



# 藝術家 同接觸



*IN TOUCH WITH  
HONG KONG ARTISTS*



校本藝術賞創先導計劃 (三) 及 (四)  
A School-based Art Learning Pilot Programme 3 & 4

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## 香港藝術館簡介

### *ABOUT THE HONG KONG MUSEUM OF ART*

香港藝術館是康樂及文化事務署轄下主要博物館之一，創立於1962年，最初設於中環大會堂高座，至1991年遷移至尖沙咀香港文化中心旁。為展開大型翻新及擴建工程，由2015年8月起閉館，預計於2019年重開。香港藝術館轄下還設有於1984年成立的茶具文物館分館，位於香港公園內。

香港藝術館致力推廣香港藝術和保存中國文化精髓，藏品除香港藝術家的作品外，還包括中國書畫、中國文物珍品及中國外銷藝術，題材涵蓋古今中外。閉館期間，我們除了積極籌備開幕展覽外，亦繼續在各區及互聯網舉辦展覽和各種教育及推廣活動，務求達至將藝術普及至群眾，加深公眾對本土藝術創作的認識和興趣。

The Hong Kong Museum of Art is one of the major museums managed by the Leisure and Cultural Services Department. Established in 1962, it was first housed in the City Hall High Block, and in 1991, it was moved next to the Hong Kong Cultural Centre. In August 2015, The Museum is temporarily closed for a major renovation and expansion project, and it is expected to reopen in 2019. A branch museum, called the Flagstaff House Museum of Tea Ware which was established in 1984, is located in the Hong Kong Park.

The mission of Hong Kong Museum of Art is to promote art with a local focus and to preserve the Chinese cultural heritage. In addition to works by Hong Kong artists, the Museum's collections include Chinese fine art in traditional painting and calligraphy, Chinese antiquities, and China trade art, encompassing a wide range of topics throughout history. Apart from preparing the reopening exhibitions, the Museum has taken every opportunity to continue to promote art to the general public, with a particular focus on Hong Kong art. While the Museum is undergoing a transformation, various exhibitions, educational and extension programmes have been organised in the city and on the internet to enhance the public's appreciation and interest in artistic creation.

<http://hk.art.museum>

## 香港美術教育協會簡介

### *ABOUT THE HONG KONG SOCIETY FOR EDUCATION IN ART*

香港美術教育協會 (HKSEA) 於1992年成立，屬註冊非牟利慈善團體，亦是國際藝術教育學會 (InSEA) 的成員。本會致力加強社會人士對視覺藝術教育的重視，並提高香港視覺藝術教育的素質，以培養具創意和藝術觸覺的新一代為理念。

本會以不同層面的藝術活動，積極推動視覺藝術教育與文化發展。歷年致力推廣香港的視覺藝術教育、推動教師專業發展、出版視覺藝術教育書刊及兒童藝術刊物，為香港最具代表性的視覺藝術教育團體之一。

本會曾三度獲頒香港藝術發展局「香港藝術發展獎」，包括：

- 藝術推廣獎·優秀藝術教育獎 (非學校組) 金獎 (2003)
- 藝術教育獎 (非學校組) 銅獎 (2008)
- 藝術教育獎 (非學校組) 銀獎 (2010)

The Hong Kong Society for Education in Art (HKSEA) is a registered charitable non-profit organisation, founded in 1992 and is a member of the International Society for Education through Art (InSEA). HKSEA aims to increase public awareness of the importance of Visual Arts Education and cultivate the creativity and artistic sensibility of the younger generation by improving the quality of Visual Arts Education.

HKSEA is dedicated to actively promoting Visuals Arts Education and cultural development through organising various kinds of art activities. As one of the most representative organisation promoting Visual Arts Education in Hong Kong, HKSEA has been actively promoting high quality Visual Arts Education by improving the teaching quality of Visual Arts teachers and publishing Visual Arts Education-related journals and books throughout the years.

HKSEA has received three Hong Kong Arts Development Awards presented by the Hong Kong Arts Development Council:

- Award for Arts Promotion: Outstanding Arts Education Award (Non-School) Gold Prize (2003)
- Award for Arts Education (Non-School) Bronze Prize (2008)
- Award for Arts Education (Non-School) Silver Prize (2010)

<http://hksea.org.hk>

## 「與藝術家同接觸：校本藝術賞創先導計劃」 (第三、四期) 簡介

### ABOUT "IN TOUCH WITH HONG KONG ARTISTS – A SCHOOL-BASED ART LEARNING PILOT PROGRAMME" (PHASES 3 & 4)

「與藝術家同接觸：校本藝術賞創先導計劃」(第三、四期)由康樂及文化事務署主辦，香港藝術館籌劃，香港美術教育協會協辦。第三及四期計劃緊接第一及第二期的成果，於2017/18學年在多間試點學校推行了另外三位香港藝術家的錄像教材及工作坊。通過一系列互動教育活動，向本地學生介紹香港藝術家及香港藝術館的當代藝術藏品，以提升他們對香港藝術家的認識和對藝術的興趣和關注。直至今日，計劃已推出合共16套教學資源素材，通過學校網絡為本地藝術培養年輕觀眾群。

已舉行之藝術家工作坊：

**王無邪** 繪畫 (中國及西方)  
**文樓** 雕塑  
**林嵐** 裝置藝術

參與學校：

台山商會中學  
地利亞修女紀念學校 (吉利徑)  
李志達紀念學校  
保良局香港道教聯合會圓玄小學  
宣道會葉紹蔭紀念小學  
圓玄學院妙法寺內明陳呂重德紀念中學

"In Touch with Hong Kong Artists – A School-based Art Learning Pilot Programme" (Phases 3 & 4) are presented by the Leisure and Culture Services Department, and organised by the Hong Kong Museum of Art, in collaboration with the Hong Kong Society for Education in Art. These phases follow the success of Phases 1 and 2, with more artists' videos and teaching materials tried out in pilot schools in the 2017/18 school year, introducing another three Hong Kong artists and the teaching materials to teachers and students. The programme introduced Hong Kong artists and the contemporary art collection of the Hong Kong Museum of Art to local students through an array of interactive education activities, thereby raising their interest in and attention to the Hong Kong art scene. It has also established 16 sets of education materials and help cultivate a young audience base for local art through the school network.

Artist workshops launched in participating schools:

**Jaffa LAM** Installation Art  
**VAN Lau** Sculpture  
**Wucius WONG** Painting (Chinese & Western)

Participating schools:

Christian Alliance S.Y. Yeh Memorial Primary School  
Delia Memorial School (Glee Path)  
Lee Chi Tat Memorial School  
PLK HKTA Yuen Yuen Primary School  
The Yuen Yuen Institute MFBM Nei Ming Chan Lui  
Chung Tak Memorial College  
Toi Shan Association College

## 王無邪 WUCIUS WONG



王無邪，1936年生於中國，曾師從呂壽琨，研習中國畫，並探討中國水墨畫的創新路向。1961至65年間於美國進修藝術及設計，獲得藝術學士及碩士學位。回港後王無邪積極推動新水墨運動，並從事設計教育工作。2007年獲香港特別行政區頒發銅紫荊星章，2017年香港藝術發展局為表揚王無邪對香港藝術發展的重大貢獻，向他頒發終身成就獎，以肯定他對香港藝壇的影響力。

王無邪的水墨畫既保存傳統水墨畫的精髓，以中國北宋山水畫為他的筆墨藍本，運用水墨的濃淡變化，營造雄渾厚重的效果。他亦同時融匯西方的繪畫及設計元素，引入包浩斯的設計理念，以框架、分割、垂直水平的格陣，縱橫交叉的直線等幾何元素處理構圖。畫面著重光源、明暗的效果，使作品更具戲劇性，開拓了中國現代水墨畫的新貌。

Wucius WONG, born in 1936 in China, was a student of LUI Shou-kwan. WONG focuses on the study of Chinese paintings and explores the innovative possibilities of Chinese ink paintings. From 1961 to 1965, he studied art and design in the United States, where he obtained a bachelor's degree and a master's degree in art. After he returned to Hong Kong, he actively promoted the New Ink Movement

and worked in the field of design education. In 2007, WONG was awarded the Bronze Bauhinia Star by the Hong Kong SAR Government. In 2017, the Hong Kong Arts Development Council awarded WONG the Life Achievement Award in recognition of his profound contributions to art development and his influence in the art field in Hong Kong.

WONG's ink paintings bear the key traditional characteristics of Chinese ink paintings. Adopting the style of landscape painters in the Northern Song dynasty as his major reference, WONG creates powerful and contrasting visual effects through variations in ink intensity. At the same time, he incorporates Western painting and design elements in his works. With reference to the design concepts of the Bauhaus, he makes use of composition techniques such as framing, segregation, vertical or horizontal placement, and geometric elements, like overlapping straight lines. His paintings are dramatic, emphasising a light source and the contrast between brightness and darkness. His works have created a new chapter in modern Chinese ink paintings.



## 王無邪：教學計劃概要（高小） Wucius WONG: Teaching Outline (Senior Primary)

### 教學設計理念 Teaching Concept

在中國藝術中，山水畫一向都是傳統主流。中國畫家以文人素養創作，著重筆墨的表現，表達內在心靈及天地人和諧的關係，所畫的山水景物不是外在的客觀描繪，而是主觀情感的投射。對傳統的尊重及尚古的追尋，使中國畫的形式面貌改變甚少。二十世紀初很多中國畫家開始求變，香港作為一個中西交匯的城市，在水墨畫的創作上香港藝術家也引入不同的新元素。

王無邪既接受傳統水墨畫的訓練，也受學於西方美術教育，他成功地將水墨畫的主觀感情與西方的客觀理性融合於創作之中。西方的美學及設計元素，如框架式的構圖和光源明暗的運用等，與王無邪傳統山水畫的精煉筆法及渲染，美妙地產生碰撞和融合，成為王氏作品的一大特色。

本課程希望透過認識王無邪的創作，讓學生嘗試以王氏常用的幾何分割方法，重新演繹傳統中國水墨畫，感受現代與傳統結合的新面貌。

Landscape painting has always been the mainstream in Chinese art. Chinese painters are also literati. They emphasise the use and presentation of ink in their paintings to express deep thoughts and the harmonious relationship between the universe, the earth and human beings. They do not draw the landscape to give an objective depiction of what they see, but to express their subjective feelings. Because of respect for tradition and history, the format of Chinese paintings seldom changed for centuries. At the beginning of the twentieth century, however, many Chinese painters began to seek changes. In Hong Kong, where Chinese and Western cultures meet, a lot of new elements were introduced in ink painting by Hong Kong artists.

WONG was trained in traditional ink painting and received Western art education. In his works, he successfully combines the subjective feelings expressed in ink paintings with the rational style of Western art. WONG demonstrates exquisite painting skills and poignancy in his traditional landscape paintings, and they clash and combine brilliantly with Western aesthetics and design elements, such as the use of framing in composition and light-dark contrast, to become a key feature of WONG's works.

This course aims to introduce WONG's works to students. It allows students to try using the geometric segregation methods often used by WONG to reinterpret traditional Chinese ink paintings, and experience how modern and traditional ideas can be combined.

建議時數  
SUGGESTED LENGTH  3 小時  
HOURS

### 學習重點 Key Learning Points

1. 透過錄像認識及欣賞王無邪的創作。
2. 認識傳統水墨畫的形式。
3. 認識幾何分割的特色。
4. 欣賞新舊、中西元素結合的畫面效果。
5. 利用 Google 簡報進行畫面幾何分割及明暗微調。

1. Learn about and appreciate WONG's works through his video.
2. Learn about the forms of traditional ink paintings.
3. Learn about the characteristics of geometric segregation.
4. Appreciate the visual effects created by the combination of innovation and tradition, Chinese and Western elements.
5. Use Google Slides to perform geometric segregation and fine-tune the brightness.

### 創作活動 Class Activities

1. 欣賞中國傳統山水名畫，如董源、巨然、沈周、石濤、蕭雲從或龔賢等的作品。
2. 討論不同的畫面幾何分割方法，如垂直或橫向二分、三分，十字及左一右二分割等等。
3. 選取一幅自己喜愛的傳統山水畫數碼檔，利用 Google 簡報按自己選定的幾何分割方法剪開畫面。
4. 學習移位錯置：利用 Google 簡報剪裁、複製及貼上已分割的面塊，並作上下或左右移位，重新佈局。
5. 學習利用 Google 簡報剪裁工具修剪畫面四邊，及調節畫面明暗，營造畫面的焦點。

1. Appreciate traditional Chinese landscape paintings, such as the works of DONG Yuan, JU Ran, SHEN Zhou, SHI Tao, XIAO Yuncong or GONG Xian.
2. Discuss and analyse various geometric segregation approaches, such as vertical or horizontal segregation, into two or three equal parts, cross segregation, or vertical segregation into a one-third or two-third part, etc.
3. Ask the students to select a digital file of their favourite traditional Chinese landscape painting and then use Google Slides to segregate the painting according to their selected segregation approach.
4. Learn to perform displacement by using Google Slides to crop, copy and paste the segregated parts to rearrange their positions, moving them upward or downward, or to the left or right.
5. Learn to use Google Slides to crop and make a rectangular work, adjust the brightness and create focus in the work.

### 創作工具 / 物料 Tools/Materials

王無邪水墨畫複印本、尺、雙頭筆、傳統山水畫數碼檔、電腦及應用程式

Copy of WONG's ink painting, ruler, marker, digital file of traditional landscape painting, computer and the application

### 評估 Evaluation

1. 理解王無邪水墨畫的創作特色及手法。
2. 認識何謂幾何分割。
3. 能重新構圖一幅山水畫。

1. Be able to understand the characteristics of WONG's ink paintings and his creative approaches.
2. Learn the concept of geometric segregation.
3. Be able to reconstruct a landscape painting.



### 課堂情況 Class Activities

保良局香港道教聯合會圓玄小學  
PLK HKTA YUEN YUEN PRIMARY SCHOOL





## 學生作品及感想 Students' Works and Feedback

蕭卓晞(小四)  
HUGO SHIU (PRIMARY FOUR)

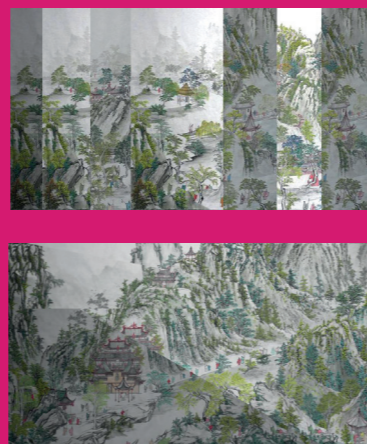
王無邪先生的中國水墨畫非常漂亮和特別。有別於一般中國畫，他畫的山水由幾何形狀構成。能學習像王無邪先生那樣創作是非常難得的。Google 簡報是很有用的線上工具，讓我不用繪畫也可製作藝術品，亦可透過這工具將作品交給老師。

Mr. Wucius WONG's Chinese ink paintings are so beautiful and special. They are different from other Chinese ink paintings, mainly because the landscapes in his paintings are depicted in geometric forms. I am very happy to learn how to create an art piece like WONG's. I found Google Slides to be a very useful internet tool. I can create my artwork on it without drawing, and I can also use it to submit my artwork to my art teacher.

黃梓穎(小五)  
WONG TSZ-WING (PRIMARY FIVE)

這堂課很有趣，因為我從沒見過像王無邪先生一樣結合並運用中國和西方繪畫風格的畫家。而且，這是我首次用電腦進行藝術創作，感覺很好玩！

I found this very interesting because I had never seen an artist who combined Chinese and Western painting styles like Mr. Wucius WONG. This was also the first time I created artwork on the computer. It was so much fun!



## 王無邪：教學計劃概要（初中） Wucius WONG: Teaching Outline (Junior Secondary)

### 教學設計理念 Teaching Concept

在中國藝術中，山水畫一向都是傳統主流。中國畫家以文人素養創作，著重筆墨的表現，表達內在心靈及天地人和諧的關係，所畫的山水景物不是外在的客觀描繪，而是主觀情感的投射。對傳統的尊重及尚古的追尋，使中國畫的形式面貌改變甚少。二十世紀初很多中國畫家開始求變，香港作為一個中西交匯的城市，在水墨畫的創作上香港藝術家也引入不同的新元素。

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WONG was trained in traditional ink painting and received Western art education. In his works, he successfully combines the subjective feelings expressed in ink paintings with the rational style of Western art. WONG demonstrates exquisite painting skills and poignancy in his traditional landscape paintings, and they clash and combine brilliantly with Western aesthetics and design elements, such as the use of framing in composition and light-dark contrast, to become a key feature of WONG's works.

This course aims to introduce WONG's works to students. It allows students to try using the geometric segregation methods often used by WONG to reinterpret traditional Chinese ink paintings, and experience how modern and traditional ideas can be combined.

建議時數  
SUGGESTED LENGTH



5 小時  
HOURS

### 學習重點 Key Learning Points

1. 透過錄像認識及欣賞王無邪的創作。
2. 認識傳統水墨畫的表現形式，並了解用筆技巧如何影響線條與質感的表現。
3. 學習水墨畫中的白描與皴法技巧。
4. 認識幾何分割構圖。
5. 欣賞傳統與現代水墨畫元素結合的畫面效果。
6. 學習運用線條、筆法表現情感和性格。

1. Learn about and appreciate WONG's works through his video.
2. Learn about the presentation methods used in traditional ink painting, and understand how the brush techniques affect the presentation of lines and textures.
3. Learn the techniques of linear drawing and drawing texture strokes in ink painting.
4. Learn about geometric segregation as a means of composition.
5. Appreciate the visual effects of combining traditional and modern ink painting elements.
6. Learn to express emotion and character through lines and brush techniques.

### 創作活動 Class Activities

1. 以香港藝術館虛白齋藏品中沈周、石濤及龔賢的作品為例子，欣賞中國傳統山水名畫之美。
2. 討論不同的畫面幾何分割方法，如垂直或橫向二分、三分，十字及左一右二分割等等。
3. 體驗水墨畫的工具特色和學習運筆技巧。
4. 學習以白描及皴法繪畫山石的紋理和質感。
5. 參照一幅傳統山水畫構成自己的山水畫草稿。
6. 欣賞王無邪先生的現代水墨作品，討論王氏如何在傳統水墨畫中結合西方的設計美學元素，如框架式構圖作為創新的水墨表現。
7. 按自己選定的幾何分割構圖方法剪開早前繪畫的畫稿。
8. 將剪出的面塊，重整位置後拼貼在另一紙上。可運用移位錯置的方法，保持分割面塊原有的位置，並在拼貼時把每個面塊作上下或左右移位。
9. 按重整後的畫面，以筆墨繪畫一幅現代水墨畫。

1. Appreciate the aesthetics of traditional Chinese landscape paintings through the works of SHEN Zhou, SHI Tao and GONG Xian in the Xubaizhai Collection of Chinese Painting and Calligraphy in the Hong Kong Museum of Art.
2. Discuss and analyse various geometric segregation approaches, such as vertical or horizontal segregation, into two or three equal parts, cross segregation or vertical segregation into a one-third and a two-third part, etc.
3. Learn about the characteristics of the tools for Chinese ink painting and the techniques of brush movements.

- Learn to create patterns and textures of rocks and mountains through linear drawing and texture strokes.
- Create your own landscape painting draft by referring to a traditional landscape painting.
- Appreciate WONG's modern ink paintings and discuss how WONG creates innovative ink paintings by combining traditional Chinese painting with Western aesthetic elements, such as framing.
- Cut out the grids on the draft based on the selected geometric segregation approach.
- Rearrange the grids and paste them onto another paper, adopting the displacement method by starting with the original composition and move the grids up, down, or to the left or right before pasting.
- Based on the reconstructed painting, create a modern ink painting with Chinese brushes and ink.

### 創作工具 / 物料 Tools/Materials

毛筆、宣紙、墨汁、小碟子、水杯（洗筆用）、iPad、針筆、

A3 白紙、美工刀、12 吋膠間尺、鉛筆、切割膠墊

Chinese brush, *xuan* paper, ink, small plate, water container (for washing the brush), iPad, technical pen, white A3 paper, cutter, 12-inch plastic ruler, pencil, cutting mat

### 評估 Evaluation

- 理解王無邪水墨畫的創作元素如墨色、線條、虛實、骨架、圖案、幾何分割法構圖的運用。
  - 初步掌握傳統山水畫的運筆技法如中鋒、側鋒、皴法等。
- Be able to understand some of the creative elements in WONG's ink paintings such as ink intensity, contours, negative and positive space, structure, patterns and geometric segregation.
  - Gain a basic understanding of brush movements and techniques in traditional landscape painting such as centre-tip, slanted-tip, texture strokes, and etc.



## 課堂情況 Class Activities

## 台山商會中學 TOI SHAN ASSOCIATION COLLEGE



## 學生作品及感想 Students' Works and Feedback



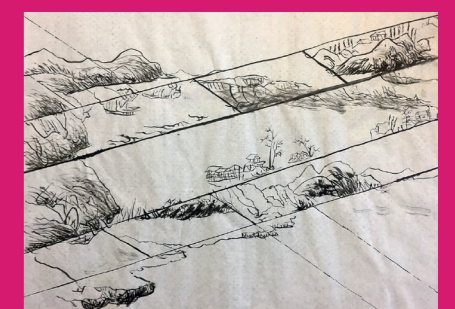
謝佩璋 (中二)  
XIE PEI-ZHANG (SECONDARY TWO)

這幾節課堂對我來說十分有意義。我不但學習到如何欣賞和創作中國水墨畫，還認識到香港原來有那麼著名的中國水墨畫家王無邪先生。他的作畫風格突破傳統，一生都在自我追求和進步，這種努力不懈、堅持目標的精神，十分值得我們學習呢。  
The course was very fulfilling and meaningful. Not only did I learn how to appreciate and create ink paintings, but I also learnt that we have a renowned Hong Kong Chinese ink artist, Mr. Wucius WONG. His artistic style is groundbreaking, and he is constantly learning and improving his skills and approaches. His perseverance and dedication have set a good example for us.

周星宇 (中二)  
ZHOU XING-YU (SECONDARY TWO)

這幾節課堂讓我重新認識中國水墨畫，發現原來傳統水墨畫也可以結合新派的手法，並以抽象的方式展現出來，令我眼界大開。我嘗試運用移位拼合的方法，創作出一幅看似縱橫交錯的景色，放眼全圖卻是富有和諧感覺的中國水墨畫，感到很有趣。

The course developed my knowledge of Chinese ink paintings. I learnt that we can combine traditional ink paintings with new artistic approaches to create abstract works, which was enlightening. I tried to create a landscape painting with the displacement and combination approach to create the overlapping effect. In the end, the Chinese ink painting presented a sense of harmony. It was intriguing.





文樓，1933年生於中國，1958年畢業於台灣省立師範大學藝術系。1960年移居香港，積極參與香港藝術活動，1963年組織中元畫會，推動香港現代藝術發展。文樓自1960年代起已受託為不少公共空間製作大型雕塑。1999年更獲香港特別行政區政府頒發銅紫荊星章以表揚他對本港文化藝術的貢獻。

文樓以幾何造形和中西合璧的手法來創作雕塑作品，喜用花鳥蟲魚、石榴、竹等富寓意的題材，善於將中國文物中的視覺元素和文人思想、哲理和情懷應用到他的創作之中。

Born in China in 1933, VAN Lau graduated from the Department of Fine Arts in National Taiwan Normal University in 1958. After moving to Hong Kong in 1960, he became actively engaged in local art activities. In 1963, he organised the Circle Art Group to promote modern art in Hong Kong. VAN has been commissioned to create large scale sculptures for various public spaces since the 1960s. In 1999, he was awarded the Bronze Bauhinia Star by the HKSAR Government in acknowledgement of his contributions in the local cultural and art sectors.

VAN uses geometric shapes and combines Chinese and Western styles to create sculptures. For his themes, he likes to use symbolic objects, such as flowers, birds, insects, fish, pomegranates and bamboo. He is good at employing the visual elements of Chinese antiquities, as well as the ideas, beliefs, philosophy and emotions of Chinese literati in his works.



#### 教學設計理念 Teaching Concept

在中國藝術的傳統中，雕塑多被視為宗教藝術或是民間藝術的一部份，較少被視為一種純藝術的表現媒介。在二十世紀的東西文化交流中，西方文化多與中國的繪畫藝術產生衝擊，對中國雕塑藝術的影響則相對少。1960至70年代是香港藝術轉變的年代，由於雕塑藝術相對地比較少傳統包袱，所以發展空間很大。文樓曾經以竹的造形表達文人藝術中的風骨，亦用它的形態表現線條、聚散、結構等純視覺的元素。

本課程希望透過認識文樓的雕塑創作，學習以相似的形式，去了解製作一件雕塑的過程，也嘗試以立體創作來表達生命力。

In the Chinese art tradition, sculpture was often seen as a form of religious art or folk art. It was rarely regarded as a pure artistic medium. In the twentieth century, however, there was more cultural exchange between the East and the West. Western culture inspired and influenced Chinese paintings more than Chinese sculptures. The 1960s and 1970s was an era of change for art in Hong Kong. Since sculpture was less bound by tradition, it provided more room for innovation. VAN uses the form of bamboo to express the pride and virtue of literati. He also uses it to present pure visual elements, such as lines, convergence and divergence, and structure.

This course aims to introduce VAN's sculpture and provide opportunity for students to learn from VAN's creative approach and experience the process of creating a sculpture using similar methods. The students will create three-dimensional works to express the idea of vitality.

建議時數  
SUGGESTED LENGTH



6 小時  
HOURS

#### 學習重點 Key Learning Points

1. 透過錄像欣賞文樓的文人雕塑作品，評賞其結合中西藝術文化元素的創作風格。
2. 學習以形體、空間、質感及數量等的構圖對比來呈現雕塑。
3. 以幾何及自然形體表現不同的視覺元素。
4. 運用球體造型創作，表達對生命的聯想。
5. 掌握以發泡膠及輕黏土創作立體造型的基本方法。
6. 掌握以塑膠彩仿造金屬效果的方法。

1. Through VAN's video, students can learn to appreciate his literari sculptures, and evaluate his creative style, which combines Chinese and Western art elements.

2. Make a sculpture by using composition elements such as contrasting form, space, texture or quantity.
3. Use geometric and natural forms to create varied visual elements.
4. Create with a sphere to express the concept of life.
5. Learn the basic approaches of using styrofoam and light clay to create three-dimensional forms.
6. Learn to create metallic effects with acrylic paint.

#### 創作活動 Class Activities

1. 以一個球體為創作主體，繪畫分割球體的草圖。如左右或上下對稱分割，四分一分割等。
2. 在分割而成的空間內填上小圓球或小柱體，做成對比效果。
3. 以發熱線按草圖切割發泡膠球。
4. 用黏土捏成小圓球，待乾，掃上黑色顏料，或用飲管組成小柱體。
5. 按草圖將小組件黏合在已分割的大球體中。
6. 待膠水乾透後，將整個雕塑掃上黑色顏料。
7. 待乾後，再掃上金屬顏料，仿效銅雕效果。

1. Use a sphere as the main body of the work. Draw a draft of sphere segregation, using segregation methods such as horizontal or vertical symmetrical segregation, or segregating the sphere into quarters, etc.
2. Within the space created by the segregation, place smaller spheres or columns to create contrast.
3. According to the draft, cut the styrofoam sphere with a hot wire foam cutter.
4. Create smaller spheres with light clay. When they are dry, colour them black, or create small columns with drinking straws.
5. Paste the smaller parts on the surface of the segregated sphere according to the draft.
6. When the glue is completely dry, colour the whole sculpture black.
7. When the sculpture is dry, apply a layer of metallic colour to imitate the effect of a bronze sculpture.

#### 創作工具 / 物料 Tools/Materials

畫紙、鉛筆、5吋發泡膠球、發熱線、輕黏土、黑色飲管、黑色塑膠彩、金屬色塑膠彩、畫筆、海綿、白膠漿、熱溶膠槍、鈕扣

Drawing paper, pencil, five-inch styrofoam sphere, hot wire foam cutter, light clay, black drinking straw, black acrylic paint, metallic acrylic paint, paint brush, sponge, white glue, hot glue gun, button



## 評估 Evaluation

1. 認識文樓的創作題材及風格。
2. 創作一件能表達對生命聯想的立體作品。
3. 作品能表達出形體、空間、質感及數量等的對比視覺元素。

1. Learn about VAN's creative themes and styles.
2. Be able to create a three-dimensional work to express the idea of life.
3. The work is able to present contrasting visual elements in terms of form, space, texture and quantity.



## 課堂情況 Class Activities

宣道會葉紹蔭紀念小學  
CHRISTIAN ALLIANCE S.Y. YEH MEMORIAL PRIMARY SCHOOL



## 學生作品及感想 Students' Works and Feedback



張蕙琳(小四)  
CHEUNG WAI-LAM (PRIMARY FOUR)

我十分喜愛這幾節課堂，因為我可以認識著名香港藝術家文樓先生和他的雕塑藝術。他的雕塑很大型，作品原來別具意義，給人很多想像空間。這次創作，讓我反思生命和知道自己的不足之處，從而作出改善。在創作過程中，我學習到設計圖的重要性，及如何在作品上表現出節奏及質感。在作品意念發表環節中，學習到如何用藝術表達自己，以及了解每位同學獨特的想法！

I loved the course because I learnt from a renowned Hong Kong artist, Mr. VAN Lau, and his sculptures. His sculptures are gigantic with special meanings, giving people rooms for imagination. This creative activity allowed me to reflect upon the meaning of life as well. I learnt about my weaknesses and improved throughout the art-making process. I understand the importance of making sketches, and how to create rhythm and texture with the work. In the activity of expressing the concepts behind the work, I learnt how to express myself through art and had the opportunity to understand my classmates' unique ideas!

張子陽(小四)  
ZHANG TSZ-YEUNG (PRIMARY FOUR)

我很喜歡文樓先生的藝術作品，最喜歡他以球體為創作元素，營造出不同美感的造形。我以文樓先生的作品為基礎，嘗試作出不同構想。從他的作品中學習到雕塑的創作意念及表達訊息的重要性。我的雕塑模仿文樓先生的創作手法而做，也藉此把自己心底的信念和想法表現出來。

I like Mr. VAN Lau's works a lot, especially the way in which he has adopted spheres in his works to create diverse aesthetic forms. Using Mr. VAN's works as inspiration, I brainstormed various creative possibilities. I learnt that concepts and conveying messages are crucial for a sculpture. I took Mr. VAN's creative approaches as creating and expressing my beliefs and thoughts through my sculpture.





### 教學設計理念 Teaching Concept

在中國藝術的傳統中，雕塑多被視為宗教藝術或是民間藝術的一部份，較少被視為一種純藝術的表現媒介。在二十世紀的東西文化交流中，西方文化多與中國的繪畫藝術產生衝擊，對中國雕塑藝術的影響則相對少。1960至70年代是香港藝術轉變的年代，由於雕塑藝術相對地比較少傳統包袱，所以發展空間很大。文樓曾經以竹的造形表達文人藝術中的風骨，亦用它的形態表現線條、聚散、結構等純視覺的元素。

本課程希望透過認識文樓的雕塑創作，學習以相似的形式，去了解製作一件雕塑的過程，也嘗試以立體創作來表達生命力。

In the Chinese art tradition, sculpture was often seen as a form of religious art or folk art. It was rarely regarded as a pure artistic medium. In the twentieth century, however, there was more cultural exchange between the East and the West. Western culture inspired and influenced Chinese paintings more than Chinese sculptures. The 1960s and 1970s was an era of change for art in Hong Kong. Since sculpture was less bound by tradition, it provided more room for innovation. VAN uses the form of bamboo to express the pride and virtue of literati. He also uses it to present pure visual elements, such as lines, convergence and divergence, and structure.

This course aims to introduce VAN's sculpture and provide opportunity for students to learn from VAN's creative approach and experience the process of creating a sculpture using similar methods. The students will create three-dimensional works to express the idea of vitality.

建議時數  5 小時  
SUGGESTED LENGTH **5** HOURS

### 學習重點 Key Learning Points

1. 透過錄像欣賞文樓的雕塑藝術風格。
  2. 欣賞以竹為藍本的雕塑設計。
  3. 掌握如何按草圖設計，製作模型樣本以及原大尺寸雕塑的方法。
  4. 掌握由組件製作至拼合為完整雕塑的方法。
1. Appreciate the artistic style of VAN's sculptures through his video.
  2. Appreciate sculpture designs that take bamboo as a subject.
  3. Learn how to follow a design draft to create a mini-model and a full-size sculpture.
  4. Learn how to create the components and combine them to make a complete sculpture.

### 創作活動 Class Activities

1. 欣賞以竹為題材的畫作，了解以藝術手法表達竹的形態與結構。
  2. 以咭紙做出約4厘米長的三角錐體竹葉並拼合成不同組件。
  3. 將不同的組件結合成一件以竹為形態的雕塑模型樣本。
  4. 分小組，各人分工，按樣本進行實際創作，用厚咭紙裁出放大至約40厘米的錐形竹葉。
  5. 在葉片上著色。
  6. 用竹枝構成作品的支撐骨架，將不同的竹葉組件用熱溶膠拼合，再附於骨架以完成作品。
1. Appreciate Chinese bamboo paintings and understand the artistic approaches used to express the form and structure of bamboo.
  2. Use paperboards to create tetrahedrons approximately 4 cm long to form bamboo leaves.
  3. Combine the components to create a sculpture model in the form of bamboo.
  4. Divide the works among the team members and create a sculpture based on the draft. Cut thick paperboards to create tetrahedrons approximately 40 cm long to form the bamboo leaves.
  5. Colour the leaves.
  6. Tie the bamboo sticks together to form the structure. Combine all the components with hot glue. Finish the work by attaching the components to the bamboo structure.

### 創作工具 / 物料 Tools/Materials

竹枝、樹枝、畫紙、咭紙、紙筒、膠樽、膠紙、膠條、顏料、熱溶膠槍、白膠漿、美工刀、切割墊、畫筆

Bamboo stick, branch, drawing paper, paperboard, toilet paper roll, plastic bottle, adhesive tape, plastic stick, paint, hot glue gun, white glue, cutter, cutting mat, paint brush

### 評估 Evaluation

1. 認識文樓雕塑的形式與當中的中國文化元素。
  2. 明白一件雕塑由設計、模型樣本至實際製作的過程。
  3. 掌握由部件組合成一件完整作品的方法。
1. Learn about VAN's approach to creating sculpture and embedding Chinese cultural elements in his works.
  2. Be able to understand the process in creating a sculpture, from design to making a model and creating a full-size sculpture.
  3. Be able to understand the techniques of combining all the components to form a complete structure.





## 學生作品及感想 Students' Works and Feedback

顧寧嘉 (中三)

MONIKA GURUNG (SECONDARY THREE)

整個創作過程對我們全部同學來說都很漫長，我們遇到很多困難。不過，大家互相幫忙和在翁老師的協助下，整件事情變得容易許多。我很慶幸能體驗如何創作一件雕塑。老實說，這是我第一件雕塑作品。我們都對完成品感到自豪，希望日後能再有機會創作不同類型的雕塑。

Throughout the whole process it was a long journey for us all, and we encountered a lot of difficulties. But with Miss YUNG's guidance and by helping each other, it became much easier. I'm really happy and grateful to have had this experience of making a sculpture. This was my first sculpture, and we're all proud of our final product. I hope we'll all get to make different types of sculptures in the future.



劉昱訊 (中三)

LAU YUK-SHUN (SECONDARY THREE)

我與小組成員經過多次討論後，最終定出設計草圖。其後，我們分工合作製作不同的構件及上色。各組員有吸取他人的意見，家人及老師都成為我們詢問意見的對象。老師的建議令我們的作品更臻完善，例如在構思雕塑構件的組合位置時，需要注意整體與構件的配合，適當地調節位置與角度以至顏色的配搭等，在展現美感之餘亦能充分表達創作的意念。

After a lot of discussion, my team mates and I finally managed to finish the design sketches. Then we divided the work up, with each of us responsible for making and colouring different components of the sculpture. We consulted other people, such as our families and teachers and listened to their opinions. Our teachers' advice helped us further improve our work. For instance, we were reminded that when making and positioning the sculpture parts, they should match and harmonise with each other. This means that we should adjust the placement of the parts appropriately and the colours should match with our concept and is aesthetically pleasing.



林嵐

JAFFA LAM



林嵐，畢業於香港中文大學藝術系、研究院及教育學院。她多次獲邀參加本地及國際展覽，以及世界各地的藝術家留駐計劃，計有日本、肯亞、台灣、孟加拉、中國、美國、法國和加拿大等。2006年獲亞洲文化協會捷成漢伉僑獎助金，2017年獲頒香港民政事務局長嘉許獎。

林嵐主力創作大型混合媒介雕塑作品及裝置，採用回收再用物料，包括箱板木、舊家具、回收雨傘布料等。近15年來，她積極參與本土及海外不同的公共和社區藝術計劃，作品多以文化歷史、社會與時事為背景，創造出似夢如真，且讓人產生時空交錯之感的現場裝置，似是現代人尋找精神寄托的避難所。

Jaffa LAM received her Bachelor of Fine Arts, Master of Fine Arts and Postgraduate Diploma in Education from The Chinese University of Hong Kong. She has been invited to participate in a number of local and international exhibitions, as well as artist-in-residence programmes around the world, including Japan, Kenya, Taiwan, Bangladesh, China, the United States, France and Canada. In 2006, she was awarded the Désirée and Hans Michael Jebesen Fellowship by the Asian Cultural Council. In 2017, she received an award from the Secretary for Home Affairs' Commendation Scheme.

LAM specialises in large-scale mixed-media sculptures and installations. She often uses recycled materials, such as wood from crates, old furniture and recyclable umbrella fabric. In the past 15 years, LAM has been involved in various public art and community projects in Hong Kong and overseas. Her works usually explore issues related to local culture, history, society or current affairs. Her dreamy installations create an illusion of a different time and space, which seems to provide a haven for modern-day people.



### 教學設計理念 Teaching Concept

藝術創作常被認為是藝術家個人經歷的表達。當代藝術家多以混合媒介來創作回應歷史、社會、文化等議題，更會與不同界別人士合作，透過視藝及跨媒體等多元方式來表達和闡釋題材。

本課程透過讓同學認識林嵐的創作模式和取材，理解混合媒體裝置藝術，並嘗試運用各種回收物料進行創作，表達關心的議題。

Artistic creations are often seen as an expression of the artist's personal experience. In fact, many contemporary artists create mixed-media works to reflect upon issues related to history, society or culture. They also collaborate with people in various fields to express and explain ideas through visual arts and mixed-media works.

This course aims to introduce mixed-media installation art to students by introducing Jaffa LAM's creative methods and inspiration. The students will create works with various recyclable materials to express their views on issues they care about.

建議時數  5<sup>1/2</sup> 小時  
SUGGESTED LENGTH HOURS

### 學習重點 Key Learning Points

1. 透過錄像認識及欣賞林嵐的創作理念和風格。
  2. 搜集及探索不同物料，試驗物料的創造性。
  3. 以「再生樹」為題，利用回收物料創作裝置藝術。
  4. 運用組合、釘合、拼貼、黏合等不同技巧製作混合媒介裝置作品。
  5. 掌握裝置藝術在特定的環境中的藝術概念。
1. Learn about and appreciate Jaffa LAM's creative ideas and styles through her video.
  2. Search for diverse materials and explore the feasibility of reusing them.
  3. Take "A Regenerated Forest" as the theme, create installation works in groups with recyclable materials.
  4. Create mixed-media works with different techniques such as assemblage, binding, collage and pasting.
  5. Understand the artistic concepts for an installation art to be placed in a particular environment.

### 創作活動 Class Activities

1. 透過小組形式，構思作品造形及創作物料。
  2. 向校內教職員及同學收集可回收物料。
  3. 學生了解物料的特性和可行性，教師以討論和匯報形式輔助學生的設計和創作，並嘗試將物料和主題扣上關係。
  4. 用膠紙將回收物定型，再以白膠漿或以熱溶膠黏合鞏固成型。
  5. 作品放置於學校展覽，帶出保護環境的訊息。
1. The class can be divided into groups and brainstorm the form of their work and identify suitable recyclable materials for the work.
  2. Collect the recyclable materials from teachers, classmates and school staff.
  3. Students should examine the characteristics of the materials and the feasibility of reusing them. Teacher should help students in their creative and design process through discussions and presentations by establishing a relations between materials and the theme.
  4. Students could use adhesive tape to fix the position of the recyclable materials, and use white glue or hot glue to paste the materials together and keep the work stable.
  5. Exhibit the works on the school campus to promote the message of environmental protection.

### 創作工具 / 物料 Tools/Materials

回收物料、超能膠水、膠紙、熱溶膠槍、膠條、白膠漿、塑膠彩顏料、畫筆、麻繩、針線

Recyclable materials, super glue, adhesive tape, hot glue gun, plastic stick, white glue, acrylic paint, paint brush, hemp rope, needle and thread

### 評估 Evaluation

1. 理解林嵐的創作方式。
  2. 敢於向別人搜集物料。
  3. 懂得將回收物再創造成為一件裝置藝術品。
1. Be able to understand Jaffa LAM's creative methods.
  2. Build up confidence in collecting recyclable materials from others.
  3. Be able to create an installation work by using recyclable materials.





## 學生作品及感想 Students' Works and Feedback



林玫靜 (小六)  
LAM MAN-CHING (PRIMARY SIX)

十分幸運可以參與創作裝置藝術，更可以與藝術家互動和向她學習。雖然創作期間遇到一些難處，但最終也能圓滿完成，希望能有更多相關的藝術創作班，讓我認識更多藝術知識。

I am fortunate to have had the chance to participate in this installation art-making course, and to be able to interact with and learn from the artist. I encountered some difficulties during the creative process, but I eventually managed to complete the work. I hope there will be other relevant art courses in the future to enrich my knowledge of art.

劉沛然 (小五)  
SISSI LIU (PRIMARY FIVE)

我覺得裝置藝術是一種十分新奇的媒介，想不到要創作一件裝置藝術的過程是這麼的不容易。不過，在老師的指導和大家的努力下，最終能順利完成作品。很高興藝術家親身來到學校與我們分享，讓我獲益良多。

Installation art is a new and exciting medium for me. I did not expect the creative process to be so challenging. But we managed to finish the works under the guidance of the teacher and with each others' encouragement. I was glad that the artist could visit the campus and share her experience with us. I learnt a lot in the process.



## 林嵐：教學計劃概要 (初中) Jaffa LAM: Teaching Outline (Junior Secondary)

### 教學設計理念 Teaching Concept

藝術創作常被認為是藝術家個人經歷的表達。當代藝術家多以混合媒介來創作回應歷史、社會、文化等議題，更會與不同界別人士合作，透過視藝及跨媒體等多元方式來表達和闡釋題材。

本課程透過讓同學認識林嵐的創作模式和取材，理解混合媒體裝置藝術，並嘗試運用各種回收物料進行創作，表達關心的議題。

Artistic creations are often seen as an expression of the artist's personal experience. In fact, many contemporary artists create mixed-media works to reflect upon issues related to history, society or culture. They also collaborate with people in various fields to express and explain ideas through visual arts and mixed-media works.

This course aims to introduce mixed-media installation art to students by introducing Jaffa LAM's creative methods and inspiration. The students will create works with various recyclable materials to express their views on issues they care about.

建議時數  
SUGGESTED LENGTH



5 小時  
HOURS

### 學習重點 Key Learning Points

1. 透過錄像認識及欣賞林嵐的創作理念和風格。
  2. 認識如何使用回收物料作為創作素材。
  3. 掌握利用回收物料集體創作一件與環境相呼應的裝置藝術。
1. Learn about and appreciate Jaffa LAM's creative ideas and styles through her video.
  2. Learn how to use recyclable materials for artistic purposes.
  3. Learn how to collectively create an installation work related to the environment using recyclable materials.

### 創作活動 Class Activities

1. 全班分為五組 (約 5-6 人一組)，探索校園環境，每組擬定一個回應校園需要的創作主題。
2. 商討收集可回收作為裝置物料的類別。
3. 構思作品的造形。
4. 與校內的教師、同學及職員溝通，詢問他們對校園的看法，並向他們收集可回收物料。
5. 以縫合、紮作、黏合、懸掛等方法進行創作。

1. The class can be divided into five groups (5 to 6 persons per group). The groups would explore the campus environment, and each group can set a topic related to the campus for their work.
2. Students can discuss the categories of recyclable materials they need to collect.
3. Students can brainstorm the form of the work.
4. Students should communicate with teachers, schoolmates and school staff on campus, asking their opinions about the campus and collecting recyclable materials from them.
5. Students can create works by sewing, paper crafting, pasting or hanging.

### 創作工具 / 物料 Tools/Materials

回收物料、紙皮、紙筒、膠樽、膠紙、熱溶膠槍、膠條、顏料

Recyclable materials, paperboard, toilet paper roll, plastic bottle, adhesive tape, hot glue gun, plastic stick, paint

### 評估 Evaluation

1. 理解林嵐的創作方式。
  2. 向不同人士搜集資料及物料。
  3. 明白裝置藝術與環境的關係。
  4. 懂得將回收物再創造成為一件藝術品。
1. Be able to understand Jaffa LAM's creative methods.
  2. Be able to collect information and materials from various people.
  3. Be able to understand the relationship between installation art and the environment.
  4. Be able to create works by using recyclable materials.



圓玄學院妙法寺內明陳呂重德紀念中學  
THE YUEN YUEN INSTITUTE MFBM NEI MING CHAN LUI CHUNG TAK MEMORIAL COLLEGE



曾翹棕 (中三)  
TSANG LONG-TSUNG  
(SECONDARY THREE)

這次的經歷讓我體驗如何製作一件藝術品，而且打破以往我對藝術的印象，發現原來藝術可以以不同的形態呈現。另外，這特別的體驗更為我們在初中的最後一個學年創造了美好的回憶。最後更有幸向藝術家林嵐了解更多裝置藝術，為這次活動寫下完美句號。  
The course allowed me to experience the art-making process and changed my concept of art. I did not know that art could take such diverse forms in real life. The activities were special and gave us memorable experience in the final year of junior secondary school. I also felt fortunate to be able to learn more about installation art from the artist Jaffa LAM, which provided the perfect ending for the project.



郭梓穎 (中三)  
KWOK TSZ-WING  
(SECONDARY THREE)

首次學習裝置藝術，在構思過程中總覺得這課題很難深，不知從何入手，更覺得所有環保物料不夠美觀。但事實並非如此，課程令我們懂得如何充分運用環保物料，使其能從廢堆中重生並體現出新的存在意義，一個只屬於我們的校園回憶。

This was my first chance to learn about installation art. I found it challenging during the brainstorming process for the project. I did not know how to start and thought that recyclable materials were not aesthetically pleasing. But I later learnt that this attitude was wrong. The course taught us how to make good use of recyclable materials so that they are no longer wasted, but instead can be given a new function and carry new meanings and values, which in this case, are our unique, collective memories of the time at school.



# 教師感言

## TEACHERS' FEEDBACK

刁綺蓮副校長

圓玄學院妙法寺內明陳呂重德紀念中學 視覺藝術科科主任

中三同學對集體創作和創作裝置藝術事前未有認識，他們對香港藝術家林嵐的裝置藝術作品風格和理念感到新鮮。在這次學習過程中，他們以熟悉的校園集體回憶為題去創作，活動對他們來說是新嘗試，有些難度。起初同學感到無從入手，他們對在學校收集廢紙箱、膠樽及棄置物不感興趣，最後大家明白到藝術創作可以多元化及加入無限想像。各組同學拋開平日的課堂規律模式，大膽發揮創意，最後演繹作品時，師生均會心微笑，因為這是他們在校園三年來成長的印記，滿載初中的學習和歡樂回憶。

Miss DEW Yee-lin, Elaine

Vice-principal, Panel Head of Visual Arts

The Yuen Yuen Institute MFBM Nei Ming Chan Lui Chung Tak Memorial College

Our Form 3 students were not previously familiar with collective art projects and installation art, so Hong Kong artist Jaffa LAM's installation art and ideas were new to them. The theme of this art project was collective memories on campus, which was a topic the students could relate to. The activities were new, but also slightly challenging to them. At first, the students were uncertain about how to start, and they were not very interested in collecting materials such as paper or plastic from recycling bins. But they eventually learnt that artistic creation involves diversity, and they could use a lot of imagination during the process. In groups, the students went beyond the norms in regular classes and expressed themselves creatively and boldly. Their presentations of their works made both the teachers and students smile because the contents involved all their fruitful and happy memories during their junior secondary school days. The presentations marked their growth in the past three years.

李嘉琪老師、葉雅欣老師

宣道會葉紹蔭紀念小學 視覺藝術科科主任

我校非常感謝及榮幸獲邀參與計劃，學生透過主辦機構提供的珍貴錄像，觀看文樓先生第一身剖白他的雕塑藝術創作意念，為同學日後的創作奠定重要的第一步。因為同學對於影片印象深刻，故能激發他們濃厚的創作興趣。於計劃前，學生曾於課堂上學習西方的雕塑藝術，這次能讓學生對香港雕塑家有更深的認識。此計劃能作增潤課程及延伸學習之用，擴闊學生對雕塑的視野。

Miss LI Ka-ki, Kate and Miss IP Ngar-yan

Panel Heads of Visual Arts

Christian Alliance S. Y. Yeh Memorial Primary School

Our school was honoured to be invited to join this scheme. From the precious video provided by the organisation, our students could learn from Mr. VAN Lau directly as he explained his ideas about sculpture

in the video. This laid the foundation for the students' creative path. They were impressed by the video and were inspired with a lot of creative ideas. Before the scheme, the students had learnt about Western sculpture in class. This opportunity allowed them to gain more knowledge about Hong Kong sculptors. The scheme can serve as an enrichment or extended learning programme to expand students' perspective about sculpture.

李艷嫻老師

台山商會中學 視覺藝術科科主任

很高興有機會參與這次教學計劃，讓我對王無邪先生的作品加深了不少認識。王無邪先生的作品極富濃厚的中國味道，同時又帶有強烈的西方色彩，這種中西合璧的現代創新風格，也許正是香港藝術的特色。對學生來說，中國水墨畫一般是比較傳統和沉悶的，但王無邪先生的作品卻很有現代感，學生對錯位配置的幾何山水構圖亦覺得甚為有趣，課堂氣氛專注投入，完成作品亦不乏佳作。

從前在教授中國水墨畫的時候，往往會擔心題材未能引起學生的興趣而有所猶疑，但經過這次計劃之後，發現原來中國水墨畫教學也可以很好玩和富創意，增加了我對教授相關課題的信心。所以，在這裡要多謝香港美術教育協會和香港藝術館所提供的支援，令教學過程暢順和愉快，更希望這個教學計劃能為喜愛中國水墨畫的同工提供一些有用的教學點子。

Miss LEE Yim-han

Panel Head of the Visual Art Department

Toi Shan Association College

I was very happy to be able to participate in this scheme and learn more about the works of Mr. Wucius WONG. His works simultaneously embody strong Chinese essence and Western favours. This modern and creative way of mixing Chinese and Western styles is a characteristic of Hong Kong art. Students normally find the subject of Chinese ink painting rather traditional and boring, but Mr. WONG's works are modern, and the students were interested in the overlapping geometric elements in his landscape paintings. During the classes, students were focused and some of them submitted really great works.

Previously, I was often concerned that the topic of Chinese paintings would fail to catch the students' interest. But after the project, I realised that teaching Chinese ink paintings can be exciting and innovative. It strengthened my confidence in teaching related topics. Therefore, I must thank the Hong Kong Society for Education in Art and the Hong Kong Museum of Art for providing this support, so that we could have a smooth and pleasant teaching and learning experience. I hope that this scheme will provide additional useful teaching tips for teachers who love Chinese ink paintings!

辛惠敏老師

保良局香港道教聯合會圓玄小學 視覺藝術科科主任

相信中國畫這個課題是不少香港視覺藝術科老師的弱項。王無邪先生的山水畫結合了傳統水墨和西方的美學及設計元素，是一個向學生介紹中國水墨畫很好的切入點。

是次創作活動利用了免費網絡應用程式——Google 簡報對傳統水墨畫進行畫面幾何分割及明暗微調。由於不需要任何繪畫技巧，平時視藝科能力稍遜的學生都能輕鬆完成，享受創作的樂趣。

Miss SUN Wai-man

Panel Head of Visual Arts

PLK HKTA Yuen Yuen Primary School

I believe that the subject of Chinese ink paintings is a challenging area for many visual arts teachers in Hong Kong. Mr. Wucius WONG's Chinese landscape paintings combine features of traditional ink paintings with Western aesthetics and design elements. They provide a great angle for introducing Chinese ink paintings to students.

In this creative activity, we adopted the free Internet application—Google Slides to segregate geometric elements in traditional Chinese ink paintings and fine tune the paintings' brightness. Since no painting skills were required, students who were normally not strong in visual arts could complete the tasks easily and enjoy the fun of the creative process.

洪清雅老師

李志達紀念學校 視覺藝術老師

「今天為大家介紹裝置藝術作品……」當在第一堂課堂引入主題時，同學們都一臉疑惑，究竟裝置藝術是甚麼？多年執教視藝，課堂主要以傳統藝術媒介為主，例如：繪畫、雕塑、版畫、中國水墨畫等等，甚少涉獵裝置藝術，當時在選擇哪位藝術家作主題時，腦袋浮現了一個大膽的想法：「小學生也可以嘗試接觸裝置藝術。」就這樣，我堅持這個信念，抱著嘗試的心態，展開了這次的「教學實驗」之旅。

教學設計及過程也很不容易，始終裝置藝術並非學生常見的藝術範疇，必須透過仔細的作品評賞，了解藝術作品的詮釋，才明白作品在造型設計、物料及空間之間的意義。學生們對這門藝術的興趣相當高，顯得很好奇。在構思作品及匯報時，他們都化身成「小小藝術家」，頭頭是道，實在給我驚喜！

這一次的「教學實驗」讓我明白，我們可以大膽地介紹「非主流」的藝術知識給學生，啟發他們！

Miss HUNG Ching-nga

Visual Arts Teacher

Lee Chi Tat Memorial School

"Today, I am going to talk about works of installation art..." When I introduced the subject in the first lesson, the students looked puzzled and wondered what is installation art. I have taught visual arts for many years. My classes usually revolve around traditional artistic media, such as painting, sculpture, printmaking and Chinese ink painting. Installation art is a rare topic. As I was brainstorming about which artists to be introduced in class, I had a bold idea: primary school students can learn about installation art too! So I persisted with the idea and started this journey of "experimental teaching".

The syllabus design and teaching process were not easy, since installation art was not a familiar topic for my students. We had to undergo thorough analysis and appreciation of an installation artwork to understand the ideas behind it

and the meanings in the form, use of materials and spatial construction. The students were strongly interested in this art form and being very curious. When brainstorming and presenting their works, they all turned into "mini-artists" and expressed ideas that surprised me!

This "experimental teaching" experience helped me understand that we can boldly and confidently introduce "non-mainstream" artistic knowledge to students and let them be inspired.

翁綺雯老師

地利亞修女紀念學校(吉利徑) 視覺藝術科科主任

我們的學生具有多元文化背景。起初，我很擔心他們未必能理解竹在中國文化裡的意義。可幸的是，透過一系列的活動，包括理解雕塑藝術、研究文樓先生的作品、以思維導圖作構想、畫草圖、測試物料，然後到創作、修飾以至完成雕塑作品，同學們都能透過雕塑藝術表達意念。這次的創作計劃正好反映視覺藝術的功用：不論年代、文化，藝術都是人類能理解和使用的共通語言。

除了學習知識外，學習如何與他人協作和溝通也是教育的核心。與個人的專題習作不同，分組活動注重團體精神。在這次創作過程中，同學都主動為團隊作出貢獻。即使大家有時會抱持不同意見，仍會彼此尊重和嘗試達成共識。他們在創作雕塑的過程中，互相啟發，甚至也啟發了我！

和學生一樣，我喜歡視覺藝術科不只是因為學科的知識，也因為我們在課堂裡可以互動。作為老師，我負責教授知識予學生，但我同時也在學習，受學生天馬行空的思維所啟發。

Miss YUNG Yee-man

Panel Head of Visual Arts

Delia Memorial School (Glee Path)

Our students come from a multicultural background. At the very beginning, I was worried about whether they could understand and interpret the meaning of bamboo in the Chinese context. Happily, after studying sculpture, learning from Mr. VAN Lau, brainstorming with mind maps, sketching ideas, testing materials, and making and modifying sculpture models, our students were able to express their ideas by making their own sculptures. This project literally reflects the function of Visual Arts: it is regarded as a universal language for all humans to communicate across time and cultures.

In addition to gaining subject knowledge, the students learnt how to cooperate and communicate with each other, which is a vital component of education. Unlike individual projects, group work emphasise on team work and team spirit. Throughout the project, the students actively contributed to their team. Even though they sometimes had different opinions, they respected each other and looked for compromise. Actually, they inspired each other and even me to become better sculptors.

Like my students, I enjoyed these Visual Arts lessons not only because of the subject knowledge, but also because of the interaction. I am a teacher who facilitates their study. But I am also a learner whose inspired by my students' unrestrained creativities.

# 總結

## SUMMARY

為期四年的「與藝術家同接觸校本藝術賞創先導計劃」，合共製作了16位藝術家的錄像，32套高小及初中學生適用的教案，並在試點學校舉辦超過135場工作坊。

"In Touch with Hong Kong Artists – A School-based

Art Learning Pilot Programme" has been running for four years. We created videos of 16 artists and 32 sets of teaching materials suitable for senior primary and junior secondary school students, and delivered over 135 workshops at pilot schools.

### 計劃時序表 Programme Timeline

#### 2015

- 3月至7月 第一期藝術家工作坊  
Workshops of Phase 1
- 5月 第一期藝術家學校分享會：朱興華、區大為  
Artist Sharing Session of Phase 1:  
CHU Hing-wah and OU Da-wei
- 6月 第一期藝術家學校分享會：廖少珍  
Artist Sharing Session of Phase 1:  
LIU Siu-jane
- 7月 第一期藝術家學校分享會：李慧嫻  
Artist Sharing Session of Phase 1:  
LI Wei-han, Rosanna
- 10月 第一期簡介會  
Briefing Session of Phase 1

#### 2016

- 3月至6月 第二期藝術家工作坊  
Workshops of Phase 2
- 6月 第二期藝術家學校分享會：郭孟浩  
Artist Sharing Session of Phase 2:  
KWOK Mang-ho
- 7月 第二期藝術家學校分享會：蘇慶強  
Artist Sharing Session of Phase 2:  
SO Hing-keung
- 10月 第二期簡介會  
Briefing Session of Phase 2



#### 2017

- 1月 第三期藝術家創作技法工作坊  
(由教學設計顧問趙錦誠示範參與計劃藝術家的創作技法)  
Demonstration Workshop of Phase 3  
(Creation technique of participating artists demonstrated by teaching plan consultant Simon CHIU)

- 1月至12月 第三期輔助教材升級  
(將第一、二期共13位藝術家的教材套升級為進階版，每套教材包括「教學活動建議」、「藝術家介紹」及「輔助教材」，分高小及初中教學程度，共26套輔助教材)  
Supplementary Teaching Materials of Phase 3  
(Refined 26 sets of Phases 1 and 2 teaching materials, covering 13 artists. Each set includes "Suggested Class Activities", "Artist Introduction" and "Supplementary Teaching Materials" with two teaching levels: Senior Primary and Junior Secondary.)

#### 2018

- 2月至6月 第四期藝術家工作坊  
Workshop of Phase 4
- 5月至7月 第四期藝術家學校分享會：林嵐  
Artist Sharing Session of Phase 4:  
Jaffa LAM
- 6月至11月 撰寫第三、四期三位藝術家的教案，共六套教材  
Six sets of teaching materials of Phases 3 & 4: covering 3 artists
- 11月 第三及四期分享會  
Sharing Session of Phases 3 & 4

### 計劃花絮 Programme Highlights

#### 藝術家錄像製作 Artist Videos

本計劃在四年間共製作了16套香港藝術家的錄像，每條片長約十分鐘，讓同學能夠深入淺出地了解各藝術家的背景及其創作特色和技巧，有助他們在工作坊實踐藝術家的創作。老師可參考並配合相應的教材及輔助資料以進行教學活動。

Throughout the programme, we made 16 sets of Hong Kong artist videos over a span of four years; each video is about 10 minutes long. The aim was

to introduce the background, artistic characteristics and techniques of the artists in a comprehensive and easy-to-understand way to help the students create their own artworks in the workshops. Teachers can refer to the corresponding teaching material and supplementary information when conducting the class activities.

#### 參與計劃藝術家

文樓	雕塑
王無邪	繪畫(中國及西方)
白雙全	混合媒介
朱興華	繪畫(中國)
李慧嫻	陶瓷
林嵐	裝置藝術
區大為	繪畫(中國)
張義	雕塑
梅創基	版畫
郭孟浩	混合媒介
陳福善	繪畫(西方)
陳餘生	繪畫(西方)
廖少珍	版畫
歐陽乃沾	繪畫(西方)
韓志勳	繪畫(西方)
蘇慶強	攝影

#### Participating Artists

AU YEUNG Nai-chim	Painting (Western)
Gaylord CHAN	Painting (Western)
Luis CHAN	Painting (Western)
CHEUNG Yee	Sculpture
CHU Hing-wah	Painting (Chinese)
HON Chi-fun	Painting (Western)
Jaffa LAM	Installation Art
KWOK Mang-ho	Mixed media
LI Wei-han, Rosanna	Ceramics
LIU Siu-Jane	Printmaking
MUI Chong-ki	Printmaking
OU Da-wei	Painting (Chinese)
PAK Sheung-chuen	Mixed media
SO Hing-keung	Photography
VAN Lau	Sculpture
Wucius WONG	Painting (Chinese & Western)





## 撰寫教案 Writing Teaching Plans

本計劃邀請了 20 位就讀香港教育大學教育榮譽學士（視覺藝術）的學生參與協助撰寫教案。除了與試點學校教師一同構思教學活動，將不同的技法與物料探索活動元素注入工作坊，亦於工作坊完成後製作了一系列教材資料，包括「教學活動建議」、「藝術家介紹」及「輔助教材」。教師可按校情需要使用這套教案，令教學事半功倍。

### 教學設計助理名單

伍展鴻、江嘉珮、何嘉盈、余姿霓、吳慧軒、周妙莉、邱玉蓮、徐偉珊、馬廷瑤、陳可為、陳彥羽、勞嘉玲、曾玉翠、黃可晴、黃俊蒿、黃詩詠、董寶華、蔡佩燕、蔡思慧、嚴穎彤、龔盈盈



We invited 20 students from the Bachelor of Education (Honours) (Visual Arts) programme at the Education University of Hong Kong to assist in writing the teaching plans. We brainstormed educational activities with our school partners and made sure the students would have opportunities to explore different kinds of artistic techniques and materials in the workshops. We also produced a series of teaching materials after conducting the workshops, with sections such as "Suggested Class Activities", "Artist Introduction" and "Supplementary Teaching Materials". Teachers can use the teaching plans or adapt them to their specific context to facilitate the educational process.

### List of Teaching Plan Assistants

CHAN Ho-wai	KUNG Ieng-ieng	WONG Ho-ching
CHAN Yin-yu	LO Ka-ling	WONG Sze-wing
CHAU Miu-lee	NG Chin-hung	YAU Yuk-lin
CHOI Pui-yin	NG Wai-hin	YIM Wing-tung
CHOI Sze-wai	TSANG Yuk-chui	YU Chi-ngai
Emily MA	TSUI Wai-shan	
HO Ka-ying	TUNG Po-wa	
KONG Ka-pui	WONG Chun-ko	

## 藝術家分享會 Artist Sharing Sessions

除了製作藝術家錄像，藝術家們亦走入學校與師生互動，分享他們創作理念及心得，並作創作示範。一眾師生把握機會與藝術家交流，反應熱烈。師生均表示從分享會中獲益不少。

In addition to creating artist videos, we invited the artists to visit the schools and interact with the students and teachers. The artists shared their creative ideas and experience, and demonstrated their creative process. Both the students and teachers reacted enthusiastically to this interaction. They treasured the opportunity to communicate with the artists and said they learnt a lot from the artists' sharing.



2016 年 6 月  
藝術家郭孟浩分享會 宣道會葉紹蔭紀念小學  
June 2016  
Artist sharing session with KWOK Mang-ho  
Christian Alliance S Y Yeh Memorial Primary School



2015 年 5 月  
藝術家朱興華分享會 浸信宣道會呂明才小學  
May 2015  
Artist sharing session with CHU Hing-wah  
Conservation Baptist Lui Ming Choi Primary School



2018 年 5 月  
藝術家林嵐分享會 李志達紀念學校  
May 2018  
Artist sharing session with Jaffa LAM  
Lee Chi Tat Memorial School

## 工作坊 Workshop

16 位香港藝術家的錄像及教材於計劃期間在多間試點學校進行實踐。學生能深入認識藝術家的創作歷程，並體驗探索他們的獨特風格；參與計劃的視藝科老師亦給予正面評價，認為此計劃為視藝科課程注入香港藝術家的參考資源，有助推動香港的藝術教育發展，並加深對本地藝術的認識。試點學校共有 17 間，舉辦超過 135 場工作坊，參與人次超過 3,190 人。

The 16 sets of artist videos and teaching materials were employed by various partnering schools in our pilot programmes. The students learnt about the artists' creative process in depth and explored their unique styles. The visual arts teachers gave positive feedback about the programme that it provided useful reference of Hong Kong artists and was helpful

in enhancing students' knowledge of local art and promoting art education in Hong Kong. We held over 135 workshops in 17 partner schools, with over 3,190 participants.



## 簡介會 Briefing Sessions

在 2015/16 及 2016/17 年間共舉辦了 2 次簡介會，邀請先導學校的參與老師及藝術家擔任嘉賓，分享參與計劃的點滴以及對計劃的評價。

We held two introductory sessions in the 2015/16 and 2016/17 academic years. We invited the artists and the teachers from the participating schools to share their experience in the programme and their feedback.



2015 年 10 月 9 日第一期計劃簡介會 / 香港文物探知館  
Briefing session of Phase 1 was held on 9 October  
2015 at the Hong Kong Heritage Discovery Centre.



2016 年 10 月 19 日第二期計劃簡介會 / 香港文物探知館  
Briefing session of Phase 2 was held on 19 October  
2016 at the Hong Kong Heritage Discovery Centre.

## 出版刊物 Publications



第一期教學計劃小冊子 Programme Booklet of Phase 1



第二期教學計劃小冊子 Programme Booklet of Phase 2

# 鳴謝及工作小組

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SUN Wai-man  
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YUNG Yee-man  
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