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A Capstone Project entitled
Exploring how to stimulate senior secondary school students' creation
through studying Hong Kong contemporary gongbi portrait painting
探究如何透過香港當代工筆人物畫帶動高中學生創作

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for the degree of Bachelor of Arts (Honours) in Creative Arts and Culture and
Bachelor of Education (Honours) (Visual Arts)

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Declaration

I, Ma Shu Ki, declare that this research report (*Exploring how to stimulate senior secondary school students' creation through studying Hong Kong contemporary gongbi portrait painting*) represents my own work under the supervision of Dr. Lau Ying, and that it has not been submitted previously for examination to any tertiary institution.

Ma Shu Ki

11 April 2022

Abstract

This research explores how to stimulate senior secondary school students' creation through studying Hong Kong contemporary gongbi portrait painting. Based on the focus of Hong Kong senior secondary school education over the years, it tends to teach Western art, while spending limited attention on Chinese art. Gongbi portrait painting plays an important role in Chinese art. And compared with other Chinese art, it is relatively easier for students to learn. It can also improve students' artistic skills by meticulous line drawing, ingenious painting details and the proportion of human beings. However, students tend to feel bored in the process of learning. By adding contemporary and local elements, learning Hong Kong contemporary gongbi portrait painting will enable students to learn this traditional Chinese culture and at the same time break through the traditional boundary, which leads to a positive impact on their creations.

The literature review shows that learning Hong Kong contemporary gongbi portrait painting brings inspiration and various benefits to students' creations. In addition, the author uses art-based education research and triangulation method to experiment with how Hong Kong contemporary gongbi portrait painting can contribute to creation. The conclusion shows that through the art appreciation of Hong Kong contemporary gongbi portrait painting, students are inspired and able to create more profoundly. I hope this research can serve as a reference for Hong Kong art teachers in secondary school, to think about whether teaching gongbi portrait painting is a better way to stimulate senior form students to create.

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1.Introduction

1.1 Research Background

1.1.1 Insufficient Education of Chinese Painting at School

There are only sporadic ink painting teaching activities in Hong Kong organised by enthusiastic retired teachers held in conjunction with private educational institutions (Ma, Mok, Tang & Tam, 2005). It reveals that there is not enough support for Chinese art. Since visual arts education in Hong Kong has placed great emphasis on Western art, secondary school art education in Hong Kong has been affected and art teachers' training has shifted to the preference of Western painting.

Students are generally more attracted to Western art than Chinese art, reflected by the numbers of comparisons of students studying Western calligraphy and Chinese calligraphy. Under HKCEE, the number of students who studied Western calligraphy outnumbered that of Chinese calligraphy by around 500 every year before 2006 (Y. Lau, 2021). It also showed the position of Chinese art was inferior to that of Western art in Hong Kong.

Even though Chinese painting education is not valued at present, Hong Kong contemporary gongbi portrait painting provides a good entry point to attract students to create. It is similar to illustrations that many youngsters like nowadays and allows students to draw their own stories. Visual arts in secondary school education can start from this direction, allowing students to come into contact with Chinese art step by step.

1.1.2 Balancing Chinese and Western Art Education

The second important development of gongbi portrait painting is influenced by the western painting style that affected the features of contemporary gongbi portrait painting (Z. Wong, 2019). In the 60s to 80s, due to the special geographic location of Hong Kong, different cultural immigrants came diversifying the cultures in art (Y. Lau, 2017). The establishment of modern ink mixed the skills of Chinese and Western by using the appliance of traditional Chinese painting and the Western composition, theme and shape (Y. Lau, 2020). Hong Kong as an international city, provides a platform to mix and adopt the Western value into the gongbi portrait painting.

Western art emphasises representational, using shape, light and shadow to create a more accurate depiction (Clarke, 2011). Some of the Hong Kong contemporary gongbi portrait paintings also adopt this approach rather than present expressively, representing what they see in nature. The usage of illustration style and symbolic meaning behind the painting is also introduced.

Therefore, the artists work on contemporary gongbi portrait painting in Hong Kong context with diverse painting style and skills. Gongbi portrait painting embodies the essence of traditional Chinese culture and retains an irreplaceable and unique artistic characteristic that stands alone from other art forms.

Hong Kong teachers generally grew up under the United Kingdom colonial background, mainly studying Western art. Traditional Chinese painting was usually taught in private classes as the education of Hong Kong did not require students to learn it (K. W. Man, 1998). However, after the handover in 1997, the teachers should consider the combination of Chinese and Western art.

1.1.3 Historical Value of Learning Gongbi Portrait Painting

Gongbi portrait painting has a strong historical background, which plays an essential role in the history of Chinese painting. Throughout the historical evolution from traditional to contemporary gongbi portrait painting, there are distinct characteristics and storytelling styles representing that period of time in terms of themes and expressions which may benefit the creation of secondary students in art appreciation and art creation.

The silk paintings “Character Dragon and Phoenix Painting”(《人物龍鳳帛畫》) and "Royal Dragon"(《御龍圖》) unearthed from the Chu Tomb in Hunan Changsha. They are the earliest portrait paintings discovered so far, created for introducing the soul of the deceased to heaven (Richard et al., 1997; Clunas, 2009). It has a profound influence on the traditional gongbi portrait painting.

From the Han(漢), Wei(魏), the Six Dynasties(六朝) to the end of the Sui Dynasty(隋), although it was under a turbulent era of war, gongbi portrait painting became more and more mature and prosperous. There were various types of portrait paintings, including exhorting monarchs, promoting women's virtues, historical stories and legendary stories (W. Yip, 2015).

Sui(隋), Tang(唐) and Five Dynasties(五代) was the golden age of Chinese painting. The themes of gongbi portrait painting were getting richer, for example, female portrait painting (仕女畫), historical figure painting and Buddhist figure painting (Richard et al., 1997; Clunas, 2009).

In the Song Dynasty(兩宋), the subject matter of gongbi portrait painting became more extensive, covering people's folk life in addition to royal court, religion, and legends (H. Cheung, 2016).

After the Yuan Dynasty(元), artists were getting less interested in gongbi portrait painting compared with flower-and-bird painting and landscape painting. Based on the social background at the time, portrait paintings reflecting society were not common. (L. Chiu, 2012).

Gongbi portrait painting has a profound historical development in storytelling. This creation style is very suitable for senior secondary school students to express their stories and ideas. Throughout history, the storytelling presentation method had been used in gongbi portrait paintings. Before the Northern and Southern Dynasties, many grotto murals were painted with stories of social education and historical legends (Richard et al., 1997; W. Yip, 2015). "The Admonitions of the Instructress to the Court Ladies" (《女史箴圖》) is one of the representative examples of gongbi portrait painting which was created by Gu Kaizhi in the Eastern Jin Dynasty. It used to admonish women to respect women's virtue that requires women to obey men's authority, keep their status low and difficult, and be gentle and quiet (M. Y. Fan, 2002). The Chinese requirements for women were painted in a storytelling style which had cleverly achieved the function of social education.



Figure 1.1 (a) “The Admonitions of the Instructress to the Court Ladies”
Scene 7 and scene 9 by Gu Kaizhi

Paintings after the Sui and Tang Dynasties also began to incorporate themes of the royal court and folk stories (Clunas, 2009; H. Cheung, 2016). “Court Ladies Preparing Newly Woven Silk” (《搗練圖》) is another example depicting the daily labour scenes of Tang Dynasty women pounding, threading, ironing and sewing which shows the stories of everyday life (M. Y. Fan, 2002).



Figure 1.1 (b) “Court Ladies Preparing Newly Woven Silk” by Zhang Xuan

When it develops into Hong Kong contemporary gongbi portrait painting, it still retains this element of storytelling (Y. S. Wong, 2013). The artworks contain elements of Hong Kong, as well as contemporary scenes and figures, which make students more easily attracted to them.

Through art appreciation, students can experience the symbolic meaning and understand the stories behind the artworks. This can inspire them to think and drive them to create through storytelling.

1.2. Research Objectives

The aim of this research is to raise and increase the understanding of Hong Kong contemporary gongbi portrait painting. Gongbi portrait painting is a kind of Chinese art which has a strong historical background. In fact, the education of Western art and Chinese art in Hong Kong is unbalanced (Ma et al., 2005). If the diversity of Western and Chinese art education in secondary schools continues this imbalance, teenagers will have a hard time understanding Hong Kong cultural development and characteristics. On the other hand, the traditional storytelling style is still retained in Hong Kong contemporary gongbi portrait painting (Y. S. Wong, 2013). This creation style is very suitable for senior secondary school students to express their stories and ideas.

After pointing out the importance of Hong Kong contemporary gongbi portrait painting for students, this research is aimed at emphasising that contemporary gongbi portrait painting can stimulate students' creation to show the public that Hong Kong contemporary gongbi portrait painting is being underestimated but useful for enhancing students' creativity. Moreover, through researching the education of traditional Chinese painting and contemporary ink painting, it may also encourage the development of gongbi portrait painting courses and the learning of the VA teachers. It is hoped to optimise teachers' thinking on how to teach gongbi portrait painting in a better way in education in order to stimulate students' creativity.

In view of the aforementioned, the following is research objectives :

1. To increase the gongbi portrait painting's position in Hong Kong secondary schools;
2. To understand the traditional value of ink painting in education;
3. To create a dialogue with the contemporary gongbi portrait painting in Hong Kong context
4. To introduce Hong Kong contemporary gongbi portrait painting in art appreciation.
5. To find out if studying Hong Kong contemporary gongbi portrait painting is beneficial to creation for senior secondary students or not.

1.3 Research Questions

1. What are the advantages of studying Contemporary gongbi portrait painting in senior secondary school?
2. How can senior secondary school students' creation be affected by the Hong Kong contemporary gongbi portrait painting?

1.4 Term definition of Hong Kong Contemporary Ink Painting

In the development of the modernity of ink painting, Hong Kong modern ink painting has been deeply influenced by two art forms. One is the Western art. Another one is Japanese art. (Wu, 2014). It developed a new type of ink painting that transformed traditional ink painting, which has been termed variously as "modern ink painting", "experimental ink painting", "conceptual ink painting", or simply "new Chinese-style painting" (Wu, 2012).

During the 1990s, the art discourses around the world began to use the term “contemporary” to replace “modern,” “post-modern,” and other default terms (C. Y. Lau, 2004).

The subject of "modern ink" is mostly the modernization of traditional themes such as traditional characters, landscapes, flowers and birds (Y. Lau, 2020). For example, sketches from life and perspective composition are added with slight changes. The topic of "contemporary ink" is more diversified. Not only was it limited to the landscapes, flowers and birds, besides abstract ink, but it also extended to the category of behavioural art and installation art. It can state that there are no boundaries (Y. Lau, 2020).

Hong Kong contemporary ink painting obviously advanced the development of modern and contemporary Chinese painting. It is going to have the experimental contemporary spirit (J. J. Li, 1994).

2. Literature Review

2.1 Project's Values

2.1.1 Education

Senior Students in secondary schools are growing from the pseudo- naturalistic stage to the period of decision (Lowenfeld & Brittain, 1987). Students in this pseudo- naturalistic stage focus on creating "adult-like" naturalistic drawings. The similarity has become the standard for judging the artwork with a view to getting things right and realistic (Mu, Yi & Cheung, 2014). In the period of decision, students may become more conscious of their drawing skills' improvements (J. T. Hou, 2002). They focus on the immaturity of their drawing critically. Students care about acquired artistic skills and care about work details, light and shadow, emphasising the subjective impression of things.

Through learning portrait painting, students can know more about the scale of the figure and gain more understanding on the structure of human beings, to produce a realistic artwork. Light and shadow on human faces, folds on clothings, and motions are observed with mixed success, translated to rice paper. Some students' portraits attempt to be realistic, including depicting the proportions and observed details and movements (J. T. Hou, 2002). Students in both stages are able to improve their drawing skills and contribute to a continuous growth in artistic development by learning contemporary portrait painting. Students also gain self-confidence in drawing when they can successfully draw a thing that seems authentic.

Through learning gongbi painting, students are able to enhance their artistic skills and work on the details. There are two main features of gongbi painting. The first is neat and meticulous line drawing. The second is the ingenious and fine painting details. They will enable students to acquire corresponding fine art drawing skills (B. Y. Chi, 2016).

On the other hand, compared with yibi painting, gongbi painting is a relatively easy category for senior secondary school students to start with. Raw rice paper is used in yibi painting, while ripe rice paper is used in gongbi painting. Students might find it hard to control the amount of ink and colour on raw rice paper because they are absorbed and bled quickly (C. Ko, 2018). Gongbi painting on ripe rice paper is essentially similar to drawing with a pencil in that the usage of ink and colour can be better controlled (B. Y. Chi, 2016). Starting by tracing lines first, gongbi painting is easier for students to learn and use compared with yibi painting.

In art appreciation, Hong Kong contemporary gongbi portrait painting can be selected based on several aspects. The first one is selecting artworks that focus on the student's experience or the student's personal daily life. This helps to connect learning to students' real-life experiences, making learning more meaningful (HKEDB, 2017). In addition, looking into the style and messages behind the artworks is also a factor in selection. Hong Kong contemporary gongbi portrait painting may present in different styles, such as combining illustration style and concept of surrealism. By interpreting the information of different styles in the artworks, students are able to express personal feelings and opinions, and promote their creation (HKEDB, 2017).

2.1.2 Creation

Visual arts education emphasises the nurture of students' creativity and critical thinking building (HKEAA, 2021). During the period of decision, students' drawing reflects a process of self chasing (Lowenfeld & Brittain, 1987). The creation here includes the decision of creativity and the application of different skillings and mediums. They focus on the drawing process but the completeness of their works (Mu et al., 2014). By introducing Hong Kong contemporary gongbi portrait painting in art appreciation, students are able to learn about the symbolic and cultural meaning behind the artists' creations. By focusing on the cultural and local context, they might have a direction to start their creation. For example, students can learn to start creating with the things observed in daily life and think about the symbolic and cultural meaning behind their creations.

Hong Kong contemporary gongbi portrait painting provides a platform for students to pursue their own themes and tell stories. In the meantime, senior secondary students who attempt the HKDSE Visual Arts examination have to work on school-based assessment (SBA) (HKEAA, 2021). SBA not only required students to have art appreciation and criticism in relation to art making, but also to show the exploration and development progress. Lowenfeld and Brittain (1987) believed that cultivating students to observe or participate in cultural activities can provide a way for self-exploration and growth and change. Telling stories with contemporary gongbi portrait painting in a local context is a kind of self-expression of the things they observe and care about Hong Kong. Through the art appreciation of Hong Kong contemporary gongbi portrait painting, they will learn to express their work through the symbolic and cultural meaning

behind the artwork. It will provide them with the ability to face themselves and find their own needs.

Hong Kong contemporary gongbi portrait painting consist of a wide range of theme choices, while the theme choices of traditional gongbi portrait painting are of homogeneity making the creation of students narrow (T. F. Dai, 2019). Also, the painting style of traditional ink painting may be boring for many senior secondary school students and scare them to learn. By introducing Hong Kong contemporary gongbi portrait painting, the contemporary and local contexts can boost students' motivation and prevent students from getting bored (Y. Lau, 2020). Students may also be more creative. Hong Kong contemporary gongbi portrait paintings similar to illustrations and pop art that will be easily understood and close to youngsters' taste. It provides a good entry point to attract students to create and come into contact with Chinese art.

2.3 Research Framework

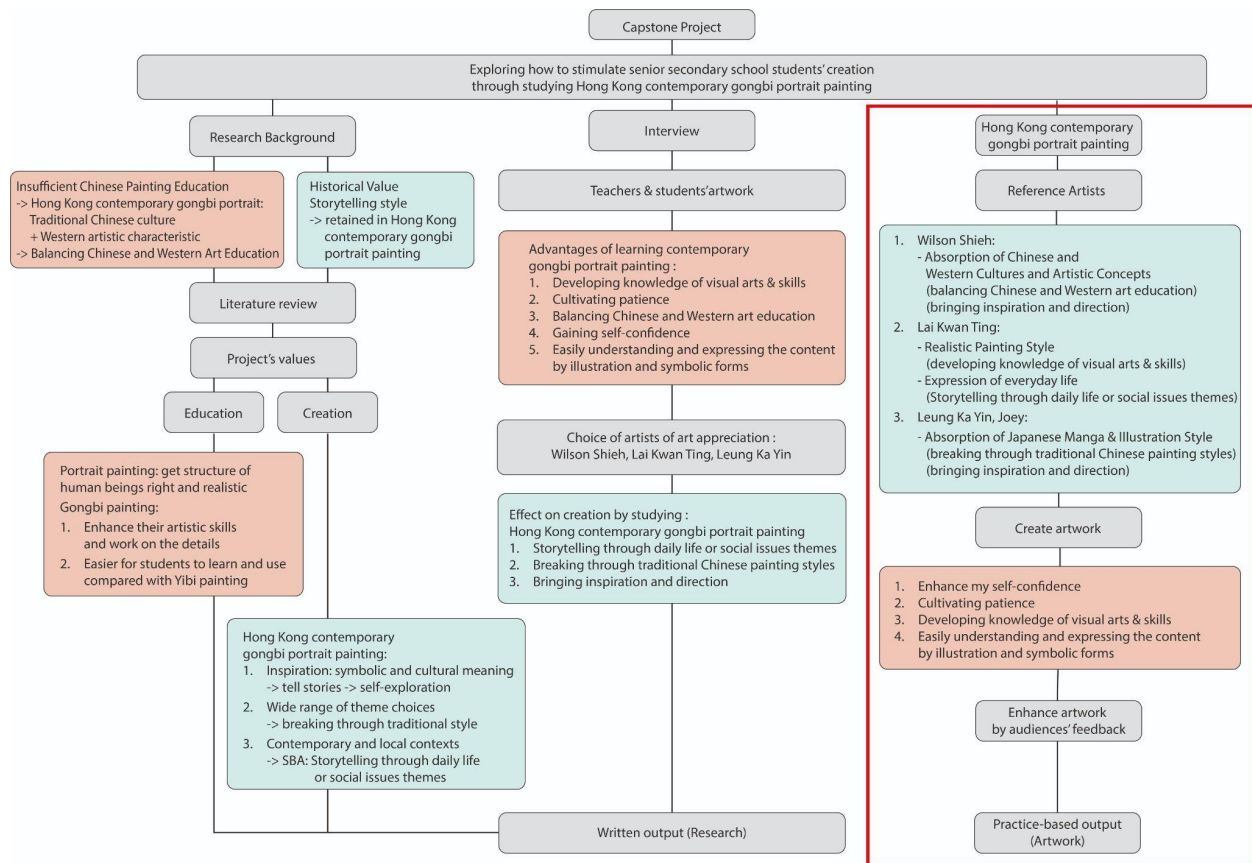


Figure 2.3 Research framework

3. Research Design and Methodology

3.1 Methodology

3.1.1 Arts-based Educational Research

Arts-based educational research (ABER) is a research construct within a creative art of expression (Wright, 2004). This method seeks truths and perspectives by arousing imagination through the researcher's own artistic creation (Greene, 1995). The use of creativity and imagination is a key and empathic way to engage and increase the educational conversation (Eisner, 1995).

3.1.2 Triangulation Method

Triangulation refers to using more than one particular approach when doing research in order to get richer, fuller data and/or to help confirm the results of the research (Flick, 2002). With the use of triangulation, this project is separated into two sections: written output and practice- based output.

The written output reveals the advantages and effects of learning Hong Kong contemporary gongbi portrait painting in senior secondary schools art education, including literature review, interview and observation. The literature review is mainly about the historical values and project's values including education and creation. The interviews with teachers focus on students' creativity and teaching experience. The observation is about students' artwork provided by interviewees. Based on teachers' teaching experience of art appreciation on Hong Kong

contemporary gongbi portrait painting and their choice of artists, practice- based output will be introduced.

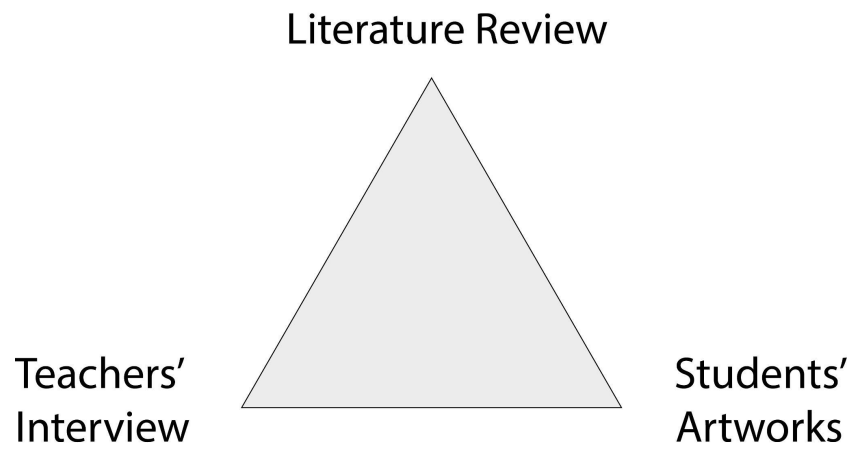


Figure 3.1 (a) Triangulation method of written output

The practice- based output presents my art creation and reflection, including literature review, audience feedback and artworks. By the use of arts-based educational research, artists' literature review will be used as the inspiration of my artwork. The audience feedback and observation will be collected through E-gallery. After that, the artwork will be improved.

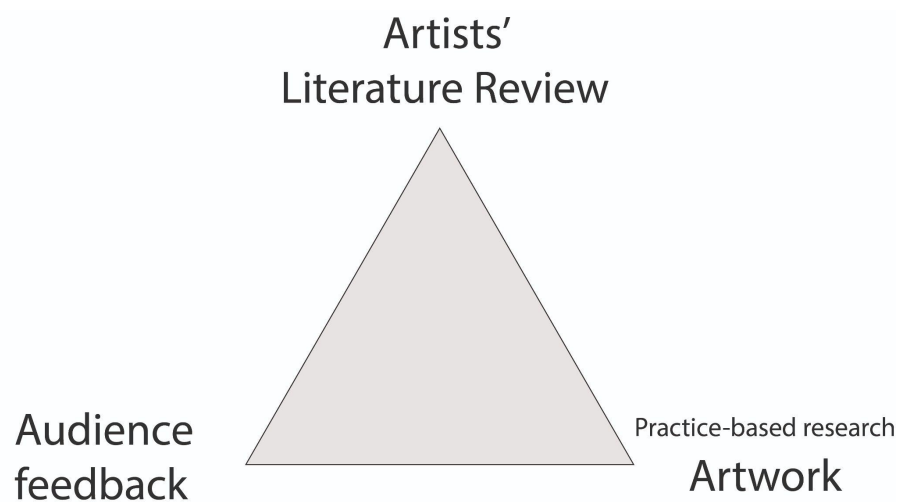


Figure 3.1 (b) Triangulation method of practice-based output

3.2 Research Subjects

Three secondary school visual arts teachers who teach Hong Kong contemporary gongbi portrait painting in the senior form will be invited to participate in the interview. Their students' work will be collected as research examples. Since Chinese gongbi portrait painting is not mainstream in art education in Hong Kong, teachers may not have in-depth understanding or application in this field. Therefore, teachers with relevant knowledge will be interviewed. Also, they need to have teaching experience of art appreciation on Hong Kong contemporary gongbi portrait painting. This will enable me to better understand the effectiveness of promoting creativity by teaching and learning Hong Kong contemporary gongbi portrait painting.

3.3 Research Schedule

Date	Progress
Sep – Mid-Nov 2021	Project proposal writing (literature review and research design)
Mid-Nov 2021	Ethical review application submission with full project proposal
Dec 2021	Interview teachers (Data collation and analysis)
Dec 2021– March 2022	Written output (research)
	Practice- based output (artwork)
March 2022	Exhibition and project report presentation
March – Early Apr 2022	Refine project report
Apr 2022	Project report submission

3.4 Research Limitation

One of the major research goals is to experience how senior secondary school students can stimulate creation by studying Hong Kong contemporary gongbi portrait painting. But since I am no longer in secondary school, it restricts the creative and artistic perspectives that I can gain and comprehend. However, the interview can provide me with a reference of how the students learn Hong Kong contemporary gongbi portrait painting through art appreciation and start creating.

In addition, there are limitations in finding the front line teachers in teaching Hong Kong contemporary gongbi portrait painting and having the teaching experience of art appreciation in this area. Chinese gongbi portrait painting is not mainstream in art education in Hong Kong. Art education by local universities and art teachers' training also favour Western painting (Ma, Mok, Tang & Tam, 2005). Most of the teachers may not have in-depth understanding or application in this field. The depth and width of visual arts teachers' knowledge of Hong Kong contemporary artists, Chinese painting and art history also affect students' absorption and creation, which are also limitations of this study.

Chosen Artists may also cause variation to the research result. Hong Kong ink painting artists look for media and techniques to express feelings and develop different artistic features (C. Q. Chan, 2014). The creativity and artistic level of each artist may vary.

Insufficient research and literature review on Hong Kong Chinese painting education, Hong Kong gongbi portrait painting and curriculum design are also a limitation of this study. It might lead to not enough support for the research findings.

3.5 Interview Questions

The interview questions are designed as follows:

1. What is your experience in teaching Chinese painting? (Research Question 1)
你在任教國畫方面有什麼經驗？
2. How did you teach gongbi portrait painting? (Research Question 1)
你是如何教學生工筆人物畫？
3. In your opinion, what are the benefits of learning contemporary gongbi portrait painting for senior secondary school students' knowledge and creation of visual arts? (Research Question 1)
你認為學習當代工筆人物畫對高中生的視覺藝術知識及創作有什麼好處？
4. Have you ever introduced Hong Kong contemporary gongbi portrait painting artists to senior secondary school students? Why did you introduce them? (Research Question 2)
你有否曾向高中生介紹過香港當代工筆人物畫家？為什麼你介紹他們？
5. How can senior secondary school students' creativity in visual arts be affected by studying Hong Kong contemporary gongbi portrait painting? (Research Question 2)
學習香港當代工筆人物畫會對高中生在視覺藝術方面的創造力有何作用？

4. Findings and Analysis

The research data were collected mainly through interviews and creations, including three secondary school visual arts teachers who taught Chinese gongbi portrait painting in senior form. The interview script can be found in appendix 2-4. I also referred to some of the students' works collected from the interviewees.

Through the interview, I am able to know teachers' teaching experience of art appreciation on Hong Kong contemporary gongbi portrait painting. Based on their choice of artists and the outcome of the interview, I will start my creation. Owing to the usage of arts-based educational research, the artwork will be created through the study of Hong Kong Contemporary Gongbi Portrait Painting.

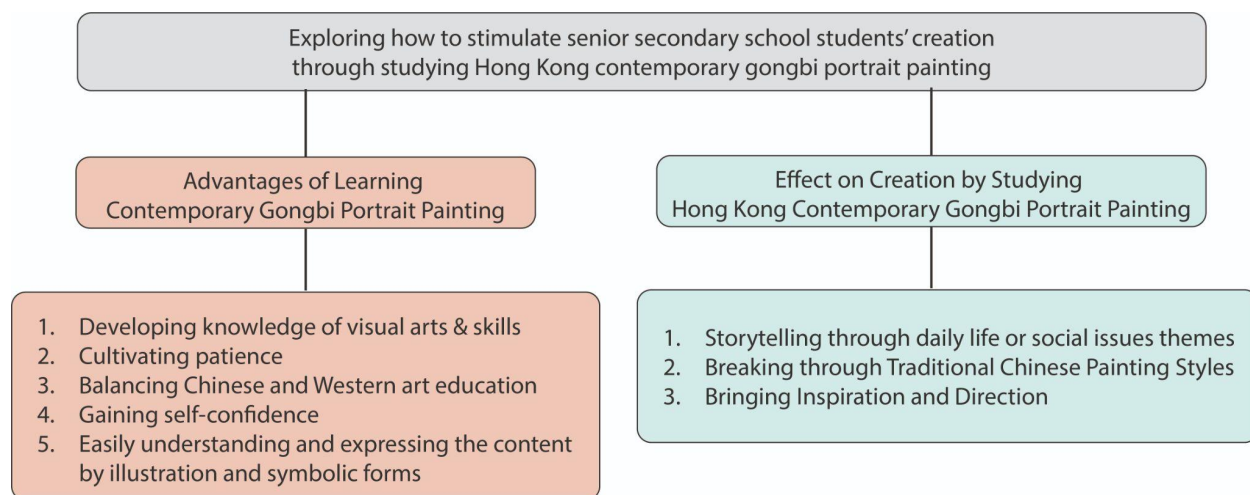


Figure 4 Findings

4.1 Advantages of Learning Contemporary Gongbi Portrait Painting in Senior Secondary School

4.1.1. Developing Knowledge of Visual Arts and Skills

By learning contemporary gongbi portrait painting, students needed to pay more attention to the proportions of the observed characters, for example, the angle of the face, whether it was the front view or the side view. At the same time, the proportion of the human body should also be understood [see figure 4.1 (a)]. In addition, to add clothes after finishing the work, students might also have an understanding of the style of clothes, as well as colouring (interview, Teacher A, A4) [see figure 4.1 (b)]. Students of teacher C were even inspired to take a photo, print it, and trace it with the knowledge of gongbi portrait painting. It was a way for them to know how to make their drawings more realistic (interview, Teacher C, C3).



Figure 4.1(a) “Father and Daughter” (2017) by Lai Kwan Ting



Figure 4.1(b) “Chow Yun Fat's Fitting Room” (2009) by Wilson Shieh

4.1.2. Cultivating Patience

Learning Chinese painting could cultivate students' artistic and aesthetic aspects which could be shown in their paintings (interview, Teacher A, A3). Also, through gongbi portrait painting, students could practise their patience, allowing them to slow down. It might take a long time for them to see the results, which would help develop their moral character (interview, Teacher B, B2).

4.1.3. Balancing Chinese and Western Art Education

In order to fulfil the trend of Hong Kong art education, teacher A indicated that secondary school students should be exposed to various fields of art. And Chinese art was also one of the world's arts, so he tried to balance it as much as possible in his teaching (interview, Teacher A, A1). Apart from this, based on the historical background of Hong Kong, a Chinese society, students were encouraged to learn Chinese culture through Chinese art (interview, Teacher A, A2).

4.1.4. Correcting Easily and Gaining Self-confidence

Students can find creating easier by starting with the draft of gongbi portrait painting first. They can easily correct and modify their painting later. When students traced the outline of the drawing, it helped to heighten the success rate (interview, Teacher B, B1). Having students trace lines boosted their sense of success in drawing and made them more interested in visual arts classes. This would be very helpful for some students who were not interested and incapable of art (interview, Teacher C, C3).

Teacher B also pointed out that gongbi painting was easier to change compared with yipi painting. When students made a mistake in yipi painting, they were not allowed to correct it anymore. However, Gongbi painting could be changed during drafting, and even be washed away with water immediately during creation. It was relatively easy for students who were new to Chinese painting to start with, which helped them to gain self-confidence without worrying about making mistakes (interview, Teacher B, B1).

4.1.5 Easily Understanding and Expressing the Content by Illustration and Symbolic Forms

It is easier for students to understand and express the stories and symbolic meanings in their artworks. Teacher B shared that traditional gongbi paintings were already presented in the form of storytelling, such as the stories of social education in the grottoes of the Southern and Northern Dynasties. When students came into contact with Hong Kong contemporary gongbi portrait painting, the illusion style of presentation helped them easily understand the stories and symbolic meanings of the artworks. Using illustrating and symbolic forms are easier to attract students and make them interested (interview, Teacher B, B1). Contemporary gongbi portrait paintings incorporated elements of illustration and symbolic form, which made it easier for students to tell stories and express content. In this way, students' creations can move with the times (interview, Teacher A, A7).

	Teacher A	Teacher B	Teacher C
Developing Knowledge of Visual Arts and Skills	✓		✓
Cultivating Patience	✓	✓	
Balancing Chinese and Western Art Education	✓		
Correcting Easily and Gaining Self-confidence		✓	✓
Easily Understanding and Expressing the Content by Illustration and Symbolic Forms	✓	✓	

Table 4.1 Advantages of learning contemporary gongbi portrait painting

4.2 Effect on Senior Secondary School Students' Creation by Studying Hong Kong Contemporary Gongbi Portrait Painting

From the interview, the teacher stimulated students' creation through art appreciation of Hong Kong contemporary gongbi portrait painting. To choose the artists who had similar Hong Kong social contexts to students, they used three representative Hong Kong artists, including Wilson Shieh, Lai Kwan Ting and Leung Ka Yin in their art appreciation. The artists' works present Hong Kong culture and are collected by the Hong Kong Museum of Art, the Legislative Council of the Hong Kong Special Administrative Region, the Hong Kong Heritage Museum, and the M+ Museum of Visual Culture.

	Teacher A	Teacher B	Teacher C
Wilson Shieh	✓	✓	✓
Lai Kwan Ting	✓	✓	✓
Leung Ka Yin	✓	✓	

Table 4.2 (a) Choice of artists for art appreciation

4.2.1. Storytelling through Daily Life or Social Issues Themes

Studying Hong Kong contemporary gongbi portrait painting allowed students to see that the concept and theme of creation were everywhere and already around them. For example, Lai Kwan Ting focuses on drawing the daily life of Hong Kong people, like taking the MTR (interview, Teacher A, A6). In terms of character and theme, the contemporary element of Hong Kong contemporary gongbi portrait painting was more conspicuous. It helped to let the students feel the closeness to their daily lives. In the student work, the main characters are the student

herself running and holding table tennis rackets [see figure 4.2 (a)]. By studying artists Lai Kwan Ting, she learned to tell the story of her daily life which provided her a motivation to create.

Students were able to generate a deeper connection and understanding through learning Hong Kong contemporary gongbi portrait painting (interview, Teacher B, B6). Teacher B also pointed out that social issues will also help sensitive students open up their minds and focus to create (interview, Teacher B, B3). The symbolic meaning from the artworks were presented combining the clothing and environment of the traditional emperor and influential people in Hong Kong [see figure 4.2 (b)].

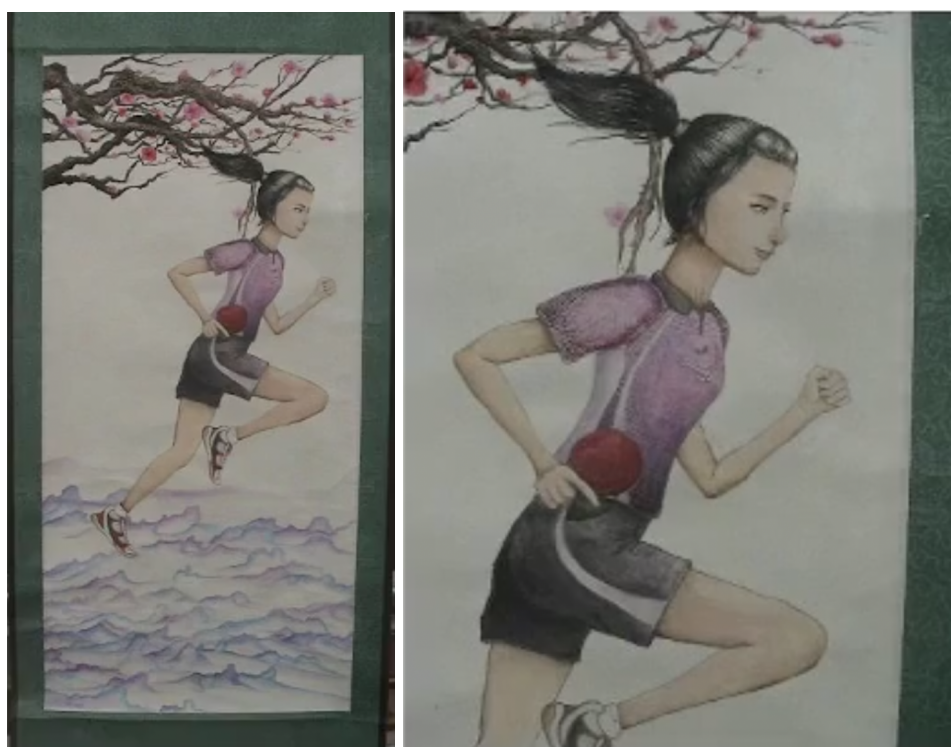


Figure 4.2 (a) Student's artwork provided by teacher A



Figure 4.2 (b) Students' artworks provided by teacher B

4.2.2. Breaking through Traditional Chinese Painting Styles

The painting styles of Hong Kong contemporary gongbi portrait painting artists were very different, including Wilson Shieh, Lai Kwan Ting and Joey Leung Ka Yin. It will be more creative for students to learn about as the form construction is more modern and interesting.

Some were combined with illustration, some were realistic, and some combined tradition and

innovation (interview, Teacher B, B4). Teacher B shared that she would explain the reason why the three artists had these styles to the students with stories. After practicing tracing Hong Kong contemporary gongbi portrait painting, students could create their creations based on the knowledge they have learned (interview, Teacher B, B5).

Teacher A shared that Joey Leung Ka Yin's paintings combine the style of comics and illustrations. His students learned to combine the style of manga with gongbi portrait painting, after he introduced Leung to the students. The students will be more engaged and have fun in Hong Kong contemporary gongbi portrait painting. The characters in Wilson Shieh's paintings are presented with humour, looking for a breakthrough in creativity (interview, Teacher A, A5).

Teacher C also indicated that Lai Kwan Ting, one of Hong Kong contemporary gongbi portrait painting artists, had a special feature. She used the Western method to sign her English name with a pencil on her work. There was no stamp of traditional Chinese calligraphy and inscriptions on her work (interview, Teacher C, C2). After learning about the Lai Kwan Ting, students of teacher C referenced her style and created artworks [see figure 4.2 (c)].

4.2.3. Bringing Inspiration and Direction

Hong Kong contemporary gongbi portrait painting artists had their own styles and differences. When students analysed the differences in the styles of the Hong Kong contemporary gongbi portrait painting artists, they could not only intensify their own aesthetics, establish a direction, but also became a compass to guide them (interview, Teacher A, A7). Students might understand

that there is no limit to artistic expression by studying Hong Kong contemporary gongbi portrait painting. It gave them the confidence to follow their heart to create (interview, Teacher A, A6).

A student of teacher C wrote an essay and created a gongbi portrait painting responding to artist Lai Kwan Ting's works (interview, Teacher C, C1). Through interviewing Lai, the student learned that Lai did a lot of data collection, not only taking pictures, but also sketching behind her creations, which became her interpretation (interview, Teacher C, C1 & C5). This process built confidence in students by knowing how to create (interview, Teacher C, C4). [see figure 4.2 (c)]



Figure 4.2 (c) Student's artwork provided by teacher C

	Teacher A	Teacher B	Teacher C
Boosting Students' Motivation	✓	✓	
Breaking through Traditional Chinese Painting Styles		✓	✓
Bringing Inspiration and Direction	✓		✓

Table 4.2 (b) Effect on students' creation by studying Hong Kong contemporary gongbi portrait painting

4.3 Reference Artists on Hong Kong Contemporary Gongbi Portrait Painting

Owing to the usage of arts-based educational research, the artwork will be created through the study of Hong Kong Contemporary Gongbi Portrait Painting. Based on the interview outcome of the above VA teachers, I will follow their choice of artists and start my creation. The artists are Wilson Shieh, Lai Kwan Ting and Joey Leung Ka Yin.

4.3.1 Wilson Shieh - Concepts of surrealism and Absorption of Chinese and Western Cultures

Wilson Shieh mainly works on gongbi portrait painting and takes the human body as the theme of his narrative. Through tailor-made costumes, the identity under the modern city is always in a query in his artworks.

Compared with traditional gongbi portrait painting, the style and skills of Shieh's gongbi portrait painting have two major differences. The first one is influenced by the western painting style which brings about different compositions and concepts of surrealism. Traditional gongbi portrait painting mainly presents what the artists see. In Hong Kong, where Chinese and Western cultures are blended, Shieh's portrait painting ideas had also expanded. In his university, he learned about both Eastern and Western art (H. C. Tang, 2018). He thought that Western art training could drive thinking and creation, and broke through the traditional style (T. W. Leung, 2007). From “Five Tallest Buildings in Hong Kong”, the concepts of surrealism could also be found. Based on modern elements and Western artistic concepts, he used traditional techniques to draw something he imagined (S. Mai, 2011) [see figure 4.3 (a)]. He transformed the landmark building into fashionable gowns worn by charming ladies.

The other is the change of female image in the composition and subject matter. Shieh pointed out that the costume and hair of the characters would give a lot of information, letting people know the period, the class of the characters and their identity (Clarke & Ho, 2002). In Tang Dynasty's female gongbi portrait paintings, most of the women lived the leisure life of aristocratic women and did not have the right to education and work. In "No Boys in Girls' School", Shieh showed the transformation of modern women's images from a socio-cultural perspective [see figure 4.3 (b)]. The girls wearing uniforms show the right of being educated. They cut off the boys' heads, symbolising the strength of women.



Figure 4.3 (a) "Five Tallest Buildings in Hong Kong" (2011) by Wilson Shieh



Figure 4.3 (b) "No Boys in Girls' School" (2007) by Wilson Shieh

4.3.2 Lai Kwan Ting - Realistic Painting Style and Expression of Everyday Life

Lai Kwan Ting likes to do gongbi portraits painting and depict scenes of everyday life. She believes that art is an expression of her passion for living (K. T. Lai, 2019).

Although traditional female gongbi portraits paintings have the concept of "corresponding object pictograms"(應物象形), artists were still restricted by traditional techniques, procedures and aesthetic norms which made it difficult for them to master the realism (L. Chiu, 2005).

Lai has changed the form of subjective tendencies in the creation of traditional gongbi portraits painting to become more objective. Her paintings focus on the realistic modelling of modern people. She loved to record people in daily life by cameras or sketches and accumulate them into her own creative materials (S. Y. Ka, 2011). "On the MTR I" shows the study and description of Hong Kong people's life [see figure 4.3 (c)]. The "Hong Kong Story", she was eager to explore how the status of the characters in the MTR reflects the overall outlook of Hong Kong's current social and interpersonal relationships (S. Y. Ka, 2011).

Under her painting, we can find the female image is more life-like which presents females with distinctive characteristics of the times. To create "Female football player Ma Ze-chun", Lai even invited the model to have a talk and then sketch for her [see figure 4.3 (d)]. Then she could thoroughly and truly understand the model's experience and personality, which stimulated her realistic performance in creation (C. K. Pang, 2021).



Figure 4.3 (c) “Daughter” (2010) one of the two pieces of “On the MTR I” by Lai Kwan Ting



Figure 4.3 (d) “Female football player Ma Ze-chun” (2021) by Lai Kwan Ting

4.3.3 Leung Ka Yin, Joey - Absorption of Japanese Manga and Illustration Style

Leung Ka Yin, Joey is an independent artist in Hong Kong who combines traditional gongbi painting and popular culture in her works. With the absorption of Japanese manga and illustration style, she tries to work with mixed media. Based on traditional gongbi painting, she used acrylic, pencils and other media to make her work richer (Y. Tin, 2018). She also used contemporary writing stories in her artworks which depict her feelings and fantasy towards modern life.

In “Goddess of Luo River”, the painting regards the girl's body as an open, plastic, and fluid material, rather than a closed, solidified object (Z. Y. Lai, 2011) [see figure 4.3 (e)]. Leung’s artworks used female bodies to show human emotion, desire, and characteristics from a female perspective. In traditional Chinese portrait painting, women were always described from male

perspective. However, Leung described the consciousness of female bodies in her gongbi painting from a female perspective (W. D. Chau, 2014).

Leung Ka Yin's paintings carry a charm of girly feelings. She created a strange and interesting painting style by using those creative poems, surreal modern lifestyle of composition, and fragrant ambiguous images of young girls (Y. S. Wong, 2013). In “The Carefree Stone”, there is a poem, "Lazy to worry, will naturally become idle"(懶理懶煩, 自然清閒) [see figure 4.3 (f)]. Leung's artwork may convey many girl's heartfelt words.



Figure 4.3 (e) “Goddess of Luo River” (2017) by Leung Ka Yin



Figure 4.3 (f) “The Carefree Stone” (2018) by Leung Ka Yin

4.4 Idea Inspired by Hong Kong Contemporary Gongbi Portrait Painting

Choice of artists	Common reasons - Teacher A and me	Common reasons - Teacher B and me	Common reasons - Teacher C and me
Wilson Shieh	presentation with symbolism and humour, looking for a breakthrough in creativity	innovation with tradition in his artworks	not mentioned
Lai Kwan Ting	daily life storytelling of Hong Kong people	realistic painting style	breaking through traditional Chinese painting styles with western styles
Leung Ka Yin	combining the style of manga and illustration	absorption of Japanese illustration style	not mentioned

Table 4.4 Common reasons for choosing the artists for art appreciation in the interview and my creation

By studying Hong Kong contemporary gongbi portrait painting, I had a deeper understanding of the artists' styles and their concept behind the creation. By observing and analysing the female images in their works, I found the meaning and presentation of the paintings are worth learning from. I especially liked the realistic expression method in Lai Kwan Ting's works, which was based on everyday life. I admired Wilson Shieh's concepts of surrealism, transforming the landmark building into charming ladies. Leung Ka Yin's painting style of combining Japanese manga and illustration with traditional gongbi painting also inspired me.

By analysing their works, it allowed me to establish a direction for my creation. I was going to use female images as the main concept to start my creation. I would like to draw portraits of girls with different personalities.

Regarding Lai, I used daily life as a source of inspiration to observe the personality of girls around me [see figure 4.3 (c) & (d)]. I found that the female image was very diverse nowadays, which had long been different from the traditional virtuous image. Each had their temperament, character, clothing style and hairstyle. Some were enthusiastic. Some were cool. Some were elegant. After studying Lai's artworks, like the teachers in the interview said, I was more capable of generating a deeper connection and understanding through the concept and theme of creation around me (interview, Teacher A, A6 & Teacher B, B6). It helped me to boost my motivation on creating my contextual based Hong Kong contemporary gongbi portrait paintings.

Shieh's anthropomorphic creation of buildings made me think about whether the female image in my work could be expressed in other objects [see figure 4.3 (a)]. I figured out flower languages expressed the meaning of the flower based on the type and the colour. Therefore, I could use the language of flowers to symbolise different personalities of the girls.

Leung's painting style, combining Chinese painting with Japanese manga and illustration, allowed me to discover a new painting direction [see figure 4.3 (e) & (f)]. I composed my work with illustration and comic style, especially on hair and background. This adds a lot of fun to the presentation of my paintings.

By analysing the differences in styles of the Hong Kong contemporary gongbi portrait painting artists, I was highly inspired and got to break through the traditional Chinese painting styles in response to the interview findings (interview, Teacher A, A6 & Teacher B, B5). After that, I created my own series of gongbi portrait paintings.

4.5. Creation

To create my contextual based Hong Kong contemporary gongbi portrait paintings, I first drew sketches of girls with different personalities based on my observation in daily life. By drawing sketches, I was able to conduct the best composition, and correct the mistakes I made [see figure 4.5 (a) & (b)]. As teacher B said, this could greatly enhance my self-confidence later when I had to trace the line on the rice paper (interview, Teacher B, B1).



First draft



Second draft

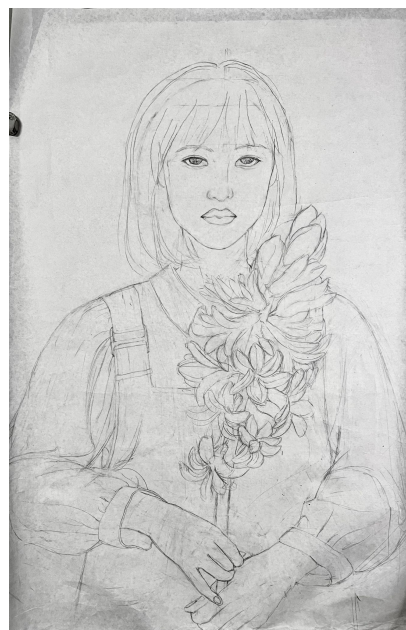


Modified draft

Figure 4.5 (a) Sketches of “Plum Blossoms”



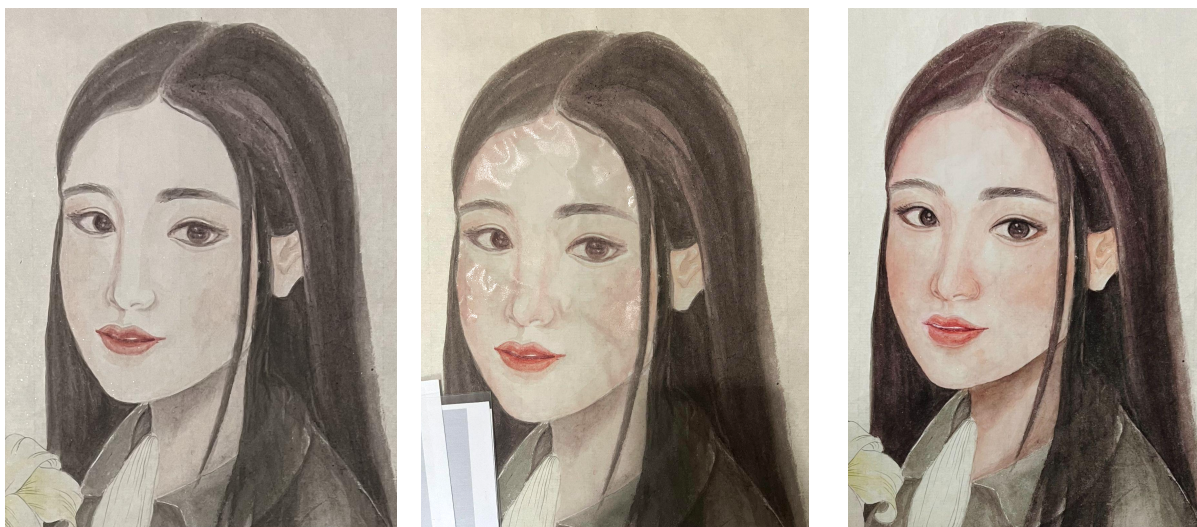
First draft



Modified draft

Figure 4.5 (b) Sketches of “Purple Hyacinths”

Throughout the process of creation, I drew the flowers and the characters one by one which took a long time. Gongbi portrait painting needed to be colored layer by layer. A flower needed to be colored ten times to make it appealing. The faces of the girls even required more time and effort to paint [see figure 4.5 (c)]. If the facial features were not in a proper place, or the shadow part was painted a bit darker, it would have a great impact on the expression of the character. Therefore, I could not paint it all at once. I needed to be extra patient, by gradually applying one coat of colour to the painting, waiting for it to dry before applying a second coat. This was the same as what the teachers mentioned in the interview, which could improve my moral character (interview, Teacher A, A3 & Teacher B, B2). My greatest experience was that painting let me calm down and learn to be patient.



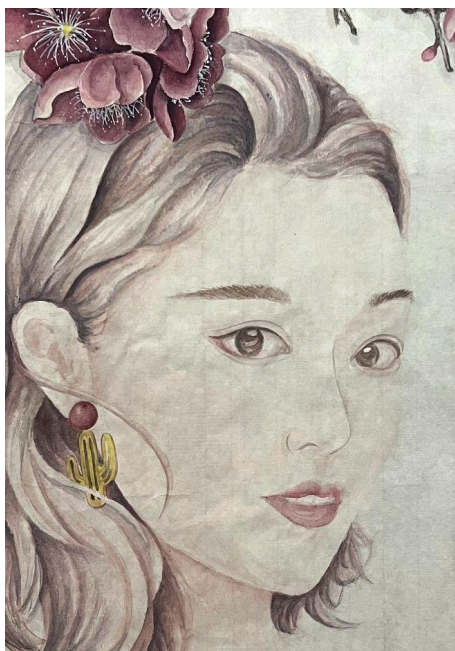
Fourth layers

Seventh layers

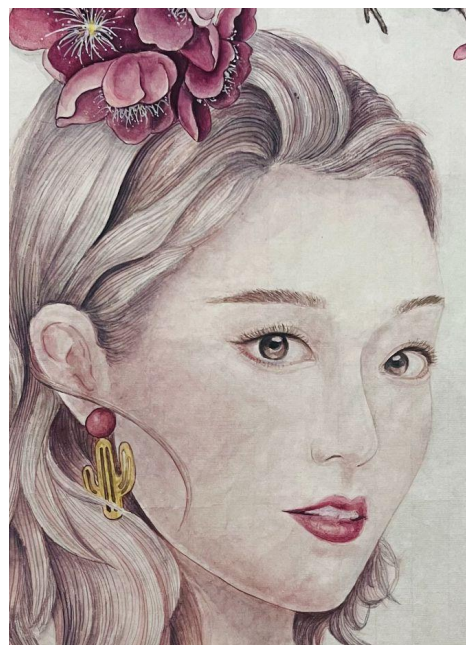
Tenth layers

Figure 4.5 (c) Colouring of the girl's face of "Lilies"

I also developed my artistic knowledge of contemporary gongbi portrait painting, including the use of ink, the control of moisture, the infiltration effect on ripe rice paper, and the colour usage. In addition, painting portrait paintings also gave me a deeper understanding of the proportions of the facial features, such as the proportions of facial features at different angles. I also learned how to accurately add light and shadow on the face through colour [see figure 4.5 (c)]. By observing girls in real life and referring to the artist Lai Kwan Ting's use of colour on characters' faces, I had strengthened my knowledge of portrait painting and visual arts in response to the interview findings (interview, Teacher A, A4).



Third layers



Ninth layers

Figure 4.5 (d) Light and shadow of the girl's face of "Plum Blossom"

By the end of creation, I only used my name and stamp of Chinese calligraphy without writing the inscriptions on my artworks. I hoped the viewers could feel the meaning and the female image by themselves, rather than telling them through my words.

4.6. Artworks

In my series of artworks "Blossom" (《花樣年華》), there are five girls in their twenties with a metaphor for the age group as beautiful as flowers. The language of flowers is used to symbolise the distinct characteristics of the girls. Roses represent passion, liveliness and confidence [see figure 4.6 (a)]. Lilies represent purity and gentleness [see figure 4.6 (b)]. Purple hyacinths represent cool and distance [see figure 4.6 (c)]. Plum blossoms represent strength and independence [see figure 4.6 (d)]. Tulips represent elegance and nobility [see figure 4.7 (e)]. The artworks are shown in appendix 1 with a larger size.



Figure 4.6 (a) "Roses"



Figure 4.6 (b) "Lilies"



Figure 4.6 (c) "Purple Hyacinths"



Figure 4.6 (d) "Plum Blossoms"



Figure 4.6 (e) "Tulips"

4.7. Exhibition

A solo exhibition was originally scheduled in March at the CCA art gallery. Owing to the outbreak of COVID-19, it was cancelled. Therefore, I used E-gallery (Google form) to display my work and collect feedback from audiences.

E-gallery (Google form): <https://forms.gle/9sPRbNQi3hCPyY3U6>



Figure 4.7 Work display

Exhibition theme: Blossom

"Blossom" (《花樣年華》) is the main theme of the whole series. In the form of gongbi portrait painting, flowers and girls are used as the subject. Blossom ages (《花樣年華》) refers to the youth in their twenties, which is a metaphor for the age group as beautiful as flowers. This is the most cherished time in life and a time to enjoy the beauty of the world.

4.8 Feedback and Findings

Regarding the audience comments shown in appendix 5, a total number of 115 questionnaires were collected in the e-gallery. First of all, I did not write any inscription on my artworks or provide any caption. I hoped the audience could feel the characteristics of the girls by themselves, not through my words. From questions 1 to 5, I asked about the audience's thoughts on the female image expressed in the painting [see figure 4.8 (a), (b), (c), (d), (e)]. Most of the respondents could feel the characteristics of the girls I wanted to express through my artworks. It revealed that I was successfully presenting my thoughts and ideas. In the results of question 5, I found something interesting about "Plum Blossoms". Most audiences thought that the girl was strong and independent (44.3%), but still some viewers thought that she was elegant and noble (39.1%) [see figure 4.8 (e)]. This was something I hadn't thought of when I first painted. After that, I searched for the flower language of plum blossoms. Coincidentally, plum blossoms also had the meaning of elegance which gave me a new perspective on my artworks.

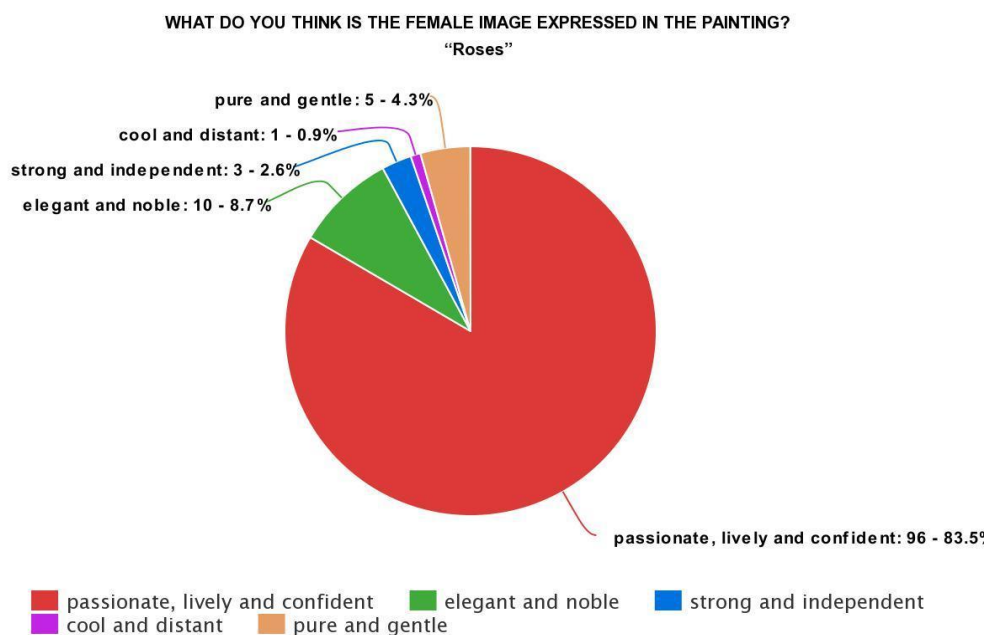


Figure 4.8 (a) Question 1

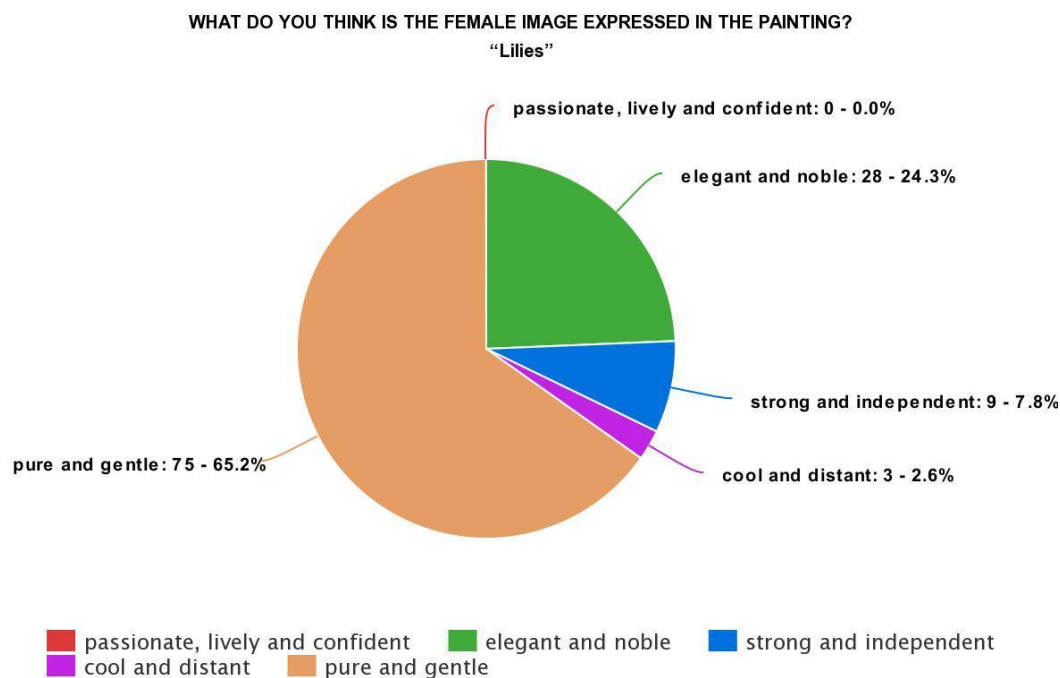


Figure 4.8 (b) Question 2

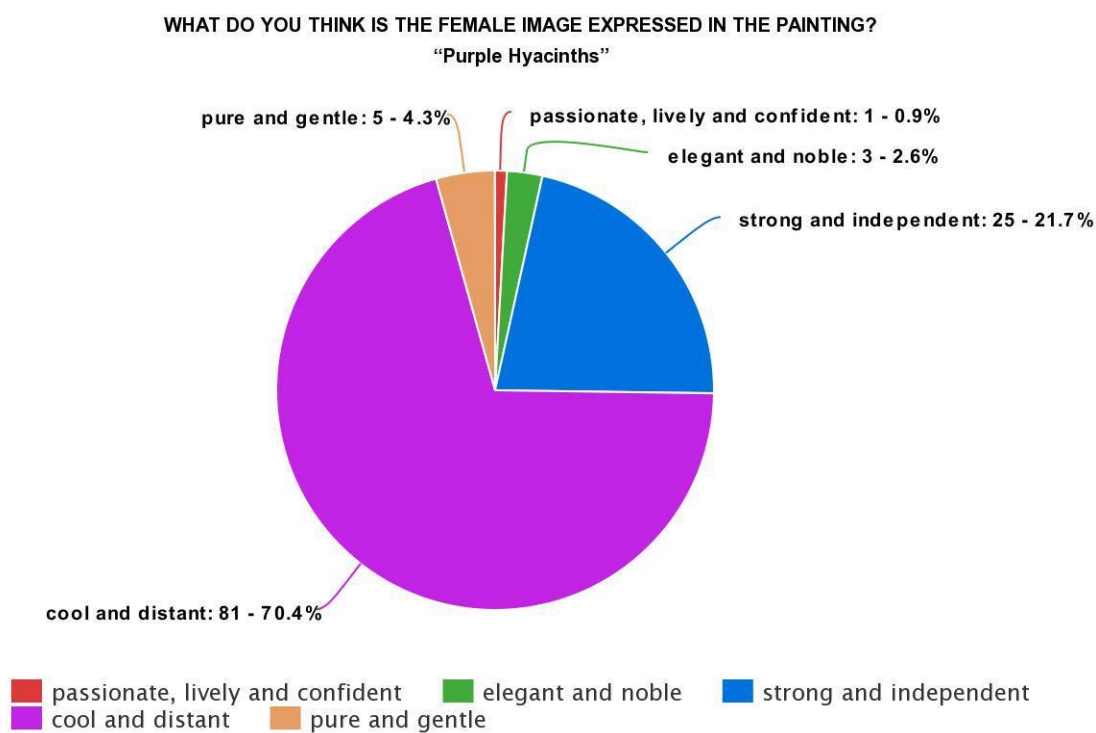


Figure 4.8 (c) Question 3

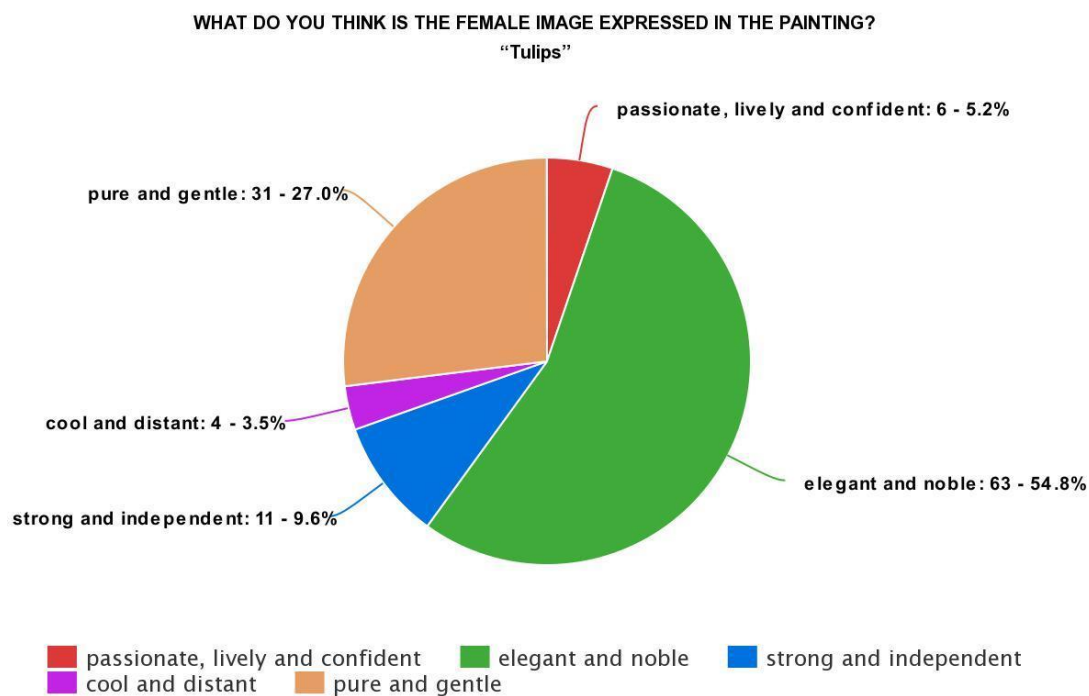


Figure 4.8 (d) Question 4

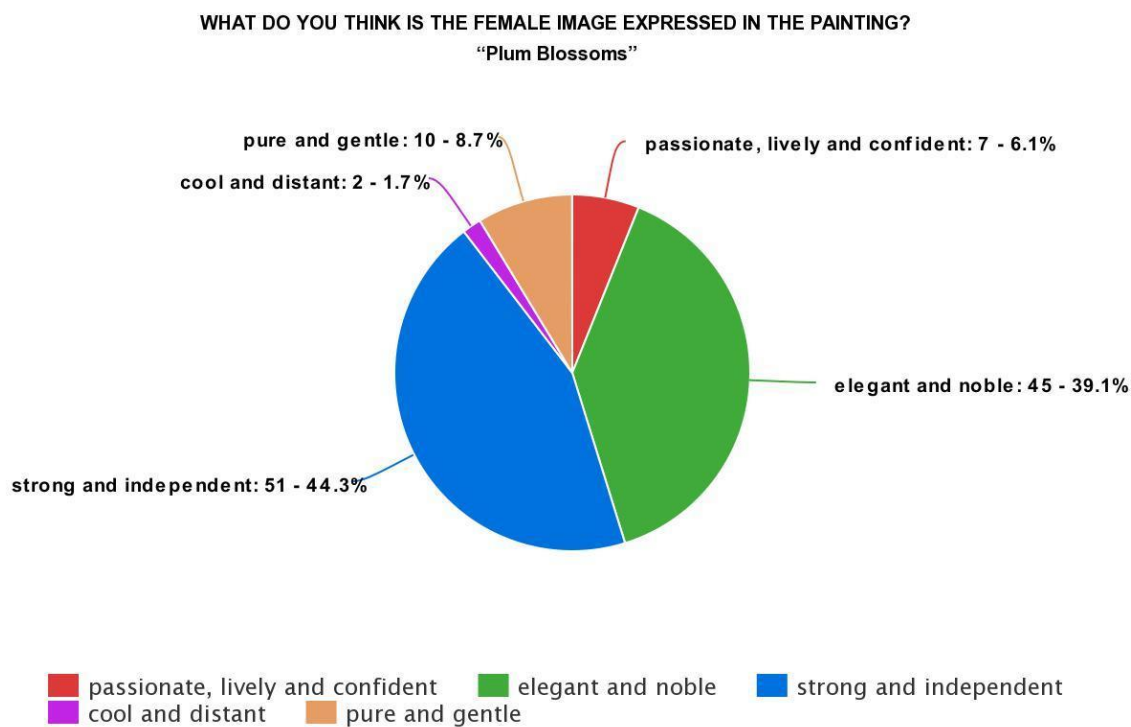


Figure 4.8 (e) Question 5

In the paintings, I drew the female image in a local context by observing the girls around me. However, I wanted to know if other Hong Kong people felt the same way. Therefore, I asked if the audience found the female image in the paintings similar to people they knew or if it was easy to have somebody similar in life [see figure 4.8 (f)]. 74.8% of the audience shared the same view with me which showed that the majority of Hong Kong girls had these characteristics.

DO YOU THINK THE FEMALE IMAGE IN THE PAINTINGS ARE SIMILAR TO PEOPLE YOU KNOW? / IS IT EASY TO HAVE SOMEBODY SIMILAR IN LIFE?

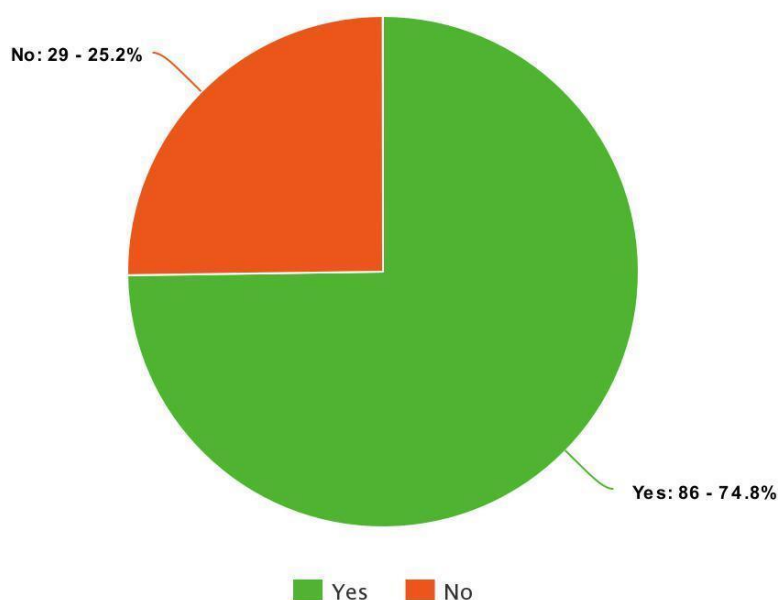


Figure 4.8 (f) Question 6

In addition, I used flowers to symbolise the characteristics of the girls. By questioning the audience, I wondered how many people could discover the symbolic meaning of the works. 71.3% found a relationship between flowers and girls [see figure 4.8 (g)]. In question 8 "what is the connection?", many of them could answer that flowers expressed the symbolic meaning of female image [see appendix 5]. Even though I did not mention the language of flowers in the

whole exhibition, several answers pointed out the symbolic relationship between the language of flowers and the characters, which surprised me.

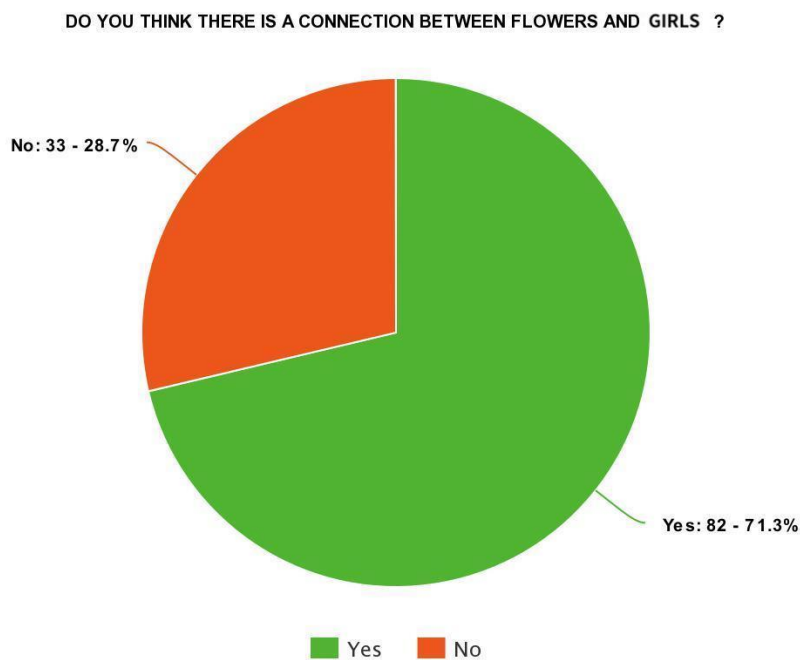


Figure 4.8 (g) Question 7

5. Conclusion and Implementation

Through this research, I found that learning about Hong Kong contemporary gongbi portrait painting has a positive impact on secondary school students in terms of artistic knowledge, creation and moral development. First, through literature review, I was able to discover the historical value and the influence on art learning and creation by studying Hong Kong contemporary gongbi portrait painting. Throughout history, the storytelling presentation method had been used in traditional gongbi portrait paintings. The traditional storytelling style is still retained in Hong Kong contemporary gongbi portrait painting. Through art appreciation of Hong Kong contemporary gongbi portrait painting, students may learn about the illustration and storytelling style. This creation style is very suitable for senior secondary school students to express their stories and ideas which is useful for SBA creation.

In the interview with the visual arts teacher, they cited the benefits and positive impact on creation. Learning Hong Kong contemporary gongbi portrait painting is not only to balance Chinese and Western art education and enhance students' artistic knowledge, but also to cultivate students' spiritual development. It is feasible to make students more confident and patient in creation. By getting to know the local gongbi portrait painting artists, the students are motivated to create and better able to clarify the direction. The artists' works bring them inspiration which helps them break the traditional Chinese Painting framework and promote creation. Gongbi portrait painting skills can be easily caught up by secondary and university students who did not have any Chinese painting experiences. At the same time, it can also be easily understood by audiences, like illustrations in Hong Kong context.

In art-based educational research, I created my contextual based Hong Kong contemporary gongbi portrait paintings by learning from the local artists. Inspirations and insights were brought to me during the creative process. I was able to reconfirm the findings in the literature review and interview. It further reveals the importance of Hong Kong contemporary gongbi portrait paintings which provide a positive impact on creation.

Finally, the research of the e-gallery gives me a chance to explore new inspiration on creation [see appendix 5]. In the feedback from the online exhibition, the audiences were asked what they would use to describe females besides flowers [see table 5]. It gives me more possibilities to explore the symbolic meaning of my further creation. The responses from the audience are very diverse. The most common answers are water, animals, jewellery or gems, butterflies and fruits. I am brainstormed with a lot of ideas. For example, the different forms of water are as gentle as water, as strong as ice, as thin as a small river, and as fierce as the sea. Like females, water has many forms and nurtures life in the world. There are also different types of animals that are suitable for metaphors of females, such as cats, rabbits, sheep, dogs, foxes and peacocks. Butterflies are also raised by many viewers. The changes in the patterns on butterflies' bodies and the flying postures are also very suitable for expressing the character of females. In this project, I mainly depict girls in their 20s. In the next project, I am thinking of painting females of different ages. The freshness of the fruit is more suitable for little girls, while the extravagance of jewellery or gems is more suitable for older women. These ideas allow me to develop more diversely in my future contemporary gongbi portrait painting creations.

Most common answers	Water	Animals	Butterflies	Fruits	Jewellery or gems
My analysis	Different forms of water <ul style="list-style-type: none"> • as gentle as water • as strong as ice • as thin as a small river • as fierce as the sea 	<ul style="list-style-type: none"> • Cats • Rabbits • Sheep • Dogs • Foxes • Peacocks 	<ul style="list-style-type: none"> • Changes in the patterns on butterflies' bodies • Flying postures 	Freshness <ul style="list-style-type: none"> • little girls 	Extravagance <ul style="list-style-type: none"> • older women

Table 5 Question 8: "What do you use to describe females besides flowers?"

In addition to the symbols of female images, I would like to focus more on the elements related to Hong Kong, with a view to emphasising Hong Kong culture. Hong Kong is a small but unique city. Since I was born here, I have a soft spot for it. In my future creations, I also hope to strengthen the expression of local culture by adding local symbolic elements, such as the neon lights, local street food and school uniforms of Hong Kong students. I can also write limericks which are some humorous poems to my works. These symbols can feature the multiple facets of Hong Kong and further enhance my artworks.

I hope to explore possibilities beyond the three artists through the installation of artworks. The display format has a great impact on the audience's understanding of the work. Even though this exhibition format has become an online exhibition, I am still able to conceive ideas for future exhibitions. Originally, I designed to exhibit works in a more traditional format [see figure 5 (a)]. Different sizes of white cartons with hand-crafted flowers on top will be placed in the exhibition to highlight the theme of the exhibition and works. However, to emphasise the relationship of flowers and humans and make the presentation of the work more contemporary, I will introduce

digital technology to assist [see figure 5 (b)]. First, the paintings are printed on large scale mesh banners and hung down from the ceiling. Then, projectors are used to project videos on the mesh banners. The videos depict the flowers appearing, rotating and disappearing in a slow form, symbolising the passage of time during the blossoms. The sentences of flower language are also projected on the side. Each stroke is written in the form of calligraphy, allowing the audience to slowly experience the charm of the work.

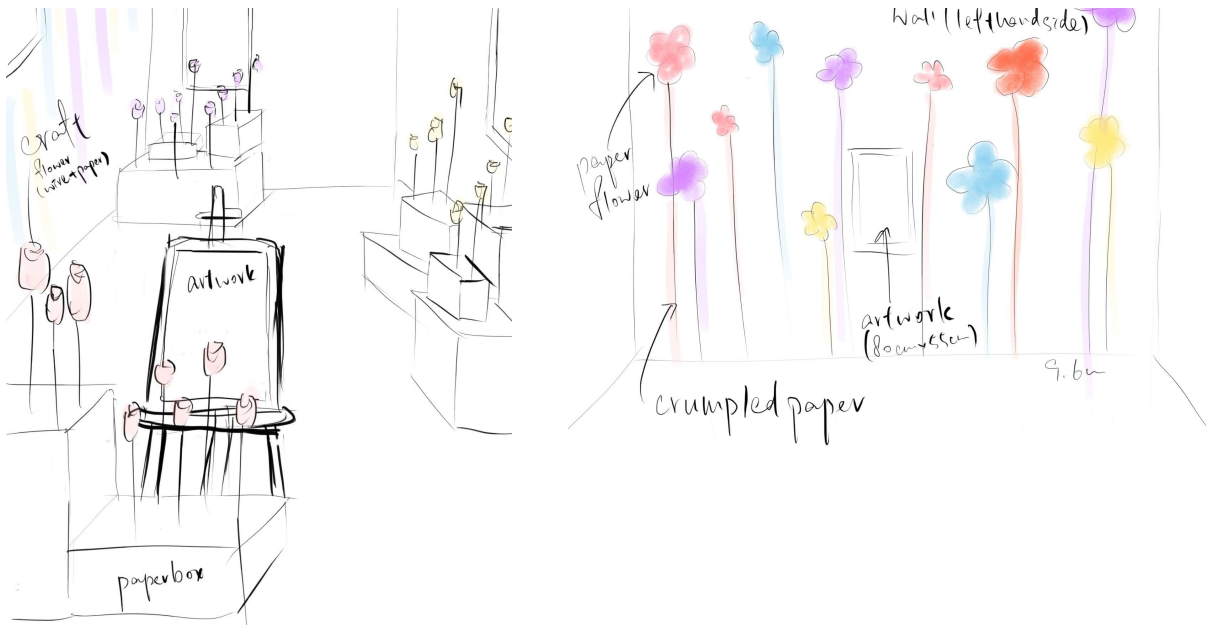


Figure 5 (a) Original designs



Figure 5 (b) Modified design

Sensory equipment is also introduced, so that the audience can enjoy the exhibition with multiple senses. Flower sachets are placed behind the paintings, so that the audience can experience the creations in the form of smell. At the same time, sounds can also express the characters with different personalities. Sounds from nature are played in different areas, such as bird sound for “Roses”, wind sound for “Plum Blossoms”, rain sound for “Purple Hyacinths”, forest sound for “Tulips” and river sound for “Lilies”. The audience may experience the works with digital technology and different sensories including vision, hearing and smell. It will be a modern and immersive way to convey the theme of the exhibition, “Blossom”.

The works of the three reference artists are mostly painted and displayed in normal or smaller proportions. I wish to explore the possibility beyond the three artists. By magnifying the painting beyond the real proportion of human beings, the audience can experience a deeper interpretation of the artworks. First, letting the audience walk into the sea of flowers, they can experience the relationship between flowers and people. At the same time, the use of sensory equipment provides them with an environment and space like walking into the paintings, feeling the painting calmly. Second, enlarging the work will help the audience to carefully observe the quality of the lines in the artworks. They can observe the characteristics of Hong Kong contemporary gongbi portrait painting and look into the fineness of the artworks.

In terms of education, I hope to enhance the position of Hong Kong contemporary gongbi portrait painting in secondary schools and encourage more students to participate in creation. After the pandemic, I long for an opportunity to bring my artworks to secondary schools for exhibitions. Students can learn about art criticism and appreciation by viewing exhibitions. They will be easier to catch up with the meaning of the symbols and techniques. I can also discuss with them and share experiences about the process of creation. In this way, they may perceive more about the fun of learning Hong Kong contemporary gongbi portrait painting and be attracted to create.

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Appendix 1: Final Artwork

“Roses” 60cm * 90 cm, Gongbi portrait painting on rice paper



“Lilies” 60cm * 90 cm, Gongbi portrait painting on rice paper



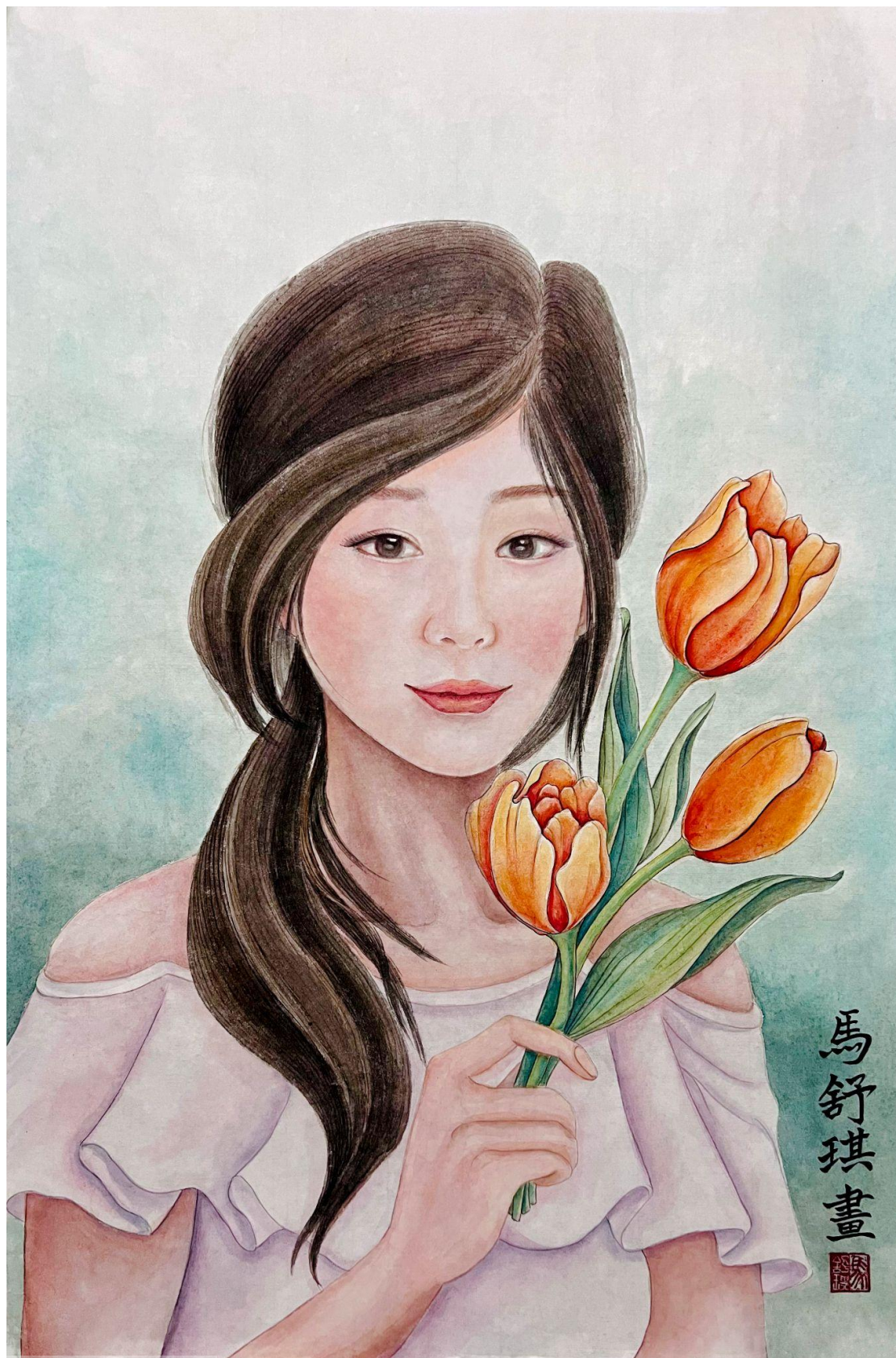
“Purple Hyacinths” 60cm * 90 cm, Gongbi portrait painting on rice paper



“Plum Blossoms” 60cm * 90 cm, Gongbi portrait painting on rice paper



“Tulips” 60cm * 90 cm, Gongbi portrait painting on rice paper



Appendix 2: Interview scripts Teacher A in Chinese

Interviewee: Teacher A (A)

Interview Date: 03/12/2021

Interview Time: From 6:00 pm to 7:00 pm

Interview Venue: restaurant in Ching Yi

問	你在任教國畫方面有什麼經驗？	Q1 R.1
A	有的。我發現只有很少人在中學裏任教中國畫，所以我便考慮在自己學校任教。但是我也不會花太多時間在在中國藝術上，因為我聽說過中大師兄的教學，其中一位，他從不教授西方媒介，只專注任教中國藝術。在我的角度來看，中學生應該接觸多方面的藝術媒介。而中國藝術同樣是世界藝術其中一種，所以在我的課程上亦盡量均衡。除了有中國，亦有西方，大約有十分之一是中國藝術，包括了書法和國畫，並運用螺旋式教學。	A1
問	學生為何要學習中國畫？	
A	正如剛才所說，學生在學校層面似乎難以接觸中國藝術，但中國藝術是世界藝術其中一份。我不是為了刻意傳承中國文化所以任教，而是	A2

	為了課程均衡。第二個原因，香港是一個華人社會，如果對中國文化完全不認識，似乎說不過去，所以亦要加入這種元素。	
問	你認為中國書畫可以令學生提升美感嗎？	
A	可以的，因為中國書畫本身是美術，它有美的元素。在學習的過程中，已能培育美或是審美的部份。中國藝術特點是，當我自己比較中西藝術家，中國藝術家有一樣比較特別之處，人等同畫品。	A3

問	你是如何教學生工筆人物畫？	Q2 R.1
A	我有教過，而家都有教。主要是中三級或以上，因為人物畫的構圖比較複雜，線條亦較幼細，中一二的同學會難於掌控，尤其是人物的眼睛。以往的中一同學很容易一點墨就化開了。我經常笑他們畫的人物像帶了黑超一樣，所以在中三中教會好一點。最近我們亦把傳統人物的造型加入了現代人物的元素，希望學生們會更投入，畫得高興點。我們選擇的是動漫人物，通過運用線稿，讓他們臨摹，然後再上色。	

問	你認為學習當代工筆人物畫對高中生的視覺藝術知識及創作有什麼好處？	Q3 R.1
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A	<p>視覺藝術知識方面，例如人物比例，涉及到少少素描的要求。即是人物面的角度，是正面、側面還是七分面。那麼學生當中運用的觀察比例係需要花些心思。同時人的身體比例亦要掌握。另外做完可能要加上畫衣物，同學可能會對於衣物的款式也有所認知。上色亦是。</p> <p>創作上面，其實每一個種類都有它的創作好處。如果用只用人物來說，有機會讓學生較為接近他們自己。這個是人物，正如剛才所說，他可以拿一些現代動畫的公仔去做。或者係他們可能搵爸爸媽媽去寫生，或者弟弟妹妹寫新，甚至乎自畫像，望著鏡子。這樣就在取材上創作上會比較就近，會有熟悉感多點。</p>	A4
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問	你有否曾向高中生介紹過香港當代工筆人物畫家？為什麼你介紹他們？	Q4 R.2
A	<p>石家豪、賴筠婷和梁嘉賢，我也有介紹過。梁嘉賢的繪畫亦有糅合了漫畫、繪本的風格。我和學生講解梁嘉賢的時候，亦有把傳統人物的造型加入了現代漫畫人物的元素。學生們會更投入，畫得高興點。我亦有介紹何家英。何家英都算是畫現代工筆人物畫的率先者。在他係之前就應該數徐悲鴻。徐悲鴻是畫現代人，現代中國人。他有意筆同埋工筆的，另外再推會有程十發，他也是畫中國歷史現代的人物。他們也會影響香港的。這就就可以追本溯源回中國，了解情況，可能已經打開了這個盒仔，繼而影響香港。香港藝術家可以利用這個題材、這個個方向去創作香港現代工筆人物畫。例如石家豪是其中之一，他</p>	A5

問	你有否曾向高中生介紹過香港當代工筆人物畫家？為什麼你介紹他們？	Q4 R.2
	的人物以幽默取勝，尋找突破。而剛剛的那個賴筠婷這個類別的風格亦都可以追索到徐悲鴻、程十發等，是當時的時代人物。不過現在就以畫香港、坐地鐵等等為主，但原本的脈絡我認為有相同之處。	

問	學習香港當代工筆人物畫會對高中生在視覺藝術方面的創造力有何作用？	Q5 R.2
A	<p>第一，可以讓他們看到題材其實俯拾皆是，已經在他們周圍，像賴筠婷以畫香港、坐地鐵等等為主。</p> <p>第二，藝術形式表達是沒有時代限制的。有一句說話是筆墨當隨時代。當你知道你是什麼人、穿什麼衣服、要做什麼。這些都是藝術創作的一種要求，這兩點都可以盡情去讓學生發揮。</p>	A6
問	那學生在創作上的題材，他們通過學習香港當代工筆人物畫，以至畫家的繪畫風格，會對他們的創作有怎樣的演變？	

A	<p>題材、方法和方向……這些東西都能影響到同學怎樣去創作。另外還可以提議香港當代工筆畫亦代表着香港其實有很多出色的工筆畫畫家，我們是可以做得好的，同學亦可以向這方面進發。</p> <p>舉例石家豪、賴筠婷等等那三位亦各有風格、有唔同的地方。可以試著找出他們之間的分別在哪，從而令創作的方向更加清晰。你可以分別到三個的不同之處。在這個過程中，當同學分析這三位當代工筆人物畫家的作品風格的不同之處，既可以建立自己的審美觀，建立方向，又可以成為指導他們的一個指南針。他懂得分別的話即代表他了解到當中的含意。不懂分別的話就了解不到當中的意義。所以創作就能夠幫助他們繼續去了解當中的意義。</p> <p>在創作方面可以找到學習的方向。可以加添這些東西，令他們印象更深刻。</p> <p>石家豪的其中一個系列繪畫了周潤發。周潤發有什麼好畫的？周潤發和劉德華都差不多，所以在後期要突破是比較辛苦的，可以參考一下後期的創作是怎樣建立。說漏了一個，方人定，他是近代的畫家，跟徐悲鴻的時期一樣。他是用國畫和宣紙做出素描的效果。他在日本侵華的時候用流民圖這個難民的身份去反映現實。你亦可以引介大家反映的時代，國家受到侵略。而石家豪反映周潤發流行文化，以當代的創作加入了插畫及象徵的元素，這能夠讓學生更方便講故事，及</p>	A7
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	<p>更容易和表達內容。從而帶動學生的創作要與時代的脈絡相符，在身邊尋找創作。當然這只是其中一種，有一些是古代的，亦有詩詞歌賦，並無絕對的答案。</p> <p>首先要有一個方向，一路走就能夠串連起來。</p> <p>我學習了這麼多東西也是要一環扣一環，art therapy，自己又要運動又要去拉筋，又喜歡去飲茶等等……慢慢地你自己的網絡就能夠互相緊扣，都可以用到其他方面而不會浪費了時間。</p> <p>而且你會變得比較深思熟慮，思考前因後果。其中一個例子就是石家豪，他突然間爆出來，他最初跟隨一個明代的畫家。石家豪透過觀看畫家的工筆畫，再將當中的精髓融會貫通，傳達到現在。清楚所有來龍去脈，還有黃胄和徐悲鴻這一批近現代畫人物畫的人，之後就到石家豪。而之後又怎樣再引申其他呢？</p>	
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Appendix 3: Interview scripts Teacher B in Chinese

Interviewee: Teacher B (B)

Interview Date: 08/12/2021

Interview Time: From 2:00 pm to 3:00 pm

Interview Venue: Office in school

問	你有沒有教國畫嘅經驗？在中學執教期間是教導哪些年級和教導什麼範疇的？	Q1 R.1
B	從前由中一至中七，雖然當中沒開A-Level，不過並無大礙，我就照開給他們。而那些學生就會在空閑課堂的時候過來，逢星期五放學留下上我的課堂。在從前A-Level的情況底下，學校要加到成績才能維持這樣的情況。只要我們一簽名，中五年級就會有一群人離校。但是當這一群離校生他們的藝術造詣不俗的情況底下，而他們又可以幫助到art club 和drama club時，我們一簽名，他們的分數就能夠乘兩倍，即等於開通了這一科。因為我們能夠加到成績，所以他們就能夠這樣回來。所以課程的設計基本上是中一至全校，我能夠統整和處理全部事宜，亦會有微調的空間給老師。當然他們進行調理時要有原因，因為我在思考這些事宜時是要顧及全面性。例如中一，為何我會選擇現代水墨配合兒童成長心理？他們能夠容易成功，所以他們用現代水墨，其實當中是有原因的。所以他們很難可以改動到。所以我的學生想去	

	改動的時候往往會感覺到很多東西要處理, 他們要刪去一個東西時又刪不下去, 又感覺要樣樣皆精。	
問	即他們中一至中七都有學國畫?	
B	不是有學過國畫, 因為去到SBA他們有權選擇, 但是在中四時會重溫國畫基本的處理。藝術欣賞會包括中西藝術史, 所以從前A-Level是強制要讀Art History。他們雖然有很多卷可以選擇, 但我一定要他們選擇這一項, 當中Western Art History 會比較容易接收, Eastern則不容易。	

問	請問在教導他們學人物畫的時候, 會否教導他們工筆人物畫?	Q2 R.1
B	請問在教導他們學人物畫的時候, 會否教導他們工筆人物畫? 會, 意筆人物畫更難畫吧, 所以會畫工筆人物畫。意筆會傾向其他山水、梅、蘭、菊、竹等等植物和花鳥也有的。	
問	大概以上的東西他們會在哪一個年級會學到? 還是會一路慢慢滲透給學生?	
B	工筆的筆法應用是在中三, 中三作故事的篇章中有一張好細張嘅warm up, 對於線條描繪。他們首先會先設計一個character, 而這個character似乎是一隻怪獸。另外這張細張的會用禪衣作練習, 練習完	

	才會畫下來作故事。所以工筆筆法是有的，但不限於人物而是怪獸。 到中四年級時，例如畫政治漫畫一定會牽連到人，那時候亦有用。	
問	但如果要專學工筆人物畫的話會唔會深入教？	
B	不會，並不會太深入。因為他們都是男生，未必有這樣的耐力。除非當中他們的SBA選做，這些人就會個別去教導，學習得更加深入。	

問	你認為學習當代工筆人物畫對高中生的視覺藝術知識及創作有什麼好處？	Q3 R.1
B	<p>藝術知識都是一門知識，一定豐富了他們的基本認知。其實最重要是訓練他的耐力、耐性。人物固然難畫，他會好很挫敗。但他可以起了稿，好好地印著畫，成功率高一點。我剛才說訓練他耐性，因為那個學生跟我說，而且他們寫的development 中亦有reflection的部分。他自己也有寫，畫了這麼長時間，兩個月，都未畫完，還在上色，怎麼也畫不完。</p> <p>佢畫完之後係自己寫reflection：「我終於畫完了！原來我可以畫到！」就是呢句說話。咁所以是個耐力的培訓。因為並非一朝一夕，而且佢明白了或試過之後，佢再去欣賞其他嘅的國畫時，特別是人物畫，佢更能知道其難處。佢亦好有成功感，擺展覽亦擺在當眼處。</p> <p>而且工筆畫容易改動，但是意筆不行。落筆時犯錯了就錯了，不能改。工筆無論在草稿時可以作出改動，到甚至在創作時可以即時用清</p>	B1

	<p>水洗走。這些亦對於初學者，不只是中學生，因為即使你是一位大學生，但以前你不多接觸中國畫，所以對於初接觸中國畫的年青人，都是比較容易掌握及成功的。</p> <p>學生亦更容易理解及表達作品中的故事及象徵意義。工筆人物畫在古代時已經有故事的形式呈現，例如南北朝的石窟中社教化的說教故事。學生接觸香港當代人物工筆畫時，亦能容易理解當中的故事以及象徵意義。而且香港人物畫加入了本土的情景及造型，更加容易吸引學生，讓他們感興趣。</p>	
問	若是對創作來說呢？	
B	<p>創作我說warm up的時候用政治漫畫。其實係可以開拓他們的思維以前而言。再在可能可以畫人獸結合的怪獸造型。學習工筆人物畫其實是可以幫到他們創作，剛才說到可以培養他們的耐力或者佢要很長時間，才見到個成果，這會有助建立整個人的修養。若繪畫意筆的話，三兩筆就畫完了，又浪費紙張。工筆的話就讓他們慢下來，訓練自己耐力，要經歷一段艱苦嘅歷程才能得著一些成果。呢個過程我覺得更重要。咁所以實質有什麼幫到他們創作，politic那個會多點，因為啲男孩比較敏感，社會議題他們會容易切入、關注特別是現在，不過很可惜現時時勢是不容許他們這方面發展，若不他們的發揮應該還要大。其實係一定幫到的我認為，有什麼好處，創作上面，耐力、思維、技巧、穩定性。是否creative要看老師如何引導。</p>	B2, B3

問	你有否曾向高中生介紹過香港當代工筆人物畫家？	Q4 R.2
B	我有介紹過石家豪、賴筠婷和梁嘉賢。我在中四的時候會教水墨，幫他溫習，同時art appreciation我會教香港藝術，這些是會教的。三個都各自有不同風格，所以是會涉獵，但是否每一次三個都會同時出現，就不一定。有些結合illustration，有些是寫實，有些是結合傳統再創新，三個風格都很唔同。	B4
問	你在介紹時會介紹藝術家哪方面？為什麼你介紹他們？	
B	我會講解技法，會講解他們為什麼會出現這種風格。因為三個我都認識，都好容易講到很多故事給佢聽，即是為何會出現這種style。甚至乎與他們的學習經歷有什麼關係，我也能說到。所以就不擔心嘅，我會跟他們說。若他們有時聽到悶，我就會簡短扼要地講。是可以講得很深入，但他們未必會期望很深入。因為佢沒耐力去認識一個藝術家很深入，我會青蜓點水式地講解。	B5
問	同學會在他們身上學到什麼？	
B	我沒有香港藝術art appreciation的課堂讓他們做作品，但我將他們部分作品影作a3 size，讓他們trace。因為他們要溫習工筆畫，讓中四學生先練習筆法，到期後他們能建基於所學的作自行創作。	B5

問	學習香港當代工筆人物畫，會不會對高中生的思考有一些影響或者讓他們在創作上有更多啟發？	Q5 R.2
B	又不是很多，因為首先並非很多學生會挑選國畫做Portfolio創作，雖然我會教，初中在整個課程設計我們只有十分一是教國畫，如此推算高中亦只有十分一個人選擇，即是有一個左右，所以並不多。	
問	那麼如果對比傳統的及當代的工筆人物畫，當代的會不會讓他們創作帶來一些啟發？	
B	造型及題材方面，當代感當然會，最少讓學生認為是接近他們生活，我並不會選擇教一些很傳統的藝術家。例如唐伯虎那些畫的人很美，但我也不會給那些讓學生畫。《簪花仕女圖》是我讀大學的時候老師讓我們做，我並不會現在也讓學生做。所以學生是會用些地道文化，貼近生活的主題的範例來作參考及學習。能夠與他們的關係更深。	B6

Appendix 4: Interview scripts Teacher C in Chinese

Interviewee: Teacher C (C)

Interview Date: 04/01/2021

Interview Time: From 11:00 pm to 12:00 pm

Interview Venue: With phone call

問	你在任教國畫方面有什麼經驗，或者你主要教學生哪些類型的國畫，或者哪一級會教什麼類型？	Q1 R.1
C	我由一開始已經有教國畫，因為我以前讀書的時候已經自己去學工筆花鳥，所以我過往便是用古代的傳統畫稿，梅蘭菊竹的工筆畫。我那時候也有教初中的，最早期我沒有教高中，只是教初中。初中生我通常都會有一次機會讓他們接觸工筆畫，很簡單的。我教的時候通常會用一張A4大的畫紙，就是工筆畫用的宣紙。通常是找新年常見的水仙、菊花等，很簡單的，本身已有一個畫稿，很容易找到。那我就影印了那張畫稿，那是線稿來的，工筆畫是用線稿。那麼鋪一張宣紙在上面，然後用毛筆去描繪，白描，即是勾線。例如水仙很簡單，數朵花、數片葉。上色的部份，先用水在宣紙上濕一濕，再用顏色推開，還可以同時點數隻顏色，令色彩有深淺變化。我是有教畫工筆畫的，但並不多，在初中亦有教。後來到我教高中，我亦有教這類型畫稿。十多年前，救恩書院的高中是有素描，會考制度是有素描，要素描花。當	

	素描花的時候，同學自己本身有一個白描稿。例如玫瑰，當同學畫好了白描稿，便把宣紙放在上面，在上面白描玫瑰花，再在上面上色，都有這樣教他們。	
問	舊時你會集中教他們畫花，是不是基於花比較容易掌握？	
C	花是比較容易掌握，而且當時舊制會考需要考靜物素描。靜物素描大部分數有花，所以便會有花稿。他們現在畫完後，拿那張做稿，用來畫工筆畫。以前舊制沒有SBA，學生主要學習應試，不需要交SBA作品，並沒有考慮畫人，或者深入鑽研工筆畫。主要是讓他們知道西洋畫是用這些媒材，中國畫就是這些材料。而我沒有教他們繪畫寫意，基於我從來沒有學過寫意，所以我便讓他們知道基本知識就好了。	

問	剛才聽你講解舊制會考主要教工筆靜物或植物畫為主，在後期DSE，你又有沒有教工筆人物畫呢？	Q2 R.1
C	我以前就完全不會接觸人物畫，因為我自己亦沒有畫，而且要掌握人物的五官亦非簡單事。到DSE初期，我亦是教畫花為主。而2019年這本書的計劃，我由2017年開始，已經認識賴筠婷，聯絡上她，而我亦開始用她的東西，原來現代畫可以用傳統技法入畫之外，畫人物畫亦可以這麼細緻。自己亦開始產生興趣，我亦有和高中學生開始做人物畫。書中有兩位藝術家李廣添及賴筠婷，A同學，她在DSE的時候，訪問完藝術家，她要寫一篇文章回應他們的作品。她便畫了這一幅寫實	C1

的工筆人物畫。人物畫中的主角陳樂怡，便是教大學生，她是先天失明的，他很想用工筆畫表達，這個先天失明的女孩，如何努力進入教大的學位課程。你能看見這幅人物畫的背後是教大校舍，畫中最特別的是女生帶着的白色耳機，以誇張的手法呈現出，即使她是看不見，但仍能通過耳機與身邊的人連繫。另外有一位B同學，B以工筆畫形式繪畫了垃圾，表達原來香港的垃圾亦可以很美，她的這幅作品是在教育局中拿了獎。她事前拍了很多垃圾的照片，並以工筆畫的形式繪出。這些同學便是在高中DSE後期，參與這個計劃，學習不同藝術家，了解他們，融入在他們自身的創作中。雖然李廣添並非畫工筆畫，他的作品驟眼看好像一張相片一樣，基本上很少人畫畫會畫得這麼細緻。通常人們畫風景畫，使用水彩，很快便把場景光暗畫好，而他繪畫一幅作品是需要一年時間。這種畫風叫照片寫實主義。他先去拍照，然後把相片以投射的形式投射在畫板上，然後再在畫板上勾勒相片中的事物。他的其中一幅樹根作品，亦是同樣做法，那幅作品很大，他是用電腦投射在牆上，然後再進行勾線。然後他再用放大鏡，逐個部份放大相片，找出相應顏色，調出相同色彩，再進行上色。他的做法是否繪畫，便見仁見智，但他的這個做法是公開的。而且他的作品在世界各地拿了很多獎。人們看畫的準則，便是畫得像不像，愈像就愈美麗。所以60年代的照片寫實主義一路發展到今天，李廣添便是香港的代表人物。他很細心去研究色彩，如何表達到像真。學生在訪問完他後，便要回應他的作品。他是透過一張相片，投射在牆上，再勾勒出來。這個畫法與中國工筆畫很類似，先有一個畫稿在底，紙放在

	<p>上面, 然後勾勒。當然古代一些厲害的藝術家, 並不需要稿, 他直接就能拿毛筆在宣紙上面繪畫。但初學者用畫稿的原因是, 他們未學懂, 所以便需要透過畫稿印着來畫。這個印着來話與李廣添的照片寫實主義是原理一樣的。所以在A的文章最後亦有寫出李廣添的照片寫實主義與賴筠婷的工筆畫是有意曲同工之妙。</p> <p>在訪問賴筠婷時, 她展出了很多她所畫的人物稿。例如《在地鐵上》的作品, 她背後繪畫了很多張人物素描, 然後再進行篩選, 再把素描畫在畫稿上。她做了很多資料蒐集, 不單單是拍照, 還有素描, 這便成為她的演繹。相較下李廣添便缺乏了自身的演繹。A便較為喜歡賴筠婷的做法。</p>	
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問	你認為學習當代工筆人物畫對高中生的視覺藝術知識及創作有什麼好處?	Q3 R.1
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C	<p>後來我在教工筆畫時，亦常常以中西比較。</p> <p>在訪問賴筠婷時，她亦有教同學給繪畫工筆人物畫，即場繪畫一個人頭。她是即場想，即場示範繪畫人物畫。全班同學每人都會有個畫稿上面，同學們即場跟賴筠婷描繪人頭，只是白描，已經要下課了。所來我再教他們上色。賴筠婷還有一個特色，學生的評論當中提及，是用鉛筆簽上英文姓名。她的作品中沒有任何中國傳統書法的蓋章，沒有中國書法落款。因為她書法不行，所以她當時直接用西洋方法，用鉛筆直接簽名。</p> <p>她當時是和陳中予一起申請雙年展，而她們亦可以有個比較。就是畫地鐵車廂的作品，而剛好兩位都有有一幅，一個是以西洋方式，一個是中國工筆方式，可以做到比較。學生亦有用作品回應他們的作品。有一些學生喜歡畫工筆法，有一些不太感興趣，由於工筆畫需要多次上色，賴筠婷亦有說她在繪畫時需要上數十層顏色，有些學生沒有這個耐性。但有些學生有心的，有興趣一層層上色，表現得很好。他們亦有寫評論，評賴筠婷的作品。</p> <p>C學生的作品最後拿了5星。他評藝術家用了3個，包括李廣添的攝影、賴筠婷的繪畫方法、李澤佳的marker畫，把他們3個的共通點及特色，放在了他的作品。通過參考李廣添的照片寫實，把宣紙放在相片上，在宣紙上以賴筠婷的繪畫方法及李澤佳的marker畫技法。再以水彩及國畫顏料上色，並運用國畫的渲染效果，運用了這三個藝術家的</p>	C2
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	技巧，繪畫了這張作品。另一幅作品，是富士街的街景，參考了李湛基的多角度透視構圖，拍了不同角度的街景，有小小插畫感覺，以不同角度展示富士街的不同景色及人物，並用了賴筠婷的技法，這幅作品很突破。	
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問	你有否曾向高中生介紹過香港當代工筆人物畫家？為什麼你介紹他們？	Q4 R.2
C	<p>我有介紹過石家豪和賴筠婷。石家豪的作品我有教過，但我很少在課堂上運用他的作品，多數是賴筠婷。賴筠婷是近期有任教，我以前是教傳統工筆畫，傳統花鳥。因為我跟老師學傳統花鳥也很久，所以在早期，20多年前我已開始教畫花鳥。近期會接觸到賴筠婷，是基於我在中大讀Master的時候，2010年至2012年，剛好她在中大畢業，但她是full time，我是part time。我認識她，但她不是很熟我。當時我正在就讀part time master的時候，她正在舉辦畢業展及獲得了雙年展的獎項，而我就在中大看到她的作品展，從當時我就開始了解她的作品。過了幾年後，我有一個訪問計劃，開始要接觸一些國畫藝術家，我也是想起她，所以我就聯絡了她，訪問她，所以書中有她的訪問。所以我是近年才用賴筠婷。以前我是用畫稿，傳統花鳥畫稿。</p>	

問	學習香港當代工筆人物畫會對高中生在視覺藝術方面的創造力有何作用？	Q5 R.2
C	<p>由於中學的視藝課很少，一個循環只有兩節課，每次只有80分鐘，一年只有24次藝術課。學生還要學習中西藝術，所以每樣東西學生只是接觸一次，特別是初中，他們可能畫一次書法、一次國畫，還要學習西洋畫、素描、塑膠彩、廣告彩、水彩、剪貼、平面設計、雕塑，只是數出來要學習的也超過24次，一年內沒能做到。所以只是一年接觸一兩次是否真的能建立創意？可難說我教了他們畫國畫或人物畫就可以讓他們有創意。除非初中學生會花外的時間操練，但這在學校很難實踐，或者學生本身很喜歡畫畫，學生樂意花課餘時間畫。若只有課堂的時間，很難讓初中生在接觸一雙次國畫就很有創意。因為就算是繪畫工筆畫，我是教學生把放畫紙在畫稿上印。對一些對藝術完全沒有興趣的學生，這可以讓這些學生有成功感。通過讓他們白描去建立他們對繪畫的成功感，讓他們在視藝課上更有興趣。所以臨模對一些沒興趣、沒能力的學生是會很幫助。所以在中學的教學制度下，很難說教了些什麼就能讓學生更好。</p> <p>不過我想強調的是初中與高中並不一樣，所以我為什麼一開始強調這幾個學生，是因為我有向他們介紹了藝術家，而藝術家有在他們面前講解，這就讓他們的吸收很大。而且這些學生是有興趣的，所以才會選修視藝，程度不同，這個問題的答案便有所不同了。我高中有一</p>	C3

	<p>班學生，即使他們不是繪畫工筆畫作為SBA，但學習工筆人物畫真的讓他們有啟發，有些學生真的拿了一張相，然後印了，以工筆的形式畫了。當然在dse考試中不能夠這樣做，不能夠讓印著畫，但這是一個方法讓他們知道如何讓自己繪畫更像真。</p>	
問	<p>在高中方面，剛才有提及賴筠婷在創作上一些特色，例如會先去寫生一次再整合再繪畫，這些創作手法會否對學生的創作有什麼啟發？</p>	
C	<p>這些可以在文章中找到，在訪問當中，他們學習到賴筠婷不是以相片作為藍本，而是以自己的理解再以工筆技法繪畫。這個啟發性是大大的。如果在高中是可行的，但初中相信就很難達成。</p> <p>在高中需要透過SBA去創作，而初中可能他們的創作比較淺層。</p> <p>所以高中學生在認識了香港當代工筆藝術家是的確能讓他們創作更有信心。</p>	C4
問	<p>對高中學生在創造力有何幫助？</p>	
C	<p>賴筠婷有一個例子，她拿了一本資料搜集的本子，裏面是她在地鐵上畫的素描及相片，這個過程是能讓學生建立信心，讓他們知道創作是要這樣做的！若他們課堂上只是坐著問老師繪畫些什麼，他們便沒有了外出搜集資料的經驗，這個是高中的。</p>	C5

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熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
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熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	高貴、高雅、博愛
熱情、活潑、自信	冷漠、沉默	高貴、高雅、博愛	堅強、高傲、孤傲	冷漠、沉默
高貴、高雅、博愛	純潔、溫婉	堅強、高傲、孤傲	熱情、活潑、自信	高貴、高雅、博愛
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高貴、高雅、博愛	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	純潔、溫婉
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純潔、溫婉	純潔、溫婉	純潔、溫婉	純潔、溫婉	純潔、溫婉
堅強、高傲、孤傲	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
高貴、高雅、博愛	純潔、溫婉	堅強、高傲、孤傲	高貴、高雅、博愛	純潔、溫婉
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熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	高貴、高雅、博愛
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熱情、活潑、自信	純潔、溫婉	堅強、高傲、孤傲	堅強、高傲、孤傲	純潔、溫婉
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
高貴、高雅、博愛	純潔、溫婉	堅強、高傲、孤傲	熱情、活潑、自信	純潔、溫婉
熱情、活潑、自信	堅強、高傲、孤傲	冷漠、沉默	高貴、高雅、博愛	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	堅強、高傲、孤傲
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	堅強、高傲、孤傲	高貴、高雅、博愛	高貴、高雅、博愛
純潔、溫婉	高貴、高雅、博愛	冷漠、沉默	高貴、高雅、博愛	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	堅強、高傲、孤傲
熱情、活潑、自信	純潔、溫婉	堅強、高傲、孤傲	純潔、溫婉	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	堅強、高傲、孤傲	高貴、高雅、博愛	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	熱情、活潑、自信
堅強、高傲、孤傲	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	熱情、活潑、自信
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	純潔、溫婉	堅強、高傲、孤傲
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	純潔、溫婉
熱情、活潑、自信	高貴、高雅、博愛	純潔、溫婉	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	高貴、高雅、博愛	高貴、高雅、博愛

你認為畫作表達的女性形象是什麼? ("Rose")	你認為畫作表達的女性形象是什麼? ("Lilies")	你認為畫作表達的女性形象是什麼? ("Purple Hyacinths")	你認為畫作表達的女性形象是什麼? ("Plum Blossoms")	你認為畫作表達的女性形象是什麼? ("Tulips")
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	純潔、溫婉
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	熱情、活潑、自信
熱情、活潑、自信	純潔、溫婉	堅強、高傲、孤傲	高貴、高雅、博愛	純潔、溫婉
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	純潔、溫婉
冷漠、沉默	冷漠、沉默	冷漠、沉默	冷漠、沉默	冷漠、沉默
熱情、活潑、自信	堅強、高傲、孤傲	堅強、高傲、孤傲	熱情、活潑、自信	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	堅強、高傲、孤傲	純潔、溫婉	高貴、高雅、博愛
熱情、活潑、自信	堅強、高傲、孤傲	冷漠、沉默	高貴、高雅、博愛	純潔、溫婉
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
高貴、高雅、博愛	純潔、溫婉	堅強、高傲、孤傲	高貴、高雅、博愛	純潔、溫婉
熱情、活潑、自信	堅強、高傲、孤傲	純潔、溫婉	高貴、高雅、博愛	冷漠、沉默
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	純潔、溫婉
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	高貴、高雅、博愛	堅強、高傲、孤傲
熱情、活潑、自信	純潔、溫婉	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
熱情、活潑、自信	高貴、高雅、博愛	冷漠、沉默	堅強、高傲、孤傲	高貴、高雅、博愛
純潔、溫婉	高貴、高雅、博愛	冷漠、沉默	熱情、活潑、自信	堅強、高傲、孤傲
熱情、活潑、自信	純潔、溫婉	堅強、高傲、孤傲	高貴、高雅、博愛	純潔、溫婉



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你認為畫中的女性形象，在你認識的人當中有相類似的嗎？/ 在生活中容易有相類似的嗎？	你認為花和女性之間有關係嗎？	若有是什麼的關係？	除了花，你還會用甚麼來形容女性？
有	有	花語象徵女性的性格	水果
有	有	花語大多形容女生	動物
有	有	花代表的花語可以和女性的	食物
有	有	每一種花也是獨特的，有著	水
有	沒有（選擇沒有請跳過下一題）		動物
有	有	both are pretty. I don't	water - flexible, can be in
沒有	有	美麗	水果
有	有	花朵的種類可以反映女生的	動物
有	沒有（選擇沒有請跳過下一題）		金、銀、寶石
有	有	色彩上的象徵和花的象徵意	海棉 棉花 布
有	有	通常以花係形容人比花嬌之	寶石
沒有	沒有（選擇沒有請跳過下一題）		Chocolate
沒有	沒有（選擇沒有請跳過下一題）		中國瓷器
沒有	沒有（選擇沒有請跳過下一題）		Books
有	有	女性之美》各種花之美	水
有	有	美	水的形態
有	有	不同花種配合不同性格	水
有	有	間接代表女性	水
有	有		美麗動人
沒有	沒有（選擇沒有請跳過下一題）		茶
沒有	沒有（選擇沒有請跳過下一題）		三角形
有	沒有（選擇沒有請跳過下一題）		動物
有	沒有（選擇沒有請跳過下一題）		水
沒有	有	女人和花關係反映性格	海
有	沒有（選擇沒有請跳過下一題）		Woman
有	有	青春、高貴、需要悉心照料	水
有	有	花象徵不同个性的女性，以	水、天氣
有	有	花形象代表女性性格	水



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有	有	美	巾幗
有	有	代表不同女性的美	水
沒有	沒有（選擇沒有請跳過下一題）		名牌包包
有	有	顏色&花語	香水
沒有	沒有（選擇沒有請跳過下一題）		蝴蝶
有	有	吸水(錢)，一樣會凋謝。	水果
有	沒有（選擇沒有請跳過下一題）		水
沒有	有	象徵	水
有	有		水果
沒有	沒有（選擇沒有請跳過下一題）		水，玻璃，貓
有	沒有（選擇沒有請跳過下一題）		水
沒有	有	有著不可思議的魅力	海洋
有	有	外貌/美	水
有	有	花的顏色可以帶給別人女性	蝴蝶
有	有	性格品質有相似之處	水
沒有	沒有（選擇沒有請跳過下一題）		鮮紅色嘅唇膏
有	沒有（選擇沒有請跳過下一題）		玻璃、豆腐
有	有	花的型態、顏色都與女性的	寶石
有	沒有（選擇沒有請跳過下一題）		男性
有	有	花的形象和圖中的女性形象	水/月亮
有	有	不同人有不同性格特質，像	香水
有	沒有（選擇沒有請跳過下一題）		水
沒有	有	Beauty	Art piece
有	有	正靚👍👍 靚靚更靚	靚，瘦咗，好睇咗，烈焰，
有	有	性格相似	母愛
有	有	襯托出性格和個性個性	蝴蝶
有	有	花可被視為女性的象徵符號，象徵女性不同的形象及精神	風、月等自然景物



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有	沒有（選擇沒有請跳過下一題）		珠寶
有	有		動物，如：貓、白兔、小狗
有	有	花語包含的形象大多都是形容女性	動物
有	有	性格、顏色	水
有	有	顏色及型態/氣質	氣味
沒有	有	美麗，人比花嬌	香水
有	有	一樣美	豬
有	有		水
有	有		高踭鞋
有	有	會以花的形態和顏色來形容女性。	生果
有	沒有（選擇沒有請跳過下一題）		寶石 原石
沒有	沒有（選擇沒有請跳過下一題）		珠寶
有	沒有（選擇沒有請跳過下一題）		鞋
有	有	性別定型	水果
有	有	一樣獨特而美麗	寶石
有	有	不同顏色、花語等可表達女性的不同面貌，不單止柔弱更可以堅強。	水 可以溫柔似水 亦可以剛強似冰
有	有	感覺	顏色
沒有	有	花的呈現會影響我對畫中女性形象的看法	衣服
有	有	女生很喜歡花	動物
沒有	有	迷人	蝴蝶
有	有	外貌型態	動物
沒有	有	相似	蝴蝶
有	有	花代表女性的天然美	水
有	有	有代表性	氣質
有	沒有（選擇沒有請跳過下一題）		水



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有	沒有（選擇沒有請跳過下一題）		水
有	有	都係要愛惜	嚟個真係答你唔到😂
沒有	沒有（選擇沒有請跳過下一題）		無法判斷，我認為女性的形象千變萬化，難以單一詞語來確切形容。
有	有	作者/畫者以不同花語對應不同性格的女子 以花期短暫比喻青春的美貌轉瞬即逝 故作畫為少艾們留下記憶 但世人不應再以花開花落代表一個女子的巔峰 女人三十	水
有	有	美感	水
沒有	沒有（選擇沒有請跳過下一題）		白紙，因為白紙能屈能伸，自己是色彩也可以染上不同色彩，可以沒有用途也可以有不同用途。
有	有	靚！	貓貓
沒有	沒有（選擇沒有請跳過下一題）		水：一時猛如雄海，一時細如小河流水；擁有萬千型態，孕育天下萬千生命
有	有	代表其性格	顏色
沒有	有	美	月
有	有	Flowers resemble femininity: sensitivity, sweetness, gentleness	雀、蝴蝶
沒有	有	與氣氛有關係	天氣
有	有	內涵 純潔 美態 inner and outer beauty 出於污泥而不染	水
有	有	Fragility, beauty	寶石



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有	沒有（選擇沒有請跳過下一題）		珠寶
有	有	Flower = sex organs and it reminds me of female	水
有	沒有（選擇沒有請跳過下一題）		樹
有	沒有（選擇沒有請跳過下一題）		水
有	有	兩者也在柔弱的外表底下有着在逆境生存的能力	酒
有	有	以花生長的特性/花語象徵女性性格/氣質？	水果？
有	有	生殖器官	水
沒有	有	吸引雄性	動物
沒有	沒有（選擇沒有請跳過下一題）		水
有	有	以手中花展示性格	朱古力
有	有	柔	綿羊
有	有	花期與美感	氣味/香水
有	有	不同花的花語可以代表不同女性的性格	動物
有	有	美，曇花一現的感覺。不是永恆，但每一朵都無法代替。	蝴蝶，水



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有	有	性質相似。各種花兒外表都很美麗，但內裡都有不一樣的含義，更有不一樣的花語。如玫瑰的花瓣與葉子，與百合的花瓣葉子，完全不一樣，但同樣都讓人覺得美麗。如同女性，肥環燕瘦，無論高矮、豐滿與否，都能讓人感受到各自的魅力。熱情、孤傲、清冷等的獨特風格與氣質，似乎都很像是花兒給人的感覺，要形容一個女性的氣質，用花似乎能夠更貼切地表達出女性的獨特氣質。	水。人們常說「女人是水做的」，我不清楚這句說話的原意是甚麼。但根據我對於水的理解，水能成為很多不一樣的飲料，這些不一樣的飲料，感覺很適合形容不同女性的氣質與風格。清水是甘甜的，那是不曾被外界沾染，是清純的，即清澈且明亮的。水能泡茶，綠茶的醇香，感覺活潑伶俐；紅茶的香甜，感覺高雅、且溫婉可人；水能泡出濃郁的黑咖啡，讓人感覺理智且堅強，甚至是孤傲清冷；牛奶咖啡，感覺可愛又聰明...當然這些都只是我的主觀感覺。不知道你是否聽過咖啡系女孩，我比較喜歡這一類，而且也感覺形容很貼切。
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有	有		水
有	有	反映女孩性格	水
有	沒有（選擇沒有請跳過下一題）		動物
沒有	有	幫助突顯他們的性格	動物
沒有	有	也美	寶貝
沒有	有	花可以象徵女性個性	水



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