



香港教育大學

The Education University
of Hong Kong

2019-2020 (sem 2)

ART4902 (01E)

HONOURS PROJECT II

*“Introducing the Painting Skills and the
Style Trend of Hong Kong Modern Ink
History (1960s - 1980s) which based on
Studying the Biography and the Painting
Skills of Liu Kuo Sung”*

Supervisor: Dr. Lau Ying

Student Name: Ma Hiu Laam

Student Number:

Date: 18/05/2020

Declaration

I, Ma Hiu Laam, declare that this research report represents my own work under the supervision of Dr. Lau Ying, and that it has not been submitted for examination to any tertiary institution previo

Signature:

Ma Hiu Laam

Abstract

The purposes of this study are to investigate: 1. the painting skills and styles of Hong Kong Modern Ink History (1960s - 1980s). 2. the biography and the painting skills of Liu Kuo-Sung. The main research method of this project is literature review and the result of the project was created into a cartoon animation around five minutes. The targets audiences of the animation are Primary four to Primary six students. The purposes of the cartoon animation are 1. work as an introduction before the art lesson about Hong Kong Modern Ink or Ink Art (Include multimedia-teaching during the art history lessons). 2. raise the students' interests. 3. free for the teachers to download or use to be the teaching materials. The cartoon animation had been released on the YouTube and worked as a public channel for the teachers and the students to watch.

Keywords: Cartoon Animation, Hong Kong Modern Ink, Multimedia-Teaching

Content

Declaration	01
Abstract	02
Content	03
Chapter 1: Introduction	06
1.1 Research Background	
1.2 Research Objectives	
1.3 Research Questions	
Chapter 2: Literature Review	08
2.1 Research Values	
2.1.1 Academic Reasons of Choosing Hong Kong Modern Ink History	
2.1.2 Educational Values of Using Animations to be the Project Result	
2.1.2.1 Educational Trend	
2.1.2.2 Effectiveness of Using Mix-media in Lessons	
2.2 Animation Target Audience	
2.3 Research Framework	
Chapter 3: Research Design & Schedule	11
3.1 Methodology	
3.1.1 Triangulation of Data Sources and Research Method	
3.2 Research Targets	
3.3 Research Schedule	
Chapter 4: Findings and Analysis	
4.1 Analysis.....	13
4.1.1 The Development of Hong Kong Modern Ink	

4.1.2 Biography of Lui Shou-Kwan	
4.1.3 Biography of Liu Kuo-Sung	
4.2 Findings.....	16
4.2.1 Hong Kong Modern Ink (1960s - 1980s)	
4.2.2 Lui Shou-Kwan	
4.2.3 Liu Kuo-Sung	
4.2.4 Comparison of Liu Kuo-Sung and Lui Shou-Kwan	
4.3 Processes of Animation Making.....	19
4.3.1 Trials of Different Softwares	
4.3.2 Trials of Animation Styles	
4.3.3 Trials of Animation Making	
4.3.4 Trials of Painting Skills of Liu Kuo-Sung	
4.4 Artwork.....	24
4.4.1 Script and Storyboard	
4.4.2 Final Animation	
4.5 Public Exhibition	
4.5.1 YouTube Channel	
Chapter 5: Conclusion.....	25
5.1 Comments of Public	
5.1.1 Questionair	
5.1.2 Other Comments	
5.1.3 Future Researches	
5.2 Conclusion	
5.2.1 Technological Problems	
5.2.2 Music and Narrator of the Animation	
5.2.3 Data and Information Elections	

Chapter 6: Appendixes	28
6.1 Table of Hong Kong History and Hong Kong Art History.....	28
6.2 Table of the Biography of Lui Shou-Kwan.....	31
6.3 Table of the Biography of Liu Kuo-Sung.....	36
6.4 Steps of Animation Making.....	40
6.5 Steps of Video-taking of the Experimental Ink Painting Skills of Liu Kuo-Sung	
6.5.1 Paper Rubbing (紙拓).....	43
6.5.2 Marbling (水拓).....	44
6.5.3 Peeling away fibers of Xuan paper (抽筋法).....	45
6.5.4 Steeped Ink and Tracing Paper Marbling (漬墨法和牛油紙拓).....	46
6.6 Script and Storyboard with Final Animation (Version One).....	47
6.7 Script with Final Animation (Version Two: After the Data Collection of the Online Questionnaire).....	56
6.8 Questions of Online Questionnaire.....	62
6.9 Data Collected of the Online Questionnaire.....	65
Chapter 7: References	70
7.1 Books and Articles	
7.2 News	
7.3 Videos	
7.4 Websites	

Chapter 1

Introduction

1.1 Research Background

According to the ‘Visual Arts Curriculum Guide’ (2003), a basic art unit and lesson need to include four learning targets: 1. Developing Creativity and Imagination. 2. Developing Skills and Processes 3. Cultivating Critical Responses. 4. Understanding Arts in Context. Art teachers need to introduce artists (Cultivating Critical Responses) or having introduction (Understanding Arts in Context) to lead the students think about the following art creations (Developing Creativity and Imagination).



Figure 1.1 Four Learning Targets (Visual Arts Curriculum Guide, 2003)

The students could absorb the knowledge and create the artworks which fulfill the learning targets or not, introduction would be one of the important aspects to affect the students. Therefore, having a good introduction is very important. Based on my personal experiences, students were more concentrated while they were watching the videos during the introduction of the new unit. According to Dr. Yu and Dr. Cheung (2011), using mix-media (Sound, light, shadow, music etc.) during the lessons can help the students understand some abstract concepts and help raising the students’ interests. The students can revise the skills and knowledge while they watch the videos again. Moreover, The Education University of Hong Kong presented a series of animations about Chinese history in 2018. The project purpose was to stimulate primary school students’ interest in Chinese history, culture and values. Thus, this project is to create cartoon animations to introduce art history.

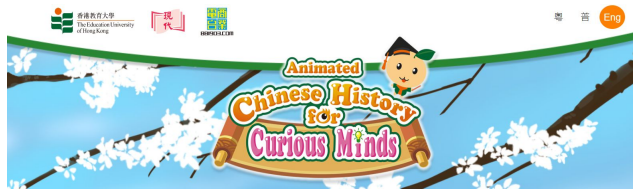


Figure 1.2 Website of Animated Chinese History for Curious Minds

(The Education University of Hong Kong, 2018)

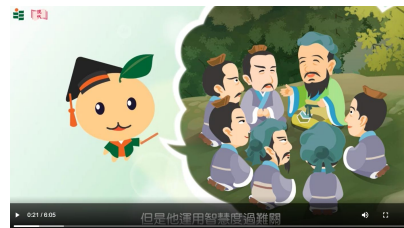


Figure 1.3 Capture of Animated Chinese History for Curious Minds: Confucius

(The Education University of Hong Kong, 2018)

1.2 Research Objectives

This project aims to introduce the painting skills and the style trend of Hong Kong Modern Ink (1960s - 1980s) which based on studying the biography and the painting skills of Liu Kuo-Sung. The main research method of this project is literature review. The result of this project was created into a cartoon animation around five minutes and the targets audiences are Primary 4 to Primary 6 students. The result of this project (Cartoon animation) will be worked as an introduction before the art lesson about Hong Kong Modern Ink or Ink Art. According to the report of Dr. Yu and Cheung (2011), using animation to support historical teaching can help to raise the students interests as well as academic results. Thus, the purpose of this cartoon animation is to raise the students' interests on studying Ink Art history. Lastly, the cartoon animation had been released on the YouTube and worked as a public channel (Easy Art History 輕鬆藝術歷史) which aimed at letting the teachers search and use the animation during their lessons easily.

1.3 Research Questions

Based on the project topic about the painting skills and the style trend of Hong Kong Modern Ink, there are three research questions had been released.

- a. What is Hong Kong Modern Ink?
- b. What are the skills of Hong Kong Modern Ink?
- c. How is Liu Kuo-Sung interpetate the style and the skills of Hong Kong Modern Ink?

Chapter 2

Literature Review

2.1 Research Values

2.1.1 Academic Reasons of Choosing Hong Kong Modern Ink History

Hong Kong is an International Financial Centre, it is having a unique character by having the colonial history and international harbour for the rich blend. (The Hong Kong Tourism Board (HKTB), 2020) The most famous culture of Hong Kong will be combining Chinese and Western history and culture at the same place. On the other hand, Hong Kong Modern Ink History is the first period of changing the art from traditional Chinese ink painting to modern ink painting, and the characteristic of this period of art was combining the Chinese and Western culture and art skills. It is the most important period of Hong Kong ink art (Dr. Lau, 2017). According to Dr. Lau (2017), the style of Hong Kong modern ink was affected by Western culture and the artists tried to combine Chinese and Western painting skills and concepts in their ink paintings. Therefore, Hong Kong Modern Ink period was the most representable art period about Hong Kong by concerning above information.

2.1.2 Educational Values of Using Animations to be the Project Result

2.1.2.1 Educational Trend

According to ‘The Educational Technology and eLearning Content Developing Trends’ (2011), the development of eLearning has been evolved along with Internet and advanced Technology. The journal also point out that the 3D-experienced learning will be the primary trends in the future eLearning content development. Actually, there are more schools and teachers tried to use the educational videos as well as other medias during their teaching. According to the news of Hong Kong Professional Teachers’ Union (2019), it showed the trend of the teachers using educational videos to support their teaching. Besides, the schools and teachers need to teach at home and tried to use Zoom (online software) the Coronavirus (CoV) in 2019, the teachers and schools in Hong Kong (South China Morning Post, 2020).



Figure 2.1 News of South China Morning Post about Zoom (H.H. Chan, 19.04.2019)

2.1.2.1 Effectiveness of Using Mix-media in Lessons

According to ‘The Study of Multimedia-Materials Teaching for Junior High School Student’s History Learning Achievement’ (2011), the report showed that the academic results of the students who studied history by using mix-media were higher than the students studied history by using traditional methods. Besides, the reports also pointed out that using mix-media in the lessons could raise the students’ interests and the students were glad to use mix-media during the lessons.

Teaching Methods	Number of Students	Pretest		Posttest	
		Average	Standard Deviation	Average	Standard Deviation
Mix-Media	42	82.19	10.11	92.76	7.63
Traditional	35	77.51	11.50	81.71	8.66

**Table 2.1 The Results of Pretest and Posttest of the Students Using Different Teaching Methods
(C.Z. Yu & C.W. Cheung , 2011)**

Choices		Very Agree	Agree	Normal	Disagree	Very Disagree	Total
Males	Number of students	10	6	5	0	0	21
	Percentage	48%	29%	23%	0%	0%	100%
Females	Number of students	11	8	2	0	0	21
	Percentage	52%	38%	10%	0%	0%	100%
Total	Number of students	21	14	7	0	0	42
	Percentage	50%	33	17%	0%	0%	100%

**Table 2.2 Satisfaction Degree Allocation about Using Mix-media can Raise the Students’ Motivation
(C.Z. Yu & C.W. Cheung , 2011)**

2.2 Animation Target Audience

The target audiences of this animation project are Primary four to Primary six students. By referencing Middendorf and Kalish (1995), the result of the study showed different times of attention about different levels of students. If the children are playing with their favourite toys, the time of attention could hold about seven minutes for the children below two year-old. According to the report of Middendorf and Kalish (1995), the time of the attention

of teenagers and adults could hold about twenty minutes. Using the data of the recent researchers, since we did not know the topics of the lessons would be the favourite type for the students, the estimate time of the introduction before the lessons should be around ten to fifteen minutes which include some description and activities mentioned by the teachers. Thus, the cartoon animation need to be limited to about five minutes.

Age	Time of Attention (Minutes)
< 2 year-old	7
3 year-old	8.9
4 - 5 year-old	12.3 - 13.6
6 - 8 year-old	14.3 - 16.6
8 - 12 year-old	16.3 - 18.6
Teenagers and adults	20

Table 2.3 Relationship between Different Ages and Time of Attention
(Middendorf & Kalish, 1995)

2.3 Research Framework

This study had been divided into three main parts: 1. Literature Review about the project's values 2. Literature Review about Hong Kong Modern Ink (Include books, news and videos) to find the definition, painting style, skills of Hong Kong Modern Ink as well as the biography of Liu Kuo-Sung and Lui Shou-Kwan. 3. Artwork making of the animation after the research. The first and the second part of the project will be written on the research report while the artwork making will be the practice-based output.

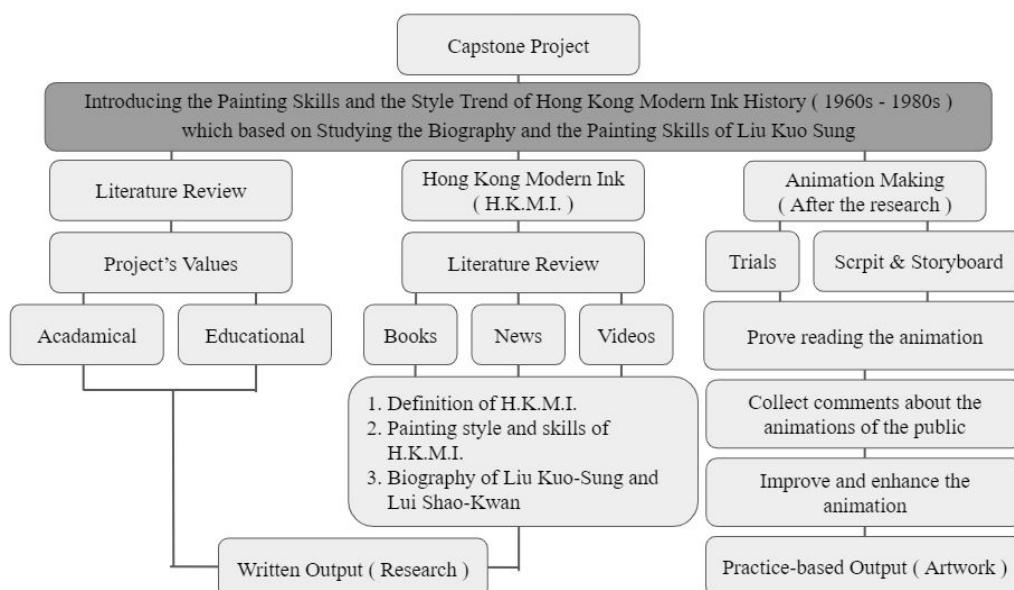


Figure 2.2 Research Framework of this study

Chapter 3

Research Methods

3.1 Methodology

3.1.1 Triangulation of Data Sources and Research Method

The main research method of this project is literature review. According to Pelto (2017), researchers began to use “Triangulation” (Defined as using more than one research method) as an approach to assess the validity and reliability of data-gathering methods. Besides, using the multiple sources of data and research methods to understand the information had lots of benefits (National Academies of Sciences, Engineering, and Medicine., 2018). Thus, this project had been used the “Triangulation of Data Sources and Research Method” which contained news, books and videos three aspects.

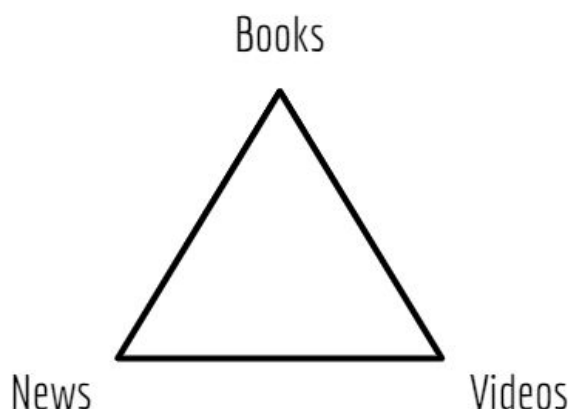


Figure 3.1 ‘Triangulation of Data Sources and Research Method’

3.2 Research Targets

Based on the study of Hong Kong Modern Ink History and the biography of Liu Kuo-Sung, the books, news and videos need to be written by related artists or professors. Hong Kong Modern Ink had splitted into two different styles based on two artists (Liu Kuo-Sung and Lui Shou-Kwan) and their disciples had created ‘Hong Kong Modern Ink Painting Society’ and ‘One Art Group’ during the period of 1960s - 1980s (S.K. Chan, 2014). Thus, the books, news and videos need to be written by Liu Kuo-Sung and Lui Shou-Kwan themselves, their disciples or professors who mentioned about Liu Kuo-Sung, Lui Shou-Kwan as well as the ink art history during the period of 1960s - 1980s.

Based on the above targets, this study referenced the autobiography and the albums of Liu Kuo-Sung, the books and albums written and created by ‘Hong Kong Modern Ink Painting Society’ and ‘One Art Group’, the art history books written by the historical professor of Lingnan University of Hong Kong, Lau Chi-Pang etc. The chosen news are about the interviews records of the disciples of Liu Kuo-Sung and Lui Shou-Kwan and the chosen videos are about the interviews of Liu Kuo-Sung and some related artists who talked and mentioned about the Hong Kong Modern Ink, Liu Kuo-Sung, Lui Shou-Kwan, the painting skills and styles of Ink Art in Hong Kong during the period of 1960s -1980s. In addition, the personal website about Liu Kuo-Sung and Lui Shou-Kwan had also been chosen to be the research targets which showed the artworks of these two artists.

3.3 Research Schedule

This study started from November 2019 and ended in May 2020. There are four stages during this study: 1. Data collection and analysis about the Hong Kong Modern Ink History and the biography of Liu Kuo-Sung and Lui Shou-Kwan. 2. Trials and creation of cartoon animation. 3. Data collection of the comments about the animation. 4. Report writing. The following table is the research schedule of this study and adjusted in April 2020.

Stage	Time	Activities
I	Nov 2019	Data Collection about Hong Kong Modern Ink
		Professional learning about animation
II	Dec 2019 - Early March 2020	Trials of animation
		Data analysis about Hong Kong Modern Ink
		Scripts writing of the cartoon animation
	Middle March 2020	Animation making and prove reading of the animation
	Late April 2020	Animation released and post on YouTube
		Honest Project Presentation
III	Early May 2020	Data collection of the comments about the cartoon animation (Questionair)
		Data analysis of the questionnaires
IV		Report writing

Table 3.1 Actual Research Schedule of This Study

Chapter 4

Findings

4.1 Analysis

This study gathered and analysed different information in the books, news, videos and websites into three tables to show the Hong Kong history and Hong Kong art history (Appendix 6.1), the biography of Lui Shou-Kwan (Appendix 6.2) and the biography of Liu Kuo-Sung (Appendix 6.3).

The table in appendix about the Hong Kong history and Hong Kong art history were mainly referenced and combined the information in the book of “ Talk with Hong Kong Art” written by Dr. Victor Lai and Dr. Lau Chi-Pang in 2015 and the short table about Hong Kong History published by The Hong Kong Tourism Board (HKTAB). For the detailed tables about the biography of Liu Kuo-Sung and the biography of Lui Shou-Kwan, there are seven categories included: 1. Years (When was the time of the events happened). 2. Events or activities he had done. 3. Place (Where he had done those paintings and events). 4. Painting Styles (Note the changes of his painting styles). 5. His painting concepts (Which could be the main factors to affect his painting styles). 6. His famous series in that year. 7. Details explanation of the events. where the information was referenced by their autobiographies, album and some interview records of their disciples.

4.1.1 The Development of Hong Kong Modern Ink

According to S.K. Chan (2014), Hong Kong Modern Ink was developed since 1950s and mostly affected by the artists who had been studied in the other countries.

In the early 50s, there was having civil war in China, the people as well as the artists in Guangzhou came to Hong Kong which include the Lingnan artists (Guangzhou), Huang Bin-Hong (Guangzhou), Pan Tian-Shou and Lui Shou-Kwan. Some of the artists like the Lingnan artists had been studied in overseas (Japan), they brought the western cultures and painting concepts of combining the Chinese and Western Culture to Hong Kong in that period of time. (Research Question 1) Once the artists settled down in Hong Kong, they started to create Hong Kong art clubs, the art subject in schools had also started to development at that time.

In 1962, the Great Hall had been built for exhibitions which include the ‘2nd Hong Kong International Salon of Paintings’ held by the ‘Circle Art Group’ of Lui Shou-Kwan. Although Liu Kuo-Sung were in Taiwan at that time, the paintings of him had also included in the exhibition (Circle Art Group, 1962). According to Leung (2007), the artists’ self-identities in Hong Kong could be raised due to the construction of Great Hall for more art exhibitions and the art clubs created by the artists. In the late 1960s, there were lots of new ink paintings showed in different art salons and exhibitions which change the previous image of exhibiting oil paintings in the past Hong Kong and started the period of focusing the painting styles and the concepts of two artists, Liu Kuo-Sung and Lui Shou-Kwan (S.K. Chan, 2014). (Research Question 1)

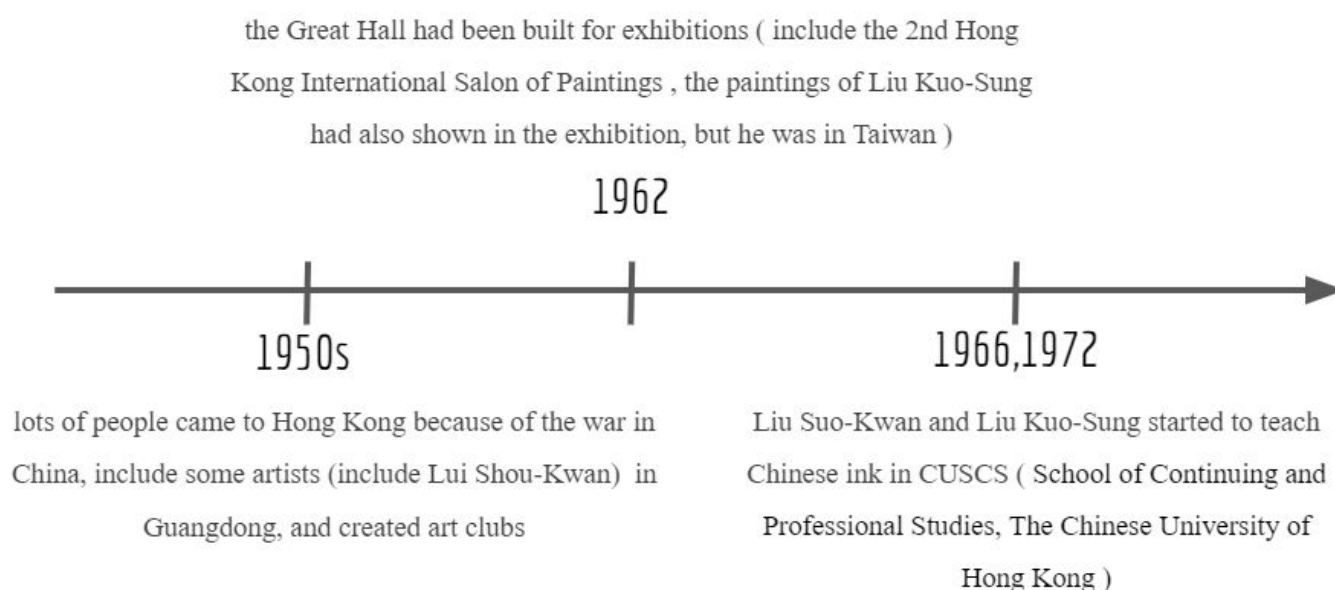


Figure 4.1 Timeline of the Development of Hong Kong Ink Art in 1950s - 1970s

4.1.2 Biography of Lui Shou-Kwan

Lui Shou-Kwan, ‘The Father of New Ink’, was born in Guangzhou in 1919. According to the personal website of Lui Shou-Kwan, he was a Hong Kong artists who had been the teacher of Chinese ink painting at the Department of Architecture of the University of Hong Kong and taught the course of ‘New Ink Painting’ in CUSCS. His father was an artists so that Lui Shou-Kwan could learn arts from his father. In 1948, he came to Hong Kong because of the Civil War in China. He was a labour in the Hong Kong Yau Ma Tei Ferry Company so that he could draw the sketching of Hong Kong in 1949 - 1952. He started to hold the exhibition in Hong Kong as well as in America, these exhibition let Lui Shou-Kwan knew more about the western concept in art and paintings. Thus, he started to combine the Chinese and Western art, skills and concepts into his ink paintings. He

also created the ‘Circle Art Group’ in 1964, those artists tried to experiment the ink paintings and combine the concepts in western, included the concepts of light and shadows presented by J.M.W. Turner (Mrs. Daphne King YAO, Director of Alison Fine Arts Limited, 2019). (Research Question 2)

「繪畫是一個人人生哲學裏面的一部分，是否需要用設計去畫水墨畫，或者就單用水墨去畫水墨畫，都可以創造到好多種東西來。不是說加上了點設計你的水墨畫就成現代。」

‘Painting is part of a person's philosophy of life, whether you need to use design to draw ink painting, or only use ink to paint, you can create a variety of things. It's not mean that if you add a little bit of design, your ink painting becomes modern.’

(K.T. Leung, 2018)

According to Mr. Leung (2018), he mentioned that Lui Shou-Kwan agree the concept of design and combine the design concepts into the ink painting. (Research Question 2) Thus, Lui Shou-Kwan mostly taught the concepts and the cultures of different arts instead of teaching the painting skills in the period of being a university teacher in 1966. Lui Shou-Kwan would like his students to have critical thinking and out those mindsets on their creations. Thus, his disciples created the ‘One Art Group’ which promote the new concepts of combining the Chinese and the Western art and cultures.

4.1.3 Biography of Liu Kuo-Sung

Liu Kuo-Sung, ‘The Father of Modern Ink’, was born in Bengbu, Anhui Province, China in 1932. According to the “Biography of Liu Kuo-Sung” (2011), he is a Taiwanese painter who had been the director of the art department of the Chinese University of Hong Kong and the director of the Tainan University of Arts Institute etc. Liu Kuo-Sung’s father was a soldier so that he could study in the Nanjing National Revolutionary Army Survivors School in 1948 and study traditional Chinese ink painting in 1946 (14 years-old). Then, he went to Taiwan because of the war of China (Civil War) in 1949. After he went to Taiwan, he started to learn western art and culture in Taiwan Provincial Teachers’ College (Taiwan Normal University) in 1949. In 1959, he tried to combine the Chinese and western art and culture in Chinese Ink Painting, and he did lots of experiments to try different new and unique ink painting skills.

「模仿新的，不能代替模仿舊的；抄襲西洋的，不能代替抄襲中國的。」

'Imitating the news can't replace imitating the old; plagiarizing western pieces can't replace plagiarizing Chinese pieces.'

(K.S. Lau, 1961)

Based on this personal mindset, he tried to explore the relationship between the art materials and Chinese ink painting which well known as experimental ink painting. (Research Question 2) Thus, he created lots of unique painting skills and style during the period of 1960s - 1970s (Interview video of Liu Kuo-Sung, 2013) . Since he became famous because of his special ink painting styles, he had been invited to join different art galleries in the world which included the second Hong Kong International Salon of Paintings held by the One Art Group of Lui Shou-Kwan. (Research Question 3) Then, he had been invited to be the director of the art department in the Chinese University of Hong Kong and taught 'Modern Ink Painting' and 'Experimental Ink Painting' in the School of Continuing and Professional Studies, the Chinese University of Hong Kong (CUSCS) in 1972. (Research Question 3) Liu Kuo-Sung created the 'Exhibition of Modern Ink Painting' and his disciples created the 'Hong Kong Modern Ink Painting Society'. He pointed out lots of mindsets and slogans to promote his unique experimental ink painting skills, for example 「革毛筆、宣紙的命」. His experimental ink painting skills improve the skills and knowledge of the Ink Painting in Hong Kong (Marbling, steeped ink and tracing paper marbling etc. which affected the Hong Kong Ink Painting development in a profound and lasting way.

4.2 Findings

4.2.1 Hong Kong Modern Ink (1960s - 1980s)

Lots of artists and professors defined the paintings within that period in Hong Kong were mainly combine the Chinese and Western painting skills and concepts. According to Leung (2014), the concepts of combining the Chinese and Western culture became the products of Hong Kong in 1960s -1970s and these opened a new trend for the ink culture. Based on the information analysed in part 4.1.1, the period of Hong Kong Modern Ink was splitted into two styles which based on Lui Shou-Kwan and Liu Kuo-Sung two artists. To analysis the changes of their paintings in early, middle and final period, their paintings could be used to define the Hong Kong

modern ink paintings (1960s - 1980s) are changing form the traditional Chinese ink paintings to abstract ink paintings. (Research Question 1)



**Figure 4.2.1 The Paintings of Lui Shou-Kwan and Liu Kuo-Sung in their early, middle and final period
(1950s - 1970s)**

4.2.2 Lui Shou-Kwan

Based on the above information (Part 4.1.2) and the table of the biography of Lui Shou-Kwan (Appendix 6.2), he was the first person to combine the Chinese ('Duo' and 'Zen') and the Western ('Design') concepts in ink paintings and his famous series is 'Zen Painting'. He studied Chinese and Western art history, concepts and artists, for examples light and shadow of J.M.W. Turner. (Research Question 2) His painting and new art concepts affected lots of students who became famous in nowadays likes Wang Wu-Xie an Leung Kui-Ting. Since 1950s, Lui Shou-Kwan came to Hong Kong and developed his art career, lots of the ink paintings were created in Hong Kong, like *'Travel in Tsuen Wan'* (1966). He was also a teacher of the university in Hong Kong who taught lots of the students where having a huge contribution to the development of Hong Kong Ink Art.

4.2.3 Liu Kuo-Sung

Based on the above information (Part 4.1.3) and the table of the biography of Liu Kuo-Sung (Appendix 6.3), he was famous by using different experiments (Paper and techniques) about the materials to do the ink

paintings. Due to the unique concepts of Liu Kuo-Sung, there were lots of difficulties for him to face during his art career, for example there were no universities or school hired him during that period of time (K.S. Liu, 2018). However, he still created lots of special ink painting skills such as the ‘Peeling away fibers of Xuan paper’ (「抽筋法」) and ‘Steeped Ink’ (「漬墨法」) etc. He had also created his own Xuan Paper and named ‘Kuo-Sung Xuan’ which used to fulfil needs of finishing the special ink painting skills, ‘Peeling away fibers of Xuan paper’. Thus, his famous series which created by using experimental ink paintings are ‘Steeped Ink Series’ (「漬墨系列」) and ‘Space Series’ (「太空系列」) etc. In 1972, he had been invited to be the director of the university in Hong Kong which could have the chance to introduce his experimental ink painting skills and techniques to improve the processes of ink paintings in Hong Kong.

4.2.4 Comparison of Liu Kuo-Sung and Lui Shou-Kwan

By comparing the biography of Liu Kuo-Sung and Lui Shou-Kwan, this study is focusing on introducing the experimental ink painting skills of Liu Kuo-Sung.

	Liu Kuo-Sung (Taiwan)	Lui Shou-Kwan (Hong Kong)
Title	Father of Modern Ink	Father of New Ink
Concept	<ul style="list-style-type: none"> - Main experiments used for concepts such as “Dao”, “Zen”, “Heaven and Human”, etc. - Continue to use the spirit of the artists in 1950s, the spirit of innovation, revolution on ink painting, etc. 	
Famous Series	<ul style="list-style-type: none"> - Steeped Ink Series (「漬墨系列」) - Space Series (「太空系列」) 	<ul style="list-style-type: none"> - Zen Painting (「禪畫」)
Painting Skills	Experimental Ink Painting : Used different elements and materials to draw <ul style="list-style-type: none"> - Marbling (水拓) - Paper Rubbing (紙拓) - Peeling away fibers of Xuan paper (抽筋法) - Steeped Ink (漬墨法) - Tracing Paper Marbling (牛油紙拓) 	Abstract Ink Painting : Used the design concepts to draw, draw the sketches first, and then paint
Relationship with Hong Kong	<ul style="list-style-type: none"> - Were invited to be the Chinese University of Hong Kong in 1972, improve the skills and development of Hong Kong Modern Ink - Disciples created Hong Kong Modern Ink Painting Society 	<ul style="list-style-type: none"> - Came to Hong Kong in 1948 - Create lots of famous Art Club - Be the professor in The University of Hong Kong and The Chinese University of Hong Kong

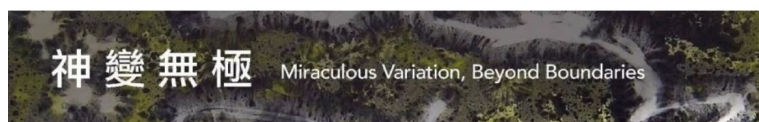
Table 4.2 Table of Comparing Liu Kuo-Sung and Lui Shou-Kwan

First, Liu Kuo-Sung and his disciples created the Hong Kong Modern Ink Painting Society in 1970s which gathered the two styles of paintings (Liu’s and Lui’s) into a **named period**, Hong Kong Modern Ink. Second, Liu Kuo-Sung’s experimental painting skills are more interesting and easier to be taught to the Primary students

as the targets audiences of final cartoon animation is set to be Primary four to Primary six students. Lastly, there are lots of exhibitions held by the Hong Kong Modern Ink Society and they had the annual exhibition, teachers could organize some outings for the students and the students could see the artwork in reality.

2019年5月13日至6月29日

神變無極 — 陳成球的現代水墨



「陳氏的『錐沙漏痕』系列的筆墨痕跡有如扶乩受鬼神驅使的錐沙痕，帶有古代圖騰神秘的宗教意味。行筆施墨，糅合中國書法的美學觀念，形成如篆如草的抽象水墨。」

香港藝術館前總館長

香港浸會大學視覺藝術院客席教授

鄭海超教授

**Figure 4.2.2 Capture of the Information about the Exhibition ‘ Miraculous Variation, Beyond Boundaries’
Held in 2019 by Hong Kong Modern Ink Painting Society
(Posted on the website of Hong Kong Modern Ink Painting Society)**

4.3 Processes of Animation Making

4.3.1 Trials of Different Software

During studies in the university, I had already learn how to use Adobe Illustrator to draw figures and characters. Once I searched on the Internet, I found there were lots of software that I could use to draw figures and cartoon. Thus, I tried to learn and use the MediBang Paint Pro to be one of the new software. However, I did not familiar to use the MediBang Paint Pro and I did not have the drawing pad, the produces were not good enough to be used in the animation.

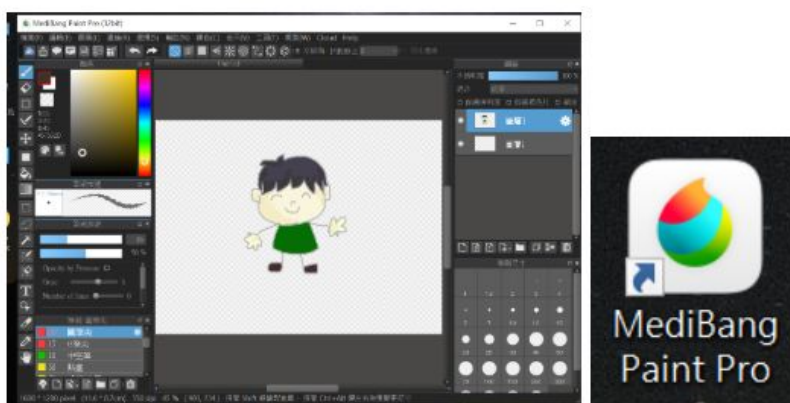


Figure 4.3.1.1 Capture of the Screen of MediBang Paint Pro

Therefore, I tried to use the Adobe Illustrator which I am more familiar with to be the final software for drawing the cartoon characters.

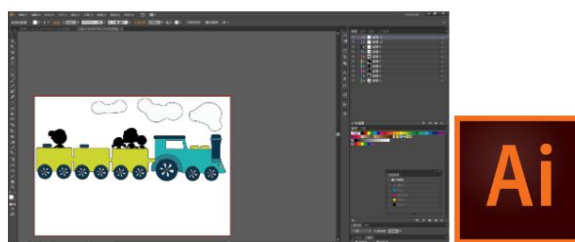
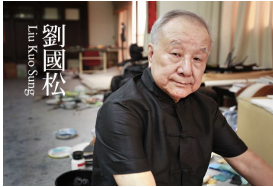




Figure 4.3.1.2 Capture of the Adobe Illustrator

4.3.2 Trials of Animation Styles

Based on the original photo of Liu Kuo-Sung, I had drawn two styles of the animation and estimate the cartoon character. The first style of the cartoon are created based on referencing the cartoon animation of the animated history project created by the Education University of Hong Kong mentioned above. Thus, the second style of the cartoon is referenced on the previous cartoons drew by myself and edited to become a shorter character with a bigger size of a normal human head.

Original Photo of Liu Kuo-Sung	 <p>Liu Kuo-Sung's Personal Website: https://www.liukuosung.org/life.php?lang=en</p>		
Items	References	Product	Description
Trial 1	 <p>YouTube Link: https://www.youtube.com/watch?v=T2q-xub8u44</p>		<p>Similarities:</p> <ul style="list-style-type: none"> - Square Face - Bigger head with a shorter proportion than a normal person - Details of the wrinkle <p>Differences:</p> <ul style="list-style-type: none"> - Use black outline to strengthen the outline of the character

Trial 2			<ul style="list-style-type: none"> - Round face - Normal proportion of a normal person
Trial 3			<ul style="list-style-type: none"> - Bigger head with a shorter proportion than a normal person (Like a child with an adult face) - More familiar with drawing this kind of characters

Table 4.3 Changing of Cartoon Styles of the Animation

Besides, the style of this animation is combining cartoon and the reality. First, the topic of this study is Hong Kong Modern Ink, Hong Kong Modern Ink is the period of combining Chinese and Western history which mentioned in part 4.2.1. Thus, the style of the animation could be combining with the cartoon and the reality. Moreover, there are showing some chosen artworks of the two artists in the animation, Liu Kuo-Sung and Lui Shou-Kwan, the paintings of these two artists are better to be presented in a reality way which could let the students know and understand about the paintings when they could visit the exhibitions of these two artists in the future.

4.3.3 Trials of Animation Making

Last two years (2018 - 2019), I had learnt to use the CrazyTalk Animator to do some simple 2D animation because of requiries of the professor of mathematics department in Education University of Hong Kong. However, once I tried to use the Crazytalk Animator at home, the exported animations were all having watermark on it.



Figure 4.3.3.1 Captures of the Software and the Exported Animation of CrazyTalk Animator 3

Thus, I tried to learn and use the After Effect which I had already had at home and started to learn how to do animation from the beginning.

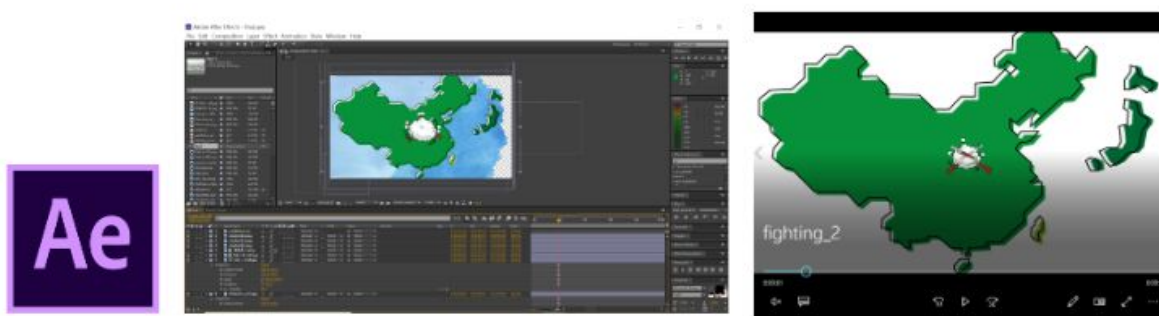


Figure 4.3.3.2 Captures of the Software and the Exported Animation of After Effect

During the learning period of using After Effect, I realised that the ways of making the cartoon move successfully need to divide into different layers. The steps of making the animation are shown in appendix 6.4.

4.3.4 Trials of Painting Skills of Liu Kuo-Sung

For the parts of introducing the experimental painting skills of Liu Kuo-Sung, I used to take videos instead of drawing the cartoon animation. Using video-taking are more suitable as the students can follow the steps clearly while they are watching the example videos. Since the style of the animation combine the cartoon and reality, video-taking of the skills are suitable and fit in the style of the animation made.

However, there were having lots of problems during the video-taking. First, the quality of the videos taken by mobile phone were not clear enough, like fogged up.

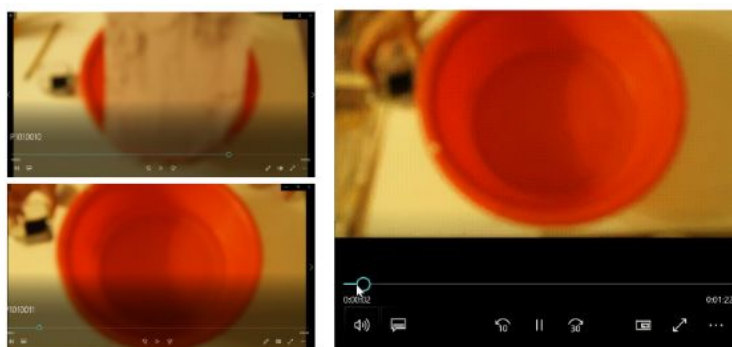


Figure 4.3.4.1 Captures of the video-taking of Marbling (Fogged Up)

To solve this problem, I bought a camera to take the videos. Moreover, the light in the dining room at home is in yellow in colour, the tone is too warm for the animation. Thus, I change the environment of the video-taking, from dining room (Yellow tone of light) to washroom (White tone of light).

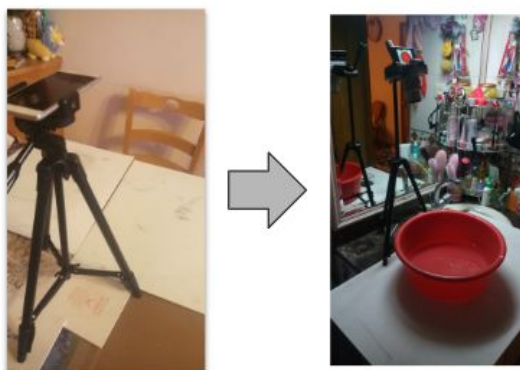


Figure 4.3.4.3 Changing of the Working Enviroment

Lastly, there are lots of failure about using different materials to try the experimental painting skills. The work broke easily because of using ials. the wrong materials to do the marbling and I could not buy the ‘Kuo-Sung Xuen’ to do the experimental ink painting skills of paper peeling.



Figure 4.3.4.2 Captures of Failure Video about Marbling

Thus, I tried to use the correct type of rice paper to do the marbling and add the example videos done by Liu Kuo-Sung to fix the above problems.

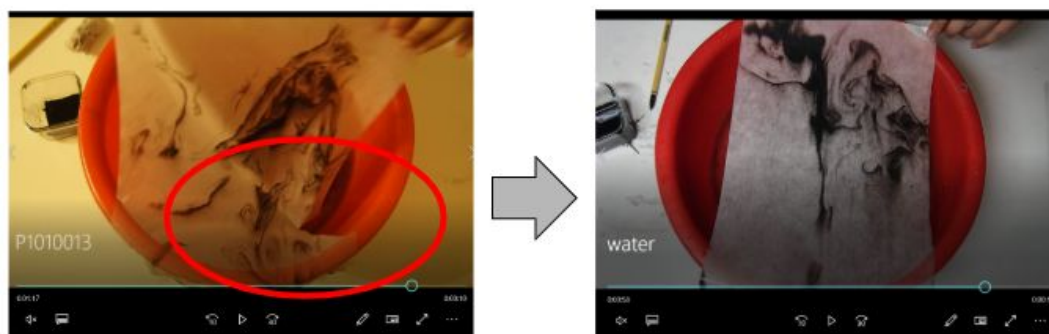


Figure 4.3.4.4 Captures of the Succeed Video of Marbling



Figure 4.3.4.5 Captures of the Video About Paper Peeling

4.4 Artwork

4.4.1 Script and Storyboard

As the artwork need to present the findings of research questions raised in part 1.3 which mentioned in part 4.1 and 4.2 and the scripts and storyboard are needed before making an animation, there is also having a brief summary, the script and storyboard of this animation which shown in the appendix 6.6.

4.4.2 Final Animation

Due to the final artwork of this honest project is a cartoon animation, there are some captures of the animation based on the storyboard mentioned in part 4.4.1. and shown in the appendix 6.6.

4.5 Public Exhibition

4.5.1 YouTube Channel

YouTube is an American online video-sharing platform headquartered in San Bruno, California. According to the report of Alexa Internet (2018), YouTube is the 2nd famous website for the people to search in the world. The teachers and people can search and download the videos and animation on YouTube freely and easily. Therefore, the result of this cartoon animation had been posted on the YouTube and worked as a public channel for the people to search. (Youtube Link: <https://www.youtube.com/watch?v=hyCVWNdEUTc>)

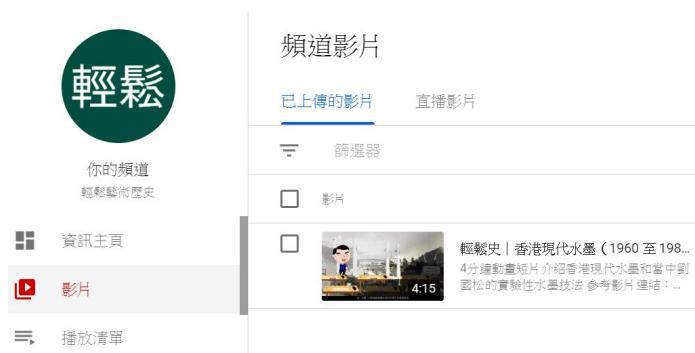


Figure 4.5 Capture of Public YouTube Channel, 'Easy Art History'

Chapter 5

Conclusion

5.1 Comments of Public

5.1.1 Findings of Online Questionnaire (Appendix 6.8)

Based on results of the online questionnaire shown in appendix 6.8, the total number of the questionnaire collected is 91 which included 43 Primary five students, 27 Primary four students, 12 Primary six students and 9 art teachers who teach in the Primary School. Most of the students had learnt Chinese Painting before (67%), the average of the feelings to Chinese Ink Painting is 2.8 which means that most of the people like Chinese Ink Painting.

According to the results of the second part in online questionnaire, most of the students like the animation (Average rate 3.2) is and 84.6% of the students as well as teachers would like to know more about the Chinese Ink History after they watched the animation. These kind of the animations are worked to raise the students and the people's interests. However, the number of the people who answered Question 8 (Only for the teachers) (Total: 39) was not match to the number of teachers shown in Question 1 (9). Although there are having 82% will use the animation to teach in the art lessons, the data of this question could not be the findings of this question. Thus, this online questionnaire could not shown the comments of the teachers about their future choice of using this animation in the future lessons.

In Part 3, the data in appendix 6.8 shows that most of the people get the correct answer in the short test about the contents of the animation. Thus, the result could be sum up that this animation is succeed to introduce the Hong Kong Modern Ink to the audiences as well as the students.

5.1.2 Other Comments

According to part 4 showed in appendix 6.8, most of the comments are pointing the problems of this animation. As there are lots of information need to be told in the animation about the Hong Kong Modern Ink, the first version of the script is having too many words. This lead the audiences could not read and absorb the

knowledge while they are watching the animation. Thus, I tried to estimate the script and cut the wordings which shown in appendix 6.7 the second version of the script and trying to record the narrator parts of the animation. The improvements are needed to make the animation become more perfect and succeed.

5.1.3 Future Researches

This animation could be also work as an experience in further studies and researches. As this cartoon animation could be used in the introduction of the art lesson about Hong Kong Modern Ink, the teachers and researchers can used to set a unit plan or lesson plan based on the contents of this cartoon animation. The unit and the lessons could teach about the experimental ink painting skills of Liu Kuo-Sung and used the artworks of the students to be one of the data collections about the effectiveness of using cartoon animation.

After reading the comments, I tried to edit the cartoon animation by shorten the description part as well as to record the parts of description (script) which shown in appendix 6.7.

5.2 Conclusion

By referencing the comments of the students showed in above questionnaire, making series of animation about different period of art history would be possible to raise the students' motivation in learning art history. Thus, the future plan after this project for me is to make a series of art history cartoon animations. To make the above planning become successful, there are some enhancements need to be done.

5.2.1 Technological Problems

There are lots of technological problems when doing the animation and the trials of the painting skills of Liu Kuo-Sung. Thus, the future planning of the further study should include self-enhancement which join the professional trainings about the animation making, script writing and video taking etc. to enhance my animation making skills.

5.2.2 Music and Narrator of the Animation

The music and the narrator of the cartoon animation need to be fixed which could make the cartoon animation more complete. As there are not having any narrator in the cartoon animation, it is difficult for the students and the audience to watch and absorb the knowledge showed on the video. Thus, the cartoon animation needs to find a suitable sound of narrator as well as the suitable background music for completing the work. Thus, one of the further works of this project would be finding the music and sound partners for the complete development of this animation as well as the YouTube channel.

5.2.3 Data and Information Elections

Due to the limiting time of the cartoon animation, the development and the background of the Hong Kong Modern Ink History need to be told briefly in the animation. Thus, there are some extra information had been written in the description under the video for the teachers to read. However, professional supervisors or some related professors need to be included in the future project. Due to the plenty of the information about art history and artwork appreciations, the supervisors need to supervise for the data collection and election. Thus, the short story of the art history could be created and proved read by the supervisors who could make sure the data collected and analysed are corrected.

The cartoon animation needs to include the painting skills and styles during that art period. The teachers could use as an introduction during the art lessons for leading the students do the following art creations. The future series of the cartoon animation would be also posted in the public YouTube channel, Easy Art History, include the painting skills and some short stories of the related artists which let the teachers use to be the teaching materials easily.

Chapter 6

Appendix

Appendix 6.1 Table of Hong Kong History and Hong Kong Art History

年份	香港大事件	主要畫風	繪畫藝術歷史	註釋
公元前700年	土生土長的漁民在水上聚居	水墨畫	- 清代明代水墨作品為主	
公元前50年	中國將香港納入版圖			- 香港是中國的一部分 - 接受中方思想教育
960至16世紀	各個氏族落地生根，海盜猖獗，各大氏族紛紛築建圍村抵禦			
1514	葡萄牙商旅以屯門為基地	水墨畫、印刷、油畫、水彩畫及素描畫等	- 西方藝術開始流入香港	- 西方思想開始流入
19世紀初	英國商人來華進行鴉片貿易以換取中國的絲綢、白銀、香料及茶葉			
1840-1842	鴉片戰爭結束，香港島割讓予英國，香港實行殖民統治		- 能有機會學習西方藝術技術和概念	- 開始接受英國教育
1860	九龍半島及昂船洲割讓予英國			
1898	新界（界限街以北至深圳河）租借予英國，租借期為99年，香港成為重要貿易港口		- 因接受英國教育，在上層的西方社會只能跟從西方的中國式畫風	
1910	連接中國內地與香港的九廣鐵路落成啟用	中國書畫、嶺南畫派、油畫、水彩畫、素描畫等		- 由於與廣東省相連，文化風俗上深受廣東（廣州）影響
1911-1949	中國政局的動盪及戰亂頻仍，大批人潮從中國內地湧至香港		- 不少活躍于廣東的藝術家避居香港，繼續從事創作	- 移居香港的藝術家包括嶺南畫派畫家、潘達微、鄧爾雅、黃般若等
1920-1930			- 多個美術團體及畫苑相繼成立	
1941-1945	二次世界大戰期間日軍佔據香港			
1948				- 呂壽琨定居香港
1950		中國書畫、嶺南畫派、西洋畫等	- 專科美術教育課程紛紛成立 - 舉辦了「西洋畫十四人聯合展」（西洋畫，是指寫生式或西方學院派的寫實主義繪畫，藝術家多是自學或模倣）	- 包括： 香港美術專科學校、香港大學校外進修部之美術課程、新亞書院藝術專修科課程和「東方藝苑」、「丙申社」等畫苑 - 教育署也於初中及高中會考設考圖畫科

1950-1970	來自中國內地的新移民，紛紛在港開設紡織廠及輕工業製造廠，「香港製造」的產品出口至世界各地		<ul style="list-style-type: none"> - 主要藝術潮流仍以中國書畫為主，來自廣州的藝術家有鄧芬、黃般若、李研山、李鳳公、羅叔重、鄧爾雅，從事傳統山水畫創作，培育弟子， - 嶺畫派創始人高劍父（1879-1951）、陳樹人（1906-1911）常來往香港，造成一定影響，嶺南畫派傳人趙少昂、楊善深則繼續將此派發揚光大 - 張純初、張韶石父子繼承了“隔山畫派”風格 - 鮑少遊將東洋繪畫與中國繪畫揉合中國畫法，仍秉承了傳統風格加以變化 	<ul style="list-style-type: none"> - 當時來自廣州的藝術家有不少曾往外國進修及學習藝術，例如鮑少遊曾到外國留學 - 把「中西融合」的思想帶到香港
1958			<ul style="list-style-type: none"> - 呂壽琨等人成立《現代文學美術協會》 	
1960		現代水墨畫（抽象）、西洋畫等	<ul style="list-style-type: none"> - 現代水墨畫（新水墨畫）成為香港的藝術新標誌 	<ul style="list-style-type: none"> - 60年代初連辦了三屆「香港國際繪畫沙龍」 https://cdn.aaa.org.hk/_source/digital_collection/fedora_extracted/35824.pdf
1962	香港大會堂啟用		<ul style="list-style-type: none"> - 「中元畫會」舉辦了「第二屆香港國際繪畫沙龍」 	<ul style="list-style-type: none"> - 大會堂的啟用提供了場地給予較高質素和較大規模的藝術展覽，包括「今日香港藝術」展 https://aaa.org.hk/en/collection/search/archive/ha-bik-chuen-archive-circle-art-group/object/2nd-hong-kong-international-salon-of-painting_s
1964			<ul style="list-style-type: none"> - 「現代文學美術協會」結束，其中的藝術家成員組成了「中元畫會」 	<ul style="list-style-type: none"> - 「中元畫會」的藝術家嘗試以不同的材料，混合了中西的表現方式來創作，包括書法、絲印、塑膠彩和噴筆等， - 他們吸收了西方現代藝術概念，如普普藝術和光學藝術等，自由表達於繪畫
1966			<ul style="list-style-type: none"> - 呂壽琨受聘於香港大學建築學系，並教授「新水墨畫課程」 	

1969 和 1972	工潮、革命		<ul style="list-style-type: none"> - 「當代香港藝術展」，湧現了大批新派水墨作品 - 進入呂壽琨、劉國松兩雄並峙的時代 	<ul style="list-style-type: none"> - 改變了之前油畫作品主導的現象
1970			<ul style="list-style-type: none"> - 呂壽琨弟子成立「一畫會」 	<ul style="list-style-type: none"> - 「一畫會」成員包括：王無邪、鄭維國、周綠雲、譚志成、吳耀忠、徐子雄、靳埭強、梁巨廷、潘振華、朱興華、張樹新等
1972			<ul style="list-style-type: none"> - 劉國松受聘到香港中文大學教授「現代水墨畫課程」 - 劉國松弟子成立「香港現代水墨畫協會」 	<ul style="list-style-type: none"> - 「香港現代水墨畫協會」成員包括：梁棟材、馬桂順、陳成球、劉金芝、李君毅、郭漢深、陳君立、楊國芬等
1980	香港成為國際金融中心，經濟成就躋身世界前十位		<ul style="list-style-type: none"> - 香港的水墨藝壇出現了各種不同類別或取向的水墨藝術家 	<ul style="list-style-type: none"> - 呂壽琨弟子：王無邪、周綠雲、梁巨廷等等 - 劉國松弟子：梁棟材、馬桂順、陳成球等等

參考資料：

1. 王無邪（1975）：《香港現代水墨畫》。《雄獅美術》，（47），8。
2. 朱琦（2005）：《香港美術史》。香港，三聯書店（香港）有限公司。
3. 陳成球（2012）：《尋源問道——陳成球現代水墨》。香港：青島市美術館主辦，香港現代水墨畫會有限公司協辦及出版。
4. 陳成球（2014）：〈談香港現代水墨〉，取自 https://chenchengqiu.arttron.net/news_detail_664538。
5. 梁展峰（2007.11.12）：〈香港現代水墨之後〉，香港獨立媒體，取自 <https://www.inmediahk.net/node/263730>
6. 黃孝達（2011）：《水墨新世紀》。香港：紙藝軒出版有限公司。
7. 劉利生（2015）：《影響世界的中國元素——繪畫》。
8. 黎明海、劉智鵬（2007）：《與香港藝術對話》，香港，三聯書店（香港）有限公司。
9. 劉瑩（2017）：《越界——香港現代水墨畫家訪談錄：反思60至80年代香港現代水墨的意義》。
10. Brenda Hong（2010）：〈陳成球老師收藏 香港現代水墨 有線電視 水墨傳奇 四集之一〉，取自 <https://www.youtube.com/watch?v=Y1glQWIR-z0>。
11. The Hong Kong Tourism Board (HKTb) (2020), 'History' and 'Language and Culture', refer to <http://www.discoverhongkong.com/eng/plan-your-trip/traveller-info/about-hong-kong/history.jsp>

Appendix 6.2 Table of the Biography of Lui Shou-Kwan

藝術家：劉國松（台灣畫家）

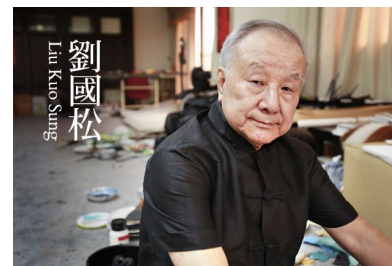
性別：男

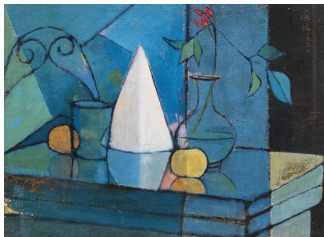
出生：1932 年 4 月 26 日（87歲），中華人民共和國安徽

家人：軍人（父親）

稱號：「水墨現代化之父」，倡導「中國畫現代化」掀起現代藝術運動，是現代水墨運動重要推手

生平：



年份	事件	地點	畫風／特色	系列／畫作	註釋
1932	出生	安徽			原籍山東青州
1946	開始學習傳統國畫		傳統國畫		
1948	考入南京國民革命軍遺族學校	南京			國共內戰—>走佬去台灣
1949	定居台灣	台灣		 <p>《媽媽，您在哪裡？》 (1949)</p>	
1951	臺灣師範大學美術系就讀		西畫、模仿、臨摹	 <p>《花鳥》（1952）</p>	
1956	大學畢業			 <p>《靜物》（1957）</p>	廖繼春老師鼓勵下成立「五月畫會」
口號／理念：「革中鋒的命和革筆的命。」（劉國松，1956）					

1959	思想由全盤西化 轉為中西合璧		實驗性水墨 ：中西合璧	 《廬山高》（1960）  《陰山》（1962）	1. 採用石膏在畫布上打底 2. 在油畫中加入水墨趣味
口號／理念：「模仿新的，不能代替模仿舊的；抄襲西洋的，不能代替抄襲中國的。」（劉國松，1961）					
1961	宣導「中國畫現代化」運動， 因思想過份革新 美術系不聘請， 所以任教建築系	台灣	實驗性水墨		
				https://www.youtube.com/watch?v=edpcjqbSulc （7:43-13:10）	
1963	發明粗筋棉紙－ 劉國松紙		實驗性水墨 ：劉國松紙 ＋抽筋法	狂草抽象系列：  《憶成串》（1963）  《禪遞》（1963）	黑線和白線
				https://www.youtube.com/watch?v=edpcjqbSulc （13:12-15:19）	

1969	受美國「阿波羅8號」太空船由月球背面拍回地球照片影響		實驗性水墨： 牛油紙拓 + 漬墨法	太空畫系列：  《地球何許之50》 (1969)  《月球漫步》 (1969)	受美國「阿波羅8號」太空船由月球背面拍回地球照片影響 (第二次：拼貼雜誌圖片)
https://www.youtube.com/watch?v=edpcjqbSulc (17:39-20:10)					
1980	去九寨溝後見到水的美，後來嘗試不同的紙質和技法		實驗性水墨： 牛油紙拓 + 漬墨法	九寨溝系列：  《山耶荷耶》 (1986)  《羌寨-九寨溝73》 (2005)	受建築界材料（牛油紙）理論影響，放棄油彩與畫布，重回紙墨世界，開發各種拓墨技法
https://www.youtube.com/watch?v=edpcjqbSulc (7:43-13:10)					
https://www.youtube.com/watch?v=sVgJx3Bv7g4&list=TLPMQMDQwNDIwMjCDvuNZsK5Kcw&index=2 (20:55-29:22)					
1972	出任香港中文大學藝術系主任，首創「現代水墨畫課程」，同年弟子成立「香港現代水墨畫協會」	香港	長卷水墨		美國運通銀行要求小小的草稿，他覺得水墨不一定是小型的，也不需草稿
https://www.youtube.com/watch?v=edpcjqbSulc (20:08-23:28)					
口號：「畫若布弈」，像下棋一樣，走一步算一步					

藝術家人生小總結：

「傳奇一生」：在材料上不同的實驗（紙質和技法）開啟水墨的新方向，因思想過份革新藝術生涯中遇到不少與人的口角和麻煩

成名系列：「狂草抽象」、「九寨溝」、「太空畫」等

獨有技法：「牛油紙拓」、「漬墨法」、「抽筋法」等

獨創紙：「劉國松紙」

與香港的關係：在1972年出任香港中文大學藝術系主任，把自己的現代水墨畫風及技法引入香港

參考資料：

1. 中視新聞（2014.12.17）：〈【中視新聞NEW一下】現代水墨之父劉國松 書畫自創革新 20141217〉，影片取自 <https://www.youtube.com/watch?v=hCvMOtH445M&list=PLDdm32vMoIVO44dzoGPmxSnxTL7nZbdIz&index=45&app=desktop>。
2. 台灣宏觀_典藏版（2015）：〈文人政事Art Profile—台灣水墨之美特輯：李奇茂、袁金塔、蔡友、黃如然、劉國松、若岱、江明賢、李毅摩〉，影片取自 <https://www.youtube.com/watch?v=sVgJx3Bv7g4&list=TLPQMDQwNDIwMjCDvuNZsK5Kcw&index=2>。
3. 亞洲藝術中心（2015）：〈劉國松生平〉，取自 <http://www.asiaartcenter.org/asia/portfolio/%E5%8A%89%E5%9C%8B%E6%9D%BE/>。
4. 林木（2007）：《劉國松的中國現代畫之路（簡體書）》，中國，四川美術出版社。
5. 林育綾（2019.12.30）：〈「太空畫」揚名國際！劉國松來台70週年展 現代水墨之父一生充滿傳奇〉，ETtoday新聞雲，<https://www.ettoday.net/news/20191230/1613318.htm>。
6. 殷琰小聚（2013.02.10）：〈現代水墨畫之父 劉國松〉，影片取自 <https://www.youtube.com/watch?v=edpciqbSulc>。
7. 劉國松個人網頁（作品集）：<http://www.mingshanart.com/liu-kuo-sung>，<https://www.liukuosung.org/projects.php?lang=tw&CateID=5>。
8. 劉國松（2014）：《劉國松 版畫集》，台北，首都藝術中心。
9. 劉素玉、張孟起（2019）：《一個東西南北人：水墨現代化之父劉國松傳》，台灣，遠流出版社。
10. 簡秀枝（2019.12.28）：〈水墨革新 劉國松一生沒有白活！〉，Yahoo奇摩新聞，取自 <https://tw.news.yahoo.com/%E7%B0%A1%E7%A7%80%E6%9E%9D-%E6%B0%B4%E5%A2%A8%E9%9D%A9%E6%96%B0-%E5%8A%89%E5%9C%8B%E6%9D%BE-%E7%94%9F%E6%B2%92%E6%9C%89%E7%99%BD%E6%B4%BB-060000413.html>。

Appendix 6.3 Table of the Biography of Liu Kuo-Sung

藝術家：呂壽琨（1919-1975）（香港畫家）

性別：男

出生：1919年（56歲），中國廣州

家人：呂燦銘（1892-1979）畫家、學者，於廣州經營古董書畫店（父親）

稱號：「新水墨之父」，推動抽象水墨畫

生平：



年份	事件	地點	畫風／特色	系列／畫作	註釋
1919	出生	廣州			
1945	二次世界大戰後開始繪畫，曾經短暫拜師黃賓虹學畫	廣州	傳統國畫、模仿、臨摹		明代的八大山人(1626-1705)、清代的石濤(1642-1707)和近代的黃賓虹(1865-1955)
1946	畢業於廣州大學，獲經濟學位，於廣州政府財務部任監察				在廣州主辦「廣東全省水災義展」
1948	定居香港	香港			國共內戰—>走難去香港 有機會接觸西洋畫學和潮流，開啟視野

口號／理念：「師古、師自然、師我」（中國畫的進程）（呂壽琨，1948）



- 註：
1. 「師古」—學習傳統，是不二的法門，因為「傳統是不斷創造，貫串而成的」
 2. 「師造化」，即以自然為師，觀察自然界萬物景象的形態和變化，經過畫家內心觀照融合，透過繪畫技巧再重新表現出來

* * 呂氏在創作的歷程上，不斷探索如何突破「國畫」的界限，他從西洋藝術中激發起創新國畫的想法。他認為創新就要向最先現代化的西方學習，於是走進西方現代畫的世界，對印象派、立體派、野獸派等等的畫理進行深入的研究。

* * 「五六十年代他初來香港，了解了包括威廉·泰納（J.M.W. Turner）在內的更多的西方藝術家，對他影響很深。」姚金昌玲說呂氏很喜歡泰納對光影瞬間的描繪與捕捉，就如中國畫講求意境一樣。

<http://www.takungpao.com.hk/culture/237147/2019/0419/277894.html>

1949	任香港油麻地小輪公司稽查員	香港	寫生、寫實	香港風景的水墨畫  《荃灣記游》（1966）	由於他在碼頭工作，每天有機會觀察香港的群山和海港
------	---------------	----	-------	---	--------------------------

1952	在香港報章發表畫論及畫評		中西結合	五十年代嘗試把西方現代藝術流派如野獸派、立體主義、超現實主義等與傳統中國繪畫結合
1954	首次在香港舉行個展，繼而在英國和美國舉行多次畫展			
1956	組織「香港中國美術會」，並出任該會之永遠名譽顧問，出版《國畫的研究》一書			組織夥伴： 李研山（1898-1961）、 趙少昂（1905-1998）
1957	參加「香港藝術家協會」，成為基本會員，組織「七人畫會」			組織夥伴： 丁衍庸（1902-1978）、李錫彭、李研山、黃般若（1901-1968）、楊善深（1913-2004）及趙少昂
1958	成立「新藝畫室」，教授繪畫，在香港中山中學主持美術專修科，成立「香港現代文學美術協會」			組織夥伴： 張義、文樓、王無邪、韓志勳、尤紹曾等
1959	任「香港現代文學美術協會」名譽顧問			
1960	評論文章關於在香港舉行的「韓國畫家展感想」刊登於《南韓漢城日報》	中西合璧： 光影瞬間的描繪與捕捉	禪畫系列	靈感來自佛教禪宗和蓮花的非凡水墨畫已成為呂氏的經典代表作，其特點是闊大而雄渾有力的書法筆觸和流動的水墨有如洗滌心靈，具有哲學思考的氛圍
				http://www.hk-aga.org/zh-hant/event/%E5%91%82%E5%A3%BD%E7%90%A8%E7%99%BE%E5%B9%B4%E5%B1%95%E7%BC%9A%E6%96%B0%E6%B0%B4%E5%A2%A8%E5%85%88%E9%A9%85/ http://paper.takungpao.com/resfile/PDF/20190419/PDF/a20_screen.pdf
1962	位於香港大會堂的香港博物美術館（即今之香港藝術館之前身）正式啟用，被委任為名譽顧問		抽象風景 	
			《紅山風景》（1962）	

			 <p>《沙田景色》（1965）</p>  <p>《遊大埔灣後》（1966）</p>	
1964	「現代文學美術協會」結束			韓志勳、張義與文樓等組成了「中元畫會」
1966	辭去小輪公司職務，獲香港大學建築系聘為兼任講師，教授水墨畫，在香港中文大學校外進修部（賴恬昌老師主辦）主持水墨畫課程，主講以個人獨立創意的 新水墨畫 課程，教「中國繪畫史」		<p>禪畫系列</p>  <p>《荷》（1968）</p>  <p>《蓮花成就》（1969）</p>	啟發了無數的水墨畫家，包括王無邪、周綠雲和梁巨廷，1968 弟子成立「元道畫會」

口號／理念：「把設計融入水墨」

梁巨廷（2014）：

「呂先生對設計是很認同的，當時香港沒有設計，呂先生就很鼓勵。我們一班年輕人都轉去讀設計，另一邊我就繼續跟着呂先生，聽他講觀念。」

「學西方的設計，主要是因為社會需要西方新的設計。當時在香港學設計是可以找到工作的。因為繪畫是一個人人生哲學裏面的一部分，是否需要用設計去畫水墨畫，或者就單用水墨去畫水墨畫，都可以創造到好多種東西來。不是說加上了點設計你的水墨畫就成現代。」

<https://www.hk01.com/%E5%93%B2%E5%AD%B8/226618/%E6%A2%81%E5%B7%A8%E5%BB%B7%E8%AB%87%E5%91%82%E5%A3%BD%E7%90%A8%E7%9A%84%E6%95%99%E5%AD%B8%E8%88%87%E5%BD%B1%E9%9F%BF-%E9%A6%99%E6%B8%AF%E8%A6%96%E8%A6%BA%E8%97%9D%E8%A1%931970-80-%E8%AC%9B%E5%BA%A7%E5%89%8D%E5%A5%8F>

1971	香港中文大學校外進修水墨畫課程的另一組學生舉行「中國傳統畫展」，弟子成立「一畫會」，自己為「一畫會」顧問			 <p>《禪荷》（1970）</p> <p>《禪》（1972）</p>	<p>組織夥伴：</p> <p>王無邪、鄭維國、周綠雲、譚志成、吳耀忠、徐子雄、靳埭強、梁巨廷、潘振華、朱興華、張樹新</p>
<p>口號／理念：「水墨畫家會否滿足於中國過去的豐博而有『土氣』？抑或因欠缺東方認識而徒具表面的『洋相』？兩者必決定於個別的『根』與『適』。」（呂壽琨，1972）</p> <p>＊ ＊七十年代是呂壽琨創作禪畫的成熟期。他的禪畫衍生於中國道家和佛家禪宗的哲理，諸如莊子的「逍遙遊」、「夢蝶」、佛家的「悟」等等，都是直指心靈釋放、個性自由的「道」。這「道」存在畫家的心中，他以畫來傳達之。呂氏典型的禪畫極具個人獨特的風格。那簡單、抽象而富象徵意義的「火」、「蓮」或「蝶」是禪畫的靈魂，並襯以大寫意和奔放的筆墨，帶出禪理，營造一個讓人沈思冥想的藝術幽玄天地。</p> <p>https://www.info.gov.hk/gia/general/200211/21/1121131.htm</p>					
1975	離世				

藝術家人生小總結：

一生拮据：靠自習和讀書研究中西藝術歷史、思想和藝術家，**香港第一人**把設計以及中西思想（中國道家和佛家禪宗的哲理、西方抽象）和概念技巧（光影）融入水墨畫，而且把自身對藝術的理念教育其他人，啟發不少香港水墨畫家，如王無邪、周綠雲和梁巨廷（**在思想上融入水墨**）

「與同時代的畫家相比，呂壽琨生活得非常拮据。吳冠中曾在法國留學，丁衍庸東渡日本學畫，而呂壽琨唯一一次旅行是去台灣。」（王無邪，2019）

成名系列：「禪畫」

與香港的關係：在1948年定居香港，其間參加以及創立不少美術會「香港中國美術會」、「七人畫會」、「一畫會」，甚至擔任名譽顧問，當中以「香港現代文學美術協會」最為影響，晚年**在香港大學建築系聘為兼任講師**，教授水墨畫，**在香港中文大學校外進修部**主持水墨畫課程

參考資料：

1. 文潔華（2018.08.10）：〈新水墨運動前後：重探一九七〇年代香港本地藝術成長時期〉，香港 01，取自 <https://www.hk01.com/%E5%93%B2%E5%AD%B8/221310/%E6%96%B0%E6%B0%B4%E5%A2%A8%E9%81%8B%E5%8B%95%E5%89%8D%E5%BE%8C-%E9%87%8D%E6%8E%A2%E4%B8%80%E4%B9%9D%E4%B8%83%>

[E3%80%87%E5%B9%B4%E4%BB%A3%E9%A6%99%E6%B8%AF%E6%9C%AC%E5%9C%B0%E8%97%9D%E8%A1%93%E6%88%90%E9%95%B7%E6%99%82%E6%9C%9F-%E6%96%87%E6%BD%94%E8%8F%AF](https://www.hk01.com/%E5%93%B2%E5%AD%B8/226618/%E6%A2%81%E5%B7%A8%E5%BB%B7%E8%AB%87%E5%91%82%E5%A3%BD%E7%90%A8%E7%9A%84%E6%95%99%E5%AD%B8%E8%88%87%E5%BD%B1%E9%9F%BF-%E9%A6%99%E6%B8%AF%E8%A6%96%E8%A6%BA%E8%97%9D%E8%A1%931970-80-%E8%AC%9B%E5%BA%A7%E5%89%8D%E5%A5%8F)。

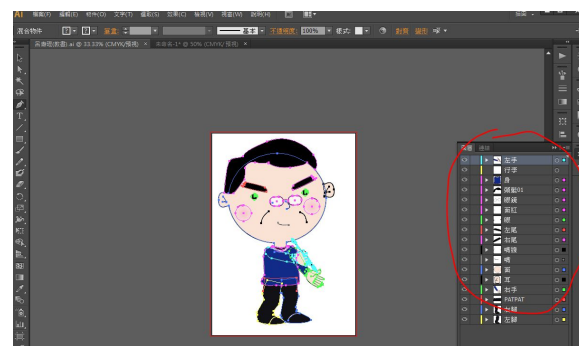
2. 文潔華 (2018.08.24) : 〈梁巨廷談呂壽琨的教學與影響：「香港視覺藝術1970-80」講座前奏〉，香港 01，取自：
<https://www.hk01.com/%E5%93%B2%E5%AD%B8/226618/%E6%A2%81%E5%B7%A8%E5%BB%B7%E8%AB%87%E5%91%82%E5%A3%BD%E7%90%A8%E7%9A%84%E6%95%99%E5%AD%B8%E8%88%87%E5%BD%B1%E9%9F%BF-%E9%A6%99%E6%B8%AF%E8%A6%96%E8%A6%BA%E8%97%9D%E8%A1%931970-80-%E8%AC%9B%E5%BA%A7%E5%89%8D%E5%A5%8F>。
3. 王無邪 (1975) : 《香港現代水墨畫》。《雄獅美術》，(47)，8。
4. 王無邪 (1976) : 〈十年感懷〉，《明報月刊》，香港，明報月刊出版社。
5. 呂壽琨 (1972) : 《水墨畫講》(呂壽琨先生學生筆記摘要)，資料出處不詳。
6. 呂壽琨 (2005) : 《呂壽琨手稿》，香港，香港中文大學。
7. 李八方 (2015.01.30) : 〈隔牆有耳：呂壽琨畫作復修後展出〉，蘋果日報，取自：
<https://hk.news.appledaily.com/local/daily/article/20150130/19022575>。
8. 香港鐵路 (2018) : 〈江山無盡圖 - 王無邪〉，香港西九龍站車站藝術，影片取自：
<https://www.youtube.com/watch?v=0oDArvawJR8>。
9. 香港藝術館 (2002) : 《呂壽琨——新水墨畫(小冊子)》，香港，香港藝術館。
10. 徐小惠 (2019.04.19) : 〈呂壽琨百年展回顧新水墨創作〉，大公報，取自：
<http://www.takungpao.com.hk/culture/237147/2019/0419/277894.html>，
http://paper.takungpao.com/resfile/PDF/20190419/PDF/a20_screen.pdf。
11. 康樂及文化事務署(康樂文化署) (2002) : 〈藝術館展示呂壽琨逾百名作〉，取自：
<https://www.info.gov.hk/gia/general/200211/21/1121131.htm>
12. 澎湃新聞 (2018.03.17) : 〈中國美術館呈現香港「水墨運動」的先驅者呂壽琨作品〉，每日頭條，取自
<https://kknews.cc/zh-hk/culture/ne5m3n3.html>
13. 盧偉力 (2018) : 〈安身於斯而立命於斯——香港雕塑家麥顯揚的「憂患意識」〉，《香港視覺藝術年鑑2018》專題論述。
14. 藝倡畫廊 (2015) : 〈展覽回顧：呂壽琨水墨傳奇四十年(藝倡畫廊)〉，取自
http://www.alisan.com.hk/tc/exhibitions_detail.php?id=27。
15. 藝倡畫廊(不詳) : 〈藝術家：呂壽琨〉，取自 http://www.alisan.com.hk/tc/artists_detail.php?id=3。
16. RTHK (2015), *The Works : A Legacy of Ink: Lui Shou-kwan 40 years On, Nam June Paik: The Late Style at Gagosian*, C, refer to <https://www.youtube.com/watch?v=PYwhUmy8c44>

Appendix 6.4 Steps of Animation Making

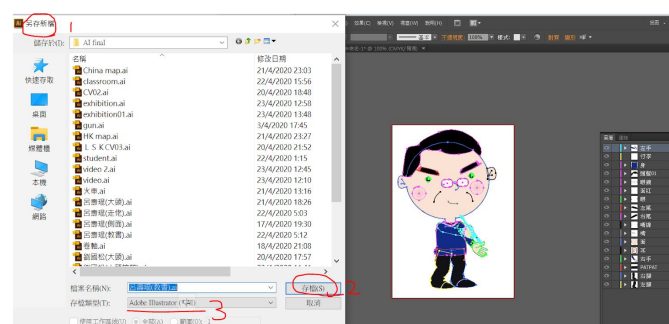
第一步：用鋼筆在 Adobe Illustrator 上繪出卡通或物件



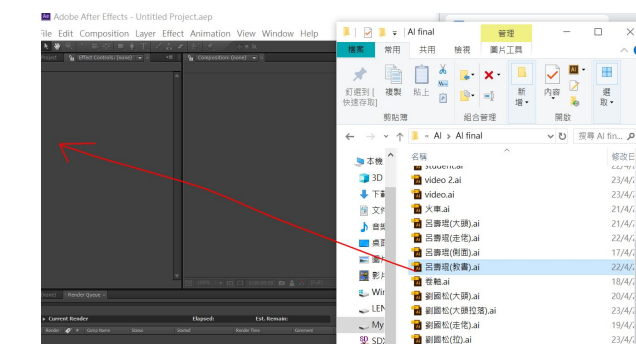
第二步：把卡通或物件分層並命名（方便自己辨認）



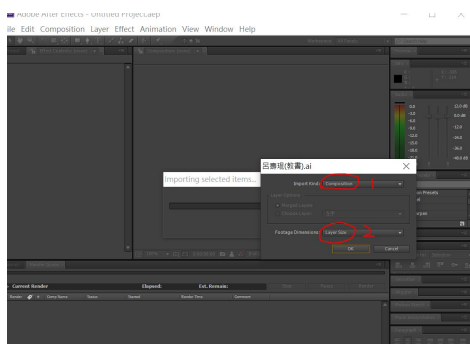
第三步：儲存 Adobe Illustrator 檔案(AI 檔)



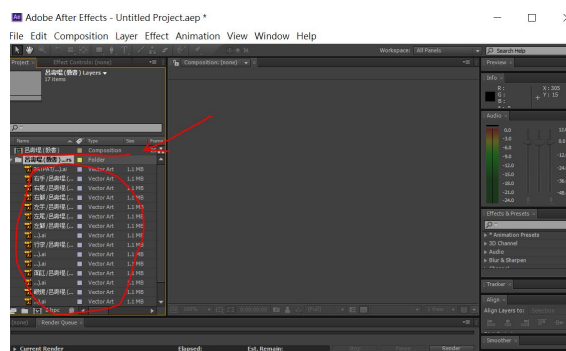
第四步：把 AI 檔直接拉入 After Effect



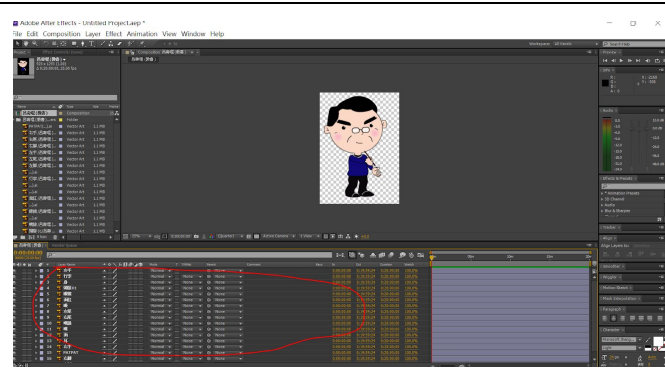
第五步：選擇 Import Kind: 'Composition' 和 Footage Dimensions: 'Layer size'



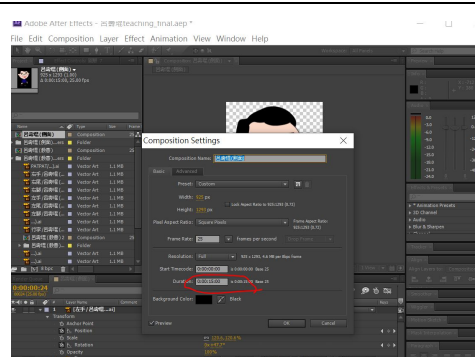
第六步：然後就能看到被分層的 AI 檔案，按入 Composition 進行動畫製作



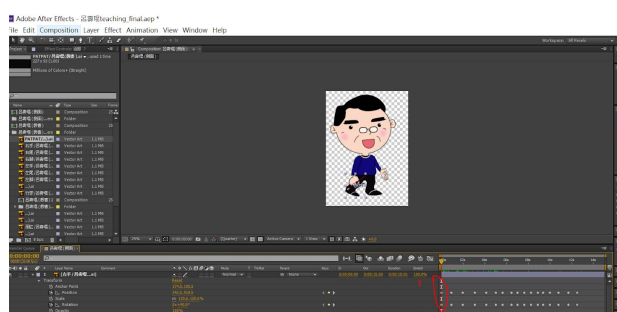
第七步：然後就能看到被分層的 AI 檔案，按入各部分的 Transform 進行動畫製作



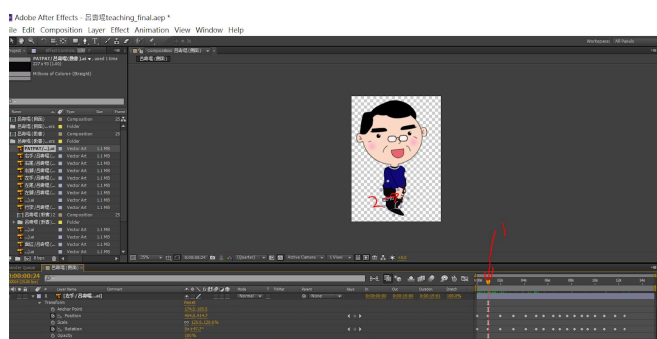
第八步：因這是單個素材，所以時間上不需要太長，在 'Composition' 中的 'Duration' 調整時間（時：分：秒：毫秒，0:00:15:00 = 15 秒）



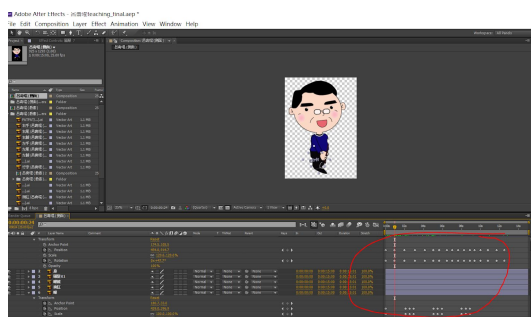
第九步：先把「起點」定好



第十步：向後移動紅色的「時間線」，再把物件移動至理想位置和角度

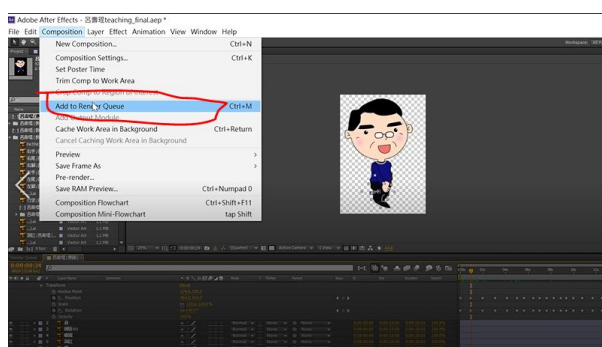


第十一步：重覆第十步，直至角色的各部分能有足夠的時間和空間移動

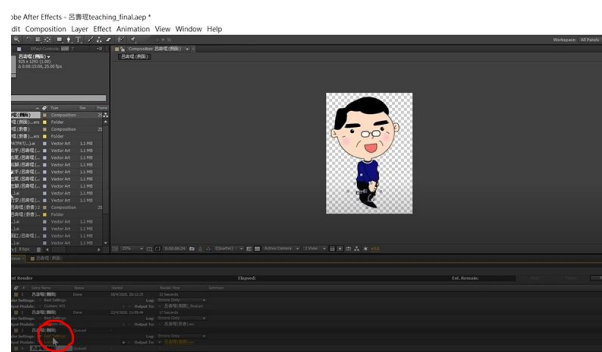


儲存 After Effect 檔案（透明背景）

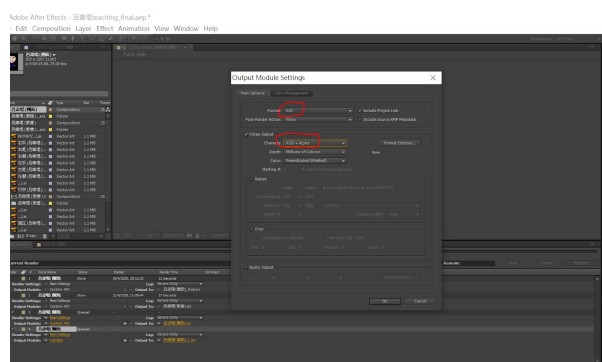
第十二步：到 'Composition' 的 'Add to Render Queue'



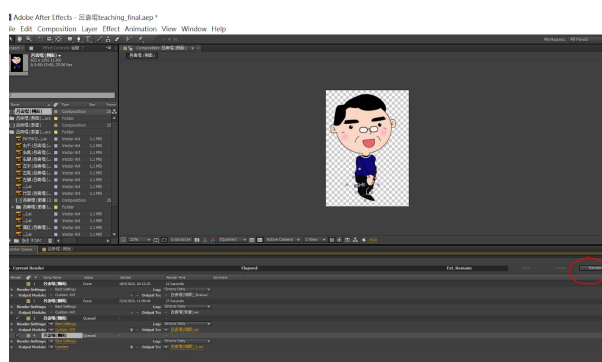
第十三步：到 'Output Module' 的 'Custom'



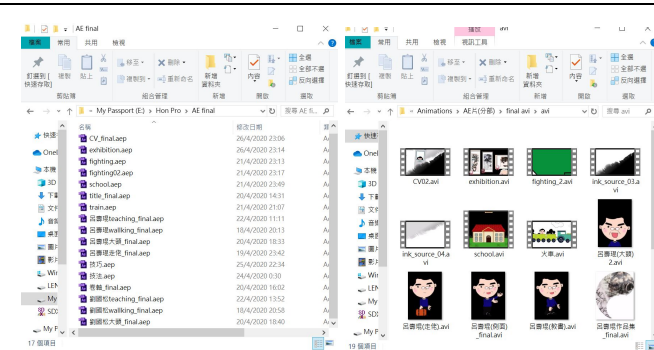
第十四步：選擇 Format: 'AVI' 和 Channels 'RGB+Alpha'



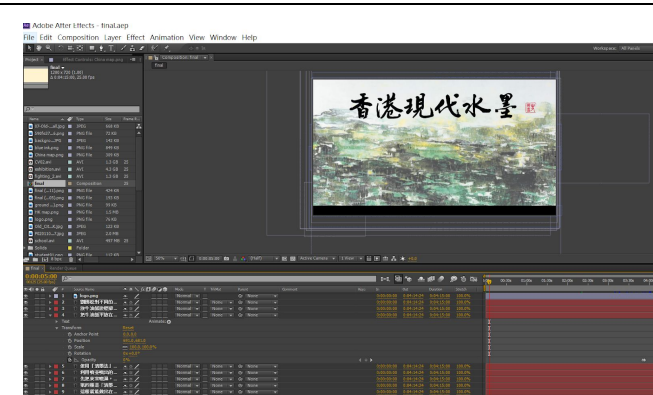
第十五步：按 'Render' 儲存



第十六步：重覆完成第一至十五步，把需要的素材都製作並儲存好

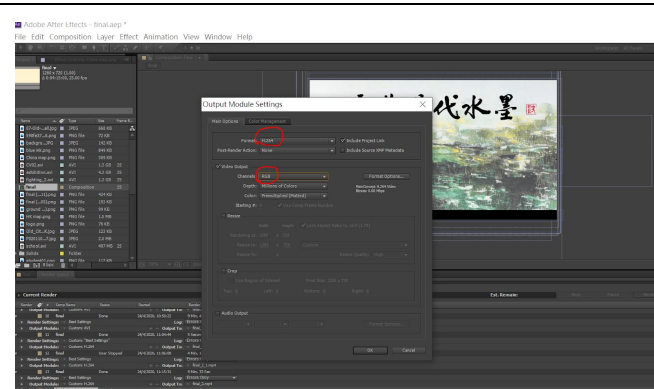


第十七步：把所有素材結合，加上字幕

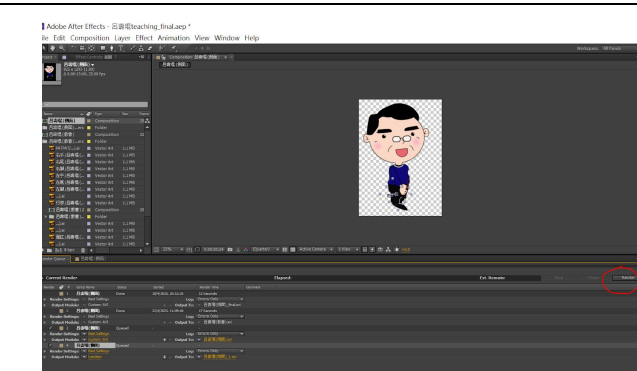


儲存 After Effect 檔案 (mp4 檔)

第十八步：重覆第十二、十三步，選擇 Format: 'H.264' 和 Channels 'RGB'




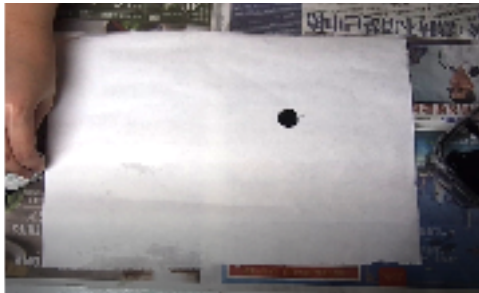


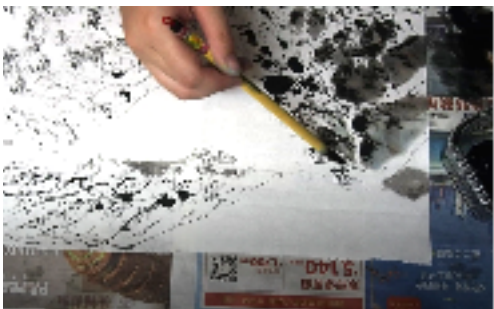



第十八步：重覆第十五步，按 'Render' 儲存









Appendix 6.5 Steps of Video-taking of the Experimental Ink Painting Skills of Liu Kuo-Sung


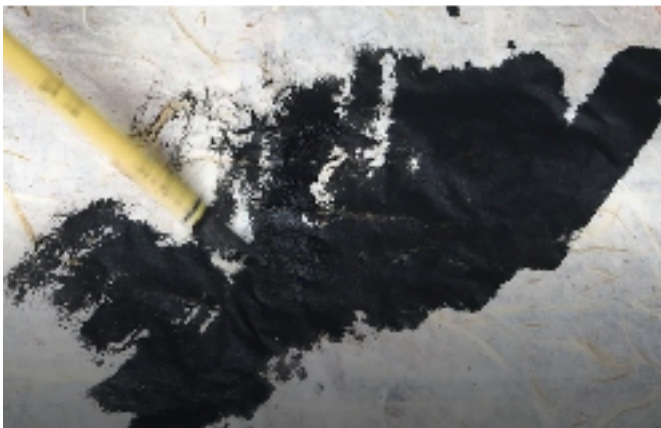


6.5.1 Paper Rubbing (紙拓)

簡介：利用紙球沾墨後在宣紙上印拓出不同的紋理	
準備：報紙或廢紙、宣紙、墨、圭筆、碟	第一步：把報紙或廢紙捲成紙球
	
第二步：把紙球沾上墨汁	第三步：先在宣紙以外地方進行試印，如報紙
	
第四步：在宣紙上印拓出不同的紋理	第五步：利用圭筆和淡墨等去勾畫物件的輪廓
	
第六步：可以選擇性填上淡墨	完成作品
	



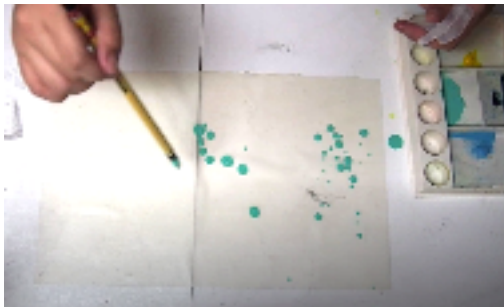


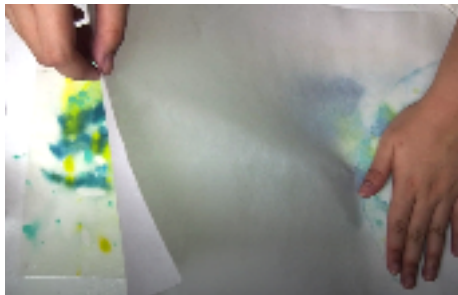
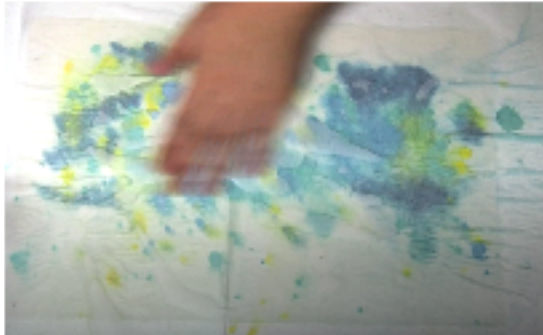

6.5.2 Marbling (水拓)

簡介：利用墨短時間浮在水面上的特性做成紋理	
準備：報紙或墊枱紙、一盆水、夾宣紙、墨、毛筆、待乾架	第一步：在水面上倒上墨汁
	
第二步：利用畫具等令墨汁在水面上化開	第三步：用夾宣紙放在水面上印制
	
第四步：待乾	完成作品
	

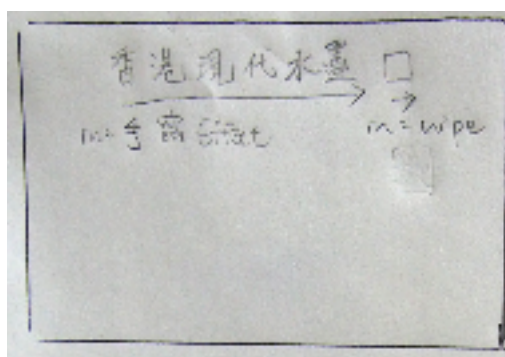
6.5.3 Peeling away fibers of Xuan paper (抽筋法)

簡介：在繪畫後抽取紙張的「紙筋」來同時呈現「黑線」和「白線」（必須要有「劉國松紙」）	
準備：報紙或墊枱紙、「劉國松紙」或同類型紙張、墨、毛筆	第一步：在「劉國松紙」上繪畫
	
第二步：抽取「紙筋」	完成作品
	

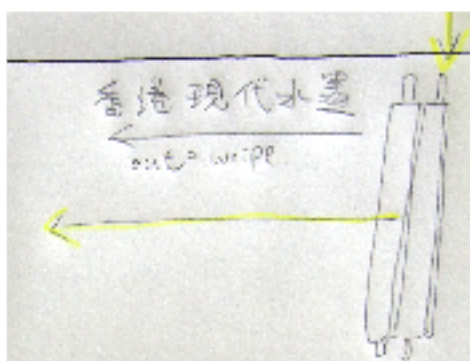
6.5.4 Steeped Ink and Tracing Paper Marbling (漬墨法和牛油紙拓)

簡介：利用噴壺噴出的水把墨和顏料化開做成紋理	
準備：報紙或墊枱紙、夾宣紙、毛筆、噴壺、調色碟、墨、國畫顏料	第一步：把夾宣紙噴濕
	
第二步：點上墨和顏料	第三步：用噴壺噴水把墨和顏料化開
	
牛油紙拓	
簡介：利用牛油紙的特性拓印做成紋理	
準備：牛油紙及半完成品（漬墨法）	第四步：把牛油紙平放在作品上方
	
第五步：輕輕把多餘的水份掃開，待乾	完成作品
	

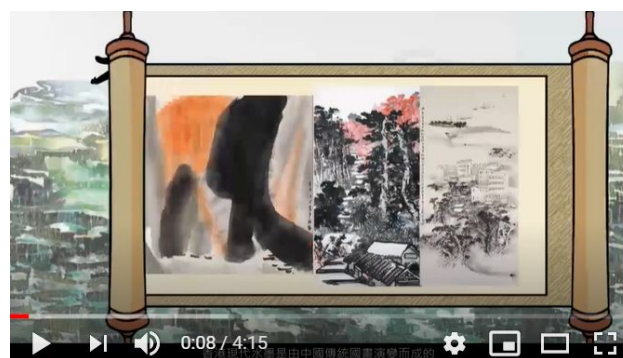
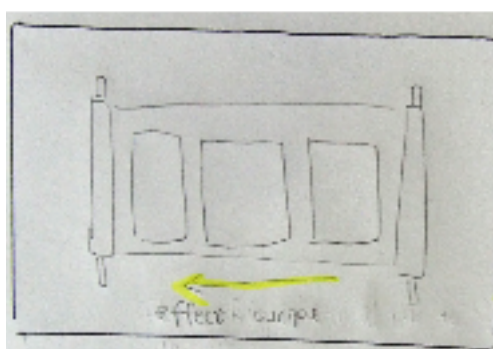
第一幕：香港現代水墨



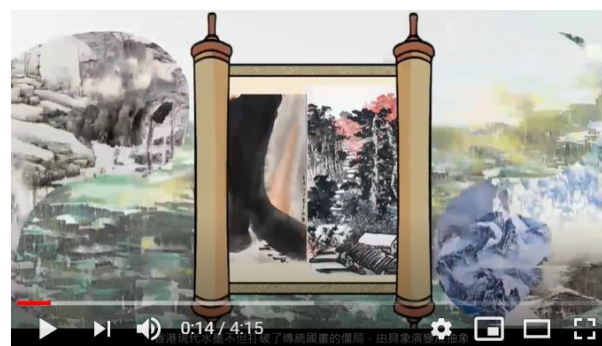
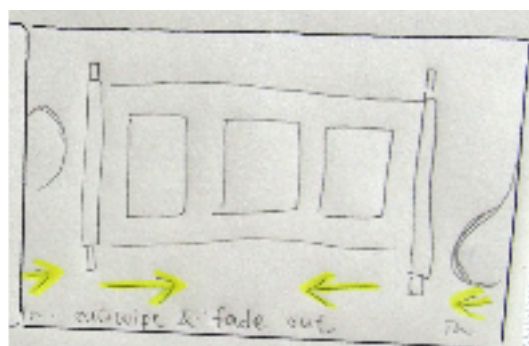
第二幕：香港現代水墨是由中國傳統國畫演變而成的



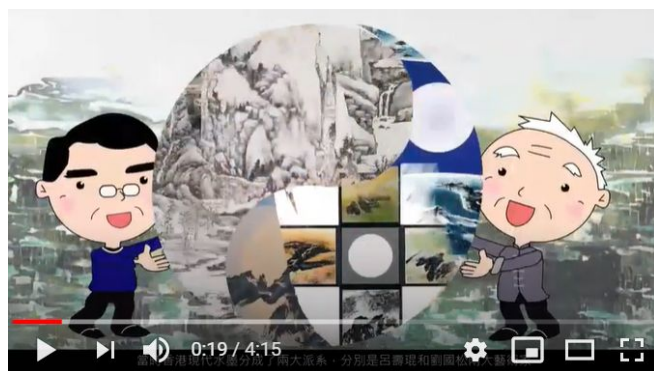
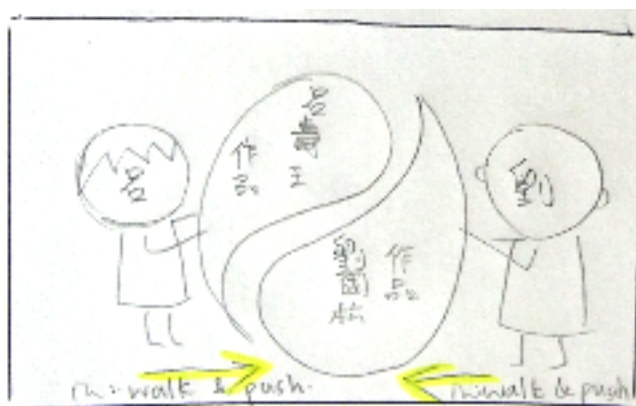
第三幕：它結合了中方和西方的藝術技法、概念，甚至思想，香港現代水墨不但打破了傳統國畫的僵局，由具象演變成抽象



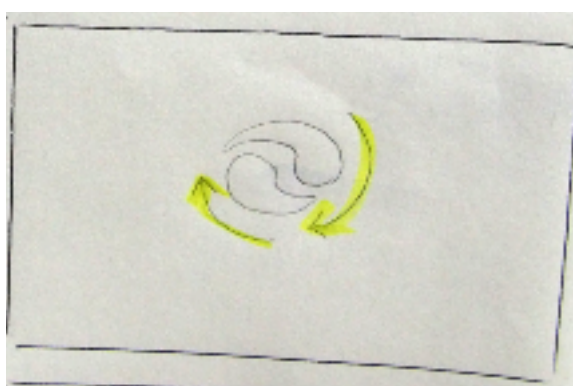
第四幕：當時香港現代水墨分成了兩大派系，分別是呂壽琨和劉國松兩大藝術家



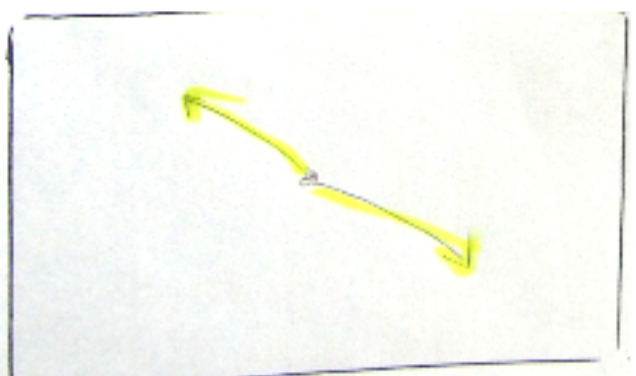
第五幕



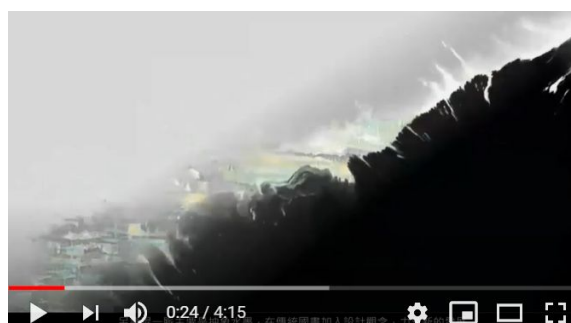
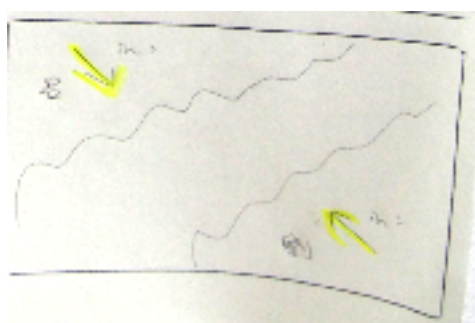
第六幕



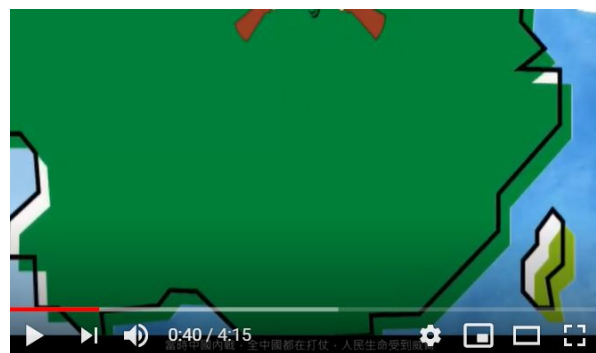
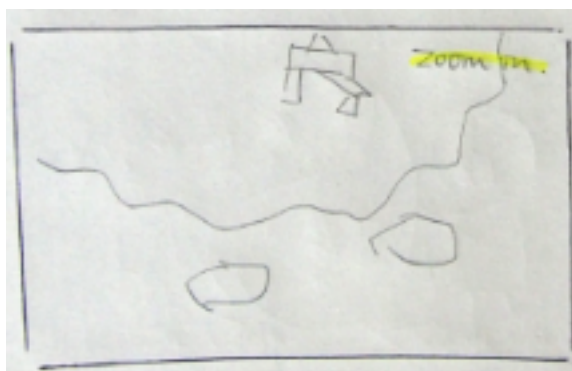
第七幕



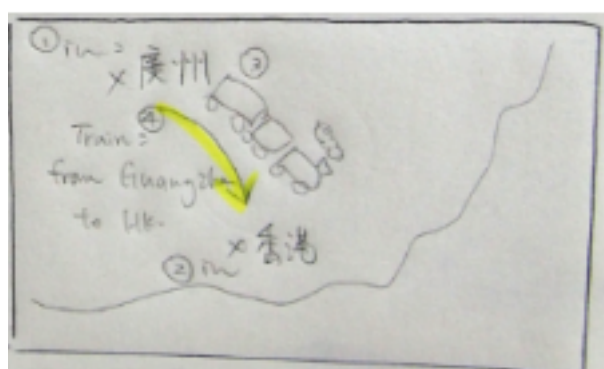
第八幕：呂壽琨一脈主要是抽象水墨，在傳統國畫加入設計觀念，力求新的發展，而呂壽琨後期的作品都先起草稿，再繪畫，在過程上是運用了設計的觀念



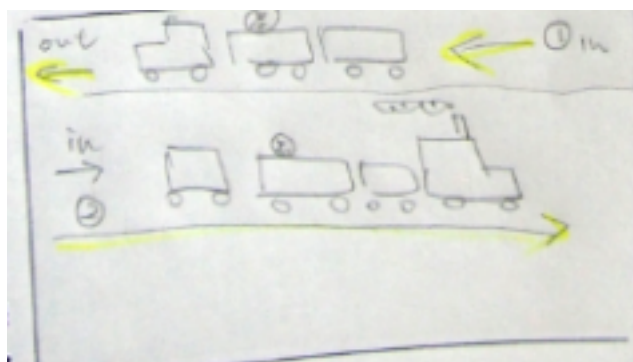
第十三幕：全中國都在打仗，人民生命受到威脅



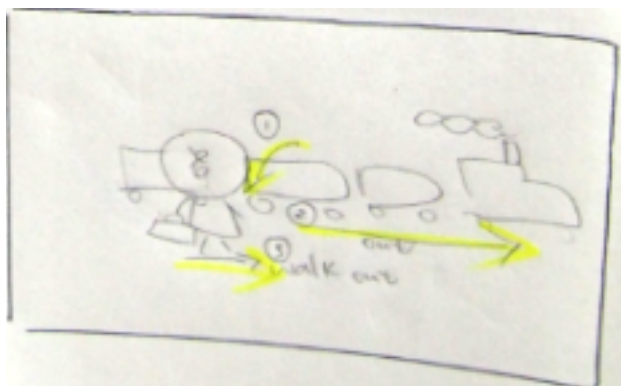
第十四幕：大批人潮從中國內地湧至香港



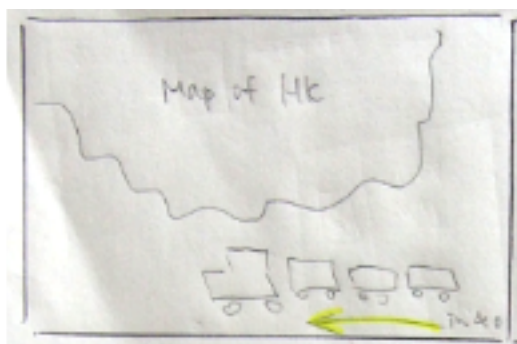
第十五幕：這時不少活躍于廣東的藝術家避居香港，繼續從事創作



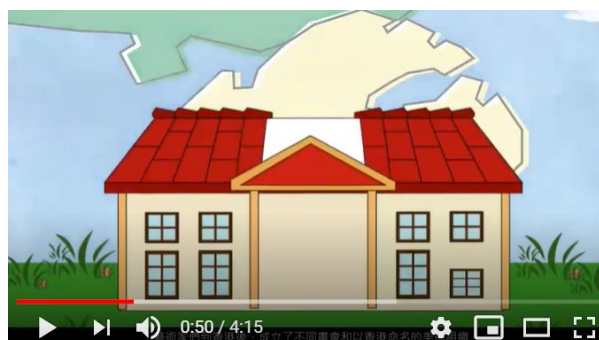
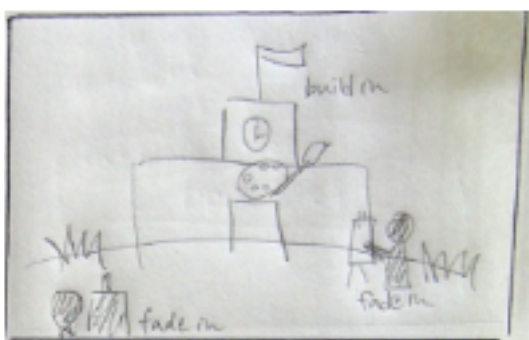
第十六幕：包括呂壽琨



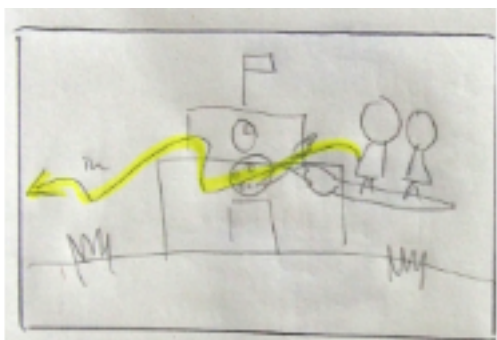
第十七幕：他們把當時「中西融合」的藝術思想和精神帶到香港



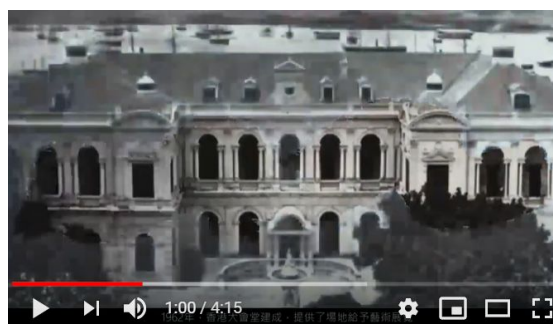
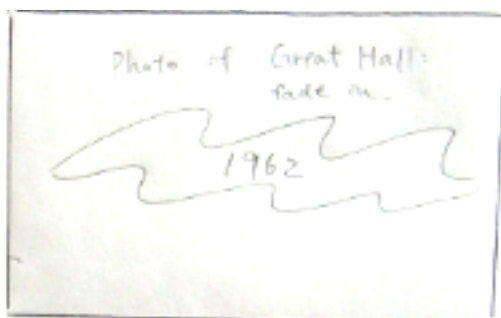
第十八幕：藝術家們到香港後，成立了不同畫會和以香港命名的美術組織，同一時間，專科美術等教育課程都紛紛成立，令不少香港人可以接受藝術教育



第十九幕：時間飛到了20世紀60年代



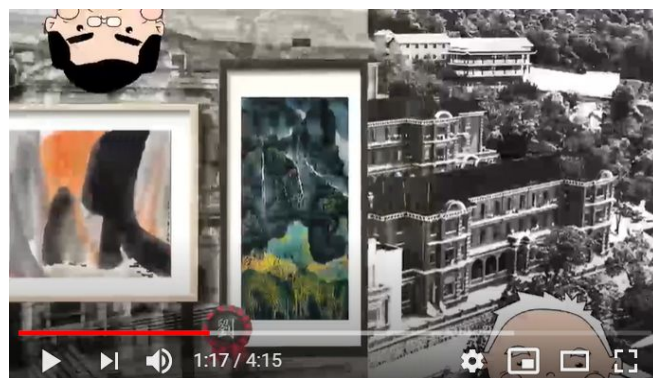
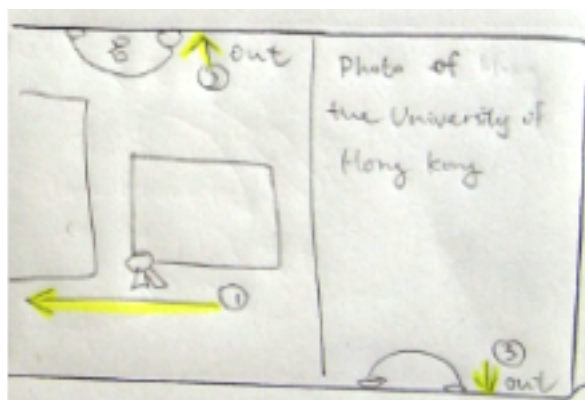
第二十幕：1962年，香港大會堂建成，提供了場地給予藝術展覽



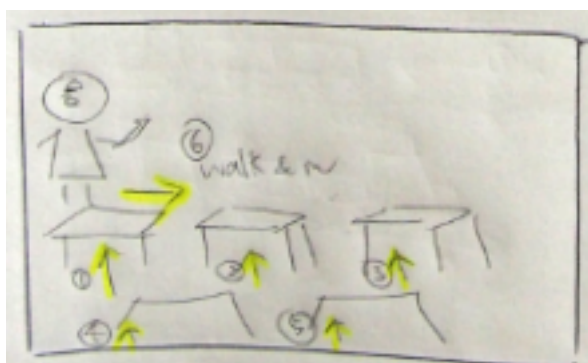
第二十一幕：而當中包括了呂壽琨中元畫會主辦的「第二屆香港國際繪畫沙龍」，劉國松的作品亦在其中



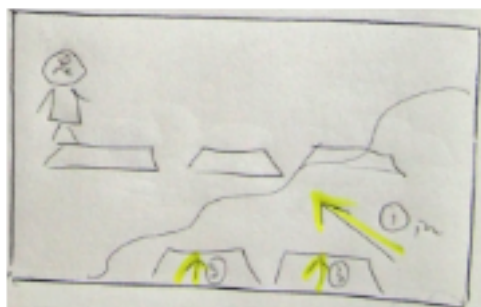
第二十二幕：展覽結束後，呂壽琨在1966年獲香港大學建築系聘為兼任講師，主要教授水墨畫，而呂壽琨在課堂上教授不少西方現代藝術概念，如普普藝術和光學藝術等



第二十三幕：期望學生以不同的材料，混合了中西的表現方式來創作，學生可以自由表達於繪畫，立體作品和雕塑等媒介



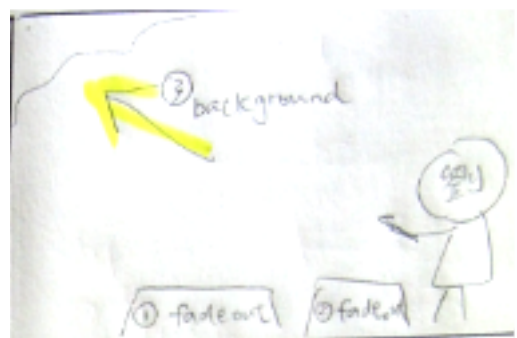
第二十四幕：之後，呂壽琨在香港中文大學校外進修部主講以個人獨立創意的「新水墨畫」課程，還與其學生共同組織了元道畫會等學術創作機構，主力提倡用中國畫傳統藝術結合西畫



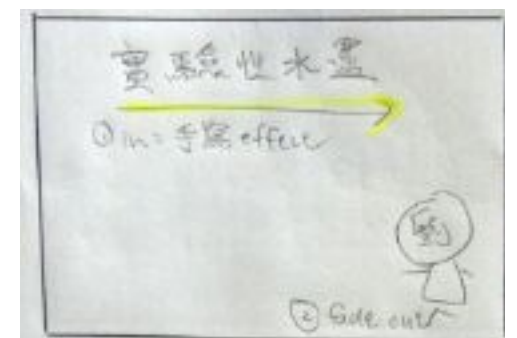
第二十五幕：另一方面，台灣畫家劉國松終於在1972年移居香港，他受聘於香港中文大學藝術系，出任主任，先後開設的「現代水墨畫」課程，他又在中文大學教外進修部教授實驗性水墨



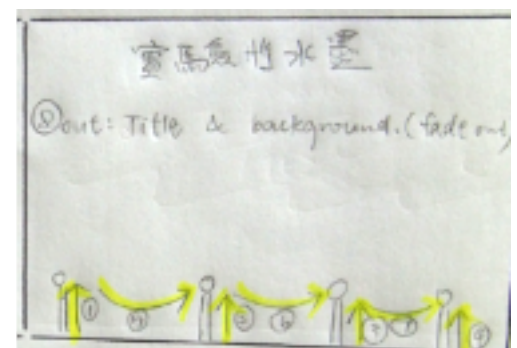
第二十六幕：其學生更在同年成立了「香港現代水墨畫協會」，確立了這繪畫時代為「香港現代水墨」



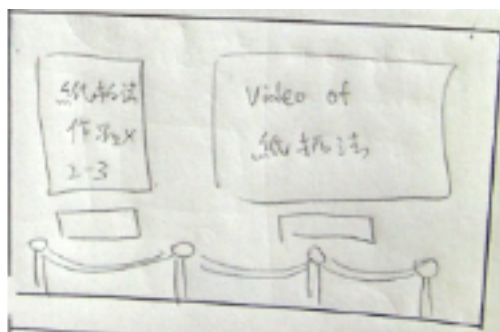
第二十七幕：劉國松本在台灣已經發展了一系列的水墨技法，每個獨特的更豐富了香港畫壇對水墨的處理



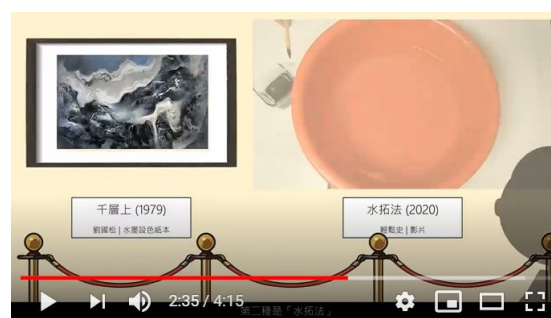
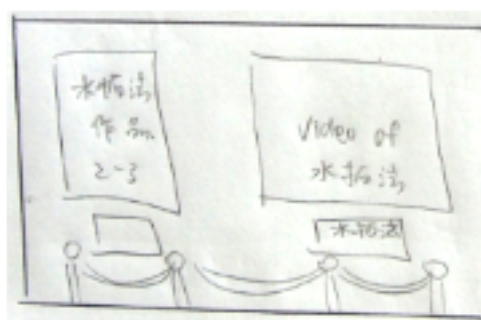
第二十八幕



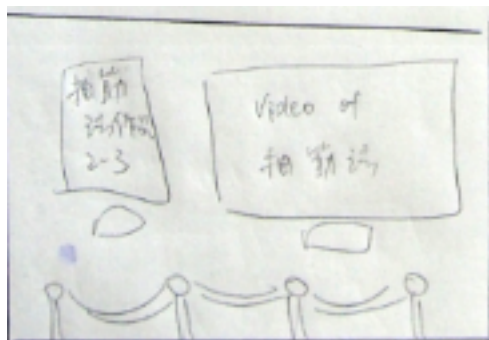
第二十九幕：第一種是「紙拓法」，是利用紙球沾墨後在宣紙上印拓出不同的紋理，完成拓印後，畫家可以利用圭筆和淡墨等去勾畫物件的輪廓



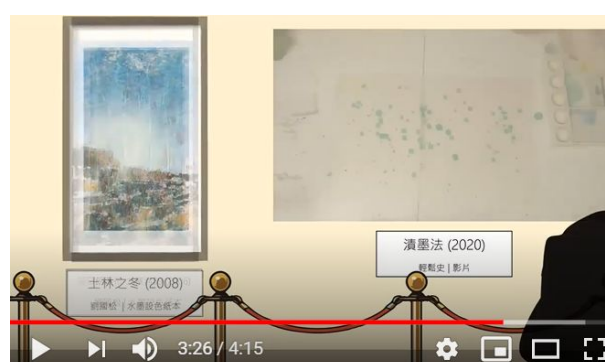
第三十幕：第二種是「水拓法」，利用墨短時間浮在水面上的特性做成紋理，倒墨後，畫家可利用畫具或手指等令墨在水上化開，再用夾宣放在水面上印制



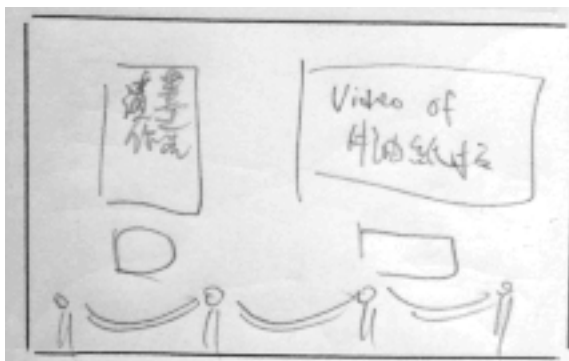
第三十一幕：第三種是「抽筋剥皮皺」法，簡稱「抽筋法」，要完成此法，首先要有在這影片前期提及到劉國松所創造的「劉國松紙」，此紙張的特別之處是有不少「紙筋」，而此影片的紙張只是用作湊合，不是「劉國松紙」，畫家在繪畫後，抽取紙張的「紙筋」，這樣就能做出在畫中同時呈現出「黑線」和「白線」的特別紋理



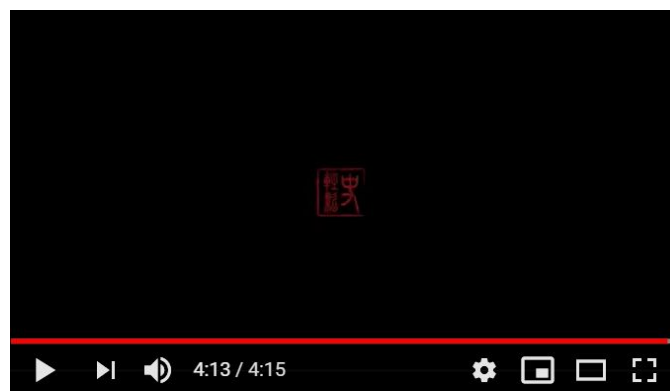
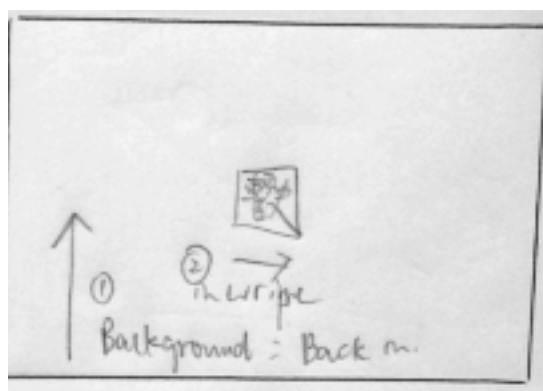
第三十二幕：第四種是「漬墨法」，先把夾宣噴濕，再點上墨和顏料，利用噴壺噴出的水把墨和顏料化開

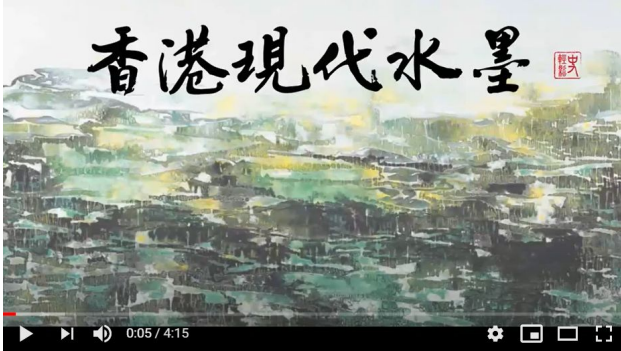



第三十三幕：使用「漬墨法」後可接著用「牛油紙拓」，把牛油紙平放在作品上方，輕輕把多餘的水份掃開，最後待乾完成作品



第三十四幕：劉國松對不同的物料都進行了實驗，開做了水墨的新方向，而以上5種方法只是云云技法中的「冰山一角」



第一幕：香港現代水墨	第二幕：香港現代水墨是由中國傳統國畫演變而成的
	
第三幕：它結合了中方和西方的藝術技法、概念，甚至思想，香港現代水墨不但打破了傳統國畫的僵局，由具象演變成抽象	第四幕：當時香港現代水墨分成了兩大派系，分別是呂壽琨和劉國松兩大藝術家
它是一種結合了中方和西方藝術的畫，由具象演變成抽象	當時香港現代水墨分成了兩大派系，分別由呂壽琨和劉國松帶領
	
第五幕	第六幕
	

第七幕	第八幕：呂壽琨一脈主要是抽象水墨，在傳統國畫加入設計觀念，力求新的發展，而呂壽琨後期的作品都先起草稿，再繪畫，在過程上是運用了設計的觀念
	呂壽琨主要畫抽象水墨，在傳統國畫加入設計觀念（作品都會先起草稿，再繪畫）
	
第九幕：而劉國松則是以實驗性水墨為主，以不同的實驗和物料作畫，由物料的創新入手，建立個人風格，甚至創造了「劉國松紙」	第十幕：原來香港現代水墨早源自20世紀50年代
而劉國松則是以實驗性水墨為主，以不同的創新物料進行實驗，甚至創造了「劉國松紙」	
	
第十一幕	第十二幕：當時中國內戰
	當時中國內戰
	

第十三幕：全中國都在打仗，人民生命受到威脅	第十四幕：大批人潮從中國內地湧至香港
	大批人避難湧至香港
	
第十五幕：這時不少活躍于廣東的藝術家避居香港，繼續從事創作	第十六幕：包括呂壽琨
包括呂壽琨等活躍于廣東的藝術家	
	
第十七幕：他們把當時「中西融合」的藝術思想和精神帶到香港	第十八幕：藝術家們到香港後，成立了不同畫會和以香港命名的美術組織，同一時間，專科美術等教育課程都紛紛成立，令不少香港人可以接受藝術教育
	還成立了不同畫會，同一時間，就有視覺藝術這一科出現
	

<p>第十九幕：時間飛到了20世紀60年代</p>	<p>第二十幕：1962年，香港大會堂建成，提供了場地給予藝術展覽</p>
	<p>香港大會堂在1962年建成，提供了場地給予藝術家進行展覽</p>
	
<p>第二十一幕：而當中包括了呂壽琨中元畫會主辦的「第二屆香港國際繪畫沙龍」，劉國松的作品亦在其中</p>	<p>第二十二幕：展覽結束後，呂壽琨在1966年獲香港大學建築系聘為兼任講師，主要教授水墨畫，而呂壽琨在課堂上教授不少西方現代藝術概念，如普普藝術和光學藝術等</p>
<p>而當然不少得由呂壽琨的「中元畫會」主辦的「第二屆香港國際繪畫沙龍」，當中包括台灣畫家劉國松的作品</p>	<p>展覽結束後數年（1966年），呂壽琨受聘在香港大學建築系教授水墨畫，呂壽琨在課堂上主要教授西方藝術概念，期望學生可以自由探索</p>
	
<p>第二十三幕：期望學生以不同的材料，混合了中西的表現方式來創作，學生可以自由表達於繪畫，立體作品和雕塑等媒介</p>	<p>第二十四幕：之後，呂壽琨在香港中文大學校外進修部主講以個人獨立創新的新水墨畫課程，還與其學生共同組織了元道畫會等學術創作機構，主力提倡用中國畫傳統藝術結合西畫</p>
<p>之後，呂壽琨到香港中文大學校外進修部教授「新水墨畫課程」</p>	<p>還與其學生共同組織了「元道畫會」等機構，主力提倡結合西畫的中國水墨畫</p>
	

第二十五幕：另一方面，台灣畫家劉國松終於在1972年移居香港，他受聘於香港中文大學藝術系，出任主任，先後開設的「現代水墨畫」課程，他又在中文大學教外進修部教授實驗性水墨

第二十六幕：其學生更在同年成立了「香港現代水墨畫協會」，確立了這繪畫時代為「香港現代水墨」

另一方面，在台灣的劉國松1972年受聘到香港中文大學藝術系出任主任，開設「現代水墨畫」課程和在中文大學教外進修部教授「實驗性水墨」



第二十七幕：劉國松本在台灣已經發展了一系列的水墨技法，每個獨特的更豐富了香港畫壇對水墨的處理

第二十八幕

劉國松本在台灣已經發展了一系列的水墨技法，所以到香港任教後是豐富了香港畫壇對水墨的處理手法



第二十九幕：第一種是「紙拓法」，是利用紙球沾墨後在宣紙上印拓出不同的紋理，完成拓印後，畫家可以利用主筆和淡墨等去勾畫物件的輪廓

第三十幕：第二種是「水拓法」，利用墨短時間浮在水面上的特性做成紋理，倒墨後，畫家可利用畫具或手指等令墨在水上化開，再用夾宣放在水面上印制

第一種是「紙拓法」，利用紙球沾墨後在宣紙上印拓出不同的紋理，最後利用主筆和淡墨等去勾畫物件的輪廓

第二種是「水拓法」，利用墨短時間浮在水面上的特性做成紋理，在倒墨後利用畫具等令墨在水面上化開，再用夾宣紙放在水面上印制



第三十一幕：第三種是「抽筋剝皮皺」法，簡稱「抽筋法」，要完成此法，首先要有在這影片前期提及到劉國松所創造的「劉國松紙」，此紙張的特別之處是有不少「紙筋」，而此影片的紙張只是用作湊合，不是「劉國松紙」，畫家在繪畫後，抽取紙張的「紙筋」，這樣就能做出在畫中同時呈現出「黑線」和「白線」的特別紋理

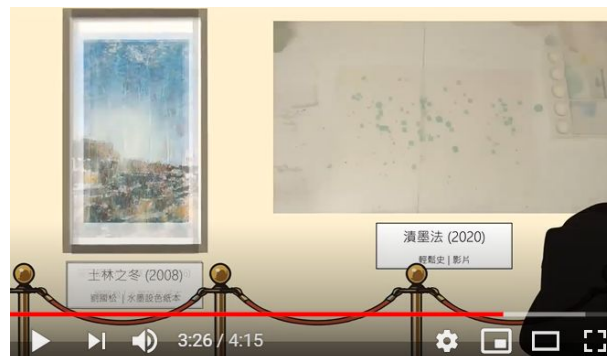
第三種是「抽筋剝皮皺」法，簡稱「抽筋法」，要完成此法，首先要有劉國松所創造的「劉國松紙」，此紙張的特別之處是有不少「紙筋」（此影片所用的紙只是用作湊合），在繪畫後抽取紙張的「紙筋」，就能在畫中同時出現「黑」和「白」



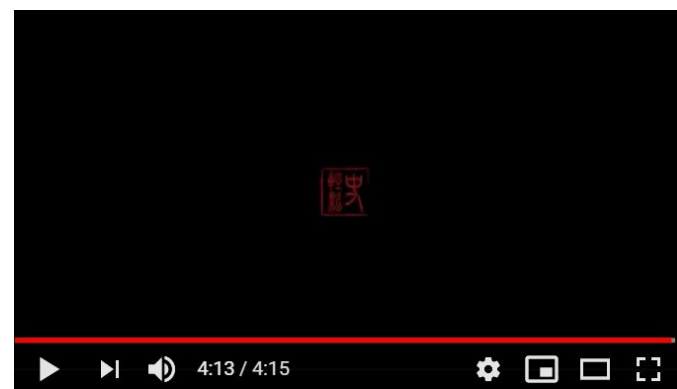
第三十三幕：使用「漬墨法」後可接著用「牛油紙拓」，把牛油紙平放在作品上方，輕輕把多餘的水份掃開，最後待乾完成作品



第三十二幕：第四種是「漬墨法」，先把夾宣噴濕，再點上墨和顏料，利用噴壺噴出的水把墨和顏料化開



第三十四幕：劉國松對不同的物料都進行了實驗，開做了水墨的新方向，而以上5種方法只是云云技法中的「冰山一角」



問卷題目：基於研究劉國松的傳記和繪畫技巧來介紹香港現代水墨歷史的繪畫技巧和風格趨勢（1960年代至1980年代）
動畫回應問卷調查

背景資料：

誠邀閣下參加劉瑩博士負責監督，馬曉嵐負責執行的研究計劃。她／他們是香港教育大學學生／教員。

研究計劃簡介

如今，藝術歷史和中國水墨畫可能已成為教師教學困難的一部分，有些學生可能對學習美術史感到無聊。因此，該項目的第一階段將通過動畫介紹墨水歷史，這項研究是該項目的最後階段，即在觀看動畫後收集有關評論，藉研究探討以動畫介紹藝術歷史的成效。香港現代水墨的風格受到西方文化，在此期間的藝術家創作會更多地涉及社會和文化問題，在以動畫介紹香港現代水墨的同時，期望讓學生能在認識藝術家的傳記和繪畫技巧（劉國松），提高他們對藝術歷史和香港現代水墨的興趣，多元化地認識香港的社會文化演變。

本研究將播放影片，並與一百位小學生一同完成線上問卷和測驗。因大部分小學中的視覺藝術課程未必會涉及到藝術歷史，更莫說是中國水墨畫的元素，學生未能有機會接觸此課題。而是次項目主題期望已提升學生對美術歷史和中國水墨畫的興趣為目標，因此本研究的一百位小學生將會是首次接觸中國水墨為重點研究對象。

問卷內容：（*必答題）

第一部分：你的資料

1* 你是.....

- a. 小學四年級生
- b. 小學五年級生
- c. 小學六年級生
- d. 小學視覺藝術系教師

2* 你有學習過中國水墨畫嗎？

- a. 有
- b. 沒有

3* 你有多大程度喜歡中國水墨畫？（最喜歡：4 心心，最不喜歡：1 心心）



第二部分：動畫回應

4* 動畫的內容簡單明白嗎？（最簡單易明：4 心心，最困難：1 心心）



5* 動畫的圖案精美嗎？（最精美：4 心心，最不精美：1 心心）



6* 你有多大程度喜歡這系列的動畫？（最喜歡：4 心心，最不喜歡：1 心心）



7* 觀看動畫後，你有興趣了解更多中國水墨畫的歷史嗎？

- a. 有
- b. 沒有

8 如你是小學視覺藝術系教師，你會在課堂上運用這系列的動畫進行教學？（小學視覺藝術系教師必答題）

- a. 會
- b. 不會

第三部分：小測驗

9* 香港現代水墨是什麼？

- a. 中國畫傳統藝術結合西畫
- b. 源自中國傳統國畫的演變
- c. 代表「中西合璧」的香港文化
- d. 以上皆是

10* 香港現代水墨的兩位代表藝術家是誰？（請選出兩個答案）

- a. 王無邪
- b. 呂壽琨
- c. 吳冠中
- d. 劉國松

11* 香港現代水墨有什麼技巧和繪畫風格？（請選出兩個答案）

- a. 抽象水墨
- b. 實驗水墨
- c. 活動水墨
- d. 傳統水墨

12* 劉國松如何影響香港現代水墨（1960 至 1980 年代）的畫風及技巧？

- a. 在香港中文大學藝術系出任主任及在教外進修部教授實驗性水墨
- b. 在香港成立了「現代水墨畫展」和「現代水墨畫協會」
- c. 加深香港對現代水墨的畫風及技法上的知識和認知
- d. 以上皆是

13* 劉國松的實驗水墨技法有哪幾種？

- a. 紙拓法和水拓法
- b. 水拓法和抽筋法
- c. 抽筋法
- d. 抽象水墨
- e. 漬墨法和牛油紙拓法
- f. 以上皆是

第四部分：其他意見

14 你對這動畫有什麼意見或建議？

結語：

如閣下想獲得更多有關這項研究的資料，請電郵與本人（
）或本人的導師劉瑩博士（
）聯絡。如閣下對這項研究的操守有任何意見，可隨時與香港教育大學人類實驗對象操守委員會聯絡
（電郵: hrec@eduhk.hk；地址: 香港教育大學研究與發展事務處）。謝謝閣下有興趣參與這項研究。

馬曉嵐

首席研究員

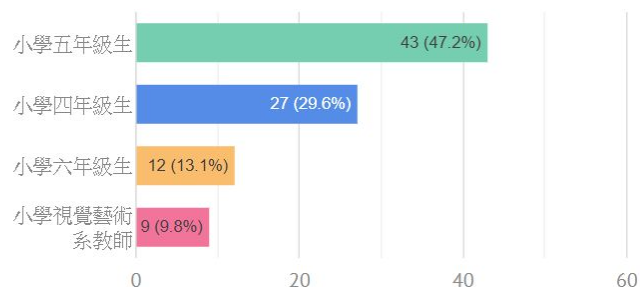
Appendix 6.9 Data Collected of the Online Questionnaire

問卷內容：（*必答題）

第一部分：你的資料

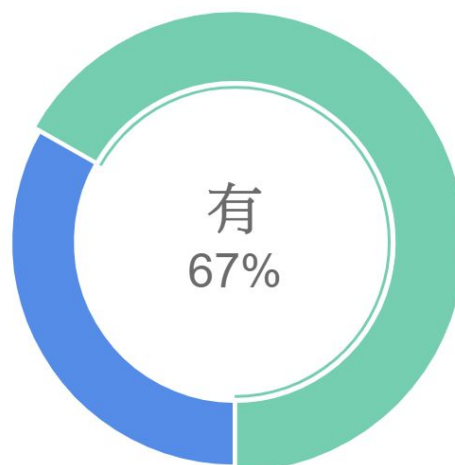
1* 你是……

答案選項	填答次數	百分比
小學五年級生	43	47.2%
小學四年級生	27	29.6%
小學六年級生	12	13.1%
小學視覺藝術系教師	9	9.8%



2* 你有學習過中國水墨畫嗎？

答案選項	填答次數	百分比
有	61	67%
沒有	30	32.9%



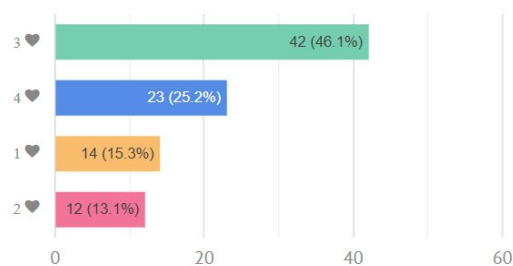
3* 你有多大程度喜歡中國水墨畫？（最喜歡：4 心心，最不喜歡：1 心心）

☆ 3 你有多大程度喜歡中國水墨畫？

（最喜歡：4 心心，最不喜歡：1 心心）

2.8♥

答案選項	填答次數	百分比
3 ♥	42	46.1%
4 ♥	23	25.2%
1 ♥	14	15.3%
2 ♥	12	13.1%



第二部分：動畫回應

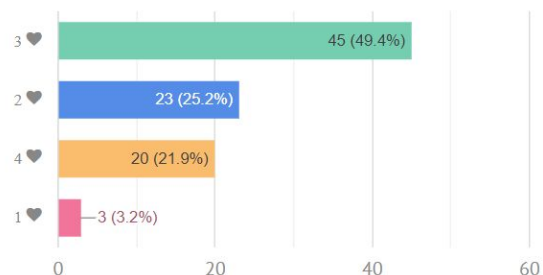
4* 動畫的內容簡單明白嗎？（最簡單易明：4 心心，最困難：1 心心）

☆ 4 動畫的內容簡單明白嗎？

（最簡單易明：4 心心，最困難：1 心心）

2.9♥

答案選項	填答次數	百分比
3 ♥	45	49.4%
2 ♥	23	25.2%
4 ♥	20	21.9%
1 ♥	3	3.2%



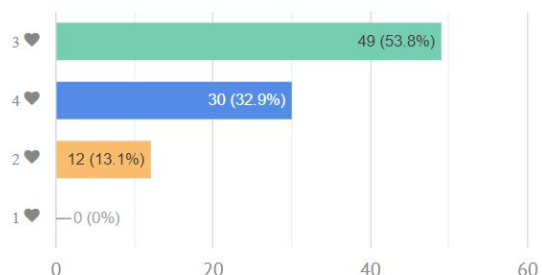
5* 動畫的圖案精美嗎？（最精美：4 心心，最不精美：1 心心）

☆ 5 動畫的圖案精美嗎？

（最精美：4 心心，最不精美：1 心心）

3.2♥

答案選項	填答次數	百分比
3 ♥	49	53.8%
4 ♥	30	32.9%
2 ♥	12	13.1%
1 ♥	0	0%



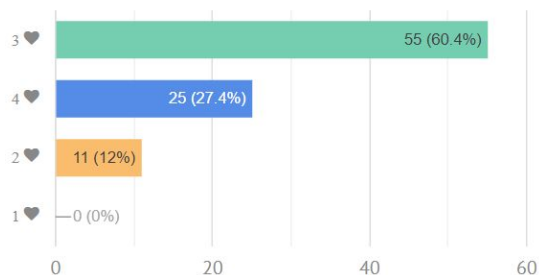
6* 你有多大程度喜歡這系列的動畫？（最喜歡：4 心心，最不喜歡：1 心心）

☆ 6 你有多大程度喜歡這系列的動畫？

（最喜歡：4 心心，最不喜歡：1 心心）

3.2♥

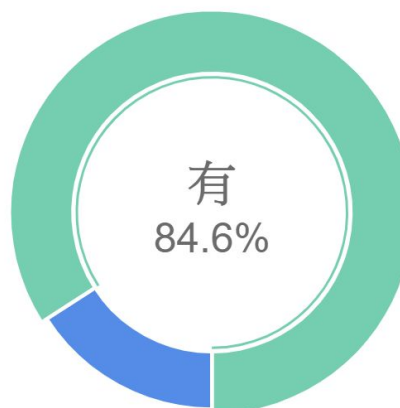
答案選項	填答次數	百分比
3 ♥	55	60.4%
4 ♥	25	27.4%
2 ♥	11	12%
1 ♥	0	0%



7* 觀看動畫後，你有興趣了解更多中國水墨畫的歷史嗎？

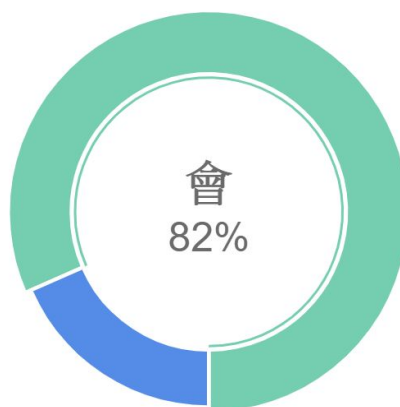
7 觀看動畫後，你有興趣了解更多中國水墨畫的歷史嗎？

答案選項	填答次數	百分比
有	77	84.6%
沒有	14	15.3%



8 如你是小學視覺藝術系教師，你會在課堂上運用這系列的動畫進行教學？（小學視覺藝術系教師必答題）

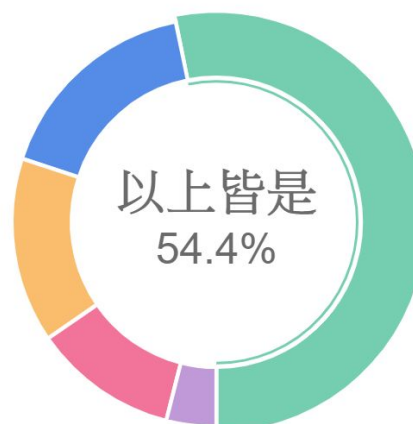
答案選項	填答次數	百分比
會	32	82%
不會	7	17.9%



第三部分：小測驗

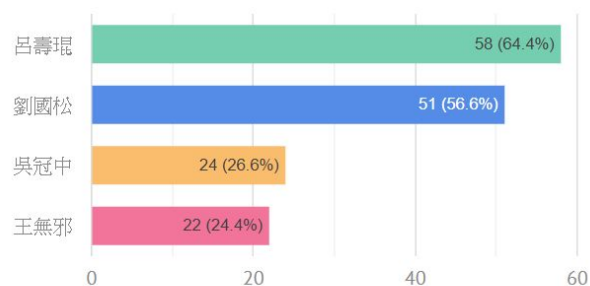
9* 香港現代水墨是什麼？

答案選項	填答次數	百分比
以上皆是	49	54.4%
源自中國傳統國畫的演變	15	16.6%
代表「中西合璧」的香港文化	13	14.4%
中國畫傳統藝術結合西畫	10	11.1%
此選項已刪除	3	3.3%



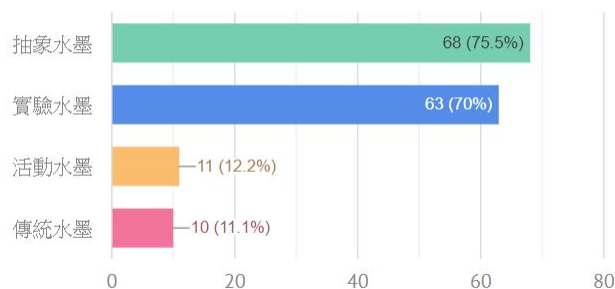
10* 香港現代水墨的兩位代表藝術家是誰？（請選出兩個答案）

答案選項	填答次數	百分比
■ 呂壽琨	58	64.4%
■ 劉國松	51	56.6%
■ 吳冠中	24	26.6%
■ 王無邪	22	24.4%



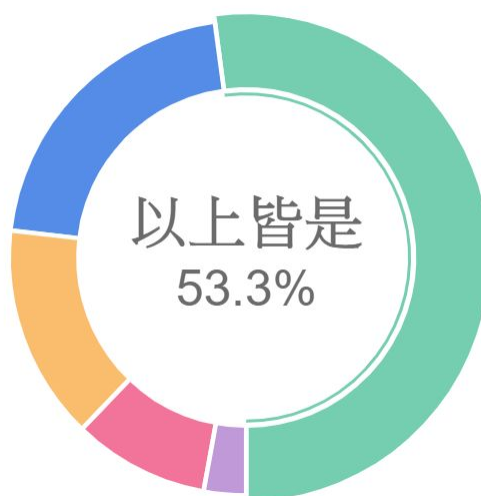
11* 香港現代水墨有什麼技巧和繪畫風格？（請選出兩個答案）

答案選項	填答次數	百分比
■ 抽象水墨	68	75.5%
■ 實驗水墨	63	70%
■ 活動水墨	11	12.2%
■ 傳統水墨	10	11.1%



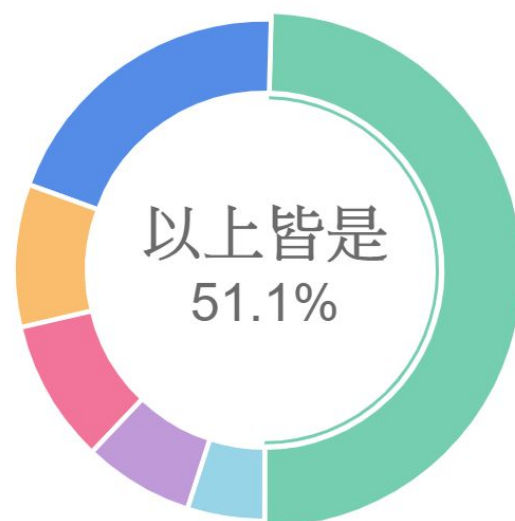
12* 劉國松如何影響香港現代水墨（1960 至 1980 年代）的畫風及技巧？

答案選項	填答次數	百分比
■ 以上皆是	48	53.3%
■ 在香港成立了「現代水墨畫展」和「現代水墨畫協會」	19	21.1%
■ 在香港中文大學藝術系出任主任及在教外進修部教授實驗性水墨	13	14.4%
■ 加深香港對現代水墨的畫風及技法上的知識和認知	8	8.8%
■ 此選項已刪除	2	2.2%



13* 劉國松的實驗水墨技法有哪幾種？

答案選項	填答次數	百分比
■ 以上皆是	46	51.1%
■ 水拓法和抽筋法	18	20%
■ 紙拓法和水拓法	8	8.8%
■ 抽象水墨	8	8.8%
■ 抽筋法	6	6.6%
■ 漬墨法和牛油紙拓法	4	4.4%



第四部分：其他意見

14 你對這動畫有什麼意見或建議？

看不切字幕 (1)

很好 (1)

字幕太快，看不切 (1)

字幕太快 (1)

如果有配音就更好，看不切字幕 (1)

好好睇，簡單易明，希望可以出更多不同片。(1)

可愛的卡通人物 (1)

卡通很可愛 (1)

公仔好可愛 (1)

Chapter 7

References

7.1 Books and Articles

1. 王無邪（1975）：《香港現代水墨畫》。《雄獅美術》，（47），8。
2. 王無邪（1976）：〈十年感懷〉，《明報月刊》，香港，明報月刊出版社。
3. 朱琦（2005）：《香港美術史》。香港，三聯書店（香港）有限公司。
4. 呂壽琨（1972）：《水墨畫講》（呂壽琨先生學生筆記摘要），資料出處不詳。
5. 呂壽琨（2005）：《呂壽琨手稿》，香港，香港中文大學。
6. 林木（2007）：《劉國松的中國現代畫之路（簡體書）》，中國，四川美術出版社。
7. 香港藝術館（2002）：《呂壽琨——新水墨畫（小冊子）》，香港，香港藝術館。
8. 陳成球（2012）：《尋源問道——陳成球現代水墨》。香港：青島市美術館主辦，香港現代水墨畫會有限公司協辦及出版。
9. 陳成球（2014）：〈談香港現代水墨〉，取自 https://chenchengqiu.arttron.net/news_detail_664538。
10. 黃孝達（2011）：《水墨新世紀》。香港：紙藝軒出版有限公司。
11. 張旭鎧（2009）：《5分鐘玩出專注力遊戲書(1)》。香港，新手父母出版股份有限公司。
12. 劉利生（2015）：《影響世界的中國元素——繪畫》。
13. 劉瑩（2017）：《越界——香港現代水墨畫家訪談錄：反思60至80年代香港現代水墨的意義》。
14. 劉素玉、張孟起（2019）：《一個東西南北人：水墨現代化之父劉國松傳》，台灣，遠流出版社。
15. 劉國松（2014）：《劉國松 版畫集》，台北，首都藝術中心。
16. 黎明海、劉智鵬（2007）：《與香港藝術對話》，香港，三聯書店(香港)有限公司。
17. 盧偉力（2018）：〈安身於斯而立命於斯——香港雕塑家麥顯揚的「憂患意識」〉，《香港視覺藝術年鑑2018》專題論述。
18. Middendorf, J., & Kalish, A. (1995), *The “change-up” in lectures*, The National Teaching and Learning Forum, 5(2), 1-5.
19. The Curriculum Development Council of The Education and Manpower Bureau (2003), *‘Art Education Key Learning Area Visual Arts Curriculum Guide (Primary 1 - Secondary 3)’*, refer to https://www.edb.gov.hk/attachment/en/curriculum-development/kla/arts-edu/references/va_guide_p1_s3_e.pdf

7.2 News

1. 文潔華 (2018.08.10) : 〈新水墨運動前後：重探一九七〇年代香港本地藝術成長時期〉，香港 01，取自 <https://www.hk01.com/%E5%93%B2%E5%AD%B8/221310/%E6%96%B0%E6%B0%B4%E5%A2%A8%E9%81%8B%E5%8B%95%E5%89%8D%E5%BE%8C-%E9%87%8D%E6%8E%A2%E4%B8%80%E4%B9%9D%E4%B8%83%E3%80%87%E5%B9%B4%E4%BB%A3%E9%A6%99%E6%B8%AF%E6%9C%AC%E5%9C%B0%E8%97%9D%E8%A1%93%E6%88%90%E9%95%B7%E6%99%82%E6%9C%9F-%E6%96%87%E6%BD%94%E8%8F%AF>。
2. 文潔華 (2018.08.24) : 〈梁巨廷談呂壽琨的教學與影響：「香港視覺藝術1970-80」講座前奏〉，香港 01，取自：
<https://www.hk01.com/%E5%93%B2%E5%AD%B8/226618/%E6%A2%81%E5%B7%A8%E5%BB%B7%E8%AB%87%E5%91%82%E5%A3%BD%E7%90%A8%E7%9A%A8%E6%95%99%E5%AD%B8%E8%88%87%E5%BD%B1%E9%9F%BF-%E9%A6%99%E6%B8%AF%E8%A6%96%E8%A6%BA%E8%97%9D%E8%A1%931970-80-%E8%AC%9B%E5%BA%A7%E5%89%8D%E5%A5%8F>。
3. 李八方 (2015.01.30) : 〈隔牆有耳：呂壽琨畫作復修後展出〉，蘋果日報，取自：
<https://hk.news.appledaily.com/local/daily/article/20150130/19022575>。
4. 林育綾 (2019.12.30) : 〈「太空畫」揚名國際！劉國松來台70週年展 現代水墨之父一生充滿傳奇〉，ETtoday新聞雲，<https://www.ettoday.net/news/20191230/1613318.htm>。
5. 徐小惠 (2019.04.19) : 〈呂壽琨百年展回顧新水墨創作〉，大公報，取自：
<http://www.takungpao.com.hk/culture/237147/2019/0419/277894.html>。
6. 張瓊文、余啟仁 (2011) : 〈數位多媒體教學對國中生歷史學習成就之探討〉，台灣，稻江科技暨管理學院。
7. 梁展峰 (2007.11.12) : 〈香港現代水墨之後〉，香港獨立媒體，取自<https://www.inmediahk.net/node/263730>
8. 簡秀枝 (2019.12.28) : 〈水墨革新 劉國松一生沒有白活！〉，Yahoo奇摩新聞，取自
<https://tw.news.yahoo.com/%E7%B0%A1%E7%A7%80%E6%9E%9D-%E6%B0%B4%E5%A2%A8%E9%9D%A9%E6%96%B0-%E5%8A%89%E5%9C%8B%E6%9D%BE-%E7%94%9F%E6%B2%92%E6%9C%89%E7%99%BD%E6%B4%BB-060000413.html>。
9. H.H. Chan (2020), ‘Secondary students planning protest to stop Hong Kong schools using Zoom app for online teaching’, South China Morning Post, refer to
<https://www.scmp.com/news/hong-kong/education/article/3080546/secondary-students-planning-protest-stop-hong-kong-schools>

10. The National Academies of Sciences. Engineering. Medicine (2018), “*Changing Sociocultural Dynamics and Implications for National Security*”.
11. Pelto, P. J. (2017), “*Mixed methods in ethnographic research: Historical perspectives*”. New York & London: Routledge.

7.3 Videos

1. 中視新聞 (2014.12.17) : 〈【中視新聞NEW一下】現代水墨之父劉國松 書畫自創革新 20141217〉, 影片取自 <https://www.youtube.com/watch?v=hCvMOtH445M&list=PLDdm32vMolVO44dzoGPmxSnxTL7nZbdIz&index=45&app=desktop>。
2. 台灣宏觀_典藏版 (2015) : 〈文人政事Art Profile—台灣水墨之美特輯：李奇茂、袁金塔、蔡友、黃如然、劉國松、若岱、江明賢、李毅摩〉, 影片取自 <https://www.youtube.com/watch?v=sVgJx3Bv7g4&list=TLPQMDQwNDIwMjCDvuNZsK5Kcw&index=2>。
3. 香港教育大學 (2018) : 「看動畫. 學歷史」第一集：孔子(粵語)。香港, 香港教育大學中文動畫系列, 取自 <https://www.youtube.com/watch?v=OxLzye9ZovE>
4. 香港鐵路 (2018) : 〈江山無盡圖 - 王無邪〉, 香港西九龍站車站藝術, 影片取自 : <https://www.youtube.com/watch?v=0oDArvawJR8>。
5. 殷瑗小聚 (2013.02.10) : 〈現代水墨畫之父 劉國松〉, 影片取自 <https://www.youtube.com/watch?v=edpcjqbSulc>。
6. 澎湃新聞 (2018.03.17) : 〈中國美術館呈現香港「水墨運動」的先驅者呂壽琨作品〉, 每日頭條, 取自 <https://kknews.cc/zh-hk/culture/nc5m3n3.html>
7. Art history cartoons [1] , referenced by <https://www.youtube.com/watch?v=unw8bAeGILI>
8. Art History for children - Renè Magritte, referenced by <https://www.youtube.com/watch?v=DIHdMGrLSGg>
9. Brenda Hong (2010) : 〈陳成球老師收藏 香港現代水墨 有線電視 水墨傳奇 四集之一〉, 取自 <https://www.youtube.com/watch?v=Y1glQWIR-z0>。
10. Cheap (2019) : 〈一次搞懂香港歷史 ► 英屬香港的由來 從鴉片到甲午戰〉, 取自 <https://www.youtube.com/watch?v=fwgtYmkIdow>。
11. RTHK (2015), *The Works : A Legacy of Ink: Lui Shou-kwan 40 years On, Nam June Paik: The Late Style at Gagosian*, C, refer to <https://www.youtube.com/watch?v=PYwhUmy8c44>

7.4 Websites

1. 康樂及文化事務署（康樂文化署）（2002）：〈藝術館展示呂壽琨逾百名作〉，取自 <https://www.info.gov.hk/gia/general/200211/21/1121131.htm>
2. 劉國松個人網頁（作品集）：<http://www.mingshanart.com/liu-kuo-sung>,
<https://www.liukuosung.org/projects.php?lang=tw&CateID=5>。
3. 樂朗樂讀（不詳）：〈兒童各年齡段注意力集中的時間〉，取自 <http://www.123langlang.com/attention/907.html>
4. 藝倡畫廊（2015）：〈展覽回顧：呂壽琨水墨傳奇四十年（藝倡畫廊）〉，取自 http://www.alisan.com.hk/tc/exhibitions_detail.php?id=27。
5. 藝倡畫廊（不詳）：〈藝術家：呂壽琨〉，取自：http://www.alisan.com.hk/tc/artists_detail.php?id=3。
6. The Hong Kong Tourism Board (HKTB) (2020), 'History' and 'Language and Culture', refer to <http://www.discoverhongkong.com/eng/plan-your-trip/traveller-info/about-hong-kong/history.jsp>