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Carving the Rings of Growth



樹的年輪，一圈又一圈地訴說着生命的故事。

位於中大新亞書院的藝術系，正好比山間一棵枝繁葉茂的大樹，由先賢栽種，如今已屹立香江滿一甲子。那跨越半個多世紀的成長歷程，也許，該從一個理想說起。

理想萌芽

上世紀中葉，錢穆博士創立了新亞書院，首幾年設有文、史、哲、商等學科，但他卻堅信，專上教育必須包含藝術課程才算完備，便邀請曾於法國修讀藝術的油畫大師陳士文先生^①及留學日本的水墨畫家丁衍庸先生^②於1957年創立全港首個大專正規兩年制藝術專修課程，兩年後發展至四年制，也就是中大藝術系的前身。1963年，新亞書院加入中文大學，正式成立中大藝術系。兩位創系老師分別任教至1972及1978年，後來在該系任教多年的老師李東強、系主任李潤桓和高美慶^③均為他們的學生，後者更曾出任中國文化研究所文物館館長達十八年之久。

藝術系的教育理念，旨在發揚中國傳統文化，溝通中西藝術。課程以中國傳統藝術為核心，主張創作與理論並重，最終目的是讓學生掌握藝術的真、善、美。系主任莫家良教授^④指出：「六十年以來，學生在這裏學到的不僅是藝術理論與技巧，更主要是在一群熱愛藝術的老師身上，學習如何做人，培養對藝術認真、真誠的態度與善良的品德，從而讓作品與研究發揮最高的藝術價值。」

綠樹成蔭

現任中大藝術系系友會主席盧君賜先生^⑤說：「沒有老師，就沒有今日的系友。」一甲子以來，良師們默默地澆灌這片藝術沃土，使看似平凡的種子萌芽並茁壯成長。現時本港許多傑出的藝術家、學者、行政人員、藝術治療師，都畢業於中大藝術系。如1989年起在藝術系任教至2016年榮休的

陳育強教授^⑥、現任藝術系副教授何兆基教授、現任藝術推廣辦事處總監劉鳳霞博士等。更有畢業生投身舞蹈與電影，發出耀眼光芒，如曾獲獎學金於1990年代赴荷蘭習舞、並獲歐洲芭蕾舞雜誌 *Ballet Tanz* 提名為「備受注目編舞家」的六度香港舞蹈年獎得主楊春江，以及憑電影《狂舞派》於2014年獲香港電影金像獎最佳新晉導演的黃修平^⑦等。

在眾多名師當中，早於1952年已在新亞書院任教的饒宗頤教授^⑧，對學系師生的影響尤為深遠。為答謝饒教授多年來對藝術教育的貢獻，藝術系六十周年的另一重要活動正是該系與文物館合辦的「崇德延年」饒宗頤教授書畫展覽（詳見第4頁另文），並有由莫家良教授及唐錦騰教授主講的公開講座，讓公眾更深入認識饒公的藝術及教學理念。

除了師生間深厚的情誼，系友的聯繫也非常緊密。系友會在1982年成立，成員分布世界各地。盧君賜說：「系友會是學生畢業後建立人脈，獲得藝術行業發展資訊的重要平台。系友會每年於本地以至海外的展覽，讓從事不同媒體創作、畢業於不同年代的系友交流，同時將中大藝術系介紹給公眾。」

繁花盛會

每次籌辦展覽，由場地接洽、展覽設計、入場與遷出，都由系友會成員一手包辦，策展對大部分系友來說，本已駕輕就熟。然而在今年2月舉辦的「藝術系六十周年暨系友會三十五周年系友作品展」（部分作品見第1頁），卻讓系友兼展覽籌委會主席郭玉美女士^⑨面臨前所未有的挑戰。

「由於場地供應緊張，我們好不容易才找到展覽檔期，時間緊迫之餘，展品數目過百件，為歷年最多，媒介也非常多元，包括繪畫、書法、攝影、雕塑和陶藝等。除了邀請現任老師與系友們提供展品，籌委還要從不同部門借來創系系主任陳士文先生的油畫，以及多位前任老師的作品。」

在系友和老師們同心協力下，這場大型展覽最終順利舉行，並於2月23日完滿結束。系友兼著名藝術家林東鵬及正在學習裝裱藝術的年輕系友陳瑞瑩，雖然未能提供展品，但都在展覽場刊中撰文致意，並分享他們在藝術路上的體會。

果實纍纍

除了公開講座及展覽，藝術系亦積極發掘更多機會，讓藝術與社區接軌，達到雅俗共賞。本年初，藝術系本科生應邀為便利店設計外牆，呈現今昔社區風貌，融入創作者對該區的特殊情感與想像，吸引途人駐足觀賞。

在競爭激烈、步伐急速的社會，藝術系的師生系友仍然堅持理想，開闢創作的空間。系友郭玉美便說：「如果你真正熱愛藝術，自然會視藝術為生命中最重要的事，無論生活有多忙碌，都總會花時間與之相處。」

看來誰也不能低估一個理想可以迸發出的強大力量，藝術系師生對理想的追求、熱愛與堅持，足以為學系繪出如年輪般豐富的歷史故事，令藝術系六十年來結出豐碩的教研與藝術成果。



中大藝術系六十周年暨系友會三十五周年系友作品展
Alumni Art Exhibition 2017 celebrating the 60th Anniversary of the Department of Fine Arts and the 35th Anniversary of AAFA

Situated on the hilltop of New Asia College at CUHK, the Department of Fine Arts is like a magnificent tree planted by dedicated art educators. With the concerted efforts of its members, the Department continues to flourish and adds impressive rings of growth to its life story.

The epic journey of setting up a tertiary fine arts programme in Hong Kong 60 years ago might have seemed extremely challenging. However, just like any other master plan, it all started with a simple vision.

Starting with a Vision

In the mid-twentieth century, Dr. Ch'ien Mu and a group of scholars from mainland China set up New Asia College in Hong Kong. During its early years, the College offered courses in Arts, History, Philosophy and Business. However, Dr. Ch'ien believed that tertiary education would not be complete without a comprehensive programme in Fine Arts.

To realize his vision, Dr. Ch'ien invited renowned artists Mr. Chen Shih-wen ① and Mr. Ding Yanyong ② to establish a two-year post-secondary Fine Arts programme for the College. Mr. Chen was a master of oil painting who had studied Western art in France, while Mr. Ding was a Japanese-educated artist specialized in ink-wash painting. The programme was the first of its kind in Hong Kong in 1957 and developed into a four-year programme two years later.

In 1963, New Asia College joined CUHK as one of its constituent Colleges. The Fine Arts programme was then officially offered as an undergraduate programme by the Department of Fine Arts at CUHK. Mr. Chen and Mr. Ding continued to teach in the University until 1972 and 1978, respectively. Among their students were Prof. **Li Tung-keung John**, Prof. **Lee Yun-woon** and Prof. **Kao Mayching** ③ who later served the Department as faculty members or chairs. Prof. Kao had also served as director of the Art Gallery of the Institute of Chinese Studies for 18 years.

The Department of Fine Arts carries a special mission to promote the study of Chinese art and culture and the exchange of Chinese and Western art with dual emphasis on studio practice and art theories. The ultimate objective is to lead students to the true values of art, namely, the true, the good and the beautiful.

'Over the past 60 years, our Fine Arts students not only learned about theories and skills, but have also cultivated integrity, conscientiousness and kindness, so that their research or artworks can achieve the highest artistic value,' Chair of the Department Prof. **Harold K.L. Mok** ④ remarked.

A Thriving Department

To the president of the Alumni Association of Fine Arts at CUHK (AAFA), Mr. **Lo Kwan-chi** ⑤, the Fine Arts alumni would not have achieved their present levels of success without the tremendous support and guidance offered by their teachers.

The Department has become the alma mater of many renowned artists, scholars, art administrators, and art therapists in Hong Kong. They include Prof. **Chan Yuk-keung** ⑥, scholar of media and public art and a faculty member (1989–2016); Dr. **Ho Siu-kee**, Associate Professor of the Department and Dr. **Lesley Lau**, Head of the Art Promotion Office of the Leisure and Cultural Services Department.



「崇德延年」饒宗頤教授書畫展
Enduring Presence: The Art of Professor Jao Tsung-i

Some alumni have embarked on a journey in performing arts and made remarkable achievements. Among them are Mr. **Yeung Chun-kong Daniel**, a six-time award-winner of the Hong Kong Dance Awards, who was also nominated 'The Choreographer to Look At' by the *Ballet Tanz* yearbook in Europe in 2002; and Mr. **Adam Wong** ⑦, director of *Way We Dance* and winner of the Best New Director at the 33rd Hong Kong Film Award.

Prof. **Jao Tsung-i** ⑧, an internationally acclaimed literati-scholar, is one of the influential teachers who have inspired generations of Fine Arts students. He taught at New Asia College as early as 1952 and has supervised numerous research students in the Department. As a token of gratitude to Professor Jao and a celebratory event of the Department's 60th anniversary, the Department and the Art Museum at CUHK co-organized an exhibition entitled 'Enduring Presence: The Art of Professor Jao Tsung-i in the Collection of the Department of Fine Arts and Art Museum' (details on p.5). A series of public lectures by Professor Mok and Associate Professor **Tong Kam-tang** were also offered to introduce the art and visions of this versatile scholar.

Apart from the close relationship between teachers and students, the Fine Arts alumni have also created a very strong bond among themselves. In 1982, the Alumni Association was established, with its members residing in various parts of the world.

'The AAFA serves as an important platform for alumni members to develop their personal and career networks, as well as to gather the latest information on the local and global art scene,' Mr. Lo said.

Blossoming into Success

AAFA members have worked as an efficient and experienced curatorial team for presenting alumni art exhibitions. However, the recent exhibition (selected works on p.1) to celebrate the Department's 60th anniversary and AAFA's 35th anniversary has posed unprecedented challenges for Ms. **Kwok Yuk-mei** ⑨, Chair of the Exhibition's Organizing Committee.

'Exhibition venues were in high demand and we had a very tight schedule. The event featured more than a hundred exhibits this year, the largest amount thus far, spanning across a variety of art media including painting, calligraphy, photography, sculpture and ceramics. Apart from inviting teachers and alumni to submit their artworks, committee members also had to borrow from various units the paintings of Mr. Chen Shih-wen, as well as artworks of many former teachers.'

With the untiring efforts of alumni and faculty members, the large-scale Exhibition was concluded with tremendous success on 23 February. Some alumni contributed their artworks while others, including local artist Mr. **Lam Tung-pang** and young alumna Ms. **Chan Sui-ying**, contributed articles to the exhibition catalogue.

An Abundant Harvest

Other than public lectures and exhibitions, the Fine Arts Department has been looking for more opportunities to engage the public in the sharing and appreciation of art. Earlier this year, undergraduate students were invited to design the exterior walls of several convenient stores located in various districts in Hong Kong. In each of their artworks, the students portrayed different local communities with distinctive imagination and personal memories, which attracted the passersby to stop and appreciate these pieces of artistic creations in the midst of their busy urban lives.

In a society with rapid transformation and intense competition, the teachers, students and alumni of Fine Arts at CUHK strive to uphold their passion for art and creativity. Ms. Kwok Yuk-mei, an alumna, said, 'if you are an art lover, then art will naturally play the most important and intimate part of your life. Despite your busy schedule, you will always find time to be with her.'

One can never underestimate the immense power generated from a simple vision. From the year 1957 until today, the passion for art and education shared by members of the Fine Arts Department continues to motivate them, as they reap the harvest of teaching and research excellence of the past six decades. 📖

師道傳承 時刻誌念

The Legacy of Art Education

2008年，系友會聯同康樂及文化事務署於香港藝術館舉辦「跨越東西·遊戲古今——丁衍庸的藝術時空展覽」，展品主要由丁氏家族、丁氏學生、多位收藏家及該會借出。系友更捐載印刷展覽圖錄。

2012年，系友會出版《師道傳承——從新亞至中大的傳藝者》一書，收集四十位系友撰寫有關昔日老師啟蒙教化、風采軼事的文章。

2016年9月，系友會聯同新亞書院與藝術系出版《陳士文》一書，收錄陳老師的短篇著作及部分油畫作品，更整理其生平資料，編寫「陳士文年譜」，連同數篇有關陳老師的研究文章，是目前研究陳士文老師最完整的書刊。

In 2008, AAFA and the Leisure and Cultural Services Department co-organized an exhibition entitled 'No Frontiers: The Art of Ding Yanyong' at the Hong Kong Museum of Art. Works on display were mainly loaned from the Ding Family, Ding's students, the AAFA, and private collectors.

In 2012, the AAFA published a collection of essays by its members on their memories of the teachers from the Department of Fine Arts.

In September 2016, AAFA, New Asia College and the Department of Fine Arts jointly published a book entitled *Chen Shih Wen*—a collection of Mr. Chen's short essays and his oil paintings. It also includes a newly compiled chronology and some research essays on his artistic achievements, making it the most comprehensive publication on Mr. Chen so far.



花開文氣濃

春分時節的中大，枝繁葉茂，藝苑的花朵也此起彼落，在校園不同角落綻放爭艷，令人目不暇給。

書畫展墨香

藝術系六十周年，為大學奏起了藝興洋溢的調子。3月24日，藝術系與文物館藏饒宗頤教授書畫展覽「崇德延年」揭幕，展出學系與文物館歷年所藏饒教授書畫四十五項，大部分為首次公開。

前年慶祝過百歲華誕的饒宗頤教授（圖一：左）學養深醇，博古通今，舉凡考古、敦煌、甲骨、金石、楚辭、簡帛、詩詞和書畫等皆研究卓著，著作等身，為當世公認之國學泰斗。饒教授亦精通書畫，享譽藝壇。他早於1952年已於新亞書院任教，1975年至1977年兼任中大藝術系教席，並自1982年起出任藝術系榮譽教授至今，指導多位碩士和博士研究生，亦多方指導文物館工作，對其發展大有增益。

粵劇歲月藏珍

3月27日，任白慈善基金主席白雪仙博士（圖二：中）蒞臨中大圖書館，為「九十風華帝女花——香港中文大學圖書館任白珍藏展」揭幕。這次展覽展出任白慈善基金捐贈予中大仙鳳鳴劇團歷屆演出劇照、劇本、生活照、剪報等六千多項藏品的部分。為妥善保存這批珍貴文物，圖書館及音樂系合作將藏品數碼化，並將原件存放於大學圖書館善本書庫。研究人員可於電腦屏幕上檢視藏品，再不用觸及原件。

粵劇又稱「廣東大戲」，是全中國境內約四百多個地方戲曲的一種。香港處於廣東省南端，人口以廣府人佔最大比例，所以粵劇也是主要文娛活動。粵劇在上世紀二、三十年代經歷巨大蛻變，演出語言全面採用廣府話，取代昔日的「舞台官話」，且有大量新劇創作，香港也見證了這個時期的蓬勃發展。到了五十年代，粵劇發展再攀高峰，由於中國大陸的政治體制轉變，香港與內地的粵劇自此花開兩朵，各表一枝。

白博士與拍檔任劍輝在1956年創立仙鳳鳴劇團，便體現了改革粵劇、提升觀眾審美水平的決心。白博士擔任班主，與任劍輝擔任台柱，配搭梁醒波、靚次伯等，並與編劇唐滌生、藝術指導胡蝶、音樂領班朱毅剛等緊密合作，雲集了各行當的頂尖人物，演出製作皆一絲不苟，保留傳統精髓而又每每新猷，令人驚艷。名劇《帝女花》、《紫釵記》、《再世紅梅記》、《牡丹亭驚夢》等劇，均膾炙人口，奠定「仙鳳鳴」於粵劇發展史中獨特地位。

是次展覽為感謝白雪仙博士及任白慈善基金的慷慨捐贈，並祝賀白雪仙博士九十大壽而設，展出的「任白珍藏」原件精品中，以仙鳳鳴劇團開山劇本的泥印本最為難得，另有仙鳳鳴歷屆劇照，凝住舞台上的珍貴時刻，足令觀眾細味香港粵劇的重要發展歷程。

紅樓夢不完

著名作家白先勇教授（圖三）曾言：「《紅樓夢》是我的文學聖經，是我的文化百科全書，我小學五六年級開始看它，直到今年八十歲仍在看，每次重讀都會有不同的感悟，它包含永遠看不完的深層意蘊，是中國文學史的高峰。」3月27日，白教授以善衡書院傑出訪問學人身分蒞臨中大主講「白先勇導賞紅樓夢」，吸引了六百多名師生、校友、中學生及公眾人士，這是他首次在香港導賞《紅樓夢》。

白教授從神話架構、哲學底蘊、寫實層面、人物塑造及文字藝術出發，解析這部文學鉅著。《紅樓夢》以封建貴族賈府的興衰為背景，以賈寶玉、林黛玉、薛寶釵之間的愛情為主軸。白教授認為《紅樓夢》描寫人物尤為精妙，書中角色多達數百，關係錯綜複雜，但曹雪芹一賦予性格化的言談舉止，讓每個角色均躍現紙上。小說第一回，神瑛侍者在青埂峰用靈河水澆灌快枯死的絳珠草，神瑛侍者隨後下凡歷劫，絳珠草修成絳珠仙子，亦隨之下凡，以淚報灌溉之恩。前者就是寶玉，後者就是愛哭的黛玉。

白教授談到《紅樓夢》最了不得之處，是把儒釋道三種哲學用最感人的故事具體表現出來。最後一回寶玉出家，他在茫茫白雪地上穿着紅斗篷向賈政跪辭，「賈政代表儒家，賈寶玉代表佛家、道家，賈政本來很討厭寶玉不愛慕功名。在雪地的相遇，他領悟到寶玉是來歷劫的，父子之間有了和解，那是儒家跟佛道的對話。」他又認為小說的成就遠超它的時代，曹雪芹用的是全知視點，作者神龍見首不見尾，完全脫離了中國小說的說書傳統。

「《紅樓夢》讓我體悟到愛、寬容與慈悲，是我人生中最重要的小說，我這輩子沒有離開過賈寶玉。」白教授在美國加州大學教了《紅樓夢》導賞課廿九年，到2014年，他應台灣大學之邀開此課，用三個學期帶學生細讀《紅樓夢》一遍。白教授認為經典作品對學生的成長影響甚大，「五四運動以來，我們的教育政策皆重理工輕人文，忽略了中國傳統文化課程，導致這代學生文化認同混淆，後遺症甚大。中國需要自己的文藝復興，傳統文化是我們心靈的養分。」



圖一
Photo 1



圖二
Photo 2



圖三
Photo 3

Spring Receptions on Campus



▲ 饒公八十年代的畫作《葡萄》，以水墨設色，仿明代徐渭（1521–1593）之法繪葡萄，筆墨淋漓、自由舒展，並題宋末元初畫家溫日觀詠葡萄詩句。

Professor Jao painted *Grapes* in the 1980s. Expressive and unimpeded, this specimen in ink and colour was painted after the style of the Ming painter Xu Wei. The poem on the painting was composed by the late Song and early Yuan painter Wen Riguan.

In late March our campus welcomed Spring back and played host to a series of cultural extravaganzas.

The Aura of Ink and Canvases

Celebrating its diamond jubilee, the Fine Arts Department heralded a cultural springtime. On 24 March, the exhibition 'Enduring Presence: The Art of Professor Jao Tsung-i in the Collection of the Department of Fine Arts and Art Museum' was unveiled. The painting and calligraphy exhibition are showcasing 45 paintings and calligraphic works, most of which have not been publicly displayed before.

Prof. **Jao Tsung-i** (photo 1: left) celebrated his 100th birthday two years ago. He enjoys international renown and commands authority in a wide range of subjects that cover archaeology, *Dunhuangology*, oracle bones, stones and bronzes, *The Songs of Chu*, manuscripts on bamboo slips and silk, and Chinese poetry, painting and calligraphy. He is also a venerated painter and calligrapher. As early as 1952, he had begun teaching at New Asia College and concurrently at the Department of Fine Arts between 1975 and 1977. In his capacity as Honorary Professor since 1982, he has supervised many of the Department's MPhil and PhD students. The Art Museum has also benefited from his valuable advice on many subjects.

The Legend and the Legendary

Dr. **Pak Suet-sin** (photo 2: centre), chairwoman of the Yam Pak Charitable Foundation, came to the University Library on 27 March to grace the opening ceremony of the 'Unveiling the Splendor of the Flower Princess: An Exhibition from CUHK Library's Yam Pak Collection in Honour of Dr. Pak Suet Sin's 90 Years'. The exhibition comprises part of the approximately 6,000 items of Cantonese operatic materials, such as opera stills, transcripts, photos and news clippings of the Sin Fung Ming Cantonese Opera Troupe, donated by the foundation. The collection has been digitalized for study and research by the University Library and the Department of Music, while the originals are kept at the Special Collections.

Cantonese opera is one of the 400 indigenous operas in China, and a major pastime and entertainment among Hongkongers in less affluent times. The 1920s and 1930s saw major innovations in Cantonese opera in Hong Kong. The performing language became fully Cantonese, and many new plays were written. Cantonese opera reached a new height in the 1950s. As the political system in China took a drastic turn, Cantonese

▶ 仙鳳鳴劇團的開山泥印劇本只

能印製十多份，是台柱、打鑼、提場等主要工作人員的專用劇本，也是研究唐滌生最重要的資料。

The Troupe's clay-print libretti were usually produced in no more than a dozen copies and were accessible only to principal performers, the percussionist, and the stage instructor. They are important materials in studying the playwright Tong Tik-sang's original ideation.



◀ 白雪仙博士特借出展覽的點翠頭面，採翠鳥背部小抹的青藍色羽毛鑲嵌在金屬底座上，製成亮麗的頭飾，近年已瀕臨絕產。

Dr. Pak Suet-sin lent her *tian-tsui* headdress for display. It is made of Kingfisher feathers glued onto gilt silver—an art which is on the verge of extinction in recent years.



opera in Hong Kong and in the mainland headed down different paths into different fates.

Dr. Pak and her long-term stage partner Yam Kim-fai founded the Sin Fung Ming Cantonese Opera Troupe in 1956. The Troupe dedicated itself to the reformation of Cantonese opera. Dr. Pak was herself both patron and leading performer alongside Yam Kim-fai. Some of their productions such as *The Flower Princess*, *Purple Hairpin*, *Reincarnation of Lady Plum Blossom*, and *The Dream in the Peony Pavilion* have since become part of the canon of Cantonese opera.

The exhibition was held in gratitude to Dr. Pak and the Yam Pak Charitable Foundation's generous donation, and to celebrate the 90th birthday of the former. Among the exhibits, the Troupe's clay-print libretti are considered the most valuable. A set of the Troupe's stage stills capture precious stage moments and highlight to the visitors important milestones in Cantonese opera.

Endless Dream of the Red Chamber

The renowned writer Prof. **Pai Hsien-yung** (photo 3) once said, '*Dream of the Red Chamber* is my literature Bible and my cultural encyclopedia. I'm now 80, and I've been reading the book since my senior primary years. I'm inspired every time I read it. It's the pinnacle of Chinese fiction.' On 27 March, Professor Pai, Distinguished Visiting Scholar of S.H. Ho College, came to CUHK to conduct a public lecture, 'Introduction to *Dream of the Red Chamber*'. Over 600 attendees of CUHK students, staff and alumni, secondary school students and the general public were drawn to the lecture.

Professor Pai explained *Dream of the Red Chamber* from its mythical structure, philosophical background, realist style, characterization and literary devices. The story revolves around the rise and fall of the aristocratic Jia family, and the major plot is the love triangle involving Jia Baoyu, Lin Daiyu and Xue Baochai. Professor Pai thought author Cao Xueqin's characterization was particularly impressive. There are hundreds of characters but each one of them comes alive on the page. In the first chapter, Divine Luminescent Stone-in-Waiting (pre-incarnate Baoyu) watered the dying Crimson Pearl Herb with sweet dew from the Magic River at the foot of Greensickness Peak. The Herb was then vitalized to be a fairy (pre-incarnate Daiyu). The former was sent down to the mortal world, and Crimson Pearl Fairy followed him to repay him with tears shed in her mortal lifetime.

The most extraordinary aspect of the fiction, according to Professor Pai, is how the author has combined and resolved Confucianism, Buddhism and Daoism. In the last chapter, Baoyu, draped in a red felt cape, kneels in the snow to bid farewell to his father Jia Zheng before he converts to be a Buddhist monk. 'Jia Zheng represents Confucianism, and Baoyu represents Buddhism and Taoism. Baoyu's lack of ambition in civil services had incurred the displeasure of his father. Now Jia Zheng understands that Baoyu was destined to experience sufferings in the mortal world. The reconciliation between father and son is like a dialogue between Confucianism and Buddhism.' He also thought the book groundbreaking in that its omniscient narrative viewpoint was a complete break from the hitherto convention of having a narrator who is himself a character in the fiction.

'*Dream of the Red Chamber* helps me understand love, forgiveness and benevolence. It is the most important fiction in my life. I have never left Jia Baoyu in my life.' Professor Pai had taught an introductory class on *Dream of the Red Chamber* for 29 years at the University of California. In 2014, he accepted the invitation of the National Taiwan University to teach the course and spent three semesters to help students appreciate *Dream of the Red Chamber*. He believes that classics leave great impact in students' growth. 'Ever since the May Fourth Movement, our education policy has favoured science over the humanities, resulting in the lack of cultural identity among the younger generations. China needs her own renaissance. Traditional culture nurtures our souls.'



中大推出校方社交網絡平台

CUHK Launches Official Social Media Platforms

中大正式推出Facebook、YouTube及Instagram賬戶，校方Facebook新近上載電台節目主持人、校友森美討論精神健康的訪問片段。大家可透過大學網站右上角的社交網絡標誌或以下網址瀏覽網頁：

CUHK's official social media platforms, including Facebook, YouTube channel and Instagram, have been launched. A video clip on mental health featuring radio host and CUHK alumnus Mr. Sammy Leung has been uploaded to the official Facebook page. The official platforms could be accessed by clicking the social media icons at the top right of the University's website or through the following links:

Facebook: www.facebook.com/CUHKofficial

YouTube: www.youtube.com/user/CUHKchannel

Instagram: www.instagram.com/thechineseuniversityofhongkong/



北歐文化節@中大

Nordic Festival@CUHK

北歐獨特的風景名勝、傳統文化、以及創意工業一直深受港人青睞。為進一步提升中大師生以至大眾對北歐文化的認識，學生事務處於3月22至31日舉辦首個北歐文化節，邀得校長沈祖堯教授（中）與宜家家居香港區總經理Patrik Lindvall先生（左）為活動揭幕，並就當地教育、職場文化及日常生活等範疇交流意見。文化節活動包括講座、分享會、電影放映會、手工藝及甜品工作坊，以及由中大的北歐學生設置的活動攤位。學生事務處每學期均會舉辦不同主題的文化節，推動校園國際化及促進文化交流。北歐文化節詳情請瀏覽：www.facebook.com/CUHKCulturalEncounters。



Nordic countries' unique landscape, heritage and creative industries have always been popular in Hong Kong. To further promote Nordic cultures among the CUHK community and the general public, the Office of Student Affairs (OSA) organized its first Nordic Festival from 22 to 31 March. The festival kicked off with a cultural dialogue between Prof. Joseph J.Y. Sung (centre), Vice-Chancellor of CUHK, and Mr. Patrik Lindvall (left), General Manager of IKEA Hong Kong. They exchanged views on education, work culture and lifestyle of the Nordic countries. A wide variety of activities were held during the festival, ranging from talks, sharing sessions, movie screenings, handicrafts and dessert workshops as well as booths set up by CUHK students from Nordic countries. Each term, the OSA would organize festivals featuring different themes to facilitate intercultural exchange. For more information of the festival, please visit: www.facebook.com/CUHKCulturalEncounters.

中大與中國食品藥品檢定研究院建立協作平台

CUHK Signs MoU with National Institutes for Food and Drug Control

中大李達三葉耀珍中醫藥研究發展中心主任邵鵬柱教授（前排左）與中國食品藥品檢定研究院（中檢院）中藥民族藥檢定所所長馬雙成教授（前排右）於3月17日簽訂學術交流協議。中檢院是國家級監管機構，其職務包括藥物測檢及管理參考標準。雙方將透過學者及研究人員互訪及合辦活動等加強合作交流。邵教授並於會上就「分子鑑定中藥材和產品的研究」為題作專題報告。



Prof. Shaw Pang-chui (1st row, left), Director of the Li Dak Sum Yip Yio Chinese R & D Centre for Chinese Medicine of CUHK, and Prof. Ma Shuangcheng (1st row, right), Director of Institute for Control of Chinese Traditional Medicine and Ethnic Medicine, National Institutes for Food and Drug Control (NIFDC), signed a Memorandum of Understanding (MoU) for collaboration between the two institutions on 17 March. As the national authority which undertakes drug testing and reference standards management, NIFDC endeavours to drive research on the standardization and development of new testing and examination methods for Chinese traditional and ethnic medicine. With the signing of the MoU, both parties could further cooperate through exchange visits of scholars and researchers, joint academic and training activities, etc. Prof. Shaw also delivered a presentation on 'Molecular Authentication of Chinese Medicinal Material and Products' at the meeting.



Information in this section can only be accessed with CWEM password.

若要瀏覽本部分的資料，

請須輸入中大校園電子郵件密碼。

託管何事？

Custodian Service



託管服務是甚麼一回事？個人投資者也好，機構投資者也好，買入股票（包括ETF）、債券、外幣等金融產品後大多不會拿回家中擺放，而是由託管人銀行代為託管。

小投資者多數透過股票經紀行或零售銀行買入股票，當交易完成後，股票會由有關經紀行或銀行指定的託管人保存。如果客戶在一定期限內交易達標，很多經紀行都不會收取託管費；但大部分銀行不理客戶交易量多少都會收取託管費。

機構投資者會聘用專業託管人，因為除了買賣及存放外，專業託管人還會提供額外服務。大學就其資產及退休金計劃的投資也聘用專業託管人。

大學委聘了專業投資經理，為大學的資產及退休金計劃進行投資。投資經理的表現，又由大學聘用的託管人監察。這些投資經理需要不時就買賣的細節與託管人聯繫，以確保大學的利益是他們的首要考慮。託管人也會代證券的實質擁有人（即大學）保有那些實體證券，直至收到投資經理的出售指示為止。審計師也會根據託管人的報告審視大學的財政狀況和撰寫審計報告。

託管人銀行不單止保存，而且更提供多種服務，包括量度表現及撰寫報告、分析風險、評核投資經理是否有按投資管理合約進行買賣等。投資市場不斷發展，產品愈趨複雜，為了提高資產管理的效率及透明度，本地的大專院校包括中文大學，正計劃檢討聘用託管人銀行的做法。

對主權基金、家族基金和對沖基金等機構投資者來說，聘用一間或多間專業託管人銀行有多個好處，這點下期再談。

Custodian service is a specialized service offered by a custodian bank for safeguarding the financial securities of individual and institutional investors. Stocks (including ETFs), bonds, foreign currencies, etc., are common types of financial securities that may make use of custodian service.

Most retail investors buy stocks via stock brokerage firms as well as retail banks. After the sale and purchase is completed, the stocks are kept by the designated custodian of the stock brokerage firm / bank. Many stock brokerage firms will waive the custodian charge if the customer has reached a certain amount of trading activity over the measuring period but most banks do charge a fee from the customers irrespective of their trading activities.

Institutional investors employ professional custodians that will bring additional benefits over that of buying and safekeeping the securities. The University did the same for its endowment and retirement investments.

Trading activities in connection with the endowment and retirement investments of the University are carried out by the professional investment managers engaged by the University for the purposes. How well these managers are doing their job is monitored by the custodians employed by the University. The investment managers are required to communicate frequently with the custodian about the detailed transactions so that the interests of the University are always their priorities. The custodian will also keep the physical securities on behalf of the beneficial owner (the University) until there is a sell instruction from the investment managers. The auditor also relies on the custodian reports for their monitoring and reporting of the University's finances.

New services are being offered by custodian banks. Many are providing performance measurements and report generations, risk analysis, whether the transactions from the investment managers comply with the investment management agreement, etc. For better management of their funds in terms of efficiency and transparency, many local higher education institutions including CUHK are planning to review the custodian service they procure in an increasingly complex and developing market.

For institutional investors including sovereign funds, family funds and hedge funds, there are other important considerations or benefits of using custodian banks or multiple custodian banks, to which we will return in a later issue.

黑色水晶球

Black Crystal Ball



太空科幻作品中的異形，每多出現在遙遠的星球上；資訊時代的科幻國度裏，住着的則是「老大哥」和各式各樣的受害人。

英國電視劇《Black Mirror》不是一面魔鏡，而是一個水晶球，顯示出科技將把人類聯繫至一個危險程度，當中任由魚肉的是每一個普通人。

其中一集〈Shut Up and Dance〉中的老大哥或黑客（兩者其實沒有分別）全知全能，令人不寒而慄。Kenny有次在網上看了些不該看的東西，過程被潛伏在他電腦中的惡意程式拍下，他被幕後操控的黑客要脅參與一宗罪案。這宗罪案特別之處是當中每一個環節的參與者遭遇都跟Kenny一樣，都有痛腳在黑客手裏，不順從的話醜事便會馬上在網上公開。

另一集〈Nosedive〉中，人們在社交媒體上給予和收集likes至荒謬地步，甚至個人的生存及幸福也視乎社交分數。女主角對每天遇到的人都很友善，整天想着提升自己的分數。殊不知一連串意外，令她分數直線下降，她登機被拒絕，在其他所有地方都被排擠，之後惡運連連，幾乎世界末日。當我們的快樂是建築在其他人（不論熟絡與否）無時無刻的評價時，社交媒體可以是一輛沒有剎車掣的快車。

〈Be Right Back〉探討的是生命可否由大數據取代的問題。Martha男友Ash因一次交通意外身亡，Martha尚未走出悲慟便碰上一間公司，可以用Ash生前在社交媒體發布的每一句說話，重組成Ash的聲音與話題跟Martha交談。Martha接着發覺該公司還可以從Ash的數碼足跡、數碼指模等複製Ash的身體，模擬他的態度行為達百分百，她的男友「回來了」！這個故事提出一個問題：大數據是否可以解決人類的愛恨、記憶和生死等大問題？

透過這個水晶球，我們看到科技的發展將來在社交、道德及哲學層面或會帶來甚麼挑戰。從中窺探到的異形不是來自遙遠的星球，而是來自手機中。

Space-age sci-fi has been full of ominous planets inhabited by aliens. Sci-fi in the Information Age also has its dystopias of Big Brothers and earthling victims.

The British TV drama *Black Mirror* offers up a crystal ball into the future when human beings are inter-connected by technology to the dangerous degree that the lives of many are easily wrecked.

The episode 'Shut Up and Dance' could have been written by Edward Snowden himself. It is a chilling commentary on the omniscience and omnipotence of Big Brother or hacker, often one and the same thing. Kenny is a teenager who has viewed something online which he shouldn't have. Through a malware on his computer, a hacker has filmed Kenny's indiscretion and coerces him to take part in a crime. What's special about the crime is that all of its perpetrators (a spectrum of ordinary folks) are in the same situation as Kenny, their scandalous secrets threatened to be posted online if they do not yield to the hacker mastermind.

Another episode 'Nosedive' paints a tragic-comical dystopia in which people not only give and get 'likes' on social media but depend on the ratings they get for their convenience and happiness. Lacie tries to be nice and friendly to everyone in the hope of raising her rating a few decimal points. But through a series of mishaps she finds her rating nosediving, and Armageddon descends and drives her to the edge of disaster (she is refused boarding on a plane and in every other way socially ostracized). In a world where total strangers or mere acquaintances could decide your happiness, liaisons on social media easily slips into *liaisons dangereuses*.

'Be Right Back' is a dark meditation on where human life ends and big data begin, or vice versa. Martha's partner Ash died in an accident. In coping with her grief, Martha stumbles upon a company which uses the words Ash had posted on social media to enable a synthesized voice to carry out conversations with Martha. Martha got hooked and soon finds that even Ash's body and behaviour can be cloned through coding. She can live and sleep with Ash again. The drama asks if we have indeed solved the human problems of intimacy, memory and mortality in one go with reprogrammed big data.

This crystal ball treats us to a long view of how developing technology may impact on our lives socially, morally and philosophically. The aliens, however, do not exist on distant stars but in the devices.

口談實錄 / VIVA VOCE

Photo by ISO Staff

莫家良教授 Prof. Harold K.L. Mok

藝術系系主任

Chair of the Department of Fine Arts

中大藝術系有何獨特之處？

藝術系歷史悠久，前身是1957年於新亞書院成立的兩年制藝術專修科，其後發展為四年制。1963年香港中文大學成立，新亞書院為成員書院之一，藝術系成為香港第一個提供專上藝術教育的學系。後來不同大專院校的藝術課程相繼出現，有些注重創作，有些集中研究藝術史，而中大藝術系則理論與創作並重，以傳統中國藝術為課程核心。藝術系的每位學生都經過嚴格挑選，正因師生比例小，彼此的關係相當密切。

如何團結系內研究不同藝術範疇或從事不同創作的老師？

只要老師們都熱愛藝術、認真教學，大家真誠相處，做事就自然會齊心。教研人員的不同背景與專長能展現藝術系的多元文化，當我們需要某個範疇的專家意見，可以詢問相關的同事。遇上大型活動，又可分工合作，共同為藝術教育而努力。

現在高等院校的藝術課程愈來愈多，會否形成院校間激烈的競爭？

應該說合作的機會多了，例如我們和浸會大學視覺藝術院訂立協議，讓兩校學生可到對方學校上課，這樣學生可選修的科目範圍就更廣。其實多了專上藝術院校，不僅增加中學畢業生的升學選擇，藝術系畢業生也可到不同的院校執教，有助提升本港整體藝術教育的氣氛。

你心目中理想的藝術系學生需要具備甚麼特質？

我希望他們擁有較全面的知識，除了藝術範疇外，亦對其他學科具備一定的認識，以融入中大這所研究型綜合大學。另外，品德亦非常重要，收生面試時，老師們會在言談間觀察學生的為人——是否誠懇？是否真誠對待藝術？對藝術又有多大熱忱？

藝術系如何栽培這一類學生？

除了課堂上的學習，我們鼓勵學生與不同團體交流和實習，積極參與國際藝術博覽，在本港以至海外不同的展館呈現他們的作品，希望學生在老師的指導下，能獲得更多創作經驗，並從中學習如何待人處事，因為最有效的藝術或品德教育不是灌輸，而是老師們的身教。

近年來，家長對子女修讀藝術的心態可有改變？

心態比起以前開明多了，過往很多人認為藝術系畢業後就只能做藝術家，而當藝術家又一定很難維持生計。但現在經濟比以前進步，藝術家有更多工作機會，學生畢業後可以選擇做學者、老師，甚至藝術行政、設計、傳媒、導演等工作，出路多了，家長的心態也放寬不少，願意支持子女發展所長。

現今社會對藝術的支持又如何？

公營或私營機構普遍都願意為藝術發展投放更多資源。博物館、畫廊與展覽廳等場地的數目不斷增加，私營畫廊也願意為新晉藝術家宣傳。雖然當中涉及不少商業元素，但畢竟還是為本地年輕藝術工作者提供更多在香港甚至世界各地發展的機會。

對藝術系六十周年有何感想？又有甚麼展望？

我們今天能夠享受豐碩的教研成果，實在有賴前人的努力，他們為藝術系奠定了非常穩固的基礎。未來最大的挑戰，在於一方面要竭力承傳藝術系的傳統特色，但又不能故步自封、予人守舊的形象。為此，藝術系將努力爭取更多經費，讓學生到海外交流以增廣見聞，同時亦積極建立國際化的教研團隊。我的心願是藝術系的師生可在多元的文化土壤上，專心投入創作與學術研究，讓藝術系能培育更多認真、誠懇，並擁有多面才華的藝術家。



What makes the Department of Fine Arts unique?

The Department has a long history which can be traced back to 1957, when a two-year Fine Arts Specialized Training Programme was set up at New Asia College. Two years later, it was developed into a four-year programme. In 1963, New Asia College joined CUHK as one of the University's constituent Colleges. The Department of Fine Arts then became the first provider of fine arts courses in Hong Kong tertiary institutions.

In the decades that followed, we witnessed a growing number of art programmes in higher education. Some focus on studio practice, others on art history. Our curriculum covers both aspects, with a strong emphasis on traditional Chinese art. The Department has a low student-faculty ratio and therefore the relationship between students and teachers has always been very close.

How do you unite all faculty members with different expertise?

Having faculty members with diverse expertise is a valuable asset to the Department. It means we always have a wide range of talent to support our academic and outreach endeavours. In fact, our faculty members have a lot in common—they are all passionate about art, education and research. We respect each other and a powerful bond between us is natural.

Does more art programmes in higher education mean fiercer competition among tertiary institutions?

It actually means more chances to cooperate. For example, our Department is working with the Academy of Visual Arts at Baptist University to allow the students to take courses at both institutions. More art programmes in higher education also means more choices for secondary school graduates and more employment opportunities for fine arts graduates. The latter can teach or conduct research at various universities and play prominent roles in enhancing the overall development of art education in Hong Kong.

What do you look for in a Fine Arts student?

I expect the student to be well-rounded. Artistic talent aside, a Fine Arts student at CUHK has to acquire the attributes deemed important by a comprehensive-research university like CUHK. We also pay special attention to the students' personalities. During the admission interviews, we look for students who are both genuine and serious about the study and making of art.

How does the Department nurture its students?

Apart from having lectures and studio practices, we encourage our students to participate in exchange and internship programmes in Hong Kong and abroad, as well as to exhibit their work at international art fairs and exhibitions. We hope that our students would acquire real-world experience by participating in these events under the supervision of their teachers. We also believe that mentoring is an effective way of sharing wisdom, knowledge and value in art and education.

Did the parents' attitude towards art education change over the years?

They are becoming more open-minded. Many parents used to think that their children would end up being starving artists after they graduate from art schools. However, in a more affluent society, students of Fine Arts are given more career choices. Apart from becoming an artist, a Fine Arts graduate can work as a curator, designer, reporter or even a film director.

How about the society's support of art?

Both public and private enterprises are investing more in the development of art. The numbers of museums and galleries have been increasing over the years. There has also been an increasing number of private galleries in Hong Kong and overseas. Many of them are eager to promote the artworks of emerging artists. Though most of them are commercially driven, a growing art market nevertheless opens up new platforms for young artists to have their artworks exhibited in Hong Kong and all over the world.

How do you feel about the Department's 60th anniversary and how would you envision its future?

I feel very grateful to the founders of the Department. It's our mission to preserve our tradition, but at the same time, we have to keep moving forward.

In recent years, the Department has been actively acquiring financial support to expose our students to the global art scene. We are also building a very international faculty with an aim to add new perspectives to both teachers and students. I hope that our Department can continue to provide a very favourable environment for art education and research, as well as to nurture more emerging artists with all-rounded skills to serve the international art communities. 📷