藝術學院。

常說香港是個十分勢利的地方，生活要看資歷和職業，學歷要看肄業學校的排名。但香港人的進修和學習相當積極和多元化，說是增值者有之，但也不乏是單純為了興趣。香港藝術學院的同學，明顯是因為進修藝術創作是他們安心立命、平衡人生和全情投入的重要基礎。說到在學院教學的老師，更是以藝術教育作為志業，以創作和欣賞為心靈溝通的橋樑。師生們其後對學院有極其美好的回憶，藝術不是唯一的理由。

我的好友，美國美學家卡洛爾 (Noel CARROLL) 常說：「藝術是植根於人性的，回應著人生的認知與情感，這都是我們社會不可或缺的。」香港藝術學院不談硬件，經營的主要是培育個人藝術創作的探索，和自我生存的情操，使個體好好呼吸，自由得以伸展。因此儘管我們問為什麼藝術的工作和學習，在這個城市裡總是依傍著一些破舊或被遺棄的空間？好像在說，伴隨著藝術的，還有愛與痛楚、瘋狂和文明。一切有待閱讀和瞭解。

但在種種不足的條件裡，學院還是因為對藝術教育的熱誠，見證了欣欣的綠苗茁壯成長；現在我們都知道他們的名字了。這正是二十年來，香港藝術學院依然屹立的理由。非常感謝現在和曾經在學院任教的，不離不棄的老師們。

I can still recall the first time I attended my friend's graduate exhibition at Hong Kong Art School eleven years ago. That experience made me realise that the world of art could be so vast; and I became both curious and astonished about that. Without hesitation, I decided to challenge myself by applying for the same programme, with a major in painting. During the course of study, teachers and classmates with all ages and backgrounds brought me countless artistic impacts. Between 2000 and 2020, the School was transformed from a private art school to an accredited institution, which

I believe was made possible by the dedicated efforts of art practitioners over the years. The scale of the School and the resources it has may not be comparable to those of the other UGC-funded universities, but the School manages to adopt a relatively flexible teaching style which corresponds to students' needs and personality. I am certain that many of the alumni can still recall the sincerity of the teachers, who guided them to make art with good conceptual foundation and develop their own artistic journeys during the learning process. Up till this day, I can still identify works that can deeply

impress me in each of the graduate exhibitions I attend. There is truly nothing more than the quality of the student works that can speak of the success of an art school.

This year is the fourth year since the establishment of Hong Kong Art School (HKAS) Alumni Network. The Network organised fundraising exhibitions over the past few years, while this year, the Network focuses on introducing alumni via online platform and producing videos in association with the 20th anniversary of the School. This provides me with the chance to meet many outstanding alumni and makes me even more proud of being an alumna of the School. I would like to take this opportunity to thank all the parties involved in the video production process, including those who recorded their thoughts on art, our interviewees, and our volunteers.

Your time and efforts are good enough to show your love to the School. The spirit of mutual assistance makes me feel the passion that can rarely be seen in a metropolis. I would also like to thank the School for bringing together a group of art lovers who initially did not know one another. It is unexpected that the School still gives me opportunities to learn so many years after my graduation. I wholeheartedly wish that the School will pass on this tradition, letting all alumni continue to sprout, blossom, and bear fruit in the field of art.

記得十一年前第一次出席朋友在香港藝術學院的畢業展，突然發現藝術的世界原來可以這麼大，當時令我充滿好奇和震撼。二話不說，決定報讀繪畫系挑戰自己。在學期間，各老師與一班不同年齡和背景的同學為我帶來多不勝數的藝術衝擊。從二零零零到二零二零年，藝術學院由私營學府成為政府認可的學術機構，我認為全憑多年來充滿熱誠的藝術工作者注入不同的努力。學院的規模和資源或許不能與其他大學相比，但我們比其他大學更能靈活地就着同學的個性來施教。相信很多校友在學習過程中，都感受到老師真誠地希望學生有思考地創作及開展屬於自己的藝術路程。直到今天，每年的畢業展總看到令我感動的作品，我想，沒有其他東西比學生作品更能反映學院的成功。

今年是香港藝術學院校友會 (HKAS Alumni Network) 成立的第四年，從以前舉辦的籌款展覽，到今年主力網上介紹校友及為學校二十周年拍攝影片，讓我認識了更多出色的校友，亦令我更自豪自己是學院的一份子。我亦想藉此機會感謝所有參與團隊，無論你

是錄音講述自己對藝術的想法、接受我們訪問、或者義務幫忙拍攝，你們付出的時間和精神都能反映大家對學校的情感。那種互助精神令我感受到大都市中久遺了的熱血。亦感謝學院將一班熱愛藝術但互不相識的一群人連結在一起。想不到畢業多年後，香港藝術學院仍不斷給予我學習的機會。衷心期盼學院傳承這傳統，讓各校友繼續在藝術領域中萌芽、開花，結果。

ACKNOWLEDGEMENTS

鳴謝

GOVERNANCE BODIES AND SENIOR MANAGEMENT

Special acknowledgements must first go to the Governance bodies of the Hong Kong Arts Centre (HKAC) and the Hong Kong Art School (HKAS), namely the Board of Governors of HKAC and the School Council.

Chairmen of the Board of Governors of the HKAC who have fostered the development of the School throughout the years: Mr. Po CHUNG, SBS, JP, chairmanship 1994-2000; Dr. Dennis SUN, BBS, JP, chairmanship 2000-2006; Mrs. Cissy PAO WATARI, BBS, chairmanship 2006-2012; Mr. Nelson LEONG, chairmanship 2012-2018; and Mrs. Dominica YANG, chairmanship 2018-present. Also to the Chairmen of the School Council: Mr. Irving KOO, SBS JP, chairmanship 2000-2010; Mr. Sebastian LAW, chairmanship 2010-2016; and Ms. Winnie CHIU, JP chairmanship 2016-present; as well as the members of the Board and the School Council who have been watching over the School all along.

Gratitude is also expressed to the Chairmen of the Academic Committee of the School: Prof. David CLARKE, chairmanship 2000-2010; Prof. Frank VIGNERON, chairmanship 2010-2018; Prof. Eva MAN, chairmanship 2019-present; Deputy Chairman, Mr. YEUNG Wai Fung, chairmanship 2014-present.

Special mention is given to the former School Directors who made contributions to the growth of the School including Ms. Florence LAM, Ms. Susanna LEE, Mr. Alexander HUI, Mr. Felix LEUNG, and Dr. CHEUNG Ping Kuen; and to the current Senior Management teams of the HKAC and the HKAS which have been dedicatedly overseeing and monitoring the daily operation of the School: Ms. Connie LAM, Executive Director, HKAC; Mr. David LAM, Finance & Administration Director, HKAC; Prof. Kurt CHAN, Acting Director, HKAS; Ms. Jaffa LAM, Academic Head, HKAS; and Ms. Karen LAM, Academic Registrar, HKAS.

STAFF MEMBERS

The well-being of the School could only be made possible with the collective efforts of all the diligent staff members of the School. Special thanks to all the former as well as current staff members, and the current staff members of the School are:

ACADEMIC STAFF	CHEUNG Wai Sze Rachel	Lecturer / Academic Developer
	HEUNG Kin Fung Alex	Lecturer / Subject Coordinator / Programme Coordinator
	Dr. LAI Kin Keung Edwin	Senior Lecturer / Subject Coordinator
	LAM Chi Kwong	Studio Supervisor
	MA King Chu Ivy	Lecturer / Programme Coordinator
	WONG Lai Ching Fiona	Senior Lecturer / Subject Coordinator /
REGISTRY (Cum Project)	CHENG Wai Yin Chris	Senior Manager
	LEUNG Ka Po Dez	Assistant Manager
	YEUNG Lai Ping Ophelia	Senior Administrative Officer
	HO Hing Ling Shelley	Administrative Officer (Library – Art Resource Centre)
	WONG Chui Wing Kristen	Administrative Officer
	TSOI Yan Tung Janice	Assistant Administrative Officer
	KAN Kiu Sin Tobe	Visual Design & Alumni Relations Organizer
	LO Ho Yee Connie	Visual Design & Alumni Relations Organizer
ACADEMIC PROGRAMME ADMINISTRATION	LAU Ah Kay Kiki	Senior Manager
	HO Kit Ling Toby	Senior Administrative Officer
	LEE Kwan Yung Chris	Administrative Officer
	WONG Ka Shing	Administrative Officer
COMMUNICATION & DEVELOPMENT	LAW Chung Foon	Manager
	CHU Wing Yan Angela	Assistant Officer
SCHOOL ADMINISTRATION	LEUNG Sze Wai Abby	Assistant Manager (School Admin)
	LIU Ching Ching Charlotte	Senior Administrative Officer (General)
	WAN Cheuk Ying Cerine	Administrative Officer (School Admin)
	TANG Sau Ha Tiffany	Administrative Officer (General)
	NG Yuen Sum Steven	Senior School Facilities Officer
	LEUNG Ka Man Carmen	Senior School Facilities Assistant
	LAU Kai Hang Tony	School Facilities Assistant
	LEE Kar Ming Ken	School Facilities Assistant
CHAN Tsz Ho	School Facilities Assistant	

	IP Ho Cheong	Technical Officer (School Facilities)
TECHNICAL SERVICES	CHUNG Sze Wa Seward	IT Support Officer

LECTURING STAFF

The School programmes and courses could not be realised without the artistic and academic inputs of our part-time lecturers. We are proud that many of them are actually alumni of our School. According to the School record, we have worked with over 1,260 part-time lecturers over the past two decades, our gratitude to their inputs indeed, and our current part-time lecturers who are teaching in our programmes and courses are:

Award-bearing Programmes

AU Hoi Lam	LEUNG Koon Ming Jakie
CHAN Hiu Kwan Casper	LEUNG Man Ho Steven
CHAN Kiu Hong Joe	LIN Kam Shun Thomas
CHAN Sai Lok	LO Ho Yee Connie
CHAN See Kwong Ray	LO Man Him Virginia
CHAN Sheung Shing Dunet	PAK Sheung Chuen Tozer
CHENG Halley	POON Fai Wong Nick
CHENG Yee Man Gum	SIN Long Yee Stephanie
CHEUNG Sze Lit	SIU Kam Han
CHING Chin Wai Luke	TANG Wai Yee Connie
CHOW Pui Ha Carol	TSANG Chui Mei
CHUK Nga Yin Phoebe	TSANG Man Fu Matthew
FUNG Ho Yin	Wen Yau
KEUNG Chi Ming Jimmy	WONG Hoi Lam Karen
LAU Tak Ming Rorce	WONG Ka Man Carmen
LEE Pik Wai Louise	YAU Man Pun Ben
LEE Sai Chong Jack	YU Yeuk Mui Cally
LEUNG Chin Fung Jeff	YUEN Kam Wa Magus

Short Courses

CHEUNG Pik Wa Renita	LO Man Him Virginia
Dr. FONG Ho Yin Ian	LO Sai Keung Louis
HAO Lap Yan Benjamin	POON Fai Wong Nick
HO Lok Chung	SHUM Ka Wai Violet
HUI Kim Ho Phillip	SZETO Chi Ming Marco
Janine CLAASE	WONG Loi
LAM Chi Kwong	WONG Ngok Tung Antonio
LEUNG Chin Fung Jeff	WONG Wai Yin Doris
Dr. LEUNG Kwong Yiu	YIU Chun Wa
LIU Meng Kuan	

ALUMNI

Over the past two decades, the School has nurtured over 4,000 graduates and over 33,000 enrollees from our programmes and courses. We are always proud of and grateful to our alumni, who are also crucial to the ongoing growth of the School.

管理團隊及高級管理人員

首先特別鳴謝香港藝術中心和香港藝術學院的監督團隊，包括香港藝術中心監督團和香港藝術學院督導委員會。

其中有多年來致力促進學院發展的歷屆及現任監督團主席：鍾普洋先生 SBS 太平紳士（任期為一九九四年至二零零零年）、孫大倫博士 BBS 太平紳士（任期為二零零零年至二零零六年）、包陪麗女士 BBS（任期為二零零六年至二零一二年）、梁國輝先生（任期為二零一二年至二零一八年）、楊余夏卿女士（任期為二零一八年至今）；及歷屆和現任學院督導委員會主席：顧爾言先生 SBS 太平紳士（任期為二零零零年至二零一零年）；羅世雄先生（任期為二零一零年至二零一六年）和邱詠筠女士太平紳士（任期為二零一六年至今）；以及鳴謝香港藝術中心監督團和學院督導委員會所有成員一直以來與學院同行。

其次鳴謝學院的歷屆及現任學術委員會主席：祈大衛教授（任期為二零零零年至二零一零年）、韋一空教授（任期為二零一零年至二零一八年）、文潔華教授（任期為二零一九年至今）；及副主席楊懷偉先生（任期為二零一四年至今）。

另外還有多名為學院發展貢獻良多的前任學院院長：林錦芳女士、李淑仁女士、許日銓先生、梁鏡威先生及張秉權博士；及負責學院管理和日常營運的香港藝術中心和香港藝術學院現任高級管理人員：林淑儀女士（香港藝術中心總幹事）、林智聰先生（財務及行政總監）、陳育強教授（署理院長）、林嵐女士（學術總監）及林翠怡女士（教務長）。

學院職員

學院的成功更有賴全體職員的共同努力，特此感謝所有過去和在職的學院同事。下列為學院現任職員：

教職員	張煒詩	講師 / 學術拓展統籌
	香建峰	講師 / 學科統籌 / 課程統籌
	黎健強博士	高級講師 / 學科統籌
	林志光	工作室主管
	馬琮珠	講師 / 課程統籌
	黃麗貞	高級講師 / 學科統籌 / 課程統籌

教務處及策劃	鄭慧賢	高級經理
	梁家寶	助理行政經理
	楊麗萍	高級行政主任
	何慶齡	行政主任（圖書館藝術資源中心）
	黃翠穎	行政主任
	蔡欣彤	助理行政主任
	簡喬倩	設計及校友事務統籌主任
盧可兒	設計及校友事務統籌主任	
課程行政	劉雅琪	高級經理
	何潔玲	高級行政主任
	李崑榕	行政主任
	王嘉成	行政主任
傳訊及發展	羅仲歡	經理
	朱詠欣	助理主任
院務	梁思蕙	助理經理
	廖晶晶	高級行政主任
	溫綽盈	行政主任
	鄧秀霞	行政主任
	吳源森	高級學院設施主任
	梁嘉敏	高級學院設施助理
	劉啟恒	學院設施助理
	李家明	學院設施助理
	陳梓豪	學院設施助理
葉浩昌	技術主任（學院設施）	
技術支援	鍾思華	資訊科技主任

兼任講師

學院的兼任講師在學院的藝術和學術發展方面作出不同的貢獻，他們很多同時也是令學院引以為傲的畢業生。根據記錄，過去二十年間，跟學院合作過的兼任講師超過一千二百六十名。藉此學院向他們表示衷心感謝。下列為學院目前的兼任講師：

學歷頒授課程

區凱琳	梁冠明
陳曉筠	梁文豪
陳翹康	練錦順
陳世樂	盧可兒
陳思光	盧文謙
陳上城	白雙全
鄭哈雷	潘輝煌
鄭怡敏	冼朗兒
張施烈	蕭錦嫻
程展緯	鄧惠儀
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祝雅妍	曾敏富
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